

**BOOK OF ABSTRACTS**



**POSSIBLE WORLDS OF CONTEMPORARY AESTHETICS: AESTHETICS BETWEEN HISTORY, GEOGRAPHY AND MEDIA**

**ORGANIZED BY:** University of Belgrade – Faculty of Architecture, The Society for Aesthetics of Architecture and Visual Arts Serbia (DEAVUS), and International Association for Aesthetics (IAA)

**Editors**

Nataša Janković, Boško Drobnjak and Marko Nikolić

**Book title**

21<sup>st</sup> International Congress of Aesthetics,  
Possible Worlds of Contemporary Aesthetics:  
Aesthetics Between History, Geography and Media  
Book of Abstracts

**Publisher**

University of Belgrade - Faculty of Architecture

**For publisher**

Vladan Đokić, Dean

**Number of copies**

500

**Print**

Grafik Centar

**Place and year of issue**

Belgrade, 2019

**ISBN 978-86-7924-223-5**

| University of Belgrade - Faculty of Architecture, 2019 |

| ICA 2019 Belgrade: 21st International Congress of Aesthetics | Possible Worlds of Contemporary Aesthetics: Aesthetics Between History, Geography and Media |

Under the auspices of  
International Association for Aesthetics

Organized by  
University of Belgrade - Faculty of Architecture  
The Society for Aesthetics of Architecture and Visual Arts Serbia (DEAVUS)

The Congress was supported by  
Ministry of Education, Science and Technological Development of the Republic of  
Serbia

In collaboration with  
Goethe-Institut, Belgrade, Serbia  
Singidunum University – Faculty of Media and Communications

The abstracts are published in the form sent by authors.  
Authors are responsible for obtaining, from the copyright holder, written  
permission to reproduce copyrighted illustrations or tables, if there are such.



**Layout and graphic design:**

Ana Zorić (coordinator)  
 Bojana Jerković-Babović  
 Aleksandra Milovanović  
 Hristina Stojanović  
 Snežana Zlatković  
 Tamara Radić  
 Miloš Stojković  
 Anamarija Mrđanovački  
 Nikolina Ražnatović  
 Katarina Raković  
 Tamara Radović  
 Lidija Lukić  
 Tijana Radovanović  
 Marko Dedić

**Media team:**

Milica Petrović  
 Ana Kontić  
 Jelena Janković

**Logo design:**

Boško Drobnjak

(all from the University of Belgrade - Faculty of Architecture)

**Miško Šuvaković** (President of the Organizing Committee)  
 Faculty of Media and Communications – Singidunum University

**Vladimir Mako** (Vice-President of the Organizing Committee)  
 University of Belgrade - Faculty of Architecture

**Nataša Janković** (Congress coordinator and member of the Organizing Committee)  
 University of Belgrade - Faculty of Architecture

**Boško Drobnjak** (Congress secretary and member of the Organizing Committee)  
 University of Belgrade - Faculty of Architecture

**Marko Nikolić** (member of the Organizing Committee)  
 University of Belgrade - Faculty of Architecture

**Miško Šuvaković**

Faculty of Media and Communications – Singidunum University

**Vladimir Mako**

University of Belgrade - Faculty of Architecture

**Aleš Erjavec**

Science Research Center, Koper and Shanghai Normal University

**Marina Gržinić**

Academy of Fine Arts in Vienna, Institute of Fine Arts, Post Conceptual Art Practices and researcher at the Institute of Philosophy at ZRC SAZU

**Tyrus Miller**

School of Humanities, University of California

**Aleksandar Ignjatović**

University of Belgrade - Faculty of Architecture

**Vladimir Stevanović**

Faculty of Arts, UDG

**Curtis Carter**

Marquette University, Department of Philosophy

**Dragan Prole**

Faculty of Philosophy, University of Novi Sad

**Vladan Đokić**

University of Belgrade - Faculty of Architecture

**Gao Jianping**

Chinese Academy of Social Sciences

**Georgia Apostolopoulou**

University of Ioannina, Department of Philosophy

**Sanela Nikolić**

Faculty of Music, University of Arts, Belgrade

**Andrija Filipović**

Faculty of Media and Communication – Singidunum University

The Faculty of Architecture, University of Belgrade and the Society for Aesthetics of Architecture and Visual Arts of Serbia (DEAVUS) are proud to be able to organize the 21<sup>st</sup> ICA Congress on “Possible Worlds of Contemporary Aesthetics: Aesthetics Between History, Geography and Media”.

We are proud to announce that we received over 500 submissions from 56 countries, which makes this Congress the greatest gathering of aestheticians in this region in the last 40 years.

The ICA 2019 Belgrade aims to map out contemporary aesthetics practices in a vivid dialogue of aestheticians, philosophers, art theorists, architecture theorists, culture theorists, media theorists, artists, media entrepreneurs, architects, cultural activists and researchers in the fields of humanities and social sciences. More precisely, the goal is to map the possible worlds of contemporary aesthetics in Europe, Asia, North and South America, Africa and Australia. The idea is to show, interpret and map the unity and diverseness in aesthetic thought, expression, research, and philosophies on our shared planet. Our goal is to promote a dialogue concerning aesthetics in those parts of the world that have not been involved with the work of the International Association for Aesthetics to this day. Global dialogue, understanding and cooperation are what we aim to achieve.

That said, the 21<sup>st</sup> ICA is the first Congress to highlight the aesthetic issues of marginalised regions that have not been fully involved in the work of the IAA. This will be accomplished, among others, via thematic round tables discussing contemporary aesthetics in East Africa and South America.

Today, aesthetics is recognized as an important philosophical, theoretical and even scientific discipline that aims at interpreting the complexity of phenomena in our contemporary world. People rather talk about possible worlds or possible aesthetic regimes rather than a unique and consistent philosophical, scientific or theoretical discipline.

Miško Šuvaković and 21<sup>st</sup> ICA Organizing Committee

KEYNOTE SPEAKERS   .....	41
BUILDINGS SPEAK TO US   <b>Jale N. Erzen</b> .....	42
CITIES AS WAYS OF WORLD MAKING   <b>Curtis L. Carter</b> .....	43
WHAT HAPPENED TO AESTHETICS AND ART OVER THE LAST 100 YEARS? CONTRADICTIONS AND ANTAGONISMS – THEORY WARS!   <b>Miško Šuvaković</b> .....	44
AN ISLAMIC NUMERICAL INTERPRETATION OF HAGIA SOPHIA IN CONSTANTINOPOLE   <b>Vladimir Mako</b> .....	45
PLENARY PRESENTATIONS   .....	47
INTERNATIONAL AESTHETICS AND ITS CONGRESSES   <b>Aleš Erjavec</b> .....	48
HEGEL'S AESTHETICS AND SOVIET MARXISM: MIKHAIL LIFSHITS'S COMMUNIST IDEAL   <b>Angela Harutyunyan</b> .....	49
"BLACK MATTERS ARE SPATIAL MATTERS"   <b>Araba Evelyn Johnston-Arthur</b> .....	50
REFLECTIONS ON THE AESTHETICS OF VIOLENCE   <b>Arnold Berleant</b> .....	51
DOUBLETALKING THE HOMOPHONIC SUBLIME: COMEDY, APPROPRIATION, AND THE SOUNDS OF ONE HAND CLAPPING   <b>Charles Bernstein</b> .....	52
HISTORY AND GEOGRAPHY OF CONTEMPORARY ARCHITECTURE: AESTHETICS OF TODAY'S WORLDS   <b>Haruhiko Fujita</b> .....	53
POST-DISCIPLINARY THOUGHT-ACTION: ON LECTURE PERFORMANCES, THEORY RAP, AND TRANSMEDIA KNOWLEDGE   <b>Jon McKenzie</b> .....	54
ARTWORK FOR THE END OF RACIAL CAPITALISM   <b>Jonathan Beller</b> .....	56
AESTHETICS OF NECROPOLITICS   <b>Marina Gržinić</b> .....	57
AESTHETICS OF REMAINDERED LIFE   <b>Neferti X. M. Tadiar</b> .....	58
SHADOW MEDIUMS? ONCE MORE ON MEDIUMS AND MEDIATIONS WITHIN THE POSTMEDIUM CONDITION OF CONTEMPORARY ART   <b>Peter Osborne</b> .....	59
ART IN THE ANTHROPOCENE   <b>Wolfgang Welsch</b> .....	60
ROUND TABLES   .....	62
ROUND TABLE 01   <i>POSSIBLE WORLDS OF CONTEMPORARY AESTHETICS</i> .....	63

POSSIBLE WORLDS OF CONTEMPORARY AESTHETICS   <b>Sanela Nikolić   moderator</b> .....	64
PROJECTIVE AESTHETICS AS THE POSSIBLE WORLD   <b>Boris Orlov</b> .....	66
POSTMODERNISM: MUCH ADO ABOUT NOTHING?   <b>Ernest Ženko</b> .....	67
IN THE FIELD OF INTERDISCIPLINARITY. AESTHETICS AND BIOLOGY   <b>Krystyna Wilkoszewska</b> .....	68
ARTIVISM AND TRANSITION   <b>Lev Kreft</b> .....	69
THE SEARCH OF AESTHETICS   <b>Zoltán Somhegyi</b> .....	70
ROUND TABLE 02   <i>FEMINISM, GENDER AND RACE POLITICS IN GLOBAL WORLD</i> .....	73
FEMINISM, GENDER AND RACE POLITICS IN GLOBAL WORLD   <b>Aneta Stojnić   moderator</b> .....	74
MOVING BEYOND THE WEST: THE MANY FACES OF FEMINIST ART   <b>Anja Foerschner</b> .....	76
DYNAMICS OF THE THIRD WAVE FEMINISM AND NEOLIBERALISM AND BEYOND   <b>Dubravka Đurić</b> .....	77
IDENTITY POLITICS, DEFAMILIARIZATION, AND EMPATHY   <b>Kathleen Higgins</b> .....	78
WHY LANGUAGE OF SEXUAL DIFFERENCE IS STILL IMPORTANT?   <b>Kristina Bojanović</b> .....	79
GLOBAL FEMINISM: NEW DIRECTIONS IN CONTEPORARY ART   <b>Mary Bittner Wiseman</b> .....	80
ROUND TABLE 03   <i>AESTHETICS BETWEEN HISTORY, GEOGRAPHY AND MEDIA</i> .....	83
POSSIBLE WORLDS OF CONTEMPORARY AESTHETICS: AESTHETICS BETWEEN HISTORY, GEOGRAPHY AND MEDIA   <b>Dragana Stojanović   moderator</b> .....	84
AN AESTHETIC CONSIDERATION OF THE ATHENS METRO   <b>Georgia Apostolopoulou</b> .....	85
UNTIMELINESS IN CONTEMPORARY TIMES   <b>Jacob Lund</b> .....	86
VILÉM FLUSSER'S MEDIA THEORY BETWEEN HISTORY AND GEOGRAPHY   <b>Rodrigo Duarte</b> .....	87

<b>ROUND TABLE 04   AESTHETICS OF ARCHITECTURE</b> .....	89
AESTHETICS OF ARCHITECTURE   <b>Irena Kuletin Ćulafić   moderator</b> .....	90
AESTHETICS OF COLLABORATION IN ARCHITECTURE, ART AND DESIGN   <b>Haruhiko Fujita</b> .....	93
BEAUTY AND BUILDING STEREOTYPE. AESTHETICS OF THE ARCHITECTURE   <b>Raffaele Milani</b> .....	94
HYPERMODERN ARCHITECTURE IN LO-RES THEORY   <b>Thomas Mical</b> .....	95
MAKING OBJECTS OF ALTERED AESTHETICS   <b>Vladimir Milenković</b> .....	96
<b>ROUND TABLE 05   SUBVERSIVE AESTHETICS</b> .....	99
POINT OF DEPARTURE   <b>Marina Gržinić   moderator</b> .....	100
<b>Macarena Gómez-Barris</b> .....	101
ADAPTATION OR UNRULINESS?   <b>Oliver Frlić</b> .....	102
<b>ROUND TABLE 06   URBAN AND NATURAL LANDSCAPES</b> .....	105
THE ART OF THE CITY   <b>Raffaele Milani   moderator</b> .....	106
DYNAMICS AND STATICS IN PUBLIC ART   <b>Elena Tavani</b> .....	107
THE BODYSCAPE OF THE POST-METROPOLIS   <b>Federico Farnè</b> .....	108
LETTER TO THE PEAR TREE   <b>Jale N. Erzen</b> .....	109
THE VOID AT THE HEART OF TOKYO. THE VOID AS THE CORE OF THE FAR-EASTERN SENSIBILITY   <b>Laura Ricca</b> .....	110
GILLO DORFLES'S AESTHETIC JOURNEY ALONG THE AMERICAN PACIFIC COASTLINE: A PROAIRESIS OF IDEAS   <b>Luca Cesari</b> .....	111
JAPANESE AESTHETICS ART AND THE PHENOMENOLOGICAL VIEW OF THE LAND- SCAPE   <b>Yuko Nakama</b> .....	113
<b>ROUND TABLE 07   AESTHETICS AND TECHNOLOGIES</b> .....	115

AESTHETICS AND TECHNOLOGY   <b>Scott Contreras-Koterbay   moderator</b> .....	116
THE AESTHETIC INVESTIGATION OF COMPUTATIONAL TECHNOLOGY   <b>Beatrice Fazi</b> .....	117
FACELESS   <b>Bogomir Doringer</b> .....	118
A CRITIQUE OF VIDEOGAME PRODUCTION ON THE BLOCKCHAIN: GAME DESIGN, ETHICS, AESTHETICS, MONEY   <b>Damien Charrieras</b> .....	119
ART IN AN ERA OF AMBIENT TECHNOLOGY: INFORMATION AS DIFFERENCE, ART AS DIFFERENCING   <b>Jason Hoelscher</b> .....	120
<b>Lotte Philipsen</b> .....	121
AESTHETICS IN THE ERA OF REAL-TIME MEDIA   <b>Lukasz Mirocha</b> .....	122
<b>ROUND TABLE 08   CURTIS CARTER AND CONTEMPORARY AESTHETICS</b> .....	125
CURTIS CARTER AND CONTEMPORARY AESTHETICS   <b>Tyrus Miller   moderator</b> .....	126
CURTIS CARTER AND AESTHETICS   <b>Aleš Erjavec</b> .....	127
DISCOURSES ON THE EAST AND WEST BOUNDARIES IN CURTIS CARTER'S STUDY OF CONTEMPORARY CHINESE ART UNDER THE CONTEXT OF GLOBALIZATION   <b>Eva Kit Wah Man</b> .....	128
AESTHETICS OF ART AND LIFE SCIENCES. COLLABORATIONS AND RESISTANCE   <b>Polona Tratnik</b> .....	129
<b>ROUND TABLE 09   RUSSIAN AESTHETICS BETWEEN EAST AND WEST</b> .....	131
FIRST RUSSIAN AESTHETICS CONGRESS: EURO-ASIAN POSITIONING REPRESENTATIVE CASE   <b>Boris Orlov   moderator</b> .....	132
RUSSIAN AESTHETICS AND ITS KEY PROBLEMS   <b>Artem Radeev</b> .....	133
<b>Artem Tylik</b> .....	134
CONTEMPORARY RUSSIAN AESTHETICS OUTSIDE AN ACADEMICAL FIELD   <b>Darina Polikarpova</b> .....	135
RUSSIAN AESTHETICS AT THE BEGINNING OF THE XXI CENTURY IN THE GLOBAL CONTEXT: INSTITUTIONAL STATE, ACTUAL PROBLEM   <b>Irina Lisovetc</b> .....	136

<b>ROUND TABLE 10</b>   <i>BEYOND PERIOD POSSIBLE MODERNIST AND AVANT-GARDE LEGACIES IN CONTEMPORARY ART AND AESTHETICS</i> .....	139
BEYOND PERIOD POSSIBLE MODERNIST AND AVANT-GARDE LEGACIES IN CONTEMPORARY ART AND AESTHETICS   <b>Tyrus Miller</b>   <b>moderator</b> .....	140
COME AGAIN: SO WHAT IS CONTEMPORARY ABOUT CONTEMPORARY ART?   <b>Sascha Bru</b> .....	141
<b>ROUND TABLE 11</b>   <i>URBAN AESTHETICS IN MOTION</i> .....	143
URBAN AESTHETICS IN MOTION   <b>Arto Haapala</b>   <b>moderator</b>   <b>Sanna Lehtinen</b>   <b>Vesa Vihanninjoki</b> .....	144
<b>ROUND TABLE 12</b>   <i>MAKING SENSE AT THE INTERFACE OF THE ORGANIC AND THE TECHNOLOGICAL</i> .....	147
<b>ROUND TABLE 13</b>   <i>POP-CULTURE STUDIES IN JAPAN AND BEYOND</i> .....	149
POP-CULTURE STUDIES AFTER INTERNET – TOWARD A GENERAL THEORY OF CYBER POP-CULTURE   <b>Hisashi Muroi</b>   <b>moderator</b> .....	150
AESTHETICS OF JAPANESE CONVENIENCE STORE   <b>Fuminori Akiba</b> .....	151
CONDITIONS AND EFFECTS OF “GAMES IN GAMES” IN VIDEO GAMES   <b>Hiroshi Yoshida</b> .....	152
MANGA AND SHUNGA: UNDERSTANDING SEX AND EROTICISM IN POP CULTURE   <b>Hiroshi Yoshioka</b> .....	153
PHOTOGENICITY IN THE AGE OF DIGITAL NETWORKING VISUAL CULTURE IN CONTEMPORARY JAPAN   <b>Morihiro Satow</b> .....	154
<b>ROUND TABLE 14</b>   <i>100 YEARS OF BAUHAUS</i> .....	157
100 YEARS OF BAUHAUS   <b>Miško Šuvaković</b>   <b>moderator</b> .....	158
BAUHAUS INNER COMPLEXITY: SELMAN SELMANAGIĆ’S STORY   <b>Aida Abadžić Hodžić</b> .....	159
IVANA TOMLJENOVIĆ: FILM AND PHOTOGRAPHS AT THE BAUHAUS   <b>Darko Šimičić</b> .....	161
FROM THE BAUHAUS TO EXAT   <b>Vesna Meštrić</b> .....	162

<i>GESTALTUNG OF LIFE AS A BASIS OF ALL BAUHAUS’S INFLUENCES</i>   <b>Sanela Nikolić</b> .....	163
<b>ROUND TABLE 15</b>   <i>QUOTIDIAN AESTHETICS IN EAST AFRICA</i> .....	165
QUOTIDIAN AESTHETICS IN EAST AFRICA   <b>Lydia Muthuma</b>   <b>moderator</b> .....	166
CONTEMPORARY ART IN NAIROBI’S NIGHTLIFE: CREATING HYPERREAL WORLDS ON LANG’ATA ROAD   <b>Fredrick Mbogo</b> .....	167
CONTEMPORARY AFRICAN DESIGN: PERSPECTIVES FROM THE GLOBAL SOUTH   <b>Mary Clare Kidenda</b>   <b>Mugendi K. M’Rithaa</b> .....	168
THE ARCHITECTURAL EXPRESSION OF THE AFRICAN DWELLING FORM   <b>Peter Makachia</b> .....	170
AESTHETICS OF THE VULGAR IN SELECTED BUKUSU PROVERBS   <b>Solomon Waliuala</b> .....	171
<b>ROUND TABLE 16</b>   <i>AESTHETICS IN SOUTH AMERICA</i> .....	173
AESTHETICS IN SOUTH AMERICA   <b>Rodrigo Duarte</b>   <b>moderator</b> .....	174
PLURALISM AND MULTICULTURALISM AS CONDITIONS OF BRAZILIAN ART AND AESTHETICS: A DIALOGUE WITH VILÉM FLUSSER AND HAROLDO DE CAMPOS   <b>Charlston Pablo do Nascimento</b> .....	175
DISPLACING MEANINGS: HIDING SIGNS OF AESTHETICS IN CHILEAN CONTEXT   <b>Miguel Zamorano Sanhueza</b> .....	176
JUAN ACHA: ART IN LATIN AMERICA AS A GEOCULTURAL DILEMMA   <b>Rodolfo Wenger</b> .....	177
IS THERE AN OUT OF AXIS ART?   <b>Sonia Campaner Miguel Ferrari</b> .....	178
<b>ROUND TABLE 17</b>   <i>THE TRANSFORMATION AND INTEGRITY OF EAST ASIAN AESTHETICS AND ARTISTIC CULTURES: A DOUBLE COMPARATIVE PERSPECTIVE OF EAST AND WEST, AND OF INTERCULTURAL TRAJECTORIES WITHIN EAST ASIA ITSELF</i> .....	181
ON THE AESTHETICS OF OBSCURITY AND METEOROLOGICAL ATMOSPHERE IN EAST ASIA FOCUSING ON JAPAN   <b>Takao Aoki</b>   <b>moderator</b> .....	182

EAST ASIAN THEATRE IN THE POST-COLD WAR ERA: THE TENT THEATRE OF SAKURAI DAIZOU   <b>Lin Yu-Pin</b> .....	183
“TAI TU” (“GIFTED SCHOLARS”) IN VIETNAMESE TRADITIONAL CULTURE   <b>Nguyen Luong Hai Khoi</b> .....	184
IN-BETWEEN IN CHINESE AESTHETICS   <b>Zhuofei Wang</b> .....	185
FOUNDATION OF MODERN KOREAN AESTHETICS: KOH YUSEOP’S THEORY OF KOREAN BEAUTY   <b>Joosik Min</b> .....	187
<b>  PERFORMANCE LECTURE FESTIVAL  </b> .....	189
LIVING BEYOND BINARY GENDER SYSTEM: IS IT AN EXISTING PLACE?   <b>Aleksa Milanović   Ana Popović</b> .....	190
NEAR/MISS   <b>Charles Bernstein</b> .....	191
PERFORMANCE POETRY THEORETICIZED   <b>Dubravka Đurić</b> .....	192
TAF #17: HAPPY PERFUMATIVES: DOING THINGS WITH THEORY   <b>Jon McKenzie   Aneta Stojnić</b> .....	193
“COMME DÉJÀ DIT”: A LECTURE PERFORMANCE ON THE ROLE OF TEXTUAL REPETITION IN ALAIN ROBBE-GRILLET’S NOVELS   <b>Luka Bešliagić</b> .....	195
HYPNOS PERFORMANCE   <b>Nika Radić</b> .....	196
POW!: FEMINISM IN MY PAINTINGS AND PUBLICATIONS   <b>Susan Bee</b> .....	197
<b>  PANEL SESSIONS  </b> .....	198
<b>PANEL SESSION 01   AESTHETICS BETWEEN PHILOSOPHY AND THE HUMANITIES</b> .....	199
AESTHETIC REASONS FOR AESTHETIC ACTIONS: AESTHETICS AND THE PHILOSOPHY OF AC- TION   <b>Adam Andrzejewski   Marta Zaręba</b> .....	200
<i>SAINT JOSEPH THE CARPENTER</i> OF GEORGES DE LA TOUR   <b>Akira Tsugami</b> .....	202
DIGITAL HORIZONS OF AN IMAGE   <b>Alexander Drikker</b> .....	203
SOMAESTHETICS AS PHILOSOPHY   <b>Alexander Kremer</b> .....	205

EMPIRICAL STUDIES OF THE ARTS BETWEEN HISTORY AND PSYCHOLOGY   <b>Ancuta Mortu</b> .....	206
THE AHUMAN SUBLIME: ON THE THREE FIGURES OF ANTHROPOCENE CONDITION OF ART-HUMAN ASSEMBLAGE   <b>Andrija Filipović</b> .....	207
WHAT MATTER(S). A MATERIAL AESTHETICS BETWEEN ONTOLOGY AND LINGUISTICS THROUGH THE WORK OF DERRIDA, RANCIÈRE AND DIDI-HUBERMAN   <b>Anna Montebugnoli</b> .....	208
IDENTIFYING AESTHETIC EXPERIENCE   <b>Artem Radeev</b> .....	210
THE SCIENTIFIC SPIRIT AS ART   <b>Athena D. Mirasyesis</b> .....	211
HISTORICAL-ESSENTIALIST CRITICISM: A REFORMULATION PROPOSITION   <b>Charlston Pablo do Nascimento</b> .....	212
INTERPRETATIONS OF DISASTER: A COMPARATIVE STUDY ON DISASTER FILM CYCLES   <b>Chi-Ying Yu</b> .....	213
POSTHUMAN AESTHETICS: RE-IMAGINING MEANINGS AND CONNECTIONS IN THE WORLD   <b>Chris Foltz</b> .....	214
R. BARTHES AND J. LACAN ON THE INEXPRESSIBLE: THE PUNCTUM AND THE OBJECT A   <b>Daria Zaikina</b> .....	215
A SYSTEMATIC THEORETIC OF AESTHETIC INTERACTION BETWEEN WORLD CULTURES   <b>Dimitrios Fais</b> .....	216
NATURAL AESTHETICS ON PLANT SPECTRUM OF SONG DYNASTY   <b>Ding Li-rong</b> .....	217
THE ADVENTURES OF THE THING. MARIO PERNIOLA’S SEX APPEAL OF THE INORGANIC   <b>Enea Bianchi</b> .....	218
AESTHETICS OF TRAGIC CATHARSIS: GIROLAMO MEI’S INTERPRETATION   <b>Eske Tsugami</b> .....	219
PHILOSOPHY AND LITERATURE: SO CLOSE, YET SO DISTANT   <b>Fabio Bartoli</b> .....	220
THE ART OF LIVING: JOHN DEWEY AND THE MELIORISTIC CHARACTER OF AESTHETIC EXPERIENCE   <b>Gloria Luque Moya</b> .....	221
THE NATURAL CONCEPT OF LAOZI   <b>He Qiongquan</b> .....	223
‘TECHNOLOGICAL SINGULARITY’ IN THE LIGHT OF KANT’S THEORY OF ART: RECONSID- ERING ARTIFICIAL INTELLIGENCE FROM AESTHETIC POINT OF VIEW   <b>Hiroshi Yoshioka</b> .....	224
PLATO’S NEW MYTHOLOGY: PHAEDRUS FROM THE PERSPECTIVE OF WORK ON MYTH   <b>Hu Jihua</b> .....	225
THEORETICAL ASPECTS OF NON FINITO FORM   <b>Iva Draškić Vićanović</b> .....	226



THE CITY STATE AND SOUL IN PLATO'S THEORY: BY READING THE FOURTH VOLUME OF THE <i>REPUBLIC</i>   <b>Jingyi Li</b> .....	228
AESTHETIC ANTHROPOLOGY INSIDE THE BAUHAUS: BELATED HUMANISM OR PRESAGING POSTHUMANISM?   <b>Junko Miki</b> .....	229
PHILOSOPHY AND AESTHETICS OF POST-MODERN NOSTALGIA - THROUGH THE ANALYSES OF CONTEMPORARY JAPANESE CASES   <b>Kantaro Ohashi</b> .....	231
VITALIST REVIVAL: AN INQUIRY INTO THE AESTHETICS OF LIFE ENERGY   <b>Kikuko Toyama</b> .....	232
THE PROBLEM OF EVIL AND CONTEMPORARY LITERARY IMAGINATION   <b>Kinya Nishi</b> .....	233
YUYUAN ( 郁源 ) : FROM SENSUAL AESTHETICS TO INDUCTIVE AESTHETICS   <b>Liang Yanping</b> .....	234
THE CULTURE-CENTERED PARADIGM OF ARTISTIC CONSCIOUSNESS IN THE SECOND HALF OF THE XX BEGINNING OF XXI CENTURIES (BASED ON THE MATERIAL OF RUSSIAN CINEMA)   <b>Lilia Nemchenko</b> .....	235
PERFORMING DANCE AND ITS FUTURE - FROM BADIOU'S INAESTHETICS THEORY   <b>Lu Zhang</b> .....	236
THE WHISPERING OF PLATONIC MYTH IN <i>PHAEDRUS</i>   <b>Luyan Li</b> .....	237
AESTHETICS IN THEORY OF TRAUMA - THE JEWISH MUSEUM IN BERLIN   <b>Marianna Mavroudi</b> .....	238
DARKNESS AS AN AESTHETIC CONDITION   <b>Matti Tainio</b> .....	239
WHAT CAN IT MEAN TO LIVE IN AN AESTHETIC REGIME OR: WHERE DOES ART HAPPEN?   <b>Michael Manfé</b> .....	241
AESTHETICS FOR NEW DIETARY PHILOSOPHY AND HUMANITY THINKING   <b>Miki Okubo</b> .....	243
FICTION IS RATIONAL: REALITY IS NOT ON THE BASIC OPERATIONS OF FICTION   <b>Nadežda Čačinovič</b> .....	244
DIFFERENT WORLDS AND SIMILAR MEANINGS – THE SOMAESTHETICAL MEETING POINTS OF DANCE AND PHILOSOPHY   <b>Nóra Horváth</b> .....	245
ON PREDICTING OTHER'S AESTHETIC JUDGMENT: UNSYMPATHY, TRUST AND FREEDOM   <b>Norihide Mori</b> .....	246
ALCHEMY OF WORDS: GASTON BACHELARD'S THEORY OF IMAGINATION   <b>Paulina Gurgul</b> .....	247
ONE POSSIBLE REGIME OF AESTHETICS WITHIN INSTITUTION OF HIGHER EDUCATION: APPLIED AESTHETICS   <b>Sanela Nikolić</b> .....	248
COGNITIVE AESTHETICS: IN A SEARCH OF THE NEUROAESTHETIC BASED NEW THEORY OF SEEING   <b>Sebastian Stankiewicz</b> .....	249

ESSAY ON THE AESTHETICS OF JAPANESE DOLL: DISCUSSING DOLL AS OBJECT AND DOLL AS WORK   <b>Shinnosuke Kaneuchi</b> .....	250
NATURE AND SOCIABILITY IN AESTHETICS OF DIDEROT AND ROUSSEAU   <b>Shun Sugino</b> .....	251
CIVILIZATION AND THE LIFE OF ARTS: DAVID HUME ON THE ARTS, SCIENCES AND CIVILIZATION CIRCUIT   <b>Stefan-Sebastian Maftai</b> .....	252
THE POETIC CONSTRUCTION OF REALITY   <b>Stefan Snævarr</b> .....	253
PAINTING AND THEATER SPACE   <b>Susan L. Feagin</b> .....	254
A PRAGMATIC ADVANTAGE OF THE PEIRCEAN OF NORMATIVE SCIENCES: IN THE CASE OF A CLUMSY DUET OF ETHICAL VALUE AND AESTHETIC VALUE   <b>Takafumi Kato</b> .....	255
MASAKAZU NAKAI AS THE PIONEER OF THE AESTHETICS OF SPORTS   <b>Takashi Sugiyama</b> .....	256
IS KAZIMIR MALEVICH A TRANSCENDENTALIST?   <b>Tatiana Levina</b> .....	257
SEMANTICS OF AESTHETIC EXPERTISE   <b>Tereza Hadravová</b> .....	258
PROBLEM OF PERSONAL IDENTITY IN POSSIBLE WORLDS: ART EXPERIENCE   <b>Tolstykh Evgenia</b> .....	259
OKADA SITTING METHOD AS BODY ART: THE BODY AESTHETICS OF THE GRAVITY   <b>Toshihiro Katayama</b> .....	260
AESTHETICS IN THE AREA OF HUMANITIES   <b>Vadim A.Saleyev</b> .....	261
ARTISTIC TESTIMONY, REVIVAL OF MEMORIES AND EMPATHY – A CASE OF PAINTER ZORAN MUŠIČ   <b>Valentina Hribar Sorčan</b> .....	263
AESTHETIC VALUE AND THE NOTION OF A LIFE   <b>Vítor Guerreiro</b> .....	264
BRIEF VIEW ON THE ORIGIN OF CHINESE MODERN TRAGEDY CONCEPT   <b>Wang Jie   Wang Zhen</b> .....	265
<i>THE WILDERNESS</i> OF WANG YANSONG'S VERSION FROM THE PERSPECTIVE OF PHENOMENOLOGY   <b>Xie Wenjing</b> .....	266
HORROR AND SUBLIME IN OSCAR WILDE'S <i>SALMONÉ</i>   <b>Yun Gong</b> .....	267
FURNITURE AS FUSION OF THE AESTHETIC AND THE ETHICAL   <b>Yutaka Isshiki</b> .....	268
<b>PANEL SESSION 02   GEOPOLITICAL AESTHETICS AND PHILOSOPHY OF CULTURE</b> .....	271
TRAGEDY AND FARCE IN DUŠAN KOVAČEVIĆ'S POST-YUGOSLAV SCREENPLAYS   <b>Aleš Čakalić</b> .....	272

THE PRACTICE OF TIME-DURATION: MANDELSTAM, RILKE, VALERY   <b>Alexander Sidorov</b> .....	273
THE “MUNDI” ON THE “MAPPAE”, OR HOW A RETROACTIVE UNDERSTANDING OF ME- DIEVAL CARTOGRAPHY RECONFIGURES OUR NOTION OF LANDSCAPE   <b>Christos Montsenigos</b> .....	274
FROM GOETHE TO MARX: FROM “NATIONAL LITERATURE” TO “WORLD LITERATURE”   <b>Ding Guoqi</b> .....	275
THE AESTHETIC EXPERIENCE OF CHINESE PAINTING: A ERP STUDY   <b>Ding Yuehua   Tang Bangbei   Zhu Jinxiu   Cui Weihai   Cui Weihai   Tan Ling   Chen Yuzhi</b> .....	275
A STUDY ON THE PROTOTYPES AND TRANSFORMATION OF HUMAN EMOTION IN <i>ZHANG-ZI’S</i> TEXT - FOCUSING ON THE <i>QI-WU-LUN</i> CHAPTER   <b>Heejung Seo</b> .....	278
VISUAL EPISTEMOLOGY IN CONTEMPORARY IMPERIAL MONUMENTAL ART (ON THE EXAMPLE OF SCULPTURES, MONUMENTS AND BAS-RELIEFS “TYUMEN - TO THE VIC- TORS” IN THE CITY OF TYUMEN, RUSSIA)   <b>Iuliia Gudova</b> .....	279
AESTHETIC EXPERIENCE IN THE INTERCULTURAL CONTEXT   <b>Jean Lin</b> .....	280
SPACIAL AESTHETICS OF LANDSCAPE IN EAST ASIAN CULTURE   <b>Joosik Min</b> .....	281
WYNDHAM LEWIS’ ENGLISHNESS AGAINST FASCISM: THE SIGNIFICANCE OF HIS METAPHOR OF ‘WAVES’ TOWARDS <i>A BATTERY SHELL</i> (1919)   <b>Mariko Kaname</b> .....	282
THE MILIEU OF THE PICTURESQUE. EARLY TOURIST MEDIA AND IMAGINATIVE GEOG- RAPHIES IN THE MEDITERRANEAN   <b>Marilena Mela</b> .....	283
MAO’S HOMEWORLD(S) - A COMMENT ON THE USE OF PROPAGANDA POSTERS IN POST-WAR CHINA   <b>Michael Ranta</b> .....	285
‘MOVEMENT FOR SINGING IN JAPANESE’ (1925-1941) OF NAGAI IKUKO: GENDER, FEMININITY, COLONIALISM, AND IMPERIALISM.   <b>Motomi Tsugami</b> .....	287
IS CLIMATICAL AESTHETICS POSSIBLE? : FOR CULTURAL DIVERSITY AND MUTUAL UNDERSTANDING. J.G.HERDER AND T. WATSUJI.   <b>Naoko Kobayashi</b> .....	289
ABY WARBURG’S THEORY OF DISTANCE AND ORIENTATION   <b>Nozomu Ninomiya</b> .....	290
ANOTHER ‘DISCOVERY’ OF AFRICAN TRIBAL ART IN THE CONTEXT OF CHILDREN’S ART EDUCATION AROUND THE TURN OF THE 19 <sup>TH</sup> CENTURY TO THE 20 <sup>TH</sup> CEN- TURY   <b>Shigeru Maeda</b> .....	291
INTRODUCING THE FIRST BOOK ON TECHNIQUES AND PRINCIPLES OF CLASSIC IRANIAN PAINTING (MINIATURE); GHANOON AL-SOVAR   <b>Somaye Mahru   Majid Heidari   Reza Mahdavi</b> .....	293

APARTMENT-ART: DIALECTICAL AESTHETICS AND TRILEMMA OF CHINESE POLIT- ICAL AVANT-GARDE   <b>Song Xiaochen</b> .....	295
AESTHETIC-ETHICAL APPROACH   <b>Stella Aslani</b> .....	296
CARTOGRAPHIC IMAGINATION: BETWEEN INTERMEDIALITY AND TRANSMEDI- ALITY. A GEO-AESTHETIC PERSPECTIVE   <b>Tommaso Morawski</b> .....	297
THE MODERNIZATION OF SPECIFICALLY PREMODERN AESTHETIC FORMS IN THE MEDIUM OF FILMS – A CASE STUDY IN EASTERN-ASIAN CINEMA   <b>Wonho Lee</b> .....	299
KANDINSKY’S <i>COMPOSITION</i> AND ZHENG XIE’S <i>BAMBOO</i> : AN AESTHETIC DIA- LOGUE BETWEEN WESTERN AND EASTERN ABSTRACTIONISM   <b>Xin Ai</b> .....	300
<b>PANEL SESSION 03   CONDITION OF CONTEMPORARY CONTINENTAL - EUROPEAN AESTHETICS</b> .....	303
SUSANNE K. LANGER’S AND POSSIBLE OVERLAPPING CENTRAL-EUROPEAN (SLOVAK AND CZECH) AESTHETIC CONCEPTION OF ART   <b>Agáta Košičanová</b> .....	304
LÉVINAS ON AESTHETIC EXPERIENCE: EGOISM OR TRANSCENDENCE?   <b>Daniela Matysová</b> .....	305
THE EXCESS OF AESTHETICS IN JACQUES RANCIÈRE AND MARIO PERNIOLA   <b>Erik Vogt</b> .....	307
FOR THE AESTHETICS OF RESISTANCE   <b>Franziska Wildt</b> .....	308
THE THEORETICAL PARADIGMS AND THEIR SIGNIFICANCES OF EAST EUROPEAN MARX- IST AESTHETICS   <b>Fu Qilin</b> .....	309
AESTHETIC SELF-FORGETFULNESS: ARE AESTHETIC EXPERIENCES ALWAYS MINE?   <b>Harri Mäcklin</b> .....	310
ON THE PROBLEM OF THE «UNHUMAN» IN CONTEMPORARY AESTHETICS AND ON- TOLOGIES   <b>Ivan Petrin</b> .....	311
THE RECEPTION AND REFLECTION TO SCHOPENHAUR’S AESTHETICS IN WANG KUO- WEI’S CONCEPT OF “JING-JIE”   <b>Jia Liu</b> .....	312
INTUITION ACT AS A SCIENTIFIC METHODOLOGY IN AESTHETICS   <b>Maryanna V. Saleeva</b> .....	313
JOSÉ GIL’S CONCEPT OF “THE SPACE OF THE BODY” AND ITS APPLICABILITY TO VARI- OUS KINDS OF ART   <b>Naděžda Hlaváčková   Miloš Ševčík</b> .....	315
HEIDEGGER’S AESTHETICS. THE PHILOSOPHY OF FINITE HUMAN FREEDOM AND BASIC MOODS AND EMOTIONS   <b>Nebojša Grubor</b> .....	317

PAESAGGIO AND ECOLOGICAL AESTHETICS IN CHINA AND ITALY   <b>Qi Chen</b> .....	318
ARTWORK: A MONAD OR A POSSIBLE WORLD? THE DISMANTLED LEIBNIZIANISM OF CONTEMPORARY AESTHETICS   <b>Rok Benčin</b> .....	319
KANDINSKY'S AND DELEUZE'S IDEAS IN RETHINKING THE CONCEPTS OF ART   <b>Rūta Marija Vabalaite</b> .....	320
AESTHETICS OF THE UNIVERSAL AND AESTHETICS OF ORIGINALITY   <b>Tatiana Viktorovna Kuznetsova</b> .....	321
MARTIN SEEL'S "AESTHETICS OF APPEARING" AND THE PROBLEM OF THE CONTENT OF AESTHETIC EXPERIENCE   <b>Vsevolod Rybakov</b> .....	322
FROM THE SUBLIME TO THE BEAUTIFUL: ON RANCIÈRE'S CRITICQUE OF LYOTARD   <b>Suzuki Wataru</b> .....	323
CERTAIN UNCERTAINTY: AESTHETIC EXPERIENCE RELOCATED IN CONTEMPORARY GER- MAN AESTHETICS   <b>Yang Zhen</b> .....	324
 <b>PANEL SESSION 04</b>   <i>CONDITION OF CONTEMPORARY ANGLO-AMERICAN AESTHETICS</i> .....	327
 CAN INTENTIONALISM BE COMPROMISED?: DILEMMA IN MODERATE INTENTIONALISM   <b>Haewan Lee</b> .....	328
AESTHETICS AFTER THE 'END OF ART'. THE STATE OF DANTO MARGOLIS DEBATE IN XXI CENTURY.   <b>Piotr Kowalewski</b> .....	329
DANTO'S HEGEL: THE PHILOSOPHICAL SOURCES OF DANTO' END OF ART THESIS   <b>Sarka Lojdova</b> .....	330
A STUDY ON COGNITIVE VALUES OF FICTIONAL NARRATIVE ART: FOCUSING ON DIS- CUSSIONS IN ANGLO-AMERICAN AESTHETICS.   <b>Suyeong Lim</b> .....	331
 <b>PANEL SESSION 05</b>   <i>CONDITION OF CONTEMPORARY ASIAN AESTHETICS</i> .....	333
 AESTHETICS OF CHINESE ADVERTISING   <b>Anatoliy Alekseev-Apraksin</b>   <b>Vlada Koroleva</b> .....	334
THE RELATIONSHIP BETWEEN PHOTOGRAPHER AND MODEL IN JAPANESE PHOTOG- RAPHY: RECONSIDERATION ABOUT "SHISHASHIN" ('I' PHOTOGRAPHY) OF NOBUYOSHI ARAKI   <b>Bäi Kunihiro</b> .....	336

A STUDY ON THE "PURPOSE" OR "NON-PURPOSE" AND THEIR AESTHETIC SIGNIFI- CANCE   <b>Chen Jun</b>   <b>Dai Wenjing</b> .....	337
AESTHETIC TRANSMUTATION OF URBAN IMAGE IN THE ERA OF ECOLOGICAL CIVILIZA- TION   <b>Chen Wangheng</b>   <b>Chen Xinyu</b> .....	339
CHINESE AESTHETICS: ONENESS WITH NATURE, ATMOSPHERE OF THE VISIBLE, AND SPACES OF MA YANSONG AND OLAFER ELIASSON   <b>David Brubaker</b> .....	340
ARTIST BOOK IN CHINA- FROM TRADITION TO DIGITAL AGE   <b>Dong Xueling</b> .....	341
ON ZHUANGZI'S PHILOSOPHY OF TECHNOLOGY & ART (JI- YI, 技艺)   <b>Geng Liu</b> .....	342
INTERPRETATION ON THE COVERS OF REVOLUTION BOOKS FROM 1949 TO 1966 IN CHINA FROM THE PERSPECTIVE OF POLITICAL ICONOLOGY   <b>Gong Xiaofan</b> .....	343
THE PHYSICAL PROBLEMS OF CHINESE AESTHETICS   <b>Hongchen Wang</b> .....	344
APART FROM KAWAII: CONTEMPORARY JAPANESE ART, IDENTITY, AND SENSE OF PLACE   <b>Jill Foltz</b> .....	345
VELOCITY AND THE CREATIVE IMAGINATION IN CHINA- CONTEMPORARY ART IN A TIME OF SPEED, GLOBALIZATION AND RAPID URBANIZATION   <b>Jingjing Shen</b> .....	346
ART AND INEFFABLE TRUTH IN EAST ASIAN AESTHETIC TRADITIONS: AN AESTHET- IC READING OF THE "BUTCHER DING'S DISASSEMBLING OF AN OX" FABLE IN THE ZHUANGZI   <b>Junghwan Lee</b> .....	347
THE MEANING OF <i>HONKADORI</i> AND <i>HONZETSU</i> : IMITATIVENESS, ADAPTATION, CRE- ATION, AND THE COPYRIGHT LAW IN CONTEMPORARY JAPAN   <b>Kaoru Nakao</b> .....	348
THE INTENTION OF THE ART WORLD AND THE CONTEXT OF "INTERNATIONAL CON- TEMPORANEITY IN 1960s JAPAN: REFERENCING CHANGES IN LARGE- SCALE ART EXHI- BITIONS IN JAPAN AFTER WWII   <b>Kohei Yamashita</b> .....	349
WHAT "CROSS- BORDER" THEATRE CAN SHOW US: TECHNOLOGY, VIRTUAL EXPERI- ENCE AND AESTHETIC EXPRESSION   <b>Liu Chun</b> .....	350
DEPOLITICIZATION OR REPOLITICIZATION- PURIFICATION ART MOVEMENT OF CHINA IN THE 1980s   <b>Liu Runkun</b> .....	351
MODERN INFLUENCE OF LAOZI'S AESTHETICS THOUGHTS ON ARTIFICIAL INTELLIGENCE AESTHETICS   <b>Lu Gan</b> .....	352
THE ROLE OF RHETORIC (ELME BADIE) IN ISLAMIC IRANIAN AESTHETICS   <b>Majid Heidari</b> .....	353

REREADING RASA THEORY UNDERSTANDING CONTEMPORARY TV SERIES WITH THE HELP OF MEDIEVAL SANSKRIT PHILOSOPHY   <b>Max Rynnänen</b> .....	354
THE CONCEPT OF <i>VIDAGDHA</i> LITERATURE IN MARATHI LITERARY AESTHETICS   <b>Prashant Bagad</b> .....	355
AESTHETIC SPIRIT OF LITERARY PAINTING AND ITS TRANSFORMATION IN THE 20 <sup>TH</sup> CENTURY   <b>Qu Xingfu</b> .....	356
“LOCALISM” OF THE MODERNISM PAINTINGS IN OKINAWA   <b>Rei Kagitani</b> .....	357
TRANSBOUNDARY AESTHETICS IN CONTEMPORARY KOREAN WOMEN ARTISTS   <b>Rosa Fernández Gómez</b> .....	358
THE CURRENT STATE OF ARCHITECTURE IN VIETNAM   <b>Samantha Miller</b> .....	359
STUDY ON MODERN AESTHETICS OF TEXTURING METHOD OF CHINESE MOUNTAIN-AND-WATER PAINTING   <b>Shi Xiu Fang</b> .....	360
ON THE BEAUTY OF ROUGH NATURE OF HEZHE MINORITY   <b>Sun Yan</b> .....	361
THE DIALOGUE BETWEEN THE FLOWER AND THE ARRANGER: INTERPRETING THE <i>IKEBANA</i> THEORY OF SOFU TESHIGAHARA   <b>Taiki Yanagawa</b> .....	362
THE REASSESSMENT ON “AESTHETICS CURRENT” IN THE CONTEMPORARY CHINA (1978- 2018)   <b>Tao Guoshan</b> .....	363
ON ZHUANGZI’S THINKING THOUGHTS OF BEAUTY OF HUMAN FREEDOM   <b>Wang Hui Yu</b> .....	364
THE HYBRIDITY AND FUZZINESS OF PSEUDO- MODERN SOCIETY AND ITS AESTHETIC CHARACTERISTICS   <b>Wang Jianjiang</b> .....	365
BALANCED HUMAN NATURE FULFILLED THROUGH CLASSICAL CHINESE ART   <b>Xiaoyan Hu</b> .....	367
THE RECONCILIATION OF ARTISTIC AUTONOMY AND MORAL CULTIVATION: THE COMPARISON BETWEEN CHINESE AESTHETICS AND KANT’S PHILOSOPHY   <b>Xiaoyan Hu</b> .....	368
THE EFFICACY AND ISSUE OF PROJECTING KANT’S ACCOUNT OF SPONTANEITY OF GENIUS INTO A CLASSICAL CHINESE ARTISTIC CONTEXT   <b>Xiaoyan Hu</b> .....	369
MAP AS ART- MAP AS THE WAY OF CREATION IN CONTEMPORARY ART   <b>Xu Xiaoding</b> .....	370
NOTES OF ART MUSEUM- THE GENERATE AND CHANGE OF SOCIAL AESTHETIC QUALITY IN PUBLIC SPACE   <b>Xu Yongmin</b> .....	371
MUSIC AESTHETICS IN HARUKI MURAKAMI’S <i>NORWEGIAN WOOD</i>   <b>Yan Zhao</b> .....	372

WHY DO CHINESE PREFER JADE   <b>Yang Zhihao</b> .....	373
FROM YINXIU (隱秀) TO SHOW (秀) - THE CHANGE OF CHINESE GRACE FROM ANCIENT TIMES TO MODERN TIMES   <b>Yang Ziyao</b> .....	374
AESTHETIC CHARACTERISTIC OF CHINESE DANCE AND ZONG BAI-HUA’S INTERPRETATION ON “DANCING”   <b>Zhu Fan-qi</b> .....	375
ON THE CONCEPT OF ARTISTIC REALITY IN CHINA IN THE 1980s   <b>Zhu lili</b> .....	376
A STUDY OF IMAGERY BEYOND IMAGERY IN THE CREATIVE CONCEPTION OF IDEO-IMAGERY   <b>Zhu Zhirong</b> .....	377
<b>PANEL SESSION 06   CONDITION OF CONTEMPORARY AFRICAN AESTHETICS</b> .....	379
“FLASH OF THE SPIRIT:” DECOLONIZING VISUAL ORDER IN ARCHITECTURE AND DESIGN TO RE-CONCEPTUALIZE A BLACK AESTHETIC   <b>Coleman Jordan</b> .....	380
CONTEMPORARY ALGERIAN URBAN AESTHETICS, ANALYSIS OF THE PROMOTION OF PEDESTRIAN PHYSICAL ENVIRONMENT IN THE STRATEGIC PLAN OF ALGIERS   <b>Madiha Khelfat   Tahar Baouni</b> .....	382
COMPOSITE-CULTURAL AESTHETICS. JEAN-PEIRRE BEKOLO’S FILM ‘ARISTOTLE’S PLOT’   <b>Michaela Ott</b> .....	384
TOWARDS A PLURAL AESTHETIC IN THE MAGHREBIN AREA   <b>Mounira ben Mustapha Hachana</b> .....	385
<b>PANEL SESSION 07   CONDITION OF CONTEMPORARY SOUTH-AMERICAN AESTHETICS</b> .....	389
<b>PANEL SESSION 08   HISTORY OF AESTHETICS AND CURRENT REVISIONS: KANT AND HEGEL TODAY</b> .....	391
FACE-TO-FACE WITH EVERYDAY AESTHETICS: NEGLECTED CONNOTATIONS OF KANT’S AESTHETICS IN THE <i>CRITIQUE OF JUDGEMENT</i>   <b>Adrián Kvokačka</b> .....	392
DO NOT RESUSCITATE! FOR A NORMATIVE READING OF THE END-OF-ART THESIS   <b>Alberto L. Siani</b> .....	393
THEATRICALITY OF POWER: HEGEL AND SHAKESPEARE ON AUTHORITY   <b>Gregor Moder</b> .....	394

A COMPARATIVE STUDY ON RECEPTION OF KANT'S AESTHETIC THOUGHT BETWEEN MODERN CHINESE AESTHETICIANS: LIANG QICHAO, WANG GUO-WEI AND CAI YUAN-PEI   <b>Guo Yong</b> .....	395
INTERPRETING A PERSIAN MINIATURE WITH DERRIDA'S PARERAGON   <b>Hamideh Rafiei   Madji Heidari</b> .....	396
THE ROMANTIC GEMÜT AS SOCIAL FEELINGS IN HEGEL'S AESTHETICS   <b>Hyeseon Hong</b> .....	398
THE PROBLEM OF THE POLITICAL SUBLIME IN THE CASE OF FASCISM   <b>Ishida Keiko</b> .....	399
DIALECTICS OF SMOOTHNESS AND HEGEL'S POLITICAL AESTHETICS   <b>Martin Hergouth</b> .....	400
JACQUES RANCIÈRE'S RELATIONS TO KANT   <b>Nina Seražin Lisjak</b> .....	401
«FREEDOM THROUGH BEAUTY»: AESTHETIC EDUCATION IN LUKACS AND RANCIÈRE   <b>Osman Nemli</b> .....	402
(PRACTICAL) DISINTERESTEDNESS AND (AESTHETIC) INVOLVEMENT: KANT'S AESTHETIC THEORY REVISITED   <b>Tanehisa Otabe</b> .....	403
KANT ON GENIUS AND TASTE   <b>Weijia Wang</b> .....	404
KANT'S DYNAMICAL SUBLIME: FROM THE AESTHETIC TO THE PRACTICAL   <b>Weijia Wang</b> .....	405
KANT'S CLAIM OF THE UNIVERSAL VOICE OF THE JUDGMENT OF TASTE   <b>Xiong Teng</b> .....	406
KANT ON BEAUTY AS A SYMBOL OF MORALITY   <b>Zhengmi Zhouhaung</b> .....	407
<b>PANEL SESSION 09   AESTHETICS OF GLOBAL AND LOCAL DIGITAL NETWORKS</b> .....	409
SLOVENIAN WOMEN VISUAL ARTISTS AND THEIR ROLE THROUGHOUT HISTORY: A NETWORK ANALYSIS PERSPECTIVE   <b>Andrej Srakar   Petja Grafenauer   Marilena Vecco</b> .....	410
DIGITAL AESTHETICS ONLINE AS CLUSTER   <b>Boris Orlov</b> .....	412
COMBINATORIAL CREATIVITY AND CONSTRAINT IN ADJACENT POSSIBILITY SPACE   <b>Jason Hoelscher</b> .....	414
NETWORKING AESTHETICS: THE UNION OF OLD AND NEW SENSUALITY, AESTHESIS VS. ANTI-AESTHESIS   <b>Lev Zaks</b> .....	415
LEARNING FROM KIBERA: LOCATIVE MEDIA AS A PRACTICE OF MAPPING THE VERNACULAR   <b>Magdalini Petroleka</b> .....	417

SUBLIME META-REALITY AND TECHNOLOGICAL ROMANTICISM   <b>Miguel Angel Gaete</b> .....	418
THE THEORY OF DIGITAL TECHNOLOGIES   <b>Olivera Kosić</b> .....	419
PHYSIOLOGICAL BENEFITS OF VIRTUAL HEALING ENVIRONMENTS   <b>Po-Ching Wang</b> .....	421
<b>PANEL SESSION 10   AESTHETICS OF MEDIA AND POST-MEDIA PRACTICES</b> .....	423
TOWARD AN AESTHETICS OF INTER-SPACE: FOCUSING ON LIFE IN MULTI-GRAVITY ENVIRONMENTS   <b>Akihisa Iwaki</b> .....	424
INTERTEXTUALITY IN CONTEMPORARY CINEMA ("LOVELESS" (2018) ZVYAGINTCEV AND "STALKER" (1979) TARKOVSKY)   <b>Alina Temliakova</b> .....	426
POSTMODERN AESTHETICS OF VIDEOS ON YOUTUBE   <b>Arina Medvedeva</b> .....	427
POLITICALITY OF ARTIFICIAL/NON-LIVING ART IN THE AGE OF BIOTECHNOLOGICAL CONTROL   <b>Bojana Matejić</b> .....	428
ARTWORKS AND THE PARADOXES OF THE MEDIA-TRANSMITTED REALITY   <b>Christiane Wagner</b> .....	430
NON-HUMAN SENSUALITY: APPROACH TO CINEMA-EYE   <b>Darina Polikarpova</b> .....	432
CELLULOID IS NOT A SIGNIFIER ANY MORE   <b>Darko Štrajn</b> .....	433
AUGMENTED ENTANGLEMENT OF NARRATIVE CHRONOTOPES AND URBAN TERRITORIES   <b>Dimitrios Makris   Maria Moira</b> .....	435
MEDIA MONADOLOGY – A SOCIETY OF SPECTACLE AND ALTERNATIVE (POST MEDIA) PRACTICES   <b>Divna Vuksanović   Dragan Čalović</b> .....	437
AESTHETIC EXPERIENCE AS TRANSGRESSIVE (CINEMA)   <b>Ekaterina Strugova</b> .....	439
AESTHETIC SETTINGS OF VIDEO ART   <b>Elena Rubtsova</b> .....	441
"MEGAFON" SOCIAL NETWORKS VISUAL CONTENT'S AESTHETICS   <b>Elena Shumakova</b> .....	442
EXPERIENCES OF BEAUTY IN PARTICIPATORY ART   <b>Falk Heinrich</b> .....	443
VIRTUAL TRANSGRESSIONS ON THE CONTEMPORARY LANDSCAPE   <b>Gabriela Farías Islas   Marleni Reyes Monreal   Miguel Felipe Escalera</b> .....	445

ON THE „SPACING” BETWEEN ART AND TECHNOLOGY   <b>Gao Jianping</b> .....	447
CONTEMPORARY EXISTENTIAL PHILOSOPHY AND AN INTERMEDIAL LANGUAGE OF A CINEMA (ON THE EXAMPLE OF A. ZVYAGINTSEV'S FILMS)   <b>Gudova Margarita   Gudova Julia   Gudov Valeriy</b> .....	448
CULTURAL TOURISM OR COLLECTION OF SITES   <b>Hiroshi Uemura</b> .....	450
RECENT TRANSFORMATIONS OF THE DRAWING INTO VIRTUAL SPACE BY USING ANALOG TECHNIQUES   <b>Hristina Stojanović   Nikola Milanović</b> .....	451
DRAMATIC AS AN AESTHETIC CATEGORY IN AN ELECTION CAMPAIGN: PRESENTATION OF OPPOSITION IN SOCIAL MEDIA   <b>Konstantin Kiuru</b> .....	452
PUSH AND PULL: SENSING AND AESTHETIC EXPERIENCE OF CONTEMPORARY AESTHETIC COMPUTER PRACTICES   <b>Lotte Philipsen</b> .....	454
COMPUTER INTERFACE AS FILM: POST-MEDIA AESTHETICS OF DESKTOP DOCUMENTARY   <b>Luka Bešlić</b> .....	456
SOFTWARED MEDIA WORLDS: THE TECHNO-CULTURAL CONDITIONS BEHIND AESTHETICS OF VIRTUAL REALITY (VR) ENVIRONMENTS   <b>Lukasz Mirocha</b> .....	457
REVISITING HUXLEY'S DYSTOPIC VISION OF FUTURE CINEMA, THE FEELIES: IMMERSIVE EXPERIENCES THROUGH CONTEMPORARY MULTISENSORY MEDIA   <b>Manfred Milz</b> .....	459
MERLEAU-PONTY'S CORPOREAL ONTOLOGY, TRANSHUMANISM AND THE AESTHETICS OF THE IMPOSSIBLE   <b>Marija Bulatović</b> .....	461
HAPTIC MEDIACULTURE MEETS „DIY“-CONCEPT   <b>Marina Zagidullina</b> .....	462
VISUAL AND SOUND SPACE IN TRIDIMENSIONAL DIGITAL ENVIRONMENTS   <b>Marleni Reyes Monreal   Miguel Felipe Perez Escalera   Gabriela Farias Islas</b> .....	464
SUCH SHADENDENFREUDE – UNPACKING THE TELEVISUALITY OF HUMOR AND POLITICS IN <i>VEEP</i>   <b>Michael P. Young</b> .....	466
IN PURSUIT OF EMPHATICALLY DIGITAL RELATIONS THROUGH EXPRESSION IN VIRTUAL REALITY   <b>Miguel Felipe Perez Escalera   Gabriela Farias Islas   Marleni Reyes Monreal</b> .....	468
AESTHETICS OF NEW MEDIA AND CONTEMPORARY EDUCATIONAL PRACTICES   <b>Miloš Miladinov</b> .....	470
CONCRETE, RITUAL AND PHILOSOPHICAL <i>PRAXIS</i> ACCORDING TO NATALIE DE-PRAZ (BY THE EXAMPLE OF THE FILM BY ANDRZEJ ŻUŁAWSKI <i>SZAMANKA</i> )   <b>Natalia Koltakova</b> .....	471
ARCHITECTURAL MAP AS A NEW MEDIA ARTIFACT: BETWEEN ARTS & FACTS   <b>Nataša Janković</b> .....	473

POSSIBLE WORLD OF NON-HUMAN AESTHETICS IN CONTEMPORARY ART PROJECTS   <b>Nikita Dobryakov</b> .....	474
THE TELEOLOGICAL NATURE OF DIGITAL AESTHETICS, THE NEW AESTHETIC IN ADVANCE OF ARTIFICIAL INTELLIGENCE   <b>Scott Contreras-Koterbay</b> .....	475
AS THE “INTELLECTUAL SUBJECT” OF ARTIFICIAL INTELLIGENCE —THE INTERNAL UNDERSTANDING OF ARTIFICIAL INTELLIGENCE ON THE IDEAS OF “TIME” AND “SPACE”   <b>Shi Tianyu</b> .....	476
RECONSIDERING REALITIES IN VIEWING PHOTOGRAPHS   <b>Shiori Emoto</b> .....	477
CREATIVE ROBOTS   <b>Sidey Myoo (Michał Ostrowicki)</b> .....	478
FEATURES OF USE OF PRECEDENT TEXTS IN POPULAR SCIENTIFIC VIDEO BLOGS (ON THE EXAMPLE OF YOUTUBE PLATFORM)   <b>Svetlana Paniukova</b> .....	479
INFOGRAPHICS AS MEDIA IMAGE   <b>Svetlana Simakova</b> .....	481
SCALING PROCEDURES AS A MEDIAL PRODUCTION OF SENSUALITY   <b>Tsarev Alexey</b> .....	483
MEDIA TRANSFORMATIONS BETWEEN AESTHETIC AND EPISTEMIC PRACTICES   <b>Tufan Acil</b> .....	484
<i>L'ART POUR L'ART</i> PATTERN AND THE AUTOTELIC INTELLIGENT MACHINERY   <b>Violeta Vojvodić Balažić</b> .....	485
EVOLUTION OF EARLY VIDEO ART IN CHINA: EMBODIED VIDEO MEDIA AND SENSIBLE INTUITION OF THE WORLD PHENOMENON   <b>Yang Geng</b> .....	486
A PERSPECTIVE ABOUT HUMAN EXPERIENCE AND SENSIBILITY IN THE COMING SPACE LIFE: BASED ON AN ANALYZE OF RESEARCH RESULTS ON THE BODY AND MIND OF THE ASTRONAUTS   <b>Yosaku Matsutani</b> .....	487
TECHNOLOGY AND AESTHETIC EXPERIENCE IN CONTEMPORARY ART   <b>Youli Rapti</b> .....	488
CAN AR TECHNOLOGIES HAVE AN IMPACT ON THE DEFINITION OF ART?   <b>Yutaka Higashiguchi</b> .....	489
ON THE NEW MEDIA CULTURE AND THE PRODUCTION OF SPACE : IN THE PERSPECTIVE OF BINARY RELATION OF SPACE AND PLACE   <b>Zhu Jun   Li Yun</b> .....	491
SELFIE * <i>THE SOCIAL MEDIA I.D.ENTITY</i>   <b>Zoran Belić Weiss</b> .....	492
<b>PANEL SESSION 11   RELATIONSHIP OF PUBLIC AND PRIVATE SPHERE IN AESTHETICS</b> .....	495
THE AESTHETICS OF SENSES: OLFACTORY CITY   <b>Beata Frydryczak</b> .....	496

PERFORMING THE SELF: AESTHETIC INDIVIDUALISM   <b>Bojana Cvejić</b> .....	497
POSSIBLE WORLDS OF EVERYDAY AESTHETICS: THE EXPERIENCING SELF, INTERSUBJECTIVITY AND LIFE-WORLD   <b>Dan Eugen Ratiu</b> .....	498
METAPHORS OF TASTE IN CULTURE   <b>Galina Klimova</b>   <b>Victor Klimov</b> .....	499
THE PASTORAL STYLE IN FRANCE IN THE 18TH CENTURY: DECORATION AND REPRESENTATION OF THE HURDY-GURDY   <b>Kimura Haruka</b> .....	500
SOCIAL AESTHETICS OF URBAN COMMUNITY   <b>Henrik Pathirane</b> .....	501
ATHENS. A CITY ON THE CUSP OF ITS HISTORICAL TIME LITERATURE AND ARCHITECTURAL SPACE: FROM THE URBAN MEMORY OF ANCIENT BEAUTY TO THE TOPICAL LITERARY REPRESENTATIONS OF A CITY IN A STATE OF TRANSITION   <b>Maria Moira</b>   <b>Dimitrios Makris</b> .....	502
AESTHETICS OF THE PUBLIC SPACE   <b>Mateusz Salwa</b> .....	504
NEAR AND FAR, THE AWARENESS OF INTIMACY AND DISTANCE   <b>Mika Maruyama</b> .....	505
UNIQUE CONTENT AND SOCIAL IMPACT OF MECHANISM OF HUMOR   <b>Miloš Ševčík</b> .....	506
THE OLD NATIONAL GALLERY IN BERLIN: TRANSITION BETWEEN PRIVATE AND PUBLIC AESTHETICS   <b>Oksana Nikolaichuk</b> .....	507
PUBLIC ART AS SOCIAL CRITIQUE TO SHAPE URBAN-SCAPE   <b>Po-Ching Wang</b> .....	508
THE REGIMES OF IDENTIFICATION OF ART AND THE POLITICAL RECONFIGURATION OF THE AESTHETICS   <b>Rodolfo Wenger</b> .....	509
HOW SENTIMENTAL STORIES (DO NOT) WORK IN MORAL ISSUES--A COGNITIVIST ACCOUNT OF RORTY'S SENTIMENTAL EDUCATION   <b>Tingwen Li</b>   <b>Chunshi Yang</b> .....	510
<b>PANEL SESSION 12</b>   <i>CONTEMPORARY AESTHETICS OF MUSIC</i> .....	513
MUSIC IS NOT AN EMOTICON. AGAINST A REDUCTIONIST ACCOUNT OF MUSICAL EXPRESSIVITY.   <b>Alessandro Bertinotto</b> .....	514
EASY, LIGHT AND DECADENT: AESTHETIC VALUES IN CLASSIFYING MUSIC IN JAPAN   <b>Amane Kasai</b> .....	516
<i>CONTRA</i> ADORNO'S CRITIQUE OF TECHNICS IN MUSIC: AFFECT, ALIENATED LABOR, AND CAGE'S AESTHETICS OF INDETERMINACY   <b>Andrew Lim</b> .....	517

AFFECTIVE QUALITIES OF MUSIC: CONTOURS IN THE LIGHT OF CORE AFFECT   <b>Cristina Meini</b>   <b>Marta Benenti</b> .....	518
INTERACTIVE AUDIO IN GAME ENGINES: CURRENT TECHNOLOGICAL AND AESTHETIC AFFORDANCES OF INTERACTIVE SOUND AND MUSIC ARRANGEMENTS   <b>Damien Charrieras</b> .....	520
MELODY IS NO MORE: "RAGGED" RHYTHMS AND "TRACKS WITHIN TRACKS" AS AESTHETIC ELEMENTS OF MODERN POPULAR MUSIC   <b>Demchuk Maxim</b> .....	521
UNDERSTATED SIGNIFICANCE OF FORM IN GRACYK'S AESTHETICS OF POPULAR MUSIC   <b>Dušan Milenković</b> .....	522
AESTHETICS OF INTERCULTURALITY IN CONTEMPORARY OPERA OF KOREA AND CHINA - IN THE CASE OF KUNYONG LEE'S <SPRING! SPRING!>(2001) AND BRIGHT SHENG'S <DREAM OF THE RED CHAMBER>(2016)   <b>Hee Sook Oh</b> .....	523
NATIONAL CULTURAL MEMORY IN CONTEMPORARY KOREAN MUSIC   <b>Hye Jin Yi</b> .....	525
MUSIC AS HEALING: THE IMPACT OF MUSICAL EXPERIENCE TO ENHANCE RESILIENCE FROM PTSD.   <b>Hye Suk Lim</b> .....	526
THE AURA OF OPERA REPRODUCED: SCREEN MEDIA AND IDEOLOGY   <b>João Pedro Cachopo</b> .....	527
FROM PUBLIC CONCERTS TO <i>HAUS MUSIK</i> : FELIX MENDELSSOHN'S CONCERTOVERTURES AND THEIR "STORIES"   <b>Katsura Koishi</b> .....	528
WHAT FLOWS INTO THE SEA OF SONORITIES: CONSIDERING TORU TAKEMITSU'S 'SEA' MOTIF   <b>Kazutomo Tanogashira</b> .....	529
BLURRING THE BOUNDARIES?: RECONSIDERING TAN DUN'S AESTHETICS   <b>Kim Seok-young</b> .....	530
AESTHETICS OF NEO-ORIENTALISM IN CONTEMPORARY MUSIC OF KOREA AND JAPAN - IN THE CASE OF UNSUK CHIN'S <DOUBLE CONCERTO>(2002) AND TORU TAKEMITSU'S <IN AN AUTUMN GARDEN>(2002)   <b>Mingyeong Son</b> .....	532
WHY DID THE COMPOSER BEGIN TO MAKE THE VISUAL ART? : THE AMBIENT MUSIC AND SOUND ART OF YOSHIMURA HIROSHI   <b>Nakagawa Katsushi</b> .....	534
WORKS OF MUSIC AND CONTEMPORARY AESTHETICS – "DEATH OF THE WORK" OR "DEATH OF THE AUTHOR"?   <b>Slávka Kopčáková</b> .....	535
THE BEAUTY OF SILENT MUSIC: CONVERSION BETWEEN JOHN CAGE AND YUAN-MING TAO   <b>Song Ruiyang</b> .....	536
AESTHETICS OF SPIRITUALITY IN ARVO PÄRT'S TINTINNABULI STYLE: IN THE CASE OF PÄRT'S 1970'S INSTRUMENTAL COMPOSITION   <b>Taeyeon Yoo</b> .....	537

THE CATEGORY “BOUNDARY” AND ITS METHODOLOGICAL SIGNIFICANCE FOR CONTEMPORARY AESTHETICS OF MUSIC   <b>Tatiana Sidneva</b> .....	538
WHAT IS FREEDOM IN MUSIC?: AS AN AESTHETICS, A STYLE, AND A GENRE   <b>Tomoko Takahashi</b> .....	540
IS NEO-ROMANTIC IDIOM THE REALIZATION OF UTOPIA OR DYSTOPIA?   <b>You-Kyung Cho</b> .....	541
HEARING SOUND IN ABSENCE: A PARAPHRASE OF IMMANENT LISTENING AND A CASE STUDY WITH MUSICAL WORKS   <b>Yue Sun</b> .....	542
REINTERPRETATION OF FOLK MUSIC AND DANCE IN POST-DISASTER JAPAN: BEYOND “WORLD MUSIC”   <b>Yusuke Wajima</b> .....	543
“LISTENING” AS THE APPROACH TO THE DISCLOSEDNESS OF THE THERE —APPLYING MARTIN HEIDEGGER’S IDEOLOGY OF ART TO THE SOUND CONSTRUCTION OF MUSICAL WORKS   <b>Yuxi Liu</b> .....	544
<b>PANEL SESSION 13   CONTEMPORARY AESTHETICS OF VISUAL ARTS</b> .....	547
WHEN SLEEP BECOMES ART : CONTEMPLATING <i>THE SLEEPERS</i> BY SOPHIE CALLE   <b>Ai Matsuda</b> .....	548
EPHEMERAL POETICS: BETWEEN THE AESTHETIC AND THE CRITICAL. FOCUS ON THE EXHIBITION OF CONTEMPORARY JAPANESE AND POLISH ART   <b>Akiko Kasuya</b> .....	549
BLACK FEMINISM AND THE FEELING OF THE SUBLIME IN THE PERFORMANCE <i>MERCI BEAUCOUP, BLANCO!</i>   <b>Alice de Carvalho Lino Lecci</b> .....	550
AESTHETIC ILLUSION THE DISTORTED MULTIDIMENSIONAL REALITIES OF ELAIONAS ZONE   <b>Aliki Iovita</b> .....	551
THE NEW FIGURE OF ZOMBIES: COLLECTIVENESS, MEDIA AND INFECTION   <b>Asako Fukuda</b> .....	553
FLOWERS AND FEMININITY OF THE BRIDAL MYSTICISM: REPRESENTATION OF THE BRIDE OF THE SONG OF SONGS   <b>Aya Nakama</b> .....	554
OBJECTIFICATION OF THE SUBJECTIVE: SPATIAL REPRESENTATION AND MODERNITY CONNOTATION IN PANOFSKY’S PERSPECTIVE THOUGHT   <b>Cao Hui</b> .....	555
THE AESTHETICS OF NOSTALGIA IN CONTEMPORARY CHINESE ART   <b>Chen Xiaojuan</b> .....	556
AVANT-GARDE FASHION AS A FORM OF ARTISTIC DISCOURSE: A CASE STUDY OF ALEXANDER MCQUEEN   <b>Chi-Ying Yu</b> .....	557

SUPERHERO AND SUPERVILLAIN: THE AESTHETICS OF CONFRONTATION IN CONTEMPORARY SUPERHERO MOVIES   <b>Christina Loginova</b> .....	558
WONDERING ABOUT THE CAUSE: ON PHOTOGRAPHIC PHENOMENOLOGY   <b>Damin Yee</b> .....	559
IMAGE WITHIN THE EXPANDED FIELD OF VISUALITY   <b>Dubravka Pozderac Lejlić</b> .....	560
ARTISTS’ IDENTITY THROUGH THEIR PERSONAL NARRATIVES   <b>Elham Rohbakhsh   Madji Heidari</b> .....	561
PRIVACY IN ARTWORKS   <b>Farzaneh Moghadam   Madji Heidari</b> .....	563
COGNIFICATION AND ARTIFICATION AS AESTHETIC CATEGORIES   <b>Gerard Vilar</b> .....	565
KENTRIDGE DOES ROME. PUBLIC ART AND MEMORY   <b>Giuseppe Patella</b> .....	566
RETHINKING LANDSCAPE AS A FORCE IN FLUX   <b>Gökhan Balık   Deniz Balık Lökçe</b> .....	567
ON CONTEMPORARY PRIMITIVISM: PRIMITIVISTIC TENDENCIES FROM THE PERSPECTIVE OF THE 21st CENTURY WITH EMPHASIS ON SLOVAK CONDITIONS   <b>Jana Migašová</b> .....	568
A CRITICAL HISTORY OF VISUAL NEUROAESTHETICS – FROM S. ZEKI TO H. LEDER   <b>Jisoo Kim</b> .....	569
ART OF MAPPING EVENTS   <b>Jovan Čekić</b> .....	570
ON THE “PRE- DRAMATIC” OF DRAMA — PHENOMENOLOGICAL REDUCTION OF DRAMA   <b>Junwei Lai</b> .....	571
THE AESTHETICS OF RELATIONS   <b>Kaja Kraner</b> .....	572
THE EXPRESSION OF VIRTUE IN MODERN DESIGN   <b>Keisuke Takayasu</b> .....	573
BIOMETRICS AND THE CONTRARY BODY: ON BIOPOLITICAL ART AND THE TOTALIZING ILLUSION OF BIOMETRIC SURVEILLANCE AND CONTROL   <b>Lea Laura Michelsen</b> .....	574
PERCEPTION: BEING ART IN VIRTUAL REALITY   <b>Li Tian</b> .....	575
SAINT PETERSBURG FASHION DESIGNERS: THE AESTHETICS OF CREATIVITY AND THE FEATURES OF STYLE   <b>Liana Manasyan</b> .....	576
PREHISTORIC ART AS (PARADOXICAL) EVIDENCE OF THE PERMANENCE OF ART   <b>Lukáš Makky</b> .....	577
SCREENPLAY AS A MEDIUM: IN THE CASE OF TRUFFAUT’S WORKS   <b>Mai Harada</b> .....	578



NETWORKED IMAGES AND DATA VISUALIZATION   <b>Maja Stanković</b> .....	579
IMPLICIT AND EXPLICIT VISUAL METAPHORS IN GRAPHIC POSTERS   <b>Majid Heidari</b>   <b>Mahsa Taghavi</b> .....	580
TOWARDS AN ANTIOPTICAL CONCEPTION OF MATERIALITY   <b>Miguel Zamorano Sanhueza</b> .....	581
AESTHETICS OF VIRTUAL IDOL AND ITS CORPORALITY   <b>Miki Okubo</b> .....	582
INTERSPACES OF ART AND SOCIAL LIFE – CHALLENGES FOR CONTEMPORARY AESTHETICS   <b>Mojca Puncer</b> .....	583
THE VISUAL REPRESENTATION OF WRITING AND WRITERS IN MODERNITY   <b>Myriam Avila</b> .....	584
MIGRATORY AESTHETICS BEYOND IDENTITY IN ART OF SHIRIN NESHAT AND ADRIAN PACI   <b>Nataša Ivanović</b> .....	585
MONUMENT FOR EARTHQUAKE DISASTER AND PUBLIC MEMORIES - ON THE “GRANDE CRETTO” OF ALBERTO BURRI -   <b>Nobuhiro Shiihara</b> .....	586
BEYOND THE POLITICS OF REPRESENTATION: FILM EXPERIENCE AND NON-DRAMATIC NARRATION   <b>Olga Davydova</b> .....	587
POST-HUMAN AESTHETICS OF APOCALYPSE   <b>Özgür Yaren</b> .....	588
PARTICIPATORY ARTS AND THE URBAN STRUCTURES AS WALLS OF BORDER ON SAFETY AND FEAR OF TERROR: THE CASE OF SOUTH KOREA   <b>Pil Joo Jung</b> .....	589
AESTHETICS OF ART AND LIFE SCIENCES. COLLABORATIONS AND RESISTANCE   <b>Polona Tratnik</b> .....	590
HOW TO PRODUCE NOVELTY? - CREATING, BORROWING, MODIFYING, REPEATING AND FORGETTING, THE PROCESS OF CONTEMPORARY FASHION AESTHETICS   <b>Ruhan Liao</b> .....	591
LACAN AND MINIMALISM   <b>Soojin Ahn</b> .....	592
MICHELANGELO ANTONIONI’S <i>BLOW-UP</i> AS ABSTRACT ART THEORY   <b>Takayuki Ijuin</b> .....	593
AIMS AND LIMITS OF GLOBAL ART STUDIES   <b>Tetsuhiro Kato</b> .....	594
ORIGINALITY AND CULTURAL IDENTITY IN GRAPHIC DESIGN BETWEEN GLOBALISM AND LOCALISM   <b>Toshino Iguchi</b> .....	595
LANDSCAPE AS AN ELEMENT OF CINEMATIC EXPERIENCE ON THE EXAMPLE OF WESTERS   <b>Viktor Nepsha</b> .....	596
PERCEPTUAL AND COGNITIVE GRASP OF THE AESTHETIC EXPERIENCE OF ARTWORKS   <b>Yasushi Nakamura</b> .....	597

CAN ARTWORKS BY ARTIFICIAL INTELLIGENCE BE ARTWORKS?   <b>Park Yeonsook</b> .....	598
TOTAL ENVIRONMENT (SCULPTURE) AS A SYMBOLOGY: THE MESOLOGICAL STUDY OF <i>AXE MAJEUR</i> IN CERGY-PONTOISE   <b>Yi-Ting Wang</b> .....	599
BETWEEN LIFE AND NON-LIFE: SACHIKO KODAMA’S BLACK AND BRIDGET RILEY’S PINK   <b>Yukiko Kato</b> .....	600
MANIPULABILITY IN DIGITAL FILMMAKING IN THE INTERSECTION BETWEEN DATA-IMAGE AND “GUZEN”(偶然)   <b>Yuske Fukada</b> .....	601
EMPTY PAGES AND FULL STOPS. ON THE AESTHETIC RELATION BETWEEN BOOKS AND ART   <b>Zoltán Somhegyi</b> .....	602
<b>PANEL SESSION 14</b>   <i>CONTEMPORARY AESTHETICS OF CULTURAL AND ACTIVIST PRACTICES</i> .....	605
ETHICS OF CONTEMPORARY ART   <b>Barbora Řebíková</b> .....	606
CURATING THE ARCHITECT’S ROLE AND RESPONSIBILITY FOR THE BUILT ENVIRONMENT AS PART OF A POLITICAL PROJECT   <b>Charlott Greub</b> .....	607
LARGE SCALE LINEAR DRAWINGS: ARCHAEOLOGY AS AESTHETICS   <b>Dragos Gheorghiu</b> .....	608
PRISONS AS A SPACE FOR CREATION? AESTHETIC EDUCATION IN A INSTITUTION FOR JUVENILES IN CONFLICT WITH LAW   <b>Federico Eduardo Urtubey</b> .....	609
URBAN ART PRACTICES IN THE VISION OF PROJECTIVE AESTHETICS   <b>Irina Lisovetc</b>   <b>Boris Orlov</b> .....	610
ECOCRITICISM AS SUBVERSIVE AESTHETICS   <b>Jelka Kernev - Štrajn</b> .....	612
VIEWING THE DEVELOPMENT OF TIANQIYUAN NATIONAL FOREST PARK FROM AESTHETIC FEATURES AND GEOGRAPHICAL POSITION   <b>Li Bingjie</b>   <b>Song Ruiyang</b> .....	613
“MASS STARDOM” AND ITS AESTHETIC REFLECTION   <b>Li XiaoBei</b> .....	614
OBJECTS AND SYMBOLS: HOW DO WE RESPECT AN ARTWORK?   <b>Lisa Giombini</b> .....	615
THE AESTHETIC PARADOX OF TOURISM   <b>Lisa Giombini</b>   <b>Marta Benenti</b> .....	616
ENVIRONMENTAL AESTHETICS OF TOURISTS   <b>Mami Aota</b> .....	618

A CASE OF CONFLICTUAL PERSPECTIVES: ARTISTIC FREEDOM AND AUTONOMY VS RIGHT TO REPRESENTATION AND CULTURAL APPROPRIATION: SLAV AND KANATA (CANADA, 2018)   <b>Marie-Noëlle Ryan</b> .....	619
TRANSCULTURAL TRANSFORMATION AS POSSIBILITY OF RESONANCE   <b>Mika Maruyama</b> .....	620
RECONSIDERING SPECTATORSHIP IN SOCIALLY ENGAGED ART   <b>Hirai Nao</b> .....	621
AESTHETICS OF THE CITY IN THE BORDER AND MIGRATION ENVIRONMENT   <b>Nataša Jovanović</b> .....	622
YAYOI KUSAMA AND THE QUEER THEORY   <b>Paweł Pachciarek</b> .....	623
CLOTHING AS AESTHETIC INTERACTION   <b>Swantje Martach</b> .....	624
THE ARTIST AND THE STREET: COMMUNICATION STRATEGIES   <b>Tylik Artem</b> .....	625
MEANING AND DANCE: BODILY CREATIVITY AND MOVEMENT   <b>Una Popović</b> .....	626
INNOVATION TRENDS IN MODERN DRAMATIC ART (ARTISTIC AND ESTHETIC ASPECT)   <b>Valeriya Kolenova</b> .....	627
THE AESTHETICS OF GREEN ART AND GREEN SKILLS   <b>Yrjö Sepänmaa</b> .....	628
<i>THE FAMILY OF MAN IN JAPAN: A PHOTOGRAPHIC EXHIBITION FOR WORLD PEACE AND ATOMIC CULTURE IN THE 1950'S</i>   <b>Yumi Kim Takenaka</b> .....	629
ON THE SIGNIFICANCE OF POPULAR ART TO THE DEVELOPMENT OF CONTEMPORARY AESTHETICS   <b>Zhang Duai</b> .....	630
<b>PANEL SESSION 15   PHILOSOPHY AND AESTHETICS OF ARCHITECTURE</b> .....	633
ARCHITECTURE AND MUSIC IN PENTHOUSE   <b>Albert van der Schoot</b> .....	634
CHRONOLOGY OF <i>THE IMAGINARY</i> IN THE ESTETICS OF THE SERBIAN ARCHITECTURE OF THE SECOND HALF OF 20 <sup>TH</sup> CENTURY AND ITS SOCIAL RELATIONISM   <b>Aleksa Ciganović</b> .....	635
RETHINKING HARMONIOUS LIVING IN CHINA   <b>Aleksandra Raonic</b> .....	636
GEOMETRICAL REPRESENTATION OF SAME-SCALE ANALYSIS AMONG 4 ARCHITECTURES OF IVAN ANTIĆ   <b>Amemya Masafumi</b>   <b>Saeki Masako</b>   <b>Katagiri Yuji</b>   <b>Yokoo Shin</b> .....	637
PETER EISENMAN AND THE POSSIBILITY OF AN AESTHETIC FORMALISM   <b>Amund M. Rolfsen</b> .....	638

BOUNDARIES OF SPACE-EXPERIENCE TOTALITY WITHIN BACHELARD'S <i>L'IMAGE POÉTIQUE</i>   <b>Andrea Raičević</b>   <b>Vladimir Stevanović</b> .....	639
THE ADDED VALUE OF REGENERATIVE ARCHITECTURE AND CONTEMPORARY AESTHETIC PHILOSOPHY   <b>Andrea S Wheeler</b> .....	640
NOTES ON CRITICAL PHENOMENOLOGY OF ARCHITECTURAL DRAWING   <b>Anđelka Bnin-Bninski</b> .....	641
AN EMPATHIC AESTHETICS OF THE SOIL. THE DESIGN OF NO-THING   <b>Anne Louise Blicher</b> .....	642
THE JERUSALEM COMMITTEE, AN AMBITIOUS MULTINATIONAL EXERCISE: AN AESTHETIC JOURNEY TO THE PHYSICAL BEAUTY AND SPIRITUAL UNITY OF A DIVIDED CITY   <b>Ariyuki Kondo</b> .....	644
FROM GENIUS LOCI TO THE <i>SENSUS</i> OF LIVING: THE ESSENTIAL ROLE OF THE AESTHETICS IN THE ARCHITECTURE   <b>Aurosa Alison</b> .....	646
INVESTIGATION OF SILHOUETTE VALUE OF BURSA AND FLORENCE IN 14 <sup>TH</sup> AND 16 <sup>TH</sup> CENTURIES   <b>Aynur Atmaca Can</b> .....	648
MULTI-CRITERIA EVALUATION OF BEAUTY IN ARCHITECTURE   <b>Bogusław Szuba</b> .....	649
FLUID STATE OF ARCHITECTURE   <b>Bojana Jerković-Babović</b> .....	650
PHILOSOPHICAL FOUNDATIONS OF SOCIALIST REALISM AND SOVIET MODERN ARCHITECTURE IN EASTERN CENTRAL-EUROPE   <b>Borbala Jasz</b> .....	651
ARCHITECTURE AS A TEXTUAL PHENOMENON: ALEXANDER BRODSKY'S ARCHITECTURAL PRACTICES OF APPROPRIATION   <b>Boško Drobnjak</b> .....	653
THE WILDERNESS IN ANCIENT CHINESE LANDSCAPE PAINTING   <b>Chen Luyang</b> .....	654
AESTHETICS AND CULTURAL ASPECTS OF BAUHAUS TOWARDS A NEW CONCEPTION   <b>Christiane Wagner</b> .....	655
DELEUZE HOUSE OF ART IN A NETWORK SOCIETY   <b>Christoph Klütsch</b> .....	657
NATIONALISM IN DISASTERS: ARCHITECTURE AND MANAGEMENT IN MODERN JAPAN   <b>Amanai Daiki</b> .....	658
GENRES IN TRANSITION: CONTEMPORARY ARCHITECT'S BOOK AS A DISCURSIVE OBJECT   <b>Deniz Balık Lökçe</b> .....	660
ON THE CRITICAL REALM BETWEEN ABSOLUTE FREEDOM AND AGENTIAL SUBJUGATION: AN ARGUMENT FOR AUTONOMISM IN ARCHITECTURE   <b>Eleni Palaiologou</b> .....	661
FROM FAMILIAR TO UNCANNY. AESTHETICS OF ATMOSPHERES IN DOMESTIC SPACES   <b>Elisabetta Di Stefano</b> .....	663

RECASTING HISTORY AS THE EXPERIENTIAL CONTENT OF SPECULATIVE ARCHITECTURE   <b>Ephraim Joris</b>   <b>Guillaume Dreyfuss</b> .....	664
NATURE AND ART: GOETHE ON ARCHITECTURE   <b>Esdras Araujo Arraes</b> .....	666
BLOBISM: AESTHETICS OF ORBED FORMS AS A NEW ONTOLOGY OF HUMAN ENVIRONMENT   <b>Evelina Deyneka</b> .....	667
THE BODY OF CHRIST QUA THE BODY OF THE CATHEDRAL: DECODING THE CONCEPTUAL SPACE OF MICHAEL CLARK'S <i>FIVE WOUNDS</i>   <b>Gabriella Daris</b> .....	669
IS THIS BUILT? THE LABILE LIMIT BETWEEN ARCHITECTURAL PHOTOGRAPHY AND RENDERING, A NEW AESTHETIC   <b>Gianluca Emilio Ennio Vita</b>   <b>Irene Ruiz Bazán</b> .....	670
IDENTIFICATION OF THE FAIENCE DECORATIVE SYSTEM IN THE PALACES OF THE OTTOMAN PERIOD IN ALGIERS AND INVENTORY   <b>Hadji Zekagh Rachida</b>   <b>Chennaoui Youcef</b> .....	672
CLASSICAL ARCHITECTURE IN THE SCOPE OF KANTIAN AESTHETICS: BETWEEN LYOTARD AND RANCIERE   <b>Helen Tatla</b> .....	673
A CHANGE OF THE MEDIEVAL CITY IMAGE IN CITY LANDSCAPE DIAGRAM AND CITY MODEL   <b>Hiroshi Hirasawa</b> .....	675
FROM BIG MAC AND IKEA SOCIETY TO THE ENVIRONMENTAL AESTHETICS, SMART CITIES AND STORYTELLING ARCHITECTURE   <b>Irena Kuletin Čulafić</b> .....	676
NATIONAL BANK BUILDING IN CETINJE VERSUS SELF VANISHING MODERNISM. PROMOTION OR MAINTAINANCE   <b>Irena Lagator Pejović</b> .....	678
INDUSTRIAL LANDSCAPES IN SILESIAN STREET ART ICONOGRAPHY   <b>Jakub Petri</b> .....	679
ARCHITECTURAL SUBLIME: DOME ABOVE DOME   <b>Jelena Mitrović</b>   <b>Maša Bratuša</b>   <b>Vladimir Milenković</b> .....	680
ENVIRONMENTAL EXPERIENCE AND SCALE: BETWEEN HOUSING UNIT AND LANDSCAPE ECOLOGY   <b>Jelena Ristić Trajković</b>   <b>Aleksandra Milovanović</b> .....	682
THE JAPANESE CITY – A VIEW OF AN ARCHETYPAL ORDER   <b>Kaisa Broner-Bauer</b> .....	683
INTERCULTURAL INFLUENCES AND AFFINITIES IN VERNACULAR HOUSING ARCHITECTURE IN THE CYCLADES AND ATTICA   <b>Kaiti Kremezi</b> .....	685
CAN NELSON GOODMAN'S NOTION OF EXEMPLIFICATION HELP TO EXPLAIN THE ABSENCE OF THE MODERN COLLABORATIVE GESAMTKUNSTWERK?   <b>Kasper Lægning</b> .....	687

“THE TACTILE VERSUS THE VISUAL” IN ARCHITECTURAL AESTHETICS: DEFINING THE LEVELS OF ANALYSIS IN ARCHITECTURAL DESIGN AND HISTORY   <b>Kemal Reha Kavaz</b> .....	688
ARCHITECTURE, LANDSCAPE AND THE CONCEPT OF ‘DIGITAL VITALISM’   <b>Konstantinos Moraitis</b> .....	690
AESTHETICS OF THE ARCHITECTURAL PHILOSOPHY AND/OR TRANSFORMATION OF THE PERCEPTION THROUGH THE PROCESS OF ARCHITECTURAL DESIGN   <b>Ksenija Pantović</b>   <b>Maja Dragišić</b> .....	692
ARCHITECTURAL IMAGE AS A MEANS OF CLASSIFICATION, HEURISTICS AND DESIGN: FROM J.-N.-L. DURAND'S <i>RECUEIL ET PARALLÈLE DES ÉDIFICES</i> AND <i>PRÉCIS DES LEÇONS D'ARCHITECTURE</i>   <b>Kyoko Ozawa</b> .....	694
CENTRIPETAL URBAN FORM AND SPATIAL EXPERIENCE AS EXAMPLE OF MILAN   <b>Lang Yujie</b> .....	695
AESTHETIC ISSUES ON USING DIGITAL MEDIA AND DISPLAY IN ARCHITECTURAL HERITAGE PROTECTION   <b>Liu Sijie</b> .....	696
THE PROBLEM OF INTERPETATION OF ARCHITECTURE IN HISTORY OF AESTHETICS   <b>Liubov Iakovleva</b> .....	697
PHENOMENOLOGICAL AESTHETICS AS A PHILOSOPHICAL THEORY OF ARCHITECTURAL CREATIVITY   <b>Lyudmila Molodkina</b> .....	698
HEAT: HERMENEUTICS AND EXPERIENCE IN THE AESTHETICS OF TEMPERATURE   <b>Madalina Diaconu</b> .....	699
THE SPATIALITY OF URBAN VULNERABILITY   <b>Marie Christine Skammelsen</b> .....	700
PHILOSOPHY AND AESTHETICS OF BERLIN'S ARCHITECTURE FROM THE PERSPECTIVE OF OUR CONTEMPORANEITY   <b>Marija Riboskić Jovanović</b> .....	701
THE DESTRUCTIVE CHARACTER OF ARCHITECTURE: SOCIAL ART ERASING SOCIAL RIGHTS   <b>Mateja Kurir</b> .....	702
INTERRELATION OF FORM AND STRUCTURE   <b>Milica Petrović</b>   <b>Radojko Obradović</b>   <b>Ana Kontić</b> .....	703
MOBILIZING THE IMAGE: IDEOLOGICAL NARRATIVE IN THE INTERIOR DESIGN OF THE SAVA CENTER   <b>Miloš Kostić</b>   <b>Ana Zorić</b> .....	705
WATER IN ARCHITECTURE: IMAGINARY AQUATECTURE SPACE – <i>HOUSES OF WATER</i>   <b>Miloš Stojković</b> .....	707
BACKDROPS OF MEMORY – RUINS AS REMINDERS   <b>Nela Milic</b> .....	708
POST-COMMUNIST ARCHITECTURAL IMAGES   <b>Nerma Cridge</b> .....	709
TEMPORALITY OF ARCHITECTURE AND THE ETHICAL TURN   <b>Nika Grabar</b> .....	710

AESTHETICS OF A REIMAGING URBAN VOIDS AND FREESPACES OF MONTENEGRO   <b>Nikola Marković</b> .....	711
AESTHETICS OF SUSTAINABILITY: CAPSULE ARCHITECTURE IN THE CITY AND IN NATURE   <b>Peter Šenk</b> .....	713
A RE-EVALUATION OF GREEN ARCHITECTURE AND ITS CONTRIBUTIONS TO ENVIRONMENTAL SUSTAINABILITY   <b>Po-Ching Wang</b> .....	715
THE ESTHETICS OF THE ENCOUNTERS OF THE BUILT ENVIRONMENT AND THE ARCHITECTURE OF THE KASBAH OF ALGIERS   <b>Rezzoug Imane</b>   <b>Boussora Kenza</b> .....	716
ARCHITECTURE AS PRACTICAL PHILOSOPHY: THE AESTHETICS OF CONTEMPORARY METROPOLIS   <b>Romano Martini</b>   <b>Cristiano Luchetti</b> .....	717
A STUDY ON BIOLOGICAL CONCEPT IN ARCHITECTURAL THOUGHTS: COMPARISON OF «DER RAUM ALS MEMBRAN» (1926) AND «METABOLISM» (1959)   <b>Shiho Hasegawa</b> .....	719
AESTHETIC IDEAS IN ARCHITECTURE   <b>Snežana Vesnić</b>   <b>Igor Cvejić</b> .....	720
AESTHETICS OF DENSITY HOUSING   <b>Snežana Zlatković</b> .....	721
CINEMA AND ARCHITECTURE: MODERN PERCEPTION   <b>Sônia Campaner Miguel Ferrari</b> .....	722
A THEORY OF FEELING. AIR-DESIGN, METEOROLOGICAL ARCHITECTURE, ATMOSPHERIC PRESERVATION   <b>Stefano Corbo</b> .....	723
AESTHETIC DIMENSION OF STREET EXPERIENCE: CASE STUDY KNEZA MILOŠA STREET IN BELGRADE   <b>Tamara Radić</b> .....	724
ARCHITECTURE AS A TOOL FOR AESTHETIC AND POLITICAL THOUGHT   <b>Thomas Symeonidis</b> .....	725
THE TRUTH ABOUT BEING TOWARDS DEATH AS A BASIC DIMENSION OF ARCHITECTURAL BEUTY   <b>Tomasz Drewniak</b> .....	726
THE EXPERIMENTAL “RAYMOND RENOVATION PROJECT” AT NANZAN UNIVERSITY   <b>Tomoko Kakuyama</b> .....	727
WHAT IS AN ARTIST’S STUDIO IF NOT A LIVING ROOM IN A HOUSE?   <b>Tordis Berstrand</b> .....	728
DESIGN AND IDEAS OF UTOPIA -THE BEAUTY AND SPIRIT OF RUSSIAN ART IN THE 1920S THAT KENJI IMAI FOUNDOUT-   <b>Tsuneo Ishikawa</b> .....	729
SUPERSTITION, MYTH, AND THE SLIPPERY HOLD OF MEMORY   <b>Warren Ser</b> .....	730
THE POETRY OF ARCHITECTURE AND CHINESE LANDSCAPE PAINTINGS   <b>Xi Ye</b> .....	731

URBAN WILDNESS IN THE ERA OF ECOLOGICAL CIVILIZATION   <b>Xie Mengyun</b> .....	732
THE AESTHETICS OF REMAKING THE NATURE: A COMPARATIVE STUDY OF JI CHENG 'S GARDEN BOOK 《园冶》 AND C. C. L. HIRSCHFELD'S <i>THEORIE DER GARTENKUNST</i>   <b>Yanping Gao</b> .....	733
AESTHETICS OF BORDERS AND POROSITIES   <b>Yiorgos Hadjichristou</b> .....	734
THE ARCHITECTURAL STRUCTURE OF MUSIC AND ITS AESTHETIC SIGNIFICANCE   <b>Yue Sun</b> .....	735
TOWARDS A PHILOSOPHY OF ARCHITECTURE   <b>Zsolt Bátori</b>   <b>Borbála Jász</b> .....	736
<b>PANEL SESSION 16</b>   <i>IS THERE AN EAST EUROPEAN AESTHETICS</i> .....	739
OPENING PREFABRICATION TO PARTICIPATION: INSTITUTE FOR TESTING MATERIALS SERBIA (IMS)   <b>Anđelka Badnjar Gojnić</b> .....	740
GUSTAV SHPET AND RUSSIAN PHENOMENOLOGICAL AESTHETICS   <b>Andrey Rukavishnikov</b> .....	741
OUTSIDE THE PLANNED MOLD. THE (ANTI-)AESTHETICS OF INFORMALITY. CASE STUDY OF BELGRADE   <b>Biserka Mitrović</b>   <b>Jelena Marić</b>   <b>Tamara Vuković</b> .....	742
EXPANDING A DEBATE ABOUT SHRINKING POST-SOCIALIST CITIES TOWARDS AESTHETICS: URBAN SHRINKAGE, INSPIRATION, AND CREATIVITY   <b>Branislav Antonić</b>   <b>Aleksandra Djukić</b>   <b>Eva Vaništa Lazarević</b> .....	744
TODAY'S AESTHETIC EXPERIENCE BASED OF YUGOSLAV AESTHETICS   <b>Danijela Mirković</b> .....	746
NEOMEDIEVAL AESTHETICS OF SERBIAN ART AND ARCHITECTURE IN THE SECOND HALF OF 20 <sup>th</sup> CENTURY   <b>Dušan Milanović</b> .....	747
IS THERE AN EASTERN CHRISTIAN AESTHETICS?   <b>Miloš Milovanović</b>   <b>Višnja Vujović</b> .....	749
THE IMPORTANCE OF ROMAN INGARDEN'S ONTOLOGICAL AND STRUCTURAL INVESTIGATIONS OF THE LITERARY WORK OF ART FOR THE LATER READER-CENTERED THEORIES OF LITERATURE   <b>Murat Çelik</b> .....	751
REALISM AS A TRADITION, REALISM AS AN INNOVATION   <b>Virve Sarapik</b> .....	752
ON THE MERGENCE AND CONTRADICTION OF MARXISM AND MODERNISM IN YUGOSLAVIA   <b>Zhang Chenghua</b> .....	753



Jale N. Erzen |

Middle East Technical University, President of IAA |Ankara, Turkey |jaleerzen@gmail.com |

## BUILDINGS SPEAK TO US

**Abstract** | Starting with a critical view of the general architectural and urban structures of today my paper will present buildings comparable to the body, thus their expression and the meanings they invoke will be presented as a language of form that affect the behavior and psychology of urban residents. Referring to the architectural criticisms of George Bataille, it is argued that the physicality of buildings are valuable in so far as they transcend materiality and lead to symbols and spirituality. Buildings are viewed as presenting different characteristics and attitudes depending on their form. Architecture is also viewed as the product of labor and thus a communal creation that has its roots in the origins of human culture. Each different institution has evolved historically from different senses becoming cultural articulations and resulting in architectures that connect people in the enjoyment of common interests. It is further argued that urban and spatial forms that are confusing as to their boundaries and appertenance can cause confusion and negative reactions. Thus it is important that urban forms' language do speak positively and clearly.

**Index terms** | *architecture; body; language; form; culture.*

**Jale Nejdert Erzen**, painter (MFA, Art Center College of Design, Los Angeles, 1974); art historian (Ph.D. Istanbul Technical University, Faculty of Architecture, 1981); Fullbright Scholar 1985; since 1974 has been teaching design, art and aesthetics courses at the Faculty of Architecture, Middle East Technical University, Ankara; editor of the *Boyut and Dimensions* fine arts journals 1980-1984; recipient of the French Ministry of Culture's Arts et Lettres Chevalier honor; recipient of Contribution to Turkish Architecture prize 2008; General Secretary of IAA 1995-98; Vice president IAA 2010-2016; Organizer of the 17th International Congress of Aesthetics in 2007 and editor of two proceedings books of the Congress; editor of IAA Yearbook 2003 and 2008; President of the Turkish SANART Association for Aesthetics and Visual Culture (1991-2010); has many books and international publications on art, architecture and aesthetics; President of IAA 2016-2019.

| University of Belgrade - Faculty of Architecture, 2019 |

| KEYNOTE |

| ICA 2019 Belgrade: 21st International Congress of Aesthetics | Possible Worlds of Contemporary Aesthetics: Aesthetics Between History, Geography and Media |

Curtis L. Carter |

Marquette University |Milwaukee, Wisconsin, U.S.A|carter@marquette.edu

## CITIES AS WAYS OF WORLD MAKING

**Abstract** | The theme of "Ways of World Making" appears in the writings of philosophers such as Ernst Cassirer and Nelson Goodman (1906-1998). Cassirer takes up this theme in *Language and Myth* (Tr. by Susan Langer (Harper, 1946), and Goodman addresses "The Ways of World Making" in his book bearing this title (Hackett, 1978, 1981). Both philosophers cite the arts as key ways of world making in their function as various forms of symbols. Following the insights of Cassirer and Goodman, "ways of worldmaking" is explored here first in reference to the imaginative world making roles of works of the arts that relate to cities. Examples including the literary works of JRR Tolkien, a musical composition by Kurt Weill and Berthold Brecht a film *Xu Bing*, and the recent urban development in New York, Hudson Yards, will be offered as instances of worldmaking in the arts and city development.

**Index terms** | *Worldmaking City; Tolkien; Kurt Weill/ Bethhold Brecht; Xu Bing; Hudson Yards; Goodman; Cassirer.*

**Curtis L. Carter**, Donald J. Schuenke Chair Professor of Aesthetics, Department of Philosophy, Marquette University and Les Aspin Center for Government, Washington, D. C. International Curator, Beijing Museum of Contemporary Art. Professional Leadership (Selected): Chair of Aesthetics Committee, FISP (World Congress of Philosophy) 2018- ; President International Association for Aesthetics, 2010-2013; Executive Director/Secretary Treasurer American Society for Aesthetics, 1996-2006. President, Dance Perspectives Foundation, New York 1988 -1998. Founding Director, Haggerty Museum of Art 1984-2007. Select Publications: Books: Editor/Contributor: *Author, Border Crossings: Aesthetics into the Arts*, Hena Press 2018. *Unsettled Boundaries: Philosophy, Art, Ethics East West*, Marquette University Press, 2017. Co Editor with Liu Yuedi and contributor, *Aesthetics and Everyday life East West*, 2014. Editor and contributor *Art and Social Change, International Association for Aesthetics Yearbook*, 2009. Select Museum Exhibition: *Wifredo Lam in North America*, Milwaukee, 2007. *Jean Fautrier 1898-1964*. Barbara Morgan: *Prints, Drawings, Watercolors, Photographs*. 1988. Selected Recent Essays: "Aesthetics in Contemporary Art: Philosopher and Performer," in Peng Feng, editor, *Aesthetics in Contemporary Art, International Association for Aesthetics Yearbook* Vol. 16, 2012/ 2016, . "Visual Culture and the Power of Symbols," *Journal of Southwest University for Nationalities*, January, 2016. "Arts and Cognition: Performance, Criticism and Aesthetics," *Jianghai Academic Journal*, (4), 1 (July 2016). "Word and Image," *Journal: Knowledge of Literature and History*, 2014-2015 "Somaesthetics and Dance," *Journal of Contemporary Pragmatism*, 12 (1) 2015, "After Cassirer: Art and Aesthetic Symbols," in Friedman and Luft, Eds., *The Philosophy of Ernst Cassirer*, 2015. "Philosophy and Art: Changing Landscapes for Aesthetics," *Diogenes* 233&234, Vol 59 . "Video Art: Cultural Transformations," *Journal of Asian Arts and Aesthetics*, 2014, . "Curating: Overview," 231-236, *Encyclopedia of Aesthetics*, Vol 2. 2014. International Conferences and university lectures in China, Europe, USA. Conference organizer: *Philosophy, Art and Ethics East/ West*, 2011, "Art, Aesthetics and the Future of City Life East/West", 2017.

**Miško Šuvaković |**

Faculty of Media and Communications – Singidunum University, President of the Society for Aesthetics of Architecture and Visual Arts Serbia (DEAVUS) | Belgrade, Serbia | [miodragsuvakovic@gmail.com](mailto:miodragsuvakovic@gmail.com) |

WHAT HAPPENED TO AESTHETICS AND ART OVER THE LAST 100 YEARS? CONTRADICTIONS AND ANTAGONISMS – THEORY WARS!

**Abstract |** The subject of my talk will be the dynamic and transformational relations between aesthetics and art from 1919 to 2019. I will offer a comparative discussion, based on a diagrammatic indexing and mapping of the relations between art and aesthetics. The first problem to be discussed will be the relationship between art and politics at the Bauhaus and art institutes of the Soviet avant-garde (GInHuK, Vkhutemas). Next, I will point to differences in Marxist concepts of socialist realism (György Lukács) and critical theory on modern culture and art (Theodor W. Adorno, Walter Benjamin). I will pay special attention to the polemic between fundamental ontology (Martin Heidegger) and modern art history (Meyer Schapiro). I will analyse the relationship between the concept of the autonomy of art, especially painting (Clement Greenberg, Michael Fried) and minimal art (Donald Judd, Robert Morris, Rosalind E. Krauss). A comparison will be derived between anti-art (Dada, Neo-Dada, John Cage) and anti-philosophy (Friedrich Nietzsche, Ludwig Wittgenstein, Jacques Lacan). I will highlight approaches from analytical meta-aesthetics to the interpretation of Duchamp's readymade (Morris Weitz, Arthur Danto, George Dickie), deriving a theory of art in conceptual art (Joseph Kosuth, Art & Language, Group 143).

Special attention will be paid to the "theoretical conflicts" between phenomenology (Roman Ingarden, Ivan Focht) and structuralism (Claude Lévi-Strauss, Louis Althusser), as well as poststructuralism (later Roland Barthes, Jacques Derrida, Jean-François Lyotard). I will conclude my discussion by identifying the "aesthetic condition" (Julia Kristeva, Hélène Cixous, Friedrich Kittler, Jacques Rancière, Brian Massumi, Terry Smith, Boris Groys, Aleš Erjavec) in relation to "contemporary art" (feminist, activist, political, ecological, participatory, and appropriative art). In particular, a comparative and critical interpretation will be derived between the relations of "Art, Love, Politics, and Science" (Alain Badiou) and "Philosophy, Love, Politics, Aesthetics" (Thomas Hirschhorn).

The aim of my discussion will be to highlight the character of modern and contemporary aesthetics in relation to art theory, by way of diagrammatic reflection on the binaries, differences, and reconstructions of dialectics.

**Index terms |** *art schools; Marxism; critical theory; analytical aesthetics; art history; phenomenology; structuralism; poststructuralism; contemporary aesthetics and art.*

**Prof. Dr. Miško Šuvaković** is professor of applied aesthetics & theory of art and media, Faculty for Media and Communications, Belgrade (since 2015). Former professor of applied aesthetics: Faculty of Music, Belgrade (1996-2015). He is a member of Slovenian Society of Aesthetics. He is a president of the Society for Aesthetics of Architecture and Visual Arts Serbia. He is Second Vice-President of International Association For Aesthetics (IAA). He published books in English: *Impossible Histories* (with Dubravka Đurić - The MIT Press Cambridge MA, 2003, 2006), *Epistemology of Art* (TKH Belgrade, Tanzquartier Wien, PAF St. Erme, 2008), *The Clandestine Histories of The OHO Group* (Zavod P.A.R.A.S.I.T.E, Ljubljana, 2010), *The Neo-Aesthetic Theory* (Hollitzer Verlag, Wien, 2017), *Diagrammatic Aesthetics* (Orion Art, Belgrade, 2018).

| KEYNOTE |

| University of Belgrade - Faculty of Architecture, 2019 |

| ICA 2019 Belgrade: 21st International Congress of Aesthetics | Possible Worlds of Contemporary Aesthetics: Aesthetics Between History, Geography and Media |

**Vladimir Mako |**

University of Belgrade – Faculty of Architecture | Belgrade, Serbia | [makovl@arh.bg.ac.rs](mailto:makovl@arh.bg.ac.rs) |

AN ISLAMIC NUMERICAL INTERPRETATION OF HAGIA SOPHIA IN CONSTANTINOPOLE

**Abstract |** Ideas regarding aesthetical thinking on architecture developed through history a number of interpretations addressing its cultural and social importance. These interpretations appear as formations of possible worlds of meanings, structured through human power of imagination and reaching impressive levels of creative comprehension what architectural structure can reflect by its meaningful essence. The paper explores one of such possible world of meanings, given in a form of numerical interpretation of the architectural structure of Hagia Sophia in Constantinople. Beside its complex and hermeneutic nature, the analyzed document reveals a highly sophisticated level of interactions of various cultural elements. They are composed into a whole which idealistic and poetic nature seems to be based on cosmopolitan approach to philosophy, religion, and human capability to comprehend the divine essence of creativity.

**Index terms |** *architecture; aesthetics; number; Islamic philosophy; cosmic structure.*

**Vladimir Mako** (Ph.D). Professor, Faculty of Architecture, University of Belgrade, Serbia. Fields of interest: Aesthetics in Architecture and Art. Visiting Professor at the Faculty of Polytechnic, Faculty of Culture and Tourism, and Faculty of Design and Multimedia, University of Donja Gorica, Montenegro. Visiting Professor of the European Academy of Architecture. He is Vice-President of the Society for Aesthetics of Architecture and Visual Arts of Serbia (DEAVUS), member of the International Association for Aesthetics; Member of the Sydney Society of Literature and Aesthetics. Selected published books in English: *The Art of Harmony: Principles of Measuring and Proportioning in Byzantine Painting*, Orion Art, Belgrade 2007; *Aesthetic Thoughts on Architecture: Middle Ages*, Faculty of Architecture University of Belgrade, Belgrade 2012; *Aesthetic Thoughts in Architecture: Antiquity*, Faculty of Architecture University of Belgrade, Belgrade 2012.





Aleš Erjavec |

Science Research Center, Koper and Shanghai Normal University | Ljubljana, Slovenia | ales.erjavec@zrc-sazu.si |

## INTERNATIONAL AESTHETICS AND ITS CONGRESSES

**Abstract |** In recent decades the international congresses of aesthetics have been and remain the most visible and influential aesthetics gatherings in the world. At such congresses their participants strengthen their identification with aesthetics and separate themselves from it at the same time: they cover the broad and undefined territory called “theory.” By taking place in different geographical and thereby specific cultural and historical localities, aesthetic congresses not only bring foreign participants to the doorstep of yet another region or continent, but also bring domestic aesthetic audiences into brief contact with global authors, themes, issues and methods. I shall say nothing new if I note that another important ingredient of such congresses is also the chance to meet colleagues from near and far. In such cases a certain chemistry comes to work that can turn a casual acquaintance into a long-term collaborator. But aesthetics can also remain stuck in irrelevance when it avoids or ignores issues and topics of its contemporaneity, be they those of art or philosophy (these two being today two of its main points of reference). Themes, issues and methods mediated through art and philosophy aid in making aesthetics a relevant theoretic activity. This is true as concerns some notable recent events: the rise and the decline of postmodernism; the reintegration of the former East Europe into the fold of global culture; and a similar but also profoundly different transformation of aesthetics in China, where a new revival of aesthetics, often with Chinese colors, is intensively present. These are, I would claim, the three historic events that in the last three decades have emerged in aesthetics. They are still with us today and thus remain crucial for an understanding of our reality. Exceptions exist too, proving that novel philosophical aesthetic theories are rare today but not impossible; such as that of Jacques Rancière, for example. These will be some of the main issues in my talk.

**Index terms |** *international aesthetics; international congresses for aesthetics; transformation of aesthetics; Jacques Rancière; aesthetic theories.*

**Aleš Erjavec** is a philosopher, aesthetician, and theorist from Ljubljana. He was a researcher in the Institute of Philosophy (SRC SASA) and is currently employed in the Science Research Center, Koper and in Shanghai Normal University. His academic interests lie at the intersection of aesthetics and modernist and contemporary art history, philosophy, critical theory, history of ideas and cultural studies. He devoted the major part of his research career to issues such as the classical avant-gardes in their relation to “master narratives” of the previous century, to art and visual culture of the ex-Yugoslavia and the former socialist countries and to postmodernism. Erjavec was one of the founders of the Slovenian Society for Aesthetics (1983) and its first president. He was also the President of the International Association for Aesthetics (1998-2001). His books include *Postmodernism and the Postsocialist Condition* (Berkeley, 2003 and Taipei 2009) and *Aesthetic Revolutions and Twentieth-Century Avant-Garde Movements* (Durham 2015 and Belgrade 2016).

Angela Harutyunyan |

American University of Beirut | Beirut, Lebanon | Ah140@aub.edu.lb |

## HEGEL'S AESTHETICS AND SOVIET MARXISM: MIKHAIL LIFSHITS'S COMMUNIST IDEAL

**Abstract |** This paper discusses the materialist reading of Hegel's Aesthetics in Soviet philosopher Mikhail Lifshits's writings of 1930s. Engaged in the development of Soviet Marxian aesthetic theory Lifshits adapted the Hegelian conception of art as a form of truth and actualization of the Idea in sensible form as ideal. However, he rejected Hegel's tragic fatalism in regards to the historical fate of the arts and their sublation in a new supra-sensual stage of the Spirit's development. The only answer to the historical destiny of the arts Lifshits sought in the Marxian dialectic of history. Here, he identified the aesthetic ideal with the realization of communism. It is on this basis that throughout the 1930s Soviet aesthetic theory combines readings of Hegel, Marx, Engels and Lenin in order to develop its own version of art's autonomy, one that was anchored in the concept of the ideal. The ideal in its historical and trans-historical dimension was seen as bridging between sensuousness and truth, and pointing towards the communist ideal. The paper argues that this conception of the ideal pointed towards a dialectical futurity that could not succumb was immune to the official Stalinist formulations of dialectical materialism. Unlike the Stalinist victory of “socialism in one country” as the consummation of the historical dialectic, the question of the historical destiny of the arts pointed at communism as an incomplete and yet historically actualizable ideal.

**Index terms |** *Hegel; Marx; aesthetics; dialectical materialism; ideal; sensuousness; historical destiny of the arts.*

**Angela Harutyunyan** (PhD) is Associate Professor of Art History at the American University of Beirut and Director of the Art History program. She teaches courses on modern and contemporary art history and theory. She is editor of ARTMargins peer-reviewed journal (MIT Press). She has contributed essays on post-Soviet Armenian art and culture in academic journals, and critical articles related to contemporary art practices and cultural politics in Egypt and Lebanon. Her research interests include post-Socialist art of Eastern Europe and the former Soviet Union, Socialist Realism, contemporary art in the Middle East, methods and theories of exhibitions, amongst others. She is a curator of several exhibitions, most recently This is the Time. This is the Record of the Time (with Nat Muller) at SMBA in Amsterdam and the AUB Art Galleries in Beirut (2014 and 2015). Her monograph The Political Aesthetics of the Armenian Avant-garde: The Journey of the 'Painterly Real' was published by Manchester University Press in 2017. Her current research project deals with the historical temporality of Stalinism.

**Araba Evelyn Johnston-Arthur |**

Howard University in Washington, D.C. and University of Applied Sciences, School for Social Work in Upper Austria | Washington D.C., U.S.A. | araba.evelyn.johnston-arthur@univie.ac.at |

“BLACK MATTERS ARE SPATIAL MATTERS”

**Abstract |** Decolonizing Freedom in the “Age of Surveillance Capitalism”? Following Katherine McKittrick’s above assertion in *Demonic Grounds. Black Women and the Cartographies of Struggle*, the paper examines the dialectics of un\_silencing through the lenses of space and memory. Focusing on the role of “critical remembering” (Yoneyama) in the remapping of alternative geographies of resistances, it argues for the necessity to decolonize freedom and liberation from its present neo-liberal grip, reflected in the popularization of commodified resistances garnished with aestheticized amnesia. But how does that decolonization look like in an age that Shoshana Zuboff so aptly terms “The Age of Surveillance Capitalism” in her recent work of the same title? What are present frameworks for the decolonization of the “aesthetics of liberation” (Miles/Marcuse)?

**Araba Evelyn Johnston-Arthur** was born and raised in Austria, where she cofounded Pamoja - Movement of the Young African Diaspora in Austria and the Research Group on Black Austrian History and Presence. Together with Luisa Ziaja, Ljubomir Bratic, Lisl Ponger and Nora Sternfeld she worked in the curating team of the exhibition project “Hidden Histories – remapping Mozart” and has taught at the University of Vienna and the Academy of Fine Arts in Vienna. She is currently teaching at the University of Applied Sciences in the School for Social Work in Upper Austria and at Howard University in Washington D.C. where she is completing her transdisciplinary dissertation on resistances in the the African Diaspora in Austria.

**Arnold Berleant |**

Long Island University (Emeritus) | Castine, U.S.A. | ab@contempaesthetics.org |

REFLECTIONS ON THE AESTHETICS OF VIOLENCE

**Abstract |** Violence has long been a factor in human life and has been widely depicted in the arts. This essay explores how the artistic and appreciative responses to violence have been practiced, understood, and valued. It emphasizes the difference between the aesthetics of distant, disinterested appreciation and the engaged appreciative experience of violence in the arts, and insists on the relevance of their behavioral and ethical implications.

**Index terms |** *aesthetic appreciation; aesthetic engagement; aesthetic experience; disinterestedness; ethics; morality; negative aesthetics; perception; violence.*

**Arnold Berleant** is Professor of Philosophy (Emeritus) at Long Island University (USA) and the founding editor of the on-line journal, *Contemporary Aesthetics*, now completing its sixteenth annual volume. His work ranges over aesthetics, especially environmental aesthetics, the arts, ethics, and social philosophy. He is the author of eight books and three edited volumes, as well as numerous articles, and his work has been translated into many languages. Berleant has lectured widely, both nationally and internationally, and has been active in many professional organizations, including the International Association of Aesthetics, of which he is a founding member and Past President.

Charles Bernstein |

University of Pennsylvania | Philadelphia, PA USA | charles.bernstein@english.upenn.edu |

## DOUBLETALKING THE HOMOPHONIC SUBLIME: COMEDY, APPROPRIATION, AND THE SOUNDS OF ONE HAND CLAPPING

**Abstract |** Homophonic translations create poems that foreground the sound of the original more than the lexical meaning. I begin by discussing the concept of “sound writing,” referencing Haroldo de Campos’s concept of “transcraton,” Pound’s “transduction,” and the concept behind calques. I then consider my homophonic translation of Finnish poet Leevi Lehto follows and Ulises Carrión’s isophonic translation. After noting Basil Bunting idea that meaning is carried by sound more than lexical content, I discuss Khlebnikov’s approach to *zaum* (transense), and sound-alike works based on bird song and animal sounds. The essay then takes up several specific examples: David Melnick’s homophonic translation of Homer, Pierre Joris’s voice recognition translation of *Magenetic Fields*, and Jean Donneley’s version of Ponge. The essay concludes with a discussion of Caroline Bergvall’s *Drift*, her version of “The Seafarer” as well as her Chaucer transcreations. A central part of the essay references “homophonic” translation in popular culture, in particular the “doubletalking” of Sid Caesar,” the most popular TV comedian of the early 1950s. A discussion of his work in the context of American Jewish comedy is central to the lecture. But other more recent popular example of the homophonic are discussed with special reference to cultural appropriation.

Charles Bernstein is the author of *Near/Miss* (University of Chicago, 2018), *Pitch of Poetry* (Chicago, 2016) and *Recalculating* (Chicago, 2013). In 2010, Farrar, Straus & Giroux published *All the Whiskey in Heaven: Selected Poems*. Bernstein is Donald T. Regan Professor of English and Comparative Literature at the University of Pennsylvania, where he is co-director of PennSound. He is a fellow of the American Academy of Arts and Sciences. In 2015 Bernstein was awarded both the Münster Prize for International Poetry and Janus Pannonius Grand Prize for Poetry.

| University of Belgrade - Faculty of Architecture, 2019 |

| PLENARY PRESENTATIONS |

| ICA 2019 Belgrade: 21st International Congress of Aesthetics | Possible Worlds of Contemporary Aesthetics: Aesthetics Between History, Geography and Media |

Haruhiko Fujita |

Kobe Design University; Osaka University | Osaka, Japan | haruhiko.fujita@gmail.com |

## HISTORY AND GEOGRAPHY OF CONTEMPORARY ARCHITECTURE: AESTHETICS OF TODAY’S WORLDS

**Abstract |** History is the study of the past described in written documents. Prehistory is the history of human culture prior to written documents and post-history is the period in which the end of human development is reached. Contemporary history, a subset of modern history, describes the historical period from approximately 1945 to the present. Although the term ‘contemporary history’ has been in use since at least the early 19th century, its usage changed in the 20th century. Since the last quarter of the 20th century, global warming has been shifting weather patterns and causing the global sea level to rise. We may see the end of human developments if we cannot stop it and may have to live in a post-historic world.

The continuous subduction process causes frequent earthquakes in Japan. The Japanese Islands are also affected by typhoons and the global warming. Although a country subject to numerous natural disasters, it recovers relatively quickly and considered safe. History of contemporary architecture is not related with natural disasters in the West. In Japan, however, it is related with earthquakes. The history of contemporary architecture in Japan should be written taking into account the phenomenon of earthquakes or at least the way in which contemporary architects have addressed this issue. After the peak of postmodernism and deconstructivism, some Japanese architects started holding to traditional culture and nature in high regard, while discontinuing postmodern classicism. It is meaningful to pay attention to the history and geography of contemporary architecture in Japan from this perspective.

**Index terms |** *history; geography; nature; man-made; postmodernism; deconstructivism; contemporary architecture.*

Haruhiko Fujita, Ph.D. / M.Arch, Professor Emeritus, was Professor of Aesthetics at the Graduate School of Letters, Osaka University, 2002-2017. He is now the President of the Japanese Association for Art Studies which consists of fifteen societies in Japan such as Art History Society, Musicological Society, Society for Aesthetics, Society for Dance Research, Society for Theatre Research, Society of Design, and Society of Image Arts & Sciences. He published mainly on William Morris, the Arts and Crafts Movement, Japanese art and design, American and British architecture, European landscape painting with particular interest in Claude Lorrain and J.M. W. Turner. In his book, *Iconology of the Universe*, he deals with changing human perception, expression, and ideas of the Sun, the Moon, Stars, and the Earth through ancient to modern times. He is seeing the world as a dynamic landscape of nature and man-made. He is General Editor of the *Encyclopedia of East Asian Design* which will be published in 2019.

Jon McKenzie |

Performance theorist, media maker, and transdisciplinary researcher  
Dean's Fellow for Media and Design and Visiting Professor of English at Cornell University |  
New York, USA | [jvm62@cornell.edu](mailto:jvm62@cornell.edu) |

## POST-DISCIPLINARY THOUGHT-ACTION: ON LECTURE PERFORMANCES, THEORY RAP, AND TRANSMEDIA KNOWLEDGE

**Abstract |** The emergence of lecture performances, theory rap, and info comics within 21st-century research universities—at a time of “fake news” and “post-truth”—suggests that traditional knowledge production is under stress inside and outside the academy. Emerging is a transmedia knowledge that engages different audiences by mixing *episteme* and *doxa*, expert and common knowledge, theory and theater. At stake here: the role of aesthetics in post-disciplinary societies of control.

Organizers of the 2009 Misperformance conference in Zagreb introduced “Shifts” as presentation formats in which scholars perform research, while performers foreground their scholarly practices. In 2017, A.D. Carson earned his US PhD for “Owning My Masters: The Rhetorics and Rhymes of Revolution,” a critical race rap dissertation composed of a downloadable music album, videos, lyrics, and exposition. For over a decade, the international Dance Your PhD contest has featured doctoral students in biology, chemistry, physics, and the social sciences who translate their research into modern dance. And across both the arts and sciences, scholars worldwide are turning to info comics, Pecha Kuchas, and other media forms not simply for communication but also for co-creation of research. Here transmedia knowledge can function as civic discourse.

Ancient and contemporary events inform the emergence of transmedia knowledge. When Plato threw the poets out of the Republic, he excluded music, song, and dance from realm of true knowledge due to their enchanting mimetic effects. Ideas and logic would reign over images and stories, a goal still pursued by ideological critique. Aristotle saved the Arts yet placed them in a cage that would become known as Aesthetics— or is Art the cage of Aesthetics?

Either way, millennia later a musician named John Cage sought to free them both, using sound and silence and books and lectures and koans and mushrooms to blur the boundaries between episteme/doxa, idea/image, logic/story, art/life. Post-Cagean aesthetics based on open forms and chance operations define our zeitgeist, while simultaneously the traditional aesthetic study of beauty and taste finds renewed vitality in fields such as mathematics and evolutionary biology.

Moving across different bodies and media forms, transmedia knowledge challenges the logocentrism of disciplinary power and offers a new image of thought and action. Platonic ideas become reanimated in thought-action figures that combine conceptual, aesthetic, and technical elements. Such post-Cagean, post-disciplinary figures roam lecture performances and even the most sober of lectures: what role might contemporary aestheticians play in tuning them in?

| University of Belgrade - Faculty of Architecture, 2019 |

| PLENARY PRESENTATIONS |

| ICA 2019 Belgrade: 21st International Congress of Aesthetics | Possible Worlds of Contemporary Aesthetics: Aesthetics Between History, Geography and Media |

Jon McKenzie |

**Jon McKenzie** is a performance theorist, media maker, and transdisciplinary researcher. He is Dean's Fellow for Media and Design and Visiting Professor of English at Cornell University. Author of *Perform or Else: From Discipline to Performance* and founder and former director of DesignLab, a design consultancy for students and faculty at the University of Wisconsin-Madison, McKenzie produces experimental theory and gives workshops on transmedia knowledge. McKenzie's work has been translated into a half-dozen languages. His current book project, *Transmedia Knowledge for Liberal Arts and Community Engagement: A StudioLab Manifesto*, outlines a critical design pedagogy for community engagement. Together with Aneta Stojnić he is a founder of McKenzie Stojnić a NYC-based media performance group whose work operates at the intersections of art/life, theory/practice, and episteme/doxa through talks, lecture performances, comics, videos, texts, and workshops.  
<http://www.labster8.net> <https://www.mckenziestojnic.org>

Jonathan Beller |

Pratt Institute Humanities & Media Studies | Brooklyn, NY, U.S.A. | jbeller@pratt.edu |

## ARTWORK FOR THE END OF RACIAL CAPITALISM

**Abstract** | With the post-fordist subsumption of the “general aesthetic” for capitalist production, we necessarily contend with the near checkmate of our aesthetic powers by the ambient, extractive dynamics of fixed capital. Is there a workable revolutionary aesthetic program conceivable? What weaponization of subaltern aesthetic capacities is being called for by the standpoints of struggle? One, I would say, that takes political economy very seriously. In dialogue with anti-racist, anti-capitalist art and social practices, this presentation considers developments from protest art’s antithetical sectors of finance and synthetic finance in order to offer some signposts in the domain of theory that may mark the way to a successful challenge to the dominant, global order (and its seeming disorder of rampant racism, borders, drones, forced migration and genocides). If, in a previous era, workers occupied the factory, how today do the denizens of a quasi-totalitarian regime of geo-political production occupy the ambient mass/social-media of value extraction? We will consider the financialization of contemporary media, and also the media of finance. A brief inventory of the untapped non-national, distributed, secure, collective potentials of the new medium known as cryptocurrency will then be given, followed by a particular example of an emergent cooperative art project using this medium to “short” racial capitalism with an eye towards ending it.

Jonathan Beller is Professor of Humanities and Media Studies at Pratt Institute. His books include *The Cinematic Mode of Production: Attention Economy and the Society of the Spectacle* (2006); *Acquiring Eyes: Philippine Visuality, Nationalist Struggle, and the World-Media System* (2006); *The Message is Murder: Substrates of Computational Capital* (2017) and *The World Computer: The Programmable Image, Informatic Labor, and Computational Racial Capitalism* (2019, forthcoming). He is a member of the *Social Text* editorial collective.

| University of Belgrade - Faculty of Architecture, 2019 |

| PLENARY PRESENTATIONS |

| ICA 2019 Belgrade: 21st International Congress of Aesthetics | Possible Worlds of Contemporary Aesthetics: Aesthetics Between History, Geography and Media |

Marina Gržinić |

Academy of Fine Arts in Vienna, Institute of Fine Arts, Post Conceptual Art Practices and researcher at the Institute of Philosophy at ZRC SAZU in Ljubljana | Ljubljana, Slovenia and Vienna, Austria | margrz@zrc-sazu.si |

## AESTHETICS OF NECROPOLITICS

**Abstract** | I will be analysing various bio-necropolitical entanglements of neoliberal global capitalism in order to articulate *adisconnection* with the deeply ideologically constructed, necropolitically tainted ethics and aesthetics. I will offer a systematised reading of these entanglements. I ruminate on the possibilities of resistance. However, before coming to such a conclusion I will be elaborating on the conditions, practice, consequences, and aftermaths of the aesthetics of necropolitics.

Marina Gržinić is a philosopher, artist and theoretician. She lives in Ljubljana, Slovenia and works in Ljubljana and Vienna. She is Professor at the Academy of Fine Arts in Vienna, Institute of Fine Arts, Post Conceptual Art Practices and researcher at the Institute of Philosophy at ZRC SAZU (Scientific and Research Center of the Slovenian Academy of Science and Art) in Ljubljana. She also works as a freelance media theorist, art critic and curator. Recent publications include: M. Gržinić, ed. *Border Thinking*, Academy of Fine Arts Vienna, Sternberg Press, 2018; M. Gržinić and ŠefikTatlić, *Necropolitics, Racialization, and Global Capitalism. Historicization of Biopolitics and Forensics of Politics, Art, and Life*, US: Lexington books, 2014. In collaboration with AinaŠmid, since 1982, Gržinić has produced more than 40 video art projects, a short film, numerous video and media installations, several websites and an interactive CD-ROM (ZKM, Karlsruhe, Germany). <http://grzinic-smid.si/>

Neferti X. M. Tadiar |

Barnard College and Director of the Center for the Study of Ethnicity and Race at Columbia University | New York, U.S.A. | ntadiar@barnard.edu |

## AESTHETICS OF REMAINDERED LIFE

**Abstract** | Remaindered life is a heuristic for attending to the excess life-making activity or “life-times” of social reproduction of those who live in social conditions of disposability in a political economy where all life is potentially valorizable. It is thus also an aesthetic problem that emerges out of contemporary political, artistic and scholarly efforts to explore experiences that elude the codes of political and economic value, which structure representation more generally. In this paper, I look at the aesthetics of remaindered life in the work of contemporary global South diasporic and postcolonial filmmakers and visual artists who grapple with the legacies of the failures of socialist, Third World, and nationalist liberation movements from the 1950s to the 1970s, and the unfinished histories of social struggle that permeate present, everyday life. I explore in particular the works of Philippine film and visual artists, Brillante Mendoza, Lav Diaz, Kiri Dalena and Lyra Garcellano, and the perceptual and sensorial forms these offer for attending to the excess of survival over disposability. I see such works as exemplifying struggles over attention and time in the broader circuits of value-production comprising the mediatic technology- and finance-led global political economy of life.

Neferti X. M. Tadiar is Professor of Women’s, Gender, & Sexuality Studies at Barnard College and Director of the Center for the Study of Ethnicity and Race at Columbia University. From 2010-2018, she was the co-editor of the international cultural studies journal, *Social Text*. She is the author of the books, *Things Fall Away: Philippine Historical Experience and the Makings of Globalization* (2009) and *Fantasy-Production: Sexual Economies and Other Philippine Consequences for the New World Order* (2004), and co-editor (with Angela Y. Davis) of *Beyond the Frame: Women of Color and Visual Representation* (2005). Her current book project, *Remaindered Life*, is a meditation on the disposability and surplus of life-making under contemporary conditions of global empire.

| University of Belgrade - Faculty of Architecture, 2019 |

| PLENARY PRESENTATIONS |

| ICA 2019 Belgrade: 21st International Congress of Aesthetics | | Possible Worlds of Contemporary Aesthetics: Aesthetics Between History, Geography and Media |

Peter Osborne |

Director of the Centre for Research in Modern European Philosophy, Kingston University London | London, United Kingdom | p.osborne@kingston.ac.uk |

## SHADOW MEDIUMS? ONCE MORE ON MEDIUMS AND MEDIATIONS WITHIN THE POSTMEDIUM CONDITION OF CONTEMPORARY ART

**Abstract** | This talk will reconsider the question of the status of mediums *within* the ‘post-medium’ condition of contemporary art, with particular reference to music and photography. Setting out from a brief account of the concept of historical ontology in its application to the history of art – and the problems it poses for critical discourse – it will focus on two aspects of the ‘generic’ character of contemporary art: (i) its (conceptual) over-determination by the notion of ‘art’; (ii) the (technological) determinations of digitalization as a meta-medium. In the first case, current debates about the concept of music provide an apt example, as they involve a reconsideration of its relations to philosophical Romanticism, as one of the two main models (alongside poetry/‘literature’) for the absolutization of the concept of art itself. In the second case, photography provides the prime example for the apparent dissolution of a former specificity by the digitalization the image. Both cases will be seen to turn around the mediating pivot of the social history of institutional forms.

Peter Osborne is Professor of Modern European Philosophy and Director of the Centre for Research in Modern European Philosophy (CRMEP), Kingston University London. He has held Visiting Chairs in the Department of Philosophy at the University of Paris 8 (2014, 2019), the Royal Institute of Art, Stockholm (2015) and Yale University School of Art (2017). His books include *The Politics of Time: Modernity and Avant-Garde* (1995; 2011), *Philosophy in Cultural Theory* (2000), *Conceptual Art* (2002), *Anywhere or Not at All: Philosophy of Contemporary Art* (2013) and *The Postconceptual Condition* (2018). He has contributed catalogue essays to Manifesta 5, Tate Modern, Biennale of Sydney, Walker Art Center Minneapolis, National Museum of Art, Architecture and Design Oslo, CGAC in Santiago de Compostela, and Reina Sofia, Madrid. He was co-curator of the Norwegian Representation at the Venice Biennale 2011 and keynote speaker at the 2<sup>nd</sup> World Biennial Forum, Sao Paulo, 2014, *Making Biennials in Contemporary Times*.

Wolfgang Welsch |

Professor emeritus of philosophy, Friedrich-Schiller-University Jena | Berlin, Germany |

wolfgang.welsch@uni-jena.de |

## ART IN THE ANTHROPOCENE

**Abstract |** The current diagnosis that the era we are living in ought to be conceived as anthropocene has two implications:

– Human activity is changing the superficial as well as the deep structure of our planet to a formerly unknown degree.

– The foreseeable catastrophic consequences of our impact on the life on this planet command a fundamental change of our technological-consumerist attitude.

How can the arts address this situation?

One (rather superficial) option is ecological art. But does it not, despite all its good intentions, just contribute to the commodification which all too often is the main result of ecological endeavors?

A different option consists in exploring a possible future of the planet that no longer counts and relies on humans (which, due to their activities, might anyway disappear in the next decade or so), but takes its own way – as nature always did. How can art picture a no longer human-based future state of our planet?

**Wolfgang Welsch**, born in 1946, is professor emeritus of philosophy (Friedrich-Schiller-University Jena) and lives in Berlin. In 1992, he received the Max Planck Research Award, and in 2016 the Premio Internazionale d'Estetica. His main fields of research are anthropology, epistemology and ontology, theory of evolution, transculturality, aesthetics and art theory, philosophy of culture, contemporary philosophy. Main publications: *Aisthesis* (1987); *Unsere postmoderne Moderne* (1987, 7th ed. 2008); *Ästhetisches Denken* (1990, 8th enlarged ed. 2017); *Vernunft* (1995, 4th ed. 2007); *Grenzgänge der Ästhetik* (1996); *Undoing Aesthetics* (1997); *Immer nur der Mensch?* (2011); *Blickwechsel – Neue Wege der Ästhetik* (2012); *Mensch und Welt* (2012); *Homo mundanus – Jenseits der anthropischen Denkform der Moderne* (2012, 2nd ed. 2015); *Der Philosoph: Die Gedankenwelt des Aristoteles* (2012, 2nd ed. 2018); *Ästhetische Welterfahrung – Zeitgenössische Kunst zwischen Natur und Kultur* (2016); *Transkulturalität: Realität – Geschichte – Aufgabe* (2017); *Aesthetics and Beyond* (2017); *Wahrnehmung und Welt – Warum unsere Wahrnehmungen weltrichtig sein können* (2018); *Aesthetics and the Contemporary Comprehension of the World* (2018); *Wer sind wir?* (2018).





## POSSIBLE WORLDS OF CONTEMPORARY AESTHETICS

**Abstract** | In choosing this roundtable subject – *possible worlds of contemporary aesthetics* – we proceed from two theses. The first thesis stems from actuality: aesthetics exists today as a practice of interpreting the complexity of phenomena of the contemporary world. The second thesis stems from the past: aesthetics has been developed in the way of a constant historical transformation of its disciplinary profile. The relation between these two theses is understood as the causal relations. The complex state of aesthetics today is conditioned not only by the complexity of the world in which we live, but at the same time by its disciplinary historical transformation that has enabled many contemporary *regimes* of aesthetics rather than the one, specific and consistent discipline as a mode of its existence today. Therefore, the answer to the question of *what is aesthetics today* is not one-sided, selective and final, but complex and multi-layered. This answer requires from us to consider the criteria on the basis of which we differentiate the existence of many aesthetic regimes today. So, notes and questions for the discussion of these possible relevant criteria could be as follows:

– What are the criteria for distinguishing the possible worlds/regimes of aesthetics today?

– The layers of 1) research object of aesthetics; 2) research problems of aesthetics; 3) disciplinary profile of aesthetics; 4) time and space of aesthetics as criteria for the existence of different worlds/regimes of aesthetics today.

– *The object of aesthetics* as a possible criterion of differentiation, which simultaneously determines the characteristics of a certain aesthetic regime in terms of other criteria; complexity of phenomena of the contemporary world: a) sensory, sentimental, affective, conceptual and discursive phenomena of contemporary world and b) society, culture, art, technology and politics as morphological segments of contemporary world.

– *Research problems of aesthetics* as criteria for distinguishing different aesthetic regimes today: *aesthetic experience and poetics of art* as starting point of the research bow of aesthetics; identity politics of different *forms of life* in local and global context as final point of the research bow of aesthetics.

– *Disciplinary profile of aesthetics* as a criterion for distinguishing different aesthetic regimes: aesthetics as philosophical/scientific/theoretical discipline; aesthetics as axiology/meta critic/applied aesthetics.

– *Time and space of aesthetics* as the possible criteria: aesthetics of different histories and geographies. Are there any dominant aesthetic regimes today? Could we map possible dominant worlds of contemporary aesthetics in Europe, Asia, North and South America, Africa and Australia?

– *Contemporary institutions* as custodians of certain aesthetics regimes in global distribution and the distribution of aesthetic knowledge today.

– *Global dialogue* as a common feature of all possible contemporary aesthetic regimes; the modern state of aesthetics that allows a parallel existence of diversity of thinking,

expression, research, and teachings; different discursive subjects from the humanities and social sciences as authors of aesthetic texts: art theorists, theorists of culture, media theorists, artists, media entrepreneurs, architects, cultural activists.

I would like to kindly ask you to share your thoughts about these notes and make this dialog in practice.

**Sanela Nikolić** (1983), assistant professor for Applied Aesthetics at the Faculty of Music, University of Arts, Belgrade; managing editor of *AM Journal of Art and Media Studies*. In addition to numerous scholarly articles, she is also the author of the two monographs: *Avangardna umetnost kao teorijska praksa – Black Mountain College, Darmštatski internacionalni letnji kursevi za Novu muziku i Tel Quel [Avant-garde art as a Theoretical Practice – Black Mountain College, Darmstadt International Summer Courses for New Music, and Tel Quel, Belgrade, 2015]* and *Bauhaus – primenjena estetika muzike, teatra i plesa [Bauhaus – Applied Aesthetics of Music, Theater, and Dance, Belgrade, 2016]*. Member of the Serbian Musicological Society, the Society for Aesthetics of Architecture and Visual Arts of Serbia and International Association for Aesthetics. Field of interest: avant-gardes (avant-garde art schools); inter-textual relations between art and theory; applied aesthetics (interdisciplinarity and transdisciplinarity in contemporary humanities).

**Boris Orlov** |  
Ural Federal University City | Yekaterinburg, Russia | bvo51@rambler.ru |

## PROJECTIVE AESTHETICS AS THE POSSIBLE WORLD

**Abstract** | In the context of the expansion of the “aesthetosphere of culture” as potential world there is a need for a possible methodology aimed at studying modern culture in its aesthetic dimensions, practices and prospects, first of all. The projective dominant of cultural studies (culturistics) determines the necessity and possibility of projective aesthetics, thinking and creating projects by means of aesthetics. The discourse is devoted to the study of features and possibilities of projective aesthetics in relation to contemporary cultural practices and art as engaged aesthetically.

**Index terms** | *culturistics; cultural practices; projective aesthetics.*

**Boris Orlov** graduated from the Department of Philosophy at Ural State University in 1973. PhD in philosophy. Assistant Professor of the Department of History of Philosophy, Philosophical Anthropology, Aesthetics and Theory of Culture, Ural Federal University, Ekaterinburg, Russia. The sphere of scientific research is projective aesthetics, philosophy of contemporary artistry. The main publications (in Russian) are “Subject. Object. Aesthetics”, “Spiritual Values: Problem of Alienation”, “American Philosophy of Art (the second half of the 20<sup>th</sup> century)”, “Artistry as It Is”. The author and curator of the projects: “Art and Business: Unexpected Associations”, “International Electronic Glossary of Contemporary Artistry”. Member of the Executive Council of the IAA, Vice-President of Russian Society for Aesthetics, Vice-President of the Euro-Asian International Aesthetics Association, Member of the Russian Philosophical Society. Other interests are literary creativity, cultural tourism, fishing.

**Ernest Ženko** |  
University of Primorska | Koper, Slovenia | ernest.zenko@fhs.upr.si |

## POSTMODERNISM: MUCH ADO ABOUT NOTHING?

**Abstract** | The paper follows the assumption that with the end of modernism, the sphere of art went through major structural changes that are still waiting to be properly conceptualized. Nevertheless, since any discussion about art after modernism basically relates to modernism itself, the starting point always turns to be, again, modernism. Most definitions of modernism, however, are idiosyncratic, geopolitical, or even arbitrary, and as such, they do not allow for an interpretation of today’s art that would not carry the burden of relativism. On the other hand, the definition of modernism, developed by Clement Greenberg, seems to be fit to the task. In his approach, the essence of modernism lies in the use of characteristic methods of a discipline to criticize the discipline itself, not in order to subvert it, but in order to entrench it more firmly in its area of competence, or, to use another word, to make it pure. As the author tries to show, this formal and exclusive, but also highly influential definition of modernism, is a construction that justifies the role of autonomy in the sphere of art and authorizes art to develop into an institution, comprised of highly ordered and pure disciplines. It was after Greenberg’s intervention that the notion of modernism came into widespread usage, during the 1960s, and as the early examples of its use show, it was mostly used a name for the mainstream tendency in twentieth-century abstract art. But, as the development of art demonstrates, a couple of decades later a new movement, named postmodernism, came to the fore, and with it, countless postmodern debates. Suddenly, almost everything was either postmodern or postmodernist, and it seemed that there is no doubt that the development of art is linear and consisting of three steps: pre-modernist, modernist, and postmodernist. With the last stage, in a Hegelian manner, history and art come to an end. But since this was a theory that was not supported by empirical evidence, i.e. the development of art after modernism, discussions, which were *à la mode* a couple of decades ago, became *démodé*, and mostly disappeared. In order to interpret art, today instead of postmodernism, commentators predominantly use the concept of contemporaneity, and use the notion of contemporary art. The key question nevertheless remains: was postmodernism as a concept really without importance?

**Index terms** | *modernism; postmodernism; Greenberg, Clement; contemporary art; formalism.*

**Ernest Ženko** graduated in 1997 at Department of philosophy, Faculty of Arts, University of Ljubljana, Slovenia. Between 1999 and 2001 Dr. Ženko was employed at the Institute of Philosophy of Scientific research center of Slovenian academy of arts and sciences as young researcher and later research assistant. In 2003 he moved to Faculty of humanities, University of Primorska, and in 2014 he was elected Full Professor for philosophy of culture. He currently holds a position of Professor at Media studies, Anthropology and Culture Studies, History and Biopsychology at University of Primorska in Koper, Slovenia. His research interests include: philosophy, aesthetics, critical theory, film theory, photography, social psychology, theoretical psychoanalysis and philosophy of science.

## IN THE FIELD OF INTERDISCIPLINARITY. AESTHETICS AND BIOLOGY

**Abstract |** Since the 1960s biology, as well as the disciplines rooted in it, influenced aesthetics and art. Sometimes in essential ways.

### 1. The ecological turn:

The biological and ecological threads are distinctly present in John Dewey's philosophy of experience and his pragmatist aesthetics. The aesthetic experience based on the ideas of environmental interaction, embodied subject and polisensuality is a manner in which nature exists. Dewey's conception of aesthetics is of antimodern and antikantian character.

Special attention will be devoted to Arnold Berleant's environmental aesthetics. Moreover, the idea of environment taken from ecology led Berleant to transform some basic notions of modern aesthetics and to work out his own conception of the discipline, with the idea of aesthetic experience in its centre, that is described with terms engagement and participation and not as disinterested distant observation.

Gernot Böhme calls his project the „ecologically motivated aesthetics” and tends, like Berleant, to build the discipline according to a new formula going beyond the modern tradition. In the conception of anthropological aesthetics of nature he claims we should find nature inside us – in our bodily and sensuality. According to Böhme we should stop to speak about the soul because a man should be understood in his essence as a body.

### 2. Somaesthetics

In the beginning somaesthetics was part of the pragmatist aesthetics created by Richard Shusterman in continuity to Dewey and now it is an interdisciplinary area of research directed to all carnal dimensions of human being. The term soma- was used intentionally to avoid duality of body/mind relation. The new abilities of soma- were revealed and evidence of them is grasped in such ideas as „body consciousness” or „thinking through the body”. Somaesthetics extended the research field of aesthetics and modified its methodology.

### 3. Evolutionary aesthetics

It is a relatively new trend in aesthetics relating to the theory of evolution. Problems of art and beauty are discussed on naturalistic and evolutionary levels. The title of one of Denis Dutton's books - „Let's naturalize aesthetics” - may work for evolutionary aesthetics as leitmotiv in its studies.

In the final part of the paper the selected examples of contemporary art (performances, bio-art, media art) will be presented to show how in last decades biology deeply inspired not only aesthetic theory but also creative activity of artists.

**Krystyna Wilkoszewska** Ph.D. Full Professor, Head of the Department of Aesthetics at the Institute of Philosophy, the Jagiellonian University, Grodzka 52, 31 044 Kraków, Poland. President of Polish Association of Aesthetics; the 1st Vice-President of the International Association for Aesthetics. The organizer of the 19th International Congress of Aesthetics, Krakow 2013 and editor of the proceedings *Aesthetics in Action*. Founder and Director of John Dewey Research Center at the Jagiellonian University. Member of the Board in Central European Pragmatist Forum. Main fields of interest: aesthetics, contemporary art; pragmatist aesthetics, postmodern philosophy and art, ecological and environmental aesthetics, new media art, Japanese aesthetics, transcultural studies.

## ARTIVISM AND TRANSITION

**Abstract |** VIVA ARTE VIVA was a slogan of 57th International Art Exhibition – Venice Biennale of 2017, with Christine Macel as curator. Paolo Baratta, president of the Biennale stated that »... Biennale is inspired by humanism and is a humanism which celebrates mankind's ability to avoid, through art, domination by the powers that govern world affairs...” But the concept of “living art” was criticized as being out-of-date: it may be acceptable ten years ago. However, ten years ago Biennale was curated by Robert Storr who stated that “art is now, as it has always been, the means by which humans are made aware of the whole of their being.” In 2007, critical response was much similar: Storr went against the current of artistic political activism and introduced art without cause, to offer the opportunity to toothless mainstream art. If we go another twenty years back, this kind of conflicting issue turned differently. During 1980s, Venice was promotional site for postmodernism which has been criticized, even rejected, by leftist criticism. Documenta 1987 with Manfred Schneckenger as director attacked postmodernism starting from post-mortem divinisation of Joseph Beuys, and with clearly politically engaged art in front. Kassel exhibition was violently criticised as unnecessary and toothless archaism.

Adorno's introductory statement from *Aesthetic Theory* that “Nothing concerning art is self-evident anymore...not even its right to exist,” describes a situation of contemporary artworld which has to produce one cause of its existence after another because art's right to exist is not self-evident anymore. Contemporary art, according to Terry Smith, has three currents: re-modernism, transnational art, and purely contemporary art. But why these three currents, or any other division of actual art-streams visions and missions, constantly clash between themselves? The point of my presentation will be that it is not because they oppose each other as “bourgeois” and “proletarian”, or “popular – mainstream” and “avant-garde” art, but because each of the sides has intrinsic conceptual problems with its causes which grow from paradoxes of contemporaneity understood as second modernity in transition to post-capitalism. To research these problems, I will introduce contemporary “prophetic history” as transition to post-capitalism, and characterise its paradoxes, including those which produce uncertainty of activism.

**Index terms |** *artivism; aesthetic humanism; contemporary artworld; art's causes; transition to post-capitalism; Venice Biennales; Documenta 1987.*

**Lev Kreft** (1951), professor of Aesthetics at the University of Ljubljana (retired). Research areas: contemporary art and activism, historical avant-garde, struggles of the artistic left, Marxist aesthetics, totalitarian art and aesthetics, post-modern and post-socialist art; aesthetics of sport, philosophy of sport. Member and ex-president of Slovenian Society of Aesthetics, member of the International Association for Aesthetics and ex-member of its Executive Committee, member of British Philosophy of Sport Association, of International Association of Philosophy of Sport and of International Society for Social Sciences of Sport; founding member and ex-President of European Association for Philosophy of Sport (2008-2014). Member of the Editorial Board of the Journals *Philosophy of Sport and Sport, Ethics and Philosophy* at Routledge. Married, two daughters, five grandchildren.

**Zoltán Somhegyi** |

College of Fine Arts and Design, University of Sharjah | Sharjah, United Arab Emirates |

zoltansomhegyi@yahoo.co.uk |

## THE SEARCH OF AESTHETICS

**Abstract** | In my contribution I aim to investigate the main topic of the Round Table 1 “Possible worlds of contemporary aesthetics” in a broader sense, analysing various ways, spaces, objects and situations of encountering aesthetics and aesthetic experience in the contemporary world. Therefore, as “worlds” of contemporary aesthetics I would like to survey some areas and aspects of aesthetic research, more precisely where to search aesthetics and where aesthetics has something to search. This will include among others the examination of novel forms and locations of exhibiting through the emergence of alternative spaces, the (possible) inclusion of new audiences, the rising power of art market and commerce and its dubious influence on the creation of novel standards and canons, and, on a rather meta-level, also the current role and challenges that aesthetics itself has to face in order to defend its position and role within humanities and other disciplines.

**Index terms** | *contemporary aesthetics; exhibitions; audience; art market; humanities.*

**Zoltán Somhegyi** (1981) is a Hungarian art historian, holding a PhD in aesthetics, based in Sharjah, United Arab Emirates and working as an Assistant Professor at the College of Fine Arts and Design of the University of Sharjah. As a researcher of art history and aesthetics, he is specialised in 18th-19th century art and art theory, with additional interest in contemporary fine arts and art criticism. He curated exhibitions in six countries, participated in international art projects and often lectures in academic conferences. He is Secretary General and Website Editor of the International Association for Aesthetics, member of the Executive Committee of The International Council for Philosophy and Human Sciences and Consultant of Art Market Budapest – International Contemporary Art Fair. He is author of books, academic papers, artist catalogues and more than two hundred articles, essays, critiques and art fair reviews.

[www.zoltansomhegyi.com](http://www.zoltansomhegyi.com)



**Aneta Stojnić | moderator**

Theoretician, artist, therapist and a candidate at the Institute for Psychoanalytic Training and Research—IPTAR in New York | New York , U.S.A | [aneta.s7@gmail.com](mailto:aneta.s7@gmail.com) |

FEMINISM, GENDER AND RACE POLITICS IN GLOBAL WORLD

**Abstract |** This roundtable intends to open a discussion of those developments in contemporary feminist practice, thinking and theory, that seriously take into the account problems of class, race and gender, in order to recognize and include diverse voices that have historically been marginalized in the mainstream context of western university. We are interested in perspectives of migrant, transmigrant, refugee, people of color, (and especially Roma people in the local context), indigenous, Queer, gender-non-conforming, transgender, gay, lesbian, pansexual, sex workers, and other minority /marginalized positions.

We are particularly interested in grassroots movements and their impact in different political, social and cultural contexts. Moreover, we would like to reflect on histories and legacies of such movements in regions that have historically contested western colonialism and/or capitalism such as Global South and Eastern Europe.

Discussion topics include, but are not limited to:

1. Transfeminism and non-binary figures;
2. Marginal femininities and marginal masculinities;
3. Problems of intersectionality;
4. Feminism in relation to queer and lesbian movements;
5. Cyberfeminism in the age of millennials;
6. #MeToo movement;
7. Post-porn politics;
8. Racism, anti-Semitism, anti-Romanyism, islamofobia;
9. Pinkwashing and whitewashing;
10. White privilege and what to do with it;
11. Contemporary grassroots movements;
12. Histories and legacies of grassroots movements;
13. Black Lives Matter;
14. Migrants, refugees and migrations;
15. Performativity of gender;
16. Performative dimensions of race;
17. Artistic and cultural interventions related related to feminism, gender and race politics in global world;
18. Problem of cultural appropriation and exploitation and strategies of reclaiming and re-appropriation;
19. Strategies of empowerment;
20. Possibilities of hospitality and conviviality in global world;

**Aneta Stojnić |**

**Aneta Stojnić** is a theoretician, artist, and therapist. Currently she is a candidate at the Institute for Psychoanalytic Training and Research—IPTAR in New York. Alongside psychoanalysis, her areas of research include artistic and theoretical practices at the intersections of art, culture and politics. Stojnić has published four books and dozens of articles on contemporary art, media, and culture in renowned academic journals worldwide. She has taught performance, art and media theory at universities and art academies in Vienna, Belgrade, and Ghent. Together with Jon McKenzie she is a founder of McKenzie Stojnić a NYC-based media performance group whose work operates at the intersections of art/life, theory/practice, and episteme/doxa through talks, lecture performances, comics, videos, texts, and workshops.  
<https://anetastojnic.com> <https://www.mckenziestojnic.org>

Anja Foerschner |

art historian and curator, lecturer at Node-Center for Curatorial Studies in Berlin |  
Los Angeles, California | info@anja-foerschner.com |

## MOVING BEYOND THE WEST: THE MANY FACES OF FEMINIST ART

**Abstract |** The discourse on Feminism, Gender and their aesthetics continues to be dominated by a Western reading with historical Western definitions as well as a Western tradition of art historical scholarship being continuously taken as a framework to study and interpret these fields. This has led to a one-dimensional understanding that results in a routine exclusion of theoretical, but especially visual expressions of feminist and gender politics that do not conform to the dominant “Western lens,” but articulate their own specifics.

Using a selection of artists from the US, Latin America, and especially former Yugoslavia, I will discuss the many faces feminist and gender-political art can have, interrogating and broadening the concepts as they continue to be embedded in Western definitions. Specific attention will be paid to the emerging generation of artists concerned with Feminism and Gender-politics and the variety of approaches and media employed to articulate their critical agenda, such as performances, digital technologies and social media.

In doing so, I will also provide a critical interrogation of the term “Feminism”, which has to be regarded in a much broader context than solely focusing on issues connected to the Western, white, female, heterosexual experience. I will argue that a contemporary understanding of Feminism needs to include intersectional aspects of race, age, body type, gender and sexuality. In contrast to the still dominant understanding of Feminism as a purely female concern, it has to be understood more generally as a struggle against oppression, marginalization, and stereotypes -- issues that can be found in many more realms than the female one.

Anja Foerschner is an art historian and curator of contemporary art with a specialization in performance art, feminist art, and art from the regions of former Yugoslavia. Originally trained as a visual artist, she holds a Master’s degree in Art Pedagogy, Art History, and Philosophy (2008) and a PhD in art history from Ludwig-Maximilians-University in Munich (2011). She has previously worked at the Haus der Kunst in Munich and the Getty Research Institute in Los Angeles. Currently, she is a lecturer at Node-Center for Curatorial Studies in Berlin and the curatorial advisor to PerformanceHUB Belgrade. Current projects include a research and exhibition project examining documentation and archiving strategies of feminist performance artists from the 1960s to the present and a book-length publication dedicated to female agency in the arts of former Yugoslavia since the 1970s.

Dubravka Đurić |

Faculty of Media and Communication – Singidunum University | Belgrade, Serbia |  
dubravka2012@gmail.com |

## DYNAMICS OF THE THIRD WAVE FEMINISM AND NEOLIBERALISM AND BEYOND

**Abstract |** In this article I will deal with the feminism’s shift of paradigm within the temporal framework beginning in the nineties and after that decade. I will discuss the notion of the third wave feminism as polymorphic phenomenon, which is also connected with the idea of intersectional theory which refers to inclusiveness and diversity of multiple identities, the term being also used by the feminist activists. My intention is to point to the difference between the third wave feminism, post-feminism and the fourth wave feminism. I will also trace the relation of global neoliberalism with the processes of professionalization and academization of feminism, as well as the function of popular culture in the context of the rise of popular feminism. Neoliberalism will be considered in the light of neoconservatism which encourages anti-feminist sentiments in which the phrase “death of feminism” has reappeared, transforming feminist politics into the feminism of choice. On the other side, I will also emphasize that the gender equality has become institutionalized, presuming thus the institutionalization of feminism, which as a consequence had, according to some feminist critics, its normalization within the neoliberal economic paradigm resulting in depolitization of feminism. It is possible to understand the concept of depolitization as a post-feminist social condition which constructs the new ideal of femininity as a hybrid: aggressive and powerful and at the same time traditionally beautiful and emotional. At the end I will discuss anrthopocene feminism as an important contemporary tendency.

**Index terms |** *anthropocene; neoliberalism; popular feminism; post-feminism; third wave feminism.*

Dubravka Đurić (1961), Professor at Faculty of Media and Communication at Singidunum University. She was a member of informal theoretical artistic group Community for Investigation of Space (1982-1986) and coedited its magazine Mental Space. She was among establishing coeditors of ProFemina, initiated AWIN’s school for poetry and theory, lectured at Belgrade Center for Women Studies and Communication. From 2015 president of Serbian Association for Anglo-American Studies. She published the following books: *Globalization’s Performances, Discourses of Popular Culture, Politics of Poetry, Poetry Theory Gender, Speech of the Other, Language, Poetry, Postmodernism* (2002). She coedited the following anthologies of poetry: with Biljana D. Obradović, *Cat Painters: An Anthology of Serbian Poetry*, with Vladimir Kopicl an anthology of American poetry *New Poetry Order* and Miško Šuvaković coedited an anthology of texts *Impossible Histories – Avant-Garde, Neo-Avant-Garde and Post-Avant-Garde in Yugoslavia 1918-1991*.

Kathleen Higgins |

The University of Texas at Austin | Austin, Texas, U.S.A. | kmhiggins@austin.utexas.edu |

## IDENTITY POLITICS, DEFAMILIARIZATION, AND EMPATHY

**Abstract** | Contemporary identity politics, politics based on affiliation with a particular societal group in contradistinction from one or more others, typically becomes galvanized in response to a sense that those so affiliated have been marginalized or harmed. Art and aesthetic gestures utilized in contexts of identity politics serve a number of roles, among them drawing attention to the marginalization or harm to specific groups, consolidating those who share a particular political identity, to and promoting empathy for members of such groups' members.

Art and aesthetic gestures are useful for such roles, all of which are in some sense consciousness-raising, because they are aimed at altering perception.

Groups that advocate on behalf of those who share their political identity, because so often aimed at rectifying arrangements that are perceived as unjust, tend to energized in reaction to circumstances, and there is a danger of their becoming overly simplistic in their own perceptions, dividing the world into friends and enemies. (I will use the "Me Too" movement in the United States as an example of a well-intended campaign that nevertheless can result in excesses, potentially damaging its effectiveness in achieving its own ends.) This is ironic because simplistic binaries are often at work in what causes marginalization or harm to such groups in the first place.

Aesthetics can be utilized to inflame binary oppositions. It can also complicate perspectives in ways that might lead to a lessening of reactive and reactionary political responses and greater rapport across the boundaries separating one group from another. While aesthetic distance has itself been implicated in furthering alienation between groups, it has the potential to assist through processes of defamiliarization (or "making strange"). Aesthetic disorientation can help to enable greater sensitivity toward members of groups one does not consider one's "own," though it needs to be supplemented by appeals to empathy. The story-telling approach of the *Zhuangzi* will be considered as an illustration of a work that arguably does both.

**Index terms** | *identity politics, „me too,” defamiliarization, empathy, consciousness-raising, Zhuangzi*

**Kathleen Higgins** is Professor of Philosophy at the University of Texas at Austin, where she specializes in aesthetics, continental philosophy, and philosophy of emotion. Her primary research interests in aesthetics include philosophy of music, emotion and the arts, beauty, popular culture, kitsch, and non-Western aesthetics. She is author of many articles related to these topics as well as a several books, including *The Music of Our Lives* (1991; rev. ed. 2011), and *The Music between Us: Is Music the Universal Language?* (2012). She is co-editor (with Stephen Davies, Robert Hopkins, Robert Stecker, and David Cooper) of *A Companion to Aesthetics* (2nd ed., 2009); editor of an aesthetics textbook, *Aesthetics in Perspective* (1996); and co-editor (with Sonia Sikka and Shakti Maira) of *Artistic Visions and the Promise of Beauty: Cross-Cultural Perspective*. She is currently delegate-at-large in the International Aesthetics Association and Past President of the American Society for Aesthetics.

Kristina Bojanović |

Akademski knjižica | Novi Sad, Serbia | krisstino@gmail.com |

## WHY LANGUAGE OF SEXUAL DIFFERENCE IS STILL IMPORTANT?

**Abstract** | Relying on philosophical heritage left by Luce Irigaray and trying to connect her thought to the contemporary state of feminist theory and practice, with an emphasis on problems that arise in dealing with totalizing thinking, I will try to explain what language of sexual difference means and why it is important to open, establish and maintain female identity in a language that is not neutral and which does not reduce. By representing thesis about the necessity of creation and use of language that would ultimately respond to the supremacy of philosophical logos and its universalization I will try to consider the way by which it can/must be invited a different text, a new addressing that would indicate the neutralization of sexual difference in history, transformed the question of the other into question of sexed other, and through that gest erased philosophical-ethical injustice, breaking with tradition and traded logocentric language and thinking. Finally, I am considering the necessity of identifying female acting and female speech, their inextricability, especially in context of problems that feminist theory and practice encounter every day, and I am pointing to the traps that patriarchy sets to woman by its assimilating addressing and treatment.

**Index terms** | *language; sexual difference; feminine; other; parler-femme.*

**Kristina Bojanovic**, philosophy professor and master in gender and politics; defended PhD thesis proposal in Transdisciplinary humanistic and art theories at Faculty of media and communication in Belgrade. Ex assistant professor at Humanistic studies and Faculty of Art in Montenegro. Main fields of research: contemporary French philosophy and gender theories. She participated in several regional philosophical schools and conferences, and also in many interdisciplinary courses, seminars and trainings. She was director of International Philosophy School in Montenegro, and organizer of several philosophical conferences at Faculty of Philosophy. She is translator (from French and English) in publishing house Akademski knjižica (Novi Sad); translated numerous books/authors, among which Maurice Merleau-Ponty, Alain Badiou, Jean-Luc Nancy, Jean-Luc Marion, Roland Barthes, Remi Brague, Alexandre Kojève, Quentin Meillassoux, Luce Irigaray, Thomas Piketty. Editor of few books, among which *Images de la pensée de Gilles Deleuze*. Her works are published in regional scientific journals.



Mary Bittner Wiseman |

The City University of New York | New York, U.S.A. | marigold21@comcast.net |

## GLOBAL FEMINISM: NEW DIRECTIONS IN CONTEMPORARY ART

**Abstract** | In this paper I argue that global feminisms leave out two things central to an understanding of what it is to be a woman. The first is the question of women's experiences as women, that is, experiences they would not have were they not women. The second is how women represent, that is, identify, themselves *as women*. The two are importantly connected in that each contributes to the content of the other. Female artists' representations of women reveal something of their conception of what woman-ness is.

The paper has two parts; the first is about global feminisms and what they leave out. The second is about how women's art can help to bridge the divides between the white middle-class women whose lives set the program for Western feminism and the lives of women of color, non-heterosexual women, and poor or working class women in the United States and Third World countries, women who gave rise to what is variously called global, transnational, third world, or postcolonial feminisms. Part One notes that global feminisms are essentially a critique of the exclusivity of Western feminism and its taking white middle class women to be the paradigm for all women. Global feminisms insist on the necessity of taking fine-grained historical and cultural differences into account in detailing various inequalities and injustices suffered by other than white middle class Western women. Such fine-grained analyses are necessary for devising strategies for overcoming the inequalities and injustices, but not for grasping what is shared by most women.

Part Two takes off from an exhibition of art by 80 women from all over the world at the Brooklyn Museum, *Global Feminisms: A New Direction in Contemporary Art* (2007), curated by Maura Reilly and Linda Nochlin. The "global feminism" in the title is misleading, but I want to acknowledge the importance of this exhibition. Art, like sports, speaks across myriad boundaries, including those that currently make mockery of the idea of one single, unified global feminism. Art by women, and not only the artists' representation of women, discloses something of woman-ness, as, say, art by Indonesian artists, reveals something about what it is to be Indonesian. When feminisms strive to combat the unequal treatment of women that occurs in the most diverse circumstances, they ought also to look for and celebrate what is shared by women, namely, their experience and sense of themselves *as women*.

Mary Bittner Wiseman is a professor emerita of philosophy and comparative literature at The City University of New York (Brooklyn College and The Graduate Center). She is the author of "The Ecstases of Roland Barthes" (Routledge, 1989 and 2016) and co-editor of "Subversive Strategies in Contemporary Chinese Art" (Brill, 2011). "A Grand Materialism, Art in China Now" is forthcoming from Lexington Publishing. Articles of hers on ethos, aesthetics, gender, and philosophies of art and literature appear in *The Journal of Aesthetics and Art Criticism*, *The British Journal of Aesthetics*, *American Philosophical Quarterly*, and others. She is active in The American Society for Aesthetics.



**Dragana Stojanović | moderator**

Faculty of Media and Communication – Singidunum University | Belgrade, Serbia |  
dragana.stojanovic@fmk.edu.rs |

#### POSSIBLE WORLDS OF CONTEMPORARY AESTHETICS: AESTHETICS BETWEEN HISTORY, GEOGRAPHY AND MEDIA

**Abstract |** Mapping the coordinates of *contemporary* within the field of aesthetics is almost always paired with an interpretation of intersections of histories and geographies – be it individual, particular, collective or else. Besides temporal and spatial references, there is another area, with its transversal, immersive and pervasive qualities – the one of media, developing faster every day both in the theoretical and live-through/live-with kind of sense. This round table will introduce different standpoints pertaining to history, geography and media in posing a question of what contemporary aesthetics might be today.

*Notes for the discussion:*

The round table *Possible worlds of contemporary aesthetics: Aesthetics between history, geography and the media* will try to explore contemporary aesthetics' issues related to the notions of history, geography and media. The round table participants are invited to discuss the following topics (which should not be viewed as limits, but more as starting points for a conversation):

- the discourse and place of contemporary aesthetics within the coordinates of temporality, spatiality and media
- the role and response of contemporary aesthetics within the world of fast developing media technology and content
- the notion of a subject within individual and collective histories and geographies influenced and/or built through media
- the understanding of posthuman (era, theory, discourse, identity, phenomenon) within the field of contemporary aesthetics and media, and the way it redefines the traditional markers of history and geography
- the perspective of worlds instead of the world within the global network phenomena
- the role of the body on the crossroads of history, geography and contemporary media situation.

The participants are encouraged to delve deeper into the interdisciplinary and transdisciplinary approaches, and to open up new questions about the worlds of contemporary aesthetics in the present moment and chosen context.

**Dragana Stojanović** holds a PhD degree in Theory of Arts and Media, which she obtained at University of Arts in Belgrade. Her path of professional interest consists of exploring the various intersections of culture studies, art studies and media studies, with the focus on body, gender, feminisms, textuality and poststructuralism, but also on memory studies, where she specifically concentrates on techniques and potentials of media and digital technology usage in the storytelling of past, trauma and history within the educational turn in art and culture. Her latest research concentrates around the concept of posthuman condition, which also brings out new questions about posthumanities, postsubjectivities and postlinearity. Currently she works as an Assistant professor at Faculty of Media and Communications in Belgrade.

**Georgia Apostolopoulou |**

Department of Philosophy, University of Ioannina | Ioannina, Greece | gapostol@cc.uoi.gr |

#### AN AESTHETIC CONSIDERATION OF THE ATHENS METRO

**Abstract |** In this paper, spatialisation, technology, and art in their local configuration are explained as the characteristics of the Athens metro. The emblematic characteristic is the presence of the works of ancient and contemporary Greek art in the area of different stations. The metro area is a space of *techne* in the Greek sense. Technology and art follow different goals. While technology caters to the hasty passenger, the work of art invites him to spend time turn his attention to it.

**Index terms |** *The Athens metro; spatialisation; technology; art; time.*

**Georgia Apostolopoulou** Professor Emeritus of Philosophy in the University of Ioannina, Department of Philosophy, Greece. Diplomas in Philology and in Philosophy: University of Athens; Dr. phil.: University of Tübingen. Alumna: Greek Foundation of State Scholarships (IKY), DAAD, A.v. Humboldt-Foundation. Member of the Board of Directors of the Hellenic Society for Aesthetics, and Delegate at the International Association of Aesthetics. Publications (Selection): *History and Subjectivity in Hegel's Philosophy* (editor, 1995, in Greek), Arnold Berleant, *The Aesthetics of Environment*. Scientific Supervision – Postscript: Georgia Apostolopoulou. Translation Myrto Antonopoulou – Nikolaos A. N. Gkogkas. Athens 2004 (in Greek), 'The Reconstruction of Kant's Aesthetics in Evangelos Moutsopoulos' Philosophy', in: *Evangelhéllos Moutsopoulos. Aspects de sa philosophie*. Paris 2015, 'On the Dialogue of Aesthetics and Philosophical Anthropology' (*Wisdom* 2018), 'Panagiotis Kanellopoulos als kritischer Schüler von Karl Jaspers', in: *Deutschland und Griechenland im Spiegel der Philosophiegeschichte* (2018). Member of the Editorial Team: *Annals for Aesthetics* (Athens), *Dia-Logos* (Athens), *Wisdom* (Yerevan).

## UNTIMELINESS IN CONTEMPORARY TIMES

**Abstract** | “Today, we are stuck in the present as it reproduces itself without leading to any future,” Boris Groys remarks. Sharing the concern of Groys and several other thinkers that we have lost the future as a political object this paper discusses the temporal complexity of *our* current situation – and to which extent it even makes sense to speak of *our* situation. The loss of a futural moment and thus of another temporal horizon is connected to a sense of an ever-expanding present, a present defined by a capacity only for a short-term perspective. The present is no longer a hinge between the past and the future but has rather become omnipresent (cf. François Hartog). Such presentism, the sense that only the present exists, is a crisis of time.

The loss of the future as a political object has – amongst many others – been theorized by Fredric Jameson who famously sees the postmodern as a weakness in our imagination, as it is easier for us today to imagine the deterioration of the earth than the breakdown of capitalism. More recently it has been analyzed by Peter Osborne. Rather than investigating when the present began, Osborne calls for the present to begin again, the present as the time of the production of a qualitatively different future.

On this background the aim of the paper is to provide a critical reading of the notion of “untimeliness”, particularly in Giorgio Agamben’s influential text “What is the Contemporary?” (2008), as a decisive aspect of being contemporary. Untimeliness is about temporal disjunction, but what is *our* own time and *our* epoch? Who in the postcolonial situation do actually take part in the possessive determiner *our*? The paper will argue that it is becoming increasingly difficult to identify a hegemonic time in relation to which one can be untimely; that the current contemporaneity – understood with Osborne as the coming together of different times in the same historical present – makes it practically impossible to be untimely and thus avantgarde in the traditional sense. Claiming that under contemporary conditions of an intensified global interconnection of different times it is no longer useful to employ the Agambenian notion of “untimeliness” the paper will try to indicate how a contemporary kind of untimeliness, characterized by operating in relation to several times at once and thus differentiating the presentist present, may be seen to appear in the artistic practice of Kader Attia.

**Index terms** | *contemporaneity; contemporary art; historical time; presentism; untimeliness.*

Jacob Lund is Associate Professor of Aesthetics and Culture and Director of the research programme *Contemporary Aesthetics and Technology* at the School of Communication and Culture, Aarhus University, Denmark. He is also the Editor-in-Chief of *The Nordic Journal of Aesthetics* (since 2007). Lund has published widely within aesthetics, art studies, critical theory, and comparative literature on topics such as image-politics, subjectivity, memory, mediality, enunciation, and contemporaneity. Currently he is engaged on a research project called *The Contemporary Condition*, which focuses on the concept of contemporaneity and changes in our experiences of time as these might be seen to be registered in contemporary art: [www.contemporaneity.au.dk](http://www.contemporaneity.au.dk). As part of this project he recently published *The Contemporary Condition: Introductory Thoughts on Contemporaneity and Contemporary Art* (Berlin: Sternberg, 2016; with Geoff Cox).

## VILÉM FLUSSER’S MEDIA THEORY BETWEEN HISTORY AND GEOGRAPHY

**Abstract** | The Czech-Brazilian thinker Vilém Flusser became worldwide known in the eighties for his *Philosophy of Photography* and thereafter for his more general philosophy of media, as displayed in his books *Post-History* and *Into the Universe of Techno-Images*, among others. Still in the beginning of the nineties he foresaw many of technical resources and devices quite usual today, such as digital networks and social media. The philosophical background of Flusser’s media theory is his approach on what he called “post-history”, i.e., his description of contemporary society, depicting and world dominated by *apparatuses*, operated by post-human beings termed *functionaries*, which among other things produce *technical images* that rules over our daily routine in shape of pictures, movies, television, digital images etc. What is less known is that Flusser’s theory on post-history can be understood in many ways as a consequence of his over thirty years stay in Brazil, where he developed also some fascinating thoughts on the behavior of its naturals, based on one hand in a supposed lack of historical consciousness in their fundamental attitude facing life and the future. This attitude implies, on the other hand, an willingness to play games and a kind of creativity which express themselves not only in the arts but also in news forms of sociability.

**Index terms** | *past-history; phenomenology of the Brazilian; techno-images; apparatuses; functionaries; bodenlos.*

Rodrigo Duarte earned his PhD at the University of Kassel (Germany) in 1990 and became professor of the Philosophy Department at the Federal University of Minas Gerais (Belo Horizonte, Brazil) the same year. He served as president of the Brazilian Association of Aesthetics (ABRE) from May 2006 to October 2014. His book publications include: *Dizer o que não se deixa dizer. Para uma filosofia da expressão* (Ed. Argos, 2008), *Pós-história de Vilém Flusser. Gênese-anatomia-desdobramentos* (Editora Annablume, 2012), *Varia Aesthetica. Ensaios sobre arte & sociedade* (Relicário Edições, 2014) and *Deplatzierungen. Aufsätze zur Ästhetik und kritischen Theorie* (Springer Verlag, 2017).



## AESTHETICS OF ARCHITECTURE

**Abstract** | Populist etc of postmodernism has established aesthetical values that still exist in contemporary architecture like multicultural visions, diversity, complexities, and contextualism. On the other hand, diversity of contemporary architecture brings up the juxtaposition of globalism and local aesthetic approach in architecture. Besides global tendencies in architecture there are still local architectural traditions that are striving to preserve local architectural heritage and cultural identity.

The 21st century architecture is marked by: great technological innovations, computer design, digital technologies, cutting-edge technologies, artificial intelligence, smart buildings, virtual architecture, etc. General interest in aesthetics of architecture is to presume possible forms and possible worlds of aesthetics. Contemporary architecture is complex, and based mostly on impulses, acceleration, rhythm, new reality, trans aesthetics, meta-contents of architecture, behavioral manifestations, mutations, metamorphosis, metaphors, allegories, hyperbolic effects, and evolution. This features could be recognized in different streams of contemporary architecture, such as: parametricism, architecture of exuberance, xenocultural architecture, neo-rationalism, etc.

Every technological change means also aesthetical change (for example: invention of steel influenced taller buildings). The method of architectural designing is changed, but not what is produced, building is still a building. Two main ramifications of contemporary architecture based on new technologies imply: built structures (such as intelligent, smart buildings) and digital, illusionistic architecture.

This new approach in architecture developed with digital, virtual and transience architecture constitutes aesthetics of ephemerality. More than ever digital architecture incorporates the characteristics of visual art, performance and creative temporality. In general aesthetics of architecture is full of contradictions and complexities, but this specific architectural aesthetics of ephemerality pointing out THE ABSENCE OF PHYSICAL and tangible material in architecture, and underlining progressive and radical aim depicted through SEARCHING THE LIMITS IN ARCHITECTURE.

Technology influences the level of artistic creation. Architects switching from paper to pixels using computer software's that facilitates the designing process. This creates radical changes in the way we create, act, think and write about architecture. Architect starts to forget the old and irreplaceable mind-to-hand connection in creative process of imagining architecture. The most significant aesthetic value of architecture lies in the sketches and drawings made by hand of the architect.

At the beginning of the 21st century architecture was in fashion. Developed at the high scale due to new digital and cutting-edge technologies architecture celebrated the original ventures of "the Icon Architects" who enjoyed the glory of Hollywood superstars. This superstar architectural fashion slowly fading away – to the benefit of local diversities in architecture.

The topics and questions for discussion:

- Pluralism and relativism (the terror of relativism and superficiality) pointing out infinite ramification of aesthetics (aesthetics for every part of art, life, knowledge, culture, genre, media, etc. ).
  - The 21st century architecture and critical review of 20th century architecture (Modernism and Postmodernism)
  - Postmodernism was killed by its own absurdities. (Aesthetically post modernistic architecture is ugly, while the concept of meaning was emphasized. Architecture after postmodernism is aesthetically more sophisticated and more consolidated).
  - Architecture and cultural identity (consumerism, globalization, architecture of similarity, lacking the authenticity of Paris, Rome, Venice, Amsterdam ...); Technological innovations in contemporary architecture (that demonstrate leadership, innovation and economic prosperity of technologically advanced countries; At the other hand exist local architectures, insisting on environmental and cultural conservation and regeneration, ecological aesthetics and urbanism.
  - Aesthetics of ephemeral architecture (What are the features of the society that is represented by this ephemeral architecture? Is our society fragile, vulnerable, or emphatically rigid influenced by excess of everything (information, beauty, money, ideas, people self culture, poverty, ignorance, technological innovations, etc.).)
  - SEARCHING THE LIMITS IN ARCHITECTURE (the dialogue with transaesthetics, all possible and non-conventional building forms, experimental architecture, arising the memories and changing meaning, regarding architecture in a multi-disciplinary way)
  - Does the future architecture depends only on technological and Artificial Intelligence development?
  - What is the relation between human creativity and AI created architecture? (What is aesthetic value of architectural drawings made by hand and digitalized computer drawings made by robots or with help of man? How do drawings (both digitalized and by hand) relate to visual thinking as knowledge production? )
  - What role do the drawings play in creative and cognitive processes of architectural perception and contemplation? (The sketch is the tangible, true and original product of architecture. The sketch is the recidivism of art and true aesthetics: The real beauty of virtue and opposite or (complementary) to digital architectural drawings.
  - We are looking for architectural and aesthetics practices, ideas and paradigms that could define heterogeneous complexity of diversity in today's architecture.
  - Comprehensive approaches to the questions of architectural and urban form: Effects of rapid urbanization, climate change, ecology, sustainability, protection of the sea, land and air, environmental aesthetics, landscapes, cities and city landscape architecture.
  - If the 20th century was all about designing to solve social problems, then the 21st century should be opposite – NOT DESIGNING to solve social problems.
  - High-tech and digital architecture in contrast to obsolete ancient Greek and Roman architecture that survived the passage of time.
- Reconsider aesthetics principles of ancient traditional concept of architecture that highlights durability of built structures, solid and substantial (weight, stability, style, *téchne*/technology, science and art of built architecture) versus digitalized architecture that is dematerialized, changeable, permeable and transience.
- Way we think about architecture aesthetically and critically: "Superstar architects" and architecture critic and aesthetics for everyone.
  - Four generations ago Marshall McLuhan famously said "The medium is the mes-

sage.” From 1990’s onwards Internet has transformed the way we exchange architectural thoughts (blogs, websites, discussions on twitter, facebook, comments). We are contemplating and consuming the aesthetics from home – immediately. All this goes beyond aesthetics of architecture in practice creating one specific internet aesthetics of architecture. Contemporary architecture is susceptible to the new, modern era critique like commentaries, blogs, etc. rather than to intellectual analysis and sharp philosophical consideration. Contemporary architecture offers innovative cross-aesthetic dialogues.

**Irena Kuletin Čulafić** is Teaching Assistant at the Department of Architecture, History, Theory, Aesthetics of Architecture and Visual Arts and Restoration of Architectural Heritage at the Faculty of Architecture University of Belgrade in Serbia. In her academic education she has obtained four titles: Graduate Engineer in Architecture and Urbanism at Faculty of Architecture University of Belgrade (2004); *Mastère Spécialisé en Génie des Systèmes Industriels* at L’École Centrale Paris in Paris (2006); Magister of Technical Sciences in Architecture and Urbanism – History and Development of Architecture Theories at Faculty of Architecture University of Belgrade (2008); Doctor of Technical Sciences in Architecture and Urbanism at Faculty of Architecture University of Belgrade (2012). Irena Kuletin Čulafić is the author of several books and more than dozen scientific papers published in domestic and international publications. In 2011 she received architectural award Ranko Radović for the book *The Aesthetic Theory of Architecture of Marc-Antoan Laugier*.

**Haruhiko Fujita** |

Kobe Design University; Osaka University | Osaka, Japan | haruhiko.fujita@gmail.com |

## AESTHETICS OF COLLABORATION IN ARCHITECTURE, ART AND DESIGN

**Abstract** | Although collaboration is important for art and particularly for architecture, it is not often discussed in aesthetics and the history of art and architecture. Nikolaus Pevsner’s *Pioneers of Modern Design* is subtitled, “From William Morris to Walter Gropius.” Morris was certainly a pioneer of modern design for various reasons. He made excellent works in collaboration with Edward Burne-Jones, Philip Webb, and some other members of his company. However, neither Morris nor Pevsner talked about their collaboration so much. Adolf Meyer was an indispensable partner of Gropius in his architectural office and the Bauhaus. However, Pevsner did not touch upon Meyer and wrote as follows. “Gropius regards himself as a follower of Ruskin and Morris, of van de Velde and of the Werkbund. So our circle is complete. The history of artistic theory between 1890 and the First World War proves the assertion on which the present work is based, namely, that the phase between Morris and Gropius is un historical unit. Morris laid the foundation of the modern style; with Gropius its character was ultimately determined.”

This year 2019 is the centenary of the foundation of the Bauhaus in Weimar. Not only interested in the Bauhaus, but also interest in Gropius, Morris and Pevsner might increase again. The interests of excellent artists’ lives and works have continued to be high since Giorgio Vasari, but interest in collaboration should also rise now. In the late nineteenth century, the boundary between the special area of men and that of women began to disappear. William Morris, a pioneer of the Arts and Crafts movement, was in a sense an intruder into the textile field of women’s specialty areas. Along with his activities, however, the number of female students gradually increased in decorative arts first then fine arts. In the early twentieth century, collaboration beyond the difference of gender started. There were many female students in the Bauhaus. The textile workshop of the Bauhaus was filled with female students, and there was an excellent female student also in the metal workshop which had been a place for male students in most schools in the nineteenth century. In the twenty-first century, collaboration beyond the difference of gender, culture, and religion is becoming increasingly common in art, design, and especially in architecture. In the field of aesthetics and art history also, researching collaborative art ideas and works as well as individual works may become more important.

**Haruhiko Fujita**, Ph.D. / M.Arch, Professor Emeritus, was Professor of Aesthetics at the Graduate School of Letters, Osaka University, 2002-2017. He is now the President of the Japanese Association for Art Studies which consists of fifteen societies in Japan such as Art History Society, Musicological Society, Society for Aesthetics, Society for Dance Research, Society for Theatre Research, Society of Design, and Society of Image Arts & Sciences. He published mainly on William Morris, the Arts and Crafts Movement, Japanese art and design, American and British architecture, European landscape painting with particular interest in Claude Lorrain and J. M. W. Turner. In his book, *Iconology of the Universe*, he deals with changing human perception, expression, and ideas of the Sun, the Moon, Stars, and the Earth through ancient to modern times. He is seeing the world as a dynamic landscape of nature and man-made. He is General Editor of the *Encyclopedia of East Asian Design* which will be published in 2019.

Raffaele Milani |

University of Bologna | Bologna, Italy | raffaele.milani@unibo.it |

## BEAUTY AND BUILDING STEREOTYPE. AESTHETICS OF THE ARCHITECTURE

**Abstract |** In this paper we examined the stereotype as a resilient model of types of created objects, a repeated and repeatable image of a manufacturing process, and a standardized model of virtuality; in other words, stereotyping gives form to things within a system of objects reproduced serially. The centuries-old synthesis of artisanship and material has been transformed in our times into design. To reconstruct an object means to retrace the techniques that produced it, including traditional ones. In terms of the relationship among technologies, there is a heated debate between those who want to defend the traces of the past as a memory important for the future, as well as a device for harmonizing the masses, and those who favour the absolute novelty of the hybrid style that is now in vogue after the modernist phase. The latter support deregulating the manufacture of architectural objects and the incoherent, improvised organization of the suburban environment. Throughout history there have been important differences of opinion on the value of humankind, quality of life, ways of thinking, and forms of culture and art.

**Raffaele Milani** is Full Professor of Aesthetics in the Department of Education Sciences at the University of Bologna, and the author of numerous books, including *The Aesthetic Categories*, *The Adventure of Landscape*, *The Art of the Landscape*, *The Faces of Grace. Philosophy, Art, and Nature*, and *the Art of the City*. Director of the "Laboratory of Research on the Cities and the Landscapes". Member of the European Commission at the French Ministry of Environment and Sustainable Development on: "De la connaissance des paysages à l'action paysagère". Italian delegate at the International Association for Aesthetics. He was Chief for the post lauream European Master in "Landscape Science and Design" 2003-2004, 2004-2005, and the Summer School: "Italian Design. Art, Society and Industry", 2005-2015.

| University of Belgrade - Faculty of Architecture, 2019 |

| ROUND TABLE 04 | AESTHETICS OF ARCHITECTURE |

| ICA 2019 Belgrade: 21st International Congress of Aesthetics |

| Possible Worlds of Contemporary Aesthetics: Aesthetics Between History, Geography and Media |

Thomas Mical |

Auckland University of Technology | Auckland, New Zealand | tmical001@outlook.com |

## HYPERMODERN ARCHITECTURE IN LO-RES THEORY

**Abstract |** This paper examines the development of recent high-tech architectural technologies and techniques in the 21st century in light of theories of hypermodernity. The paper tracks the shift from teleological utopian modernism to endless processural spatial upgrades identified in much literature as hypermodernity, supermodernity, liquid modernity, or reflexive modernity. This paper will seek to define and clarify the process-oriented conditions dominating the contemporary world, emphasizing the processural nature of spaces, object, and cities contra object-oriented ontology, that locates global practices and tendencies (as characterized, for example, in glocal Apple Stores) where materiality, indexicality, and attributes of the architecture are increasingly indeterminate or becoming-generic. The rise of mobilities, automation, acceleration(ism), and contingency as weak forms of theory will be shown to operate on a level close to architectural production, and as such these 4 quasi-theories will be shown to also mimic (on an aesthetic level) the indeterminate or becoming-generic traits of hypermodern architecture. Thus a parallel between lo-res architecture, lo-res media, and lo-res theory will be offered as the conceptual field for architectural operations, as projective designs and as affective spaces. This research in aesthetics will be illustrated with global examples captured during recent appointments in architectural pedagogy in Auckland, Shanghai and Delhi.

**Index terms |** *accelerationism; architectural theory; automation; contingency; generic design; hypermodernity.*

**Thomas Mical** is a Professor of Theory in Architecture and lectures globally on topics including hypermodernity in architecture, senses of architecture, forms of design research, and the creation and testing of concepts and methods. He has taught design studios, architectural theory, and modern architectural history in the US, Canada, Australia, New Zealand, Austria, and China. He edited the text *Surrealism and Architecture* (Routledge, 2005) and is co-editor of *Architecture and Ugliness* (Bloomsbury, 2019).



Vladimir Milenković |

Faculty of Architecture, University of Belgrade | Belgrade, Serbia | link@arh.ac.bg.rs |

## MAKING OBJECTS OF ALTERED AESTHETICS

**Abstract** | Aesthetic thinking constitutes an integral part of the architectural perception of things. It is equally important for contemporary design which is based on modernistic methodology, as it used to be for a classical skill, so called art of spatial shaping. An aesthetic comprehension is inherent in an ideal design, but the stratification of aesthetic value is achieved later, through expansion of the design process. Architecture strives to overcome the gap between the ideal values of the form, (internal guarantee of its future balance and external norms) which are contributed to visual facts of its duration as of the moment of its materialization in space and time of the culture. It seems that the aesthetic aspect of the object is thus truly crystalized and able to obtain a sense of objective value only in the atmosphere filled with divergent movements between semi-conscious, conscious and unconscious markers. This is the atmosphere which resolutely signifies alliteration of ideally shaped architecture and breaking of its conceptual unity. (Gillo Dorfles, *Elogio della disarmonia*, 1986) To be honest, precisely the trust in visual totality of things is one of the icons of modern architecture and is entirely contrary to the feeling that the petrified ships are melting on their own on the sunny modernistic horizon. Although in an aesthetic sense the architectural design still relies on the methodology the coordinates of which were established by the modern movement, (Rafael Moneo on John Soane and building on history, 2018) in order to overcome the paradox of material reality, the modern narrative constantly examined new figures of speech, thus creating difference within. Such aesthetic procedure turns practice into theory, and theory into practice. Programmatic idealism, which would verify the identity or the role of a modern architect, is now reflected in shifted identity, in non-identical or even anti-identical. This altered status activates the aesthetic capacities of not only (one) architect but the architecture itself, offering the possibility to rematerialize own duration. (Nicolas Bourriaud, *L'exform*, 2017)

Vladimir Milenković, PhD Arch, architect and music pedagogue, educated in Belgrade (Faculty of Architecture/Faculty of Music Arts), associate professor at the Department of Architecture UBFA (Design Methodology, Design Studio, Master Project, Conceptual Architecture). His field of interest includes theory of form, methodology of design and designing practice. He is the author of two books: *Architectural Form and Multi-Function* (Belgrade 2004: Andrejević Endowment) and *Form Follows Theme* (Belgrade 2015: Faculty of Architecture & Museum of Applied Arts), floor installation *wohlich* (Pavilion of the Republic of Serbia, Venice Biennale 2008), as well as academic exhibitions *All Inclusive H2O Volos* (MMCA Thessaloniki 2012, CCS Paris 2012) and *Almost Transparent Blue* (MDW Fort St. Elmo, La Valletta, Malta 2014). Awarded on many architectural competitions and for built works (Commercial building Textil Užice and Villa Pavlovic, Zlatibor, both nominated for Mies van der Rohe Award 2009 and 2019), also co-founder of NeoArhitekti Beograd. [www.neoarhitekti.net](http://www.neoarhitekti.net)<http://almostblue.arh.bg.ac.rs>



**Marina Gržinić | moderator**

Academy of Fine Arts in Vienna, Institute of Fine Arts, Post Conceptual Art Practices, Institute of Philosophy at ZRC SAZU in Ljubljana | Ljubljana, Slovenia and Vienna, Austria | margrz@zrc-sazu.si |

POINT OF DEPARTURE

**Abstract |** SUBVERSIVE AESTHETICS will focus on radical esthetical forms and interventions in the public with art works that provokes and opposes the setting of the neoliberal global capitalism. The idea of the panel is to open a space to think relation of images and words in a setting of the world that is becoming more and more puritanical. We dive into a set of question what is the subversive today and in the past. Philosophically, we will be asking what is the status of esthetics in the neoliberal global capitalism, how gender, race and class intervenes in this question what is the future of subversion and how to make esthetics subversively.

**Marina Gržinić (1958)** is a philosopher, artist, and theoretician. She lives in Ljubljana, Slovenia and works in Ljubljana and Vienna. She is Professor at the Academy of Fine Arts in Vienna, Institute of Fine Arts, Post Conceptual Art Practices and researcher at the Institute of Philosophy at ZRC SAZU (Scientific and Research Center of the Slovenian Academy of Science and Art) in Ljubljana. She also works as a freelance media theorist, art critic, and curator. Recent publications include M. Gržinić, ed. *Border Thinking*, Academy of Fine Arts Vienna, Sternberg Press, 2018; M. Gržinić and ŠefikTatlić, *Necropolitics, Racialization, and Global Capitalism. Historicization of Biopolitics and Forensics of Politics, Art, and Life*, US: Lexington books, 2014. In collaboration with Aina Šmid, since 1982, Gržinić has produced more than 40 video art projects, a short film, numerous video and media installations, several websites and an interactive CD-ROM (ZKM, Karlsruhe, Germany).  
<http://grzinic-smid.si/>

| University of Belgrade - Faculty of Architecture, 2019 |

| ROUND TABLE 05 | SUBVERSIVE AESTHETICS |

| ICA 2019 Belgrade: 21st International Congress of Aesthetics |

| Possible Worlds of Contemporary Aesthetics: Aesthetics Between History, Geography and Media |

**Macarena Gómez-Barris |**

Pratt Institute | New York, USA | mgomezba@pratt.edu |

**Abstract |** My work theorizes and foregrounds the submerged perspectives that continue to remind us of the haunting experiences of colonialism and modernity in the Americas. I have written about collective violence and trauma and across the geographies of state terror and repression, especially by attending to the spaces where memory dwells after war, torture, and disappearance. In this presentation, I discuss key artistic and performative works of Regina Galindo, Laura Aguilar, and Francisco Huichaqueo that challenge nationalism, which constrains our political, collective, and individual imaginations. What are the possibilities for breaking with the collective identities structured by violence towards new social imaginaries? How does the embodiment of trauma and terror serve as a living and urgent archive? I will draw from a range of photography, performance, and memorials in the Americas to argue for the relevance of a subversive and submerged aesthetics.

**Macarena Gómez-Barris** is Chairperson of the Department of Social Science and Cultural Studies and Director of the Global South Center at Pratt Institute. She is author of three books including *The Extractive Zone: Social Ecologies and Decolonial Perspectives* that theorizes social life, art, and decolonial praxis through five extractive scenes of ruinous capitalism upon Indigenous territories (Duke University Press, 2017). Macarena is also the author of *Beyond the Pink Tide: Art and Political Undercurrents in the Americas* (2018), *Where Memory Dwells: Culture and State Violence in Chile* (2009), and co-editor with Herman Gray of *Towards a Sociology of a Trace* (2010). She is working on a new book project called *Sea Edges: Military Capitalism, Extinction, and Decolonial Futures*. Macarena was a Fulbright fellow at Sociology and Gender Department in FLACSO Ecuador, Quito. She was also the Director of Hemispheric Institute for Performance & Politics at NYU and Visiting Fellow in the Department of Social and Cultural Analysis.

**Oliver Frljić |**

theatre director, scenographer, actor and theorist | Zagreb, Croatia | oliver.frljic@gmail.com |

#### ADAPTATION OR UNRULINESS?

**Abstract |** The topic of Frljić contribution in the panel centers on the limits of artistic and civic freedom inside and around the space of former-Yugoslavia. This space is a space of violent stories of marginalization, discrimination, genocide. Yet Frljić never leaves the area of theater apart from these stories. This radically transforms theater itself into a public and political arena that questions normativisation, identity cleansing, subversion, and mass culture implications. The theater has to question the status of its political relevance today.

**Oliver Frljić** (1976) is a theatre director and scenographer from Bosnia and Herzegovina, he currently lives in Croatia but his sense of belonging is broader than the cultural denominations that became available following the processes of national homogenization in the aftermath of Yugoslavia. His work has been presented in various international festivals and theatres, including: Wiener Festwochen (Vienna), Kunstenfestivaldesarts (Brussels), Dialog (Wroclaw), Festival TransAmériques (Montreal), Neue Stücke aus Europa (Wiesbaden), Bitef (Belgrade), La MaMa (New York). His work in ex-Yugoslav countries often deals with devastating effects of war, nationalism, the rise of ultra-wing movements, self-victimization, democratic deficit and other anomalies of those societies.

| University of Belgrade - Faculty of Architecture, 2019 |

| ROUND TABLE 05 | SUBVERSIVE AESTHETICS |

| ICA 2019 Belgrade: 21st International Congress of Aesthetics |

| Possible Worlds of Contemporary Aesthetics: Aesthetics Between History, Geography and Media |



Raffaele Milani | moderator

University of Bologna | Bologna, Italy | raffaele.milani@unibo.it |

## THE ART OF THE CITY

**Abstract** | A product of history, culture and civilization, the city appears to us as initially as a celebration of the process of buildings, involving a play of forms and solids. or as a celebration of architecture. It is also subsequently perceived as a sign of communities and relationships, of which the forms are the expression. If we reflect on its meaning from ancient to modern times, the city represents a composite of human activity, an extraordinary map of collective and individual actions, the effect produced by an art of extended space.

**Index terms** | *aesthetics; architecture; city; ethics; representation; urbanism.*

**Raffaele Milani** is Full Professor of Aesthetics in the Department of Education Sciences at the University of Bologna, and the author of numerous books, including *The Aesthetic Categories*, *The Adventure of Landscape*, *The Art of the Landscape*, *The Faces of Grace. Philosophy, Art, and Nature*, and the *Art of the City*. Director of the "Laboratory of Research on the Cities and the Landscapes". Member of the European Commission at the French Ministry of Environment and Sustainable Development on: "De la connaissance des paysages à l'action paysagère". Italian delegate at the International Association for Aesthetics. He was Chief for the post lauream European Master in "Landscape Science and Design" 2003-2004, 2004-2005, and the Summer School: "Italian Design. Art, Society and Industry", 2005-2015.

| University of Belgrade - Faculty of Architecture, 2019 |

| ROUND TABLE 06 | URBAN AND NATURAL LANDSCAPE |

| ICA 2019 Belgrade: 21st International Congress of Aesthetics |

| Possible Worlds of Contemporary Aesthetics: Aesthetics Between History, Geography and Media |

Elena Tavani |

University of Naples "L'Orientale" | Naples, Italy | etavani@unior.it |

## DYNAMICS AND STATICS IN PUBLIC ART

**Abstract** | The talk will at first focus on the relationship of concepts like 'public spaces' and 'art in public' with the notions of 'public sphere' as described by Hannah Arendt and 'art as experience' by John Dewey. As a second step, it will consider some case-studies of sculptural 'constructions of landscapes' and of *Instant urbanism* as intersections of architectural bio-power, environmental 'suggestion' and precarious monumentality.

**Elena Tavani** is Associate Professor of Aesthetics at the University of Naples "L'Orientale" and currently teaching at the Department of Human and Social Sciences. She received her Ph.D. in Philosophy (Aesthetics) from the University of Bologna (Italy). Her research has specially revolved around continental philosophy, philosophical aesthetics, critical theory, aesthetics and politics. Current research focuses on the intersection among aesthetics and politics, image theories, installation art, public art. She is the author of *L'immagine e la mimesis. Arte, tecnica, estetica in Theodor W. Adorno [Image and mimesis. Art, Technique, Aesthetics in Theodor W. Adorno]*, Pisa 2012; Hannah Arendt e lo spettacolo del mondo. Estetica e politica [*Hannah Arendt and the Spectacle of the World: Aesthetics and Politics*], Roma 2010. Last editions: "Installazioni: il tempo, i luoghi, le immagini" [*Installation Art: temporality, places and images*] *Estetica. Studi e ricerche*, 2/2015; *Selfie&Co. Ritratti collettivi tra arte e web [Selfie&Co: Collective Portraits between Art and the Web]* Milano 2016.

**Federico Farnè** |

University of Bologna; visiting researcher, Ritsumeikan University Kyoto |  
Bologna, Italy; Kyoto, Japan | federico.farne@hotmail.com |

## THE BODYSCAPE OF THE POST-METROPOLIS

**Abstract** | Starting from the image of Tokyo as an archetype of the Far East post-metropolis, an urban space in the midst of the degenerative process of the modernly understood city and a new form of human settlement in which real and virtual integrate, the aim of the research will be to analyze the relationship between the body and the city. They are considered as the two extremes of a dialectical relationship whereby, not only one tends to define the other in a relationship of reciprocity and continuous transformation, but also as two entities that, above, all in a time marked by “liquidity” (intended from a Bauman point of view), tend to boil over onto each other into one (con) fusion that would be nothing else if not the figure of a modernity in which, to an increased urban reality, made of smart screens and interactive media, «a body increasingly equipped with electronic prostheses whose renewed relationship with the world tends to inevitably also modify relationships with the mind» counteracts.

**Federico Farnè**, already visiting researcher at Ritsumeikan University Kyoto, is a doctoral student in the Ph.D. course of “Philosophy, Science, Cognition and Semiotics” at the Bologna University. His project, *Contacts and Borders: The Aesthetic of Body and City Between Far East and West*, aims to examine the interactions of the body with the urban space from a comparative perspective by way of the embodied cognition theories. He published some articles of comparative aesthetic on cyberpunk and science-fiction in literature and in cinema. He participated in some international symposium and he was a part-time lecturer of *Iconology and Iconography* at the Faculty of Psychology and Education of Bologna University.

| University of Belgrade - Faculty of Architecture, 2019 |

| ROUND TABLE 06 | URBAN AND NATURAL LANDSCAPE |

| ICA 2019 Belgrade: 21st International Congress of Aesthetics |

| Possible Worlds of Contemporary Aesthetics: Aesthetics Between History, Geography and Media |

**Jale N. Erzen** |

Middle East Technical University, President of IAA | Ankara, Turkey | jaleerzen@gmail.com |

## LETTER TO THE PEAR TREE

**Abstract** | There has been too much talk and too little action on ecological matters and for the protection of the earth. My involvement with nature has always been very intimate: caring for a garden and of protected sand lilies on the Aegean coast where I keep a wild garden, olive orchard and citrus trees. Although I started a text of theoretical arguments, it seemed not really up to the point. Therefore, here I am copying a letter I sent to my pear tree several years ago.

**Index terms** | *Pear tree; pears; garden; Ankara winter pears; empathy.*

**Jale Nejdet Erzen**, painter (MFA, Art Center College of Design, Los Angeles, 1974); art historian (Ph.D. Istanbul Technical University, Faculty of Architecture, 1981); Fullbright Scholar 1985; since 1974 has been teaching design, art and aesthetics courses at the Faculty of Architecture, Middle East Technical University, Ankara; editor of the *Boyut and Dimensions* fine arts journals 1980-1984; recipient of the French Ministry of Culture’s Arts et Lettres Chevalier honor; recipient of Contribution to Turkish Architecture prize 2008; General Secretary of IAA 1995-98; Vice president IAA 2010-2016; Organizer of the 17th International Congress of Aesthetics in 2007 and editor of two proceedings books of the Congress; editor of IAA Yearbook 2003 and 2008; President of the Turkish SANART Association for Aesthetics and Visual Culture (1991-2010); has many books and international publications on art, architecture and aesthetics; President of IAA 2016-2019.

Laura Ricca |

University of Bologna; lecturer and research fellow at Tohoku University |  
Bologna, Italy; Sendai, Japan | mirai.lr@libero.it |

## THE VOID AT THE HEART OF TOKYO. THE VOID AS THE CORE OF THE FAR-EASTERN SENSIBILITY

**Abstract** | Roland Barthes has described Tokyo as a city whose downtown area is empty; this idea, however, can be taken as a paradigm for the entire urban fabric of Tokyo. The great primordial forest of the Meiji Shrine, encased in urban hypermodernity, is one of its cornerstones; and Tokyo Bay, which has become a marine lake embraced by the city, expands this dialectic between emptiness and fullness to its extreme. Land and water, gardens and canals, extending as they do along a horizontal plane, relate dialectically to the verticality of the skyscrapers and to the telluric and majestic backdrop of Mount Fuji.

Laura Ricca, a Research Fellow in Aesthetics at the University of Bologna from 2011 to 2018, is presently Adjunct Professor in the same institution and, prior to that, Lecturer and Research Fellow at Tohoku University in Sendai, Japan. Her research explores the ideas of art and cultural aesthetics in the Far East, from a comparative perspective. Her publications include *Dalla città ideale alla città virtuale. Estetica dello spazio urbano in Giappone e in Cina (From the Ideal City to the Virtual City. Aesthetics of Urban Space in Japan and in China, 2014)* and *La tradizione estetica giapponese. Sulla natura della bellezza (The Japanese Aesthetic Tradition. On the Nature of Beauty, 2015)*.

| University of Belgrade - Faculty of Architecture, 2019 |

| ROUND TABLE 06 | URBAN AND NATURAL LANDSCAPE |

| ICA 2019 Belgrade: 21st International Congress of Aesthetics |

| Possible Worlds of Contemporary Aesthetics: Aesthetics Between History, Geography and Media |

Luca Cesari |

Academy of Fine Arts | Urbino, Italy | lucacesariposta@alice.it |

## GILLO DORFLES'S AESTHETIC JOURNEY ALONG THE AMERICAN PACIFIC COASTLINE: A PROAIRESIS OF IDEAS

**Abstract** | At the prompting of Rudolf Wittkover, Thomas Munro and other scholars involved with the *Journal of Aesthetics and Art Criticism* – an American militant journal of aesthetics and art criticism, and the ideal continuator of the *Zeitschrift für Ästhetik und Allgemeine Kunstwissenschaft* – Gillo Dorfles was awarded a bursary, a travel grant, to deliver a series of lectures in the most prestigious universities of the United States, which, over the course of four months, took him across the country from one coast to the other. This international experience represents the initial, fragmented, phase of his career as a scholar. The lectures prepared for that occasion constitute the basis of *Discorso tecnico delle arti (Technical Discourse on the Arts)*, published by Lerici in the same year. From his notes and travel diaries derives a periegetic prose text titled “L’America tra Occidente e Oriente” (“America between the Occident and the Orient”), which appeared in the periodical *Letteratura* in 1954. The descriptive account of the American continent – already narrated in Italy by Emilio Cecchi and Mario Soldati – entails the exploration of the land from an observational and imaginative perspective, while traveling through both the urban and the rural landscapes, with their great variety. The journey, however, also tends to become a philosophical exercise in that it provides a key to understanding the anthropological and psychological relationships between the two coasts. In other words, the anthropological, social, organizational, behavioral, cultural, and religious phenomena illuminate the respective configurations – Atlantic and Pacific – in terms of an aesthetic and proairetic analysis of the civilization in the context of the present and future complexity of our world. It is precisely this penetrating comparative, naturalistic approach and the intentional awareness (*proairesis*) that informs Dorfles’s interest in the spiritual and the sensorial aspects of the ancient civilizations facing the Pacific: understood as an ocean of connections and reciprocal occidental-oriental relationships. First among these is the Japanese civilization, from an iconic-linguistic, aesthetic-artistic, and philosophical-value-based (Zen, in the sense of *wabi-sabi*) perspective, which is an important element in Dorfles’s aesthetics – as seen in the essays *L’intervallo perduto (The Lost Interval, 1980)*, and *Elogio della disarmonia (In Praise of Disharmony, 1986)*, where we find comparisons of the different global structures at the root of the psychological and perceptual life, as well as the “doctrine of aesthetic perception specific to art”.

**Index terms** | Dorfles; Atlantic Coast; Pacific Coast; proairesis; Zen; wabi-sabi.



Luca Cesari grew up under the guidance of Luciano Anceschi and he dedicates his work as a scholar mainly to the recovery of a kind of aesthetic that has characterized the romantic and twentieth century tradition. He is the author of several books with publishers such as Allemandi, Scheiwiller, Archinto, and Bompiani. He holds the Chair of Aesthetics at the Academy of Fine Arts in Urbino. He is the author of several publications. The most recent include: the critical edition of the original draft of the monograph by Francesco Arcangeli, *Giorgio Morandi* (Allemandi, 2007), the writings of theoretical reflection on the art history of Arcangeli himself, *Uno sforzo per la storia dell'arte* (A contribution to the history of art, MUP- University of Parma, 2004), the opera omnia of the aesthetic writings of Gillo Dorfles, *Estetica senza dialettica: scritti dal 1933 al 2014* (Aesthetics without dialectics: writings from 1933 to 2014, Bompiani, "Il pensiero occidentale", 2016). Recently published is the edition of the opera omnia of Tonino Guerra, *L'infanzia del mondo. Opere 1946-2012* (The childhood of the world. Complete works 1946-2012, Bompiani, "Classici" 2018). He is a collaborator of *Estetica. Studi e ricerche* (Aesthetics. Studies and research) in which he published *Una tensione verso il mondo dell'eteronomia e della poesia. Il carteggio Antonio Banfi - Luciano Anceschi 1934-1955* (I, 2016) (A tending toward the world of heteronomy and poetry. The correspondence Antonio Banfi - Luciano Anceschi 1934-1955 (I, 2016)). He collaborated in the volume, Christian Morgenstern, *Aforismi e liriche nel segno dell'antroposofia di Rudolf Steiner* (Christian Morgenstern, Aphorisms and lyrics relative to the anthroposophy of Rudolf Steiner), edited by L. Renzi, with the essay *Rudolf Steiner e l'estetica* (Rudolf Steiner and aesthetics, Campanotto 2017). From 1994 to 2000 he supervised the *Quaderni della Fondazione Arcangeli* (Notebooks of the Arcangeli Foundation) published by Scheiwiller and was the Scientific Consultant, then President, during the year 2012-2013, of the International Center for Pio Manzù Research.

## JAPANESE AESTHETICS ART AND THE PHENOMENOLOGICAL VIEW OF THE LANDSCAPE

**Abstract** | In landscape theory, there is a recent compelling debate between ideological and phenomenological viewpoints, as seen in James Elkins' *Landscape Theory* (Routledge, 2008); landscape is either a determined cultural production or an indeterminate subjective experience. As an alternative to the ideological thesis, the phenomenological viewpoint is becoming more significant, and it interprets the landscape in a founding, reciprocal relation of the self and the object, the sensing and the sensed, the seeing and the seen, and the touching and the touched in environmental and spatial consciousness. The phenomenological interpretation of the landscape is concerned with the hidden sensory and affective processes that allow a view to "come into being" for the subject.

Given that "landscape is an endless, reciprocal drama," (*Landscape Theory, op.cit., p.148*) as Anne W. Spirn states from a phenomenological viewpoint, how can the art of Japanese landscape be interpreted? A close look at Katshika Hokusai's *Mino no Kuni Yōrō no Taki* (c.1833), the splash of water hitting the ground, shows that viewers are amazed not only by observing the dynamism of the waterfall but also by feeling the air as they are integrated into the pictorial space, as they "are in that world." We can imagine the hidden sensory and affective processes of seeing, touching, hearing, or even smelling. German architect Bruno Taut discovered the Katsura Imperial Villa in Kyoto in 1934 and sketched its garden, noting: "You have succeeded in keeping philosophical stillness / Here, one hears the waterfall again, and naturally the view is cheerful / The cicadas sing / Everything is good..." Taut immediately noticed how the environmental space of the garden is to be experienced with the senses. In fact, he placed a key sentence in the middle folio of his album, with a special emphasis: "Art is the sense, in greatest simplicity." This traditional inclination for spatial consciousness and sensory processes could be the reason why the phenomenologist Gernot Böhme's *Atmosphäre* (Suhrkamp, 1995) was regarded as a competent theory in Japan. In the round-table discussion of *Urban and Natural Landscapes*, the phenomenological trend in landscape theory will be considered by observing and reflecting on Japanese art and aesthetics of landscapes.

**Index terms** | *environmental and spatial consciousness; ideology vs phenomenology; Japanese landscape art; landscape; phenomenological dimension; sensory process.*

Yuko Nakama is professor of art history and aesthetics at Ritsumeikan University, Kyoto. Her main research focus is on the comparative aesthetics of landscape. The recent publications include *The Perception of Nature — Construction of Landscape. Global Perspectives*, Tokyo, 2014 (ed. with Hans Dickel); *Caspar David Friedrich und die Romantische Tradition*, Berlin, 2011; "The Aesthetics of Nature in Japanese Art in the Concept of 'furyu'", *estetica, studi e ricerche*, Bologna, 2016; "The aesthetics of nature in Japanese art and its historical development", *Journal of Zhengzhou University*, Zhengzhou, 2015; "Aesthetics and Landscape: Crystallization of Nature Images", *International Yearbook of Aesthetics*, Krakow, 2014. Invited lectures at Alfried Krupp Wissenschaftskolleg (Greifswald), University of Bologna, Friedrich-Alexander University (Erlangen), Erasmus University of Rotterdam, Beijing Normal University, and Alte Nationalgalerie Berlin. She is a board member of Japanese Society of Aesthetics and also serves as an advisory committee member for the "Art in Translation" program of Getty Foundation.



**Scott Contreras-Koterbay | moderator**

Department of Art & Design/Department of Philosophy East Tennessee State University |  
Johnson City, Tennessee, USA | [koterbay@etsu.edu](mailto:koterbay@etsu.edu) |

## AESTHETICS AND TECHNOLOGY

**Abstract |** At first for genuinely literal reasons, later metaphorically, we often speak of technology by way of biological references. Given the increasing autonomy of digital agency in its various forms, it is becoming less absurd to contemplate answering the question “what do algorithms wants?” Utilizing Kantian teleology and Lacanian topology, with an emphasis on the fundamental nature of the aesthetic as a governance of experience, my position explores the aesthetics of technology’s role in our lives as the force of the creative act transitions from human to computational and post-digital in origins, and as artificial intelligence increasingly creates independent aesthetic products.

**Scott Contreras-Koterbay** received his PhD from the University of St. Andrews, Scotland in 1998 and teaches at East Tennessee State University in both the Department of Art & Design and the Department of Philosophy while serving as the Director of the Fine & Performing Arts Scholars program in the Honors College. His research focuses on the development of artistic identity and technology, influenced by Lacanian psychoanalysis, and has recently shifted to an examination of artificial intelligence, digital autonomy and the materialization of computability. He has published and presented widely, is the author of *The Potential Role of Art in Kierkegaard’s Description of the Individual*, and recently co-authored *The New Aesthetic and Art: Constellations of the Postdigital* with Łukasz Mirocha.

| University of Belgrade - Faculty of Architecture, 2019 |

| ROUND TABLE 07 | AESTHETICS AND TECHNOLOGIES |

| ICA 2019 Belgrade: 21st International Congress of Aesthetics |

| Possible Worlds of Contemporary Aesthetics: Aesthetics Between History, Geography and Media |

**Beatrice Fazi |**

University of Sussex | Falmer, Sussex, UK | [b.fazi@sussex.ac.uk](mailto:b.fazi@sussex.ac.uk) |

## THE AESTHETIC INVESTIGATION OF COMPUTATIONAL TECHNOLOGY

**Abstract |** The relationship between aesthetics and computation is complex. I want to argue for the necessity to approach this complexity from an ontological perspective. Such an ontological perspective asks us to consider aesthetics beyond the traditional terms of a theory of art; crucially, in fact, this perspective requires us to tackle, philosophically, the ontological discrepancy between the continuity of sensation and the discreteness of digital technology. In this view, aesthetics concerns creation and reality’s potential for self-actualisation. My claim is that aesthetics is a viable mode of addressing computing precisely because such potential is inherent to the axiomatic structures of computation.

**Dr M. Beatrice Fazi** is Research Fellow at the Sussex Humanities Lab (University of Sussex, United Kingdom). Her primary areas of expertise are the philosophy of computation, the philosophy of technology and the emerging field of media philosophy. She is the author of *Contingent Computation: Abstraction, Experience, and Indeterminacy in Computational Aesthetics* (Rowman & Littlefield International, 2018).

**Bogomir Doringer** |

Artist, researcher, lecturer and curator | Amsterdam, Netherlands | bogomirdoringer@yahoo.co.uk |

## FACELESS

**Abstract** | The project *FACELESS* explores the common occurrence of images of hidden faces in the creative arts. The fear of terrorist attacks led to a change in security concepts and the instalment of surveillance systems in public spaces – presented to us as if for our own safety. The only way for us to regain this lost privacy is through subversive media strategies or by reinventing privacy. The unstable identity of the present begs for the return of power of the mask from ancient times when it was used as a form of protection, disguise, performance, or just plain entertainment.

**Bogomir Doringer** (1983) was born and raised in Yugoslavia. He graduated at the Gerrit Rietveld Academy in Amsterdam, where his work was nominated for the best thesis. He finished his MA (cum laude) at the Film Academy in Amsterdam. In his projects, Doringer deals with socio political issues imposed by the media, exploring the way in which these contents are treated. He is active as an artist, researcher, lecturer and curator.

| University of Belgrade - Faculty of Architecture, 2019 |

| ROUND TABLE 07 | AESTHETICS AND TECHNOLOGIES |

| ICA 2019 Belgrade: 21st International Congress of Aesthetics |

| Possible Worlds of Contemporary Aesthetics: Aesthetics Between History, Geography and Media |

**Damien Charrieras** |

School of Creative Media City University of Hong Kong | Kowloon, Hong Kong, China |

dcharrie@cityu.edu.hk |

## A CRITIQUE OF VIDEOGAME PRODUCTION ON THE BLOCKCHAIN: GAME DESIGN, ETHICS, AESTHETICS, MONEY

**Abstract** | This study addresses the processes of emergence of videogame production using the blockchain. The videogame sector is touted to become one of the major fields of experimentation of the blockchain. Innovative technologies, cross-gaming, blurred boundaries between virtual and real world and new forms of exchanges are already being tested. This sector will probably contribute to the adoption of blockchain and cryptocurrencies by the general public via a spillover effect. We will interrogate the postulates of the nascent emergence of blockchain technologies in the video game industries through its reappropriation by artists using blockchain technologies in the production of critical video games. Our research, drawing from the existing literature on the blockchain in video games, on documentation and interviews from the actors active in the integration of blockchain technologies in video games, and from documentations relating to new media artists use of the blockchain in their work, is based on the proposition that blockchain technology is reconfiguring game development and that an analysis of the processes, norms and aesthetics underlying such reconfiguration is timely.

*This research is supported by the University Grant Committee, General Research Fund PJ11610518 (Hong Kong S.A.R.)*

**Dr. Damien Charrieras** is associate professor at the School of Creative Media, City University of Hong Kong. He graduated from Sciences Po Lyon. He holds PhD in Film Studies from Sorbonne Nouvelle University, a PhD in communication studies from the University of Montreal. His work deals with topics such as the analog use of digital technologies in electronic music, metacreation in video games, the use of neural networks in game engines, the experimental appropriation of GUI in creative software, machinic vision in life log art. His current project investigates game engines as tools of metacreation, from the perspective of media ecology and organology. His papers were published in a large number of international academic journals, including *Cities* (Elsevier), *Organized Sound* (Cambridge University Press) and *Human Relations* (Sage).

Jason Hoelscher |

Georgia Southern University | Statesboro, USA | jhoelscher@georgiasouthern.edu |

## ART IN AN ERA OF AMBIENT TECHNOLOGY: INFORMATION AS DIFFERENCE, ART AS DIFFERENCING

**Abstract** | What is the role of art in our era, frequently referred to as an information age? Just as information is intangible, our information-based technologies are themselves becoming increasingly ambient and intangible as well. If information is a function of difference—a difference that makes a difference, as Bateson summed it up—I hold that art is a form of information as process, an activity of differencing-in-formation. If traditional information eventually settles into knowledge and fact, aesthetic information resists settling and maintains its ability to sustain differencing, a fact with important implications in an era of intangible information technologies.

**Index terms** | *ambient technology; aesthetic information; difference and differencing; complex adaptive systems; Shannon information theory; Simondon information theory.*

Jason Hoelscher is Gallery Director and Assistant Professor in the interdisciplinary art department at Georgia Southern University. Also a practicing artist, Hoelscher has exhibited his work in galleries in Atlanta, New York, Berlin, Hong Kong, Paris, Stockholm, Miami and elsewhere. Hoelscher has written for *Burnaway*, *ArtPulse Magazine*, *ARTnews Magazine*, *ArtCore Journal*, *Evental Aesthetics* and elsewhere, and has presented papers at venues such as CAA, SLSA, SECAC, Harvard University, and the University of Copenhagen. Hoelscher received an MFA in painting from the Pratt Institute, and a PhD in aesthetics and art theory from IDSVA, where he recently finished his dissertation *Art as Information Ecology* under the supervision of Brian Massumi, focusing on ways to reformulate information theory into a complex adaptive systems aesthetics.

| University of Belgrade - Faculty of Architecture, 2019 |

| ROUND TABLE 07 | AESTHETICS AND TECHNOLOGIES |

| ICA 2019 Belgrade: 21st International Congress of Aesthetics |

| Possible Worlds of Contemporary Aesthetics: Aesthetics Between History, Geography and Media |

Lotte Philipsen |

School of Communication and Culture, Art History, Aarhus University | Aarhus, Denmark | lottephilipsen@cc.au.dk |

**Abstract** | My research interests cover art theory, aesthetic theory, contemporary art, and visual theory. I find aesthetic projects that exist in the borderland between contemporary art, advanced science, complex technology, and political activism highly fascinating – not least because such borderland projects often disturb traditional understandings of how materiality and conceptuality are distributed. In particular, I am focused on which kinds of aesthetic analysis these borderland projects call for and which aesthetic theories (new and old) are helpful in that respect.

Lotte Philipsen, Associate Professor School of Communication and Culture, Art History, Aarhus University. Selected publications in English:  
“Plant(ing) Aesthetics between Science and Art” in *The Aesthetics of Scientific Data Representation: More than Pretty Pictures* (eds.: Philipsen & Schmidt Kjærgaard), Routledge, 2018, 36-47  
“Aesthetic Experience by Proxy: Science Description and Science Fiction in New Art Practices” in *Proceedings of the 21st International Symposium on Electronic Art: ISEA2015 – Disruption*, 2015, [http://isea2015.org/proceeding/submissions/ISEA2015\\_submission\\_286.pdf](http://isea2015.org/proceeding/submissions/ISEA2015_submission_286.pdf)  
“Who’s Afraid of the Audience? Digital and Post-Digital Perspectives on Aesthetics” in *APRJA*, 2014, <http://www.aprja.net/?p=1768>

**Lukasz Mirocha** |

School of Creative Media, City University of Hong Kong | Hong Kong SAR |

lukasz.mirocha@my.cityu.edu.hk |

## AESTHETICS IN THE ERA OF REAL-TIME MEDIA

**Abstract** | Thanks to developments in hardware and software engineering, today's digital media landscape has been undergoing a fundamental transformation. Both computer-generated and lens-based imagery are nowadays produced, merged and viewed based on the principles of real-time, interactivity and modularity. Specifically, the roundtable presentation addresses the affordances of game engines to design and deliver various types of multi-media, real-time and CGI-based content and experiences – animations, interactive narratives, spatial virtual worlds (both VR and non-VR) that are often based on remediated and softwarized aesthetics and visual conventions rooted in film, photography and painting.

**Index terms** | *digital media; software studies; platform studies; game engine; remediation.*

**Lukasz Mirocha** is a new media and software theorist and practitioner, interested in media aesthetics and design (particularly VR, AR, MR) and software studies. His current project investigates the affordances and limitations of software ecology (i.a. game engines) for designing new types of real-time, CGI-based content and 3D environments for art, entertainment and commercial purposes. Although technologically oriented, his work is situated in the current critical research on new media and software and aims to evaluate and anticipate their disruptive impact on today's and tomorrow's culture and cultural practices. He was a visiting researcher at Sussex Humanities Lab (Sussex University, 2015) and at Digital Aesthetics Research Centre (Aarhus University, 2014 & 2018). He presented in conferences and festivals including: ISEA, ICA, and Transmediale, and published i.a. *The New Aesthetic and Art: Constellations of the Postdigital*, Institute of Network Cultures, Amsterdam 2016 (co-author: Scott Koterbay).

| University of Belgrade - Faculty of Architecture, 2019 |

| **ROUND TABLE 07** | **AESTHETICS AND TECHNOLOGIES** |

| ICA 2019 Belgrade: 21st International Congress of Aesthetics |

| Possible Worlds of Contemporary Aesthetics: Aesthetics Between History, Geography and Media |



**Tyrus Miller | moderator**

Dean of the School of Humanities and Professor of Art History and English at the University of California | Irvine, California | tyrus@uci.edu |

CURTIS CARTER AND CONTEMPORARY AESTHETICS

**Abstract |** For decades Curtis Carter has been active at the interface of aesthetic philosophy and recent and current productions of contemporary art in media ranging from dance, theater, and other performance to painting and video. His work embraces museum practice and a close dialogue with living artists from around the world, and most notably in the past two decades from China, while also engaging in an open, cosmopolitan critical encounter with aesthetics deriving from continental, analytical, and pragmatist orientations.

This panel explores various facets of Curtis Carter's life-work and ongoing engagements may include among its topics:

- Carter in the landscape of contemporary aesthetics
- Carter between aesthetics and art criticism
- Carter and the aesthetics of performance and dance
- Carter as curator and thinker of the contemporary museum
- Carter and contemporary Chinese art and aesthetics
- Carter and international aesthetic dialogue in the IAA and beyond

**Tyrus Miller** is Dean of the School of Humanities and Professor of Art History and English at the University of California, Irvine. He is author of *Late Modernism: Politics, Fiction, and the Arts Between the World Wars*; *Singular Examples: Artistic Politics and the Neo-Avant-Garde*; *Time Images: Alternative Temporalities in 20th-Century Theory, History, and Art*; and *Modernism and the Frankfurt School*. He is editor of *Given World and Time: Temporalities in Context* and *A Cambridge Companion to Wyndham Lewis*. He is translator/editor of György Lukács, *The Culture of People's Democracy: Hungarian Essays on Literature, Art, and Democratic Transition* and series co-editor of Brill's Lukács Library series.

**Aleš Erjavec |**

Science Research Center, Koper and Shanghai Normal University | Ljubljana, Slovenia | ales.erjavec@zrc-sazu.si |

CURTIS CARTER AND AESTHETICS

**Abstract |** Director of an art museum, professor of aesthetics, art critic and curator, an authority on dance, on 20th century American art and theory, on Hegel, conceptual art, music, modern art, and, recently, contemporary Chinese art – these are all topics and themes in which Curtis Carter was and is an authority who especially today creatively brings together expertise in Western aesthetics, philosophy, art, art history, and Chinese art. And, of course, he is also the former Secretary-General and the former President of the IAA. In my contribution I shall discuss Curtis Carter's versatile activities and areas of interest and link them to his philosophical interests.

**Index terms |** *contemporaneity; contemporary aesthetics; global aesthetics; IAA; ICA.*

**Aleš Erjavec** is a philosopher, aesthetician, and theorist from Ljubljana. He was a researcher in the Institute of Philosophy (SRC SASA) and is currently employed in the Science Research Center, Koper and in Shanghai Normal University. His academic interests lie at the intersection of aesthetics and modernist and contemporary art history, philosophy, critical theory, history of ideas and cultural studies. He devoted the major part of his research career to issues such as the classical avant-gardes in their relation to "master narratives" of the previous century, to art and visual culture of the ex-Yugoslavia and the former socialist countries and to postmodernism. Erjavec was one of the founders of the Slovenian Society for Aesthetics (1983) and its first president. He was also the President of the International Association for Aesthetics (1998-2001). His books include *Postmodernism and the Postsocialist Condition* (Berkeley, 2003 and Taipei 2009) and *Aesthetic Revolutions and Twentieth-Century Avant-Garde Movements* (Durham 2015 and Belgrade 2016).



**Eva Kit Wah Man** |

Academy of Film, Hong Kong Baptist University | Hong Kong, China | [evaman@hkbu.edu.hk](mailto:evaman@hkbu.edu.hk) |

## DISCOURSES ON THE EAST AND WEST BOUNDARIES IN CURTIS CARTER'S STUDY OF CONTEMPORARY CHINESE ART UNDER THE CONTEXT OF GLOBALIZATION

**Abstract** | Curtis Carter revealed that his interest in globalization in reference to Chinese contemporary art began with one of his writings in 2004, which started from global conceptual art in the works that are related to global exchanges taken place between China and the West. He has then studied the efforts of Chinese artists who worked on rich Chinese heritage while addressing the international art influences. He regards global art to be art that participates in worldwide cultural exchange or commerce. This talk will review some of Carter's original observations with cases of contemporary Chinese artistic practice, and their curatorial discourses, to demonstrate the complicated East and West inter-train and the equilibrium tactics, as well as the hegemonic fervors.

**Prof. Eva Man** is currently the Director of Film Academy and Chair Professor in Humanities of Hong Kong Baptist University. She publishes widely in comparative aesthetics, comparative philosophy, woman studies, feminist philosophy, cultural studies, art and cultural criticism. She was a Fulbright scholar conducted research at the University of California, Berkeley in 2004. She was named AMUW Endowed Woman Chair Professor of the 100th Anniversary of Marquette University in Milwaukee, Wisconsin, USA in 2009. She contributes public services to the Hong Kong Arts Development Council, Hong Kong Museums Advisory Committee and Hong Kong Public Libraries and other committees for LCSD and Home Affairs Bureau of HKSAR, and Hong Kong Jockey Club's Arts and Cultural Heritage projects.

| University of Belgrade - Faculty of Architecture, 2019 |

| ROUND TABLE 08 | CURTIS CARTER AND CONTEMPORARY AESTHETICS |

| ICA 2019 Belgrade: 21st International Congress of Aesthetics |

| Possible Worlds of Contemporary Aesthetics: Aesthetics Between History, Geography and Media |

**Polona Tratnik** |

Alma Mater Europaea – Institutum Studiorum Humanitatis | Ljubljana, Slovenia |

[polona.tratnik@guest.arnes.si](mailto:polona.tratnik@guest.arnes.si) |

## AESTHETICS OF ART AND LIFE SCIENCES. COLLABORATIONS AND RESISTANCE

**Abstract** | In the paper the author pays attention to the actual phenomenon of art and life science collaborative projects. She is discussing the orientation of this projects towards the world. In the course of modernity, the fields of art and science have been established as a relatively autonomous fields with canonised methods and objectives. The author will compare the scientific and artistic activities and address the question of their objectives. If art and science strive for different objectives, are this art and science project about harmonizing them or what is the objective that art follows and perhaps differs much from science. The author emphasizes a certain role of art, which art has inherited from Romanticism. the role of art, which it has inherited from Romanticism. Comprehension of art as an avant-garde was extremely important for the 19th century art, in particular in France. The artists considered themselves as the avant-garde of the society and also used militant rhetoric. Mallarmé, for instance, said that the modern poet is "at strike against the society". This romantic tradition of positioning themselves against the norms and cannons of the majority of population, the rebelling attitude insisted in art throughout modernism and expressed particularly strongly in historical avant-gardes. The author claims that exactly this heritage is crucial for the art that enters the field of science and is engaged with its socially relevant aspects. The contemporary art projects entering the field of life sciences inherit the tradition of the avant-garde. The modes of collaborations and resistance will be addressed in the paper. Particular relevance will be given to the orientation of art towards the future. That is the comprehension of art as a political agent.

**Index terms** | *bio art; art and science; life sciences; avant-gardes; contemporary art.*

**Polona Tratnik**, Ph.D., is Dean of Alma Mater Europaea – Institutum Studiorum Humanitatis, Faculty and Research Institute for Humanities, Ljubljana, where she is a Professor and Head of Research as well. She also teaches courses at the Faculty for Media and Communication at Singidunum University in Serbia, at the Academy of Fine Arts and Design of the University of Ljubljana, at the Faculty of Education of the University of Maribor and at the Faculty of Design of the University of Primorska. She used to be the Head of the Department for Cultural Studies at the Faculty for Humanities of the University of Primorska. In 2012 she was a Fulbright Visiting Scholar, as well as a Guest Professor at the University of California Santa Cruz. She was a Guest Professor also at the Capital Normal University Beijing (China), at the Faculty for Art and Design Helsinki TAIK (Finland), and at the Universidad Nacional Autónoma de México (Mexico City). She is president of the Slovenian Society of Aesthetics (since 2011) and an Executive Committee Member of the International Association of Aesthetics. She has authored eight monographs as single author, including *Art in Contemporaneity* (Belgrade: Orion, 2018), *Conquest of Body. Biopower with Biotechnology* (Springer, 2017), *Hacer-vivir más allá del cuerpo y del medio* (Mexico City: Herder, 2013), *Art as Intervention* (Ljubljana: Sophia, 2017), and *The End of Art: Genealogy of Modern Discourse – From Hegel to Danto* (Annales, 2009). Polona Tratnik is a pioneer bio artist exhibiting worldwide at shows such as Ars Electronica festival and BEAP festival in Perth.



**Boris Orlov | moderator**

Ural Federal University | Yekaterinburg, Russia | bvo51@rambler.ru |

FIRST RUSSIAN AESTHETICS CONGRESS:  
EURO-ASIAN POSITIONING REPRESENTATIVE CASE

**Abstract |** RAC October 17-19th, 2018 (<http://www.rusaesthetics-conf.ru/conf2018>) took place at St. Petersburg State University.

A conception of the Congress was dictated by the condition of modern Russian aesthetics which great potential is not fully realized and does not always correspond to actual challenge of modernity. Contemporary Russian aesthetics is nearly unknown abroad. The result of the Congress discussions appeared to be significantly meaningful in case of its representativeness: modern Russian aesthetics seems to be adequate to the state of Russian and worldwide culture, and the reflection on its international state and Euro-Asian trend is determined by an intention to continue active developing.

*Notes for the discussion:*

Today Russian aesthetics is little known in the world. During the round table, the participants will try to reveal its potential, taking into account its existing history and prospects for further development.

Russian aesthetics is currently “on the move”. In May 2017, for the first time in Russian history, the Russian Society for Aesthetics (RSA) was organized, in June 2018 the first issue of the *Terra Aestheticae* magazine was published, in October 2018 the first Russian Aesthetic Congress with more than 200 participants from 38 cities was held in St. Petersburg.

The President of the RSA, Artem Radeev, will speak about his vision of peculiarities and development stages of Russian aesthetics. Boris Orlov, will talk about the main issues of the Russian Congress and give his assessment of its realities. Irina Lisovets, will focus on the RT Discussion that took place during the Congress - “Russian Aesthetics in the Early XXI Century: Global Context, Institutional State, Topical Problems and Tasks”. Artem Tylik, will compare the achievements of American aesthetics with what Russian aesthetics needs. Darina Polikarpova, will demonstrate the possibilities of non-academic aesthetics, taking into consideration the capabilities of various communities, including the online ones.

**Index terms |** *contemporary Russian aesthetics; aesthetics congress; Euro-Asian trend.*

**Boris Orlov**, graduated from the Department of Philosophy at Ural State University in 1973. PhD in philosophy. Assistant Professor of the Department of History of Philosophy, Philosophical Anthropology, Aesthetics and Theory of Culture, Ural Federal University, Ekaterinburg, Russia. The sphere of scientific research is projective aesthetics, philosophy of contemporary artistry. The main publications (in Russian) are “Subject. Object. Aesthetics”, “Spiritual Values: Problem of Alienation”, “American Philosophy of Art (the second half of the 20th century), “Artistry as It Is”. The author and curator of the projects: “Art and Business: Unexpected Associations”, “International Electronic Glossary of Contemporary Artistry”. Member of the Executive Council of the IAA, Vice-President of Russian Society for Aesthetics, Vice-President of the Euro-Asian International Aesthetics Association, Member of the Russian Philosophical Society. Other interests are literary creativity, cultural tourism, fishing.

| University of Belgrade - Faculty of Architecture, 2019 | **ROUND TABLE 09 | CONTEMPORARY RUSSIAN AESTHETICS: BETWEEN EAST AND WEST** |

| ICA 2019 Belgrade: 21st International Congress of Aesthetics | Possible Worlds of Contemporary Aesthetics: Aesthetics Between History, Geography and Media |

**Artem Radeev |**

Saint Petersburg State University | Saint Petersburg, Russia | artem\_radeew@mail.ru |

RUSSIAN AESTHETICS AND ITS KEY PROBLEMS

**Abstract |** The most recognizable figures of Russian aesthetics in anglophone countries are Leo Tolstoy and Mikhail Bakhtin. Yet Russian aesthetics of the XX-XXI centuries is much more diverse, the development of aesthetics in Russia has gone through several stages and is worthy of attention.

The beginning of the 20th century is a stage for the development of Russian religious aesthetics, and the close connection between aesthetic and religious experiences was decisive. The key concept here is spirituality, an experience of «anagoge».

In the period of USSR (1918-1991) is a stage of Soviet aesthetics with its specific features. We should keep in mind the four stages of Soviet aesthetics. First is the second decade of the XXth century. It can be characterized as freedom from Marxist ideology, a strong connection to Russian criticism and art criticism. Form and avant-garde are the key concepts for this stage. The second stage is Stalin’s USSR (1928-1953), stage of the Marxist-Leninist dogmatic philosophy. A concept of reflection of reality as art, the problem of the relation between art, reality, and society has defined this stage. The Thaw period and a decade after (1960-1970s) is a “golden era” of academic aesthetics in USSR. The key problems for this stage are questions about aesthetic value and the systematic approach to history and theory of art. Finally, the fourth stage Soviet aesthetics was strictly connected with the time of Perestroika and its feature was a febrile state of seeking something beyond Marxist-Leninist aesthetics.

It is difficult to characterize contemporary Russian aesthetics with one or several problems because both adherents of various forms of Soviet aesthetics and those who intend to work with current problems of aesthetics coexist in Russia. Such a situation has both disadvantages and advantages.

**Index terms |** *Russian aesthetics; Soviet aesthetics; contemporary Russian aesthetics.*

**Artem Radeev**, (born 1976) is associate professor of Department of Cultural Studies and Aesthetics at St. Petersburg State University (Russia). He holds PhDs in aesthetics. He received a degree of a candidate of science in 2002 (“Aesthetics of life in Nietzsche’s Philosophy”) and a degree of doctor of science in 2017 (“Philosophical analytics of Aesthetic Experience: historical and theoretical aspects”). Since 2002 he has been holding seminars and lectures at the Institute of Philosophy of Saint-Petersburg State University on aesthetics, cinema studies, and philosophy of art. He is a President of Russian Society for Aesthetics (since 2017), a founder of Russian journal on aesthetics *Terra Aestheticae* (since 2018). His research interests are cinema studies, sensibility, contemporary debates on aesthetic experience and art, G. Deleuze, F. Nietzsche. Media images:

<https://www.youtube.com/watch?v=vJLbmpc1rTs>

[https://www.youtube.com/watch?v=C\\_aYj2UQKb0](https://www.youtube.com/watch?v=C_aYj2UQKb0)

**Artem Tylik |**

Saint-Petersburg State University | Saint-Petersburg, Russia | tylik-fh@yandex.ru |

**Abstract |** In Soviet period, Russian philosophy developed independently of global trends. The continental tradition was studied only in the form of “critic of bourgeois philosophy”. Analytical (Anglo-American) school remained unknown. After the fall of ideological barriers, Russian philosophy (including aesthetics) was faced with the need to choose a path. In 1997 the book of B.Dzemidok and B.Orlov “American Philosophy of Art” was published. Despite the success of the book, in the 90s. in the Russian space dominated by continental philosophy. However, in recent years there has been an increase in interest in the analytical tradition, including analytical aesthetics and the philosophy of art. Will Russian aesthetics manage to bridge the gap between continental and analytical philosophy?

**Artem Tylik**, born in 1987. In 2016 received a degree PhD in philosophy at St. Petersburg State University. The topic of the thesis is “Street art: an experience of aesthetic analysis”. In 2018 published the first monograph “Partisans without a forest. Essays on the history and theory of street art “ (in Russian). Works at Lyceum №597 (St. Petersburg). Teaches philosophy, history and social science.

| University of Belgrade - Faculty of Architecture, 2019 |

| ROUND TABLE 09 | CONTEMPORARY RUSSIAN AESTHETICS: BETWEEN EAST AND WEST |

| ICA 2019 Belgrade: 21st International Congress of Aesthetics |

| Possible Worlds of Contemporary Aesthetics: Aesthetics Between History, Geography and Media |

**Darina Polikarpova |**

Saint-Petersburg State University | Saint-Petersburg, Russia | darinet2711@mail.ru |

## CONTEMPORARY RUSSIAN AESTHETICS OUTSIDE AN ACADEMICAL FIELD

**Abstract |** This short contribution will be dedicated to contemporary conditions of Russian aesthetics outside an academical field. Today in Russia there are a plenty of events and projects, which extend the strict university’s borders in studying and practicing aesthetics in a philosophical way. For example, a lot of creative spaces, which contain research groups from different organizations, appeared last time in Saint-Petersburg. They present themselves as, in a sense, independent from academic programs and courses. Sometimes they look like an alternative way to studying aesthetics and seem to be worth discussing in terms of contemporary aesthetics` conditions.

**Darina Polikarpova**, a 24 years old graduate student in Saint-Petersburg State University, Department of Philosophy. She also get her master-degree in Saint-Petersburg State University, Department of Liberal Arts and Science. She specialized in contemporary film-theory and aesthetics. Now she is in process of preparing her PHD thesis about a, so to speak, «cinematic sensuality». Also, she published several articles and made some presentations about contradictions between Continental and Anglo-American philosophical traditions in film-theory – especially, about the phenomenon of post-theory. She attended a number of international conferences in philosophy: in Saint-Petersburg, Moscow, Wrocław, Budapest and Helsinki. Since 2016 she has also been a secretary of Russian Society for Aesthetics.

**Irina Lisovetc** |  
Ural Federal University | Yekaterinburg, Russia | irlisovec@yandex.ru |

RUSSIAN AESTHETICS AT THE BEGINNING OF THE XXI CENTURY IN THE GLOBAL  
CONTEXT: INSTITUTIONAL STATE, ACTUAL PROBLEM

**Abstract** | Participants of the Round table at First Russian Aesthetic Congress discussed the real status of contemporary Russian aesthetics. One of the important issues was the relationship between Russian and world aesthetics. In East and West, there are specialized journals and numerous institutions that effectively organize the communication of aestheticians. In Russia, aesthetic research exists in fragmentary forms, even there was no specialized journal on aesthetics, so as the national institution until 2018. The quick institutional development in the conditions of transitional Russian culture and inclusion in the global context are the vital problems of Russian aesthetics now.

**Index terms** | *contemporary Russian aesthetics; institutional status of Russian aesthetics; global context of aesthetics.*

**Irina Lisovetc**, “I graduated from the Department of Philosophy at Ural State University in Ekaterinburg, Russia in 1971. PhD in Philosophy, Associate Professor and Scientific Secretary of the Department of History of Philosophy, Philosophical Anthropology, Aesthetics and Theory of Culture, Ural Federal University, Ekaterinburg, Russia. The sphere of my scientific research is Applied Aesthetics and Philosophical and Cultural Studies of Contemporary Art. I participated in many Russian and international conferences on these issues, including the 19th Congress of IAA, published over fifty articles in Russian and international editions. I am the Member of the Russian Philosophical Society, Russian Society for Aesthetics, the editorial board of the Journal of Russian Society for Aesthetics “TERRA AESTHETICAE””

| University of Belgrade - Faculty of Architecture, 2019 |

| ROUND TABLE 09 | CONTEMPORARY RUSSIAN AESTHETICS: BETWEEN EAST AND WEST |

| ICA 2019 Belgrade: 21st International Congress of Aesthetics |

| Possible Worlds of Contemporary Aesthetics: Aesthetics Between History, Geography and Media |



**Tyrus Miller | moderator**

Dean of the School of Humanities and Professor of Art History and English at the University of California | Irvine, California | tyrus@uci.edu |

#### BEYOND PERIOD POSSIBLE MODERNIST AND AVANT-GARDE LEGACIES IN CONTEMPORARY ART AND AESTHETICS

**Abstract |** This session asks presenters to reflect on the contemporary horizon as a moment in which the periodizing historical and aesthetic placement of 20th- and 21st-century art is being reconceived and reconfigured, including the possibility of new, creative appropriations of modernist and avant-garde modes for contemporary art production and aesthetic reevaluation. Embedded in the very notions of aesthetic “modernism” and “postmodernism” was an *epochal* claim: that the artistic works created under these banners were defined by and in turn helped define a historical period: the modern age, or the subsequent period condition of postmodernity. Similarly, the notion of “avant-garde” posited a background conception of period or epoch, against which advance forays into the future could be launched. It is questionable, however, whether “contemporary” has a similar, singular claim on history—its implications, in contrast, seem to undermine the very notion of a bounded epoch, and in that sense disrupts the narrative of a modernism followed by postmodernism and lastly succeeded by the contemporary (and perhaps on to the “post-contemporary”?). Although it is true some influential theorists of the contemporary art—most notably Terry Smith—have associated the contemporary with a new “period” that emerged after 1989, the notion of contemporaneity suggest a more complex, open-ended, and changeable dialectic of modernity and contemporaneity than period concepts tend to capture. Thus the contemporary may allow a fresh reconsideration of the legacy of 20th- and 21st-century art, including the strongly epochally-oriented art of modernism and the avant-garde.

**Tyrus Miller** is Dean of the School of Humanities and Professor of Art History and English at the University of California, Irvine. He is author of *Late Modernism: Politics, Fiction, and the Arts Between the World Wars*; *Singular Examples: Artistic Politics and the Neo-Avant-Garde*; *Time Images: Alternative Temporalities in 20th-Century Theory, History, and Art*; and *Modernism and the Frankfurt School*. He is editor of *Given World and Time: Temporalities in Context* and *A Cambridge Companion to Wyndham Lewis*. He is translator/editor of György Lukács, *The Culture of People's Democracy*: Hungarian *Essays on Literature, Art, and Democratic Transition* and series co-editor of Brill's Lukács Library series.

| University of Belgrade - Faculty of Architecture, 2019 |

| ROUND TABLE 10 | BEYOND PERIOD: POSSIBLE MODERNIST AND AVANT-GARDE LEGACIES IN CONTEMPORARY ART AND AESTHETICS |

| ICA 2019 Belgrade: 21st International Congress of Aesthetics |

| Possible Worlds of Contemporary Aesthetics: Aesthetics Between History, Geography and Media |

**Sascha Bru |**

University of Leuven | Leuven, Belgium | sascha.bru@kuleuven.be |

#### COME AGAIN: SO WHAT IS CONTEMPORARY ABOUT CONTEMPORARY ART?

**Abstract |** One of the *idées reçues* in modern aesthetics stipulates that works of art never fully coincide with the temporality or historicity of their own moment. Art, in sum, is never contemporary; in a variety of ways, it is a mode of transmission that continues to produce effects into the future while also altering and changing the past; put still differently: it is an anachronic phenomenon. Many have claimed (often implicitly) that contemporary art may well be the first to seize upon this more general anachronic nature of art to subject the very notions of temporality and historicity to an in-depth inquiry. Indeed, whether we revisit recent discussions on the ‘temporal turn’ or on the ‘historical turn’ in contemporary art and criticism, the crux upon which the specificity of ‘the contemporary’ rests, that what sets it apart from previous periods, too, often appears to be an allegedly altered relationship to time and history. Now, there is nothing wrong with claiming that certain general facets of art become more dominant in certain periods or phases. Yet, as I want to argue in this paper, there might be risks involved when we do this without also looking backward to previous periods. For one, the allegedly defining ‘temporal’ and ‘historical’ turns in contemporary art allow us also to appreciate very strong and kindred, at times rather intricate, aesthetic models and modes of temporality and historicity that were at work throughout the 20th-century avant-gardes, models and modes that perhaps also suggest that what defines contemporary art is above all a coming to terms with those avant-gardes.

**Sascha Bru** teaches in the literary studies and art history programmes at the University of Leuven, where he is also head of the Theory and Cultural Studies Dept. and director of the *mdrn* research lab ([www.mdrn.be](http://www.mdrn.be)). He is the author of *Democracy, Law and the Modernist Avant-Gardes* (2009), *The European Avant-Gardes, 1905-1935* (2018) and (co-)editor of various volumes, including *Wittgenstein Reading* (2013) and *The Aesthetics of Matter* (2016).





**Arto Haapala | moderator**

University of Helsinki | Helsinki, Finland | arto.haapala@helsinki.fi |

**Sanna Lehtinen |**

University of Helsinki | Helsinki, Finland | sanna.t.lehtinen@helsinki.fi |

**Vesa Vihanninjoki |**

University of Helsinki | Helsinki, Finland | vesa.vihanninjoki@helsinki.fi |

## URBAN AESTHETICS IN MOTION

**Abstract |** Aesthetic considerations play a major role in all fields of urban planning, though most often, the nature and role of aesthetic values are not explicitly stated. Most parties – planners, architects, urban residents – take the aesthetic for granted, often relying on a set of tacit preconceptions. Moreover, there seems to be an operative consensus about what is generally regarded as an aesthetically satisfactory environment, and one may easily assume that there is no need to go into deeper analyses. In particular, the role of movement in constituting the aesthetic quality of human environments has been widely neglected both in urban planning and in the experience of urban dwellers. However, aesthetic considerations are vital for the living quality and well-being of humans, not only in that everybody prefers an aesthetically pleasing environment, but also in that these preferences, and aesthetic experience broadly, have far reaching implications on social, health, and ecological issues. In this paper we explore the complexities urban aesthetics from various points of view.

**Index terms |** *environmental aesthetics; everyday aesthetics; legibility; mobility; urban aesthetics; urban experience; urban complexity.*

**Arto Haapala** is Professor of Aesthetics at the University of Helsinki. He has been a Visiting Professor and researcher at universities in Germany, Spain, England, and the United States. He has authored, edited, and co-edited numerous books including *The End of Art and Beyond* (Humanities Press, Atlantic Highlands, 1997), *City as a Cultural Metaphor – Studies in Urban Aesthetics* (International Institute of Applied Aesthetics, Lahti, 1999), *Aesthetic Experience and the Ethical Dimension: Essays on Moral Problems in Aesthetics* (Philosophical Society of Finland, Helsinki, 2003), and *Environment, Aesthetics, and Well-Being* (in Finnish, SKS, Helsinki, 2015). In 2010, he co-founded the journal *Aesthetic Pathways*; it was relaunched under the title *Journal of Aesthetics and Phenomenology* (Routledge) in 2014.

**Sanna Lehtinen** is a Postdoctoral Researcher at the recently inaugurated Helsinki Institute of Sustainability Science (HELSUS) of the University of Helsinki. Since defending her PhD in 2015 on aesthetics of urban everyday spaces, the focus of her work has been on developing environmental aesthetics and urban aesthetics in particular. Her research interests cover areas such as aesthetics of (new) urban technologies, aesthetic sustainability and different forms of urban art. Dr Lehtinen takes part in the Urban Aesthetics in Motion (UrAMo) research project (Univ. of Helsinki & Aalto Univ.). She was a recipient of IAA's Young Scholar Award in 2013. Dr Lehtinen is currently the President of the Finnish Society for Aesthetics and a member of the board in the Nordic Society of Aesthetics. She is also an active member in the international Philosophy of the City Research Group (PotC).

**Vesa Vihanninjoki's** (MA in Aesthetics, Doctoral Candidate at the University of Helsinki) research deals with the questions of urban environment and urban planning from the viewpoint of humanistic environmental studies and environmental aesthetics. His PhD thesis aims at providing improved conditions and a more solid basis for achieving culturally and also aesthetically sustainable urban environment. Vihanninjoki is part of the Urban Aesthetics in Motion research group (UrAMo, University of Helsinki and Aalto University consortium project, <http://blogs.helsinki.fi/urban-aesthetics>). Anteceding his doctoral studies, Vihanninjoki worked as a researcher at the Environmental Policy Centre at the Finnish Environment Institute SYKE.

The announced participants cancelled partaking at this round table.



Hisashi Muroi | moderator

Yokohama National University | Yokohama, Japan | hmuroi1@mac.com |

POP-CULTURE STUDIES AFTER INTERNET –  
TOWARD A GENERAL THEORY OF CYBER POP-CULTURE

**Abstract** | Pop-culture was born with the appearance of mass media like newspapers and magazines. It had been developing throughout with such new media as movie, radio, record and television. And since beginning of the current century, pop-culture has been totally transformed by the Internet which is much different from mass media. Mass media delivers the same messages to the broad sized public and this delivery is one-sided. However the internet makes it possible the quick two-sided communication with the producers and receivers. This feature of internet has been changing the content itself of pop-culture like animation, comics or idol music, etc. Using some concrete examples, I will discuss on the new aspects of these new pop-culture movements and try to establish a general theory of “cyber” pop-culture in the 21st century. I wish that this perspective will be able to provide a new cultural theory and aesthetics to the colleagues of ICA.

**Index terms** | *aesthetics; art theory; cultural studies; Japan; media studies; pop-culture.*

**Hisashi Muroi**, born in 1955 in Yamagata, Japan. After obtaining a master degree from Kyoto University, he got a job of permanent lecturer at Tezukayama-Gakuin University in Osaka in 1989. In 1992, he moved to Yokohama National University as an associate professor and became a professor in 2004. He has been studied the fields of Cultural Philosophy, Aesthetics and Semiotics and published many books including “Jouhou Uchuu ron”( the Informatic Univers, 1991, Iwanami-Shoten), “Tetsugaku mondai to shiteno Technology”( Technology as philosophical problem, 2000, Kohdan-sha). He has been a committee member of Japanese Association of Aesthetics since 2000.

Fuminori Akiba |

Nagoya University | Nagoya, Japan | akibaf@i.nagoya-u.ac.jp |

AESTHETICS OF JAPANESE CONVENIENCE STORE

**Abstract** | Comics sold at convenience stores are called *conveni-comics* (hereinafter abbreviated as CC); that is, they are not sold at book stores. The manga *Hitori-Gohan* (the title means “Eating Alone,” abbreviated as EA) is one of the CCs released every mid-month by the Japanese publishing company *Shonen Gaho Sha*, and as of February 2019, the 22nd issue has appeared. In this paper, through the consideration of EA, I try to illustrate certain aesthetics provided by Japanese convenience stores. First, I compare EA with food comics in general and confirm the specificity of EA within the genre of food comics. Then, I compare EA with another genre of CC, *pachislot* manga. By doing so, I will examine how the specificity of EA is related to its function in convenience stores. Finally, based on the above, I would like to suggest aesthetics that Japanese convenience stores offer. Normally, we think of a convenience store as full of light and bringing everyone to another place. For example, *pachislot* manga sold at convenience stores connects the reader not only to the real regional *pachislot* halls but also via the Internet to trans-regional sites such as SNS like other genres of pop culture. However, EA shows us the existence of another kind of consumer who wants to be alone without being connected to others. In this sense, a Japanese convenience store contains shadows within it. Contrary to its bright, open, and transparent appearance, it quietly offers to us another aesthetic of shadows.

**Index terms** | *aesthetics; convenience store; Japan; “Eating Alone” manga; pop-culture.*

**Dr. Fuminori Akiba** studied Aesthetics at Okayama University and Kyoto University, where he obtained his PhD. He worked at Shimane University 1996-2000, before moving to Nagoya University, where he is currently an associate professor in the School and Graduate School of Informatics. His research field is aesthetics and philosophy of art. Recent publications include: *Atarashii Bigaku wo Tsukuru* [Making A New Aesthetics] (2011); “Comparison of Tactile Score with Some Prescriptions in Artworks: From the Point of Media Transformation” (Mathematics for Industry, Vol.14, 2015); “Can Aesthetics Treat Hybridity in Pop Culture? In Case of Aesthetics of MOMOCLO” (International Yearbook of Aesthetics, Vol.18, 2015). He is currently researching the construction of a new aesthetic based on natural computing.

CONDITIONS AND EFFECTS OF “GAMES IN GAMES” IN VIDEO GAMES

**Abstract |** Sometimes we can play other games in a video game. For instance, in *Shenmue* (Sega, 1999) the protagonist encounters a game arcade, where he can actually play classical Sega arcade games in emulated forms, while in *Animal Forest* (Nintendo, 2001) the avatar of the player becomes able to play classical NES games in original forms when he or she luckily discovers particular items named *famicom furnitures*. We should admit that such *games in games* are very specific phenomena to the genre of video games, as they seldom happen in card games (playing cards) nor in board games (chess). In this paper the author illustrates the conditions and effects of *games in games* by analyzing examples taken from Japanese video games.

While they are quite popular as phenomena in the present game culture, we can find only one reference to *games in games* in precedent literatures: in *Half-Real* (2005) Jesper Juul refers to certain types of *games in games as staged games*, when he discusses the abstract-representational spectrum in video games. He distinguishes and contrasts *staged games* and *staging games* by asserting that “staging games have to be fictional or representational, while staged games are generally abstract.” But this model does not explain the cases experienced in *Shenmue* and *Animal Forest*. If we try to examine “games in games” more particularly, shows this paper, they have to be relocated in the context of *mediality* or *medium* specificity of video games instead of that of abstract-representational spectrum.

In 1977, at a very initial stage of the history of personal computer, Alan Kay called computer a “metamedium,” which “can be all other media” and “whose content would be a wide range of already-existing and not-yet-invented media.” Video games, operated by and played on digital devices and technologies, perfectly exemplify that aspect of computer: they can be “other video games” and their content could cover “already-existing and not-yet-invented games.” The aspect of “metamedium” of computer thus throws video games into an endless process of *emulation*, beyond what Bolter and Grusin calls *remediation*.

The medium specificity of *games in games*, a process of emulation, also yield their specific cultural effects. If we look back on the history of Japanese video games, we soon notice that games in games rooted in the attitudes of criticism and self-reflection on the side of game industry, indicating how one young popular culture reached a mature stage.

**Index terms |** *media studies; pop-culture; game studies; video games; emulation; remediation.*

**Hiroshi Yoshida** is professor in aesthetics and game studies at Ritsumeikan University and vice-director of Ritsumeikan Center for Game Studies (RCGS), Kyoto, Japan. He has also been a visiting professor at Leipzig University, Germany, where he teaches game studies and Japanology, since 2017. He was a visiting research fellow at Goldsmiths, University of London, in 2015. He has published over 50 books and papers in many Western and Asian languages on aesthetics and art theory, and more recently also on game studies, and organized a number of conferences and symposia in those fields inside Japan and outside. His publication includes *The Aesthetics of Absolute Music and the Split of »Germanness«* (Tokyo, 2015), which was awarded the 37th Suntory Prize for Social Sciences and Humanities (Literary and Art Criticism) in 2015 and the 11th Encouragement Award of the Japanese Society for German Studies in 2016.

MANGA AND SHUNGA: UNDERSTANDING SEX AND EROTICISM IN POP CULTURE

**Abstract |** Focusing on pop culture, we are questioning the legitimacy of modernity. The notion of modernity includes a fundamental dichotomy between humanity and nature, subject and object, knowledge and fact, etc. The faith in modernity has enabled us to distinguish serious aesthetic attempts in avant-garde art from capricious and playful ideas in pop culture. What if, however, there had actually been no such dichotomy from the start, as Bruno Latour has pointed out in the context of anthropology of science?

I understand that expansion and diversification of pop culture since the second half of the 20th Century means not so much an abnormal transformation of modernity as a restoration of culture’s original dynamics and complexity. As for the reason that mutation of pop culture appears especially vibrant in Japan, I guess it is due to the fact that modernity as the cultural norm has never been established in the country, or even if it has, only superficially.

To examine this issue more concretely, I take up an example of erotic or sexual expression in art. I attempt to find a kind of continuity of, or a resonance between, pre-modern and postmodern erotic imagination in pop culture (I use the word ‘pop culture’ in a historically extended way so that it includes pre-modern one). In 2013/2014, the British Museum gave an epoch-making exhibition titled *Shunga: Sex and Pleasure in Japanese Art* (‘Shunga’ is a genre of erotic wood printing or painting in pre-modern Japan). Encouraged by its success, Shunga exhibitions were held in Japanese museums in the following years. These are the background of my discussion.

On the other hand, sexual expressions in contemporary Japanese pop culture such as Manga (comics) are often harshly criticized for being shamelessly pornographic. It is not my intention to justify all such expressions, but I argue that it is totally misleading to regard erotic Manga today, as well as Shunga in olden times, as pornography. I think the very notion of ‘pornography’ prevents us from understanding how far the sexual or erotic imagination in pop culture transcends beyond the boundary of modernity.

**Index terms |** *pop culture; media studies; comics; ukiyo-e; sexuality; eroticism; postmodernity; visual culture.*

**Hiroshi Yoshioka** is professor of aesthetics and art theory, freelance curator, editor and artist. He has taught at Kyoto University, IAMAS (Institute of Advanced Media Arts and Sciences) and other universities in Japan. He is the author of many books and articles on art, technology and culture (most in Japanese). He was the general director of Kyoto Biennale 2003 and Gifu-Ogaki Biennale 2006. He was the editor of *Diatxt*. (the critical quarterly of the Kyoto Art Center) and other publications such as *Yorobon*, *Diatxt*, *Yamaguchi*, and *Parajin*. He was the chair of ICOMAG (International Conference of Manga, Animation, Games and Media Arts) organized by the Agency of Cultural Affairs, 2011-2013. He has been a member of the multimedia installation project *BEACON* since 1999.

**Morihiro Satow** |

Kyoto Seika University | Kyoto, Japan | morihiro1966@mac.com |

PHOTOGENICITY IN THE AGE OF DIGITAL NETWORKING VISUAL CULTURE IN CONTEMPORARY JAPAN

**Abstract** | *Insta-bae*, or the instagenicity is a Japanese buzzword for the recent years which roughly denotes the photogenicity in Instagram social networking service. The word, *insta-bae* became so popular that even the prime minister of Japan used it as the key concept to promote the vitalization of provinces. The word can not only be used to describe the quality of the image itself, but also to the subject's quality, that is the extraordinariness, the magnificence or curiousness. The most significant characteristic of *Insta-Bae* is that it is measured by number of "likes" quantitatively. In this paper, following Lev Manovich's discussion on the «instagrammism», I would like to analyze the quality of *Insta-Bae* by comparing the photogenicity in analog photography, as well as the picturesque in Western aesthetics, focusing on the landscape representation in the social networking systems.

**Index terms** | *media studies; photography; pop-culture; social networking; visual culture; landscape.*

**Morihiro Satow**, Professor of Art History and Visual Culture in the Faculty of Design, Kyoto Seika University Born in 1966 in Kyoto, Japan. After obtaining a master's degree from Columbia University in New York, he obtained a doctoral degree in Art Theory from Doshisha University in Kyoto. SATOW specializes in the fields of Art History and Visual Culture, and is the author of *Topografi no Nihon kindai—Edo doroe, Yokohama shashin, geijutsu shashin* (Topography and Japanese Modernity: Edo Doro-e, Yokohama Photography and Art Photography) [Seikyusha, 2011]. He was one of the Japanese translators of Geoffrey BATCHEN's *Burning with Desire: The Conception of Photography* [Seikyusha, 2010]. SATOW won a New Face Award at the 62nd Ministry of Education Awards for Fine Arts in the category "Art Critique."



**Miško Šuvaković** | moderator

professor, Faculty of Media and Communications – Singidunum University, President of the Society for Aesthetics of Architecture and Visual Arts Serbia (DEAVUS) | Belgrade, Serbia | [miodragsuvakovic@gmail.com](mailto:miodragsuvakovic@gmail.com) |

## 100 YEARS OF BAUHAUS

**Abstract** | The Bauhaus architecture and art school went through different work phases in Weimar, Dessau and Berlin from 1919 until 1933. The school was a paradigm of modernist and avant-garde architecture and art, and above all - it introduced a new modality of architectural, design and artistic education. Various questions arise today about the nature and character of the Bauhaus as both German and International school. They discuss the position of the Bauhaus in the state of Germany and in the cultural politics of the Weimar Republic, as well as its relations to the left avant-garde in Europe and USSR. The critical ones are the questions of antagonisms of the Bauhaus and Nazism before and during the Third Reich. Numerous Bauhaus professors were anti-fascists, many of them emigrated, or have completely withdrawn from the public sphere, while only a few collaborated with the Nazi regime. The crucial questions related to the school itself are about the organization of the process of education and research during the time when Gropius, Meyer or Mies van der Rohe were directors of the school. The turn from Expressionism towards Constructivism and International style in architecture, arts and design is the characteristic issue. The relations of different creative practices ranging from architecture and design to photography, theater, dance, music, painting, graphic and sculpture could be talked about. The Bauhaus set the problem of *gesamtkunstwerk* in a new way. The school was a center for publishing theoretical books written by architects and artists about contemporary art at the time (Gropius, Oudd, Mondrian, Doesburg, Malevich, Klee, Kandinsky, Moholy Nagy etc.). The topics for discussion could be about the international influences of the Bauhaus, ranging from New Bauhaus in USA to High School for Art in Ulm, in Germany. For the cultural spaces of Slovenia, Croatia, Voivodina, Serbia and Bosnia and Herzegovina, it is important to mention "Yugoslav students" who studied at the Bauhaus (Černigoj, Tomljenović, Berger, etc.), as well as the influences of the Bauhaus on Yugoslav architecture before and after Second World War, and the reception of Bauhaus poetics in historical and contemporary artistic productions.

**Prof. Dr. Miško Šuvaković** is professor of applied aesthetics & theory of art and media, Faculty for Media and Communications, Belgrade (since 2015). Former professor of applied aesthetics: Faculty of Music, Belgrade (1996-2015). He is a member of Slovenian Society of Aesthetics. He is a president of the Society for Aesthetics of Architecture and Visual Arts Serbia. He is Second Vice-President of International Association For Aesthetics (IAA). He published books in English: *Impossible Histories* (with Dubravka Đurić - The MIT Press Cambridge MA, 2003, 2006), *Epistemology of Art* (TKH Belgrade, Tanzquartier Wien, PAF St. Erme, 2008), *The Clandestine Histories of The OHO Group* (Zavod P.A.R.A.S.I.T.E, Ljubljana, 2010), *The Neo-Aesthetic Theory* (Hollitzer Verlag, Wien, 2017), *Diagrammatic Aesthetics* (Orion Art, Belgrade, 2018).

| ROUND TABLE 14 | 100 YEARS OF BAUHAUS |

| University of Belgrade - Faculty of Architecture, 2019 |

| ICA 2019 Belgrade: 21st International Congress of Aesthetics | Possible Worlds of Contemporary Aesthetics: Aesthetics Between History, Geography and Media |

**Aida Abadžić Hodžić** |

Faculty of Philosophy, University of Sarajevo |  
Sarajevo, Bosnia and Herzegovina | [aida.abadzic-hodzic@ff.unsa.ba](mailto:aida.abadzic-hodzic@ff.unsa.ba) |

## BAUHAUS INNER COMPLEXITY: SELMAN SELMANAGIĆ'S STORY

**Abstract** | Selman Selmanagić (Srebrenica, 1905- Berlin, 1986) is the only Bauhaus graduated student from Bosnia and Herzegovina. Selmanagić's childhood was determined by the encounter of two cultural and civilizational milieus, namely the East and the West (i.e. the shift from the Ottoman rule to the era of the Austro-Hungarian Empire in Bosnia and Herzegovina). His decision to move to Germany was initially motivated by a desire to perfect his primary training as a carpenter, although at the time he knew no German and his family chose not to underwrite his adventure. While this decision in itself betrays Selmanagić's adventurous spirit, the story of how he arrived at the Bauhaus was even more spontaneous. He arrived in Dessau in 1929, shortly after Hannes Meyer's radical revision of the school's programmatic and methodological concepts. On one side, Selmanagić accepted Meyer's new motto of the Bauhaus: *"the needs of the people instead of the need for luxury"*, as well as Josef Albers' instructions on the Bauhaus Preliminary Course on *"achieving the best possible product with the minimum expenditure in terms of material, energy and time"*. However, Selmanagić from the very beginning showed interest in a more complex understanding of architecture, above pronounced modernist functionalism. This explains Selmanagić's interest in the humanities and social sciences, during his Bauhaus years (1929–1932), when he avidly attended lectures by Paul Klee and Wassily Kandinsky, as well as the philosophers Rudolf Carnap and Otto Neurath, the psychologist Karlfried Graf Dürckheim, and art historian Karel Teige. His contact with the lectures of Paul Klee during his second semester was crucial for his formative years since Klee's work, with its rare and specific synthesis of Islamic tradition and analytical aspects of European modern painting, reflected Selmanagić's own worldview. A non-figurative, analytical and conceptual mode of representation—characteristic of Islamic abstract painting and the arabesque—were both familiar to Selmanagić's sensibility and childhood environment, close to Klee's understanding that *"art does not reflect what is seen, rather it makes the hidden visible."* According to Selmanagić's own testimony, he was also very impressed with Kandinsky's lecture, *"Abstract Elements of Form and Analytical Drawing"*. Selmanagić formative years at the Bauhaus gives an interesting example of the complex and verified influences on the European avant-garde art which has been in the focus of the contemporary interpretations of Bauhaus, above exclusive domination of the Western European art capitals and its dominant narratives.

**Index terms** | *Selman Selmanagić; Bauhaus; Paul Klee; Islamic art; European modernism.*



**Prof. Dr. Aida Abadžić Hodžić** is Associate Professor at the Chair of Art History, Faculty of Philosophy in Sarajevo. She graduated from the Faculty of Philosophy in Zagreb (Art History, French Language and Literature) and was awarded a PhD from Sarajevo University in 2008. She has curated a large number of exhibitions of modern and contemporary Bosnian art and young artists, both in Bosnia and abroad. She is the author of five books and several art monographs. She is also editor-in-chief of the first Bosnia and Herzegovina magazine for contemporary visual art, critic and theory, *Vizura*, and national coordinator of the project *Bauhaus: Networking Ideas and Practices (Baunet)* within the EU Culture Program (2011–15). Abadžić Hodžić is the author of the book *Selman Selmanagić i Bauhaus* (Sarajevo, 2014), which was published in an extended edition in German (*Selman Selmanagić und das Bauhaus*, Gebr.Mann Verlag, Berlin, 2018) and presented at the Bauhaus-Archive in Berlin within the program ECHY 2018. For her work in the area of art history, she was given an award for her book, *20th Century Bosnia and Herzegovinian Graphics: Sixties and Seventies of the 20th Century in the Context of European Modernity and Postmodernity*, at the 23rd International Book Fair and the 11th Biennial of Books in Sarajevo in May 2011. She was also awarded the *Hasan Kaimija Award* in 2012.

#### IVANA TOMLJENOVIĆ: FILM AND PHOTOGRAPHS AT THE BAUHAUS

**Abstract** | Ivana Tomljenović (1906 – 1988) was painter, photographer, designer and teacher. She studied at the Academy of Fine Arts in Zagreb (1924 - 1928) and at the Vienna Arts and Crafts School (1928 - 1929). She finished her education at the Bauhaus in Dessau (two semesters in the academic year 1929/1930).

At the Bauhaus, she designed constructions and projects for advertisements and book covers, took photographs and made a short film. She applied the knowledge acquired at the Bauhaus in her later work – in the creation of stage sets, shop window installations, posters and book cover designs. She was also involved in educational work in Belgrade and Zagreb. Towards the end of her life, she created an intriguing autobiographical work, a series of albums in which she narrated her entire, exciting life story through a collage of photos and texts.

In my lecture I'll trace the most important points in Tomljenović's body of work. This include a group of photographs, photomontages and experiments with light and movement. During her studies in Dessau she made short documentary and experimental film shot with a Pathé film camera. Although some Bauhaus teachers stressed the importance of film and, in theory, laid the groundwork for a language of film, the medium never gained a foothold at the school. The film shot by Ivana Tomljenović comprises a series of short takes, mostly focusing on the faces of people who it can be assumed were her friends or associated with the school in some way. They are shown in informal situations, during sports activities, at a party on the river bank, or having breakfast on the Bauhaus terrace. The architecture of the Bauhaus building is shown in one more take, as the camera moves along the balconies. This film is now considered as unique contribution to works made during Bauhaus time.

**Darko Šimičić** (b. 1957) is an art-critic and curator based in Zagreb, Croatia. He is co-founder of the Tomislav Gotovac Institute in Zagreb where he is currently working as researcher and secretary. Previously he worked at the Soros Center for Contemporary Art / Institute for Contemporary Art (1996 – 2006) and the Museum of Contemporary Art, Zagreb (2006 – 2009). His professional interest is focused on historical avant-gardes (Zenithism, dada, Bauhaus, photomontages) and art in Croatia in 1960's and 1970's (Gorgona, Mangelos, Group of Six Artists, Tomislav Gotovac). He was a member of project team of Tomislav Gotovac's retrospective (Museum of Modern and Contemporary Art, Rijeka 2017) and co-editor of the book *Tomislav Gotovac: Crisis Anticipator*, published on that occasion.

Vesna Meštrić |

Museum of Contemporary Art | Zagreb, Croatia | vesna.mestric@msu.hr |

## FROM THE BAUHAUS TO EXAT

**Abstract** | Bauhaus was a European movement of the Historical Avant-garde, the key terms in its description are: sharing life and work between teachers and students, synthesis of theory and practice in the learning process, experimenting in different art media, mobility of artists during schooling and networking of ideas and practices through the activities of the school and later through influences and reflections of Bauhaus, whose achievements and importance have an impact on today's world as well. Six students from the former Yugoslavia were studied at the Bauhaus: August Černigoj from Slovenia, from Croatia Otti Berger, Gustav Bohutinsky, Ivana Tomljenović and Marija Baranyaj, and Selman Selmanagić from Bosnia and Herzegovina. This lecture will give an overview of the activity of Bauhaus students from former Yugoslavia, the influences of their art practice, as well as the impacts of the aesthetic and pedagogic concepts of the Bauhaus school on the post-war art practice of this area. After the end of the Second World War, one of the key events in our region was the formation of the EXAT 51 group, whose ideas were based on the Bauhaus legacy and geometric abstraction. The other essential determinant were educational activity at the Academy of Applied Art in Zagreb and Faculty of Architecture in Ljubljana, which were strongly influenced by the Bauhaus pedagogical practice. This was to play a vital role in the development of art, architecture and design in the latter half of the twentieth century.

**Index terms** | *Bauhaus; SMER B; EXAT 51; Historical Avant-Garde; synthesis of theory and practice.*

**Vesna Meštrić**, senior curator in Museum of Contemporary art, Zagreb. Graduated both Art History and Archaeology at the Faculty of Philosophy at the University of Zagreb. In 2005 she started to work in Museum of Contemporary Art (MSU) Zagreb as curator of Vjenceslav Richter and Nada Kareš Richter Collection and Marie Luise and Ruth Betlheim Collection. Her researchers interest includes contemporary art, avant-garde and postmodern movements in art and architecture, and also interpretation and new media in presentation of collection. She is curator of various exhibitions: From Architect Archive, „Experiments - selection of artworks from Richter Collection“, Sintart 02: David Maljković, Sintart 03: Destruo (Silvio Vujičić). Furthermore, she is co-author of exhibition „Croatia First Minute“, For active art : New tendencies 50 years later : (1961-1973)“, selector of Croatian representatives for Avesta Art, 2006 (biennial exhibition of contemporary art, Sweden), and author of interactive project for kids „Adventures of Vito and Nada“. She is coordinator and co-author of the European research exhibition project Bauhaus – Networking Ideas and Practice, co-author of educational project Runaway Art and curator of Vjenceslav Richter retrospective exhibition „Rebel with a vision“ awarded for which she received the annual award of Croatian Society of Art Historian for the best exhibition in 2017. She participated in several international scientific conferences and workshops.

Sanela Nikolić |

University of Arts, Faculty of Music | Belgrade, Serbia | saneladnikolic@gmail.com |

## GESTALTUNG OF LIFE AS A BASIS OF ALL BAUHAUS'S INFLUENCES

**Abstract** | The aim of this research is to claim the thesis that numerous and different Bauhaus practices had emerged on a unique conceptual basis. This basis implied the theoretical foundation and practical realization of the education of a new individual. That individual was supposed to form (*Gestaltung*) – not only art and culture but also life as a whole, as a dynamic organism consisting of two elements – the individual and the space in which that individual exists. The concept of *Gestaltung* of life could be understood as a new philosophy of life in the context of establishing relations between an individual and his/her environment in the postwar world. This philosophy determined the entire and diverse heritage of the Bauhaus. The architecture and design of objects for everyday use were practiced as the *Gestaltung* of human's living space in a postwar world of industrial production, while the practices of fine arts were developed in order to improve the sensory potential and perceptive relations of a human being.

**Index terms** | *aesthetic experience; architecture; art; Bauhaus, Gestaltung, industrial production, universal visual language.*

**Sanela Nikolić** (1983), assistant professor for Applied Aesthetics at the Faculty of Music, University of Arts, Belgrade; managing editor of *AM Journal of Art and Media Studies*. In addition to numerous scholarly articles, she is also the author of the two monographs: *Avangardna umetnost kao teorijska praksa – Black Mountain College, Darmštatski internacionalni letnji kursevi za Novu muziku i Tel Quel [Avant-garde art as a Theoretical Practice – Black Mountain College, Darmstadt International Summer Courses for New Music, and Tel Quel, Belgrade, 2015]* and *Bauhaus – primenjena estetika muzike, teatra i plesa [Bauhaus – Applied Aesthetics of Music, Theater, and Dance, Belgrade, 2016]*. Member of the Serbian Musicological Society, the Society for Aesthetics of Architecture and Visual Arts of Serbia and International Association for Aesthetics. Field of interest: avant-gardes (avant-garde art schools); inter-textual relations between art and theory; applied aesthetics (interdisciplinarity and transdisciplinarity in contemporary humanities).



Lydia Muthuma | moderator

Technical University of Kenya | Nairobi, Kenya | muthumalydia@icloud.com |

## QUOTIDIAN AESTHETICS IN EAST AFRICA

**Abstract |** This brief introduction to contemporary African aesthetics is not about the philosophical approach, *everyday aesthetics*, but rather an examination of common manifestations of the beautiful –the aesthetic in daily life. And, it is examined through various genres: vernacular architecture, contemporary painting, design and production of functional objects, proverbs in Bukusu (an indigenous Kenyan language) and the performance of leisure. The panel gives an idea of applied – not philosophical– aesthetics, hence the title *Quotidian Aesthetics in East Africa*. Some articles identify the aesthetic in the artefact; the built form, the painting or the ornament. They study the aesthetic as a value embedded in these real, physical objects. Others, deliberate on the aesthetic as an intentional act of the subject. This is the case with performing identity in sports bars or enunciating vulgarities in the Bukusu language. There is variety in the underlying philosophical assumptions. For basketry, tooling ornaments or designing houses, is both an everyday chore and an engagement with formal creative art; either way the aesthetic is artificial. It considers the artefact, the artist and his process. Multiple theoretical approaches would equally serve this panel's ensemble.

**Lydia Muthuma**, an alumnus of the university of Bordeaux III, Michel de Montaigne, France, is an art and educational practitioner with a broad interest in aesthetics and visual culture. She lectures in the Department of Design and Creative Media of The Technical University of Kenya in Nairobi.

Dr. Muthuma's latest publications include a book chapter: Public Monuments: Conservation as a tool for building collective identity in Nairobi. In Deisser, Anne-Marie, and Mugwima Njuguna. Conservation of Natural and Cultural Heritage in Kenya. UCL Press, 2016. And, Devolving Cultural Heritage: Education and Training for Counties in Kenya, National Culture Symposium 2016, Fostering Peace, National Cohesion and Development through Culture.

In 2015 she curated and mounted an exhibition, MONUMENTS IN NAIROBI: KENYA'S IDENTITY, in Uppsala Konst Museum, Sweden. <http://www.nai.uu.se/> She is the current chair of Memory of the World Committee for Kenya National Commission for UNESCO (Knatcom), a member of the Kenya College of Arms and belongs to the Academic Committee of Kenya Institute of Curriculum Development (KICD).

Fredrick Mbogo |

Technical University of Kenya | Nairobi, Kenya | mbogof@yahoo.com |

## CONTEMPORARY ART IN NAIROBI'S NIGHTLIFE: CREATING HYPERREAL WORLDS ON LANG'ATA ROAD

**Abstract |** Nairobi's nightlife comes loaded with an array of suggestions, through created spectacle, about how interaction should take place. This paper is interested in how elements of design in some of Nairobi's nightclubs define the kind of performance expected of a client within its premises. It focuses on clubs along Nairobi's Lang'ata road. These clubs, the paper claims, are aware of the kinds of clients whose tastes they hope to successfully provide. At the heart of everything, the ambience created through the design adapted defines the kind of client. This means that clients are expected to take up roles and perform some kind of identity while within these spaces. On the one hand there are clubs that sell themselves as spaces for sports enthusiasts, others as providers of wild-game experiences with inviting catch phrases as "meet the big five" on their menu, still others will sell themselves as purveyors of urban identity and others as carving out a world of "authentic Africa." Of interest, in the location that is Lang'ata road, is how these clubs attempt to blend in with the history and landmarks. Along the road, there is a stadium, an airport, schools, a cemetery, two Universities, a military barrack, several malls, a game reserve, a women's prison, and several housing estates. Lang'ata road is also a place of contests, buildings have been demolished as some land has been said to have been acquired illegally. The nervousness associated with ownership of land, and therefore possible forceful eviction, has affected the way some clubs are built. This has presented interesting opportunities for designers to create interiors that, while appreciating the impermanence of the clubs' structures they provide illusions within these spaces where clients can "disappear" from threats of that outside world of contests. How design plays a role in creating new worlds that clients can disappear into and momentarily forget their woes is of interest in this paper.

**Index terms |** *hyperreality; ambience; nightlife; performance; space.*

**Fredrick Mbogo**, PhD, teaches at The Technical University of Kenya's Department of Music and Performing Arts. He is also a playwright whose plays have been staged in East Africa and Southern Africa for the last fifteen years. He is also a set designer and stage director of the plays he stages regularly within Nairobi city. Currently, he is involved in an "Artistic Encounters" project where as a playwright and director he is involved in reimagining Mukoma wa Ngugi's novel titled *Mrs. Shaw* for the stage. His research interests include his current "Everyday Performances on 'Alternative' stages", where he surveys how popular spaces become essential in the exhibition of identity and politics.

Mary Clare Kidenda |

Technical University of Kenya | Nairobi, Kenya | kidendam@gmail.com

Mugendi K. M'Rithaa |

Cape Peninsula University of Technology | Cape Town, South Africa | mugendim@gmail.com |

## CONTEMPORARY AFRICAN DESIGN: PERSPECTIVES FROM THE GLOBAL SOUTH

**Abstract** | Africa's design foundations are rooted in a culturally rich, artistic heritage – one that has produced some of the world's most iconic artistic expressions in diverse forms, such as in handicraft (such as beadwork, carvings and basketry) and traditional architecture; music, dance and performing arts; fashion and textiles; furniture and products; as well as in the form of surface graphics and colourful prints. These objects and art forms imbued with deep symbolism represent the timeless ingenuity of the classical designs that are primarily borne of a functional aesthetic.

Whereas the African continent is extraordinarily rich in creativity and natural materials, the range of excellence in artistic legacies appears to consist mainly of musical, dance and fashion clothing genres. This paper thus interrogates some of the key features and elements of contemporary design that expands critical discourse beyond the superficial and perfunctory – negotiating such notions as tradition and modernity, innovation and history, consumption and production, and form and beauty. Additionally, the paper offers an exploration of popular materials and processes that are ubiquitous in art and design endeavours across our dynamic continent. Further, unique characteristics and themes frequently incorporated include *inter alia*: *informality*; *hackability*; *hybridity*; and *sustainability*. The paper concludes with a future orientated discussion on practical implications, anticipated future trends and developments on art and design education and praxis in Africa and other regions of the Global South.

**Index terms** | *aesthetics*; *Africa*; *crafts*; *contemporary art and design*; *design education*; *materials*; *processes*.

Mary Clare Kidenda |

Mugendi K. M'Rithaa |

**Mary Clare Akinyi Kidenda** holds a Doctorate in Design and Visual Arts from Coventry University, UK that focused on Digital Design Training Interventions for capacity building in design for the Jua Kali sector in Kenya through mobile learning Technology. She holds a Bachelor degree in Education and Fine Art from Kenyatta University and Master of Arts in Design from the University of Nairobi. She is the current Chair of the Department of Design and Creative Media, School of Creative Arts and Media Technology at The Technical University of Kenya having held various positions at the department including Lecturer, and Acting Dean. She has published a book "Cartoon Worship" in which looks at cartoon-consumer relationship in an effort to discover the impact of animated cartoons on children in Nairobi with an aim to alert parents on the subliminal dangers embedded in these animated cartoon characters. In the course of her career, Mary Clare has participated in curriculum reform in her county Kenya; attended various conference and made presentations on the role that technology plays in the design sector in her country. She is also a member of the Design Association of Kenya (DeSK) and Arts Council of the African Studies (ACASA).

**Prof. Mugendi K. M'Rithaa** is a transdisciplinary industrial designer, educator and researcher. He studied in Kenya, the USA, India and South Africa and holds postgraduate qualifications in Industrial Design, Higher Education, and Universal Design. He has taught in Kenya, Botswana, South Africa and Sweden and is passionate about various expressions of socially conscious design, including Designerly Strategies for Mitigating Climate Change; Design for Social Innovation and Sustainability; Distributed Renewable Energy; Indigenous Knowledge Systems; Participatory Design; and Inclusive/Universal Design. Mugendi has a special interest in the pivotal role of design thinking in advancing the developmental agenda on the African continent. He is a founding member of the Network of Afrika Designers (NAD), a member of the Association of Designers of India (ADI), and is associated with a number of other international networks focusing on design within industrially developing (or majority world contexts). Mugendi is also President Emeritus and Convenor of the Senate of the World Design Organization (WDO). Much of his work with the WDO focuses on the importance of supporting the aspirations of younger designers worldwide in our profession's collective quest to resolve wicked problems in diverse contexts.

**Peter Makachia** |

Technical University of Kenya | Nairobi, Kenya | amalomakachia@gmail.com |

## THE ARCHITECTURAL EXPRESSION OF THE AFRICAN DWELLING FORM

**Abstract** | In Africa, one's dwelling, often perceived as the most authentic aesthetic architectural expression by a people, is also considered as signifier of one's socio-economic 'progress' and therefore 'modernity'. The paper aims not to negate this position, but traces the evolution of the morphology of the African dwelling built-form from the advent of colonialism to the contemporary. Through field-studies of five (5) African estates (located to the East of CBD) of the colonial era and the postcolonial interventions, one sees a common aesthetic thread that traverses the urban into the peri-urban and the rural space. This qualitative approach is anchored in theoretical narratives on the century-long urbanization of the indigenous Kenyans evidenced mostly in Nairobi, the Kenyan primate city. The main thrusts of these projects is reliant on tangents based on: (i) morphology; from endogenous expressions manifest by curvilinear forms of cycloid floor plans and conical roofs, to the rectilinear orthogonal formation; (ii) technology; from mud-and-wattle walling and grass-thatched roofs, to dimensioned brick and block walling roofed in manufactured finishes. Further, the house is uneasily fused into a unitary form away from the multi-cellular typology of the culturally-informed traditional homestead. This dis-ease remains self-evident in urban informal housing settlements, dweller-initiated transformation (DITs) in the case study estates, and equally significantly in the rural residences and traverses across most economic and social spectrums. The future lies in the recognition of the multiple heritages in mainstream urban housing design and macro-scale planning of cities and the countryside for attainable housing policies.

**Peter Amalo Makachia**, PhD; is a Kenyan based architect (Makro-Space) and a researcher in architecture, housing and urban design. He has taught architecture at university including at University of Nairobi (UoN, 1998-2012) and Technical University of Kenya (TUK, 2012-to date). He graduated with a B.Arch. (hons) (UoN, 1986), an M.Arch.(Human Settlements), (cum laude), KUL, Belgium, 1995) and a PhD (UoN, 2010). His publications include: "Housing Strategies in Kenyan Towns and Dweller-Initiated Transformations – Case Estates from Nairobi", in *Izgradnja*, 2011; "Evolution of urban housing strategies and dweller-initiated transformations in Nairobi" in, *City, Culture and Society*, Elsevier, 2011; "Design strategy and informal transformations in urban housing" in, *Journal of Housing and the Built Environment*, Springer, 2013; "The Politics and Architecture of Housing in the African City, in: Architecture and planning under different political systems, DU. Vestbro (ed.) *ARC-PEACE*, 2014; and a book: "Transformation of Housing in Nairobi", LAP, Saarbrücken, 2012.

**Solomon Waliaula** |

Maasai Mara University | Narok, Kenya | solomonwaliaula@gmail.com |

## AESTHETICS OF THE VULGAR IN SELECTED BUKUSU PROVERBS

**Abstract** | This paper examines the use of the vulgar in Bukusu proverbial tradition. It is based on the assumption the vulgar is one of the resources of Bukusu aesthetics is based on the stylistic modeling of symmetries of metaphor and parallelism to build the proverbial aesthetic (cf. Mieder, 2004). In this sense the vulgar is, paradoxically, beautiful and meaningful. The study blends classical ethnography and media ethnography to identify and engage with the said proverbs in their everyday contexts of used. I use relevant aspects of vernacular theory and literary stylistics in data analysis that involves the narrowing down to a sample of six proverbs that use defecation and sex as metaphor. I mean to develop the argument that in Bukusu vernacular aesthetics vulgarity is one of the important tools that foreground the stylistic framing as well as signify the social relevance of proverbs.

**Index terms** | *netnography; signification; vernacular theory; proverbiality.*

**Solomon Waliaula** is a Senior Lecturer in Literary and Cultural Studies at Maasai Mara University, Kenya. His research interests are in the areas of electronic audience studies and popular cultures as they manifest in football and African cinemas. He has also studied and published on the oral literature and cultural productions of the Bukusu of western Kenya. Parts of his research appear in *Journal of African Cinemas*, *Journal of African Cultural Studies*, *Critical Arts*, *The Mouth: Critical Studies in Language, Culture and Society and Soccer and Society* and in book publications *Africa's World Cup: Critical Reflections on Play, Patriotism, Spectatorship and Space*, (Eds. Alegi, P and C. Bolsmann) and *Identity and Nation in African Football*, Eds. Onwumechili, C and G. Akindes. He has been an Alexander Von Humboldt Fellow and currently an African Oxford Research Initiative Fellow, working on a book project on Electronic Media Audiences and Socio-Cultural Identification in Eldoret, Kenya.



Rodrigo Duarte | moderator

Federal University of Minas Gerais | Belo Horizonte, Brazil | roduarte@ufmg.br |

## AESTHETICS IN SOUTH AMERICA

**Abstract** | Philosophical Aesthetics in South America reflects all the diversity of realities that compose the subcontinent, under the aspects of the influences of European colonization that legated two languages from Iberia - Portuguese and Spanish - and the pre-columbian civilizations as the one of Aztecs, Incas and Mayas, and also the culture of Brazilian tribes, which like the ones of its South-American neighbors left a very rich heritage of objects and imaterial goods of high aesthetic interest. Since Philosophy of European matrix as well as contemporary art are well developed in many South American countries, aestheticians based on them have at their disposal a wide (and wonderful) field of research, contemplating both the more erudite and the popular-urban cultural manifestations, respecting the peculiarities of each country and the traits of its location. This round table, composed of researchers from Argentine, Brazil, Chile and Colombia, seeks to display some of the aspects of South American Aesthetics, contemplating as well approaches on important aestheticians of the continent as focusing on particular expressions of its culture.

**Rodrigo Duarte** earned his PhD at the University of Kassel (Germany) in 1990 and became professor of the Philosophy Department at the Federal University of Minas Gerais (Belo Horizonte, Brazil) the same year. He served as president of the Brazilian Association of Aesthetics (ABRE) from May 2006 to October 2014. His book publications include: *Dizer o que não se deixa dizer. Para uma filosofia da expressão* (Ed. Argos, 2008), *Pós-história de Vilém Flusser. Gênese-anatomia-desdobramentos* (Editora Annablume, 2012), *Varia Aesthetica. Ensaios sobre arte & sociedade* (Relicário Edições, 2014) and *Deplatzierungen. Aufsätze zur Ästhetik und kritischen Theorie* (Springer Verlag, 2017).

| University of Belgrade - Faculty of Architecture, 2019 |

| ROUND TABLE 16 | AESTHETICS IN SOUTH AMERICA |

| ICA 2019 Belgrade: 21st International Congress of Aesthetics |

| Possible Worlds of Contemporary Aesthetics: Aesthetics Between History, Geography and Media |

Charlston Pablo do Nascimento |

State University of Feira de Santana | Feira de Santana, Bahia, Brazil |

pablonascimento01@yahoo.com.br |

## PLURALISM AND MULTICULTURALISM AS CONDITIONS OF BRAZILIAN ART AND AESTHETICS: A DIALOGUE WITH VILÉM FLUSSER AND HAROLDO DE CAMPOS

**Abstract** | In 1999 the Brazilian poet, critic and transcreator Haroldo de Campos conceded an interview to the “Vilém Flusser Archive of São Paulo”, in which he recalled the brief - but fruitful - contact that the Brazilian concrete poetry movement had with the philosopher Vilém Flusser throughout the 1960’s. The relevance of the interview by Haroldo de Campos, however, is not found in the fact that the Brazilian artist remembers the passage of the Czech thinker by Brazil, or the development of his philosophy in a country so cultural and historically distinct from his homeland. It is above all the fact that in this interview the Brazilian poet brings to the fore the situation in which authors so different in their aesthetic interests sought to substantiate a Brazilian artistic identity and in which this aesthetic perspective could have an international scope. In this paper, I will examine how these different cultural perspectives contributed not only to the internationalization of art produced in contemporary Brazil, but, mainly, as a basis for understanding that the pluralistic and multiculturalist character cannot be ignored when conceiving a Brazilian aesthetic, due to the very historical characteristics that formed Brazil.

**Index terms** | *Haroldo de Campos; Vilém Flusser; Brazilian art; Brazilian aesthetics.*

**Charlston Pablo do Nascimento.** Assistant Professor of Aesthetics and Philosophy of Art at the State University of Feira de Santana, Bahia, Brazil. PhD student in Philosophy at the Federal University of Minas Gerais, Brazil, under the Thesis advisor Prof. Dr. Rodrigo Duarte. Currently he develops research about the problem of art criticism in a context of post-historical art. His main papers investigate the themes of the definition of the concept of art in contemporary aesthetics, the role of criticism in contemporary art, the poetics in Martin Heidegger, and the plausibility of an encounter between art and life (beyond-aesthetics) in Nietzsche’s philosophy.



**Miguel Zamorano Sanhueza** |

Universidad Metropolitana de Ciencias de la Educación | Santiago, Chile |

miguel.zamorano@umce.cl |

#### DISPLACING MEANINGS: HIDDING SIGNS OF AESTHETICS IN CHILEAN CONTEXT

**Abstract** | The aim of this work is to establish a panoramic view of the aesthetics and its attributes as a disciplinary field. Although, this is a task destined to be superficial, limited and provisional.

This presentation focuses on how Chilean aesthetics placed as emancipatory knowledge in the second half of the 60s context. During this period, ideology emphasized a consciousness about the collective conception of visual arts.

This self-affirmation intensifies during the socialist experience of the early 70s. Later, it decays in its “declarative intensity” under the military dictatorship which took place from 1973 to 1990. The artistic production adhered to an overlap of its meanings.

Hidding connotations, through rewriting the signs that made up its own practices, was a strategy to survive the trauma. This included the replacement of conventional materiality.

Incorporating new media allowed visual arts to connect audience sensitivity with the artists’ body. From this temporal reference, this work describes how aesthetics has appeared in an educational context. Its presence derives from formal institutional-discursive-prescriptions to marginalized narratives which emerged and become visible in last decades.

**Index terms** | *Chilean context; aesthetical status; art under censorship; bodiness and representation; aesthetics and education.*

**Miguel Zamorano Sanhueza** is Full Professor at Universidad Metropolitana de Ciencias de la Educación (UMCE) and Head of the Department at Wenlock School, both institutions are located in Santiago de Chile. He holds a Visual Arts Bachelor degree, a Master in Criticism, History of Art and Architecture and a PhD in Philosophy, Aesthetics and Art Theory. He has taught Visual Arts and Theory of Knowledge under the guidelines of the International Baccalaureate Programme at secondary school. At the same time, he has developed an academic career in university system, working in some issues related to educational approaches. His personal research focuses mainly on contemporary art practices, particularly exploring the ways in which the aesthetical experience can be conceived today, taking account some concepts like the Sublime from a Kantian perspective, the Ugliness based on the work of Karl Rosenkranz and the Freudian conception of the Uncanny.

**Rodolfo Wenger** |

Faculty of Human Sciences, Universidad del Atlántico | Barranquilla, Colombia |

rwenger@outlook.com

#### JUAN ACHA: ART IN LATIN AMERICA AS A GEOCULTURAL DILEMMA

**Abstract** | In the aesthetic thinking of the Peruvian-born, Mexican-naturalized Latin American art critic Juan Acha (1916-1995), we can encounter very suggestive aspects regarding the way we should approach aesthetics and philosophy of art in Latin America. In this sense, we can highlight his approach to socio-aesthetics and popular culture that consider the art not as the exclusive object of the aesthetics, but as an ‘aesthetics reality’ belonging to a particular subcultural system (different to the case of handicrafts and the contemporary designs) and his interest in the art of Latin America as a geocultural dilemma.

In our speech at this round table, we want to make emphasis in some of the questions raised of his article “Artistic Problems in Latin America” published in 1993. Why Mexican Muralism did not work, while a similar movement flourished after it, which was that of J. Pollock in New York? Why, in 1939, it was possible to found the American Society for Aesthetics in 1941 and its 400 members founded the *Journal of Aesthetics and Art Criticism*, while in 1993 we do not have similar number among the 400 million Latin Americans? Why are few professionals dedicated to criticize, theorize and historicize the arts? Why are there scarce publications about it? These are some of the questions we are going to refer to, trying to update them, more than two decades later.

**Index terms** | *South American aesthetics; Juan Acha; philosophy of art in Latin America; art and cultures in Latin America.*

**Rodolfo Wenger.** Teacher-researcher at the Faculty of Human Sciences of the University of Atlántico, Barranquilla, Colombia. He has developed an interdisciplinary academic career in: Aesthetics, Philosophy of Art, Philosophy of Language, Ontology Hermeneutics (Nietzsche, Gadamer, Heidegger), French Contemporary Philosophy (Foucault, Derrida, Deleuze, Rancière), and other areas related to art, political theory and education (Aesthetics and politics, Art research, Image theory, Art theory, Cinematographic appreciation, Audiovisual language, Film aesthetics, Audiovisual pedagogy, Pedagogy of image). PhD candidate in Philosophy at the International School of Doctorate of UNED (EIDUNED), Madrid, Spain. Master in Theoretical and Practical Philosophy of the UNED. Master in Contemporary Problems at the Externado University of Colombia under the auspices of the Institute of Political Studies of Paris, France. Licensed in Philosophy and Letters by Saint Tomas University, Bogotá, Colombia.

**Sonia Campaner Miguel Ferrari |**

Pontifícia Universidade Católica de São Paulo | São Paulo, Brazil | soniacamp2@live.com |

IS THERE AN OUT OF AXIS ART?

**Abstract |** I intend to propose the discussion of the notion of art out of axis. When we think about the axis, we think of something that organizes and defines. I understand that the proposal to think about art in Latin America is made thinking about the center-periphery axis, but we can still consider another starting point, thus changing direction, a change that is not only geographic but of what will be the reference to think of art taking into account the artistic production submitted to the market and the stock exchange. Nowadays we seek to account for the phenomenon of urbanistic growth and we remain perplexed by the force that assumed financial capitalism, which, now, not only transforms everything into the value of exchange, but has also resulted in the loss of any meaningful reference to the original value. A first observation is that artistic productions, in order to be faithful to what art means and expresses, did not seek to account for this phenomenon, but rather to respond to it in different ways. I will refer to it using some examples of artistic productions and urban interventions that respond to it in a way to provide solutions to problems created by urbanisation.

**Index terms |** *aesthetic thinking; Brazil; urbanism; urban interventions.*

**Sonia Campaner Miguel Ferrari** is an assistant professor at the Department of Philosophy of the Pontifical Catholic University of São Paulo. The early years of his research focussed on the work of the German philosopher and critic Walter Benjamin, having worked mainly on notions like philosophical criticism and dialectic. Currently, she coordinates a research group in ethics and political philosophy with emphasis on the interface of aesthetics and politics. She works more specifically in the area of Aesthetics and Philosophy of Art, Political Philosophy, with emphasis on the following themes: Walter Benjamin, modernity, sovereignty, cultural industry and education, contemporary philosophy, Artistic Production. Her publications deal with aspects of Walter Benjamin's work related to modernity, political action and contemporary artistic production.

| University of Belgrade - Faculty of Architecture, 2019 |

| ROUND TABLE 16 | AESTHETICS IN SOUTH AMERICA |

| ICA 2019 Belgrade: 21st International Congress of Aesthetics |

| Possible Worlds of Contemporary Aesthetics: Aesthetics Between History, Geography and Media |

ROUND TABLE 17 | THE TRANSFORMATION AND INTEGRITY OF EAST ASIAN AESTHETICS AND ARTISTIC CULTURES: A DOUBLE COMPARATIVE PERSPECTIVE OF EAST AND WEST, AND OF INTERCULTURAL TRAJECTORIES WITHIN EAST ASIA ITSELF

Takao Aoki | moderator

Hiroshima University | Hiroshima, Japan | aokit@hiroshima-u.ac.jp |

## ON THE AESTHETICS OF OBSCURITY AND METEOROLOGICAL ATMOSPHERE IN EAST ASIA FOCUSING ON JAPAN

**Abstract** | Contemporary aesthetics, despite prioritizing Western hermeneutical models, aims to be global in its scope. East Asian culture embodies a unique approach which may be said to exemplify an aesthetics of obscurity. For instance, although the aesthetic charm of fog, haze, and cloud has been cherished for more than a thousand years in Japan, Oscar Wilde's maxim that fog is attractive for Londoners because nature imitates art, dates back merely one hundred years. Moreover, whereas the nude is a longstanding genre in Western European art and regarded as a virtue, East Asian aesthetics does not make a comparative distinction between nude and naked, and correspondingly does not have an aesthetic category of the nude. The import of the genre of the nude to Japan generated various reactions, not all positive. Natsume Soseki, a novelist and critic of modern Japan, describes in his novel *Kusamakura* (1905), a Japanese refusal to paint nudes. Interestingly, this refusal is not based on an ethical but rather an aesthetic reason. Soseki's novel proposed that the East Asian aesthetic of obscurity is to be preferred. That is to say, the beauty of a naked lady is enhanced by the translucent haziness or thick steam of a hot spring, a quality lost by the revealing clarity of nudity.

Such respect for aesthetic haziness is associated with the aesthetic sensitivity cultivated by the unique climate of East Asia. In a famous haiku, Matsuo Bashō appeals to the "vague and hazy" beauty of pine trees in Karasaki. This aesthetics of obscurity is also strongly exhibited in the *Tsurezuregusa*, or *Essay of Idleness*. Even in the modern era, Uui Kojima, who introduced the Western European style of mountain climbing to Japan, insisted on a logic of aesthetic haziness for landscape painting.

At first glance, the vague aesthetics of East Asia may not seem to fare well in comparison to the aesthetics of clarity epitomized by Western aestheticians such as Thomas Aquinas. Indeed, the appeal of the Japanese aesthetic practice of viewing cherry blossoms at night may not be readily apparent. However, the aesthetic of vagueness should not be perceived merely as dark contrasted with clear vision. Rather, visual darkness and vagueness itself offers an opportunity to grasp and perceive even brighter things with the mind, the soul, or the whole body. For this profound experience, viewing cherry blossoms at night becomes a paradigmatic symbol.

**Takao Aoki**, Professor at Hiroshima University. His main interests are in Japanese aesthetics, comparative aesthetics and the philosophy of arts and culture. Professor Aoki's achievements are primarily in the aesthetics and art of East Asia, especially of Japan. He has published many articles in this field. In addition to pursuing research into the internal workings of the aesthetics and art of Japan, Professor Aoki has also pursued relevant comparisons with Western Europe, and with China and Korea. He is the Chief Editor of the *Journal of Comparative Aesthetics* (ISSN 2188-157X). He is also the editor of the book *Anthology of Classical Theory of Arts and Aesthetics in East Asia* (Geijutsu-Kotenriron Shusei, 2012), and the editor of the book *Theatre and Film* (Engeki to Eiga), etc. He also has served as an editorial board in several journals. He has academically supported the Japan-Korea Aesthetics Society and the Eastern Aesthetics Society for many years as well as several societies in Japan. He also has served as a guest professor in China, including Shandong University, Hubei University, South-Central University for Nationalities, etc.

University of Belgrade - Faculty of Architecture, 2019 | **ROUND TABLE 17 | THE TRANSFORMATION AND INTEGRITY OF EAST ASIAN AESTHETICS AND ARTISTIC CULTURES: A DOUBLE COMPARATIVE PERSPECTIVE OF EAST AND WEST, AND OF INTERCULTURAL TRAJECTORIES WITHIN EAST ASIA ITSELF**

ICA 2019 Belgrade: 21st International Congress of Aesthetics | Possible Worlds of Contemporary Aesthetics: Aesthetics Between History, Geography and Media |

Lin Yu-Pin |

Taipei National University of the Art | Taipei, Taiwan | yupin@theatre.tnua.edu.tw |

## EAST ASIAN THEATRE IN THE POST-COLD WAR ERA: THE TENT THEATRE OF SAKURAI DAIZOU

**Abstract** | Founded in 2002, Taiwan Haibizi (台灣海筆子) is the first Tent Theatre group in Taiwan. It is led by Sakurai Daizou from Japan, and most of its members are Taiwanese. "Tent Theatre" is a theatrical form that emerged from the Japanese post-war theatre movement, which refused the "formal" interior theatre and performed in provisional tent, characterizing by the temporality and instability of space. This kind of space influences the performing method, script structure and directing aesthetics of Tent Theatre, and forms a new theatrical genre.

Sakurai Daizou used to participate in Tent Theatre's performances in Japan such as *Kyokuma Kan* and *Kaze no Ryodan*, and he is also the director of *Yasen no Tsuki* (野戰之月) theatre in Japan. He combines the form of Tent Theatre and his thought of leftwing theatre, and composes his special theatrical aesthetics. In 2007, Taiwan Haibizi's work 「Transform ; The Crust City (變幻 痲殼城)」 directed by Sakurai Daizou went to Beijing to perform, and after that, another Tent Theatre group, Beijing Flowing Fire (北京流火帳棚劇社) was gradually founded, enabling Sakurai Daizou to act lively with bases in Tokyo, Taiwan and Beijing.

Sakurai Daizou's works are all about the East Asia politic-economic situation of the Cold War and the people under the economic system of capitalism and globalization. The concept of "domestic cold war" means we should not ignore the influence of the international relation when we consider the theatre as an expression of community. The work of Sakurai Daizou's Tent Theatre" show a new possibility of theatre to cross the boundary of the nation-state in situation of the Cold War, and as an art form to struggle with the society of globalization.

**Lin Yu-Pin** was born in Taiwan. After graduating from the Department of Mass Communication at Fu Jen Catholic University. He used to work at the China Times Express as a journalist. In 1991, he went to Japan to study Japan's postwar theater movement. He received a Ph.D. of the Graduate School of Social Sciences at Hiroshima University, Japan and his focuses were Japan's modern theater, artistic criticism and cultural perspectives of theater space. He is Associate Professor of the Department of Theatre Arts at the Taipei National University of the Art. His academic publications include *Space and Body in Small Theatre Movement of Postwar Japan* (Taipei National University of the Arts/Oct 2009) and *Faces of Theatre in Postwar Japan* (Black Eye Culture, Taipei/Sep 2010).

“TAI TU” (“GIFTED SCHOLARS”) IN VIETNAMESE TRADITIONAL CULTURE

**Abstract |** In the pre-modern history, before acculturating Western culture, Vietnamese culture had been belonging to East Asian cultural sphere (Chinese-character culture sphere 漢字文化圈) that shares many common values such as Confucian philosophy, Buddhism, Taoism and writing system with China, Korea and Japan. “Gifted scholars” (「才子」“Tsai tsu” in Chinese, “Saishi” in Japanese and “Tài tử” in Vietnamese) is one of the cultural phenomena that Vietnam shares with other countries in the East Asian cultural sphere in that conditions. In this presentation, we would like to introduce a short history of researching on “Tai tu” (“Gifted scholars”) in Vietnam. Truong Tuu (1913 - 1999) is the first scholar defining the term “Tai tu” (“Gifted scholars”) as Confucian scholars who do not care about political, social and ethical issues as normal Confucian one do but they just live for themselves, be interested in arts, natural beautifulness, and beautiful girls. Tran Dinh Huou (1927 - 1995), a disciple of Truong Tuu, developed the term “Tai tu” (“Gifted scholars”) in many pieces of research from the 60s to the 80s, made clear the historical and social conditions of that cultural phenomenon.

The third scholar who did an important contribution on this topic in Vietnam is Tran Ngoc Vuong (a disciple of Tran Dinh Huou) who contributes a theory of “Tai tu” (“Gifted scholars”) as a typology of literary author in Vietnamese traditional culture(in his Ph.D. thesis in 1995).

Finally, I examine the reception of aesthetics of “Tai tu” in contemporary Vietnamese high school’s textbook of literature. Nguyen Tuan, an important modern authors in 20th century’s Vietnamese literature, publishes a collection of short-stories “Vang bong mot thoi” (“Echo and Shadow Upon a Time”) in 1940 in which he depicts the aesthetics of “Tai tu” (“Gifted scholars”) as a pure identity of Vietnam that contrast to the hybridized culture of the modernized or Westernized era. He has been taught in the contemporary Vietnamese textbook from over 20 years ago as a core author of modern literature so that his works have contributed to shaping the contemporary Vietnamese consciousness on national identity. We will examine Nguyen Tuan’s “Echo and Shadow Upon a Time” and point out that he bases on the even modernized foundations of philosophy to protect the traditional values. That is to say, we can see a hybridized perspective on traditional cultural and aesthetics even in a cultural project protecting the traditional “pure one”.

**Nguyen Luong Hai Khoi** finished his Ph.D. course at the Nihon University, Japan, on 2014, has been working as a lecturer of philosophy of arts at Ho Chi Minh City University of Education, Vietnam. He was visiting scholar at the Nihon University (2008), the Hiroshima University (2015), the Johns Hopkins University (2017), the University of Oregon (2018). Currently, he has been working with the Center for Asia and Pacific Studies at the University of Oregon. He focuses on Japanese aesthetics, Japanese Meiji era, Vietnamese history of thought, comparing totalitarian and republican system of culture.

IN-BETWEEN IN CHINESE AESTHETICS

**Abstract |** In a certain sense, European aesthetics attaches importance to what is extracted from the world process. In the field of painting, such objects usually have sharp outlines, stable structures, and visually identifiable features. Sometimes, even their inconspicuous aspects are portrayed in detail in order to attract visual attention. In contrast to the European orientation towards individual things, Chinese aesthetics is more directed to processes. In view of this, Chinese painters pay less attention to the detailed depiction of an individual object. They are not interested in a faithful imitation of the external form of the object. Instead, they are dedicated to bringing the life of nature into the picture. In this sense, one could say that the concept of beauty is not the focus of traditional Chinese aesthetic practices. Rather, beauty is regarded only as one of the aesthetic effects. The reason why an object is aesthetically praised is above all that it reveals a phenomenal reality which, from a process-oriented point of view, is constantly transforming from the invisible to the visible and thus provides infinite pleasure due to its enormous diversity.

The synergy between ink and brush creates a visible world. Exactly at this moment, the In-between occupies a central position. In the field of painting, the phenomenon of In-between is primarily represented by the opposite-complementary relationship between polarities. The philosophical basis can be traced back to the worldview influenced by the theory of Yin and Yang. As two opposite polar forces, Yin and Yang are in constant mutual transformation. The continuous interaction between Yin and Yang exerts an effect on the relational structure between all things and thus forms the fundamental driving force of cosmic evolution. In order to reveal the immanent world order dominated by the Yin-Yang principle, in the course of brushwork, Chinese painters focus on the polar elements (fullness and emptiness, presence and absence, emergence and disappearance, etc.), which are in constant interaction with each other and correspond to the continuous transformation of the natural processes, as well as on their functions, relationships, and rhythms behind the abundance of phenomena. Against this background, Chinese painters attach little importance to bright sunny weather. Rather, diffuse atmosphere resulting from adverse weather conditions (fog, rain, snow, wind etc.) is their preferred subject, for the reason that ambiguous contours of objects reveal a process in which everything is in the transition from the invisible to the visible. In this way, life and movement are brought to the foreground of aesthetic experience.

**Dr. Zhuofei Wang**, Chinese-German scholar, is Deputy Professor at the Institute of Philosophy of the University of Hildesheim. She was Assistant Professor at the University of Leipzig (2010-2011) and at the University of Kassel (2013-2019). Her current interests cover intercultural philosophy, body phenomenology, environmental aesthetics, aesthetics of nature, and environmental design. Her qualification project for German Professorship (Habilitation) is on “Studien zur Atmosphären-Ästhetik”. She has more than 40 peer-reviewed publications in Chinese, German, and English. Furthermore, she translated around 20 articles from German or English to Chinese. In the past years, she chaired several international academic events such as the International Conference for Wittgenstein Philosophy in 2016 (Kirchberg), the European Conference for Aesthetics in 2017 (Berlin), the European Conference for Aesthetics in 2018 (Maribor), and the International Symposium “The Present and Future of Visual Arts” in 2017 (Shanghai). Wang is a board member of the German Society for Aesthetics (DGÄ), a member of the International Advisory Board of the online journal Contemporary Aesthetics (CA) (<https://contempaesthetics.org/>) (founder: Arnold Berleant, the former president of the International Association for Aesthetics), an external reviewer of the Swiss National Science Foundation (SNF) and an external reviewer of Palgrave Macmillan (London).

**Joosik Min |**

emeritus Professor and President of Korean Society for Aesthetics, Yeungnam University | Gyeongsan, Korea | [jmin11@gmail.com](mailto:jmin11@gmail.com) |

#### FOUNDATION OF MODERN KOREAN AESTHETICS: KOH YUSEOP'S THEORY OF KOREAN BEAUTY

**Abstract |** The first modern Korean aesthetician Koh Yuseop had studied modern Western aesthetics and on its basis tried to investigate the aesthetic characteristics of Korean art and beauty. In the gloomy period of Japanese occupation, he studied in Gyongseong Imperial University and displayed activity in Gaeseong Museum. But his achievements even now exert influence on us variously.

It was Japanese researchers who have interested academically first in Korean art and raised questions about it. But they were lacking in objectivity and logic to explain by the reason of the circumstances of colonial reign or the sentimentalism of pity for the oppressed people. In that period, Ko has criticized and overcome their explanation so that examined the Korean artistic culture from his own point of view. He was influenced especially by a Japanese scholar Ueno Naoteru who had studied German aesthetics and art history at Berlin University in the 1920s. He presented his graduation thesis on Conrad Fiedler's art theory. After that, he interpreted the history of Korean art borrowing the methodologies of Stilgeschichte, Geistesgeschichte, and socio-economic history. In the later period, he was absorbed in the elucidation of Korean traditional beauty and conceptualization of the characteristics of Korean aesthetic consciousness.

**Joosik Min** is Professor of Aesthetics at Yeungnam University and the former President of Korean Society of Aesthetics. He is chief organizer of International Conference of Eastern Aesthetics. His research interests include Korean aesthetics, comparative aesthetics, the aesthetic way of life, and the theory of creativity. He edited as guest editor the special volume on “Aesthetic Consciousness in East Asia” (2018) of the online journal Contemporary Aesthetics. His publication includes East Asian Culture and Korean Aesthetic Consciousness (2017) and East Asian Culture and Korean Aesthetic Sensibility (2017). He contributed several papers to ICA such as “Tradition of Korean Aesthetics: World of ‘meot’ or Elegance (2016), “Scenic Pavilion as a Space for Elegant Life” (2013), “Playing Nature: Aesthetic Implication of ‘Record on Playing Mountain’” (2010) and “Bridge as Aesthetic Object” (2007).



**Aleksa Milanović |**

Faculty of Media and Communications, Singidunum University | Belgrade, Serbia |  
aleksa.milanovic@fmk.edu.rs |

**Ana Popović |**

Faculty of Media and Communications, Singidunum University | Belgrade, Serbia |  
ana.popovic4008@fmk.edu.rs |

LIVING BEYOND BINARY GENDER SYSTEM: IS IT AN EXISTING PLACE?

**Abstract |** Despite the fact that everything in society is organised in accordance with binary gender system, there are growing number of individuals and groups of people who try to live beyond established gender norms. Exploring challenges of these ways of life provides an insight into a number of levels through which our society limits and prevents the acts of leaving or abandoning gender binary system. Is it even possible to live outside established gender norms and at the same time be perceived and accepted as intelligible subject? How many different kinds of oppression you have to overcome in order to resist the imposed gender norms?

**Index terms |** *defying gender norms; discrimination; transgender and non-binary persons; identity; gender minorities.*

**Aleksa Milanović** (1981, Kragujevac) is a PhD candidate and teaching assistant at Faculty of Media and Communications in Belgrade. He completed his BA and MA studies at the Faculty of Geography, University of Belgrade and also MA studies at University of Arts in Belgrade, Interdisciplinary studies in Art and Media Theory. His interests include body studies, transgender studies, queer theory, postcolonial studies and culture studies.

**Ana Popović** (b. 1987) is a theatre director and co-owner of Tri groša / Threepenny company from Belgrade. Since 2015. she was actively engaged in contemporary independent art scene, occasionally collaborating with official institutions. She directed or co-directed 9 pieces. Many of them were awarded on festivals and most of them are still performing. She is a project leader of the program for children audience development „Little theatre experts“ launched in 2016. In 2018. Ana was one of the founder of NGO Centar for Visual Anthropology in Belgrade, well-known for its International Summer School of Visual Anthropology. Ana owns two bachelor diplomas – Contemporary literature and Theory of Literature and Theatre Directing. Her master theses was based on experiences and research she had in Central Java, Indonesia during school year 2013-14, supported by scholarship funded by Government of Republic Indonesia. The topic was traditional shadow puppet theatre. Currently, Ana is a PhD student at Faculty of Media and Communication, transdisciplinary studies of contemporary art and media.

**Charles Bernstein |**

University of Pennsylvania | Philadelphia, PA USA | charles.bernstein@english.upenn.edu |

NEAR/MISS

**Abstract |** A reading of recent poems.

**Charles Bernstein** is the author of *Near/Miss* (University of Chicago, 2018), *Pitch of Poetry* (Chicago, 2016) and *Recalculating* (Chicago, 2013). In 2010, Farrar, Straus & Giroux published *All the Whiskey in Heaven: Selected Poems*. Bernstein is Donald T. Regan Professor of English and Comparative Literature at the University of Pennsylvania, where he is co-director of PennSound. He is a fellow of the American Academy of Arts and Sciences. In 2015 Bernstein was awarded both the Münster Prize for International Poetry and Janus Pannonius Grand Prize for Poetry.



Dubravka Đurić |

Faculty of Media and Communications, Singidunum University | Belgrade, Serbia |  
dubravka2012@gmail.com |

## PERFORMANCE POETRY THEORETICIZED

**Abstract |** In this paper I will deal with the theorizations of performance poetry, which have become important contemporary practice. The focus on performance poetry in American and British experimental poetry studies is in direct relation to media and digital age which are connected with global performative turn in all areas of life. Giving the fact that literary studies have anti-performative bias, theoretizations of performance poetry didn't appear till late 90s. The seminal book is *Close Listening: Poetry and Performed Word* edited by Charles Bernstein in 1998. Walther Ong's notion of *primary* and *secondary orality* is also important for this new field of poetry study. The relation of printed culture to secondary orality will be connected to the questioning of fixed printed text. Oral interpretation of poetry destabilizes any fixity, foregrounding fluidity of different oral interpretations within different contexts. Poetry readings were important for modernist and postmodernist poetry, which is discussed by Peter Middleton. The history of poetry readings could be traced within different fields ranging from folk traditions, declamations, avant-garde poetry experiments, and American counterculture with its political activism. The issues which arise are the question of authorship, genealogy, mediatic and cultural hybridity, and political engagement. Performance poetry will be discussed in relation to performance art, and then the relation of performed poem, performer(s) and audience. So in discussing the performance poetry I will discuss its theatrical, visual, sonic and special aspects.

**Index terms |** *experimental poetry; performance; poetry; postliterary; secondary orality.*

Dubravka Đurić (1961), Professor at Faculty of Media and Communication at Singidunum University. She was a member of informal theoretical artistic group Community for Investigation of Space (1982-1986) and coedited its magazine *Mental Space*. She was among establishing coeditors of *ProFemina*, initiated AWIN's school for poetry and theory, lectured at Belgrade Center for Women Studies and Communication. From 2015 president of Serbian Association for Anglo-American Studies. She published the following books: *Globalization's Performances, Discourses of Popular Culture, Politics of Poetry, Poetry Theory Gender, Speech of the Other, Language, Poetry, Postmodernism* (2002). She coedited the following anthologies of poetry: with Biljana D. Obradović, *Cat Painters: An Anthology of Serbian Poetry*, with Vladimir Kopicl an anthology of American poetry *New Poetry Order* and Miško Šuvaković coedited an anthology of texts *Impossible Histories – Avant-Garde, Neo-Avant-Garde and Post-Avant-Garde in Yugoslavia 1918-1991*.

Jon McKenzie |

Cornell University | Ithaca, NY, USA | jvm62@cornell.edu |

Aneta Stojnić |

theoretician, artist, therapist and a candidate at the Institute for Psychoanalytic Training and Research—IPTAR in New York | New York, USA | aneta.s7@gmail.com |

TAF #17:

HAPPY PERFUMATIVES: DOING THINGS WITH THEORY

**Abstract |** Thought-action figures (TAFs) are to digitality what ideas were to literacy: an emerging mode of thinking and acting. Amidst the *vitae contemplativa* and *activa* there subsists the *vita perfumativa*. TAFs are not limited to human figures: animals, plants, machines, processes, materialities, ideal entities—all are becoming TAFfy, sticky networks formed by chance and necessity that gather and disperse events throughout the multiverse.

What to make of weddings? Who (or what) can follow their performance?

The wedding scene is a tableau of philosophic thought-action, one staged by various figures. For J.L. Austin, wedding vows provide a paradigm of performative speech, of doing things with words. Eve Sedgwick subsequently critiques the heteronormativity of this wedding scene, and over the past twenty years, queer theorists have allied with activists to help transform it worldwide. Theory's success in supporting gay marriage legalization constitutes a meta-performativity or a happy performative of performative theory itself, of doing things with theory, much like a lecture performance. Such happy performatives, however, can themselves generate unhappy effects, what's known as counter-performativity. As Judith Butler figured it, performative queering can turn on itself. Gay marriage has elicited critiques as constituting a form of neoliberal governance that expands the institution of heteronormative marriage. Here we find wedding figures installed in input/output loops of Lyotardian performativity and its legitimation of knowledge and social bonds. Optimize your life: get married or else. The ethico-aesthetics of wedding figures can thus suddenly flip, doing things undecidability with words and images. A medical researcher finds gay and lesbian wedding photos reveal the misalignment of social expectations of sex, gender, and sexuality. Another theorist finds queer ways of doing heterosexuality in "unhappy" wedding performances. Gay and lesbian couples embrace on *The Knot*, the world's largest wedding site, founded by a performance studies graduate. Networked meta-performativity with alternating circuits of performativity and counter-performativity. What to make of a wedding? What are their futures? Following Jacques Derrida, we approach them through perfume as the pharmacological dimension of any and all performances, their iterability or other-ability, their undecidable passage. Derrida likewise speculates on *hymenas* wedding and membrane in Mallarmé and hears the perfume in Nietzsche's double affirmation, the "yes, yes" of Dionysus and Ariadne echoing in the labyrinth of an ear. The arbor, the couple, the reverend, the vows, the ring, the dance with the devil—how to say and do wedding theory otherwise, having one's cake and eating it too?

*McKenzie Stojnić is an NYC-based media performance group composed of Jon McKenzie and Aneta Stojnić. Our work operates at the intersections of art/life, theory/practice, and episteme/doxa through talks, lecture performances, comics, videos, texts, and workshops.*

**Jon McKenzie** is a performance theorist, media maker, and transdisciplinary researcher. He is Dean's Fellow for Media and Design and Visiting Professor of English at Cornell University. Author of *Perform or Else: From Discipline to Performance* and founder and former director of DesignLab, a design consultancy for students and faculty at the University of Wisconsin-Madison, McKenzie produces experimental theory and gives workshops on transmedia knowledge. McKenzie's work has been translated into a half-dozen languages. His current book project, *Transmedia Knowledge for Liberal Arts and Community Engagement: A StudioLab Manifesto*, outlines a critical design pedagogy for community engagement. Together with Aneta Stojnić he is a founder of McKenzie Stojnić a NYC-based media performance group whose work operates at the intersections of art/life, theory/practice, and episteme/doxa through talks, lecture performances, comics, videos, texts, and workshops. <http://www.labster8.net> <https://www.mckenziestojnic.org>

**Aneta Stojnić** is a theoretician, artist, and therapist. Currently she is a candidate at the Institute for Psychoanalytic Training and Research—IPTAR in New York. Alongside psychoanalysis, her areas of research include artistic and theoretical practices at the intersections of art, culture and politics. Stojnić has published four books and dozens of articles on contemporary art, media, and culture in renowned academic journals worldwide. She has taught performance, art and media theory at universities and art academies in Vienna, Belgrade, and Ghent. Together with Jon McKenzie she is a founder of **McKenzie Stojnić** a NYC-based media performance group whose work operates at the intersections of art/life, theory/practice, and episteme/doxa through talks, lecture performances, comics, videos, texts, and workshops. <https://anetastojnic.com> <https://www.mckenziestojnic.org>

“COMME DÉJÀ DIT”:  
A LECTURE PERFORMANCE ON THE ROLE OF TEXTUAL REPETITION  
IN ALAIN ROBBE-GRILLET'S NOVELS

**Abstract** | Repetition was a frequently used experimental technique in the modernist and postmodernist textual production of French novelist Alain Robbe-Grillet. This lecture performance takes as its point of reference several texts from the two main phases of Robbe-Grillet's writing practice (*nouveau roman* and *nouveau nouveau roman*) and explores the discursive and narrative function of their repeated words, phrases, and passages. During the speech act of performance, linguistic means are accompanied by bodily movements – sometimes corresponding to the spoken words, sometimes corporeally autonomous – while various non-musical sounds sporadically intervene and aurally interfere with the speech. Although this hybrid form of lecture starts as a theoretical discussion, with its concretely defined object of investigation, distinction between metalanguage and language-object is gradually blurred: during their pronunciation, verbal theoretization of Robbe-Grillet's textual practice and spoken quotes from his texts become reduced to equivalent language materials. A discourse on the role of repetition in Robbe-Grillet becomes itself subjected to the process of repetition: through compulsive reiteration of words and sentences, language on stage liberates itself from its external referents, starts to refer upon itself, and becomes present in its own materiality. In such a way, the lecture performance self-reflectively explores potentiality and examines issues related to staging of theoretical speech and performing of a text.

**Luka Bešlić** was born in Belgrade in 1985. He acquired bachelor's and master's degree in Communication at the Faculty of Media and Communications (Singidunum University, Belgrade); at the same university he defended doctoral thesis in 2017. His research is concerned with inter- and transdisciplinary theories of art, literature, and media, with special emphasis on experimental textual practices. He is an author of several articles and literary texts published in journals such as *AM: Journal of Art and Media Studies*, *Srpska politička misao*, *Philological Studies*, *Profemina*, *Agon*, *Proletter*, and theoretical/prose poly-genre text *Dva govora romana* (Utopia, Belgrade, 2012) as well. His theoretical study *Teorije eksperimentalne tekstualne produkcije* (FMK, Belgrade, 2017), based on his doctoral dissertation, received an award for contribution to the innovative educational practice. In addition to his writing practice he also conducts lecture performances. Currently he is engaged as an assistant professor at the Faculty of Media and Communications.

**Nika Radić** |

theorist and visual artist | Zagreb, Croatia; Berlin, Germany | nikaradic@yahoo.com |

## HYPNOS PERFORMANCE

**Abstract** | The series of lecture performances called *Hypnos* are the result of my recent research of the topic of hypnosis and the way the American psychiatrist Milton Erickson used it in his practice. I have been working on the topic of communication in the arts for many years and came across the phenomenon of hypnosis recently, as I was looking into how other professions deal with potential misunderstandings in communication.

Erickson claimed hypnosis is a way of communicating directly with the subconscious. He used three main elements of inducing a hypnotic trance and delivering a message to his patients' subconscious. These elements are in many ways similar to how an artwork functions as a communication medium. My lecture informs the spectators of these parallels and points out at possible new ways of looking at the reception of art. After the "lecture" I offer to hypnotize a limited number of volunteers in individual sessions. I hypnotize them into seeing artworks they always wanted to see which offers an experience of art that doesn't use any physical material and shows people what their subconscious expects an artwork to be.

**Nika Radić** was born in Zagreb in 1968. She holds a degree in sculpture from the Academy of Fine Arts in Zagreb and in art history from the University of Vienna. She currently lives in Berlin and works as a free-lance artist. She has exhibited extensively since the 90s and her more recent exhibitions include: *Hypnos*, AŽ Gallery, Zagreb, *Hypnos* Inkonst, Malmö, *Hypnos* Motovun Film Festival (2018); *We Travel a Lot*, MKC, Split; Yurei, KIT, Kyoto (2017); *My Daily Room*, Berlin Weekly (2016); *At Home*, Museum of Arts and Crafts, Zagreb; *Private View*, Sonntag, Berlin; *Cumuli - Trading Places*, L40 - Verein zur Förderung von Kunst und Kultur am Rosa-Luxemburg-Platz e.V., Berlin (2015) *Translation*, Gallery SC, Zagreb; *Something with Performance*, KuLe, Berlin (2014); *We Need to Talk*, Glyptothek, Zagreb (2011); *Out of Place*, Galerie Traversée, München (2010); *Discontinuities, Breaks, Hiatuses and Short Circuits*, a 10 year mid-career retrospective, Museum of Contemporary Art Vojvodina, Novi Sad (2009). Radić was awarded a number of prizes and residencies including the Villa Kamogawa residency of the Goethe-Institut, Kyoto (2017); Artslink Artist in Residency, Vanderbilt University, Nashville (2016); Young European Artist, Trieste Contemporanea prize (2005); AiR, Living Art Museum, Reykjavik (2004); "Radoslav Putar" award by the Institute for Contemporary Art Zagreb and the Foundation for a Civil Society, New York (2003).

| University of Belgrade - Faculty of Architecture, 2019 |

| PERFORMANCE LECTURE FESTIVAL |

| ICA 2019 Belgrade: 21st International Congress of Aesthetics | Possible Worlds of Contemporary Aesthetics: Aesthetics Between History, Geography and Media |

**Susan Bee** |

University of Pennsylvania | Philadelphia, PA USA | bee@bway.net |

## POW!: FEMINISM IN MY PAINTINGS AND PUBLICATIONS

**Abstract** | I will show my paintings and book works including collaborations with poets Johanna Drucker and Susan Howe including feminist imagery. I will talk about my magazine: *M/E/A/N/I/N/G*, a *Journal of Contemporary Art Issues*, which was published from 1986-2016. I will show some images from A.I.R. Gallery in New York. The first co-operative gallery for women artists in the USA, started in 1972. I am a member of this gallery since 1996 and have had eight solo shows there. This gallery has included artists like Nancy Spero, Ana Mendieta, and Howardena Pindell.

**Susan Bee** is an artist, editor, and book artist living in Brooklyn, NY. She has had eight solo shows at A.I.R. Gallery, NY, the feminist artist-run gallery, where she has been a member since 1996. She has a BA from Barnard College and a MA in Art from Hunter College. Bee has published sixteen artist's books. She has collaborated with poets including: Susan Howe, Charles Bernstein, Johanna Drucker, and Jerome Rothenberg. Bee is the coeditor with Mira Schor of *M/E/A/N/I/N/G: An Anthology of Artist's Writings, Theory, and Criticism*, Duke, 2000, and the coeditor of *M/E/A/N/I/N/G Online*. She received a Guggenheim Fellowship in Fine Arts in 2014. Bee has taught at the University of Pennsylvania, School of Visual Arts, and Pratt Institute.



**Adam Andrzejewski** |  
University of Warsaw | Warsaw, Poland | adam.epoche@gmail.com |

**Marta Zaręba** |  
University of Warsaw | Warsaw, Poland | zareba.ma@gmail.com |

AESTHETIC REASONS FOR AESTHETIC ACTIONS: AESTHETICS AND THE PHILOSOPHY OF ACTION

**Abstract** | The primary goals of our presentation are threefold: (a) to analyze the concept of aesthetic reason, (b) to develop an account of the ontological nature of it and (c) to sketch a new philosophical perspective connecting philosophy of action and aesthetic.

When we think about reasons in philosophical aesthetics we tend to think about reasons for aesthetic judgements (epistemic aesthetic reasons). During our talk, however, the topic of reasons for aesthetic judgements will not be explored. We will focus exclusively on much underdeveloped issues, namely, aesthetic reasons for artistic action and provide an answer to the following questions:

What are aesthetic reasons for aesthetic action? Are the aesthetic reasons mental or non-mental in nature? In order to answer these questions we will use the main concepts and theoretical framework developed in the contemporary analytic philosophy of action.

Our presentation will be structured as follows:

Firstly, we will briefly introduce a distinction between two notions of reasons: normative and motivating ones.

Secondly, we will present and discuss two different approaches to ontology of motivating reasons; internalism and externalism, according to which:

[Internalism] All motivating reasons are mostly facts about psychological things.

[Externalism] Motivating reasons are mostly facts about non-psychological things.

Thirdly, we will reconstruct a simple approach to what aesthetic reasons are according to which a reason for creating *x* with a property of being beautiful is a non-obtaining state of affairs (e.g. “*x* would be beautiful”). We will raise some objections against this view, showing that the claim that reasons for action are non-obtaining states of affairs is incoherent with broadly shared intuitions about what these reasons really are.

Fourthly, we formulate several objections against the opposite view, according to which aesthetic reasons as actually obtaining states of affairs in the world, facts about some past events. This we will suggest that aesthetic reasons might be interpreted as a special kind of reasons that are not easily framed by the dominating views on reasons for acting in general.

Because of that, at the end of our talk we will propose and analyze another two possible interpretations of what aesthetic reasons are. We label them as Modal Externalism and Modal Psychologism. According to the first view, in the sculpture case the aesthetic reason for creating the artwork is not non-obtaining state of affairs but a specific fact (a modal one) about the actual world. In other words, the reason for creating the artwork

is the psychological fact about the mental states of the artists, who considers facts about some possibilities (i.e. that such-and-such sculpture would be beautiful).

**Index terms** | *Aesthetic reasons; Aesthetic actions; Aesthetic normativity; Analytic aesthetics; Philosophy of action; Ontology; Aesthetic Internalism; Aesthetic Externalism.*

SAINT JOSEPH THE CARPENTER OF GEORGES DE LA TOUR

**Abstract** | The life of the 17th century Lorraine painter Georges de La Tour (1593-1652) is wrapped in mystery especially in respect of the training and influence he underwent. The long-held supposition that he was influenced by early caravaggesque painters seems likely considering the stylistic and thematic resemblance. But didn't he have any other kinds of source, for example iconographical one? This paper attempts to answer this question, taking Saint Joseph the Carpenter (Musée du Louvre, Paris) as an example.

In this work, the infant Christ holds a candle to help his foster father Joseph at carpentry work. The majority of scholars have favored F.-G. Pariset's view from 1948 that the big auger which Joseph drills one of the two pieces of squared timber implies Christ's future death on the Cross. But hardly anyone has entered deeply into the issue of how the painter received this implication, since chronology has been the main topic for researchers. In 2004 the Japanese art historian C. Hiraizumi cited a 15th century woodcut as an example of such representation of the Crucifixion, though without considering its connection with La Tour. As a likelier candidate, Dürer in his Small Passion presents a similar situation in which the executioner resembles La Tour's Joseph. The resemblance between saint Joseph by La Tour and executioner by Dürer is obvious, however if there were any direct influence on La Tour is different problem.

In the caravaggesque tradition, from its earliest artists Honthorst or the Candlelight Master, of representing Saint Joseph the Carpenter and the young Christ in the darkness, there should be a worktable, which our painter omits. This difference reveals that other sources were also available for him, which made him alter traditional composition. I will suggest the illustrated Bible as a possibility. In the FIGURES DE LA SAINCTE BIBLE (...) published in 1614 in Paris, the Crucifixion is shown with a big auger which descends from Dürer's iconography. Interestingly enough, in another page of the same book, the Holy Family are engaged in their job, Joseph as a carpenter and Christ as his assistant, and the caption below emphasizes their relation without mentioning the Mother Mary.

This consideration of the iconographical source of the work gives a new insight into how the implication of the Crucifixion came to La Tour's work and also into how he produced this famous tableau.

**Index terms** | *crucifixion; iconography; illustrated Bible; La Tour, Georges de; Saint Joseph.*

**Akira Tsugami**, Graduate student at Keio University, Tokyo, is studying History of Western Art, especially that of 17th century France. He has already presented on the same topic in Japanese in 2018 at the 69th Annual Conference of the Japanese Society for Aesthetics. He is planning to join the PhD program from April, 2019.

He is especially interested in iconography and iconology of the biblical images in ancien régime paintings and in their relationship with illustrations in French publications of the same era. One of his chief questions is what impact "artistic" paintings received from the widespread "inartistic" images in those books, from the perspective of religious orientations such as spiritualism.

DIGITAL HORIZONS OF AN IMAGE

**Abstract** | The report put a question about problems of modern esthetics and about connection of the current global anthropogenic acceleration with radical transformation of modern art culture. Such transformation can be characterized as unprecedented blossoming of art or as manifestation of the steady tendency to extinction of an art. However at any estimates numerous symptoms speak about directional natural character of radical transformation. Besides, the talk goes, of course, only about disappearance of certain traditional sociocultural forms of art and manifestations of art potential. For search of new forms the author suggests to address experience of art vanguard, but not vanguard art, its time remained in the past. However today questions about creative principles, perhaps, are more topical, also as aspirations to change of conservative consciousness, to expansion of its borders, to new era where life will be vectored by an art. Abstract grandiloquent reflections (Kandinsky) about the solution of picturesque tasks and development of perception which will be based on "numerical measurement", receives certain bases in a digital culture. These bases are today too general or naive. But they create base for concrete reflections about the future expansion of consciousness and imagination. Sources of vanguard art intuitions can be found in the Pythagorean doctrine about magic of numbers. The slogans of vanguard take real shape during resolute invasion into life of virtuality, in connection with "dematerialization" of art works, of art process. The binary code of neural structures defines both thin functions of cortex of cerebrum, and rhythms of trembling heart beat. If an artist and viewer will master binary code, such knowledge will open possibility to search inaccessible now or lost during tough selection the opportunities to perceive interactions of sounds, colours, senses of touch (history of the color eyesight lost by mammals and again found by hominids can be an evolutionary example of similar enrichment). Acquisition of "digital alphabet", of musical notation of feelings gives hope to find unknown figurative forms for expression of affective experiences. The ideas of vanguard concerning exit outside traditional limits of art are thin presentiments of the future changes. The esthetics purpose - search of ways to the spheres harmony at the expense of language enrichment and complication of feelings. Global technological era opens possibilities of similar enrichment by means of mutual influence of cultures isolated earlier, and by means of expansion of space of consciousness and perception in the virtual technological environment.

**Index terms** | *culture evolution, abstract art, binary code, image, dematerialization.*

**Alexander S. Drikker** 04.12.1941 (USSR, Russia). Area of scientific interests: Evolution of Culture; Social Psychology of Art; Information Aesthetics, Theory of the Information; Museum as the Culture Institute. Academic degrees: PhD (Philosophy) "Cyclic Processes in the European Art Culture of New Time", Doctor of Science (Culturology) "Evolution of Culture: Information Selection". Professional activity: 1966-1969 - Institute of Radio Electronics (Leningrad); scientific researcher; 1970-1973 - Institute of Problems of the Information Transfer of Academy of Science (Moscow); post-graduated study, 1974-1986 - Physics Department of the Leningrad's Institutes; associate professor, 1987-2007 - State Russian Museum (Saint-Petersburg); Department of Computer Science; Head of Data Bases Sector; 2008-2019 - Saint-Petersburg State University, Institute of Philosophy; full professor.

## SOMAESTHETICS AS PHILOSOPHY

**Abstract** | Aesthetics is usually taken as part of philosophy. Baumgarten and Kant classified aesthetics as an important new part of philosophy, and even Hegel lectured about it in this sense. Nevertheless, if we understand both philosophy and aesthetics in a new way, it becomes questionable whether we can use this traditional classification. I am persuaded that this is the case in Richard Shusterman's writings. Shusterman not only changed the approach of aesthetics but he also broadened the meaning of philosophy. What has happened in Shusterman's case? He has created a pragmatist naturalist aesthetics, which he calls somaesthetics. First he thought that it would be a subdiscipline of philosophical aesthetics, but it has become an interdisciplinary field because "the body – as our tool of tools and the central site of our experience -- is crucially related to the many disciplines that concern human flourishing: not only the arts but politics, education, historical and social sciences as well as health sciences and even technology".<sup>1</sup> This sort of interpretation of his aesthetics presupposes a new understanding of philosophy as well. Shusterman embraces all traditional and contemporary struggles (presocratic philosophers, Confucianism, Montaigne, pragmatism, etc.), which have replaced the mind with the soma in the central place of the philosophical research. However, he has not only changed the main topic of philosophy but also challenged the traditional approach of it. His approach is not a substance-oriented, but a practice-and-process-oriented approach. Shusterman's somaesthetics has become an international movement with a broad spectrum of topics. In my paper, I will follow his intellectual development from the beginning to the present situation, when he understands philosophy as an ethical and aesthetic art of living. (Including some of the consequences regarding the mind-body problem, classification of sciences, etc.) It is essentially identical with his somaesthetics, and philosophy has become again as it was in the presocratic times, a mode of living. In our more and more complex world, we need such a new interpretation of philosophy and aesthetics since everything is more and more interconnected and intertwined.

**Index terms** | *aesthetics; philosophy; pragmatism; somaesthetics; Shusterman.*

<sup>1</sup> Alexander Kremer: "Richard Shusterman in Budapest – An Interview." In: Pragmatism Today Vol. 5, Issue 2, 2014p.10 [http://www.pragmatismtoday.eu/winter2014/Pragmatism\\_Today\\_Volume5\\_Issue2\\_Winter2014.pdf](http://www.pragmatismtoday.eu/winter2014/Pragmatism_Today_Volume5_Issue2_Winter2014.pdf)

**Alexander Kremer** is a habilitated associate professor of philosophy at the University of Szeged, Hungary. His professional field of interest includes hermeneutics, ethics, aesthetics, and pragmatism, especially neopragmatism. He is the author of four books (Chapters from the History of Western Philosophy from Thales to Hume (1997); Why Did Heidegger Become Heidegger? (2001); Basic Ethics (2004), Philosophy of the Late Richard Rorty (2016) and has published numerous articles on philosophical hermeneutics, Richard Rorty's neopragmatism, and Richard Shusterman's somaesthetics. He is the editor in chief of Pragmatism Today (<http://www.pragmatismtoday.eu>) and was a Visiting Fulbright Professor at the UNCC for two academic semesters in 2005-2006

EMPIRICAL STUDIES OF THE ARTS BETWEEN HISTORY AND PSYCHOLOGY

**Abstract** | Contemporary empirical aesthetics using artworks as primary data in order to build up a new science of mind (Seeley, 2014, 2018) is part of a tradition of humanistic studies which took up the methods of natural sciences in the pursuit of an ideal of objectivity. For instance, the science of human nature of the Enlightenment and the positivistic mental sciences of the end of 19th century, including art discourses such as *Kunstwissenschaft* (Woodfield, 2009), aimed at understanding the human mind from an empirical standpoint by grounding it in psychological explanation. What is lost in this endeavor is a historical conception of mind (Collingwood, 1946, p. 82-83, 218-219), since historical concerns are regarded as incompatible with articulating general laws which govern the observed phenomena. As a result of placing art studies within the framework of natural sciences, their objects of knowledge tended to be conflated, and thus artifacts, originally considered as historical facts, were conflated with scientific facts. This can be problematic for explaining the appreciation of works of art if we take into account both their perceptual and historical component.

In order to analyse the consequences of present disciplinary re-framings for aesthetics I will be following Collingwood in articulating the conceptions of history, nature and art. Throughout his philosophical work, Collingwood reflected on the possible connections between historical and natural-scientific modes of explanation (1945, p. 177; 1946, p. 167). In which category does aesthetic understanding fall when considered as involving psychological explanation? Is historical inquiry still relevant for explaining appreciative practices from an empirical standpoint? What does it mean for an attitude to exist in time, to be 'time-bound' (Panofsky, 1955, p. 24), assuming that psychological categories of aesthetics have a historical component? In my presentation, I hold that historical awareness and conception of mind are intimately related and this is liable to contribute to a dynamic view of psychological aesthetics. I aim to outline the characteristics of empirical aesthetics based on psychology and history.

**Index terms** | *Collingwood; empirical aesthetics; historical understanding; Kunstwissenschaft; natural-scientific explanation, positivism; psychological explanation.*

**Ancuta Mortu** received her PhD in Aesthetics from the EHESS (Centre de Recherches sur les Arts et le Langage, Paris), with a thesis on the genealogy of psychological aesthetics. She was Global Humanities Junior Research Fellow at Freie Universität Berlin within the Thematic Network Principles of Cultural Dynamics (2016). Currently, she is a postdoctoral researcher at the Institute for Research in the Humanities (IRH-ICUB). Ancuta has published research papers in academic journals such as *Estetika*, *Nouvelle revue d'esthétique*, *Marges*, *Phenomenology and Mind*, etc. Her research interests include mental processes underpinning aesthetic appreciation and cognitive developments in philosophical aesthetics, art theory and art history, especially in their relation to recent advances in the sciences of mind.

THE AHUMAN SUBLIME: ON THE THREE FIGURES OF ANTHROPOCENE CONDITION OF ART-HUMAN ASSEMBLAGE

**Abstract** | Kant's as well as Lyotard's conception of sublime pivots on the possibility and impossibility of representation in the encounter with that which surpasses human capabilities. Kant on the one hand salvages the unity of the subject through his mastery over the nature, while Lyotard on the other uses the ruined unity to develop his idea of *differend* moving away from any notion of meta-narrative. The epoch of Anthropocene changes the whole landscape of relations between representation, subject, and the body. Moreover, I would argue that the question of representation is no longer the most important – moving away from modernity and postmodernity to contemporaneity – it is the body we need to turn to in order to grasp the complexities of becoming human when human is a planetary, geological force. The ahuman in that regard names the very process of material co-constitution of the human body and its supposed other in the form of other living non-human beings, non-organic and human-made matter etc., through transdividuality, disagency and folding. The ahuman sublime names particular affective form of art-human assemblage that deals with the image of the world in the Anthropocene epoch, which can be shown through three figures: more-than-human via Glawogger's films *Workingman's Death* (2005) and *Whores' Glory* (2011), less-than-human via Verow's film *Bottom X* (2012), and absence-of-human via Geyrhalter's films *Homo Sapiens* (2016) and *Abendland* (2011). The ahuman sublime, then, poses the urgent question of asymmetrical affective co-constitution of the bodies in the multiplicity of multimaterial and pluritemporal encounters on planetary scale, which produce the effect of unreason, horror and withdrawal.

**Index terms** | *ahuman, anthropocene; more-than-human; less-than-human; absence-of-human; art-human assemblage.*

**Andrija Filipović**, Ph.D., Assistant Professor at the Faculty of Media and Communications, Singidunum University, Belgrade. He is the author of *Conditio ahumana: Immanence and ahuman in the epoch of Anthropocene* (2019), as well as monographs on Gilles Deleuze (2015) and Brian Massumi (2016). He has written on music/sound (*New Sound: International Magazine for Music*), contemporary art (*Kultura*, *SAJ: Serbian Architectural Journal*), philosophy and aesthetics (*AM: Journal for Art and Media Studies*, *Philosophy and Society*), and queer theory (*Journal of Homosexuality*, *NORMA: International Journal for Masculinity Studies*, *Serbian Political Thought*, *ProFemina*). He is the Executive Editor of *AM: Journal of Art and Media Studies*.



WHAT MATTER(S). A MATERIAL AESTHETICS BETWEEN ONTOLOGY AND LINGUISTICS  
THROUGH THE WORK OF DERRIDA, RANCIÈRE AND DIDI-HUBERMAN

**Abstract** | The philosophical inquiry on digital images and new media tends to stress the permanence of the form beyond its different supports. These latter in fact, despite their ability to modify the fruition and configurations of the former, guarantee its separated existence (Mitchell 2018; Nancy 2002); it is indeed precisely because of their variability and precariousness, that the media show the timeless and eternal nature of the image, able to survive to their degradation. Thus, the reproducibility of forms coincides, most of the time, with some kind of revelation: by putting together a chain of similar images and removing one out of the series, or examining its variations through the different media, it seems to come to light something as a “truth of the image”, a constant form, emerging from the variability of its different figures.

My paper aims instead at analyzing the nexus between the image, its fictional nature, and its materiality as a line of inquiry parallel to the one that investigates the truth (or, on the other side of the cognitive and moral evaluation, the falseness) of images. I will thus examine how the concept of matter can be understood and employed as a key-word of contemporary aesthetics, using the theoretical tools developed by three French philosophers who have enlightened its theoretic implications: the work of Didi-Huberman, which can be interpreted as an archeology of something as a “subconscious of the matter” (or a material subconscious) and of its ability to signify (Didi-Huberman 1998, 2007, 2008, 2011); Rancière’s theory of the power of fiction, and therefore of art (which translates at the same time the Greek concepts of *techne*, *poiesis* and *mimesis*) of restructuring the «partition of the sensible» (Rancière 2011, 2000) ; and Derrida’s linguistic inquiry on the rhetorical, and therefore fictional, nature of language (in the wake of Jakobson’s studies), particularly on the material component of the metonymic axis, rooted as it is in the ontological dimension of the sensible (Derrida 1967, 1972, 1993).

This axis of metonymy allows indeed, in its logic of contact and material proximity, a never-ending process of transformation of linguistic figures and metaphorical identifications. In turn, this metonymic signification makes it possible to reconfigure the ontological implications of matter, which, precisely because of its ambivalent position between ontological and linguistic dimensions, is able to reshape forms and figures according to a logic of its own, which is different from the eidetic logic of metaphor (Muraro 1981). My thesis is that here, at the intersection of fiction, ontology and linguistics, it is possible to rethink the role of matter within the sphere of art: the aesthetic issue becomes therefore not the truth or falseness of the image but the fictional and linguistic power of its materiality to modify the partition of (artistic) reality, exposing it to the contingency of time and becoming.

**Index terms** | *matter; form; image ; ontology; linguistics; metonymy; metaphor; partition of the sensible.*

**Anna Montebugnoli** graduated in Aesthetics and Theoretical philosophy at the University of Rome Sapienza in 2014, with a thesis on the relation between the concept of matter and the generation of the mother in Ancient and early Christian world. She obtained her PhD in Intercultural Humanistic Studies at the University of Bergamo in May 2018 with a thesis on the archeology of the representation of punishment. She is taking part in the University of Bergamo’s research project “Archeology of Modernity: knowledges, practices, material culture”. She is currently directing a seminar on the concept of Matter at the Museum of Contemporary Art of Rome (Macro).

Artem Radeev |

Saint Petersburg State University | Saint Petersburg, Russia | artem\_radeew@mail.ru |

## IDENTIFYING AESTHETIC EXPERIENCE

**Abstract** | The concept of aesthetic experience remains crucial for contemporary debates in aesthetics. History of philosophy shows various forms of reflecting on aesthetic experience. However, it does not prevent us from exposing new aspects. And the way of identifying aesthetic experience seems to be more accurate than the way of defining (N. Carroll). In *The Logic of Sense* G. Deleuze develops an idea of three types of philosophers – a philosopher of height, depth and surface. My hypothesis is that we are to distinguish three types of experience. There is an experience in the sense that we are in the process of experiencing a transition from what is given to its highest principle. For this type of experience, what is given exists only in its relation to something that rises above it. This is an experience of ascending, of a movement of «anagoge», and it can be identified as a religious experience. However, it is possible to find another experience, the experience of moving deeper, the experience of transition from what is given to its base, the experience of abandoning the highest principle in favor of the genealogy. The name of cognitive experience is exact one for this type of experience. Finally, it is possible to identify the third type of experience, for which it is important not to move from what is given to a base or a principle, but to move from one what is given to another, i.e. to slide on the surface – this is what we call an aesthetic experience. This experience linked with varieties of connections of what is given on its surface – this is what in philosophy received a name of the form. If we take this distinction of experience types for granted then we could conclude that aesthetic experience can be identified in a more accurate and appropriate way.

**Index terms** | *aesthetic experience; G. Deleuze; depth; height; surface.*

**Artem Radeev** (born 1976) is associate professor of Department of Cultural Studies and Aesthetics at St. Petersburg State University (Russia).

He holds PhDs in aesthetics. He received a degree of a candidate of science in 2002 (“Aesthetics of life in Nietzsche’s Philosophy”) and a degree of doctor of science in 2017 (“Philosophical analytics of Aesthetic Experience: historical and theoretical aspects”).

Since 2002 he has been holding seminars and lectures at the Institute of Philosophy of Saint-Petersburg State University on aesthetics, cinema studies, and philosophy of art.

He is a President of Russian Society for Aesthetics (since 2017), a founder of Russian journal on aesthetics *Terra Astheticae* (since 2018).

His research interests are cinema studies, sensibility, contemporary debates on aesthetic experience and art, G. Deleuze, F. Nietzsche.

Media images:

<https://www.youtube.com/watch?v=vJLbmpc1rTs>

[https://www.youtube.com/watch?v=C\\_aYj2UQKb0](https://www.youtube.com/watch?v=C_aYj2UQKb0)

Athena D. Mirasyesis |

European Philosophy at the Hellenic Open University, National University of Athens | Athens, Greece | amirasyesis@gmail.com, miraa@ppp.uoa.gr |

## THE SCIENTIFIC SPIRIT AS ART

**Abstract** | The scientific revolution changed the flow of history. The first victim of science was, without doubt, religion, the truth it promised the faithful proven infallible. Now it is science that administers truth according to the criteria of verifiability and falsifiability. Only the existent has value, only the real. Along with this, the scientific spirit evolves as authority. New sciences are constantly born, natural but also human ones. The universal dominion of science is indisputable, with Metaphysics too among its early victims. Within this framework, Science confronts Art, with its distinctive values; the unconscious mind, mimesis, imagination, inspiration, talent, allusion, the ineffable, the hidden, the beautiful, aesthetic delight, aesthetic experience... The scientific spirit does not give ground, it creates new sciences that seek to bring order to the chaos of creativity. The discourse on art has changed, but along with this so has art itself. It is a common secret that modern art has left the limits of art behind – faced with it, the spectator remains absolutely unmoved. Is every “contemporary art” revolutionary and for that reason impossible for us to follow? Is every “contemporary art” ahead of its time, such that we must await someone from the future to explain it to us in simple terms? Or is it not art? Is it Science that transformed Art? Is it modern art that was strongly influenced by science or is it omnipotent Science that imposed on Art its values? The conscious mind, reality, experiment, technology, judgment, argument, words, the division of subject and object, the superiority of the intellect over the senses, indifference to matters of taste ... Artists needed great powers of resistance to stand up to it – the great ones managed to, but did the multitude? However, great artists themselves opened the door to the values of science. (There are, of course, also great artists who know how to exploit science for their own benefit and for the benefit of Art without taking on its values.) The values of art are slowly passing away. The contemporary artist no longer thinks in images, nor with his hands, he thinks in words. He leaves his work half-finished, and completes it with words. That which distinguished Art from Science is now buried. Art has been defeated and savors its defeat as victory. It senses new roads opening up for it – while it has been absorbed in its entirety by the scientific spirit.

**Index terms** | *conceptual, contemporary, modern, art; genius; imagination; reality; scientific spirit; theater.*

**Athena D. Mirasyesis** Ph.D. taught philosophy over successive years at the Universities of Crete, Patras, Ioannina, Athens and Cyprus. She currently teaches European philosophy at the Greek Open University and Aesthetics on the Postgraduate Studies Program of the Athens University Philosophy Department. She studied philosophy in Athens and in Paris (Paris I, Ecole des Hautes Etudes en Sciences Sociales) with a French government scholarship. She is the author of the following books: *The Crisis of Values from the Viewpoint of the Isolated Masses and Castration as the Loss of Death Complex* (both in French, Institut du Livre – Kardamitsa Publications), *Ionesco’s Throat: The Death Wish for Beginners, Aesthetics after Nietzsche, Two Essays on Culture and Metaphysics of Art: Essays* (Eurydice Publications). She has taken part in many international and Pan-Hellenic philosophy conferences.

**Charlison Pablo do Nascimento |**

State University of Feira de Santana | Feira de Santana, Bahia, Brazil |  
pablonascimento01@yahoo.com.br |

#### HISTORICAL-ESSENTIALIST CRITICISM: A REFORMULATION PROPOSITION

**Abstract |** The Dantian theory of Post-historical Art is probably the most radical statement about pluralism and multiculturalism in contemporary art: that in our time no one object proposed as artwork can be denied the status of artwork, and that this theoretical conception can be empirically verified in the art world and its different exhibitions. This theory implies a dilemma for art criticism. After all, what is the plausibility and limits of an art criticism in an era in which all object can be elect as an artwork? The admission of a post-historical era of art, in which everything can come to be accepted as a artwork, would not necessarily imply the adoption of a criterion of non-criticism, or, at most, that the critic's role would be fated to the mere interpretation of the artworks already presented by the institutions of the art world? This paper proposes a double objetct: first, to question the influences of other spheres of human practice, such as politics and the art market trends, in the formation of what Danto understood as the era of full artistic freedom. And secondly, we propose a reformulation of his concept of criticism as a conjunctive interpretation of his concepts of essentialism and historicism.

**Index terms |** *criticism; Danto; dilemma; essentialism and historicism; post-historical art; reformulation.*

**Charlison Pablo do Nascimento**, Assistant Professor of Aesthetics and Philosophy of Art at the State University of Feira de Santana, Bahia, Brazil. PhD student in Philosophy at the Federal University of Minas Gerais, Brazil, under the Thesis advisor Prof. Dr. Rodrigo Duarte. Currently he develops research about the problem of art criticism in a context of post-historical art. His main papers investigate the themes of the definition of the concept of art in contemporary aesthetics, the role of criticism in contemporary art, the poetics in Martin Heidegger, and the plausibility of an encounter between art and life (beyond-aesthetics) in Nietzsche's philosophy.

**Chi-Ying Yu |**

Department of Arts and Design, National Tsing Hua University | Hsinchu, Taiwan, R.O.C. |  
chiying.yu@mx.nthu.edu.tw |

#### INTERPRETATIONS OF DISASTER: A COMPARATIVE STUDY ON DISASTER FILM CYCLES

**Abstract |** In real life, the occurrence of disasters is always dreadful and heartbreaking, yet paradoxically, disaster film is a genre that has been popular at periodic intervals in motion picture history. This study attempts to compare the disaster film cycles of the 1970s, 1990s, and the early 21<sup>st</sup> century. Two research questions are addressed: First, how this genre has responded to the existing conditions of society in different periods in terms of the disaster proposition? Second, how this genre reflects a certain eternal substance of the human mind in light of its lasting appeal? Through cinematic textual analysis and literature review, this study finds that the emergence of disaster films in the 1970s reflected the turmoil in international relations and domestic politics situation in contemporary American society, and cinema screens showed such disaster stories as shipwrecks, air accidents, and skyscraper blazes due to human negligence. The 1990s saw the fervor of millennial apocalypse legends, and the awakening of environmental consciousness, which, together with the rapid advances in digital technology, once again gave rise to a frenzy of disaster films, with natural disasters and threats from aliens as the major themes of disasters. Since the beginning of the 21st century, the 911 Incident and natural disasters around the world have generated a consciousness of imminent crisis. Cinematic images simulated actual disasters, while aesthetic techniques focused on creating a kind of 'empathetic' experience in their exploration of the essence of the disaster experience. At the same time, post-apocalypse films that focus on aftermath reconstruction have become an even more popular theme. This study also pinpoints that the commonly exhibited subliminal feelings in the disaster films of the three different periods. The imagination of disaster seems to serve as an underlying state of the human mind.

**Index terms |** *disaster film; simulation; sublime; spectacle.*

**Chi-Ying Yu** serves as an assistant professor in the Department of Arts and Design at National Tsing Hua University in Taiwan. She holds master's degrees in both Film Studies and Art Education. She earned the doctoral degree in Art and Art Education from Columbia University in U.S. As a researcher with interdisciplinary academic background and interest, she has been devoted to conducting studies in aesthetic experience, film imagery, and human psyche emerged in various art phenomena. Her most recent research paper titled "Aesthetic Experience Anchors Ego Identity Formation" is published in *Stainability* in 2018. As an art educator, she has been participating in projects that promote the arts to school students and the general public.

Chris Foltz |

The University of Texas, Dallas | Richardson, Texas, United States |  
chris.foltz@bishoplynch.org |

## POSTHUMAN AESTHETICS: RE-IMAGINING MEANINGS AND CONNECTIONS IN THE WORLD

**Abstract |** This paper explores how *posthumanism* can be re-conceptualized given the myriad of evolving definitions of the “human.” Specifically, the paper investigates a coherent ontological model based in naturalism (grounded in the physical sciences) that can then be extended to reshape broader disciplines such as aesthetics, ethics, animal studies, and philosophy. Central to this idea, posthumanity must be tethered to a systems-theory approach to meaning so that traditional philosophical distinctions such as mind/body, natural/artificial, human/animal, and similar binary juxtapositions can be abraded. Posthumanism has been discussed by Cary Wolfe, N. Katherine Hayles, Donna Haraway, W.J.T. Mitchell, and many others, but their research has not identified the tenets of posthumanism’s philosophical structure beyond cultural/societal influences. Instead, this paper seeks more fundamental answers to questions that can invigorate how we critique artistic expression, moral systems, animal rights, and other knowledge regimes.

The paper builds on the work of Gregory Bateson, Niklas Luhmann, Kalevi Kull, Terrence Deacon, and other thinkers who have extended the biological/cultural sciences to more general investigations of meaning, and these ideas can serve as the bases for exploring visual art, literature, and other interconnected fields of the humanities. The first section identifies the bases for posthuman materialism consistent with contemporary research in quantum physics; the second section posits a biosemiotic approach to posthuman meaning that builds on the first section’s materiality claim; and the third section determines a posthuman ethical/moral system that develops from the materialist and biosemiotic claims in the two previous sections. These three sections culminate in a holistic posthuman framework for material reality, meaning, and moral action in the world. Tertiary attention will be given to the work of Ilya Prigogine and Nelson Goodman where applicable.

**Index terms |** *posthumanism; systems theory; naturalism; art criticism; literary criticism; semantics; materialism; interdisciplinarity.*

**Chris Foltz** is a PhD candidate in literary studies at the University of Texas at Dallas (UTD) where he has taught English and creative writing. His research overlaps literary theory, posthumanism, biosemiotics, and systems theory. He is specifically interested in how human theories of ontology affect moral systems among humans, other species, and the environment. His poems and articles have appeared in *ISLE* (Oxford Univ. Press), the *Comstock Review*, *Innisfree Poetry Journal*, *The Road Less Traveled*, the *Journal of Arts and Humanities*, and others. Currently, Chris lives in Dallas, Texas, U.S.A., and teaches English and tennis at Bishop Lynch college preparatory school.

| PANEL SESSION 01 | AESTHETICS BETWEEN PHILOSOPHY AND HUMANITIES |

| University of Belgrade - Faculty of Architecture, 2019 |

| ICA 2019 Belgrade: 21st International Congress of Aesthetics | Possible Worlds of Contemporary Aesthetics: Aesthetics Between History, Geography and Media |

Daria Zaikina |

Saint Petersburg University (SPBU), student | Saint Petersburg, Russia | daria\_krzbrg@mail.ru |

## R. BARTHES AND J. LACAN ON THE INEXPRESSIBLE: THE PUNCTUM AND THE OBJECT A

**Abstract |** Roland Barthes in *Camera Lucida* describes an event of meeting the inexpressible in photography, something that makes the photography exist for us, that appears as a prick – a punctum, which, in our opinion, is no other than the non-symbolizable *object a*.

The paper compares the concepts of punctum of Roland Barthes and *object a* of Jacques Lacan. We argue that these are translatable concepts. Barthes himself referred to Lacan when he wrote about “Tyche” meaning a photograph. In addition, he mentioned that punctum often appears as a partial object. However, he made no more references of such kind.

We study how the two concepts speak to each other and compare them using the ideas of anxiety, “extimacy” and a special temporality “always already, not yet”.

First, we draw a parallel between the affective intention that the punctum causes, and the anxiety, “lack of lack”, that accompanies the meeting with the *object a*. We also stress the “extimacy” as an inherent characteristic of the punctum. Punctum is always something extremely personal that was taken out, and that is why it touches and pulls out of the usual reading mode. Third, we argue that the two phenomena are similar in their specific temporality: “always already and not yet”. *Punctum* is what one adds to the photograph and at the same time what the photograph “always already” has.

**Index terms |** *punctum; object a; anxiety; extimacy; Roland Barthes; Jacques Lacan; psychoanalysis; photography; inexpressible.*

**Daria Zaikina** is currently a forth-year bachelor student at the Saint Petersburg State University, Institute of Philosophy. Her research interests are in psychoanalytic theory, photography, contemporary French philosophy, interdisciplinary synthesis between psychoanalysis and philosophy. Her current research focuses on the reception of the philosophy of Benedict Spinoza in the psychoanalysis of Jacques Lacan. Daria also has experience working as a photographer.

**Dimitrios Fais |**  
University of Athens | Athens, Greece | info@dfa.gr |

## A SYSTEMATIC THEORETICAL INTERACTION BETWEEN WORLD CULTURES

**Abstract |** Human culture is the productive result of the surplus of energy remaining available after covering two key instincts: survival and reproduction. Thus, the need for survival is transformed in an increase on our knowledge of the world, becomes logic and science, while the need for reproduction is transformed into love and becomes beauty, emotion, art.

Every distinguished culture has the fundamental characteristics of a system. An isolated society whose members are associated with strong social and / or racial links functions as a closed cultural system. In the course of time each such community constructs its own collective world image. From the expansion of the imaginary part of the world image, the community increases its power as a result of the continuous flow of the energy surplus within it. This flow, precisely because of its self-referentiality, produces the aesthetic characteristics of each civilization. In closed systems, however, this growth is not permanent and deliberately drives to stagnation or decline since we know that, according to the second thermodynamic law, the sustain growth of a closed system based solely on its own energy is impossible. On the contrary, a fertile dialogue between different cultures is a catalyst for developments and fruitful changes.

The differences of cultures are the foundation of dialectical synthesis between civilizations. In cases of peaceful contact between cultural systems, open societies are created through the exchange of information that generates new amounts of energy and dissociates each civilization from its thermodynamic equilibrium. So far history has shown that every time different peoples and cultures meet in an environment of peace and prosperity an information and innovation explosion occurs. This leads to the dialectical synthesis of the antinomies created by the coexistence of different cultural systems and therefore of ideas and aesthetic patterns.

Provided that every distinct culture is a system, a unity of ideas under the rule of Logos, the evolution of world culture is a perpetual dialectical synthesis of systems; every synthesis always goes through the process of resolving antinomies with the creative incorporation of new ideas into existing structures. But if each culture needs another to be able to evolve, our long-term goal must be to preserve the special identity of cultures in order to enable creative synthesis through the variety of ideas. This demand is a harmonization with natural standards: since culture depends on language and the climate, then cultures, like biodiversity, differentiate on the basis of climate and color the surface of the Earth.

**Index terms |** *human culture; civilizations; system; structure; aesthetics; open society; information; synthesis.*

**Dimitrios Fais** is an Architect (National Technical University of Athens, 1998) and holds a Ph.D. in Philosophy (National and Kapodistrian University of Athens, 2015). In 2005 he started his own architectural firm in Athens. His architectural work focuses on urban and interior design, with special emphasis on steel constructions, bioclimatic and minimalistic architecture. His philosophical interests focus on epistemology, construction theory and analytical philosophy.

**Ding Li-rong |**  
School of Chinese Language and Literature, Hubei University | WuHan, Hubei, China |  
youyou4327010@sina.com |

## NATURAL AESTHETICS ON PLANT SPECTRUM OF SONG DYNASTY

**Abstract |** Plant spectrum books have emerged in large numbers in Song Dynasty. The people in the Song Dynasty showed an unprecedented interest in plants. Different from the previous dynasties, the knowledge of plants in the Song Dynasty is increasingly scientific systematic and aesthetic.

In terms of the way of cognition, due to the influence by the theory of gasification and sympathetic, the people in the Song Dynasty formed their own cognitive theory about the plant properties, that is by carefully observed the external characteristic of plants in the process of growth, we can realize the nature of plant through the sympathy of inner and outer gases.

In the way of expression, influenced by the theory of the image-number and philosophical connotations in yijing, formed a unique expression patterns to plant cognition. Such as orchid-yi, a book about orchid's yijing, completed by imitating *yijing's* structure and thought, and painting plum blossom spectrum, a book about understanding the image-number of plum blossom according to the idea of the number of heaven and earth in yijing, these two books also reflected the thoughts of yijing.

According to the principle of *Li Yi Fen Shu* ( “理一分殊” ), we can say all things have one unified principle, but there are different embodiments, so we can find that the plant nature is communicated with human nature, if we understand the nature of plants we can understand human nature. But in order to understand the nature of plants better, we need to use the heart of selfless to experience them, not the selfness. From the “one principle of all things” to the “one body of all things”, from cognition to aesthetics, people formed the emotion view of the universe.

To sum up, this article believes that understanding, sympathy and love for natural things will help to re-establish the deep connection between human and nature, which is of great enlightening significance for the establishment of the beauty of ecological civilization in the new era and the formation of new life aesthetics.

**Index terms |** *natural aesthetics; Plant Spectrum; Song Dynasty; the theory of gasification; yijing.*

**Ding Lirong**, Ph.D. in aesthetics, associate professor School of literature of Hubei University, master's supervisor. Graduated from the philosophy department of Wuhan University, and specializes in the study of chinese classical aesthetics and ancient literary theory.

Enea Bianchi |

National University of Ireland, Galway | Galway, Ireland | enea.bianchi@nuigalway.ie |

## THE ADVENTURES OF THE THING. MARIO PERNIOLA'S SEX APPEAL OF THE INORGANIC

**Abstract |** This paper explores the concept of “thing” in the work of the Italian writer and philosopher Mario Perniola. The main objective is to develop the controversial and original aspects of Perniola’s thought within his aesthetic theory of feeling. Firstly, Perniola’s perspective on the notion of thing will be distinguished from that of spiritualism, vitalism, and marxism. In fact, according to the Italian philosopher, these traditions share a metaphysic prejudice against the thing. Although departing from different theoretical methods and premises, they all reach the same conclusion, namely that the thing (as an inanimate, inert, inorganic object) is the contrary of life and should thus be regarded as inferior, alienating and reifying. This prejudice comes from the Western dualism which polarizes organic and inorganic, animate and inanimate, living and dead, male and female. Conversely, Perniola’s theory focuses on the “transit” between the two poles of the supposed metaphysic dualism. In doing so, he elaborates the so called “thing that feels”, namely a feeling in which the neutral and impersonal dimensions of the things flow into organic life and vice versa. Perniola traces this peculiar aesthetic experience back to Paleolithic engravings, Egyptian architecture, Stoicism, Zen rituals, Post-Renaissance Catholicism and contemporary phenomena (such as drug addictions, horror and sci-fi movies, hardcore music, perversions and so on). An alternative philosophical framework emerges from this approach. Departing from the traditional Western metaphysics it can be called “the sex appeal of the inorganic”, following the title of one of Perniola’s most renowned books. This perspective, as will be clarified by dissolving the vitalist and spiritualist drives of the subject, enlarges the horizon of aesthetic feeling by welcoming what is commonly left outside of it: the inorganic and material world, in its surprising aspects, but also in its uncanny and disturbing ones. Therefore, the main goal of this paper is to show the significance and the value of an aesthetic challenge, oriented by the experience of becoming-thing, within contemporary society. The analysis is part of the author’s PhD research at the National University of Ireland, Galway, and is developed taking into account the international state of the art over the subject studied.

**Index terms |** *anti-metaphysics; becoming-thing; difference; inorganic; Italian aesthetics; Mario Perniola; neutral sexuality.*

**Enea Bianchi** (enea.bianchi@nuigalway.ie) is PhD candidate at the National University of Ireland, Galway. He earned both his BA and MA in Theoretical Philosophy at the University of Rome Tor Vergata with a thesis on the becoming of artistic objects in George Kubler (2013) and over the emotional capitalism studied by Eva Illouz (2015). He is part of the editorial board of the peer reviewed journal of aesthetics and cultural studies *Ágalma* (www.agalmarivista.org). He is member of the research group “The Philosophy and Practice of Objects / Things” (NUI Galway). He has held conferences on contemporary aesthetics in Brazil, Peru, Ireland, Poland and in several Italian cities. His articles are published in Italian and international academic journals.

| PANEL SESSION 01 | AESTHETICS BETWEEN PHILOSOPHY AND HUMANITIES |

| University of Belgrade - Faculty of Architecture, 2019 |

Eske Tsugami |

Seijo University | Tokyo, Japan | mxk02242@nifty.com |

## AESTHETICS OF TRAGIC CATHARSIS: GIROLAMO MEI'S INTERPRETATION

**Abstract |** Girolamo Mei (1519-1594) is known in the history of Western music as a humanist who stimulated the birth of the opera form by his description of ancient tragedy. However, scholars have been silent about the detail of his thought, including the way he described tragedy, which this paper aims to make clear. In the second and third books of his chief work *De modis* (written in 1567-1573) Mei projects ancient Greek music as capable of affecting the audience profoundly by means of its methodical use of the modes, while in the fourth book he reads Aristotle’s discussion of the means of poetry (*Poetics* 1) to mean that all words were sung and the chorus part was danced in ancient tragedy. We must remember that the chorus is considered here to sing while dancing, in representing a persona, be it a commentator on the dramatic situation or a spokesperson of the audience. Mei portrays such dancing in tragedy as “bringing the matter so vividly to the audience that it seems to be doing [actual things] rather than playing and speaking [its part]”. This is why, in his opinion, ancient tragedy had such an overwhelming emotional impact on the spectator as catharsis.

In this framework, he approaches the enigmatic phrase of *Poetics* 6: “tragedy ... by means of pity and fear accomplishes purification (katharsis) of such passions”. Mei’s theory is medico-mechanical: in applying the doctrine of homeopathy to catharsis for the first time in the history of ideas, he was based on the Hippocratic-Galenic idea of the cardinal humors. Just as purification of the humors is needed when their equilibrium is disturbed in the human body, he explains, the mind, when burdened with passions like pity, fear, or anger, must be relieved by the use of catharsis (purgation). In support of this analogy, he refers to “the originators of medicine” who considered that purification works in body and mind in the same homeopathic way (“like affects like”). Mei’s theory of the intense emotional effects and of the coincidence between object and means in the case of tragic catharsis forms a sharp contrast with the then predominant utility view of tragedy, in which catharsis operates as a way of training the public to well-controlled conduct. His is a truly aesthetic theory of catharsis, making appeal not to an external good as its function, but to its own emotional effects.

**Index terms |** *Aristotle; catharsis; Girolamo Mei; Poetics; history of aesthetics; tragedy.*

**Eske Tsugami**, Professor of Aesthetics at Seijo University, Tokyo, TSUGAMI Eske studied philosophy, musicology and Western classics in Tokyo and Freiburg, with the PhD dissertation on the Italian humanist Girolamo Mei (1519-1594). He has published two books on Mei, *Girolamo Mei, De modis* (critical edition of the Latin text, 1991) and *Mei’s Interpretation of Aristotle Poetics and the Birth of Opera* (written in Japanese, also containing the edition, Japanese translation and commentaries of four of Mei’s letters to Vettori, 2015). He is now writing an enlarged English version of the 2015 book, *Girolamo Mei: A Tardy Humanist and Premature Aesthetician*.

Tsugami is also interested in everyday aesthetics, including nostalgia as an aesthetic category and music controlling bodily movements in the radio gymnastic exercises. He is finishing a book on the dangers of beauty and art.

| ICA 2019 Belgrade: 21st International Congress of Aesthetics | Possible Worlds of Contemporary Aesthetics: Aesthetics Between History, Geography and Media |

Fabio Bartoli |

University of Salamanca, PhD Student | Salamanca, Spain | fabio.bartoli@usal.es |

## PHILOSOPHY AND LITERATURE: SO CLOSE, YET SO DISTANT

**Abstract** | This paper aims to underline some critical aspects regarding the debate about the link between Philosophy and Literature, from an aesthetic point of view. Thus, I will provide the state of the art for answering three main questions about this problem: 1) Is philosophy still able to be a useful tool for describing the truth? 2) Is literature capable to describe contingent realities and not universal ones? 3) Is it possible to conceive a relationship between Philosophy and Literature without subordinating one to another?

To find these answers, I will begin with a brief historical summary of the development of the debate about the relationship between the two disciplines. At the end, I will frame the discussion on the confrontation of two antithetical positions emerged in the twentieth century: Derrida vs. Habermas. I will focus on this because it seems significant to fully understand how Philosophy and Literature are linked. Therefore, I will compare both positions, starting from the Derrida's thesis. He states in "Of Grammatology" that currently philosophy is just a particular type of literary genre, which is also useless to express any kind of truth.

Secondly, I will analyze the thesis of Habermas, who wrote in "Philosophy and Science as Literature?" a strong critic to Derrida. In his work he claims the importance of Philosophy as a tool to express the truth, in this way, he accuses Derrida of belittling the role that Philosophy overplayed.

Given this antithesis about the relationship between Philosophy and Literature, I will take advantage of the intuitions of Derrida and Habermas to answer my main questions, but also to suggest a third way. Actually, although the positions of Habermas and Derrida are antithetical, cannot be possible to build, in the Hegelian way, a synthesis of them?

**Index terms** | *aesthetics; Derrida; Habermas; literature; philosophy; philosophy of literature; relation between philosophy and literature.*

**Fabio Bartoli** is PhD student in Philosophy at University of Salamanca (Spain). The topic of the doctoral thesis is a study of Philosophy of Literature regarding a comparison between Kafka and Kierkegaard, within the line of research "Aesthetics and Arts' Theory".

MSc Candidate on 20th Century: Historical and Economic Aspects at University of Rome "Tor Vergata" (Italy). Graduated in Philosophy and Forms of Knowledge (Filosofia e forme del sapere) at University of Pisa (Italy) in 2017, with the thesis: "Some Interpretations of Goethe's Faust. Considerations about the Philosophic Relevance of a Literary Piece" (Alcune letture del Faust di Goethe. Riflessioni sulla rilevanza filosofica di un'opera letteraria). Areas of Interests: Kafka, Kierkegaard, Philosophy of Literature, Aesthetics, Goethe's Faust.

Gloria Luque Moya |

University of Málaga | Málaga, Spain | glorialm@uma.es |

## THE ART OF LIVING: JOHN DEWEY AND THE MELIORISTIC CHARACTER OF AESTHETIC EXPERIENCE

**Abstract** | Today aesthetics is a fertile branch of research which tries to transcend the narrow art-oriented approach, widening the focus of attention to include objects, phenomena and activities of our contemporary world that had been traditionally neglected or forgotten. Challenges to the traditional scope, nowadays aestheticians recognize the continuity between fine arts and experiences from other domains of life. They discuss about the complex circumstances and coexistent ways of life and claim the aesthetic character of different aspects in our everyday life. Thus, aesthetics can not only be considered a subdiscipline of philosophical studies, but an essential study of humanities.

In this context, this presentation attempts to defend that John Dewey's insights into aesthetic experience and its melioristic nature seems to offer fresh insights into the field of current aesthetics. Dewey holds that there is a relation between theory and practice, employing a concept of experience which interprets aesthetics in terms of creativity. He develops a contextualist approach which begins in "the raw", i.e. in the events and objects that arise in everyday life. Therefore, aesthetic experience does not come about in a finished world, but in one where human beings continuously lose and reestablish harmony with their surroundings.

Following contemporary analysis of human creativity, the aim of this paper is to analyse the meliorism that runs through Dewey's aesthetics. On numerous occasions he expresses his firm belief that the human condition can be improved and that aesthetic experience has a vital role in attaining that goal. That is, he thinks that aesthetic experiences promote a harmonic way of life. Many scholars have regarded Dewey's emphasis on everyday life as one of the most powerful ideas in his thought. However, an exclusive focus on Art as Experience has presented a somewhat misleading picture and a gap in the literature on Deweyan meliorism. Through this presentation I try to fill this gap, firstly, exploring the main characteristics that makes a common experience into "an aesthetic experience", a modus vivendi that gives license to creativity. Secondly, I deal with the question of imagination, emphasizing action and the infinite possibilities of our lives. This paper is accomplished by a final reflection on Deweyan notion of aesthetic experience today as a way of experiencing a meaningful life, as an art of living.

**Index terms** | *aesthetic experience; creativity; everyday life; imagination; meliorism.*

**Gloria Luque Moya** graduated from the University of Málaga (Spain) with a B.A. in Philosophy (2009) and with a B.A. in Social and Cultural Anthropology (2011) from the National Distance Education University (Spain). She obtained her doctorate from the University of Málaga in 2017 with a dissertation on John Dewey's Aesthetics. She currently works as a postdoctoral researcher in the Department of Philosophy at the same university. She previously had a National Predoctoral Research Grant in the field of Aesthetics (2008-2009) and a National Doctoral Research Grant for training to be a Lecturer (2011-2015). She has published around twenty peer-reviewed articles in Spanish and international scientific journals and has participated in numerous international conferences such as 19th International Congress of Aesthetics, whose communication was awarded with a Young Scholar Award. Her primary research interests are Pragmatism and John Dewey's Philosophy, Transcultural Aesthetics and Everyday Aesthetics.

## THE NATURAL CONCEPT OF LAOZI

**Abstract |** In the history of Chinese thought, Laozi firstly proposed the concept of “nature”, and this is one of the most important concepts of Taoism. Nature has two main meanings, the original nature of things and the natural world. Nature provides human resources for survival and development, and is the source of human life. Therefore, nature is the greatest beauty and the highest beauty. The beauty of nature means that the beauty is in nature and the beauty is natural, but natural beauty is influenced by the relationship between man and nature. Therefore, in the rapidly developing industrial society, Laozi's natural concept is of great significance for how to deal with the relationship between man and nature.

This article starts from Laozi's “Tao Te Ching” and mainly discusses it from four aspects. Firstly, explaining basic concepts of “nature” and “Tao” in the Tao Te Ching. Secondly, in order to understand Laozi's view of nature from the angle of Tao, the article is to discuss the relationship between “nature” and “Tao”, which involves propositions, such as “the way of nature” and “the Tao way follows nature”. Thirdly, exploring the relationship between nature and the beauty, involving propositions such as “the beauties of nature” and understanding its natural view from the perspective of aesthetics. Lastly, summing up the characteristics of Laozi's view of nature, and pointing out its significance to Taoism and Confucianism and even to the history of thoughts, as well as its enlightenment on contemporary views of nature.

**Index terms |** *Laozi; Nature; Tao; Tao Te Ching; the beauties of nature; the Tao way follows nature.*

**He Qiongxuan,** “I am a PHD student from the school of Philosophy of Wuhan University in China now. My major is aesthetics and my doctoral supervisor is professor Chen Wangheng who is the expert in the Environmental Aesthetics. My master degree is Fine Arts in Design Science in Wuhan Textile University, and My research area is Clothing Brand Operation. My bachelor degree is Fine Arts in Design Science too. But my research area is Environmental Art Design.”



Hiroshi Yoshioka |

Kokoro Research Center, Kyoto University | Kyoto, Japan | yoshioka.hiroshi.7s@kyoto-u.ac.jp |

‘TECHNOLOGICAL SINGULARITY’ IN THE LIGHT OF KANT’S THEORY OF ART:  
RECONSIDERING ARTIFICIAL INTELLIGENCE FROM AESTHETIC POINT OF VIEW

**Abstract** | Dazzling technological innovations seem to deprive us of opportunity for careful examination of fundamental questions such as “what is technology at all?” or “What is its relation to art, and to our thinking?” We are told artificial intelligence threatens to overtake us and make human intelligence obsolete, but what does this prediction exactly mean? Why are many of us so helplessly convinced of stories like this?

A strong belief in the progress of science and technology is, however, not at all a new phenomenon. We can find its predecessor in the late eighteenth Century Europe, in the Age of Enlightenment, with the background of enthusiasm for radical mechanism and materialism.

In this paper I intend to critically examine the contemporary enthusiasm for the infinite progress of scientific intelligence, especially the one for ‘technological singularity’ where the human mind is supposed to be totally implanted into the artificial intelligence and it starts growing into a super-intelligence which any living human being can possibly cope with or even understand.

For this purpose I attempt to reinterpret Kant’s theory of art in the Critique of the Power of Judgement. In order to understand the future, we have to re-examine the past. I hope Kant’s argument of the relation of art and nature give us a lucid insight on the nature of the artificial, and enables us to look at our contemporary questions from a new angle.

**Index terms** | *philosophy of art; art and nature; the artificial; Kant’s theory of art; technology; technological singularity; artificial intelligence.*

Hiroshi Yoshioka is professor of aesthetics and art theory, freelance curator, editor and artist. He has taught at Kyoto University, IAMAS (Institute of Advanced Media Arts and Sciences) and other universities in Japan. He is the author of many books and articles on art, technology and culture (most in Japanese). He was the general director of Kyoto Biennale 2003 and Gifu-Ogaki Biennale 2006. He was the editor of *Diatxt*. (the critical quarterly of the Kyoto Art Center) and other publications such as *Yorobon*, *Diatxt*, *Yamaguchi*, and *Parajin*. He was the chair of *ICOMAG* (International Conference of Manga, Animation, Games and Media Arts) organized by the Agency of Cultural Affairs, 2011-2013. He has been a member of the multimedia installation project *BEACON* since 1999.

| PANEL SESSION 01 | AESTHETICS BETWEEN PHILOSOPHY AND HUMANITIES |

| University of Belgrade - Faculty of Architecture, 2019 |

| ICA 2019 Belgrade: 21st International Congress of Aesthetics | Possible Worlds of Contemporary Aesthetics: Aesthetics Between History, Geography and Media |

Hu Jihua |

Institute for Transcultural Studies, Beijing International Studies University |  
Beijing, People’s Republic of China | hujihuaxq@hotmail.com |

PLATO’S NEW MYTHOLOGY: PHAEDRUS FROM THE PERSPECTIVE OF WORK ON MYTH

**Abstract** | The purpose of this paper is to re-interpret Plato’s “Phaedrus” and its aesthetic implications from the perspectives of Romantic new mythology. Plato is known for his condemnation of poetry including myth and traditional mythology of ancient Greece. But it is paradoxical enough that the myth, which serves not only for purpose of education, but also as the means of rational expressions, has been and will be playing a significant role in philosophy. Through closely reading of Phaedrus we can discover that there can be Platonic program for a new mythology implicit in a series of myths, including the Boreas myth, the cicadas myth, the soul chariot myth, and an Egyptian myth. With his explanation of the Boreas myth Plato is intent on showing that the beautiful shouldn’t be entrusted without interrogation because there are some dangers hidden in it. By displaying the poetic story about the cicadas and the metamorphosis of their race twice Plato attempts to remind us that we should not be slavish to the physical pleasure because of lacking self-control. Depending on narration of the soul chariot myth Plato puts his views of immortality, essence, and fate of the soul into the mythical allegory, by which the dramatic struggle within the soul is exposed. It must be stressed that Plato’s ideas of the soul, especially his conception of soul’s salvation prefigure the Gnosticism at the late antiquity, the main tendency of which is the emphasis upon the progress of the soul from the fall to the redemption. Finally, Plato re-accounts an Egyptian myth about the origin of myths in order to judge the rhetorical art and to defend the proper writing against the abuse of writing. At the last analysis Plato’s conviction is that the finality of the philosophical life is at the perfect whole in mixture of logos and mythos, speech and writing, or at a modest treasure worthwhile being spread and reconciled among all enlightened men. Consequently, Plato’s new mythology may be regarded as an exemplar case for reconsidering the complicating connections between aesthetics and humanities.

**Index terms** | *aesthetics in Platonic tradition; Erotic desire;immortality of soul; rhetorical art; “Phaedrus”; Romantic new mythology.*

Hu Jihua, PhD, Professor of Comparative Literature, Institute for Transcultural Studies(ITS) of Beijing International Studies University(BISU), Dean of ITS. Main field of his researches: classic studies and German Romanticism. He is a Board Members of International Society of Universal Dialogue(ISUD), a member of the International Aesthetic Association(IAA), a board members of the Society of Literary Theory and ComparativePoetics of China(LTCPC). He is the author of many books on poetics and aesthetics. He also translated into Chinese several books by Jacques Derrida, Hans Blumenberg and others.

## THEORETICAL ASPECTS OF NON FINITO FORM

**Abstract** | The paper discusses non finito form (an expression of the aesthetic principle of the unfinished) and its relevant theoretical aspects in art. When a work of art is left unfinished intentionally, as a result of fully conscious decision of the creator, it attains the dignity of an aesthetic principle. Such a work is aesthetically relevant and philosophically important.

One of the best examples of the application of the unfinished as a creative principle is Michelangelo's sculptural opus known as non finito. The non finito form of his works defines their aesthetic essence. In the non finito sculpture we can find a whole spectrum of meanings which have power to transcend towards the metaphysical, by means of the successive layers; these layers can be reconstructed through the careful application of a phenomenological approach.

Truly impressive and philosophically important is the ability of non finito form to make a metaphysical short cut (let's call it that) to the transcendent, and lead us faster to the other side of the boundary of the experienced than other works of art and that's why it may be called metaphysical sculpture. That which works of art achieve only rarely – a background layer of the metaphysical, non finito sculpture achieves orderly; that's the thesis I am going to develop here. In this kind of sculpture the direct connectivity between the final background layer – the metaphysical one, and the first one – foreground layer of modelling, is especially important. The latter lies directly upon the former, with virtually nothing in between.

The key feature of non finito sculpture is the contrast of non finito segments and so called troppo finito segments of sculpture, which creates the impression of movement; through the process of perception we are given the experience of time. That's the second philosophically important fact and the reason why Maiorino calls non finito form process form.

Non finito sculpture can also be analyzed as an expression of Renaissance neoplatonism by applying iconological method and this combination of phenomenological and iconological is both philosophically powerful and aesthetically convincing.

The paper is based upon phenomenological aesthetics, iconology of E. Panofsky and studies of G. Maiorino and H. Moore.

**Index terms** | *Non finito form; aesthetics; phenomenology; iconology; art.*

**Iva Draškić Vićanović** was born in Belgrade, in 1965. She graduated philosophy in 1987. and got PhD in aesthetics in 1999. at the Faculty of Philosophy in Belgrade. As for her pedagogic work, she teaches Aesthetics at the Faculty of Philology in Belgrade (Department of Comparative Literature and Theory of Literature). At the Academy of Arts in Belgrade she teaches Aesthetics and Hermeneutics of Fine Arts. Iva Draskic Vicanovic also teaches doctoral course on The Problem of Form in Aesthetics at the Faculty of Philology. So far Iva Draskic Vicanovic has published several dozen scientific papers and three books. Since 2006. to 2013. she has been a member of editorial board of *Theoria*, journal of philosophy edited by Serbian Philosophical Society. Since 2010. she has been a member of the Serbian Aesthetic Society Executive board and since 2013. vice – president of Serbian Aesthetic Society.

Jingyi Li |  
Beijing International Studies | Beijing, China | 18311160192@163.com |

#### THE CITY STATE AND SOUL IN PLATO'S THEORY: BY READING THE FOURTH VOLUME OF THE *REPUBLIC*

**Abstract** | *The Republic* is a painstakingly drawn painting by Plato to appeal to the Athenians for spiritual reform with the spiritual authority of philosophers. A dramatic blueprint for leather, By reading the fourth chapter of the book through text analysis, this paper focuses on the soul trilateral theory and its relationship with the city-state undefineds four virtues paradigm. Referring to the “communitarianism ego”, “individualism ego” and “negotiationism ego” proposed by Areng, the author explores three parts of soul and four virtues of city-state. The connection between the extension of the soul and the orderliness of the city-state; In connection with Kantundefineds decision on the attraction of happiness to the rational being and his ability to desire, the author explores the decisive role of soul shift in the achievement of justice and the attainment of happiness. The conclusion is that the good of the city-state political system comes not from its paradigm, but from the imprint of the rulerundefineds soul. Plato is not a utopian idealist, but a spiritual realist. Then take the ancient times as a mirror to seek the present individual happiness principle

**Index terms** | *the Republic; the third part of the soul; the city-state paradigm; Plato; dramatic interpretation.*

Jingyi Li, “My name is Jingyi Li, a post-graduate student majoring in Theory of Literature and Art at Beijing International Studies University. My research focuses on classical studies of Greek, especially Plato’s theory of soul. Dedicated to the interpretation of Western literary works with the classical theory of Chinese, try to communicated between Chinese and Western cultures in the literary theory level, and explore the cultural resonance in the world, I’ve compiled “Homer, the teacher of teacher” in the Transcultural Studies and was invited to attend the Beijing academic Forum in October and the Forum of Chinese and Foreign Literary and artistic theories Association.”

| PANEL SESSION 01 | AESTHETICS BETWEEN PHILOSOPHY AND HUMANITIES |

| University of Belgrade - Faculty of Architecture, 2019 |

| ICA 2019 Belgrade: 21st International Congress of Aesthetics | Possible Worlds of Contemporary Aesthetics: Aesthetics Between History, Geography and Media |

Junko Miki |  
Kyoto Institute of Technology | Kyoto, Japan | junko@kit.ac.jp |

#### AESTHETIC ANTHROPOLOGY INSIDE THE BAUHAUS: BELATED HUMANISM OR PRESAGING POSTHUMANISM?

**Abstract** | The Bauhaus was one of the most seminal pedagogic experiments in modern design. Its fundamental principles were the synthesis of various arts and crafts, unity between art and technology, and unification of workers in collaborative production. Although such typical phrases are indeed widely used in relation to the Bauhaus, they do not completely represent the significance of the experiments at the Bauhaus. It is noteworthy that key *Meisters* such as Oskar Schlemmer, Joost Schmidt, and László Moholy-Nagy inquired consciously into an alternative and more fundamental issue. These three *Meisters* each tried to envision the renewed modus of human existence needed in the near future. For example, Schlemmer organized a course titled “*Der Mensch* (The human being),” which consisted of three sections: formal, biological, and philosophical. What those *Meisters* commonly inquired into was a new totality of the individual: a state in which one’s inner sense, feeling, and thought integrate into one and commune together with the outer environment. Moholy-Nagy called his ideal figure with such totality the “whole man.” Each of those *Meisters* considered that *Gestaltung*, the most primary act of formative creation, should not merely construct a certain material shape but should design the human condition itself. In other words, both theory and practice of design should contribute to the formation of humanity. Thus, their inquiry came to be necessarily involved in an anthropological question: what is a human being? This paper, focusing on Schlemmer, Schmidt, and Moholy-Nagy’s pedagogical theory and practice at the Bauhaus, examines the effect of their new vision of the human being and clarifies its significance as an experimental project of “aesthetic anthropology.” Initially, their vision might seem to have an anachronistic analogy with the past concept of humanity before the nineteenth century, insofar as it puts a strong accent on the “totality” as well as the “wholeness” of the individual. This matter, however, does not mean that their inquiry was no more than an elaborate adaptation of the past concept. Rather, those *Meisters* developed their vision with a vivid future-oriented imagination, reviewing conventional humanism from a critical perspective; they even promoted a concept that could almost be called posthumanism. We discuss how they went beyond conservative anthropocentrism through the dialectic between humanism and posthumanism, and what kind of potential “aesthetic anthropology,” rather than philosophical anthropology, inside the Bauhaus implied, attempting to re-evaluate the discipline of anthropology from an original point to view.

**Index terms** | *aesthetic anthropology; Bauhaus; design; Gestaltung; humanism; philosophical anthropology; posthumanism.*

**Junko Miki** is Associate Professor of aesthetics in the department of Architecture & Design at Kyoto Institute of Technology, Japan. She received her Ph.D. in Literature from Osaka University in 2000, and has developed her inquiry into aesthetic experience of visual/invisible image from a phenomenological as well as hermeneutical perspective. The range of her topic widens towards design, architecture and city in recent years, and currently focuses on the relationship between human beings and environmental space. Her main publications include: *Experience of Images* (2002), *Phenomenology of Art Exhibition* (2007) in Japanese, and also "Dumb Logos: Or the Silence of Image" (2002), "Notion of Bild in Educational Approach at the Bauhaus Preliminary Course" (2009), "Anti-form Strategy in Architecture: Periodic Reconstruction at Ise Shrine" (2015), "Dialectic between Tableau and Map: Updating the Phase of Space-gazing" (2017) in English.

PHILOSOPHY AND AESTHETICS OF POST-MODERN NOSTALGIA -  
THROUGH THE ANALYSES OF CONTEMPORARY JAPANESE CASES

**Abstract** | This paper aims at analyzing the aesthetic problem around the concept of modern nostalgia. In the Western tradition of philosophy and aesthetics, nostalgia has been considered as the retrospective mental movement toward the origin, of which the mythological model case is attributed to the return trip of Odysseus to his homeland in Homer's *Odyssey*. But this interpretation seems to be an invention of modern ages. The word "nostalgia" was invented in 17th century in Europe, where the modern society was given birth to with social, technological and industrial developments. We can pick up some examples such as paintings of Claude Lorrain, or a case of physical disease of a Swiss soldier, either of which witnesses the "modern" characters of the notion of nostalgia. So our first aim consists in analyzing its "modern" specificities by referring mainly to the significant argument around the "Enlightenment" of Adorno and Horkheimer.

Our second analysis consists in clarifying the aesthetical feature of "post-modern" nostalgia, which doesn't cease to take form in highly-developed capitalistic country, for example in Japan, after 1990's. Not only in Japan, but also in several countries in Europe, we can recognize nostalgic movements in art, cultural, and political sphere. As a first step, we try to take up some examples in films, advertising, or artworks, which show typical post-modern aspects of nostalgia expressed in new media condition. And in the next step, we try to analyze the aesthetico-political character of this "post-modern" nostalgia through several frameworks of contemporary theories such as Fredric Jameson, Deleuze and Guattari, or new-materialism thinkers. We try to point out that this kind of "new old-fashion" becomes one of the important principles of our culture. It helps to think about not only the new relationships between memory and representation, but also contemporary risks to live in "world without historical volume".

**Index terms** | *nostalgia; enlightenment; modernity; post-modern theories; memory and its representation; Japanese studies.*

**Kantaro Ohashi** is Associate Professor of Art Theory Course in the Faculty of letters in Kobe University, Japan. My main research interests can be classified as follows; 1) French Enlightenment Philosophy and Aesthetics (Diderot, Rousseau) 2) Contemporary French Theory of Art and Aesthetics (Foucault, Deleuze, New Materialism) 3) Epistemology and Representation Studies of Natural History, esp. on Monstrosity 4) Contemporary Japanese Aesthetics on Ruins and Catastrophes. Recent Publications. Books: Diderot's Materialism, Housei-Daigaku-Syuppanyoku, Tokyo, 2011. (in Japanese). Articles. 1) "Inhumanity of Art in the thought of Michel Foucault", *Bigaku Geijyutsugaku Ronsyu* (The journal of aesthetics and art theory), (12), Art Theory Course of Kobe University, 2016, pp.34-58. (in Japanese) 2) "Life and its Shadow; the World of Shin-Godzilla", *Yuriika* (Eureka), vol.48(17), Seidosha, Tokyo, 2016, pp.301-308. (in Japanese).

Kikuko Toyama |

Saitama University | Saitama-shi, Japan | kiku100@mocha.ocn.ne.jp |

## VITALIST REVIVAL: AN INQUIRY INTO THE AESTHETICS OF LIFE ENERGY

**Abstract** | The purpose of my presentation is to discuss meanings and potential validity of the old philosophy of life energy – a certain biocosmic subtle energy once presumed omnipresent in the universe (macrocosm) as well as one’s body (microcosm) – in relation to aesthetic / artistic experience.

True, to take up such unscientific (or rather, pre-scientific) ideas of those unseen energies (called variously, depending on time and culture, pneuma, spiritus, mana, purana, ki, etc.), mostly buried in oblivion, might seem an anachronism, in the face of today’s media-and-technology related industry pervading the world. Furthermore, historically and culturally constructed, the discourses of those energies involve diverse, illusive, and inconsistent concepts, so that a danger of overgeneralization is always there.

And yet, I would like to suggest that there remain at least some aspects worth a careful revision; that is, how one’s body, real and alive, is inseparably imbedded within its own environment, although due to our newly acquired mobility (in addition to the illusionary sense of multidimensional location) we have come to believe the opposite. Along with the nondualistic reality of the living body/mind, this connectedness with, and/or confinement in, one’s immediate, unavoidably local environment leads us to a new (and old) animistic idea—vitalism—which insists all beings are alive and connected, in a state of flux, constantly changing, and interrelating with each other, so that any clear-cut distinction between the self and the other can never be absolute.

My focus in this paper is mainly on the dancing bodies and dancers’ subjective experience. In writings and interviews, dancers and performing artists often refer to the concept of energy (and it seems that they tend to do so more, when they take in non-western, pre-modern meditational practices and somatic ones). They know well what it is to work with the body, open up to the environment; in other words, to get out of the ‘I’ as an closed system and merge into the universe. While dance is regarded as an oldest art form from ancient times, it has been marginalized, often blatantly effeminized within the context of modern(ized) and Western(ized) aesthetics. However, if we find in it an exemplary case of the art of life energy, dancing bodies certainly trigger subversive reflections on the self (a rational and dominating human self) as a closed system as well as on aesthetics based on such notion of the self.

**Index terms** | *dancing bodies; energy; environment; ki; life energy; the self and the other; vitalism.*

**Kikuko Toyama** is a professor of aesthetics and art theory at Saitama University, Japan. She studied at the University of Tokyo (aesthetics and sciences of art) and as a Fulbright Scholar at New York University (performance studies and art history). She is the author of *the Prodigal Daughters Wouldn’t Come Home: Modernism and Postmodernism in American Dance* (1999). Dr. Toyama has also written numerous articles on contemporary art, dance, and arts of living, including “*Ars vivendi Reclaimed*” (2014), “*Infants’ Aesthetics for Eudaimonia*” (2015), and “*Old, weak, and invalid: dance in inaction*” (2017). She has been recently working on the “neo-pre-modernist” (or “*musica mundana*”) aspects latent in the expanded notions of art and dance since the 1960s, questioning the concepts of the modern autonomous subject, and she formed a small research community dedicated to *astro-aesthetica* – that is, cross-pollinating studies on bio-cosmic subtle energies (*chi/ki*).

| PANEL SESSION 01 | AESTHETICS BETWEEN PHILOSOPHY AND HUMANITIES |

| University of Belgrade - Faculty of Architecture, 2019 |

| ICA 2019 Belgrade: 21st International Congress of Aesthetics | Possible Worlds of Contemporary Aesthetics: Aesthetics Between History, Geography and Media |

Kinya Nishi |

Konan University | Kobe, Japan | nishi@konan-u.ac.jp |

## THE PROBLEM OF EVIL AND CONTEMPORARY LITERARY IMAGINATION

**Abstract** | Over the last couple of decades, prominent critics and scholars such as Richard Bernstein, Peter Dews, Terry Eagleton and Giorgio Agamben have been engaged on the discussion about the idea of evil, shedding a renewed light on this seemingly unpromising topic. Although the word “evil” is often considered to be a label attached to one’s enemies to stop reflecting on the cause of troubles, these critics have tried to appreciate the considerable significance of the concept of evil in contemporary culture by combining traditional debates in the field of theology and philosophy with political, religious and aesthetic issues.

This paper starts by offering a brief historical overview of relevant discussions on the notion of evil, glancing at philosophical texts of great modern thinkers from Kant through Nietzsche and Levinas, with a special attention to the way in which the history of the idea of evil has oscillated between a relativistic and a fundamentalist view. My paper then explores the deep tension between the recognition of evil and the commitment to human freedom, before turning to the treatment of moral evil in contemporary literature, analyzing the ways in which postwar fictions reflect and grapple with the unresolved tensions between morality and the reality in which we live.

**Index terms** | *contemporary literature; modern philosophy; critical theory; evil.*

**Kinya Nishi** is Professor of Aesthetics and Intellectual History in the Department of Human Sciences at Konan University, Japan. After finishing his Ph.D. study on Theodor Adorno’s aesthetic theory in Kyoto, he spent a year at the University of Essex, where his research interest broadened to cover the discursive formation of cultural tradition in the context of modern Japan. From 2008 to 2009 he was a visiting research fellow in the Centre for Social and Political Thought at the University of Sussex. He was also a visiting researcher, from 2013 to 2014, in the Department of Comparative Literature at Queen Mary, University of London. His publication in English includes “A Postmodern Hiroshima?: Trauma, History, and Poetic Language in Modern Japan”, *Journal of Literature and Trauma Studies* 6, no. 1; “A Multicultural Approach to the Idea of Tragedy”, *Culture and Dialogue* 1, no.1.

**Liang Yanping |**

School of Chinese Language and Literature, Hubei University | Wuhan, China |  
1006000146@qq.com |

YUYUAN ( 郁源 ) : FROM SENSUAL AESTHETICS TO INDUCTIVE AESTHETICS

**Abstract |** Since Baumgarten wrote *Aesthik* in 1789, Aesthetics as the independent subject of sensibility has been developed for more than 200 years all over the world. In Asia, A large number of western aesthetic works have been introduced, translated, and edited .

For instance · in the late period of Japanese Tokugawa Shogunate and the Meiji Restoration, there were *Exquisite Proposition* by Nishi Amane ( 西周 ) · *The Outline of Aesthetics* by Mori Rintaro ( 森林太郎 ) · *Modern aesthetics* · *Aesthetics and the History of Art* by Takayama Rinnchirou ( 高山林次郎 ) , *The study of Aesthetics* by Shimamura Takitarou ( 岛村泷太郎 ), *Aesthetics* · *Yuugen and Aware* by Onishiyoshinori ( 大西克礼 ) · *The Structure of Iki* by Kuki Shūzō ( 九鬼周造 ) · *Aesthetics in the Orient, In Search of Wisdom* by Tomonobu Imamichi ( 今道友信 ) · etc.

After the 20th century, Chinese estheticians have also made great progress, with more works translated. In the late 1990s · “inductive aesthetics” was proposed, pioneered by Professor Yu Yuan. He published “The Outline of Chinese Inductive Aesthetics” in *Journal of Hubei University* (1,2001). Yu Yuan’s view is that beauty exists only in the process of the aesthetic appreciation, out of which beauty does not exist. The relationship of the aesthetic appreciation is composed of the aesthetic subject and the aesthetic object. Beauty contains both objective and subjective factors, and it is the unity of the two. Therefore, beauty is neither objective nor subjective, but a product of subjective and objective communication and integration. Inductive aesthetics can be divided into external induction and internal induction. External and internal inductions are distinguished by the aesthetic object within or outside the subject’s mind. Both inductions constitute the whole process of the aesthetic appreciation.

In addition to above, this article indicates that by dedicating to the study of Chinese aesthetics and Chinese literary theory · Yu Yuan made a great contribution to *the study of the Literary Mind and the Carving of Dragons*. His research of inductive aesthetics applied methods, principles and conceptual categories of Chinese aesthetics to construct the relationship between subject and object in literary, artistic and aesthetic activities.

**Index terms |** Yu Yuan ( 郁源 ) ; *sensual aesthetics; inductive aesthetics; aesthetic appreciation.*

**Yanping Liang** was born in 1960. She is Professor and Doctoral Advisor in the School of Chinese Language and Literature at the Hubei University in China. She is also Visiting Research Fellow at the University of Tokyo and Kokugakuin University in Japan. Currently she is Director of China Association of Sino-Foreign Literary and Arts Theories, Standing Director of the Hubei Province Society for Aesthetics. Her research interests mainly include the Japanese aesthetics, literary theory and criticism. She has published more than 80 essays about aesthetics and contemporary art or literature on the *International Aesthetics* and other important journals. She is the Chinese translator of many books and articles, such as Adorno’s *Einleitwng in die Musiksoziologie* (2018), Takeuchi Toshio’s *The Dasein of Aesthetics* (2016) Oishi Masashi’s *Poetics of Comparison—the Dialectics of Comparison and Transfer* (2016). Her recent publication include *A Pleasure Journey of Beauty: Selected Essays of Liang Yanping* (2015).

**Lilia Nemchenko |**

Ural Federal University | Ekaterinburg, Russia | lilit99@list.ru |

THE CULTURE-CENTERED PARADIGM OF ARTISTIC CONSCIOUSNESS IN THE SECOND HALF OF THE XX BEGINNING OF XXI CENTURIES (BASED ON THE MATERIAL OF RUSSIAN CINEMA)

**Abstract |** The subject of the research is the intense evolutionary process involving the entire social consciousness in the second half of the 20th century and the beginning of the 21st century, which reflected the profound changes in the life of humanity as a sociocultural system. The place and the role of culture have substantially increased and that fundamentally changes the relationship between natural and cultural factors in the lives of societies and individuals. For example, Postmodern was possible thanks to the culture-centered paradigm of culture-or people, as he insisted on diversity and equality of languages, proposed to use a “strange” text as a native. This paradigm will be examined on the material of the film by Victor Tikhomirov «Chapaev-Chapaev». Tikhomirov is artist, writer, director, and participant of the legendary Petersburg art-group “Mit’ki”. On the one hand, the author of the film Chapaev-Chapaev continues the tradition of the deconstruction of Soviet cult films begun in the 90s («Tractor Drivers 2» or «Volga-Volga»; on the other hand, he presents an essentially new way of constructing an artistic text: it is not a remake, not a pastiche and not a parody. Chapaev-Chapaev above all reminds us of a hypertext with nonlinear narration.

**Index terms |** *artistic consciousness; culture; cinema; culture-centered paradigm; hypertext; text.*

**Liliya Nemchenko** was born in Sverdlovsk (now this is Ekaterinburg), graduated from the Department of Philosophy of Ural State University. Liliya Nemchenko is associate professor Chair of History of Philosophy, Philosophical Anthropology, Aesthetics and Theory of Culture of the Ural Federal University named after the first President of Russia B. N. Yeltsin. Areas of expertise include philosophy of art, theoretical problems of contemporary theater, cinema, contemporary art, the theory of tradition, art-critic. She is the author of over 100 scientific articles. Member of the Board of the Guild of film critics of the Union of cinematographers of Russia. Director of the International Festival-workshop of Film Schools “Kinoproba». Curator of Film Programs of the Ural industrial Biennale of Contemporary Art.

**Lu Zhang** |  
lecturer at Shanghai Polytechnic University | Shanghai, China | zhanglu1110@icloud.com |

#### PERFORMING DANCE AND ITS FUTURE - FROM BADIOU'S INAESTHETICS THEORY

**Abstract** | This study researches the aesthetics relationship between creation and appreciation of the performing dance, and the significance of dance in future. It starts from Alain Badiou's *inaesthetics theory*, and then explore three crisis of present performing dance. The conclusions are as follows: 1. The performing dance itself lacks of thought and can not be seen as an independent art form; 2. The body requirement makes dance no artistic but athletic; 3. The necessity of life of performing dance is threatened by artificial machinery and digital simulation. Finally, performing dance is changing to respond those crises.

**Index terms** | *dance; aesthetics; Badiou; body; life.*

**Lu Zhang**, Ph.D. on philosophy of Tongji University, Master of Paris Descartes University, and Bachelor of Shanghai Jiaotong University and East China Normal University, is currently a lecturer in the Department of Liberal Arts in Shanghai Polytechnic University. He is mainly engaged in Western philosophy, aesthetics, sociology and literature research. Main works: *Course of French Theory* (part); translations (franco-sino): *Handbook of Inaesthetics* (by A. Badiou), *Research on the Generalization* (by J. Piaget), *Economical Anthropology* (by P. Bourdieu), etc.

| University of Belgrade - Faculty of Architecture, 2019 |

| PANEL SESSION 01 | AESTHETICS BETWEEN PHILOSOPHY AND HUMANITIES |

| ICA 2019 Belgrade: 21st International Congress of Aesthetics | Possible Worlds of Contemporary Aesthetics: Aesthetics Between History, Geography and Media |

**Luyan Li** |  
Beijing International Studies University | Beijing, China | 2727164410@qq.com |

#### THE WHISPERING OF PLATONIC MYTH IN *PHAEDRUS*

**Abstract** | The subject of Plato's *Phaedrus* is interpreted by many scholars as a dialogue on the nature of love and the possibility of philosophical rhetoric. The dialogue is divided into three parts: prologue, stroll and speech. We have to admit myth plays an important role in *Phaedrus*. So this paper focuses on the core of the dialogue -- myth, abstracts from the four points of dialogue between Socrates and Phaedrus, and interprets Phaedrus from the four dimensions of landscape, speech, writing and soul, revealing the whispering meaning and philosophical value the Platonic Myth.

**Index terms** | *myth; landscape; speech; writing; soul.*

**Luyan Li**, "Hello, my name is Liluyan, I am from Beijing, China. Currently, I am a candidate for master degree in Beijing International Studies University (BISU), majored in philosophy. And I have got bachelor of Chinese Language and Literature in Hebei Normal University. Here are my academic experience: I have attended the 15th Congress of the Society for Chinese and Foreign Literary Theory: Symposium on the Innovation of Literary Theory in a New Era in November 2018, and the 7th October Academic Forum: Cross-cultural studies and the lifeblood of Chinese and western humanities in October 2018, and the 6th October Academic Forum: Classical revival and cultural transformation in October 2017. I translated the paper: Homer, TEACHER OF TEACHERS with my classmates and it has been published in our college's magazine. I have great interest in Classical literature, especially Homer, Plato, myth and so on."

**Marianna Mavroudi |**

National Technical University of Athens | Athens, Greece | mavroudimar@gmail.com |

## AESTHETICS IN THEORY OF TRAUMA - THE JEWISH MUSEUM IN BERLIN

**Abstract |** The experience of trauma begins with exposure to a non-normative or high upsetting sequence of events that disturbs the 'self'. The trauma reaction is a complicated process that contains the personal values and images of the event and also encompasses the deepest parts of a person's internal experience of world, self and ends in a specific adaptation.<sup>1</sup> Cultural trauma arises when a dreadful event leaves inefaceable marks upon a group perception marking the memories forever and fluctuating the future identity in important and final ways to the supporters of a collectivity. Holocaust Monuments are produced to understand or recreate events specifically to be historically referential to lead viewers beyond themselves. As public monuments these memorials generally avoid mentioning hermetically to the procedures that brought them into life.<sup>2</sup> I would like to critically assess and evaluate the Jewish Museum in Berlin and the problem of the depiction of the Holocaust in a museum space. I will examine the aesthetical and philosophical theories of Adorno, the ethical limitations and how the theory of trauma is represented in that museum. The Frankfurt School had initially seen Nazism and the Holocaust as a function of capitalism but beginning with *The Dialectic of Enlightenment* (1947), Adorno and Horkheimer saw it instead as the end point of an even longer Western tradition of instrumental reason. There are polarizing opinions in narrating the Holocaust, and in general, trauma. Theodor Adorno famously uttered and then retracted the oft-misinterpreted statement "to write poetry after Auschwitz is barbaric. A traumatic event, whether personal or universal, is an illogical outlier and thus it should be near impossible to make any sense of it—to be able to translate that illogic into a poem, book, or painting after an act of barbarism is equally barbaric. The choice of making a memorial or a museum is interesting especially in the middle of Berlin.

**Index terms |** *Adorno; aesthetics; Berlin; ethics; Jewish; museum; trauma.*

<sup>1</sup> I. Lisa Mc Cann, Laurie Anne Pearlman, *Psychological Trauma and the adult survivor: theory, therapy, transformation* (New York, Brunner- Routledge, 1990) p.6

<sup>2</sup> Young J. (1993) Introduction. In: *The texture of Memory: Holocaust Memorials and Meaning*. London: Yale University Press. p.12

**Marianna Mavroudi** was born in 1987, in Athens, Greece. After graduating from her Bachelor's Degree in Theatre Studies, she continued her studies, by completing a Masters of Art in Museum Studies degree at Birkbeck College, in London, UK. She started her professional career as an Educational program Coordinator for the Museum of Greek Folk Arts, whereas during her Masters degree in London, she was working as an Assistant Curator and Researcher, for the Moving Universe Organization. Furthermore, she has worked as a museum guide at the Hendel's Museum in London. Soon after she returned to Greece, she took the position of the Assistant Curator for the Museum of Greek Folk Arts for a one-year period.

In 2014, Marianna Mavroudi became the Director of Artion Galleries and after two years she left that position in order to continue her Academic career and PHD in Aesthetics and Philosophy of Art, at the National Technical University of Athens, Greece. At the same time, she started working as a Freelance Curator and Art Advisor, organizing and managing several art exhibitions. Finally, in 2017, she started working as a Curator and Art Sales Consultant at the Blender Gallery. Currently, she is working as a freelance Curator and Art Sales Consultant and she is looking forward to submit her PHD to start her Academic Career she has been dreaming of.

**Matti Tainio |**

Aalto University | Espoo, Finland | matti.tainio@aalto.fi |

## DARKNESS AS AN AESTHETIC CONDITION

**Abstract |** What is the aesthetic experience when you do not see, or your vision is restricted?

Visual impairment usually enhances other senses especially hearing and olfaction. When the restricted vision is not caused by permanent physical inability but a temporary stay in dark environment, we still rely on the vision as our main faculty of sensing. My paper focuses on how we see when there is nothing or very little to perceive visually and what kind of cultural interpretations we connect with the experience of darkness.

In a closed room or a cave there can be complete darkness, but outside, there is always some light even though the contrast makes the environment appear dark. In a few minutes time, the human eye can adapt to the darkness remarkably well. Just the dilation of the iris in the dark conditions lets sixteen times more light on your retina. Further physiological changes enhance the ability to see in the dark by a factor of several thousands. These changes start immediately in a dark environment, but they can take up to two hours to complete.

Furthermore, the abilities of a human eye are different in darkness and light. In dark, we lose the capability to see colors and we become more short-sighted, but at the same time become more adept in perceiving tiny differences in contrast.

The physical adaptation makes possible to see in conditions that first appear black, but what is seeing in the dark?

Darkness hides the world close to the perceiver but reveals things that are not visible with the light: stars and other celestial objects, northern lights, zodiac light, airglow, fireflies and glowworms as well as other animals. In addition to the natural world, the effects of human life are visible from vast distances.

When natural darkness is a challenge to the eye, the incomplete everyday darkness in urban areas or typically in the vicinity of the human habitat is a challenge for the mind. When there is no illumination, our cultural interpretations of darkness transform the environment. Even one's own neighborhood turns unfamiliar when darkened. Not being able to see clearly has cultural consequences when the primordial instincts take over the common sense.

The paper explores the aesthetic quality of perceiving darkness as well as the cultural context of dark.

**Index terms |** *aesthetic experience; cultural interpretation; darkness; environment; vision.*



**Matti Tainio** is a visual artist and researcher, currently working as a post doc researcher at Pori Urban Platform of Aalto University PUPA where his work focuses on the significance of aesthetics in contemporary physical activities and the aesthetic experience of darkness. Tainio's work with the aesthetics of physical activities continues his doctoral research that dealt with the connections between art and sport in contemporary culture. Running has been the key example of Tainio's work concerning physical activity. Tainio's current research interest deals with the aesthetic experience in various settings. His approach to aesthetics can be described as applied aesthetics with a pragmatist perspective. Tainio's work as an artist takes place in an interdisciplinary setting where the themes of the work often intertwine with his research practice.

WHAT CAN IT MEAN TO LIVE IN AN AESTHETIC REGIME OR:  
WHERE DOES ART HAPPEN?

**Abstract** | The french philosopher Jacques Rancière refers to the existence of a so called aesthetic regime. The description of the aesthetic regime has so much political potential because it opposes a world in which everything serves for something. In the aesthetic regime, the hierarchy of genres and forms of representation is destroyed. The hierarchy is replaced by an equality of artworks, which have become equal inhabitants of a common sensorium. In the equal coexistence, democracy realizes itself in art. Why? The equality of all objects denies any necessary relation between a particular form and a certain content. The aesthetic regime of art is added to the previous regimes. Rancière called them the ethical and the representational regime of art. Thereby the aesthetic regime of art is characterized by an inner contradiction, by a paradox. As the boundaries of art dissolve and all activities can be identified as art, a place of art that is separated from all other activities asserts itself and makes it possible to identify art as art. The aesthetic regime of the arts confirms the absolute peculiarity of art and at the same time destroys every pragmatic criterion of this peculiarity.

Rancière records to Kant's or Schiller's "Neither Yet": the aesthetic judgment is not subjected to the law of reason, nor to the law of perception. They both impose an object of volition. The aesthetic experience abolishes both laws at the same time. It therefore removes the balance of power that normally structures the experience of the discerning, acting, or willing subject.

The place where the dissolution of the opposites of acting and thinking seems currently possible is the arts, because in its production thinking materializes. The arts are performative, translating an idea into an activity, into an expression or a form, into a sensual experience. To do this art needs to be both in society and at a distance from it. It has to absorb experiences from society and then process them in a position opposite of society: we are confronted with a form of reflection.

At the same time, art can develop a suggestion from this distance to society, and introduce it into society again, implement it, and thus absorb it. By being able to be both inside and outside society, art can reconfigure the sensual, which means: it can be political. Art is primarily political in that it creates a spatio-temporal sensorium through which certain modes of being together or separated, of being inside or outside, of being opposite or in the middle are determined.

Art happens in the scope of freedom. This is one possible answer to the introducing question. But to make "it" happen, we have to step deep into an elaborated discourse which surrounds the field of aesthetics, politics and the poetics of space.

Following the work of Jacques Rancière and Gaston Bachelard we will approach the main question of our topic and start to give deepening explanations on the concept of the aesthetic regime and the effects on humans.

**Index terms** | *aesthetic regime, art and society, Gaston Bachelard, imagination, Jacques Rancière, Space.*

**Michael Manfé**, born in 1967, in Mittersill, Austria, studied Communication, Politics and Pedagogy in Salzburg and Vienna. He obtained his Magister degree at the Paris Lodron-University of Salzburg in 2000, his doctorate at the University of Vienna in 2004. His main fields of research are the effects of media on social behavior and aesthetics. Last publications on: *Immorality* (2017), *Unconsciousness* (2016), *Revolution of the Conscience* (2015), *Art and Methodology* (2015).

## AESTHETICS FOR NEW DIETARY PHILOSOPHY AND HUMANITY THINKING

**Abstract |** We are living in a particular era with regard to the notion of health and the way of feeding ourselves. Today, our dietary situation is in a dilemma; we are surrounded by various information about foods for well-being and good health, as well as advices for a diet or different calorie controls. When we watch TV programs, take a look at publicity in magazines, newspapers or on the Internet, it is obvious that excessive information on these topics are circulated around our everyday life, which brings us naturally to be conscious of what we eat and how to control our appetite to the obsessive extent. Moreover, we take sometimes medicaments or supplements for weight loss as compensation for the appetite satisfaction, gourmet and fine food loves.

The information about hygiene and security of food that we should rely on is also questioning. Certain organic foods succeeded commercially due to their “clean” (non-contaminated, secure and good for health) image. At the same times, these foods are so expensive that only wealthy people can afford to purchase. Thinking too much about food security can cause to increase food waste, especially food loss.

New attitudes against this food loss and challenges for overcoming information saturated society about eating and dieting are getting more and more visible. Food sharing, recycling, donating or other possible solutions are getting developed. This presentation aims at better understanding the veritable situation in the contemporary relation between our body and environment in order to seek the more appropriate dietary philosophy which is compatible with contemporary humanity thinking.

**Index terms |** *body consciousness; diet; dietary philosophy; food loss; gourmet; hygiene of food; notion of health; security of foods.*

**Miki Okubo**, born in 1984 in Sapporo, is doctor on Aesthetics, Sciences and Technologies of Arts (Ph.D) and teaches at University Paris 8. She is specialist of the new modalities of the representation of the self as well as contemporary body consciousness observed in fashion or performance. She published her thesis dissertation: “The representation of the self at the period characterized by mobility and fluidity” in 2016, “Arts awareness” and “Aesthetic considerations of Body consciousness” in 2018. She curated different exhibitions such as “Pharmakon” (2017-2018, Japan) focused artistic application in medical-ecological fields and “Orbite elliptique” (2018, Japan) on memories of energies and lives accumulated in objects and architectures.

Nadežda Čačinovič |

University Zagreb, professor emerita | Zagreb, Croatia | nadezda.cacinovic@gmail.com |

FICTION IS RATIONAL: REALITY IS NOT ON THE BASIC OPERATIONS OF FICTION

**Abstract** | The binary oppositions constructed on the paradigm of truth vs. fiction, real vs. imaginary were never wholly convincing. From Aristotle to Ranciere, in various descriptions and definitions, the specific experience of fiction as something obviously ordered, structured, «bigger than life» and more convincing established at least as many followers as the denigrators, those pointing out the lies and deceptions and irresponsibility- The paper deals with the contemporary state of affairs, with the so called virtual reality and with inter-active fictional practices.

**Index terms** | *fiction; reality; imaginery; rationality.*

**Nadežda Čačinovič**, Professor emeritus, Department of Philosophy, Chair for Aesthetics University Zagreb, Croatia. Born 1 April 1947, Budapest, Hungary. University of Ljubljana, undergraduate studies 1965-1968; graduate studies 1972-73, M.A. Philosophy, Comparative literature; University of Bonn, undergraduate studies, philosophy, art history, linguistics, comparative literature 1968-70: University of Frankfurt, graduate studies, philosophy, 1970-72 (Oberseminar, Doktorantenseminar); University of Zagreb, Ph.D., philosophy, 1985.

Books: *The Subject of Critical Theory. Zagreb, 1980; Writing and Thinking. Zagreb, 1981; The Aesthetics of German Romanticism. Zagreb, 1987; Aesthetics. Zagreb, 1988; An Essay on Literacy. Zagreb, 1994; Constructed as Female. Zagreb, 2001; Introducing Mediology. Zagreb, 2001; Parvulla aethetica. Zagreb, 2004; An Intelligent Woman's Guide To World Literature, Zagreb 2007; Why Read Philosophers, Zagreb 2010; On Love, Books and Talking Things, Zagreb 2012; Culture and Civilization, Zagreb 2012; An Introduction to the Philosophy of Literature, Zagreb 2017*

| University of Belgrade - Faculty of Architecture, 2019 |

| PANEL SESSION 01 | AESTHETICS BETWEEN PHILOSOPHY AND HUMANITIES |

| ICA 2019 Belgrade: 21st International Congress of Aesthetics |

| Possible Worlds of Contemporary Aesthetics: Aesthetics Between History, Geography and Media |

Nóra Horváth |

Széchenyi István University Győr | Győr, Hungary | somaesthetics.gyor@gmail.com |

DIFFERENT WORLDS AND SIMILAR MEANINGS – THE SOMAESTHETICAL MEETING POINTS OF DANCE AND PHILOSOPHY

**Abstract** | According to Richard Shusterman with the notion of somaesthetics he wants to remind the contemporary readers that philosophy could and should be practiced with one's body rather than being confined to "the life of the mind". Consequently a philosophy can be expressible by one's body especially by a dancer's body or by a choreographer's work. I consider it to be a problem that a performance is not only the artwork of a creator but also the embodiment of the choreographer's philosophy. According to Gilles Deleuze work of art is worth more than a philosophical work. Not every dance choreographer has his own philosophy but those who have a characteristic "universe" and a peculiar style. How is it possible to approach a philosophy emotionally? Where is the limit between sense and sensibility in the reception of a dance performance? Instead of the analysis of concrete meanings of movements in one piece of art, dance philosophy should examine those processes that lead to a certain set of emotions and associations. I feel that conversation on contemporary dance would be a relevant topic in relation to somaesthetics. In my paper, I would like to attune somaesthetics and the Deleuzian philosophy to show the philosophical side of certain performers' somatic style. I would affirm that art cannot be a simple and fixed reflection of reality but the experience of potential interrelations. The "universe" of a choreographer can create itself from the world of a philosopher's oeuvre.

**Index terms** | *animality; body; choreography; dance; Gilles Deleuze; instinct; pragmatism; Richard Shusterman; somaesthetics; style.*

**Nóra Horváth** (1978): philosopher (Ph.D. in philosophy in 2014), assistant professor at Széchenyi István University, Győr, Hungary. Her education includes a B.A. in Teacher Training (Elementary School Teacher), a B.A. in Cultural Management (Cultural Manager), another B.A. in philosophy (University of Szeged, Hungary), and an M.A. in philosophy (University of Szeged, Hungary). She is an art critic and Vice-Editor-in-Chief of the Hungarian cultural journal, *Műhely*. Her fields of research include: the philosophy of George Santayana, pragmatism, the philosophy of the aesthetic way of life, somaesthetics of Richard Shusterman. Her last book is on George Santayana and his contemporaries (*George Santayana és kortársai*). She published different lectures on the philosophy of Santayana in English, in different books published by Brill. She was a lecturer at World Congress of Philosophy 2018, Beijing, China, at a pragmatist session.

Norihide Mori |

Otsu Women's University | Tokyo, Japan | morinorihide@gmail.com |

## ON PREDICTING OTHER'S AESTHETIC JUDGMENT: UNSYMPATHY, TRUST AND FREEDOM

**Abstract |** We sometimes predict other's aesthetic judgments. Of course, we can predict other's aesthetic judgments without experience of the object itself, that is, just on the grounds of testimonies or statistical information, but this paper focuses on the act of prediction based on the firsthand experience of the object. Let us call the act experience-based aesthetic prediction. The act is similar to aesthetic judgment, but the two mental acts are crucially different at some point. This paper examines the two acts and sheds light on an important feature (or virtue) of aesthetic judgment: freedom.

Firstly, by focusing on the difference between aesthetic prediction and aesthetic judgment, I clarify some characteristics of aesthetic prediction. In aesthetic prediction, the goal is not to experience aesthetically the object, nor to assess the true aesthetic value of an object, but to tell how particular one's (or particular group's) aesthetic judgment is. So aesthetic prediction cannot be done successfully without knowledge of the predicted person. Moreover, emotions of predictor cannot be the crucial proof of the prediction. We cannot adequately predict aesthetic judgments of aliens or psychopaths. One important difference between aesthetic prediction and aesthetic judgment is that we can predicate other's aesthetic judgment without commitment to the judgment. We can predict the judgments to which we are not sympathetic. Call this unsympathetic aesthetic prediction. In this type of prediction, what we need is not our emotion but a sort of trust in the predicted person.

A difference between sympathetic and unsympathetic aesthetic predictions is in the process of inference. In sympathetic aesthetic prediction, we can make use to some degree of our emotion or affection as a reason of the prediction. But in unsympathetic aesthetic prediction, we cannot directly rely on our affection.

Accuracy of aesthetic prediction is a benchmark of understanding of the predicted person. A certain level of accuracy of aesthetic prediction would please us. But extremely accurate prediction might perplex and even horrify us. This anxiousness shed light on an important feature of aesthetic judgment. Aesthetic judgment is the act through which we can exercise our freedom and show our personality. So, if our aesthetic judgments are perfectly predicted, we feel that our freedom is lost. It is a sort of alienation of autonomy.

**Index terms |** *aesthetic judgment; autonomy; freedom; prediction of others; sympathy; trust.*

**Norihide Mori** is assistant professor at Otsu Women's University, Japan. He is co-writer of *Contemporary Phenomenology* (in Japanese, 2017). His thesis is "The Philosophy of Art in the Early Sartre: Imagination, singularity, and Ethics" (in Japanese, University of Tokyo, 2015). And His selected papers are "Aesthetic experience of bad art: From the point of view of the evaluative approach to aesthetic experience" (2016), "Direct Experience and Artistic Value: A Consequence of the Ideal Appreciator Theory" (2015), "On Sartre's 'Proper Usage' of Immoral Works in *Saint Genet*" (2014), and "The Image and the Real, a Consideration of Sartre's Early Views on Art" (2012). He is also translator of Robert Stecker's *Aesthetics and Philosophy of Art*, Kendall Walton's "Fearing Fictions", and Noël Carroll's *On Criticism*.

Paulina Gurgul |

Jagiellonian University | Cracow, Poland | paulina.gurgul@op.pl |

## ALCHEMY OF WORDS: GASTON BACHELARD'S THEORY OF IMAGINATION

**Abstract |** Gaston Bachelard (1884-1962), a French thinker associated both with a philosophy of science and philosophy of literature, analyzes the problem of alchemy throughout all his academic career. Alchemical imaginary is valued differently depending on the applied perspective: from the scientific point of view is seen as a source of misstatements, but it contains a huge wealth of symbols for art.

Through research on a variety of sources: alchemical treatises from the 17th and 18th centuries, texts influenced by hermetic traditions (Novalis, Gérard de Nerval, André Breton) and Carl Gustav Jung theories from *Psychology and Alchemy*, Bachelard finds the universal character of alchemical symbolism and emphasizes its importance for man's imagination.

In *The Formation of the Scientific Mind*, where he describes theories rejected by modern science, alchemy is one of the most widely analyzed examples in order to indicate the epistemological obstacles active in human's mind.

In books about poetic imagination published between 1938-1948 - *The Psychoanalysis of Fire, Water and Dreams, Air and Dreams, Earth and Reveries of the Will, Earth and Reveries of Repose* - philosopher reinterprets the subject of alchemy in terms of artistic creativity. He tries to demonstrate how human imagination is governed by the law of four elements - operations on fire, water, air, and earth as well as relations between them are sources for poetic images.

In the phenomenological *The Poetics of Reverie*, Bachelard uses the alchemical terms to describe poetic language: the hierogamy of words, the distinction between the approach of anima and animus and the crucial role of sublimation in a process of creation prove that alchemy is a structural element of philosopher's thinking.

By revealing alchemical motifs at different levels of Bachelard's works, I would like to indicate a multitude of contexts in which alchemy is examined: the history of science, the problems of artistic creativity, the depth of the human psyche, and show the importance of alchemy as a source of knowledge about human imagination. It will allow posing a question: to what extent alchemy is valid nowadays and how it could be used in artistic creation?

**Index terms |** *alchemy; Carl Gustav Jung; Gaston Bachelard; poetic image; theory of imagination.*

**Paulina Gurgul**, Ph.D. student at the Institute of Philosophy of the Jagiellonian University, she graduated from Inter-faculty Individual Studies in the Humanities and electronic data processing. She also studied at Sapienza Università di Roma. She is interested in French philosophy of the 20th century, focusing on the relationships of philosophy and literature, with particular emphasis on Gaston Bachelard's work. As a laureate of the Diamond Grant program from Polish Ministry of Science and Higher Education, she manages a research project *Philosophical approaches to poetic imagination. In contexts to Gaston Bachelard's thoughts* (2016-2020). She published articles in *The Polish Journal of Aesthetics*, *Hybris* and other journals. A member of the Scientific Association Collegium Invisibile and L'Association Internationale Gaston Bachelard.

## ONE POSSIBLE REGIME OF AESTHETICS WITHIN INSTITUTION OF HIGHER EDUCATION: APPLIED AESTHETICS

**Abstract |** As someone who has a privilege to teach at the Faculty of Music (University of Arts, Belgrade, Serbia), I would like to point out to the specific contemporary regime of aesthetics within this institution, that is given as applied aesthetics. I define the *applied aesthetics* as a critical history of humanities, or as a critical meta theory of various disciplinary shaped discourses about art (philosophy of art, philosophical aesthetics, history of art, art sciences, art theory, art critic). These discourses are understood as forms of representations of art, that is, as forms of a foundation of our experience of art work and our understanding of the function of art in culture and society. The main research question of the applied aesthetics is: how different discursive forms about art direct our understanding of art, and how relations between the artistic and the theoretical are established, depending on the specific disciplinary paradigm from which knowledge about art comes and different historical and geographical locations of that paradigm? I also present the disciplinary profile of applied aesthetics as a *distinction between applied and philosophical aesthetics*, where this difference is expressed in the way of understanding of the relations between the work of art and its interpretation. Aesthetics as a philosophical discipline observes art in relation to the interpretative criteria of philosophical interests. Such aesthetics does not start from the individual theoretical statement or the artistic fact itself, but from a certain philosophical platform in such a way as to represent the views, interests, knowledge, and values that confirm the status of philosophy as an autonomous discipline. On the contrary, applied aesthetics as a theoretical discipline starts from the fact that the purpose of theoretical work is not only the representation of philosophical knowledge in relation to art but also the possibility of practical and concrete application of knowledge about art in conditions that are not exclusively philosophical but express the different interests. These interests are related to the specter of practical procedures for determining and identifying both the areas of art work and the field of discourses about art. Applied aesthetics is concerned with specific examples of how art work is meant under particular conditions and how the possibilities of its theoretical representation are embodied, multiplied and disseminated in various types of knowledge about art.

**Index terms |** *applied aesthetics; art work; discourses about art; humanities; interpretation; philosophical aesthetics.*

**Sanela Nikolić** (1983), assistant professor for Applied Aesthetics at the Faculty of Music, University of Arts, Belgrade; managing editor of *AM Journal of Art and Media Studies*. In addition to numerous scholarly articles, she is also the author of the two monographs: *Avangardna umetnost kao teorijska praksa – Black Mountain College, Darmštatski internacionalni letnji kursevi za Novu muziku i Tel Quel* [Avant-garde art as a Theoretical Practice – Black Mountain College, Darmstadt International Summer Courses for New Music, and Tel Quel, Belgrade, 2015] and *Bauhaus – primenjena estetika muzike, teatra i plesa* [Bauhaus – Applied Aesthetics of Music, Theater, and Dance, Belgrade, 2016]. Member of the Serbian Musicological Society, the Society for Aesthetics of Architecture and Visual Arts of of Serbia and International Association for Aesthetics. Field of interest: avant-gardes (avant-garde art schools); inter-textual relations between art and theory; applied aesthetics (interdisciplinarity and transdisciplinarity in contemporary humanities).

## COGNITIVE AESTHETICS: IN A SEARCH OF THE NEUROAESTHETIC BASED NEW THEORY OF SEEING

**Abstract |** Among developing branches of the New Humanities we can find the Cognitive Humanities, which deals with scientific results, methods, cooperation, and exchange with natural sciences; the cognitive aesthetics is a one of such endeavours within them. Basing on neuroaesthetic reflection on visual brain (Zeki's, Ramachandran's, Milner's, and Goodale's), some philosophical insights, and taking account of Władysław Strzemiński's *Theory of Vision*, I would like to reconsider the seeing modality as a constructive on the crossroads of bottom-up and top-down processes, a susceptible to education (therefore malleable), and having an unconscious bulk side. Using Strzemiński's insights into the evolution of seeing through generations of artists, I would like to develop the "visual template" idea as an ever changing tool of seeing the world, the tool being subjected to processes of neuroplasticity (in its time, the idea of the "perspective view" "invented" by Brunelleschi, fulfilled this task). The idea of "visual template" and idea of "visual record" (elaborated earlier) are very important in aesthetics if we explore the problem of: visible/invisible, or artists making insights into visible world, and seeing much more than others.

**Index terms |** *cognitive aesthetics; education of seeing; neuroaesthetics; neuroplasticity; visible/invisible; visual record; visual template; Władysław Strzemiński.*

**Sebastian Stankiewicz** – art historian, aesthetician; Assistant Professor at the Faculty of Art of Pedagogical University in Krakow (Poland). Author of the book *Estetyka pragmatyczna – projekt otwarty* [Pragmatist Aesthetics: An Open Project] (2012), editor of the monograph *Transacting Aesthetics* (2015) and the editor of the volume of „Annales Universitatis Paedagogicae Cracoviensis Studia de Arte et Educatione”, *XI Nie tylko kreacja. Sztuka jako narzędzie badawcze* [Not Only Creation: A Work of Art as an Scientific Tool] (2016); translated into Polish: R. Shusterman *Body Consciousness: A Philosophy of Mindfulness and Somaesthetics* (2010, together with W. Małecki), A. Berleant, *Sensibility and Sense. The Aesthetic Transformation of the Human World* (2011). A member of Organizing Committee of the 19th ICA *Aesthetics in Action*, Krakow 2013. Research fields: the cognitive aspect of art, neuroaesthetics, poly- and cross-modality in aesthetics.

Shinnosuke Kaneuchi |

Hiroshima University | Higashihiroshima, Japan | d166177@hiroshima-u.ac.jp |

## ESSAY ON THE AESTHETICS OF JAPANESE DOLL: DISCUSSING DOLL AS OBJECT AND DOLL AS WORK

**Abstract** | Some philosophers argue about puppets in the realm of aesthetics (see. Ponster, Dasia N. et al. ed., (2014)), however, it is difficult to discuss puppets in terms of its aesthetics without discussing the context of the play. Of course, also philosophers dispute the appreciation of a doll by only discussing its negative aspects compared with sculptural works. The definition of a traditional sculpture is a three dimensional, representational art and often represents human figures. If we try to change the word 'art' to 'artefact' or 'object', this explanation can also fit in the case of a doll. A doll is not a work, but an object that represents human figures. In other words, a puppet is part of the performing arts, but it is not representational art nor can it be considered as fine art.

In this context, it is improper for us to consider for a case like Japanese traditional dolls (such as hina-ningyo) that are regarded as decorative art in Japan. Koresawa (1993), Kutsuzawa (2004), and Irie (2008) attempted to solve this problem by analyzing the situation in the world of Japan modern art from a historical perspective. In the early Showa period, Japanese people regard appreciating Japanese traditional doll as a gesture of good taste in art due to the Japanese Friendship Dolls Movement (1927). Soon after that, little by little, the Japanese doll had become a part of the decorative art. There are important works and studies for us to look at why people recognize Japanese traditional doll as of cultural importance in Japan, however, sadly they have not explained the aesthetic side of it.

In this paper, I will discuss the aesthetics of dolls by considering the above context. The main question in this study is how Japanese dolls were regarded as decorative art or fine art. This paper also discusses how we can evaluate their works. Hence, in order to discuss the aesthetic of a doll in this paper, we are going to have to look at the perspectives of a doll as an object and doll as a work of art. To use these two approaches are not only having 'Double-vision' towards puppet as the subject (Tills (1992)) but also will be fruitful in discussing the relationship between mere objects and works of art (Lamarque (2010)). This essay attempt to provide a perspective of the later aspect of a doll.

**Index terms** | *aesthetics of doll, doll as an object, doll as work, Japanese traditional doll, modernization, puppet, sculpture.*

**Shinnosuke Kaneuchi** (1992 - ) is a Research Fellow of Japan Society for the Promotion of Science DC2 and a PhD. student at the Hiroshima University Faculty of Integrated Arts and Sciences. His research interests include aesthetics of doll and puppet. His current research project is concerned with a comparative analysis of aesthetical theories of doll and sculpture from a historical perspective (Grant-in-Aid for JSPS Research Fellow; Project Number 18J14093). His recent work is *To Challenge the Aesthetics of Sculpture – How Can We Analysis Sculpture in the Aesthetic Realm-* (at the Hiroshima University). His work email address is [gurunakun10@gmail.com](mailto:gurunakun10@gmail.com).

Shun Sugino |

University of Tokyo | Tokyo, Japan | suginohayao@gmail.com |

## NATURE AND SOCIABILITY IN AESTHETICS OF DIDEROT AND ROUSSEAU

**Abstract** | The aesthetics of the eighteenth century evolves towards that of the "disinterestedness" proposed by Kant, refusing or at least radicalizing the aesthetic norms of classicism and seeking them in human nature. For example, Roger de Piles establishes his aesthetic system based on the "effect" of the work of art on the spectators, and Charles Batteux attempts to elaborate his theory of "imitation of the beautiful nature" which "extends and perfect our ideas" and "makes us pleasantly feel our own existence". However, there is no irrefutable criterion for defining human nature, and many questions arise from the notion of human nature in age of the Enlightenment. In this study, I will try to define the notion of "nature" or "origin" in Diderot's aesthetic thought, by comparing it with that of Rousseau. Then, I will reveal the difference of the theory between two philosophers in the perspective of the natural "sociability" of men.

Firstly, I will analyze his theory of the "ideal model" in the preamble of the Salon of 1767, because according to Diderot, nature is "deformed, imperfect, and flawed" and the "ideal model" must be developed in imagination of the artist. In other words, the artist must imagine the extreme origin of nature and imitate nature's demiurge power. Secondly, I will try to define the notion of "nature" in Diderot's aesthetics, by analysing the article "JOUISSANCE" of the Encyclopedia and the "promenade of Vernet" in the Salon of 1767. In these texts, Diderot describes a natural happiness of men, such as "forgetfulness of oneself" or "meditation" but at the same time, the happiness presupposes another human being: sociability.

Meanwhile, in *Reveries of a solitary walker*, Rousseau describes happiness as ecstasy in the state of complete loneliness. Basing on the thought of "state of nature" that Rousseau crystallizes in the second discourse and the Social contract, he finds his definition of happiness in the human nature at "state of nature". So, I will compare Diderot's notion of happiness with Rousseau's. To conclude, I will show that the difference between these philosophers constitutes their notions of "human nature".

**Index terms** | *Diderot; enlightenment; French aesthetics; nature; Rousseau.*

**Shun Sugino** is currently a first year of PhD student in the Department of Aesthetics at the University of Tokyo. His research interest lies in the area of aesthetics of French Enlightenment, specifically that of Denis Diderot. His current research topic is an historical and theoretical studies on the Diderot's theory of "ideal model" in *On Dramatic Poetry*, Salons and Paradox of the Actor, aiming to reveal the political character of the theory. He is a member of the Japanese Society for Aesthetics and the Japanese Society for Eighteen-Century Studies.

## CIVILIZATION AND THE LIFE OF ARTS: DAVID HUME ON THE ARTS, SCIENCES AND CIVILIZATION CIRCUIT

**Abstract |** Our paper analyzes David Hume's paramount contribution to the all-out Enlightenment debate about the role of arts (the term 'art' is here in a general sense) and sciences in society, a debate that played a key part in the shaping of a new idea, civilization, in the second half of the 18th century. The paper will focus first on the idea of civilization, second, on the role that Hume ascribes to arts and sciences in the "civilizing process". The debate concerning arts and civilization has a history of its own, as the relationship between arts and civility has been speculated upon, in various ways, at least since the times of Cicero. Nevertheless, the term civilization as we know it today is the brainchild of the Enlightenment's philosophical thinking. The term gained its intellectual weight not only because of the idealism and rationalism of 18th century philosophies; it also had a long history behind him, as it has been observed by sociology (Norbert Elias). To the question whether arts forge civilization or they are boosted by it, Hume went for a different answer: roughly said, arts are civilization and civilization, on the other hand, as Hume sees it, does not exist really without arts. This is not about the idea that arts and sciences will single-handedly lead to civilization, because they will not. It is about a whole new complex named "civilization", which seems to encapsulate arts and sciences, a complex described by us as the "arts, sciences and civilization circuit", which could explain Hume's argument. The argument is clear: the developing of arts as well as sciences stirs up new knowledge, manners and tastes. Communicating ideas, manners and tastes boosts socialization. This kind of socialization establishes a new kind of community, a community to which every "refined" person is able to participate. This initiates, in turn, a new kind of urban society, where things such as industriousness, knowledge, sociability, good manners, and good tastes become prominent. This is, basically, the kind of society representative of the new kind of "civilization" that Hume refers to. "Civilization" also feeds into the flourishing of the arts and sciences. The whole process ultimately creates a circuit. Thus, Hume's answer to the debate will eventually become part of the standard view on the role of arts and sciences in society in the 18th century, and it will cement the 19th century fusion between progressivism and liberalism.

**Index terms |** *arts and sciences; civilization; Humean Scottish Enlightenment; liberalism; progress.*

**Ștefan-Sebastian Maftai** holds a PhD in Philosophy from 'Babeș-Bolyai' University and is currently Lecturer at 'Babeș-Bolyai' University, Department of Philosophy, Cluj-Napoca (Romania). His PhD was a study of Nietzsche's philosophy of art and its contributions to the issue of 'genius'. His main research areas are philosophy of art, rhetoric, and philosophy of culture. His current research interests focus on the relation between aesthetic experience and social experience in modern aesthetics and everyday aesthetics, as well as on the relation of early twentieth-century art with politics and political values. He has published texts in academic journals such as *Rivista di Estetica*, *Studia Phaenomenologica*, *The African Yearbook of Rhetoric*, *Sztuka i filozofia / Art and Philosophy*. His latest book is entitled *Attaining Humanity: Aesthetic and Moral Education in Schiller and Rousseau* (forthcoming).

## THE POETIC CONSTRUCTION OF REALITY

**Abstract |** It makes sense to talk about a moderate poetic construction of segments of reality, perhaps reality in its entirety. 'Construction' is used in a wide sense, comprising creation, constitution, decisively shaping and tainting (constitutive rules constitute X, regulative rules can shape X decisively). Our coping with, and cognition of the world, are at least partly permeated with metaphors, stories/narratives and fictions. Mental acts have storied/narrative form, and speech acts are only understandable in narrative contexts, so it makes sense to believe that thinking and using language are at least somewhat tainted, even radically constructed (i.e. created or constituted), by stories/narratives. Our cognition is shaped by mental models and these models have metaphoric structure. Our cognition of the world is soaked with stories/narratives and metaphors in such a manner that the objects cognized become shaped and/or tainted, in some cases even radically constructed by stories/narratives and metaphors. Furthermore, we can learn from the fictionalists that a large chunks of our reality consists of fictional objects, making them fictional creations. For all we know, colors, mathematical numbers, works of art, morality, society, and the individual self might be useful, even necessary fictions. Kendall Walton maintained that we make-believe artworks, some fictionalists think that we make-believe all the objects mentioned here, and even more. Fictional worlds of imaginative literature have in common with numbers of being created by imagination and have acquired a life of its own, outside of particular persons imagination. However different, there is family resemblance between fictional worlds and numbers. Why are stories/narratives, metaphors, and fictions more poetic than anything else, even though they play important roles outside of poetic domain? If we remove metaphors, narrative, stories and fiction from works of imaginative literature (poetic works), then very little, if anything, would remain of imaginative literature, while, say, philosophy and science would survive, albeit in a radically changed and perhaps impoverished fashion. Moreover, a work that consists only of a fictional narrative, replete with metaphors, is a strong candidate for being a work of literature, but hardly a work of philosophy and definitely not a scientific work. Furthermore, metaphors, fictions and narratives are constantly being developed in a multitude of new forms in literature, much less so in other domains. This fact points in the direction of the threesome having more to do with imaginative literature (a part of the poetic domain) than anything else.

**Index terms |** *reality; construction; constructivism; poetics; metaphors; narratives; fictions; fictionalism.*

**Stefán Snævarr** was born in Reykjavik, Iceland in 1953. He studied philosophy mainly at the University of Oslo, but took his Ph.D. in philosophy at the University of Bergen, Norway in 1998. He then became associate professor of philosophy at the University College of Lillehammer, Norway in 1998 and full professor in 2003 (this college has now become a part of the Inland Norway University). He has been visiting scholar at Temple University, Philadelphia and the University of Berkeley, California. In 2010, he won the first prize in an essay competition of The International Association of Aesthetics (IAA) for the essay "Aesthetic Wisdom". He is the author of several books, including two books in English, *Minerva and the Muses. The Place of Reason in Aesthetic Judgement* (1999), and *Metaphors, Narratives, Emotions. Their Interplay and Impact* (2010). His most recent article, published in English, is „Poems as Reportive Avowals“, *Philosophy and Literature* (2017).

Susan L. Feagin |  
Temple University | Philadelphia, U.S.A. | Feagin@Temple.edu |

## PAINTING AND THEATER SPACE

**Abstract |** Globally and historically, painting has figured only marginally in theatrical set design. However, painting dominated European set design from 1500-1900. As backdrops and as painted wings, paintings may set a mood or visually represent a specific or general type of place for the action of the play. But the central function of set design is arguably to organize the three-dimensional stage space as a specific spatial arena within which actors and characters move. The best way to do this is with objects, three-dimensional constructions, and props—but not with paintings. There is an inherent conflict between painting—by definition, on a flat, (relatively extended) two-dimensional surface, such as a wall, panel, or stretched canvas—and the organization of the three-dimensional space that extends in front of it, even with the use of sophisticated systems of perspective. Interestingly, the demise of painting as a dominant force in set design accompanied the rise of theater recognized as an independent work of art. This paper explores the conceptual tensions between painting as an art and theatrical performance as an art.

**Index terms |** *art; painting; performance; illusion; space; theater.*

Susan L. Feagin is visiting research professor of philosophy, retired, at Temple University. She is currently working on a book on philosophy of theater and has published numerous articles and book chapters on such topics as art and emotion, tragedy, empathy, interpretation, art and knowledge, and painting and drawing. She is the author of *Reading with Feeling: The Aesthetics of Appreciation* (Cornell 1996), editor of *Global Theories of Aesthetics and the Arts* (Wiley-Blackwell, 2007) and co-editor of *Aesthetics* (Oxford, 1997). She is president of the American Society for Aesthetics (2019-20), 2016 Wollheim lecturer for the British Society of Aesthetics, was editor of *The Journal of Aesthetics and Art Criticism* from 2003-2013, and taught at the University of Missouri-Kansas City 1977-2003.

| PANEL SESSION 01 | AESTHETICS BETWEEN PHILOSOPHY AND HUMANITIES |

| University of Belgrade - Faculty of Architecture, 2019 |

| ICA 2019 Belgrade: 21st International Congress of Aesthetics | Possible Worlds of Contemporary Aesthetics: Aesthetics Between History, Geography and Media |

Takafumi Kato |  
Osaka Seikei University | Osaka, Japan | kato.takafumi.27z@kyoto-u.jp |

## A PRAGMATIC ADVANTAGE OF THE PEIRCEAN OF NORMATIVE SCIENCES: IN THE CASE OF A CLUMSY DUET OF ETHICAL VALUE AND AESTHETIC VALUE

**Abstract |** C. S. Peirce, one of the founders of American pragmatism, elaborates his conception of the whole system of sciences including both natural sciences and speculative inquiries. In this system, he characterizes aesthetics, ethics, and logic as 'normative sciences'. Normative sciences play so important roles in his thought that a substantial number of studies by Peirce scholars focus on them. When it comes to the contemporary applicability of the picture of normative sciences, however, it seems that Peirce scholars has hardly succeeded in taking off from their hermeneutical domain. Thus, the aim of this paper is to identify an actual pragmatic advantage of the picture. There are long-lasting problems perplexing both aestheticians and ethicists. Is there any interaction between aesthetic value and ethical value? If there is, how does the interaction proceed? Do always (or sometimes) ethically good/bad features contribute to aesthetical goodness/badness? Do always (or sometimes) aesthetically good/bad features contribute to ethical goodness/badness? These questions can be associated with a common concern: while there seem to be evil but aesthetically valuable deeds, how can we refrain from carrying out such deeds? Although much discussion focusing on those questions has been accumulated in the field of aesthetics, the present situation is so messy that none has yet offered any clear-cut picture. On the other hand, the Peircean picture of normative sciences explains the relationship between ethics and aesthetics in a distinctive way, according to which the ethical goodness is a particular species of the aesthetic goodness. It entails that it is impossible to justify evil deeds by appealing to their aesthetic value, and that ethical reasons for praising virtuous deeds can be regarded, at the same time, as involving aesthetic reasons for praising them. This paper suggests that this picture of normative sciences can be revived in a contemporary context, keeping in step with the neo-pragmatists' normative inferentialism. This paper thus argues for an advantage of the Peircean picture.

**Index terms |** *aesthetic value and ethical value; Charles S. Peirce; normative inferentialism; normative sciences; pragmatism.*

Dr. Takafumi Kato is now a lecturer at Osaka Seikei University. His main interest is in classical pragmatist thoughts and their contemporary application. He is currently working on a project to reconstruct a particular kind of pragmatist aesthetics based on C. S. Peirce's pragmatism. He was received BA in Aesthetics and Art History from Kyoto University in 2008, MA in Aesthetics and Art History from Kyoto University in 2011, and PhD in Aesthetics and Art History from Kyoto University in 2018. He was a JSPS research fellow DC2 at Kyoto University from 2012 to 2014, and a JSPS research fellow PD at Nagoya University from 2016 to 2019.



Takashi Sugiyama |

Kyoto University | Kyoto, Japan | sugiyama.takashi.3s@kyoto-u.ac.jp |

## MASAKAZU NAKAI AS THE PIONEER OF THE AESTHETICS OF SPORTS

**Abstract** | Since Wolfgang Iser's lecture in 1998 (or earlier), „sports“ has been recognized as a subject of the (everyday) aesthetics. It may thus be assumed that its history is included in that of „everyday aesthetics.“ However, already in the 1930's a Japanese philosopher discussed sports from the aesthetic point of view: Masakazu Nakai (1900-52). Nakai studied aesthetics under Yasukazu Fukada (1878-1928: the first professor of aesthetics in Kyoto University) and is known for paying early attention to the cinematic beauty. It is, however, rarely known that in several articles he discussed sports from the aesthetic point of view, which occupied considerable part also in his most important work „Introduction to Aesthetics“ (1951). The title of one of his articles on this subject „Structure of Sports Mood“ (1933) suggests the influence of Heidegger. This paper aims to contextualize his „aesthetics of sports“ both in the preceding thought (such as Heidegger and the Kyoto School) and in the contemporary „everyday aesthetics.“

**Index terms** | *aesthetics of sports; everyday aesthetics; Martin Heidegger; Kyoto School; Masakazu Nakai.*

Takashi Sugiyama studied Aesthetics and Art History at Kyoto University, where he obtained a PhD. He works there as an associate professor, specializing in aesthetics, and particularly the German Enlightenment aesthetics. His articles include: "Herder's Theory of Common Sense: The Birth of the Concept of Synesthesia," *Aesthetics* 13, 2009, pp. 69-81; "Erdichtung als Bindeglied zwischen dem Schönen und der Moral: Über den Empfindungsbegriff Mendelssohns," *Aesthetics* 19, 2015, pp. 12-26; "Genealogie der antikantischen Raumlehre von Herder zu Riegl. Zur Vorgeschichte von Benjamins Begriff des 'Taktischen'," *Neue Beiträge zur Germanistik* 16(1), 2017, pp. 62-73.

| PANEL SESSION 01 | AESTHETICS BETWEEN PHILOSOPHY AND HUMANITIES |

| University of Belgrade - Faculty of Architecture, 2019 |

| ICA 2019 Belgrade: 21st International Congress of Aesthetics | Possible Worlds of Contemporary Aesthetics: Aesthetics Between History, Geography and Media |

Tatiana Levina |

Higher School of Economics | Moscow, Russia | tatianalevina@hse.ru |

## IS KAZIMIR MALEVICH A TRANSCENDENTALIST?

**Abstract** | Despite Malevich's disinterest in reading philosophical writings, researchers make attempts to juxtapose his ideas with those of philosophers, as his texts allow. Besancon finds the Kantian *noumenon* in metaphorical form in the following statement: "What we call reality is infinity without weight, measure, time or space, absolute or relative, never traced in a form. It can be neither conceived nor comprehended." But the question remains: is Malevich a transcendentalist?

In the preface to the "Critique of Pure Reason" Kant suggested that he had instigated a "Copernican revolution" in thought. He asserted that our cognition with its *a priori* forms of time and space construct a real world. Generally, Malevich could be said to follow Kant: "All things come from amalgamation of the psychic and physical, they impart a completely different form to that given by existence." Things, therefore, are the products of perception. Malevich goes further: every existing thing is not the thing in its being, as we perceive only the accidental form of it. Being, as Malevich writes in "Suprematism as Non-Objectivity," is abstruse and incomprehensible as a form, being exists regardless of time and space. The visible world is not being as it is, from Malevich's point of view, it is only reasoning about being.

In the 1922 manifesto "God is Not Cast Down," Malevich proclaims the comprehension of God as his prime goal. Here he departs from Kant. For Kant, we cannot know things in themselves, because all possible knowledge is limited to knowledge of appearances. And Kant limits the ambitions of speculative reason regarding transcendent knowledge. Therefore, Kant concludes, by eliminating God and soul from the realm of knowable objects, he preserves a place for faith.

Malevich, on the contrary, endeavors to speak about unknowable being, as it is absolutely useless for him to investigate the knowable world, as Kant suggests. The main problem, for Malevich, is that we cannot describe the world completely because we cannot see many aspects of it.

**Index terms** | *Immanuel Kant; Kazimir Malevich; platonism; suprematism; transcendentalism.*

Tatiana Levina is an Associate Professor at the School of Philosophy, Higher School of Economics in Moscow, Russia. In my research I work on aesthetics and philosophical theology, and often on the connection between these. I am also interested in metaphysics and Russian philosophy. Currently I am working on a book: *Metaphysical Realism in Art and Philosophy* and several papers: *The Revolutionary Nothingness of Kazimir Malevich*, *Symbol in Georg Cantor and Pavel Florensky*, and *Abstractionism in Hesychast Icon*. Recently I have also become engaged in the history and philosophy of mathematics. My research in this field deals with the development of the mathematical logic and cybernetics under the pressure of the Soviet ideology. I am working on the paper *Abstraction for Cybernetics: Sofia Yanovskaya between Dialectics and Idealism*. More information about my research and CV is on my web-page: <https://www.hse.ru/staff/tatianalevina>

## SEMANTICS OF AESTHETIC EXPERTISE

**Abstract |** In the last ten years or so, the prevalent research paradigm in neuroaesthetics has changed. While in the late 1990's and early 2000's, the research subjects used in the laboratory experiments were mostly described as "aesthetically naive", currently most of the researchers in the field focus on reactions and judgements of the so-called "aesthetic experts". Engaging the expert is an unquestionable improvement of the research paradigm; there have not, however, been enough reflection on what aesthetic expertise consists in, what its main kinds are (if there are any), whether expertise comes in degrees, and how aesthetic experts are to be recognized. Moreover, usually artists or students in the arts have been intuitively recruited by scientists; it is, however, questionable whether artists do represent the best examples of aesthetic experts. Notably, throughout the history of philosophical aesthetics the role of an expert has been more often assigned to a critic, i.e. someone whose taste is above-the-average in terms of his or her capacity to perceive and communicate aesthetic qualities of an object.

Following the distinction coined in meta-ethics, I discuss whether the two main types of expertise (performative and epistemic) are clearly distinguishable in aesthetics (and conclude that they are not). I propose a minimal definition of the expert as a person capable of supporting his or her aesthetic judgements by aesthetic reasons. I thus assume that one of the defining features of the aesthetic expert is that he or she is good at communicating aesthetic values. This suggests that expertise is connected to relatively greater possession of aesthetic concepts.

I focus on the relation between aesthetic expertise and the language of evaluation. I discuss some recent endeavours in the analysis of aesthetic concepts in linguistics and the philosophy of language (the discussion about scalarity, multidimensionality, and types of gradability of aesthetic adjectives) and evaluate different proposals in terms of whether they allow for various degrees of possession and less or more advanced use of the concepts in question.

Finally, I outline several ways to assess the level of competence of aesthetic language users with a hope that in their more elaborate forms, the tests will serve neuroaestheticians to recruit aesthetic experts of the same or similar rank and thus lead to the mutually comparable results of the experiments.

**Index terms |** *aesthetic concepts (adjectives); aesthetic communication; aesthetic judgements; art critic; expertise; linguistics; neuroaesthetics.*

**Tereza Hadravova, Ph.D.** graduated from aesthetics and philosophy at Charles University in Prague. She defended a Ph.D. thesis, entitled *Aesthetic judgment from a philosophical, psychological, and neuroscientific perspective*, in 2014. She has been working as an editor of *Estetika: The Central European Journal of Aesthetics* since 2006. Currently, she teaches film theory at the Department of aesthetics at Charles University. She is interested in intersections and interfaces of philosophical aesthetics and sciences, and of film and philosophy.

## PROBLEM OF PERSONAL IDENTITY IN POSSIBLE WORLDS: ART EXPERIENCE

**Abstract |** Leibniz owns one of the most famous traditional interpretations of *possible* (virtual) *worlds*: he suggests them fighting for the right of existence before the Creator. The worlds don't subsist along with our world, the most perfect one [1]. David Lewis' modal realism denies the exclusive position of actual world and legitimates every possible world (with any conceivable deviations) depending on a narrator's location [2]. This view is closer to me but, unlike Lewis, I assume that we can reach some of the worlds, created with our participation, and our mission is not to lose personal identity there. I propose to understand the identity in a narrative version of psychological meaning [3]. I consider *choice* and *promise* the most reliable methods of world constructing, since they depend on will. In this respect, a credibility of *dreams or memory* doesn't such high.

In cinema, strict accents are set on the point of choice, particularly, in science fiction, there is an opportunity to illustrate consequences of choice building of an alternate world. This aspect is scrupulously investigated in «Back to the future», «intense points» (moments of choice when people hold onto need of motion) are very noticeable there: for George – Lorraine's honor protection, for Dr. Brown – Clara's lifesaving, for Marty – rejection of the final auto racing.

The act of this promise includes the Other who certifies our presence. When people promise, they pawn the identity temporarily. The most representative film about making a promise – «La vita e bella». The main character promising gives the life for him and get a principal demonstration of the self-identity – the saved boy considers himself a winner.

In «Circles of Ruins» J.L. Borges make courageous assumption that any reality might be just a dream which can constitute a deepening coherence referring to a previous link. Such a cinematic phenomenon as «Mulholland Drive» comes along at the interface of «Circles of Ruins» and «The Garden of Forking Paths». Its traditional treatment tells about an ideal construction of main character's Diane life in her dream (the first Borges' story). Another interpretation sends to rhizomatic structure of the second story: all film's characters are like dice which are ruled by Eternity with the children face.

Conception of inadequacy of world-recollection concerns to everyday people, in whose conscience there are difference of remembrance from the past. For instance, most prominent films of Alain Resnais demonstrate inability memory to maintain the personal identity.

**Index terms |** *choice; dreams; memory; personal identity; possible worlds; promise.*

### Notes

1. Leibniz G.W. Works in four vol. Vol. 1. Discourse on metaphysics, 1982, p. 130.
2. David Lewis. On the Plurality of Worlds. Oxford, New York: Basil Blackwell, 1986
3. Volkov D.B. Narrative approach as the solution to the personal identity problem // Vestnik SPbU. Ser. 17. 2016. №4. P. 21–32

OKADA SITTING METHOD AS BODY ART: THE BODY AESTHETICS OF THE GRAVITY

**Abstract |** A sitting method: Okada Sitting Method (OSM) was created in Japan during the Meiji Period. It gained overwhelming support as a useful method for the cure of mental disease during Taisyo period.<sup>1</sup> The mechanism has not been clarified scientifically. Clients felt the following: OSM caused the body movement of *'reaction'* and *'pivot movement'* on their body, however, it stabilized their body and mind. Our question is, what kind of phenomenon did OSM bring to their bodies? And what had clients internally perceived from it? The body has unsymmetrical structure. The upper half of the body is constantly waving, to the front and back, left and right. OSM stabilized their body posture while at the same time activating it. To practice OSM, one needs to sit on the ground by sitting on one's heels like in "Seiza" posture. That form divided that waving to equally all eight directions (front and back, left and right and all oblique directions between them). *Arc motion like regurgitation* occurred on the upper part of the body. The orbiting motion went down to a point at the center of the abdomen. The movement is then assembled into the bottom of the ground. The reaction then occurred from there. As a result, the body was raised like a *daruma doll*.<sup>2</sup> Gurgitation movement was sublimated to the spine raising the body to 'heaven'. This enables OSM to strengthen the vertical axis of the body by complicating or crossing the *falling* and *rising* motion. They felt the flow of their blood and oxygen circulated regularly, beyond the whole body, reconciled the law of nature between heaven and earth created universe. Finally, they had reached to a point as if they had become the world tree, taking roots on the earth deeply, having a thick trunk with many annual rings, growing spirally branches, and bearing flower to the entire heaven. They felt this growth of life would never stop. Because the circle movement of OSM meant to transcend the border between the beginning and the end among clients. This is done through binding oneself and heaven-earth with the center-of-mass motion through constructing the figurative rhythm motion; equilibration, repeating, centralization, and integration. This practice can be realized because of the gravity and the space of earth.

**Index terms |** *body techniques; body-mind; introspection; symmetrical; macrocosm and microcosm.*

Toshihiro Katayama is a PhD. student at the Hiroshima University Faculty of Integrated Arts and Sciences. My research interests include aesthetics of body. Current research project is concerned with Japanese or Eastern body theory from a historical perspective. My recent work is (2018) "A Study of the Body Aesthetics through a Therapy for Healing the Body and Mind, the Okada Sitting Method: From the Perspective of Physical Homologization with Center-of-Mass Motion Representing Self Harmony with the Universe" *Annual Review of HIROSHIMA SOCIETY FOR SCIENCE OF ARTS*.31(2018), 35-52. (<https://ci.nii.ac.jp/naid/120006537173>). E-MAIL:qurima@yahoo.co.jp

AESTHETICS IN THE AREA OF HUMANITIES

**Abstract |** Aesthetics, as a subject, always had a dual nature - on the one hand, "beauty", concentrating in itself the highest aesthetic value, on the other hand "art". Both of them are the main objects of aesthetics; for centuries they had different interpretations. "Beauty", even in ancient times, was interpreted as derived from the "supersensible idea" (Plato) or as perfection in the real world, in the properties of things and their relationships (Aristotle). In the Middle Ages, it was filled with the "divine", in the Renaissance, it was connected with the ideal of the "universal" person, in the era of classicism it was interpreted as "elegant". No less difficult is the interpretation of art, whose initial foundations were measured on a broad scale - from the ancient "mimesis" to the free "self-expression of the artist" (I. Kant). In terms of methodology, aesthetics during the XIX - early XX centuries develops its own position, retaining the philosophical component (abstracted, generalized thinking) and attracting the capabilities of psychology. Since, by Baumgarten's definition, it is the science of "sensory cognition" and in the XXI century determines human perception of objects, where are present "beauty" and art. Special relationships link aesthetics with pedagogy; This is clearly manifested in the praxeological sphere - in aesthetic education. Aesthetic education, equally with moral, marks the highest manifestation of human spirituality. Since ancient Greek times, only the synthesis of the ethical and aesthetic (kalokagathia) is able to ensure the true development of man and society. With all the complexity of the definition of aesthetic education, its basis is human perfection (mainly on a sensual basis) and its realization as a creative subject.

The process of human perfection from our point of view is based on the possibilities of aesthetic value. The aesthetic value is monofunctional, but it is deeply connected with the self-determination of the person essence. The nature of the aesthetic attitude of a person and the world is determined by the measure of the perfection of the aesthetic object and the measure of realization of aesthetic needs, interests, and ideals of the subject in this value-evaluative relation. Thus, being a specific philosophical science, now in the XXI century, aesthetics also serves as a theory of art and as a methodology for aesthetic perception, education and art criticism: it fills the entire humanities and, in particular, the vast field of cultural science with an "aesthetic substrate". And although cultural theorists, who at the turn of the centuries asserted the paradigm of postmodernism, deny the laws of the existence of aesthetic knowledge, in our opinion there is no alternative to aesthetics, because this science combines the consistency of philosophical logic in comprehending the ideal in the world on the one hand, and comprehending the nature of the artistic (its importance is determined by aesthetic value), the highest manifestation of which is art.

**Index terms |** *aesthetic education; aesthetic perception; aesthetic value; art; methodology; paradigm; philosophical science.*

**Saleyev Vadim A.** doctor of Philosophy (Moscow State University, 1992), Full Professor (Minsk, 1994), Honored Culture Worker of the Republic of Belarus (2000), 1st Vice-President of the Belarusian Aesthetic Association (1990), Chief Researcher of the Belarusian State Academy of Arts (2011-2019), chief editor of the magazine "Artefakt" (2013-2019). Graduated from Belarusian State University (philological faculty with art specialization), postgraduate studies of the Department of Aesthetics, Faculty of Philosophy, Moscow State University. One of the leading East Slavic experts in the field of aesthetics and cultural studies. In the field of philosophy creates of the concept of neo-axiology and modern understanding of personality. In the field of aesthetics: concept of ethno-aesthetics, history of Belarusian aesthetics, modern aesthetic education and art education. In the field of cultural studies: concept of national artistic culture, specifics of Eastern Slavic national cultures, Belarusian national culture. Author of more than 400 scientific works, 8 monographs. The most famous are: "Art and its evaluation" (Mn, 1977), "Contemporary aesthetics of Belarus" (Mn, 1979), "National self-consciousness and artistic culture" (Mn, 1990), "Ethnopedagogy and aesthetic development of the personality" (Mn, 1994), "Art. Art and modernity" (Minsk, 2006), "Essays on the theory of the Belarusian theater" (Minsk, 2014), "Problems of the theory of art" (2016). He is a famous art critic (more than 500 publications), author of 5 fiction books.

#### ARTISTIC TESTIMONY, REVIVAL OF MEMORIES AND EMPATHY – A CASE OF PAINTER ZORAN MUŠIČ

**Abstract |** Considering that art has its history, but no progress, it is possible to take the artistic images of violence, torture, suffering and death from the past as a possible horizon of imagination for the present. In my presentation, I would like to take for example the painting of Slovenian-French-Italian painter Zoran Mušič, who became well - known by the portraits of prisoners in a concentration camp Dachau where also the artist had been led captive during the Second World War. Before and immediately after the end of the War, he drew only a few drawings with this motif, while then, during the period of twenty-five years, he painted beautiful and sublime images of nature and towns: Dalmatian, Karstic and Italian motifs of landscape, earths, horses, ponies, boats and nets in Venise. The artist avoided the representations of war atrocities and tilted towards a contemplation of the beauty (later, a photograph S. Salgado passed through a similar experience, as he explained in *The Salt of the Earth*). Mušič needed this internal time to alleviate the sharpness of his memories and to be able to start painting them in the 1970, with the cycle *We are not the last*.

I will try to make understand, first, the reasons of such a long period of silence and then of a revival of memories in the late sixties in the post-war Europe. Mušič's painting represents an important part of collective consciousness, as an artistic testimony and a symbol of extreme torture (like P. Levi, I. Kertész or B. Pahor in literature). It is also due to his painting that we are able to imagine how far a human kind could go in its cruelty. May those images also be helpful to us to imagine some extreme, but not so rare living conditions in the present, too (for ex., in some crisis areas, refugee camps, and in prisons with political prisoners)?

Drawings and pictures of internment made by Mušič are realistic, with an almost documentary value, but not pathetic. The images of withered, dying or dead bodies provoke intense emotions of empathy and compassion, as they were still persons, aware of their misery. In conclusion, I will try to explain, referring to I. Kant and G. Agamben, why the war or other extreme conditions can lead to an apathy or an absence of sympathy among the involved people, even between the prisoners, and why, on the other hand, we can be deeply touched by the images of pain, if we are not involved.

**Index terms |** *empathy; G. Agamben; I. Kant; memories; painting; sympathy; testimony; Z. Mušič.*

**Valentina Hribar Sorčan** (born 1969), Ph D, is a professor of philosophy and French language and literature. She is employed at the University of Ljubljana, Faculty of Arts, Department of Philosophy, where she lectures philosophy of art, contemporary aesthetics and philosophical anthropology. She also translates French philosophers into Slovene language (J.-L. Nancy, E. Levinas, G. Jorland). Together with Lev Kreft she published a book *Introduction to aesthetics* (2005) and more recently her own book *Self and others in (post)modern philosophy and arts* (2013). She is a member of Slovenian Society of Aesthetics and The European Society for Aesthetics. She was an invited researcher at *La Fondation Maison des sciences de l'homme* and an invited professor at *L'École des hautes études en sciences sociales*, in Paris.

Vítor Guerreiro |

Instituto de Filosofia da Universidade do Porto Faculdade de Letras, Via Panorâmica s/n; 4150-564 | Porto, Portugal | vitorguerreiro77@gmail.com |

## ASTHETIC VALUE AND THE NOTION OF A LIFE

**Abstract |** Often words carry more insight than what their original utterers intended or could even have suspected. Accordingly, there may be more to Joseph Beuys' remark, that "art is life and life is art", than meets the eye. And to elaborate on that, I draw on Jerrold Levinson's treatment of the concept of intrinsic value, which, according to this author, is neither to be captured by object-based nor experience-based approaches. Rather, the value of objects and experiences is to be encompassed by the notion of *lives-being-certain-ways*: the complex entity that includes both objects and experiences and is the appropriate target for judgements of intrinsic value.

Analogously, my aim is to explore the idea that aesthetic value is neither to be understood under a realist nor a subjectivist model – the models that see aesthetic value respectively in terms of properties of either external things (objects or events in the world), often appealing to the notion of supervenience to lend it explanatory power, or properties of isolated experiences of such things (the idea that "the aesthetic" lies in features such as "disinterested pleasure", "valuing the experience for itself", "psychic distance", etc.). In trying to answer St Augustine's dilemma – whether things are beautiful because they please or whether they please because they are beautiful – views of the aesthetic thus have shifted between realism (e.g. Nick Zangwill and Eddy Zemach) and subjectivism (e.g. Beardsley, in Zemach's interpretation).

Combining the framework of Levinson's approach with Colin McGinn's reading of "Nabokov's formula" (in *Ethics, Evil and Fiction*) - that the experience of beauty evokes ideals of life where art is the norm - as well as previously rehearsed sketches of a "virtue theory" of aesthetics (e.g. David Woodruff), I want to propose that our experience of beauty, and other aesthetic qualities, is informed by ideals concerning "ways a life can be". As a way to develop the often merely adumbrated idea of continuity between aesthetics and ethics, this might help to shed light on divergent normative attitudes in aesthetics - e.g. different individuals experiencing one and the same object (say, the city of Las Vegas) as a paradigm of kitsch or something beautiful. It can also give us insight into contrasts such as that between the "spiritual" aesthetic of Malevich and the "anti-spiritual mysticism" of the constructivists, seemingly so close in some of their output, when considered under a purely formalist view.

**Index terms |** *aesthetic value; aesthetic experience; aesthetic qualities; realism; subjectivism; formalism; virtue aesthetics; life.*

Vítor Guerreiro was born in Barreiro, Portugal, in 1977. He has a BA in philosophy by the University of Lisbon (2004) and a PhD in philosophy of music, by the University of Porto (2016) – thesis titled "The Art of Tonal Sound". He has been a translator for 13 years, having translated many works, from Darwin's *Origin* to Bernard Suits' *The Grasshopper*. He is a member of the Institute of Philosophy of the University of Porto, having published articles and reviews on philosophical aesthetics, and also taught an introductory course on the philosophy of music. At some point in his life he was learning the piano, but what he really enjoys is singing folk songs, especially Irish and Eastern-European (has recently sung a Serbian song, among several others, during a musical *soirée* in Moscow, for a conference on Abstract Expressionism). He is a fan of табла (boardgame).

Wang Jie |

Zhejiang University | Hangzhou, China | wjie5710@126.com |

Wang Zhen |

Zhejiang University | Hangzhou, China | wzhen5710@126.com |

## BRIEF VIEW ON THE ORIGIN OF CHINESE MODERN TRAGEDY CONCEPT

**Abstract |** Because of the particularity of the modernization process of Chinese society, the concept of modern tragedy has great significance in the structure of Chinese aesthetic modernity. If understood the concept of modern tragedy of China from *The Communist Manifesto* written by Marx and Engels and *Modern Tragedy* written by Raymond Williams, the origin of the Chinese modern tragedy concept is not Wang Guo-wei's *Comment on A Dream of Red Mansion*, but the song of *Farewell* by Li Shutong in 1915. This paper demonstrates the origin of Chinese modern tragedy concept and some core concepts associated with this problem through the aesthetic historical analysis of *Farewell*, including the repeated presentation of "farewell" in Contemporary Chinese art. The theoretical dimension of the study of Chinese modern tragedies is preliminarily discussed from the methodology of studying the concept of modern tragedy in China, the critical significance of the theoretical resources of Mars's aesthetics in the study of the problem domain of modern Chinese tragedy and the importance of tragic humanism in the construction of contemporary culture.

**Index terms |** *concept of modern tragedy; Farewell; Chinese aesthetic modernity; emotion structure.*

**Prof. Dr. Wang Jie**, Changjiang Scholar Distinguished Professor of Ministry of Education PRC; Professor of School of Media and International Culture, Zhejiang University; Vice-president of China Aesthetics Society; Vice-president of China Society of Anthropology of Arts; Director of Center for Contemporary Marxist Aesthetics; Chair of professor committee of School of Media and International Cultures; Chief editor of Research on Marxist Aesthetics.

Leading expert of "Fundamental Questions of Contemporary Aesthetics and Criticism", a major project of national social science fund.

His monographs mainly include *Looking for Utopia: Crises and Reconstruction of Modern Aesthetics, Culture and Society: Marxism and Development of Chinese Literature Theory in 20th Century*, etc. He also translated influential academic books into Chinese, including *Society and Governance and Society, Aesthetic Idealism*. Professor Wang Jie also edited several important books such as *Aesthetics*, a textbook published recently.

**Mr. Wang Zhen**

Male, born in 29 December, 1986

BA, Nanjing University, College of Arts

MA, Shanghai Jiaotong University, School of Media and Design

Now working in Zhejiang University, College of Media and International Culture.

Director of editorial office of journal *Research on Marxist Aesthetics*

Research Interest: film and art, Chinese popular culture

**Xie Wenjing** |  
Wuhan University | Wuhan, China | 1318637231@qq.com |

### THE WILDERNESS OF WANG YANSONG'S VERSION FROM THE PERSPECTIVE OF PHENOMENOLOGY

**Abstract** | Cao yu used a new method in writing the play *The Wilderness*, and he thought that a new form should be adopted for rehearsal. *The Wilderness* of Wang yansong's version completely abandoned the traditional realism of expression, replaced by a new symbolic approach. This is in line with Cao Yu's idea. This new method of symbolism which is embodied in the stage setting, the rehearsal idea and several imagery scenes, is a breakthrough in the "realistic thinking" of traditional drama. Through the symbolic rehearsal, *The Wilderness* of Wang's version entered the horizon of phenomenological aesthetics.

The main body of the article is divided into three parts: First, the stage setting from the horizon of phenomenological essence intuition. In terms of stage design, Wang removed all the realistic and specific scenes and replaced them with a symbolic stage setting method. As far as the audience can see is painted as an empty and black performance space, only with the loess mechanism of the gauze as decoration, symbolizing the wild land. *The Wilderness* of Wang's weakening of the stage design can make the audience pay more attention to the performance and dialogue of the actors. According to the method of phenomenological essence intuition, the objective world (stage design) is suspended to highlight the drama's discussion of human nature. Second, the rehearsing idea of "returning to things themselves". This requires us to suspend our daily attitude and the realistic way of thinking in the past when appreciating *The Wilderness* of Wang's version, we should not only regard the ancient terra-cotta figurine as props to highlight the story, but also enter the horizon of Wang Dao and appreciate the terracotta figures are the soul or shadow of the characters in the drama, realizing that the internal contradictions of the characters are externalized. The "terra-cotta figures" are not only for the pursuit of a weird, strange form of stage expression, but also become part of the content, the realization of form expression content. The third, imagery object and Phenomenological aesthetic connotation. In Wang's version of *The Wilderness*, the director did not restore some specific scenes in Cao Yu's script, rather, it allows us to experience emotions, feelings or meanings while visualizing these images and scenes. These are the essence of the original drama, which Cao Yu wants to explore the "hardship of human nature". The cello playing requiem live and the "terra-cotta figures" shows the fusion of classic drama and modern expression, bringing the audience a distinctive aesthetic experience.

**Index terms** | *imagery; phenomenological essence intuition; realistic thinking; returning to things themselves; symbolism.*

**Dr. Wenjing Xie** obtained her B.S. Degree at Shenyang University in China in 2010 and completed her M.S. with Prof. Tiancheng Wang at Jilin University. She is a Ph.D candidate with Changchi Hao at Wuhan University in China. Her current research is focused on Phenomenology and Aesthetics.

| PANEL SESSION 01 | AESTHETICS BETWEEN PHILOSOPHY AND HUMANITIES |  
| University of Belgrade - Faculty of Architecture, 2019 |

| ICA 2019 Belgrade: 21st International Congress of Aesthetics | Possible Worlds of Contemporary Aesthetics: Aesthetics Between History, Geography and Media |

**Yun Gong** |  
Fudan University | Shanghai, China | gongy16@fudan.edu.cn |

### HORROR AND SUBLIME IN OSCAR WILDE'S *SALMONÉ*

**Abstract** | A reading of Oscar Wilde's play *Salomé* by referring to Edmund Burke's 1757 treatise "A Philosophical Enquiry into the Origin of Our Ideas of the Sublime and Beautiful" suggests that Burke and Wilde lay aside principle of reason and stress human being's biological instincts and sensory feelings in aesthetic field. This practice originates from their inheritance of the tradition of British empiricism and their questioning of the transcendental reason since Enlightenment. Instead of attempting to abandon reason and to promote bodily enjoyment, they intend to represent the finiteness of human beings and the supremacy of nature through an aesthetic process from horror to sublime. Though Kant's aesthetics is traditionally received as one of the origins of aestheticist thoughts, his stress of infiniteness of human beings in his theory of transcendental sublime does not confirm to Wilde's writing practice.

**Yun Gong** is a doctoral candidate majoring in English literature in Fudan University. She got her BA in Xi'an International Studies University and her MA in China Northwestern University. Her research interests include: 20th Century British dramas, contemporary British novels, aesthetics and literature, Oscar Wilde, Virginia Woolf, and Julian Barnes. She has published over ten articles on British literature, and is the translator of a children's novel--"A Golden Basket." Currently she works on a project named "Ethical Aporias in Julian Barnes's Novels."

## FURNITURE AS FUSION OF THE AESTHETIC AND THE ETHICAL

### **Abstract |** 1. Contemporary aesthetics as the art of living

Beauty can provide easy access to the ethics open to everyone with ideals about how to live. The index of self-transformation is from aesthetic value. Shusterman says that 'the good life for us -- is not there to be discovered but instead open to be made and shaped -- aesthetically.' This is an ethics conjoined with aesthetics, which means a contemporary version of *kalokagathia*.

### 2. Need for an aesthetics of applied art

Art is now transforming itself from art for art to art for real life. While modern aesthetics neglected applied art, we should consider applied art as the first candidate of art for real life. In contrast to environmental art, which is more concerned with process than with product, applied art retains a definite form of artifact. Function accords a cognitive basis to the appreciation of aesthetic qualities embodied in works of applied art. The great merit of applied art is that we can easily overcome postmodern relativism. Immersed in everyday life, applied art has a natural link to commercialism, sociology and ecology. Because applied art lives in a unique tension of moral and aesthetic values, a new style will evolve out of this tension between the union of aesthetics and ethics.

### 3. Why furniture?

Contemporary life is lived with furniture. The development of our life stage necessitates reconsidering the style and content of interior space. The shaping of interior space depends on money and individual preferences. Furniture can be an everyday commodity and at the same time, a work of art. As Praz observes, furniture and interior space reflect individual aesthetic taste. Furniture is a highly appropriate topic for discussing applied art from an individual perspective for those without expertise in furniture manufacturing. We use Western furniture -- chairs, beds and tables -- in contiguity with our bodies.

The analysis of practical utility embodied in furniture clarifies relations between the form of design products and the human body. Furniture mirrors human interactions as is evident in that the size of the group immediately influences the size of the table. Furniture, thus, represents the relationship of the human body to society. How to live one's own interior life is a contemporary problem of *somatic ego*.

**Index terms |** *applied art; art of living; body; furniture; kalokagathia; somatic ego.*

1977 BA, Tokyo University, Faculty of Letters.  
1981 MA, Tokyo University, Department of Aesthetics.  
1987-1990 Tokyo University, Research Assistant of Aesthetics.  
1989 "Time and Laudation in St. Augustine: An Interpretation of the Confessions XI.27.35", *Medieval Studies*, no. 31, 65-75.  
1992-2003 Aichi Sangyo University, Assistant Professor of Aesthetics.  
1996 "Understanding of Beauty and Incarnation into the Quest in the Phaedrus", *Bigaku*, no.185, 13-24.  
2003 "The Beneficial and the Fine: On the Meaning of the Failure of Definitions in the Hippias Major", ed. by the Organizing Committee of the 15th ICA, *The Great Book of Aesthetics*, Tokyo (no pagination).  
2003-2009 Aichi Sangyo University, Associate Professor of Aesthetics.  
2007 "Love of Beauty and Formation of the Good Life", *Annals of the Chubu Society of Philosophy*, no.39, 19-30.  
2010-present Nihon University, Professor of Aesthetics.  
2011 "Introduction to the Philosophy of Industrial Products", *Bigaku*, no.238, 175.  
2015 "The Invention of Beauty and Everyday Aesthetics", ed. by Jakub Petri, *Performing Cultures*, Krakow, 129-136.





Aleš Čakalić |

Doctoral Student at AMEU – ISH, Ljubljana | Zgornja Polskava, Slovenia | ales.cakalic@gmail.com |

## TRAGEDY AND FARCE IN DUŠAN KOVAČEVIĆ'S POST-YUGOSLAV SCREENPLAYS

**Abstract |** Commenting on Hegel's remark that all great world-historic facts and personages appear twice, Marx famously appended that they do so the first time as tragedy, and the second time as farce. This paper intends to show how the film scripts by popular Serbian playwright Dušan Kovačević (b. 1948) can be read as a specific post-Yugoslav and post-communist artistic commentary on Marx's claim. In particular, we shine a spotlight on Kovačević's scripts for three well-known post-Yugoslav films, Emir Kusturica's controversial and much-discussed *Underground* (1995), Goran Marković's *The Tragic Burlesque* (1995), and Kovačević's own *The Professional* (2003). Within the larger frame of post-Yugoslav cinema, these three films represent an important segment of the ideological current of self-Balkanization (a term suggested by Croatian writer and film critic Jurica Pavičić), which seemed to be ubiquitous especially in the Serbian cinema of the 1990s, or at least, the most internationally renowned Serbian films of that period belonged to that trend. What these self-Balkanizing films have in common, according to Pavičić, is a perception of the Balkans as a zone of permanent and inveterate chaos, a zone to which occasional wars are actually rather endemic. The three Kovačević's scripts in question are very much in the same vein, yet they are substantially more farcical in nature when compared to self-Balkanizing films that were not written by Kovačević. It is in this specific Balkan mixture of tragedy and farce, exclusive to Kovačević's poetics, that one can detect an aesthetic reply to Marx's aforementioned view of history: tragedy and farce not as consecutive events, rather as two complementary artistic insights of the same event. And, while over the years there have been numerous exegeses on the political message purveyed in *Underground* by Kusturica, a lot less has been said about the effect of Kovačević's publicly known political stance as a royalist (i.e., a supporter of the 1945-deposed Karađorđević royal family) on his scripts. This paper tries to fill that gap by enquiring how this position plays into his post-1990 screenwriting oeuvre.

**Index terms |** *Dušan Kovačević; Emir Kusturica; farce; post-Yugoslav cinema; royalism; self-Balkanization; tragedy.*

**Aleš Čakalić** (Maribor, 1981) is a philosopher and historian and currently a PhD student of Humanities at the Institutum Studiorum Humanitatis in Ljubljana, Slovenia, preparing a thesis on Yugoslavism in post-Yugoslav cinema. He worked as a freelance film critic for various Slovene media and as a curator at the Regional Museum Maribor. He also contributed texts for catalogues and monograph publications of the Slovenian Cinematheque. His main areas of interest are European cinema, classical and modern aesthetics, post-structuralist cultural studies, and cultural history.

Alexander Sidorov |

SPbU, 3rd-year student | Saint Petersburg, Russia | sidai@bk.ru |

## THE PRACTICE OF TIME-DURATION: MANDELSTAM, RILKE, VALERY

**Abstract |** This report is devoted to a sufficient innovation of Henri Bergson philosophy – time-duration concept. Duration, unlike physical time, is rooted in mental activity. It implies superiority of intuitive perception that allows reaching dynamic phenomena of life experience, whereas reasoning stays on a subordinate role, treated as an approach to formalize stream of consciousness.

Well-known figures of Russian, German and French poetry not only accepted the idea of time-duration, but also realized it as a valuable point of existential poietic. I consider O. Mandelstam, R.M. Rilke and P. Valery, as they were both poets and essayists, who have some notable reflections on correlation between time and poetry, to make comparison possible. One of the main points is that poetical speech admits highly intensive temporal experience. Poetical speech itself seems familiar to intuitive time, as it refers to sense and rhythm. Taken as technical terms, they are fundamentals of descriptive time-consciousness psychology, which reveals itself in poetical practice as well as in phenomenological philosophy.

There was almost no direct reception of Bergson, thought. He merely highlighted what had already emerged in cultural environment, e.g. attention to first-person experience in key of Time and History, significantly increased due to Fin de Siècle and World War I

**Index terms |** *Bergson; duration; experience; history; Mandelstam; poetry; Rilke; speech; Valery.*

Christos Montsenigos |

School of Architecture, National Technical University of Athens | Athens, Greece |  
mo\_christos@hotmail.com |

## THE “MUNDI” ON THE “MAPPAE”, OR HOW A RETROACTIVE UNDERSTANDING OF MEDIEVAL CARTOGRAPHY RECONFIGURES OUR NOTION OF LANDSCAPE

**Abstract |** The presentation attempts a reevaluation of the cartographic curiosities of the mappaemundi. By emphasizing their temporal openness, mappaemundi become chronicles of the world’s transformation, acquiring a critical position in a proposed genealogy of narrative-sensitive mapping technologies. We will showcase ways in which these peculiar cartographies reformulate error and inaccuracy in the design of synthetic environments of decentralized intelligence – environments where time and space resonate equally. By assuming such a chrono-geographic perspective, an overall displacement of the corpus of medieval spatial understanding is attempted and through that, a transformative lens over the entirety of the period is cast. Drawing from both geographical treatise and travel memoir, mappaemundi are seen as “sedimentary” cartographies whose flow of recordable information stems from specialized observation as well as oral transmission, thus abruting the epistemological distinction between writing and speaking. Such an oblique examination of cartographic representation is called forth in an attempt to revise our understanding of the terms Landscape, World and Earth – entities made static in service of their modern scientific description. Philosophical understanding of Landscape persists on conceptualizing it as a part extracted from a whole. The “mundi” on the “mappae” are, of course, incomplete but their image suggests a totality. It is from that propositional wholeness that a regenerative approach in the direction of overcoming such epistemological caesurae is drawn. Deleuze and Guattari describe landscapification as the rendering of the extracted part under a signifying regime of faciality. Looking for more liberating somatic analogies while distancing ourselves from such face-obsessed semiotic regimes, we revisit a form of body metaphor that latently resides within the mappaemundi, usually superimposed over their very surface. The dispersed, fragmented body seemingly rearranging the Earth, displaces the somatic analogy from its modern conception of unity and reterritorializes it in a universal horizon of expectation. To that opening-up towards the Earth, Reza Negarestani suggests a “landscape” of Thought, addressing the epistemological caesura in the form of Freudian Trauma, a trauma whose topological essence allows for a liberating synthesis of interiority and closedness. It is to that topological folding of inside and outside, the bottom(less)-up reformulation of the Earth, that we escape in order to retrieve a conceptualization that doesn’t rest in the assemblage of similar entities, but – through its containing of differences, intensities and ruptures – attempts to restore the Self-World continuum.

**Index terms |** *mappaemundi, chrono-geography, Middle Ages, geophilosophy, Earth, landscape, trauma.*

Christos Montsenigos studied architecture at the National Technical University of Athens (NTUA) and currently studies Architectural History & Theory at the same institution’s Postgraduate programme, “Research in Architecture: Architectural Design – Space – Culture.” He is interested in design work that questions conventional distinctions between the built and natural environment and has pursued such an approach in his own individual research and design projects. In the context of his postgraduate research, he is developing an understanding of the contemporary status of the Symbol in cartographic representation and architectural design. During his undergraduate studies he has worked as an intern in architectural practices around Athens and has participated in international workshops and conferences. He is currently working as a teaching assistant in the NTUA’s School of Architecture Graduate studies programme.

| University of Belgrade - Faculty of Architecture, 2019 |

| PANEL SESSION 02 | GEOPOLITICAL AESTHETICS AND PHILOSOPHY OF CULTURE |

| ICA 2019 Belgrade: 21st International Congress of Aesthetics |

| Possible Worlds of Contemporary Aesthetics: Aesthetics Between History, Geography and Media |

Ding Guoqi |

Chinese academy of social sciences | Beijing, China | guoqing@126.com |

## FROM GOETHE TO MARX: FROM “NATIONAL LITERATURE” TO “WORLD LITERATURE”

**Abstract |** My attention and study on “world literature” and “national literature” is related to the influence of “globalization” in China. Generally speaking, we would think that “globalization” should be directly related to the extension and exacerbation of global economy and world market. However, the development of theory should not stay on this level. Many western and Chinese scholars believe that “globalization” could be permeated into the humanistic study field, such as literature. So the conception of “world literature” which was brought up by Goethe and Marx in the first half of the 19th century is stimulated into activation again today; moreover, it in turn becomes one of the braces to the “Globalization” trend. These scholars believe the era of “world literature” comes indeed. However, is that the fact? My paper will start from Goethe’s and Marx’s original meaning of the conception of “world literature” and propose my own opinion through detailed carding and argument. My conclusion is that the coming of “globalization” dose not change all the things, and the time of “world literature” has not come.

**Index terms |** *world literature; national literature; globalization; Goethe; Marx.*

Ding Guoqi, Doctor of Literature, Deputy Director and Researcher in the Institute of Literature of Chinese Academy of Social Sciences, Associate Editor of *Literary Review*, Director of Marxist Center of Literature, Art and Cultural Criticism, Professor of Chinese Academy of Social Sciences University, mainly dedicated in the study of Aesthetics, Literature and Art Theory and Criticism, adjunct Vice-president of the National Marxism-Leninism Literature and Art Works Research Society, Secretary-general of the Chinese and Foreign Literature and Art Theory Society in China, a member of International Congress of Aesthetics, etc., and up till now, published books such as *A Study of Herbert Marcuse’s Aesthetics*, *The Commitment and Expecting to Art*, *Marxism Literature and Art Theory in China*, edited over 10 collections such as *Classics of Literary Theory*, *Globalization and Plural “World Literature”*, published over 100 essays and articles.

**Ding Yuehua |**

Collage of Fine Arts of Chongqing Normal University | Chongqing, China | dyh9812@163.com |

**Tang Bangbei |**

School of Robot and Electromechanical Engineering of Chongqing University of Arts and Science | Chongqing, China | tangbangbei@126.com |

**Zhu Jinxiu |**

Collage of Fine Arts of Chongqing Normal University | Chongqing, China | 1105318463@qq.com

**Cui Weihai |**

School of Foreign Business, Chongqing normal University | Chongqing, China | 109158240@qq.com |

**Tan Ling |**

School of Foreign Business, Chongqing normal University | Chongqing, China | 495940927@qq.com |

**Chen Yuzhi |**

College of Fine Arts, Chongqing normal University | Chongqing, China | 324073541@qq.com |

THE AESTHETIC EXPERIENCE OF CHINESE PAINTING: A ERP STUDY

**Abstract |** In this study, behavioral experiments and ERP techniques were used to investigate the effects of the Chinese popular subjects on the cognitive and emotional responses of traditional Chinese painting[selecting Chinese shanshui (landscape) brushwork, two experimental forms of Chinese painting realistic landscape painting and abstract ink painting. The subjects were a sample of 10 executives, 12 white-collar workers and 13 ordinary workers, with a total of 35 people. There are 20 art majors and 15 non-art majors; Therewere 18 males and 17 females. Before the experiment, the author found that most people usually think that realistic landscape can see what the painting is, Chinese shanshui (landscape) brushwork gives people a similar feeling and abstract works are puzzling. Therefore, the experimental materials used Chinese shanshui (landscape)brushwork and abstract ink without the name of the work hint and with the name of the work hint, there are four categories of works with realistic landscape altogether five categories. The first is to compare the cognitive and emotional responses of the masses after the presentation of Chinese shanshui (landscape) brushwork, abstract ink painting and realistic landscape works, in order to know what the masses are the most sensitive to the form of expression of that Chinese painting; Second, I want to see what the masses know about the traditional shanshui (landscape) brushwork and the contemporary abstract ink painting, just like after it has clearly described what the realistic landscape painting is.Whether Its view of traditional shanshui (landscape)brushwork, contemporary abstract ink cognitive processing, emotional response, emotional evaluation and aesthetic judgment will be different from no hint. The conclusion shows that the popular subjects' aesthetic preference for Chinese painting is realistic. The popular subjects' interest in abstract ink is higher than that in Chinese shanshui (landscape) brushwork, but it is difficult to understand the abstract

ink. The masses have the desire to to understand the tradition of Chinese painting, but the aesthetic appreciation of shanshui (landscape) brushwork is lack of excitement, and it is difficult to understand the shanshui (landscape) brushwork.

**Index terms |** *aesthetic experience of Chinese painting in China: ERP Technology Aesthetic Education Countermeasures.*

**Ding Yuehua**, female, 46 years old, Ph.D. graduated from Southwest University (in 2008) , study interest in Aesthetic Cognition of Basic Psychology, Professor of the Academy of Fine Arts of Chongqing Normal University. mainly engaged in the study of art theory, art psychology and visual culture.

**Tang Bangbei**, male, 28 years old, Doctor of Engineering, lecturer, College of Mechanical and Electrical Engineering, Chongqing University of Arts and Sciences. His main research fields are product innovation design method research, user experience testing, industrial design, intelligent manufacturing and so on.

**Zhu Jinxiu**, female, 49 years old, professor of Fine Arts College of Chongqing Normal University, master's tutor, main research direction:Marxist literary theory.

**Cui Weihai**, male, 37 years old, master's degree, teacher and lecturer of Chongqing Normal University's Foreign Business School. Mainly engaged in landscape and architectural planning and design research and teaching work.

**Tan Ling**, female, 28 years old, graduated from the Department of Psychology of Southwest University in 2013. User experience evaluation technicians.

**Chen Yuzhi**, 30 years old, received B.A in Sichuan Fine Arts Institute and postgraduate in Chongqing Normal University whose research interest is contemporary art.

Heejung Seo |

Sun Yat-sen University | Zhuhai, China | seohj@mail.sysu.edu.cn |

A STUDY ON THE PROTOTYPES AND TRANSFORMATION OF HUMAN EMOTION IN ZHANG-ZI'S TEXT - FOCUSING ON THE QI-WU-LUN CHAPTER

**Abstract |** This research is aiming to reveal how *Zhuang-Zi* 庄子 comprehend issues regarding the relationship between the human mind and the world, furthermore, how he intended to overcome the contradictions between them. All this, by examining discussions about the prototype of human emotion and its transformation.

In the inner chapters of *Zhuangzi's* text, "Xin" 心 represents the place where the human mind is located, at the same time, is where, by utilizing the content that we already sensed from the world, the first cognition about the world is developed. However, at the moment when this process of mind moves from "Xin" and develops into "Cheng-Xin" 成心 (Completed mind)", the content that we recognized from the world turns into a fixed permanent fact. The former "Xin" is the specific way how saints (Sheng-Ren 圣人) are communicating with the world. For them "Xin" is the space where humans interact with the world utilizing all the contents that they perceived or sensed from the world, thus without any reason or comparison "Xin" is valuable in itself. However, once the "Cheng-Xin" system begins to function, in substance, "Xin" has already transmuted into "Ren-Xin" 人心 (mind of ordinary people)". Through "Ren-Xin", people start to judge values such as right or wrong, and this leads to personal feelings about the object that are recognized. As a result, it modifies the contents of consciousness about recognition itself. This transformation of the human mind results in unstable and transient emotions such as obsession and aversion, from *Zhuang-Zi's* point of view, due to these myriad feelings, people lost the possibilities to engage in genuine interaction with the world. Therefore, emotions are absent in the saints (Sheng-Ren 圣人)' minds, who interact with the world without any obstacles. To reach the spiritual realm of saints, one must complete the doctrine of "Qi-Wu" 齐物 (making things equal )".

**Index terms |** *Zhuang-Zi; emotion; Xin* 心, *Cheng-Xin* 成心, *Qi-Wu* 齐物.

**Hee-jung Seo** is an associate professor at Center for East Asian Studies at School of International Studies, Sun Yat-sen University (China). Dr.SEO is specialized in the research field of 'Pre-Qin Chinese Literary Theory and Aesthetics', 'Pre-Qin Philosophy', 'Taoism Philosophy', 'Comparative Studies of East-Asian Aesthetics', 'Contemporary studies in the Philosophy'. Regarding her academic experience, she joined a documentary research project at China Research Institute SKKU(Korea) · a comparative research project between Japanese and Korean philosophy at Institute of Asian Cultural Studies ICU Japan · at School of philosophy \_ Fudan university(China), here she led her own research project "The Establishment and Development of Chinese Aesthetics as a modern study". Dr.SEO is a distinguished graduate of the department of philosophy at Peking University where she had earned her Ph.D. diploma. Before that, she earned her M.A. and B.A. degree both at the same department of East Asian Philosophy at SKKU.

Iuliia Gudova |

Ural Federal University | Russia, Yekaterinburg | jgudova@mail.ru |

VISUAL EPISTEMOLOGY IN CONTEMPORARY IMPERIAL MONUMENTAL ART (ON THE EXAMPLE OF SCULPTURES, MONUMENTS AND BAS-RELIEFS "TYUMEN - TO THE VICTORS" IN THE CITY OF TYUMEN, RUSSIA)

**Abstract |** Art is one of the means of communication. The process of knowledge transfer using the language of visual arts is called by Daniela Bleichmar visual epistemology. Visual images of the imperial past form the samples of cultural memory is estimated by the researcher as elements of imperial consciousness. In the context of the analysis of the phenomenon of imperial culture, such art can be called imperial.

I would like to apply the Bleichmar's methodology to the analysis of the Great Patriotic War memorials of Tyumen. For example, in 2008, a Siberian cat park was created in the city. It consists of rows with granite thumbs and sculptures of gilded cast iron cats, designed by M. Alchibayeva. Sculptures symbolize the help to besieged Leningrad in the fight against rats. In 2010 the Monument to home front workers in the 1941-1945 was installed. The authors of the monument are the masters S. Savin, A. Medvedev and S. Titlinov, who depicted the composition of the bronze figures of a boy, an engineer, a worker and a war invalid. In 2015 a monument to the "Railwaymen of the front and rear" (the sculptors A. Medvedev, S. Titlinov) was built. The monument is an arch (symbolic Victory Bridge) with a bell.

The bas-relief "Tyumen to the Victors" is part of the Eternal Flame memorial. The authors of this monument: S. Titlinov, A. Medvedev and S. Savin. The bas-relief has dimensions of 21.0 x 3.6 meters and tells about all the most basic moments of the war: the attack by the fascists, the Battle of Stalingrad, the Battle of Kursk, the Leningrad blockade and its breakthrough, the hard work in the rear, Red Square's the Victory Parade of 1945. The monument includes lines from popular songs, poems, the most important orders of the command of the Red Army. Original historical artifacts of the past war, for example, a rifle, shells from shells, a model of blockade rations of bread, are fused into the relief.

Due to the vivid image of the past history, the monumental art of the city of Tyumen can be attributed to the imperial art, since in the course of his perception, a modern image of a powerful country is created, where the power of the historical past of ancestors is inherited by the now living descendants. The monumental appropriation by modern generations of the feats of bygone days makes this art imperial.

**Index terms |** *visual epistemology; imperial art; monument; memorial; sculpture.*

**Iuliia Gudova** In 2012, I received a bachelor's degree in philosophy, in 2014, a master's degree in philosophy from the Ural Federal University in Yekaterinburg, Russia. At the moment I work as an assistant at the department of cultural studies and socio-cultural activities at the Ural Federal University. In addition, I am an assistant coordinator of the Oxford Russian Scholarship Foundation in UrFU. My research interests are the philosophy of culture, namely cultural imperialism, imperial culture and the ways of their representation in arts. An important topic of my research is visual epistemology. More than 15 articles have been published on these topics in Russian and international journals. I am an active organizer of youth science events in UrFU and participant in scientific national and international events.

Jean Lin |

The University of Tokyo | Tokyo, Japan | hayashimotoka@gmail.com |

## AESTHETIC EXPERIENCE IN THE INTERCULTURAL CONTEXT

**Abstract** | When an artwork involves cultural properties, the controversy such as cultural appropriation could arise. To facilitate the process of organizing and understanding the controversy, this paper examines how the cultural identity of the artist and the viewer could affect the appreciation of such artworks. I will examine multiple criteria that must be delineated in order to analyze such a process of appreciation. The first one is the ‘qualification’ necessary for an artist to handle the cultural properties within his/her artworks. Some artists succeed in the international art scene by reflecting their cultural identity onto their artworks, when exhibiting in the cultural environments that are different from their own. The reason that they are permitted to handle the cultural property is that the viewers have approved that they are the insiders of the culture, and have given such qualification to them. On the contrary, when the artist is thought to be the outsider of the culture presented within the artwork, the “aesthetic handicap thesis” applies. This thesis argues not only that the outsiders ought to produce visually inferior creation but also that it is morally objectionable when the outsiders handle the cultural properties. That being said, the problem arises; how do we determine whether the artist is an insider or an outsider of the culture? It is difficult to make such decision based on the objectively-set criteria, and the act of dividing people into such two poles itself can be problematic as it could fall into the claim of cultural essentialism. To solve this, I will argue that the artists’ ‘qualification’ to handle the cultural property, or artists’ ‘insiderness’ is determined by the viewer’s subjective judgment; that is, if the artist’s insiderness is higher (or equal, if the viewer considers him/herself as an insider) compared to the viewer’s, then the artist is an insider from the point of view of that particular viewer. Another key criterion is whether the cultural properties are handled ‘appropriately’ or not. I will touch upon three levels of inappropriateness; (1) the artist is an ‘outsider’ and thus does not have the ‘qualification’; (2) the cultural property is handled in the way that brings disadvantage or discomfort to the ‘insider’ of the culture; (3) the artwork does not fulfill the evaluation criterion of the category which the viewer perceive the work to be in.

**Index terms** | *aesthetic experience; contemporary art; cultural appropriation; globalization; intercultural aesthetics; intercultural communication.*

Jean Lin has received the Bachelor of Arts degree at the Penny W. Stamps School of Art and Design, University of Michigan, and is currently a master’s student at the aesthetics department of the University of Tokyo. She is interested in the way artworks are appreciated in the intercultural context, and her scope of research includes contemporary art, globalization, minority artist, multiculturalism, and cultural appropriation. Her paper “How the Cultural Background of Artist and Viewer Could Affect the Process of Intercultural Art Appreciation” will be published in the forthcoming Young Researcher’s Forum Presentation Report (2019) from the Japanese Society for Aesthetics.

Joosik Min |

Yeungnam University | Gyeongsan, Korea | Jsmin11@gmail.com |

## SPACIAL AESTHETICS OF LANDSCAPE IN EAST ASIAN CULTURE

**Abstract** | I would like to examine the origins and meanings of “eight views(八景)” and “nine curves(九曲)”, which are traditional composition methods of landscape beauty in East Asia. Although the eight views and the nine curves originated in China, they were popular systems of landscape painting enjoyed especially by Korean confucian scholars during the Joseon Dynasty. In particular, the number of nine curves was significantly higher than those of neighboring countries, China and Japan. The eight views and the nine curves are not necessarily differentiated based on the numbers eight or nine. The eight views link beautiful landscapes scattered throughout a certain area, and the nine curves connect several bends in the long flow of a valley. The eight views have remarkable views of the beautiful scenery, and in addition, are usually occupied by a scenic pavilion. The nine curves are a medium for tracing Tao(道) or the ultimate substance, and a passage that goes back to the world of the masters. There is a lot to be said about the nine curves, not just in an aesthetic sense, but also regarding their ethical and spiritual significance. A poet who recites the eight views is a man of aesthetic sensibility, but a poet who recites the nine curves has profound interests and knowledge of moral philosophy. Nature is culturally created by human design activities. Landscape is formed by human beings. The eight views and the nine curves culture shows an example of the East Asian space aesthetics through accomplishing the humanization of nature while humans interact with nature and give meaning to nature.

**Index terms** | *landscape beauty, Eight Views, Nine Curves, East Asian Culture, Scenic Pavilion, humanization of nature.*

Joosik Min is Professor of Aesthetics at Yeungnam University and the former President of Korean Society of Aesthetics. He is chief organizer of International Conference of Eastern Aesthetics. His research interests include Korean aesthetics, comparative aesthetics, the aesthetic way of life, and the theory of creativity. He edited as guest editor the special volume on “Aesthetic Consciousness in East Asia” (2018) of the online journal Contemporary Aesthetics. His publication includes East Asian Culture and Korean Aesthetic Consciousness (2017) and East Asian Culture and Korean Aesthetic Sensibility (2017). He contributed several papers to ICA such as “Tradition of Korean Aesthetics: World of ‘meot’ or Elegance (2016), “Scenic Pavilion as a Space for Elegant Life” (2013), “Playing Nature: Aesthetic Implication of ‘Record on Playing Mountain” (2010) and “Bridge as Aesthetic Object” (2007).

**Mariko Kaname |**

Atomi University | Tokyo, Japan | kaname@atomi.ac.jp |

## WYNDHAM LEWIS' ENGLISHNESS AGAINST FASCISM: THE SIGNIFICANCE OF HIS METAPHOR OF 'WAVES' TOWARDS *A BATTERY SHELLED* (1919)

**Abstract |** Wyndham Lewis (1882-1957) was known as the co-founder of Vorticism (1914-15), the only avant-garde art movement in the UK at the beginning of the 20th century. Since Lewis' father was American, mother British, and he, Canadian by birth, he moved among these three countries during his life. In this presentation, I will address what 'Englishness' was for Lewis, who had plural roots. I will focus on the emotional attachment he had for 'the sea' or 'waves' as the metaphor represented in his paintings and writings.

The metaphor of waves appeared as early as in his essay titled 'The New Egos' in the Vorticist journal *Blast no.1* (1914). In the essay, Lewis suggested that ego was pervasive 'like a wave', and went beyond the bounds of individual figures in modern times. He argued that new egos overlapped each other as though they were Siamese twins. He linked the new egos with 'dehumanisation'. His idea of 'dehumanisation' was his criticism of machine civilisation, and yet has been considered as the warship of the machine following Italian Futurism. This was because of the inhuman figures in his paintings, such as matchstick men or insects reminiscent of Umberto Boccioni's robotic sculpture. As a result, he was often called a fascist. However, considering his painting 'A Battery Shelled' (1919) which was completed after his service as the official war artist for both the Canadian and British governments during WW1, we see another possible interpretation for this subject. In this painting, the expression of the mud setting for the matchstick men and weapons might be inspired by the waves design that the great Japanese artist, Ogata Korin (1658-1716) used in his painting. If this is so, is it possible to consider that Lewis might have attempted to express different thoughts of fascism in his paintings?

In this study, first, we will refer to Lewis' later pamphlet titled 'Anglosaxony: A League that Works' (1941) where he frequently mentioned 'waves' or 'the sea'. It is very possibly that the waves represented Englishness or Universalism countering Fascism in it. Next, we will examine his painting 'A Battery Shelled', referring to Korin's design and his later pamphlet shown before. Consequently, this study will clarify Wyndham Lewis' Englishness, investigating what these words meant

**Index terms |** *A Battery Shelled; Englishness; universalism; metaphor; the sea; the waves; Wyndham Lewis.*

**Mariko Kaname** is working as an Associate Professor at Atomi University, specialising Aesthetics. She obtained her PhD at Osaka University with a dissertation titled *Roger Fry's Critical Theories: the logic of sensibility* in 2002. Her research focuses on the domains of British Modernist art and theory. Currently, Shigeru Maeda and she is engaging in the research project 'The Development of British Avant-Garde Art and Printed Media in the early 20th Century—In Reference to Vorticist's Drawings' supported by DNP Foundation for Cultural Promotion Research Grants for Academic Studies Relating to Graphic Art. A forthcoming Japanese book *Arts on Britannia IV* will include her article on Wyndham Lewis's artworks.

**Marilena Mela |**

National Technical University of Athens | Athens, Greece | marilena-mela@hotmail.com |

## THE MILIEU OF THE PICTURESQUE.

### EARLY TOURIST MEDIA AND IMAGINATIVE GEOGRAPHIES IN THE MEDITERRANEAN

**Abstract |** This paper discusses the formation of the modern image of the Mediterranean cityscape through the study of a powerful, yet neglected in literature, genre of print media: the travel guide. It aims to address the politics of representation, and the influence of the external tourist gaze in our ways of perceiving space and aestheticizing place. In particular, the narratives constructed and reflected in the the first published guide to cover the entire region, the 1882 Murray's Handbook to the Mediterranean, are recorded in overlapping mappings of the presented places.

The Mediterranean is a sea of myths; dense layers of descriptions and depictions contribute to the formation of its collective image. White houses, the bright sunlight, an ever-present antiquity and the exoticism of the Orient are among the subjects that outline the construction of the Mediterranean imaginary, which deeply intervenes in our cognition and recognition of space. The Mediterranean constitutes thus an ideal research framework for the understanding of popular place aesthetics as products -or accelerators- of historical geopolitical processes. The alleged aesthetic and cultural continuity of the Mediterranean milieu is particularly questioned: our theoretical exploration departs from the braudelian space-movement, within which the eternally networked settlements develop interdependently; it then examines the recent Mediterraneanism model, which, borrowing from Edward Said's Orientalism, explains how the presupposition of a Mediterranean unity preserves an imaginative geography, within which the Mediterranean region maintains a subordinate role.

In this context, this paper illuminates the formation of Mediterranean aesthetics as reflected in an early modern tourist medium, indicative of the 19th-century British image of the sea, and, simultaneously, decisive in dynamically shaping the traveler's perception. In terms of methodology, the handbook's contents led to the creation of five thematic, layered mappings: the first one presents the editor's selection of sites; the second one addresses the portrayal of place as a picturesque landscape, highlighting the appeal of the sea; the third one examines the stereotypical attribution of Western or Oriental aesthetic qualities to place; the fourth one explores the tension between locality and modernization; the fifth one investigates the concept of insularity through the - then emergent - deification of islands as holidays paradises. This hybrid approach, which combines textual elements, mappings, and analytic diagrams, reveals systems of similitude, grouping and comparison in the description of Mediterranean places; it thus illustrates the creation of the flattened image of a multi-levelled heterogeneous space, an image through which primary experience is essentially filtered.

**Index terms |** *geopolitical aesthetics; imaginative geography; Mediterraneanism; modernization; Murray's handbook; Orientalism; place aesthetics; tourist media.*

**Marilena Mela** studied architecture in Athens and Florence, and holds a Diploma in Architectural Engineering, as well as a Postgraduate Diploma in Architectural Research, both from the National Technical University of Athens. She has collaborated with award-winning architecture studios in Seville and Athens, focusing on the design of cultural and urban projects, and is currently employed as a teaching assistant in classes of History and Theory of Architecture and studios of Urban Design in NTUA. Her research explores the formation of place image and identity in the intersections of broad, long-term geographical processes; focusing on the cities that surround the Mediterranean, she searches the non-binary ways in which the tales and myths of the sea entangle with the massive geopolitical interests that have historically defined it. Her work has been presented in conferences of Urbanism, Cultural Heritage and Critical Geography.

**Michael Ranta |**

Ph.D./Associate Professor in the History of Art, Stockholm University. Research fellow at SOL/ Cognitive Semiotics, Lund University | Lund, Sweden | michael.ranta@semiotiklu.se; m.ranta31@gmail.com |

MAO'S HOMEWORLD(S) -

A COMMENT ON THE USE OF PROPAGANDA POSTERS IN POST-WAR CHINA

**Abstract |** Within cognitive science, narratives are regarded as crucial and fundamental cognitive instruments or tools (cf. Bruner 1990; Schank 1995). Moreover, as e.g. Schank suggests, the identity of (sub-) cultures is to a considerable extent based upon the sharing of narrative structures. According to Schank, culturally shared stories – or stories in general – occur frequently in highly abbreviated form, as “skeleton stories” or “gists”. Collective identities are not only conveyed in and between cultures through verbal discourse, but also by pictorial means.

Moreover, in ways that correspond to Schank's account of storytelling and cognition, these may also have implications for conceptions of one's home-culture (not least in relation to external cultures). Many pictures and visual artworks have indeed been produced in order to establish and to consolidate a home-culture and to demarcate it from conceived alien counterparts. My previous work on these lines has been concerned with demarcation efforts of 'Jews' as extra-cultural since the Middle Ages onwards, in the Third Reich's iconography, as well as in modern, radicalized forms of anti-Semitic picturing in Arab media (Ranta 2016; 2017).

In extending this work, I shall in the current paper focus upon attempts of creating cultural and political cohesion by means of pictorial propaganda in post-war China from the 1950's onwards, as promoted by the Chinese Communist Party under the leadership by Mao Zedong. As these propaganda posters could be easily mass-produced at low costs, they became widespread, penetrating all social levels and environments, such as offices, factories, private houses, dormitories, and so on.

We may sum up some of its general stylistic characteristics as follows:

- figurative, naturalistic, easy comprehensible imagery;
- often strong, bold colours, clear outlines of figures, especially in woodcuts (often reduced to the colour scheme red-white-black);
- optimistic, agreeable, positive mood;
- happy model citizens, such as peasants, youngsters, soldiers, workers in factories and collective farms, in dynamic, energetic poses, with strong, healthy bodies;
- diminished gender distinctions; stereotypical, 'masculinized' bodies; baggy, sexless clothes;
- inclusion of politically inspired, sometimes militaristic, verbal slogans/captions;
- promoting utilitarian, communist goals; glorifying work and personal sacrifice for the greater well-being.

We may further discern the following thematic subjects (several of which also were intermixed) in Chinese propaganda posters during the 1950s-70s:

- (The deification of) Mao
- The communist party
- Model citizens
- Successful industrial production
- An agrarian utopia
- (Pseudo-)historicism
- Military motifs
- Social life: working brigades, school, the happy family, etc.
- Enemies of the Public Republic of China
- Ethnic minorities as integrated part of China.

Some concrete pictorial examples indicating these attempts will be presented and analysed from a narratological and cognitive semiotic perspective.

**Index terms** | *pictures; posters; propaganda; narrativity; cognitive & cultural semiotics; Husserl; post-war China; Mao Zedong.*

*References:*

Bruner, J. (1990). *Acts of Meaning*, Cambridge, Mass.: Harvard UP.

Ranta, M. (2016). The (Pictorial) Construction of Collective Identities in the Third Reich. *Language and Semiotic Studies*, vol. 2 (3).

Ranta, M. (2017). Master Narratives and the (Pictorial) Construction of Otherness: Anti-Semitic Images in the Third Reich and Beyond. *Contemporary Aesthetics*, vol 15, 2017 .

Schank, R. C. (1995). *Tell Me a Story - Narrative and Intelligence*, Evanston, Ill.: Northwestern UP.

**Michael Ranta** is currently researcher in cognitive semiotics at Sichuan University, Chengdu (China) and at Lund University (Sweden). His principal research has focused upon cognitive psychology, art history, and aesthetics, and he has written on semiotic, aesthetic, narratological, and art historical issues. A central issue has been the capacity of pictorial representations to render various forms of narratives and temporal structures. Which role play in this context mental and typifying (categorizing) ideas on behalf of beholders with regard to various conceivable action sequences? And how can pictorial representations imply or presuppose wider world views or meta-narratives? From 2014 to 2016 he was involved in the research project "The Making of Them and Us: Cultural Encounters Conveyed Through Pictorial Narrative". Since 2017 he is working within the project "Storytelling in Rock Art".

**Motomi Tsugami** |

Kobe College |Nishinomiya, Japan |ZAT03327@nifty.com |

‘MOVEMENT FOR SINGING IN JAPANESE’ (1925-1941) OF NAGAI IKUKO: GENDER, FEMININITY, COLONIALISM, AND IMPERIALISM.

**Abstract** | ‘*Hōgo Kashō Undō* (Movement for Singing in Japanese)’ was launched by the Japanese lyric soprano singer Nagai Ikuko (1893-1983) in 1925 and accomplished with her numerous concerts all over Japan in 1941, including colonized Sakhalin, Korea, Taiwan and Manchuria, in addition with some cities in China. She planned to give thousand concerts in fifteen years and accomplished it in her thousandth concert in the Hibiya Public Hall in Tokyo on March 3rd 1941, as reported in the articles of Asahi Shimbun Newspaper.

Her pioneering movement aroused controversial arguments concerning the singing art songs in Japanese texts at that time. Most of the debates were assembled by her in three booklets, as in *Tenki, Hihan-hen* (Turning Point, Collection of Criticism) (Tokyo: Funsendō, 1926), *Tenki, Hankyo-hen* (Turning Point, Collection of Resonance) (ibid., 1929) and *Hōgo-Kashō Jūroku-kō, Ibara-no-michi* (Sixteen lessons for Singing in Japanese, Thorns Road) (ibid, 1932). Further with her singing through radiobroadcast, shortly after its start in Japan in 1925, and with her writing articles in diverse journals, including women and girls’ ones, her movement must have enhanced the consciousness of Japanese public and music circles about Japanese songs and its singing broadly. From 1926, she collaborated with the koto player Miyagi Michio (1894-1956) and the shakuhachi player Yoshida Seifu (1891-1950) for creating new songs, as *Kosmos* or *Sekirei* (poems written by Kitahara Hakusyu) for ‘*Shin Nihon Ongaku Undo*’ (New Japanese Music Movement), and also with the nagauta and shamisen players as *Kineya Sakichi* (1884-1945), from 1929. In 1933, she organized a research group for searching after the ways to sing Japanese songs beautifully.

Invoked the term ‘nationalism’ in the sense of *minzoku-shugi* (cultural heritage), Nagai Ikuko and her collaborators sought to formulate a repertory to represent Japan’s cultural identity. Shaped by the politics of race, gender, and nation, it also provided Japanese women with a voice, power, and an audience. At the same time, it suffered with ideological, political, and cultural use for *Kokumin-shugi* (political ideology). As Yoshihara Mari pointed out in her study of Miura Tamaki (‘The Flight of the Japanese Butterfly: Orientalism, Nationalism, and Performances of Japanese Womanhood’, *American Quarterly*, 56-4, 2004, 975-1001), it is important not to miss the complex layers of such work’s functions for the performers and audiences across the ocean or the border. This paper aims to discuss its problems as gender, femininity, colonialism and imperialism.

**Index terms** | *colonialism; gender; imperialism; Movement for Singing in Japanese; Nagai Ikuko; nationalism.*



**Motomi Tsugami**, Professor of Musicology, Music Department, Kobe College, Japan. Books on Japanese pianist, *Ogura Suye* (1891-1944) and the *Tokyo Music School* (2011), *Early History of Kobe College* (2015), *Program Buildings of Concert Series for Children* (2015) etc. Writings on Claudio Monteverdi, reception of European music in modern Japan, Japanese female musicians in the first half of the 20th century, music education through outreach activities in music, as TSUGAMI Motomi: 'The Birth of Art Song in Modern Japan,' in: *Proceedings of the 20th International Congress of Aesthetics, July 24th-29th, 2016*, Seoul National University, Seoul, Korea, The Korean Society of Aesthetics, 2016, pp.839-846.

IS CLIMATICAL AESTHETICS POSSIBLE? : FOR CULTURAL DIVERSITY AND MUTUAL UNDERSTANDING. J.G.HERDER AND T. WATSUJI.

**Abstract** | I aim to show the possibility of climatical aesthetics and offer a critical contribution to the cultural diversity and the mutual understanding.

Climate (Klima, Fudo) of region is the important factor that shapes not only the everyday life (food, clothing and shelter), culture and art etc., but also the internal human mind i.e. sensitivity, imagination, representation and taste. Climate (Fudo) is not quite the same meaning as nature or environment. Firstly, climate is not objective contrary to nature. When we feel fresh air in autumn morning, our subject and object are not separated. Climate is close to atmosphere in meaning. Japanese philosopher Tetsuro Watsuji(1889-1960), in his *Fudo (Climate and Culture: A Philosophical Study)*(1935), described, „ in feeling the cold, we discover ourselves in the cold itself“. Furthermore, he puts emphasis on the social and temporal aspect of climate. „We“, not „I“, feel comfortable after the intense heat and humid air in summer. We are involved in communal sense in climate. Now as Watsuji did, we can refer to J. G. Herders anthropological aesthetics, because Herder showed “climatology of all human powers of thought and sensation”, in his *Ideas on the Philosophy of the History of Mankind* (1784-91). From these viewpoints, I believe, it is possible to argue the climatical aesthetics.

Secondly, climate represents uniqueness of each region. Unique culture, art, history, philosophy and religion through the particular structure of communal mind are embodied in climate. Especially on art, we often argue the characteristics of climatical type. But, viewed from the other side, we, our culture and art are involuntarily limited by climate. It does not mean the impossibility of mutual understanding. Watsuji emphasized the self-discovering as particular existence and respect for different cultures in climate for mutual understanding.

We cannot simply agree with Watsuji’s optimistic insist of ethnic closeness and longing for lost era. But in climatical aesthetics, we can discover ourselves as limited and contextualized existence and interact with each other as such.

**Index terms** | *climate; Fudo; Tetsuro Watsuji; J. G. Herder; anthropological aesthetics; mutual understanding.*

**Naoko Kobayashi** is the researcher of Tokyo University of the Arts. She got master’s degree in fine arts from Tokyo University of the Arts. She has been exploring German aesthetics in eighteenth century, especially focused on emotion theory, art theory and mind-body problem of Baumgarten, Meier, Sulzer, Kant and J.G. Herder. Recently, she is interested in the relationship between their aesthetics and the contemporary physiology. Her recent paper’s titles are “Kraft der Kunst : Herders Theorie der Plastik von Pygmalion-Motiv” , “Wirkungen der Einbildungskraft in den menschlichen Körper: Krüger und Sulzer im Kontext der anthropologische Ästhetik um 1750.” etc. As a flutist, she had participated an amateur orchestra.

Nozomu Ninomiya |

Kyoto University | Kyoto, Japan | n.ninomiya.hfmyo.itmu@gmail.com |

## ABY WARBURG'S THEORY OF DISTANCE AND ORIENTATION

**Abstract** | In this presentation, I will analyse theoretical texts of Aby Warburg and clarify an epistemic significance that the concept of “distance” (“Distanz”) and “orientation” (“Orientierung”) has. Warburg conducted his research on the survival images from ancient times and emphasized the power of images working on the beholder.

The distance between subject and objects plays a significant role in his texts analyzing the aesthetic experience facing visual artworks. By investigating the works of painters such as Leonardo da Vinci and Albrecht Dürer, Warburg insists that painters' deliberation generates the distance. In fact, this concept is used consistently from his adolescence, and the ancient Greek word *sophrosyne* is often referred to by him in relation to the concept of the distance. In his view, the gap between the viewer and the images is a prototype of human thinking.

I will point out the relationship between his theoretical ideas regarding the distance and his personal mental problem. He suffered from psychiatric illness and felt horrible fear against the lively images. This is because he was born in the Jewish family and it was a taboo for him to come into contact with the paganistic issue and its images. Paradoxically, the paganistic and ancient images fascinated him and he had to confront them. In order to protect himself, he introduced a spatial metaphor such as “distance” in his theory. Later in his life, he formulated the deliberating behavior toward the object with the word “thought-space” (“Denkraum”).

The orientation is also a key concept in Warburg's wrings. It is a fundamental function of “thought-space”. It enables us to measure our own stand position in space and time. This word derives from Cassirer's “mythical thinking” based on Kant's argument. Warburg connects the concept with the collective memory and art. According to him, the art is swaying between the two poles of image and sign and becomes a transitional phenomenon between the religion and the science. Therefore, the historical phase of the art shows a liberation from the religion where human has been bound by a spell of the images and superstitions. The project called *Mnemosyne Atlas* in his later years is an attempt to map a number of duplicated pictures by making use of the measurement function of the art. It offers us a new perspective of our historical recognition.

**Index terms** | *Aby Warburg; distance; Mnemosyne Atlas; orientation; sophrosyne; thought-space.*

**Mr. Ninomiya Nozomu** is a Research Fellow of the Japan Society for the Promotion of Science (DC1, 2019-2022). He graduated at the Faculty of Integrated Human Studies, Kyoto University, Japan, in 2016 and completed his Master's degree in the Graduate School of Human and Environmental Studies, Kyoto University, Japan, in 2019. His Master thesis mainly focuses on a German art historian, Aby Warburg. In this paper, he draws Warburg's image theory and the Aesthetics on the basis of the contemporary image science. He gave a presentation entitled “The medium of Political Iconography in the lecture on stamps by Aby Warburg in 1927” at the 69th Annual Conference of The Japanese Society for Aesthetics (2018) in Kansai University, Japan.

Shigeru Maeda |

Kyoto Seika University | Kyoto, Japan | mshigeru@kyoto-seika.ac.jp |

## ANOTHER 'DISCOVERY' OF AFRICAN TRIBAL ART IN THE CONTEXT OF CHILDREN'S ART EDUCATION AROUND THE TURN OF THE 19<sup>TH</sup> CENTURY TO THE 20<sup>TH</sup> CENTURY

**Abstract** | After analysing 'primitive' art in comparison with children's drawings, English art critic Roger Fry ended 'The Art of the Bushmen' (published in 1910) with the following words: 'The gratitude of all students of art is due to Miss Tongue and Miss Bleek, by whose zeal and industry these remains of a most curious phase of primitive art have been adequately recorded'. 'Miss Tongue' is Helen Tongue, a teacher at Rockland Girls High School in the Eastern Cape, South Africa, during the 1890s and 1900s. She published copies of the San people's rock-paintings that she had found in the region as a book, titled 'Bushman Paintings' in 1909. 'Miss Bleek' was Dorothea Bleek, the daughter of famous ethnographer Wilhelm Bleek. She travelled to several rock-painting sites around South Africa with Helen Tongue.

In the period when Helen Tongue was engaged in teaching, the British Empire systematised and intensified its repression of 'coloured people' or 'tribal natives' especially after the end of the Second Boer War in 1902. My concern, however, is not so much with the political problems of the British colony in South Africa, but relates to the supposed aesthetic bias in the 'discovery of tribal art' by white female colonists, such as Tongue and Dorothea Bleek. Another example is Lucy Lloyd, who was trained to be a teacher and, later, dedicated herself to deciphering the drawings by the San people and published a book titled 'Specimens of Bushman Folklore' in 1911 with Dorothea's father. Under the Social Darwinist view of colonial policy in the beginning of the 20th century, 'tribal natives' had still been considered 'children' when compared to European 'adults.' At the same time, European understanding and education of children's art were on their way towards undergoing a radical change. Fröbelians like Susan Blow tried to find a 'divinity of children' in their naive symbolism and Dorothea Beale began Ruskinian drawing education at the Cheltenham Ladies' College, instead of traditional artistic training for girls. In addition, as Fry remarked, the San people's paintings showed a more realistic aspect than most other 'primitive' art and they were in danger of being lost forever even at that time.

By looking at this 'discovery' and its results closer, this presentation traces another route towards modern art which runs parallel to the 'découverte de art nègre' by French artists in Paris.

**Index terms** | *Helen Tongue; Children's art; San people's painting; British colony in South Africa; modern art.*

**Shigeru Maeda** is a professor on Aesthetics and Film Studies at Kyoto Seika University. He studied and obtained his PhD at Osaka University with a dissertation titled Gilles Deleuze and Aesthetics in 1999. His research is recently focused on education of art and its aesthetic context, including the project on 'the Formation of Art Education for Children and the Transformation of the Conception of Nature in England'. In its relation, Mariko Kaname and he published a Japanese translation of English texts on art education for children which contains a part of James Sully's book *Study on Childhood*, Roger Fry's article "Teaching Art" and so on.

**Somaye Mahru |**

Ferdows Institute of Higher Education | Mashhad, Iran | somaye.mahro@gmail.com |

**Majid Heidari |**

Ferdows Institute of Higher Education | Mashhad, Iran | mjdheidary@gmail.com |

**Reza Mahdavi |**

Ferdows Institute of Higher Education | Mashhad, Iran | mahdavr@yahoo.com |

INTRODUCING THE FIRST BOOK ON TECHNIQUES AND PRINCIPLES OF CLASSIC IRANIAN PAINTING (MINIATURE); GHANOON AL-SOVAR

**Abstract |** On traditional Iranian painting, opposite the Eastern Asia, we rarely find any texts on how to practice art. Most knowledge and skills were spoken from masters to apprentices, and upto late 16<sup>th</sup> century we can't find any text in Persian explaining the principles of aesthetics, materials of painting, and skills involved. Ignoring the texts on calligraphy that is regarded a holy art for Muslims and enjoyed many texts describing the principles, Ghanoon Al-Sovar is the only educational text up to 16<sup>th</sup> century that includes discussions on aesthetics principles, artist's experience as a painter, technical terms, and general guidelines for young apprentices. This book, by Sadeghi Beig, was originally written for practitioners and gives us invaluable information on different topics. In fact, the book has two major parts; the first part explains the reasons for writing the book and also talk about good manner and disciples needed for learning art. The second part of the book has some general ideas on what the aesthetics and art are, and then starts the main part that involves detailed description on paintings' techniques like how to hold the brush, how to make colors, how to wash, how to use gold and silver, how painting is defined, how to draw animals, how to express feelings with color, etc. This book, written in rhythmic poems, gives us historic information on technical terms, materials used for painting, norms and conventions of painting in 16<sup>th</sup> century and also on their conception of painting and beauty.

**Index terms |** *Ghanoon Al Sovar; Sadeghi Beig; Persian Painting; miniature; aesthetics.*

Somaye Mahru |

Majid Heidari |

Reza Mahdavi |

**Somaye Mahru** (1984) An Art teacher for 15 years, Mashhad, Iran.

She has Bachelor in Visual Arts from Samen Al Hojaj University and Masters of Islamic Art from Ferdows Institute of Higher Education. She wrote her thesis in her Master degree under Majid Heidari's supervision, the head of Visual Communication Department at Ferdows Institute of Higher Education, in the case of "introducing and analyzing Ghanoon-al-Sovar, a Book by Sadeghi Beik on Persian Painting". She is experienced in Iranian traditional art including ( Tazhib and Gol o Morgh) as an artist and has participated in several exhibitions. In this regard, she won the third place in 21st international Quran and Etrat exhibition held in Tehran and the first place in 28th national Quran and Etrat festival among students.

**Majid Heidari** (1980) is assistant professor at Ferdows Institute of Higher Education, Mashhad, Iran. He is the Head of Visual Communication Department. He has PhD in Philosophy of Art and writes on Aesthetics with focus on Islamic art. As a researcher he has several papers on Iran's Aesthetics, the Tension between Islamic Mysticism and Scholastic Theology in Aesthetics, the Role of Rhetoric in Islamic Aesthetics, Persian Painting and Narrative, and Visual Metaphors. He normally finds the theoretical framework of his papers in Pragmatism and Philosophical Hermeneutics, and puts especial emphasis on narrative truth and narrative identity in research projects. As a writer he published one collection of short stories "The Infrastructure of the City" and believes stories are one of the main ways to reach the truth.

**Reza Mahdavi** (1972) Professor of Persian painting, 33 years of record, Mashhad/ Iran

He has the bachelor degree of General Biology and MA of Persian painting from the ministry of Culture and Art, Iran. Scientifically he has published 12 articles about history of Persian painting and two books: "An Overview of Iranian painting techniques", "Teacher's guide to Persian Painting"; which the second one has won the special prize for educational books from the ministry of Education in Iran. Also he has received the Professor degree in Business from the Economist Organization, London, 2017. In the field of Artistic activity he has won the 5th and 8th award of Persian painting biennial in Iran; Also he was the jury member of five periods of Quranic illuminations biennials and the artistic secretary of the 6th Quranic illuminations biennial, Mashhad, Iran. He has received the bronze medal of International Union of Artists for Peace in Bishkek from Mr. Sooronbai Zheenbekov, the President of Kyrgyzstan, 2018. He has joined more than 50 exhibitions all around the world ( Canada, USA, Germany, Spain, China, Australia, ....)

| PANEL SESSION 02 | GEOPOLITICAL AESTHETICS AND PHILOSOPHY OF CULTURE |

| University of Belgrade - Faculty of Architecture, 2019 |

| ICA 2019 Belgrade: 21st International Congress of Aesthetics | Possible Worlds of Contemporary Aesthetics: Aesthetics Between History, Geography and Media |

Song Xiaochen |

Jilin University of Arts | Changchun, China | 82799919@QQ.COM |

APARTMENT-ART:

DIALECTICAL AESTHETICS AND TRILEMMA OF CHINESE POLITICAL AVANT-GARDE

**Abstract** | Apartment-art lies between apartments and galleries. It is an important type of political avant-garde in China. It was active in the early avant-garde in the 1980s and the late avant-garde in the 2010s. Early apartment-art has a clear confrontational orientation, with the characteristics of group survival, poetic and the weakening class attribute, which highlights the avant-garde aims in the dialectical tension between art and politics. Late apartment-art has participatory orientation, with the characteristics of diaspora, event, economic and class attribute paradox, facing the trilemma of art, politics and sincerity. From dialectical aesthetics to the trilemma, the Chinese political avant-garde represented by apartment-Art embodies the difficulty in space politics, while looking to the future in its purpose. Compared with other former socialist countries in Europe, America and Asia, Chinese apartment-art provides a different paradoxical avant-garde type with the new socialist realities and in the context of avant-garde category and critical theory.

**Index terms** | *Chinese political avant-garde; apartment-art; dialectical aesthetics and trilemma.*

**Song Xiaochen**, Ph.D. is an Associate Professor and Director of Department of Art History and Theories in Jilin University of Arts. Her research focuses on the theory of Avant-garde/Neo-Avant-garde from Critical Theory perspective and on Chinese contemporary Avant-garde groups/movements in Socialist condition. Her research related to this paper is as follows: 1) Cool Media and Hot Participation: Publicity of Early Chinese Avant-garde in Parks (ICA2016, Seoul); 2) Research on Mechanism and Effectiveness of Public Discourse in Chinese Contemporary Art(MOE Project of Humanities and Social Sciences). She also pays attention on young artists as a curator.

**Stella Aslani** |

University of Ljubljana | Ljubljana, Slovenia | stella.aslani888@gmail.com |

## AESTHETIC-ETHICAL APPROACH

**Abstract** | Taking into consideration Immanuel Wallerstein's prognosis of the current state of the world-system on one hand, and complex, diluted contemporary cultural arrangements on the other hand, the question of the next step arises - what is the next possible concept(s) that would bring about the necessary cultural change?

The paper shows, through thorough analysis and comparison of seemingly incompatible texts that such a concept can be found through art. What is more, this concept, the aesthetic-ethical approach, is the need, as Erich Fromm would say, that stems from the nature of man, making the concept universal no matter its different particular applications.

In short, the paper:

1. Introduces and presents the views of Friedrich Schiller, Arthur Schopenhauer and the evolutionary aesthetics on art and human nature.
2. Compares above presented views with the presented views and ideas of the aesthetics of everyday life, especially the dichotomy between routine and charisma.
3. Emphasizes the need for a permanent, deliberate interplay between routine and charisma, thus creating charismatic-routine and routine-charisma.
4. Creates an argument for an aesthetic-ethical approach, which is a direct answer to the above stated question of the next step

**Index terms** | *art; beauty; change; charisma; human nature; routine; sublime.*

**Stella Aslani** is a PhD candidate at the University of Ljubljana, Philosophy department. Her current research is centered around art, human nature, epistemology and ontology, with a strong emphasis on critiques of contemporary society.

Stella graduated from the Faculty of Arts; University of Ljubljana in 2015, having earned an MA in English and Philosophy of Culture. In 2016, she received the Faculty of Arts' Prešeren Award for her interdisciplinary Master's thesis and published a part of it as an article in Central European Journal of Canadian Studies. In 2018 Stella was invited to present her current research at the Faculty of Arts; University of Maribor. Later that year, as an active member of Slovenian Society of Aesthetics, she helped organize 10th ESA's conference »Art and Life« held in Maribor.

Stella also writes and publishes poetry (why niCHt?) and dabbles in photography (independent exhibition at Ziferblat Ljubljana).

**Tommaso Morawski** |

Bibliotheca Hertziana – Max Plank Institut für Kunstgeschichte | Roma, Italy |

morawski@biblhertz.it; tommaso.morawski@uniroma1.it |

## CARTOGRAPHIC IMAGINATION: BETWEEN INTERMEDIALITY AND TRANSMEDIALITY. A GEO-AESTHETIC PERSPECTIVE

**Abstract** | One particularly telling dimension of recent interest in the history of globalization has been the reduction of the globe to a cartographic image. Indeed, while in the last few decades social sciences and cultural studies, influenced by the multiple inflections of the spatial turn, have come to regard geography and the cognitive resources of mapping as the gravitational centre of their critical discourse, a media turn has become evident in geography and philosophy. The former consider that space is "not simply a passive reflection of social and cultural trends, but an active participant" (WARF and ARIAS 2009), while the latter, argue that "technology is society, and society cannot be represented without technology" (CASTELLS 1996).

Weaving together these two lines of discourse, my research aims at framing the connection between the production of world-maps and the development of the "Earthly vision" (LAZIER 2011), a pictorial imagination characterized by the view of the Earth as a whole. As a theoretical framework, the paper favours a genealogical account, considering maps as media in which our mythical geographies are incarnated and translated across different media, and, at the same time, as a source of a history of cultural representations that encode subjects and produce identities. Its concern is twofold: On the one hand, I plan to situate the Whole-Earth's image within the cultural and historical context of Western imagination, pointing out how the formation of spatial environments connected with the Earth's medialization has extended our sensitive capacities toward interactive forms of orientation. In this respect, the comparison with Pietro Montani's techno-aesthetic approach, which analyses humans' spontaneous tendency to extend sensibility in to inorganic artefacts, is particularly promising. Focusing on those cases where technical exteriorization follows the "logic of an interactive imagination" (MONTANI 2014), the theoretical perspective proposed by Montani is suitable for framing the historical relation between mapping and the emergence of the global vision. On the other hand, I will focus my attention on the concept of "cartographic writing". By "cartographic writing" I mean a historically and discursively determined, transmedial practice of writing, resulting from the negotiation between the medial structures and semiotic characteristics of the map and the written text. In this respect, I shall refer to maps as "matrix of imagination" (DÜNNE 2011) and understand their textuality as a creative process by which the spatial structures that orient the imaginative construction of the world are transposed, fixed and reproduced into the text.

**Index terms** | *Cartographic imagination; Cartographic writing; cultural techniques; earthly vision; geo-Aesthetic; interactive imagination; mythical geographies; transmediality.*

**Tommaso Morawski** (Rome 1987) is currently post-doctoral Fellow at the Bibliotheca Hertziana – Max Plank Institut für Kunstgeschichte. His research project “Mapping globalism. Geographical imagination, cartographic reason, and spatial practices of planetary consciousness in geo-aesthetic perspective”, investigates the cartographic transformations of global linear thinking. He studied Philosophy at Sapienza – Università di Roma and at the Humboldt Universität zu Berlin and obtained his PhD in Philosophy and History of Philosophy with a dissertation on Immanuel Kant. He is also a member of the editorial board of the international journal *Pólemos. Materiali di Filosofia e Critica sociale*, and he collaborates with the *Cattedra Internazionale Emilio Garroni (CiEG)*. His main research foci include the philosophy of Enlightenment (in particular Kant), geo-aesthetics, history and philosophy of cartography, border-studies, and philosophy of migration.

## THE MODERNIZATION OF SPECIFICALLY PREMODERN AESTHETIC FORMS IN THE MEDIUM OF FILMS – A CASE STUDY IN EASTERN-ASIAN CINEMA

**Abstract** | Film is generally regarded as a prototypically modern aesthetic medium. This is partly due to the history of the medium, the birth and development of which took place in the wake of the industrial revolution. But there is also a stronger argument for the specific modernity of film. According to this argument, the general form of the aesthetic organization of film is itself particularly modern in its nature. Narrative structures and cinematic patterns are shaped as to fit the life of the modern individual and consequently mirror the rationalized organization of modern societies. According to this common idea, the modernity of film is closely connected to the general character of its aesthetic form.

This view, however, runs into problems, when we want to understand why films, while indeed universally understandable to modern viewers in some respects, do still differ quite significantly according to their social and cultural background and are thus differently experienced. How can it both be true that films, due to their aesthetic organization, are readily understandable for modern subjects and are at the same time profoundly different – and thus differently experienced – according to their social-cultural backgrounds?

This question is the specific shape that a wider concern about the nature of modernity takes when applied to the medium of film. That is the concern of how to understand modernity as characterized by certain overarching tendencies of rationalization and economic integration and yet not to describe it as a homogeneous phenomenon but as something that exhibits very specific shapes in the different cultures in which it is actualized. In my talk I want to approach this question through the concrete analysis of the film *Late Spring* by Yasujiro Ozu (1949). My aim is to show how the cultural specificity of this film does not only lie in its subject matter but, more importantly, in the specific way this subject matter is organized in film. I show that this way of aesthetic organization, while being specific to film, can best be understood as a way of adopting and, through the process of adoption, transforming traditional Eastern Asian aesthetic rules of the organization of pictorial art. By bringing to the fore this process of aesthetic transformation I aim to show that the specific modernity of film is nothing that can be approached in the abstract but must rather be regarded as a concrete process of modernization of pre-modern aesthetic practices.

**Index terms** | *aesthetic modernity; aesthetic modernization of pre-modern practices; aesthetic transformation; cultural specificity of modernity; eastern-asian cinema; film; multiplicity of modernity; traditional eastern-asian painting; Yasujiro Ozu.*

**Wonho Lee** received her doctoral degree from the Freie Universität Berlin in 2016 with a thesis on the concept of aesthetic truth in Adorno's *Aesthetic Theory*. Before, she had been a graduate student in philosophy and aesthetics at the Department of Aesthetics at Seoul National University and at Rheinische Friedrich-Wilhelms-Universität Bonn. Currently, she is developing a research-project oriented around the question of how traditional East Asian practices of pictorial art are being transformed within the modern medium of film.

Xin Ai |

School of Arts, Peking University | Beijing, China | aixin.art@pku.edu.cn |

KANDINSKY'S COMPOSITION AND ZHENG XIE'S BAMBOO: AN AESTHETIC DIALOGUE BETWEEN WESTERN AND EASTERN ABSTRACTIONISM

**Abstract |** As one of the most important theorists and practitioners of the Western abstractionism, Wassily Kandinsky divided the creation of art into three categories based on the difference of their formal sources – “Impression” (external nature), “Improvisation” (internal nature) and “Composition” (conscious artistic expression). Analysing this discourse from the renowned treatise *On the Spiritual in Art*, this essay discovered that Kandinsky's classification is strikingly similar and comparable with the principle of Chinese traditional literati painting, namely the classical statement of “bamboo in the eyes” (眼中之竹), “bamboo in the mind” (胸中之竹) and “bamboo in the brush” (手中之竹) in the *Inscriptions on Painting - Bamboo* (《板桥题画·竹》) written by Zheng Xie (郑燮, 1693-1765). The notion of “Composition” which refuses to imitate the external nature and embodies the inner spiritual needs that Western art started to pursue only at the beginning of the 20th century is actually the creative principle that traditional Chinese literati painting has followed for hundreds of years. Besides, this essay attempts to clarify the core in Kandinsky's strategy of abstraction, i.e. the transformation from “painting” to “writing”, by comparing it to the evolution of Chinese hieroglyphs and connecting with the theory of “plastic movement” and “organic growth” in the aesthetics of Chinese calligraphy, which is also in accord with Kandinsky's idea of exploring the “inner nature” and the spirit in art. Through this aesthetic dialogue across time and space, this essay aims to bring a new dimension to understand the Western abstractionism from the perspective of the oriental philosophy of culture.

**Index terms |** *abstractionism; aesthetics of Chinese literati painting and calligraphy; the spiritual in art; Wassily Kandinsky; Zheng Xie.*

Xin Ai is a PhD candidate in art theory at Peking University (from 2015) and has just finished his dissertation on the rise of European abstract art. He holds a BA in Russian language and literature from Beijing Foreign Studies University (2012), a MA in art criticism from Saint-Petersburg State University (2014), and he worked as a visiting researcher at the Amsterdam School for Cultural Analysis (ASCA), University of Amsterdam (2017-18). He published several articles in academic journals and he is the translator of the following books: *Modernism Revisited* (重访现代主义, Peking University Press, Beijing, 2019), *Suprematist Manifestos of Malevich* (马列维奇至上主义宣言, Ginkgo Book Co., Ltd., Beijing, 2019), *Think Like an Artist* (像艺术家一样思考, Ginkgo Book Co., Ltd., Beijing, 2019).

| University of Belgrade - Faculty of Architecture, 2019 |

| PANEL SESSION 02 | GEOPOLITICAL AESTHETICS AND PHILOSOPHY OF CULTURE |

| ICA 2019 Belgrade: 21st International Congress of Aesthetics |

| Possible Worlds of Contemporary Aesthetics: Aesthetics Between History, Geography and Media |





Agáta Košičanová |

Association for Aesthetics in Slovakia (SPES) | Michalovce, Slovakia | akosicanova@gmail.com |

### SUSANNE K. LANGER'S AND POSSIBLE OVERLAPPING CENTRAL-EUROPEAN (SLOVAK AND CZECH) AESTHETIC CONCEPTION OF ART

**Abstract |** In our article we will try to reflect these days aesthetic practises in Central Europe, comparing them with those of the past and trying to find the unity and diverseness overlapping with out-of-Europe aesthetics, namely the American one. Just because Susanne Langer's philosophical conception of art and the Slovak and Czech philosophical conception of art have still enabled to ask questions about art, we will try to prove that there has been a bridge being formed not only among the aesthetics of these two continents, but even among the past and the present state of art. The possible result of this connection for today is that we still keep aesthetics being philosophical in S. K. Langer's as well in our Slovak and Czech conception and at the same time we still can overlap it with outer spheres of interest – as they all are spheres of life and because of that of our mind (keeping the central position in Langer's work) too – and that is what shows us the meaning we are constantly looking for in the art as well.

**Index terms |** *overlapping possibilities of the past and present; similarities and differences; Slovak and Czech Aesthetics of Art; Susanne K. Langer; the actual state of art.*

Agáta Košičanová (1985) is a Slovak aesthetician, a graduate and postgraduate of the Institute of Aesthetics and Art Culture at the Faculty of Arts of the University of Prešov (the Slovak Republic) and a member of the Society for Aesthetics in Slovakia. Her scientific research and interest has been focused on the history of aesthetic thinking, especially on the Kantian aesthetics follower Susanne Katherina Knauth Langer, the aesthetics of modernism and the theory of aesthetics. She currently works as a teacher and a researcher concentrating also on the international aesthetic-philosophical position of S. Langer in Slovakia and her possible perspective contextual lay-out.

Daniela Matysová |

Department of Aesthetics, Charles University in Prague | Prague, Czech Republic | andrda@seznam.cz |

### LÉVINAS ON AESTHETIC EXPERIENCE: EGOISM OR TRANSCENDENCE?

**Abstract |** This contribution paper is focused on texts of Emmanuel Lévinas and his approach to aesthetic phenomena from the point of view of his opposition to phenomenological (mainly Martin Heidegger's) considerations of art. Although among aestheticians Lévinas is mostly known for his strongly negative appraisal of art (as something morally reprehensible, „work of devil“), we can find a lot of ethically positive statements about aesthetic experience too. My aim is to explore the reasons behind this ambivalence following from Lévinas's reconsideration of what should be considered as proper source of aesthetic pleasure or aesthetic experience as such. Because – although it seems that Lévinas's revaluation of art is narrowed to ethical perspective only – we have to keep in mind that his project of ethic is precisely aimed to rebuild traditional philosophical explanations of the birth of meaning in being and human existence at all. And because he states the theoretical priority of ethical relationship over the concepts of being and consciousness (Lévinas puts them on the same side), it is essential for the sake of proper understanding to Lévinas's conception of aesthetic experience to determinate connection of art with the ethical domain of transcendence, in other words immediate contact with exteriority and source of all meaning, so as with being, domain of immanence or necessary reduction of every true alterity to its own property and therefore possible evil of violence too.

I'll claim that according to Lévinas we have to consider the aesthetic impact on us precisely in this duality: as artistic potential to actualize the order of being and to subvert the habitually fixed orders of our perceiving, understanding, evaluating and so on – as well as potential of art to expose its recipients to an impact of radical alterity. We can see that despite of many contemporary continental aesthetic doctrines (for example Russian formalism, hermeneutic, phenomenology, structuralistic or reader response theory) holding much more optimistic opinion of subversive character of art, Lévinas thinks that art overwhelms subject-objective intentionality and brings of course unusual, different experience of non-conceptual temporality of being or pre-objective lived sensations – but without abandonment of scope of intentionality itself (with its inevitable reduction of otherness). Lévinas suggest that could be more desirable to experience within the aesthetic response rather the event of pure sensibility (notion playing crucial role in his idea of ethic), involuntary vulnerability to the touch of exteriority anterior to every intentionality of conscious subject or its being.

But we have to ask, isn't this sensibility only theoretical condition for explaining the concrete experience of dialectical subversivity enjoyable as a challenge for the egoistic being taking always care only of itself? Or on the other hand, is it truly relevant to describe such subversive aesthetic pleasure as merely derivative? And the main question: if we insist on the irreducibility of ambivalent status of aesthetic experience, its

capability to be both irresponsible play and access to ethical responsibility itself, will there be any possible access to differentiate between them? And I'll try to develop the answer through the Lévinas's account of exegesis playing an irreplaceable role in every aesthetic experience.

**Index terms** | *aesthetic experience; being; ethic; evil; exegesis; sensibility; subversion; transcendence.*

**Daniela Matysová** was born in 1991 in Czech Republic. She began her undergraduate studies at the University of South Bohemia at department of Aesthetics. She graduated at Charles University in Prague in 2016 where she nowadays continues her Ph.D. studies at department of Aesthetics with her dissertation thesis dedicated to philosophy of Emmanuel Lévinas and his conception of aesthetic experience. She is interested in french and german branch of phenomenology, mainly in problems of transcendence, relations between the concept of being, consciousness and possibility of true knowledge, with special attention to the question of the role of sensibility in the explanations of the sense of humanity and ethical relationships too.

**Erik Vogt** |

Department of Philosophy, Trinity College | Hartford, U.S.A | [Erik.Vogt@trincoll.edu](mailto:Erik.Vogt@trincoll.edu) |

## THE EXCESS OF AESTHETICS IN JACQUES RANCIÈRE AND MARIO PERNIOLA

**Abstract** | According to Jacques Rancière, the contemporary anti-aesthetic consensus has denounced aesthetics "as the perverse discourse which bars this encounter and which subjects works, or our appreciation thereof, to a machine of thought conceived for other ends: the philosophical absolute, the religion of the poem or the dream of social emancipation". However, what seems to be the most problematic trait of aesthetics is its excessive confusion of "pure thought, sensible affects and artistic practices". But for both Rancière and Mario Perniola, the excess of aesthetics, that is, its confusion and obliteration of the borders between the arts, between high art and popular art, as well as between art and life – a commixture not to be mistaken for some postmodern transgression of modernist boundaries, for both Rancière and Perniola keep critical distance to the notions of modernism and postmodernism – constitutes the very knot "by which thoughts, practices and affects are instituted and assigned a territory or a 'specific' object".

This paper will demonstrate that aesthetics in Rancière and Perniola represents neither simply a general art theory nor a theory defining art by means of its effects on the senses, but rather a specific order of the identification and thinking of art. Moreover, it will argue that Rancière's and Perniola's respective elaborations of the relationship between aesthetics and art occur in the larger context of a "primary aesthetics" associated with the topographical analysis of the means in which the sensible, common world is constructed, parceled out and contested. It will also be shown that primary aesthetics, for both Rancière and Perniola, includes non-artistic realms and practices such as politics, culture, education, science, and economy in that all these realms and practices presuppose the sensible configuration of a specific world. Thus, primary aesthetics is ultimately to be grasped as distribution of the sensible (Rancière) or as sensology (Perniola) that determines not only that which is given in a common manner, but also - and more specifically - that which can be seen, felt, said or done and at the same time modes of seeing, feeling, saying or doing that are excluded from that which is given in a common manner.

**Index terms** | *Jacques Rancière; Mario Perniola; excess of aesthetics; distribution of the sensible; sensology; remainder.*

**Erik Vogt** is Gwendolyn Miles Smith Professor for Philosophy at Trinity College, USA; as University-Docent for Philosophy, he is also affiliated with, and teaches every year in, the Department of Philosophy at the University of Vienna, Austria. His research focuses on 20th century and contemporary continental philosophy, especially aesthetic and political theory. He is the author and (co-)editor of 21 books and of over 60 articles. His latest publications include a book on philosophical readings of Richard Wagner, a volume on Adorno and the concept of genocide, and a volume on philosophical interrogations of Europe. He finished a book on the aesthetic thought of Mario Perniola and Jacques Rancière (to be published in March 2019) and is preparing a co-edited volume entitled "Jacques Rancière und die Literatur" (to be published in October 2019).

Franziska Wildt |

Goethe Universty | Frankfurt am Main, Germany | franziska.wildt@gmx.net |

## FOR THE AESTHETICS OF RESISTANCE

**Abstract |** The problem addressed by this paper is the „anaesthetization“<sup>1</sup> of art by aesthetics. This problem will be explicated and contextualized within the current discourse on „aesthetization“<sup>2</sup> (1). As an example of the problem Hegel’s aesthetics and its concept of art’s sublation in philosophy will be introduced (2). As a counterexample *The Aesthetics Of Resistance* by Peter Weiss is then presented (3). The novel develops a materialist approach to art that *resists* the anaesthetization in aesthetics by inverting the movement pursued by Hegel’s idealist aesthetics. Finally, the paper will discuss what aesthetics can learn from the confrontation of these two examples (4). The preliminary answer: aesthetics leads to an anaesthetization of art if it follows a purely idealistic approach, instead of pursuing a dialectical materialist avenue.

### Notes:

<sup>1</sup> Anaesthetization is a term borrowed from Juliane Rebentisch, (see: Juliane Rebentisch, *Die Kunst der Freiheit*, Berlin 2012). But it is used slightly differently here. Important is the difference between „anesthetization“ and „anaesthetization.“ These different forms of negation correspond to the difference between the „aesthetic from“ and the mere sensuous. The aesthetic form is not identical to the sensuous. Rather it is the self alienation of an intelligible content towards the sensuous. „Anaesthetization“ refers to the negation of that aesthetic form. While „Anesthetization“ refers to the negation of the sensuous before its „aesthetization“ in that form. In fact, Anesthetization is involved in the „aesthetization“ of the sensuous.

<sup>2</sup> That means the transgression and transformation of „non-aesthetic“ fields — such as the political or epistemic order — by the aesthetic.

**Franziska Wildt** is a philosopher and visual artist, currently pursuing her Phd in aesthetics, and working as a research assistant (wissenschaftliche Hilfskraft) at Goethe University Frankfurt. She studied art, philosophy, psychology and literature at the University of Arts Berlin, Staedelschule Frankfurt, Goethe University Frankfurt, and Columbia University New York. She has participated in international conferences for Aesthetics and Critical Theory, and has frequently taught classes at the University of Arts Berlin. Her art works have been exhibited i.a. at KW (Museum for Contemporary Art, Berlin), Künstlerhaus Bethanien (Projectspace, Berlin), the Museum of Photography (Berlin), LeRoy Neiman Gallery (New York), MMK (Museum for Modern Art, Frankfurt), Frankfurter Kunstverein (Museum for Contemporary Art, Frankfurt), and Filmmuseum Frankfurt. She has received numerous scholarships and stipends for her artprojects and her studies abroad.

University of Belgrade - Faculty of Architecture, 2019 | PANEL SESSION 03 | CONDITION OF CONTEMPORARY CONTINENTAL-EUROPEAN AESTHETICS |

ICA 2019 Belgrade: 21st International Congress of Aesthetics | Possible Worlds of Contemporary Aesthetics: Aesthetics Between History, Geography and Media |

Fu Qilin |

Sichuan University | Chengdu City, China | fuqilin11@163.com |

## THE THEORETICAL PARADIGMS AND THEIR SIGNIFICANCES OF EAST EUROPEAN MARXIST AESTHETICS

**Abstract |** The conceptual and methodological contributions of Marxist aesthetics from East European countries like Hungary, Yugoslavia, Poland, Czechoslovakia, Bulgaria, Romania, East Germany were productive and significant despite various hurdles it faced concerning its institutionalization, legitimization and various theoretical abuses. In its mode of inquiry and discursive practices East European Marxist aesthetics is both similar and dissimilar to its Western, Soviet, Russian and Chinese counterparts. Its specificity is the function of a unique geography, socio-historical context as well as of the interaction with other contemporary paradigms of thought. The innovative impulses of East European Marxist aesthetics affected many scholarly domains: aesthetics of praxis, theory of realism, critique of modernity and semiotics. The general survey of its intellectual achievements will illustrate how much is the modern history of ideas indebted to this theoretical tradition.

**Index terms |** *East European Marxism; aesthetics of praxis; realism; modernity; semiotics.*

**Fu Qilin** (1973) is a Doctor of Literature and Professor at the College of Literature and Journalism in Sichuan University in China, Chief Expert of key Project of China Social Science Fund “Bibliography and Research of Eastern European Marxist Aesthetics”(15ZDB022). Fu Qilin has published books *A Study of Agnes Heller’s Thoughts on Aesthetic Modernity* (2006), *An Anthropological Interpretation of Aesthetic Ideology* (2008), and *The Critique of Grand Narrative and the Construction of Pluralist Aesthetics: A Study of Reconstructing Aesthetics of Budapest School* (2011), *Eastern European Neo-Marxist Aesthetics* (2016), *A Study of basic issues of Eastern European Neo-Marxist Literary and Artistic Theory* (2017) and a series of papers about Marxist literary theory in many journals, such as *Thesis Eleven*, *Literary Review*, *Comparative Literature and Culture*. [Address: College of Literature and Journalism, Sichuan University, Chengdu, 610064, China. Email:fuqilin11@163.com]

Harri Mäcklin |  
University of Helsinki | Helsinki, Finland | harri.macklin@helsinki.fi |

#### AESTHETIC SELF-FORGETFULNESS: ARE AESTHETIC EXPERIENCES ALWAYS MINE?

**Abstract |** There is a long-standing tradition in continental theories of aesthetic experience, according to which aesthetic experience is characterised by a peculiar self-forgetfulness, where the subject loses itself in the aesthetic phenomenon to the extent that it cannot thematically hold itself as the “I” of the experience. This description of aesthetic experience contradicts the nowadays widely accepted claims of contemporary phenomenology and philosophy of mind, according to which self-consciousness is a necessary condition of every conscious experience, since without a minimal, pre-reflective mode of self-consciousness we could not account for the continuity of our experiences. In other words, in order to have a conscious experience, I must be, at least implicitly, able to posit myself as the “I” of the experience.

How do we reconcile these opposing views? Does the theory of aesthetic self-forgetfulness offer a mistaken phenomenology of aesthetic experience, or does it point to a limit in the theory of minimal selfhood? In this paper I offer a phenomenological account of the experience of aesthetic self-forgetfulness and claim that certain immersive forms of aesthetic experience cannot be reconciled with the currently dominating conception of self-consciousness. By using the accounts of subjectivity offered by Jean-Luc Marion and Claude Romano, I argue that aesthetic self-forgetfulness exemplifies the possibility of pre-personal experience, which undermines the claim of mineness as a necessary condition of conscious experience. This way, I argue, the phenomenology of aesthetic experience prompts us to revise our understanding of the relationship between consciousness and self-consciousness.

**Index terms |** *aesthetic self-forgetfulness; aesthetic experience; minimal self; phenomenology; pre-reflective self-consciousness.*

Harri Mäcklin is a postdoctoral researcher of aesthetics at the University of Helsinki, Finland. Mäcklin's main fields of interests include phenomenological aesthetics, the history of Continental aesthetics, and the relationship between philosophy and art. In January 2019, Mäcklin defended his PhD thesis *Going Elsewhere: A Phenomenology of Aesthetic Immersion*, where he develops a systematic phenomenological description of aesthetic immersion. In his postdoc-project, Mäcklin examines on the relationship between aesthetic experience and self-consciousness in the light of contemporary phenomenology and philosophy of mind. Mäcklin has also published essays on the phenomenology of painting, and he actively works as an art critic in the Finnish newspaper *Helsingin Sanomat*.

University of Belgrade - Faculty of Architecture, 2019 | PANEL SESSION 03 | CONDITION OF CONTEMPORARY CONTINENTAL-EUROPEAN AESTHETICS |

ICA 2019 Belgrade: 21st International Congress of Aesthetics | Possible Worlds of Contemporary Aesthetics: Aesthetics Between History, Geography and Media |

Ivan Petrin |  
Ural Federal University, Department of philosophy | Yekaterinburg, Russia | is\_petrin@mail.ru |

#### ON THE PROBLEM OF THE «UNHUMAN» IN CONTEMPORARY AESTHETICS AND ONTOLOGIES

**Abstract |** The starting point of this textual analysis is the Benjamin's concept of aura. Two points that constitute this concept represent the inclusiveness of the aura as an aesthetic concept in the field of unhuman:

1) the aura in Benjamin's philosophy is not assigned to some privileged object: it takes place not only in the contemplation of objects of culture and art, but also of nature, i.e. not only human is responsible for the production of aura, but also pre-human, unhuman is responsible for it too.

2) the fact of aura establishes a situation, in which a thing raises its eyes, i.e. this circumstance can be identified as a sketch of a map of aesthetic interaction, where the autonomy of the human subject is challenged by the quasi-subjectivity of the perceived object.

The disclosure of these two points is proposed by analyzing the interweaving of two ontological attitudes of modern philosophy: the “ontology of the flesh” by M. Merleau-Ponty and the “flat ontology” by G. Deleuze.

In general, the “ontology of the flesh” is an explication of the archaeological register of perception. The basis of perception is the pre-personal body, the pure experience of the flesh, which is preceding the rational experience of the world. The subject of Merleau-Ponty becomes a place of another agency and is constituted in the perspective of the geological time of antiquity. Benjamin's aura is thought here as an unhuman source of perception.

Deleuze's views on the ontological plan of immanence and the problems of the subject also make it possible to comprehend the presence of the unhuman in the concept of aura. Deleuze rejects the autonomous notion of subject in favor of pre-individual singularities. The ontological plan, within which there is no hierarchical division into natural and artificial, allows thinking of the interaction of human and other objects as a play of forces and intensities. Quasi-subjectivity acquires here its aesthetic meaning. Thus, the concept “unhuman” expands the field of aesthetics and draws attention to the complex ontological intersections, which are underlying it. These intersections provide new tools for turning aesthetic reflection to the flesh and its anonymous experience, which becomes inaccessible in the era of software and digital networks.

**Index terms |** *unhuman; aura; quasi-subjectivity; ontology of the flesh; flat ontology; plan of immanence.*

Ivan Petrin is a student of Department of philosophy in Ural Federal University. Ivan is interested in non-dialectical method of postmodern philosophy, new ways of Nietzsche's text interpreting and the interconnection of Deleuze's thought, contemporary ontology and aesthetics. Ivan participated in two research international schools «Postmodern Grammar» (Moscow, 2017) and «Illumination» (Tyumen, 2018) and in the «First Russian aesthetic congress» as a speaker (St. Petersburg, 2018). Ivan is one of the organizers of scientific and practical international conference «The documentation space: regimes of cinematographic evidences» in UrFU (2018).

### THE RECEPTION AND REFLECTION TO SCHOPENHAUR'S AESTHETICS IN WANG KUO-WEI'S CONCEPT OF "JING-JIE"

**Abstract** | In his essay *Ren Jian Ci Hua* (《人间词话》, 1908) Wang Kuo-wei (王国维, 1877-1927) proposed the concept of "Jing-jie (境界)" for comparing Chinese classic aesthetics with Western aesthetics—especially Arthur Schopenhauer's—at the beginning of the 20th century, which marked a starting point for Chinese modern aesthetics. As for "Jing-jie," previous research found its origin in Chinese classical aesthetic theory. For example, James Liu (1962), Adele Rickett (1977), and Joey Bonner (1986) insisted that the concept of "Jing-jie" stems from Wang Fu-zhi's concept of "emotion and scene." Hermann Kogelschatz (1986) argued instead that the concept of "Jing-jie" originated in Schopenhauer's "Idea (Idee)." Kogelschatz is right in saying that the influences by Western aesthetics upon Wang Kuo-wei should also be taken into account, but his interpretation is not well-founded. In this paper I compare Wang Kuo-wei's essay on Schopenhauer included in his *Jing an Wen ji* (《静庵文集》, 1905) with the English version of Schopenhauer's *The World as Will and Idea* (translated by R.B. Haldane and J. Kemp, 1883-1886) which Wang Kuo-wei actually consulted, clarifying thus the background of the concept of "Jing-jie" in his *Ren Jian Ci Hua* (1908). Wang Kuo-wei uses the word "Jing-jie" in two ways, namely as an ordinary term and as an aesthetic term. As an ordinary term "Jing-jie" means a "boundary line," a "kingdom," a "situation," and a "stage,"—while as an aesthetic term it means a "state (状态)" and an "emotion and scene (情景)." On the one hand, the "Jing-jie" as a "state" is based on Schopenhauer's aesthetics. That is, the "Jing-jie" corresponds to the "state" in the "knowledge of the Idea" by the "aesthetical mode of contemplation" in Schopenhauer's sense, or the "state" of Buddhist Nirvâna which exerted influence upon Schopenhauer's aesthetics. Wang Kuo-wei called the former the "Jing-jie of contemplation," and the latter the "Jing-jie of Nirvâna." On the other hand, the "Jing-jie" as an "emotion and scene" unmistakably echos Wang Fu-zhi's theory, modifying it by Schopenhauer's aesthetics, as is seen in his distinction between the "Jing-jie by an individual subject" and the "Jing-jie by a pure will-less subject." In short, Wang Kuo-wei's concept of the "Jing-jie" reveals how interactions between Chinese classical aesthetics and German modern aesthetics contributed to the formation of Chinese modern aesthetics.

**Index terms** | *aesthetics's interaction; Schopenhauer; Idea; contemplation; Wang Kuo-wei; "Jing-jie"; state; emotion and scene.*

Jia Liu is a PhD student of aesthetics at the University of Tokyo (Japan). She earned a B.A. from the Department of Art History at Tsinghua University (China), a M.A. from the Department of Aesthetics at the University of Tokyo. She has academic interests in intercultural aesthetics, metaphysics, epistemology, German idealism, German expressionism, Chinese philosophy, modern art. Specifically concerning the dynamic progresses of how the western aesthetics — especially that of Arthur Schopenhauer and Wassily Kandinsky — transformed eastern classic theories at the beginning of the 20th century, and within those trends how the Chinese aestheticians gradually found their own values to start Chinese modern aesthetics. Teaching Assistant (2017-19) and Research Assistant (2018) at the University of Tokyo, Research Fellowship for Young Scientists of JSPS (adopted, 2019-2021). Honorable mention of Hallam Chow's Central Academy of Fine Arts Young Critics Award (2008).

### INTUITION ACT AS A SCIENTIFIC METHODOLOGY IN AESTHETICS

**Abstract** | Some researchers describe B. Croce's philosophical and aesthetic doctrine as "absolute idealism", where reality is presented as successive steps to the spirit perfection. Proceeding from this "circular character of spiritual life", which excludes both the "absolutely initial" and "absolute end", Croce, in his conviction, finds the inner rhythm of historical being as a process of the Spirit's development.

This vision of the scientific knowledge process, and, especially, the notion of "pseudo-concepts" put forward by the philosopher that underlie traditional science, was called "anti-scientific" and severely criticized in the post-war Italy. However, at present, according to the statement of the modern researcher "...the myth about the unscientific nature of the Croce's philosophy ... has finally been dismissed. Today it is recognized that it is necessary to include the distinction of philosophy (Spirit) and traditional science proposed by Croce into the heritage of European culture". The B. Croce's position approaches the perspectives proposed by K. Popper's epistemology, with an attempt to combine pure historical knowledge with "non-classical" knowledge, unconscious, hypothetical and unconfirmed.

B. Croce linked his own principles of intuition act with the work of reason, intelligence, with the help of logic, understood as a necessary foothold for the concept formation. Detecting the logical connection of intuition with the intellect ("the concept does not apply to intuition, because it does not exist even for a moment outside of intuition") B. Croce believes that he achieves the necessary integrity of philosophizing, which posits the conceptual grasp of the individual, gradually turning into a holistic knowledge of the universality of the concrete.

Since, unlike G.W.F. Hegel, B. Croce considers the decisive impulse of self-movement of concepts not their contradiction, but distinction, then Croce's intuition means, first of all, the ability, at the sensual level, to embrace the whole subject or phenomenon, then (adding the thinking process) to identify the distinctions, put the formed concepts in relation to each other and bring them to the total in the judgment, i.e. reduce all to logical unity a priori.

Is the Croce's methodology of intuition act proposed is relevant for modern science? In the opinion of modern researchers outlined in the work "Benedetto Croce. Riflessioni a 150 anni dalla nascita" (Aracne edizioni, 2016) his global focus on liberalism and the humanistic component of philosophical knowledge, where logic and intuition combine organically can still serve as a guide for modern scientific research.

**Index terms** | *aesthetics, Benedetto Croce, distinction, intuition act, methodology, philosophy of Spirit.*

JOSÉ GIL'S CONCEPT OF "THE SPACE OF THE BODY" AND ITS APPLICABILITY TO VARIOUS KINDS OF ART

**Abstract |** In the paper, we will deal with the concept of important contemporary Portuguese philosopher and aesthetician José Gil "the space of the body", which he develops in the course of his considerations on dance in particular. At first, we will highlight the essential features of this Gil's original concept. According to Gil, the space of the body is created by dancer's movement. Dancer's bodily gestures invest objective space with affects, forces and tensions, they extend the body into the space and thus transform this space into the territory of the extreme proximity between things and the body. In dance, this territory of the space of the body is always formed by specific choreography as inner-outer space. In this coextension of the inner space and the outer space, body creates its own references, to which all objective directions must submit themselves. The transformations of the flow of affects or energies endows this inner-outer space by specific temporality and velocity, by specific dilatation, distension, folding and texture. The space of the body is also territory of virtuality, because dancer's body always projects itself to the space, doubles itself in the space and creates series in it. Further, we will emphasize that Gil's description of the space of body in dance does not only show the nature of dance as a specific art, but aims at the idea that dance as a caring out of the space of the body shed light on the very nature of body invested with affects. Lastly, in the paper, we will emphasize that validity of the concept of the space of the body is not demonstrated only by dance, but that this concept describes the peculiar features of other kinds of art as well. With the help of Maurice Merleau-Ponty's, Gilles Deleuze's and Félix Guattari's concepts, we will suggest that the notions of virtuality and the flow of affects can be used to describe the nature of architecture, painting, literature and music. Thus, all kinds of art demonstrate the fact that the space of the body is not objective space, even though it is never separated from it. We will suggest that differences among various arts – that consist in various ways of employment of virtuality, dilatation, folding and flow of affects and energies – show the nature of the space of the body from various angles.

**Index terms |** *affect; art; body; José Gil; space; virtuality.*

**Maryanna V. Saleeva**, Degreed from MINSK STATE LINGUITIC UNIVERSITY (1992-1997) in linguistics (French / English + Italian). PhD course in philosophy, aesthetics at MOSCOW STATE UNIVERSITY Faculty of Philosophy (2001 – 2005), Free researcher of Benedetto Croce's philosophy and aesthetics at INSTITUTE FOR HISTORICAL STUDIES, Palazzo Filomarino (Italy, 2001). PhD thesis Intuition in the philosophical and aesthetic doctrine of Benedetto Croce at NATIONAL ACADEMY OF SCIENCES, Institute of Philosophy (December 2008).

Good communication skills gained through experience as a University teacher (20 years experience). International activities, supported by the participation in national and international scientific conferences ( April 2012: "Scientific art", Moscow; May 2013: "Art chronotope: new approaches", Saint-Petersburg; July 2013: " Aesthetic World Congress " Krakow (Poland); more than 50 scientific publications on aesthetics, culture studies, Italian philology.

**Mgr. Naděžda Hlaváčková** graduated in Humanities (B.A.) and European Cultural Studies (M.A.) at the University of West Bohemia in Pilsen. In her research she focuses on the issue of artistic, philosophical and scientific approach to the body, especially in the work of the Portuguese philosopher and aesthetician José Gil, following the representatives of French poststructuralism Gilles Deleuz and Felix Guattari. From 2017 she has been a Ph.D. student of the Theory and History of Science and Technology at the Department of Philosophy of the Faculty of Art at the University of West Bohemia in Pilsen.

**Miloš Ševčík** is assistant professor at Department of Aesthetics, Faculty of Arts, Charles University, and at Department of Philosophy, University of West Bohemia, Pilsen, Czech Republic. He deals mainly with French and Czech aesthetics of the 20th century. In particular, he inquires into the problems of temporality of aesthetic event and its sensual nature. He published several dozens of studies in academic journals and edited volumes both in Czech Republic and abroad. He authored and co-authored five scientific monographs published in Czech: *Art as a Reference to the Reality of Time* (2005), *Bergson's Concept of Comic Imagination and Laughter* (2008), *Aisthesis. The Problem of Aesthetic Event in E. Levinas, J.-F. Lyotard and G. Deleuze & F. Guattari* (2014), *Art as an Expression of Meaning. Jan Patočka's Philosophy of Art* (2014), and *Patočka's Interpretations of Literature* (2015; together with Daniela Blahutková).

HEIDEGGER'S AESTHETICS.

THE PHILOSOPHY OF FINITE HUMAN FREEDOM AND BASIC MOODS AND EMOTIONS

**Abstract** | The first part of the text raises the question: is it for Heidegger's aesthetically relevant thought better to use older terms such as "Heidegger's Doctrine of Art" or "Heidegger's Philosophy of Art" or, more recent term "Heidegger aesthetics"? Does the term "Heidegger's aesthetics" represent an "oxymoron" contrary to the intentions of Heidegger's own philosophy, or signifies a relevant aesthetic conception that has its own place in the contemporary philosophical aesthetics? In order to answer these questions, we considered Heidegger's understanding of aesthetics as a philosophical discipline and also the problems arising in connection with this designation. We argue that Heidegger's concept of "overcoming aesthetics" represents the (self) interpretation of his own philosophy of art developed in the essay "The Origin of the Work of Art". The second part of the text follows the thesis that the Heidegger's aesthetics contains the definitions of art and work of art, based on Heidegger's analyzes of freedom, basic moods and emotions. In this part of text, we follow a broader thesis in which Heidegger's philosophy as a whole can be understood as the phenomenology of freedom. Also, we discuss a special thesis that the concept of strife (Streit) of earth and world in "The Origin of the Work of Art" should be understood only on the background of the primordial struggle between concealment and unconcealment in the truth as the unconcealedness of beings. Further, the concept of strife is on deeper level linked with the determination of finite human freedom and basic human moods. In light of that, Heidegger's aesthetics is not only the heteronomous aesthetics of the work of art, but also the (relatively) autonomous aesthetics of aesthetic experience articulated with respect of finite human freedom. The result of the research is the insight that Heidegger's aesthetics of truth understood as the philosophy of freedom, basic moods and emotions, according to their inner intentions is closer to the tradition of the aesthetics of sublime than the aesthetics of the beautiful.

**Index terms** | *aesthetics; art; freedom; Heidegger; mood; strife; truth.*

**Nebojša Grubor** (1971) Ph. D., Professor of Philosophy at the Department of Philosophy, Faculty of Philosophy, University of Belgrade, Serbia. Monographies (written in the Serbian language): *Kant and Founding of Modern Aesthetics* (2016); *From Aesthetical Exactness to Metaaesthetical Skepticism* (2015); *Beauty, Inspiration and the Art of Imitation. Studies on Plato's Aesthetics* (2012); *Hermeneutical Phenomenology of Art. The Basic Problems of Aesthetics Starting from Heidegger's Philosophy* (2009); *Heidegger's Philosophy of Art. The Problem of Founding* (2005). Editor (Serbian language): *The Nature of Peak Aesthetic Experiences – and Other Essays in Psychological-philosophical Aesthetics by Vladimir J. Konečni* (2018). Research focus: Philosophy, aesthetics, history of aesthetics, contemporary aesthetics, hermeneutics, phenomenology, Heidegger's philosophy.

Qi Chen |

Beihang University; Harvard University | Beijing, China | qi\_chen@fas.harvard.edu |

## PAESAGGIO AND ECOLOGICAL AESTHETICS IN CHINA AND ITALY

**Abstract |** China and Italy have different views on the relationship between *paesaggio* (landscape) and ecological aesthetics since the 1960s. Many scholars in China believe that *paesaggio* and ecological aesthetics are antithetic and need some basis for integration and communication; while Italian scholars believe that they are naturally consistent, and the former is the key to latter. How is this theoretical contrast generated and how does it perform? This paper attempts to compare and analyze from four aspects, in order to provide mutual understanding and complement each other.

First, the similarities and differences of the theoretical status quo. What is common is that both countries place great importance to the protection of ecology and the theoretical support in aesthetics, and the *paesaggio* is included in aesthetic concern. However, landscape theory is in a different situation. In Italy, it is developing better. The emphasis of landscape in the European Landscape Convention adopted in 2000, for example, is a strong support for ecological aesthetics; in China, scholars pay insufficient attention to landscape, and the relationship between landscape and ecological aesthetics lacks theoretical connection.

Second, a different theoretical guiding ideology. In China, the most important idea of this anti-thesis is the aesthetics guided by Marxism. The aesthetics of Kant and Hegel and others have a significant influence in Italy.

Third, differences in terms of understanding of the beauty of nature, a key to landscape and ecological aesthetics. In China, despite various dimensions, the concept of it is not clear enough. The understanding of landscape aesthetics is mostly from the concept of "humanized nature" in classical hermeneutics of Marxism and the representatives include Zhu Guangqian, Li Zehou, Cai Yi and others. In Italy, landscape has always been an important part of ecological aesthetics. It follows the theories of Kant and Hegel etc.; the difference lies in how the relationship between landscape and nature is viewed. The representatives include Paolo D'Angelo, Rosario Assunto, Raffaello Milani, Luisa Bonesio, etc.

Fourth, the possible reasons for these differences will be explored in Italian and Chinese context since the 1960s. The particular environment since the founding of the People's Republic of China revolves around the classical hermeneutics of Marxism while Italy follows European, especially the German roads and its own humanities traditions.

**Index terms |** *Paesaggio; ecological aesthetics; Italy; China.*

**Dr. Qi Chen** is currently an assistant professor in the Institute for Advanced Studies in Humanities and Social Sciences, Beihang University, Beijing, and Visiting Scholar at Harvard University. She obtained her PhD in Italian literature at Scuola Normale Superiore di Pisa, Italy, under the supervision of Professor Lina Bolzoni. Her research interests mainly focus on Italian literature, aesthetics, and comparative study. She has published one monograph, and more than ten articles in the relative fields, both in Chinese and in English.

University of Belgrade - Faculty of Architecture, 2019 | PANEL SESSION 03 | CONDITION OF CONTEMPORARY CONTINENTAL-EUROPEAN AESTHETICS |

ICA 2019 Belgrade: 21st International Congress of Aesthetics | Possible Worlds of Contemporary Aesthetics: Aesthetics Between History, Geography and Media |

Rok Benčin |

Research Fellow, Institute of Philosophy, Research Centre of the Slovenian Academy of Sciences and Arts | Ljubljana, Slovenia | rok.bencin@zrc-sazu.si |

## ARTWORK: A MONAD OR A POSSIBLE WORLD? THE DISMANTLED LEIBNIZIANISM OF CONTEMPORARY AESTHETICS

**Abstract |** Taking cue from the main topic of the conference, the paper traces the concept of possible worlds back to Leibniz and explores how the concept got radically transformed by contemporary philosophers such as Deleuze, Agamben and Badiou. While in Leibniz, the multiplicity of worlds exists only in the mind of the creator and remains an unrealised possibility, these philosophers in their different ways claim that the multiplicity of worlds invades our contemporary reality, thereby making it radically „impossible“ with itself. Contemporary conceptualisations of the notion of world, I argue, are marked by a strong aesthetic or even fictional element, as is most clearly visible in Rancière's recent claim that fiction is not an invention of an imaginary world but a construction that captures sensible experiences, subjects and events into the framework of a common world. While many aestheticians have explained artworks or works of literature as Leibnizian possible worlds (starting with Leibniz himself, who uses novels to illustrate his idea of other possible worlds), some currents of contemporary philosophy make a more radical claim that the coexistence of incompatible fictional frameworks („worlds“) is actually what constitutes our reality itself. On the other hand, a tradition that stems from Benjamin via Adorno to Lyotard, identifies artworks with another Leibnizian concept – that of the monad. Adorno describes the modern artwork as a windowless monad, an alienated object no longer representing the world, but nevertheless reflecting the antagonisms that tear through it. In Leibniz, windowless monads are building blocks of the world, which – devoid of any relation to one another – reflect the theological pre-established harmony of the whole. In Adorno, however, the artwork as monad stands at a distance from the world, reflecting its socially determined disharmony. Yet, a trace of harmony nevertheless remains in the promise of reconciliation, which the artwork-monad can keep safe due to its radical separation from the world. The Leibnizian philosophical framework of worlds as possible compositions of monads thus gets dismantled: worlds multiply and rearrange monads in „impossible“ ways while alienated monadic objects appear as „out of this world“, promising the possibility of different worlds. In my paper, I propose the concept of the „monadless window“ that attempts to recompose the Leibnizian framework in an inverted way: as „monadless windows“, artworks can be seen as seemingly worldless objects that nevertheless have the capacity of reframing the coordinates of sensible experience – of what is called „a world“.

**Index terms |** *notion of world; monad; fiction; sensible experience; Jacques Rancière; Gilles Deleuze; Alain Badiou; Theodor W. Adorno.*

**Rok Benčin** is a Research Fellow at the Institute of Philosophy, Research Centre of the Slovenian Academy of Sciences and Arts (ZRC SAZU) and an Assistant Professor at the Postgraduate School ZRC SAZU. His publications focus on the relations between ontology, aesthetics and politics in 20th century philosophy (Heidegger, Adorno, Deleuze) and contemporary authors (especially Rancière and Badiou). His recent publications include "Rethinking Representation in Ontology and Aesthetics via Badiou and Rancière" in *Theory, Culture & Society* (Online First, 2018) and "Form and Affect: Artistic Truth in Adorno and Badiou" in *Badiou and the German Tradition of Philosophy* (ed. Jan Völker, Bloomsbury 2019).



## KANDINSKY'S AND DELEUZE'S IDEAS IN RETHINKING THE CONCEPTS OF ART

**Abstract |** In the end of his book "Point and Line to Plane" Wassily Kandinsky points to a concern of further philosophical reflection on his theory of art. Considering his proposition the inquiry raises the question, if Gilles Deleuze's philosophy of art could be considered as a kind of such reflection. Deleuze continues Friedrich Nietzsche's, Martin Heidegger's, Maurice Merleau-Ponty's tradition concerning an interpretation of a purpose of art as he ascribes to the creation of art a power of unfolding new possibilities of life and conceives the activity of the artist as a touch with the chaotic play of forces that constitute the basis of Being and an insertion of its reflection that is of a structural nature. Obviously Kandinsky's ideas of the perceptible expression of an inner spiritual life have a different foundation, his theoretic thinking springs of his visual experience and pictorial practice. Their ontological points of view are even more dissimilar. On the other hand, analogies between the concepts used in Deleuzian and Kandinsky's thought on the synesthetic nature of art might be noticed and juxtaposed. The sources of such comparative analysis are their works "Concerning the Spiritual in Art", "Steps the Text by Artist", "Point and Line to Plane" and "Difference and Repetition", "The Fold Leibniz and the Baroque", "Essays Critical and Clinical", "What is Philosophy?" (written with Felix Guattari). The concepts of sensation, becoming, line and vector, house, structural composition, pulsation and vibration, rhythm, and expression of the play of forces in an artwork which is expanding into universe are interpreted as an attempt to explain our art-experiences and emotional effects of artworks that are perceived but are beyond the reach of words. An interpretation of such enigmatic character of the serious artworks is one of the main goals of the philosophy of art as a whole, therefore an analysis of Kandinsky's and Deleuze's theories, that are particularly influential in contemporary European tradition, is of importance.

**Index terms |** *becoming; composition; forces; sensation; synesthetic experience; the spiritual vibration.*

**Ruta Marija Vabalaitė**, teacher and researcher of philosophy. Born in 1967. Studied philology and philosophy at Vilnius University. PhD thesis entitled „The Problem of Art's Death (Comparative Analysis of Basic Concepts)". Since 2009 works in the Department of History of Lithuanian philosophy of the Lithuanian Culture Research Institute. In 1997–2011 read courses on history of philosophy, aesthetics, philosophy of culture, etc. at Vilnius Pedagogical University, since 2011 – at Mykolas Romeris University. Published over 40 articles in peer-reviewed editions, made over 40 contributions at national and international conferences, took part at the research projects funded by EU and Research Council of Lithuania. Main research interests: philosophy of art, modern and contemporary philosophies, history of Lithuanian philosophy.

## AESTHETICS OF THE UNIVERSAL AND AESTHETICS OF ORIGINALITY

**Abstract |** Social-political cataclysms which humanity happened to observe on the threshold of the third century and in its very beginning highlight the critical character of our epoch. We can feel that the world is on the doorstep of dramatic events of fundamental historical significance. Accustomed terms which we have been using to describe explosive social processes (including the classical Marxist term of social revolution) are possibly not strong enough to depict the forthcoming changes. It appears that not just a "change of social principles", but a profound transformation of the very foundations of civilization is happening before our eyes. One of "major history cycles" with its certain paradigms of human being and laws of development is coming to an end.

The civilization that finishes its historic path appears before our eyes in a practically complete form after fulfilling its inner intentions which could provoke disputes and looked not definite enough as early as 20-30 years ago. Eventually, what had to happen, happened. In this specific situation we can clarify for the first time ever the meaning of accustomed, but still not enough distinct concepts which assemble the self-consciousness of culture. We can clarify it to discover their real functions and try to understand which ideas, having reigned over the minds during long time, will continue their existence in a new role and with new functions, and which ideas will remain only in the archives of human thought.

One of the most important concepts under the sign of which the new-European culture (namely it is the model that we usually identify with "modern civilization" in general - evidently or not evidently) was being formed is "nation" with all aggregate of its semantic derivatives such as "nationality" etc.

How did this family of concepts appear? What fundamental conceptual-aesthetic requirements did it correspond? What role did it play in the development of art, artistic criticism and social thought? What transformations in culture and aesthetic theory did it initiate? What did it fulfil, how did these functions change, will the aggregate of these functions survive in the context of global civilizational shifts of the late 19th and early 20th centuries? Without answering these questions, traditions and foundations of modern as well as the dynamic of its development are hard to understand.

**Index terms |** *culture; development; functions; national; social revolution.*

**Tatyana Kuznetsova** explores the problems of folk culture aesthetics and aesthetic issues of fashion. She has been working at the Department of Aesthetics of the Faculty of Philosophy of Moscow State University since 1967. The theme of her doctoral dissertation is The People's Art in Marxist-Leninist Aesthetics. The doctoral dissertation, which Ms. Kuznetsova defended in 1999, has the following title: "Art People as a Problem of Aesthetic Thought". Since 2007 she has been a professor of aesthetics and has taught courses such as the Paradigm of the Nationality in Aesthetic Theory, The Aesthetics of Everyday Life, The Phenomenon of Fashion: Aesthetics and Dialectics, The Aesthetics of Everyday Life, Aesthetics of Fashion.

Vsevolod Rybakov |  
ITMO University | Saint Petersburg, Russia | vsrybakov@yandex.ru |

#### MARTIN SEEL'S "AESTHETICS OF APPEARING" AND THE PROBLEM OF THE CONTENT OF AESTHETIC EXPERIENCE

**Abstract** | The paper analyses M. Seel's aesthetic theory in connection with the problem of the content of aesthetic experience and the tendencies for its reexamination in contemporary aesthetics. We demonstrate that Seel's „aesthetics of appearing“, being an important aesthetic study of the recent years, makes a substantial contribution to aesthetic theory as it expands the content of aesthetic experience and reveals its independence from the domain of art. The comprehension of aesthetic perception as a special attitude of perception, potentially applicable to any content accessible for sensual perception, is understood as the pivotal moment of Seel's aesthetics. However, we conclude that the formula that Seel puts in practice to outline the mode of aesthetic experience – that it is the perception of anything in the process of its appearing for the sake of this appearing – proves to be seriously narrowing the content of aesthetic experience. As the mode of a radical focus on the perceived phenomena and initiation of the potentially infinite play of appearances, aesthetic experience, as described by Seel, proves to be closed on itself and self-sufficient. In this regard, analysing Seel's aesthetic conception, we address the cultural and historical context, where aesthetic experience has emerged as a special register of experience. It is demonstrated that aesthetic experience as such has become possible in the Modern Age due to the formation of the truth of subjective perception and the shaping of the problem of the Other. It is this problematic state of the possible encounter with the Other that should be reckoned a principal trait of the Modern ages' outlook, implicitly provoking the response of aesthetic experience. In this regard, we conclude that the essential characteristic of an aesthetic experience should presuppose both the immersion in the liberated and potentially infinite interplay of appearances and multifarious – potentially infinite – acts of search for the Other, so that both of these aspects appear to be inextricably linked.

**Index terms** | *aesthetic experience; aesthetic perception; aesthetics of appearing; aesthetization; art; the Other.*

Vsevolod Rybakov was born in 1986 in Saint Petersburg, Russia. He studied philosophy at the State University of Saint Petersburg where ultimately defended the thesis "Social Ontology of Sense" and obtained the degree of candidate of science in philosophy (PhD). Since 2012 he has been working at ITMO University, Saint Petersburg, where delivered various courses, such as "Philosophy", "Philosophical Anthropology and Social Philosophy", "Philosophical Problems of Information Society", etc. In 2015-2016 V. Rybakov carried out the research "Modes of Transsemiotic Experience in Communication", supported by Russian Fund for the Humanities. In this project the notion of communicative transsemiotic experience was elaborated, as well as its connections with the experience of presence and aesthetic experience. Now V. Rybakov is mostly interested in the investigation of the essence of aesthetic experience as a special mode of experience and its link with the sphere of interpersonal communication.

University of Belgrade - Faculty of Architecture, 2019 | PANEL SESSION 03 | CONDITION OF CONTEMPORARY CONTINENTAL-EUROPEAN AESTHETICS |

ICA 2019 Belgrade: 21st International Congress of Aesthetics | Possible Worlds of Contemporary Aesthetics: Aesthetics Between History, Geography and Media |

Suzuki Wataru |  
University of Tokyo | Tokyo, Japan | suzukiwaterloo@gmail.com |

#### FROM THE SUBLIME TO THE BEAUTIFUL: ON RANCIÈRE'S CRITIQUE OF LYOTARD

**Abstract** | When studying Jacques Rancière's aesthetics, careful attention must be paid to his sharp criticism of earlier philosophers. Among the philosophers he criticized, the principal recipient was Jean-François Lyotard, an ex-colleague of Rancière at the University of Paris VIII. In *The Future of the Image (Le Destin des images, 2003)* and *Aesthetics and Its Discontents (Malaise dans l'esthétique, 2004)*, Rancière addresses the controversy over the so-named representation of the unrepresentable (e.g., Auschwitz) and denounces Lyotard as an example of the ethical turn in aesthetics. In his view, Lyotard's thesis on the sublime reduces aesthetics to ethics and ends up nullifying the significance of artwork.

Consequently, it is true that Rancière demonstrates a clear attitude toward refuting Lyotard's arguments. However, when Rancière's own works on aesthetics are read without taking the context of their confrontation into consideration, there are obvious resemblances between these two thinkers. For example, both see the essential purpose of the aesthetic experience in suspending the spectators' mental faculties. What's more, both regard this experience as having the potential to radically reconstruct communities. If it is true, what significance or novelty do Rancière's arguments have in the context of contemporary continental-European (especially French) aesthetics?

In order to answer this question, my presentation starts by clarifying Rancière's arguments in comparison with Lyotard's. First, my presentation articulates Lyotard's account of the aesthetics of the sublime in his works, including *The Postmodern Explained to Children (Le Postmoderne expliqué aux enfants, 1986)* and *The Inhuman (L'Inhumain, 1988)*. Second, it examines Rancière's critique of Lyotard's representation, mainly through the reading of "Lyotard and the Aesthetics of the Sublime: A Counter-reading of Kant" in *Aesthetics and Its Discontents*. Through these two investigations, it is discovered that Rancière reinterprets Kant's analytic of the beautiful (not of the sublime) by means of *Letters on the Aesthetic Education of Man (Über die ästhetische Erziehung des Menschen, 1795)* by Friedrich Schiller. Through this reinterpretation, Rancière affirms the potential of the aesthetics of the beautiful, which have been underestimated in the formation of the idea of a fashion of the sublime among recent continental philosophers. Effectively, he establishes a notion that it is beauty that enables the fundamental freedom and emancipation of humans.

**Index terms** | *Kant; Lyotard; Rancière; Schiller; sublime.*

Suzuki Wataru is a Ph. D. student in the Department of Aesthetics at the University of Tokyo. His main research interests include the aesthetics of Jacques Rancière. His recent publications are "Jacques Rancière's Rethinking of Art History and Its Contribution to the Art Criticism: Focusing on *Le partage du sensible*" (BIGAKU (Aesthetics), Vol. 68, No. 2, 2017, pp. 13-24 [in Japanese]) and " Jacques Rancière's Reinterpretation of Schiller's *Aesthetic Letters: The Juno Ludovisi and the Aesthetic Suspense*" (*Schelling-Jahrbuch*, Bd. 26, 2018, pp. 92-102 [in Japanese]). He also translated Xin Wang's "Asian Futurism and the Non-Other" (*e-flux journal*, 81, April 2017) into Japanese (in: Arguments #3, 2018, 60-75).

Yang Zhen |

Beijing Academy of Social Sciences | Beijing, China | yangzhen@pku.edu.cn |

## CERTAIN UNCERTAINTY: AESTHETIC EXPERIENCE RELOCATED IN CONTEMPORARY GERMAN AESTHETICS

**Abstract |** In the late 20<sup>th</sup> Century, aesthetic experience used to be a central topic of German aesthetics, with famous contributions from Robert Jauß, Rüdiger Bubner and so on, trying to figure out the characters of 'aesthetic experience', furthering the tradition since Baumgarten and Kant. While the established theories of aesthetic experience are easy to be attacked for lacking of clear boundary and for its subjectivism, contemporary German aesthetics mentioned seldom the controversial term of 'aesthetic experience', but rather created new concepts as tools for a detailed analysis of this special dimension of experience, which is discerned from both theoretical and practical dimensions. No matter Martin Seel's concept of 'Appearing', which means 'the play of appearances' perceived 'here and now'; Gernot Böhme's concept of 'Atmosphäre', which refers to 'the tuned space' opened at the 'bodily presence'; Christoph Menke's concept of 'Force', representing 'the dark mechanism of mind' to create an 'ability of disability' or Juliane Rebentisch's concept of 'Theatricality', shifting the focus from drama to audience, they all relocate the aesthetic experience in a new and more specified horizon, referring to a situation of "betweenness", not only between subject and object, but also between production and acceptance; emphasizing the temporality and spaciality of aesthetic phenomena; avoiding fundamentalism, taking the strategies of analysing rather than defining; welcoming the openness and broadened boundary of aesthetic and artistic world; taking avant-garde arts movement as a moment of rethinking the role experience plays in arts. This draws out a certain uncertainty, which is not welcomed by theoretical and ethical activities, but located in the center of aesthetic experience. The uncertainty, darkness, processuality and temporariness are highly valued as certainties of the aesthetic experience, independent from but beneficial to both theoretical and ethical experiences, on account of the new cognitive possibilities and freedom irreplaceably provided by it. Whether these new strategies can really avoid the subjectivism and obscurity, and better defend the legitimacy of aesthetic experience, should be checked carefully.

**Index terms |** *aesthetic experience; contemporary german aesthetics; uncertainty; betweenness, temporarity.*

**Dr. Yang Zhen**, is now a Research Associate in Beijing Academy of Social Sciences, focusing on contemporary aesthetics, especially contemporary German aesthetics, with a highlight on the theme of aesthetic experience. He got a Ph.D. degree on philosophy from Peking University in 2010, finishing a joint educational project funded by DAAD in Frankfurt University from 2007-2010. He attended 18th and 19th ICA and was granted a 'Young Scholar Awarded' by the 19th ICA and IAA in Krakow in 2013, for an essay on 'Can Gustatory Sense be Aesthetic?'. He was a visiting-scholar of Frankfurt University from 2017-2018. The books he translated into Chinese include F. Nietzsche's *Also Sprach Zarathustra* and Martin Seel's *Asthetik des Erscheinens*.



CAN INTENTIONALISM BE COMPROMISED?: DILEMMA IN MODERATE INTENTIONALISM

**Abstract |** Intentionalism emphasizes the importance of authorial intention in interpreting an artwork. It has evolved into moderate intentionalism (MI) as a means of circumventing the well-known Humpty-Dumpty problem caused by radical intentionalism. This 'moderation' is accomplished basically by accommodating the public elements of language into the theory of intentionalism. So MI now claims that not just any intention, but only the intentions successfully realized in the work can determine the meaning of the work. I argue against this type of compromised intentionalism as not being able to be a coherent and practical theory.

First, to avoid misleading characterization I establish the real claim of MI. I propose that MI should be understood as a position which allows a case where the authorial intention wholly determines the meaning. MI need not claim this be true in every case. Yet if MI does not allow such cases, that is, if MI admits that all intentions should be constrained by the public elements of language, then there might not be much difference between MI and anti-intentionalism.

Then I examine the actual content of MI as a theory rather than as an intuitively appealing slogan. The situation looks to me dilemmatic. If the public nature of language as well as the context of the utterance is emphasized as the constraining factor for determining the meaning, this seriously weakens the character of the theory as a version of intentionalism. In order to maintain the intentionalism, MI can claim, as it actually does, that in the case where the work's meaning is ambiguous (i.e., where the public elements cannot determine the meaning), the authorial intention can play the role in determining the meaning of the work. However, if ambiguity is what the public elements of the work report about the work, then this ambiguity should not be disregarded so long as MI hopes to retain its original motivation to be moderate. An ambiguous work shows that the authorial intention is not successfully realized. Therefore in MI, a failed realization of authorial intention should not negate the ambiguity, and should not force us to determine the meaning of the work. If it does, it is no longer MI but radical intentionalism. In addition, I also find that the case of irony, which has been an important supporter of intentionalism, would no longer favor MI due to the motivation of MI to be moderate.

**Index terms |** *analytic aesthetics; interpretation; intention; moderate intentionalism; anti-intentionalism.*

**Haewan Lee** is a professor in the Department of Aesthetics, College of Humanities at Seoul National University. He received his Master's degree in Aesthetics at SNU and later studied Philosophy in the US. After completing his Ph.D in Epistemology at Ohio State University, he has been teaching and studying Analytic Aesthetics in SNU since 2003. His published articles in Korean academic journals cover many contemporary issues in Analytic Aesthetics including interpretation and intention, cognitive and moral value of art, aesthetic experience, pornography, and humor. He has published a book on Noel Carroll in Korean, and translated Carroll's *On Criticism*, Benedetto Croce's *Aesthetics*, and Matthew Kieran's *Revealing Art* into Korean.

AESTHETICS AFTER THE 'END OF ART'.  
THE STATE OF DANTO MARGOLIS DEBATE IN XXI CENTURY.

**Abstract |** Arthur C. Danto was responsible for perhaps the most important philosophy of art in the second half of the XX century. Whereas Ernst Gombrich and Clement Greenberg ended their narrations of art history with modernism, Danto commences his own with Andy Warhol's *Brillo Box* (1964). He starts his aesthetic theory with the publication of *The Artworld* (1964) that is a reflection of a philosophical encounter with the new type of art. In the way, he also concludes with *Brillo Box* as it is used for the cover of his last book *What Art Is* (2017). Danto's vision of art history and aesthetic has been challenged by many, but it is Joseph Margolis who offered the most concise critique. Not only he started his aesthetics right after Danto but did it also in the same analytical style in *The Language of Art and Art Criticism: Analytic Questions in Aesthetics* (1965). His disagreement with Danto peaked after the latter made his 'End of Art' claim (especially in his „Mellon Lectures“ of 1995 published as *After the End of Art* in 1997). Margolis critique in *What, After All, Is a Work of Art?* (1999) and *Selves and Other Texts* (2001) involves the accusation that Danto's theory actually did not stick even to Andy Warhol's work. If one is to accept Margolis critique than we are in a desperate need to find a newaesthetic theory that would include postmodern art. Margolis tried to accomplish that in *The Arts and the Definition of the Human* (2008) but just like Danto in his last book he was not able to produce a definition compelling to all of art. After the historical presentation of the crucial arguments used by both philosophers of art, I would produce my own by trying to find a suiting example for Danto's theory within the field of architecture. To the surprise of many, the reconstructed Royal Castle in Warsaw will be taken into account as the 'Brillo Box of architecture'. It is partially due to Danto that Brillo Box received an iconic status and is now used as an example for lectures concerned with the question 'what art is?'. Therefore it makes sense to ask if one can expand this example by the reference to other artistic spheres and if that may shed new light on Danto-Margolis debate or even transcend it.

**Index terms |** *architectural mimicry; Arthur C. Danto; Brillo Box; contemporary aesthetics; end of art; Joseph Margolis; representational art; Royal Castle in Warsaw.*

**Piotr Kowalewski**, born in 1985. M.A. in philosophy, history, and law at the University of Silesia in Katowice, Poland. Currently a Ph.D. candidate writing about analytical philosophy of history and Arthur C. Danto.

DANTO'S HEGEL: THE PHILOSOPHICAL SOURCES OF DANTO' END OF ART THESIS

**Abstract |** In this presentation I will consider Arthur C. Danto's idea about the end of art. This thesis is often identified with Hegel's reflection on art as a thing of the past presented in his *Aesthetics. Lectures on Fine Art*. Although Danto mentions Hegel quite frequently, I shall argue against this view that a philosophical source of his thesis is the philosophy of history. Moreover, I believe that the philosophy of history serves as the source of the thesis in two ways. On the one hand, Danto's terminology is based on his own account of the philosophy of history introduced in his eponymous *Analytical Philosophy of History*. On the other hand, the end-of-art thesis makes sense only with respect to a particular interpretation of general history, in Danto's essay represented by philosophies of the end of history. In the first part of my presentation, I will consider Danto's *Analytical Philosophy of History*. Although Danto aimed to offer an alternative account to Carl Hempel's idea on explanation in history in this book, he developed key terms 'narrative' and 'narrative sentence' here both of which Danto uses when thinking about the end of art or end of art history. In the second part of the presentation, I will examine the end-of-art thesis as proposed in Danto's 'The End of Art' as well as in texts which further develop it. I will pay attention especially to the Framework in which the thesis makes sense, i.e. to historical accounts of the end of history as interpreted by Danto. Even though Danto associates this vision of history with Marx and Hegel, my aim is to demonstrate that his interpretation of the end of history is based on further reading, specifically on Alexandre Kojève's commentary on Hegel and on Josiah Royce's interpretation of Hegel *Phenomenology* in terms of *Bildungsroman*. I will claim that these philosophers shaped Danto's idea on the end of art, even though Danto's interpretation of their position differs from their original. I believe that these two steps enable to prove that the philosophical source of Danto's end-of-art thesis is not Hegel's *Aesthetics* but rather a philosophy of history. Not only makes this interpretation the correct understanding of Danto's position possible but it also explains the difference between Danto's and Hegel's notion of the end of art.

**Index terms |** Arthur Danto; end of art; Hegel; narrative; philosophy of history.

**Mgr. Sarka Lojdova** is a PhD. student at the Department of Aesthetics at Charles University in Prague, Czech Republic. In her research, she focuses on analytical aesthetics, especially on the question of the ontology of art. She deals with Arthur C. Danto's philosophy of art in her PhD. thesis. During her studies she made two fellowships at the University of Sussex in 2016 and at Paris- IV Université Sorbonne in 2012. Currently, she is working on a translation of Danto's *Art after the End of Art* in cooperation with the Institute of Art History of Czech Academy of Sciences.

A STUDY ON COGNITIVE VALUES OF FICTIONAL NARRATIVE ART:  
FOCUSING ON DISCUSSIONS IN ANGLO-AMERICAN AESTHETICS.

**Abstract |** The purpose of this paper is to critically review current studies on cognitive values of art (especially fictional narrative art) in Anglo-American aesthetics and propose a new way to conceive the cognitive values of art. From Aristotle to the present day, the cognitive value of art has been the main subject in the philosophy of art. What stands out in debates in Anglo-American aesthetics is that they concentrate on specifying the kind of cognitive benefit and how artwork can give us these cognitive benefits. Initial debates tried to figure out how art can be a source of propositional knowledge of the real world, but current debates see non-propositional knowledge as a more promising option.

But, does cognitive values makes an artwork more valuable as art? It is commonly accepted that artwork has value qua art, in other words, artistic value. And it is widely held that artistic value should not be determined by accidental value such as decorative value or monetary value. Therefore, it requires special care in arguing that cognitive values contribute to artistic value and be artistically relevant. Current debates recognize this issue and try to set arguments that cognitive benefit is not an accidental effect but closely related to the proper appreciation of art. But it is questionable what consist of proper appreciation of art and how this can lead people to cognitive benefit. To clarify this point, I will divide current debates by the kinds of knowledge they argue for; knowing how and knowing what it is like. Also, there are debates explaining cognitive value without knowledge. They argue that art mobilizes what we already know and deepens understanding on it.

I argue that given the conditions for acquiring non-propositional knowledge, acquiring this knowledge is not closely related to the proper appreciation of art. And, I sympathetically agree to the idea that art 'deepens the understanding on what we already know', but this does not give a satisfying answer to questions regarding nature of deepened understanding and its artistic relevance.

Then, what kind of cognitive benefits can be gained through proper appreciation of art? I suggest that knowledge about artwork deserve more focus. Art does not only give knowledge about fictional world and character but knowledge about the way an artwork directs our mind, subtly modulates our attention and prescribes attitudes and knowledge about what it is like to be exposed to the deliberately designed world.

**Index terms |** cognitive values of art; artistic value; knowing how; knowing what it is like; understanding.

**Suyeong Lim**, "I am studying Aesthetics at Seoul National University as a PhD student. I received MA in Aesthetics from Seoul National University and received BA in Psychology from Korea University. My master's thesis is about discussions regarding cognitive values of art in Anglo-American Aesthetics."



**Anatoliy Alekseev-Apraksin |**

Department of Cultural Studies, Philosophy of Culture & Aesthetics, St Petersburg State University | St. Petersburg, Russia | apraksin.spb@gmail.com |

**Vlada Koroleva |**

Department of Cultural Studies, Philosophy of Culture & Aesthetics, St Petersburg State University | St. Petersburg, Russia | koroleva1994@me.com |

AESTHETICS OF CHINESE ADVERTISING

**Abstract |** The paper is dedicated to the analyses of the aesthetics in Chinese advertising, the problem of co-existence and synthesis of concepts in aesthetic thought in Tianxia. Considering traditional views, the authors turn to evaluate the impact of the cultural revolution on the evolution of aesthetic representations; forms and modes of current processes of adaptation of the western aesthetics are determined. Emphasizing the aesthetic language of visual forms in mass information and representative advertising imageries, the authors come to the applied, ethical and semantic aspects of their study. The paper notes that the aesthetic tradition in China originated in ancient times and was re-interpreted and supplemented by Confucianism, Taoism and Buddhism. Under the influence of these culture-determining philosophical doctrines, Chinese aesthetic theory has acquired unity implemented in the dialogue of independent trends and original interpretations. The paper demonstrates a strong impact of socialist realism and Marxism on Chinese aesthetics. Identifying the general and special features, the authors controvert with colleagues who believe the traditional Chinese aesthetics came to its historical conclusion in the XX century. Examples indicate the invalidity of the claims about the irretrievable loss of traditional concepts of beauty by the Chinese.

Basic approaches (yin yang, dao, qi, wen), the category of Chinese aesthetics (kai-he — the unity of the whole, etc.); traditional themes and stylistic devices were transformed but still are present in contemporary art and literature. These methods are also preserved in such practices of mass communication as advertising. The research details the ideological struggle between the “traditional” and “bourgeois” in the mid-twentieth century.

The problems of existing “new Chinese aesthetics” and attempts of Chinese theoreticians and empirics to be up-to-date and synthesise “the diverse” are analysed. In connection to the complex and contradictory interactions of the “Chinese” and “western” civilisation and rapid changes in the expressive language of Chinese advertising. The research revealed the emergence of “new canons” and “new styles” that were presented, i.e.: in the Yuefenpai (the calendar-poster).

The attention is focused on the distortions of visual and semantic identity of foreign companies in favour of matching the Chinese mentality.

The conclusion of the paper stresses the importance of aesthetic representations and practices in the field of marketing communications and mass information in China and the relevancy of further research in this sphere to solve the problems of rapprochement of the eastern and the western, local and global.

**Index terms |** *advertising in China; aesthetics in China; Chinese art; Chinese culture; cross-cultural studies; style; symbol; image; Chinese painting.*

**Anatoliy Alekseev-Apraksin |**

**Vlada Koroleva |**

**Dr. Sc. Anatoliy Alekseev-Apraksin**, associate Professor at Department of Cultural Studies, Philosophy of Culture & Aesthetics St. Petersburg State University. Professor of the Higher School of Media Technologies at the SPbSUITD. Born in St. Petersburg (Leningrad). Graduated from St. Petersburg State University of culture and arts, Faculty of the history of world culture (1994-1999). Post Graduate school of St. Petersburg State University (2003-2005). Thesis for the degree of Ph.D.: “Buddhism in the cultural life of St. Petersburg” (2005). Doctoral studies at St. Petersburg University (2006-2010). Thesis for the degree of habilitated doctor of Sciences: “East in the culture of St. Petersburg” (2011). Scientific interests: Theory and history of culture, West-East, Buddhist art and philosophy, trance- and cross-cultural studies, the interaction of cultures. Author of more than 80 publications. Member of the Editorial boards of scientific journals: «International Journal of Cultural research», «Design. Materials. Technologies», «Studia Culturae». Member of the Russian Aesthetic Society.

**Vlada Koroleva**, Saint Petersburg State University. MA student at the Department of Cultural Studies, Philosophy of Culture & Aesthetics. Currently an exchange student at the University of Helsinki (09.01.2019 - 31.05.2019).

Born in Saint Petersburg in 1994. 2018 - Graduated from Saint Petersburg State University. BA Chinese Culture. August 2016- July 2017 - studied the Chinese language at Fudan University, Shanghai, China. July - August 2013 - studied the Chinese language at SISU, Shanghai, China. Scientific interests: popular culture, media culture, Chinese culture, oriental studies, Italian culture, PR, advertising, international relations, everyday culture, cross-cultural studies, aesthetics. Participants at the international and local science conferences. Prize-holder of the President award in Education for the talented youth (2016). Author of 3 publications international scientific journal.



**Bäi Kunihiro** |  
Kyoto Seika University | Osaka, Japan | bkunihiro7@gmail.com |

THE RELATIONSHIP BETWEEN PHOTOGRAPHER AND MODEL IN JAPANESE PHOTOGRAPHY:  
RECONSIDERATION ABOUT "SHISHASHIN" ('I' PHOTOGRAPHY) OF NOBUYOSHI ARAKI

**Abstract** | "Shishashin" ('I' photography) is a Japanese photography style, which Nobuyoshi Araki (b.1940- ) declared in his first substantial work, *Sentimental Journey*. Exposing the most intimate scenes with his wife, he captures the everydayness without being aware of the photographic act itself, capturing even the scenes of her death. After his wife's death he built a new relationship with his model, KaoRi which lasted from 2001 to 2016. While he idolized her as his favorite "muse", she, inspired by the #MeToo movement, accused him in a blog post. According to her, he never signed her a professional contract or any formal agreement, and so her nudes were published against her will. Some critics standing by KaoRi, argue that it might be time to rethink the female nudes in Art History, or the structural problem within the industry and the photographer-model relationship. However, an important point is that Araki has changed his conceptions about photography according to the media and the environmental changes from analogue to digital. In this presentation, we analyze the images of Araki not only as a history of photography but also history of media, in particular comparing the photographs published in the magazine *Shashin Jidai* (Photo Age, 1980-1988), with the nude portraits of KaoRi around 2000. From this viewpoint, we will also reconsider his main theme of the "shishashin" ('I' photography). Thereby we would like to clarify the new relationships between the photographer and model from the perspective of the new media in the digital age.

**Index terms** | Asian culture; art history; new media; nude; photography; private and public.

**Kunihiro BÄI** is a researcher at Kyoto Seika University in Japan where he has been since 2016. He completed his Ph. D. in literature at Kobe University and his undergraduate studies at Kwansai University in Japan. His main research interest centers on the aesthetics of Georges Bataille in terms of relationship between image and body, especially concerning about the Paleolithic rock art in France with which Bataille dealt as the origin of art. His other projects include the cultural politics of obscenity 1980s in Japan, for example, the pornographic images of Nobuyoshi Araki, who publicly accused by a #MeToo-inspired his model.

| PANEL SESSION 05 | CONDITION OF CONTEMPORARY ASIAN AESTHETICS |

| University of Belgrade - Faculty of Architecture, 2019 |

| ICA 2019 Belgrade: 21st International Congress of Aesthetics | Possible Worlds of Contemporary Aesthetics: Aesthetics Between History, Geography and Media |

**Chen Jun** |  
College of Liberal Arts of Yangzhou University | Yangzhou, China | cjun@yzu.edu.cn |

**Dai Wenjing** |  
School of Foreign Languages of Jiangsu University | Zhenjiang, China | daivane@qq.com |

A STUDY ON THE "PURPOSE" OR "NON-PURPOSE" AND THEIR AESTHETIC SIGNIFICANCE

**Abstract** | "Purpose" and "Non-purpose" are two classical Chinese aesthetic categories, which are not yet fully studied. As a medium, "Purpose" is derived from the "Doing something" and "Doing nothing", which belongs to the Taoist philosophical categories of Laozi and Zhuangzi. "The Tao Emulates Nature" requires "Doing something" must be sublimated to level of the "Doing nothing", during which the qualitative change is the symptom state of "last resort". Qin Guan's thesis of "Non-purposive writing" and "Purposive writing" symbolize the birth of "Purpose" and "Non-purpose" as a group aesthetic category at the same time. It takes the literary independence as the boundary of "Non-purposive writing" and "Purposive writing", triggering "the distinction of high or low quality between ancient and modern literature" and then the formation of a wealth of theories on literary creation elements. "The distinction of high or low quality between ancient and modern literature" is not only a correction of the traditional logos centrism tendency of classical literary theories, but also an important supplement to the simplistic, mysterious and one-sided cognition of literary creation. The Theories of literary creation elements, which deliver a theoretical appeal for the categories of "Purpose" and "Non-purpose", present in the deductive way of scattered points. There are many literary conceptions that focus on the aesthetic creation and aesthetic criticism, such as "Writing without purposive pursuing", "The literature created out of expectation", "The poems created without purposive writing", "Perfect without purposive seeking", "Accordance without purposive refining". All of above conceptions present inductively the connotative conformity of "Purpose" and "Non-purpose". Through the medium of these integrated categories, such as "Perfect without purposive seeking" and "The literature created out of expectation", "Purpose" and "Non-purpose" are merged into the category of "Beauty" in the name of optimum of writing and eventually become the Chinese version of Kant's aesthetic judgment, i.e., "Beauty is purposiveness without any definite purpose". The studies on the categories of "Purpose" and "Non-purpose" have a complete pedigree and a clear history, which fully highlight the characteristics and theoretical development of Chinese classical literary theories and aesthetic thoughts. It not only promotes and expands the existing studies of categories on aesthetic and literary theory, but also proves again the development of world aesthetics must attach great importance to the rich connotation and unique contribution of Chinese classical aesthetics.

**Index terms** | beauty; Kant; nonpurpose; the Tao emulates nature; perfect without purposive seeking; purpose; writing without purposive pursuing.

Chen Jun |

Dai Wenjing |

**Chen Jun (1977-)**, who was born in Yancheng (Jiangsu province), is a doctor of literature. He was a professor and doctoral tutor of Yangzhou University. As the Dean of College of Arts of Yangzhou University, he was also the Young Scholar of “Cheung Kong Scholar Award Programme” awarded by Ministry of Education of the People’s Republic of China. Now he is engaged in literary theory and literary aesthetics research.

**Dai Wenjing (1983-)**, who was born in Zhenjiang (Jiangsu Province), is a doctor of literature. She was an associate professor of Jiangsu University. She has been a visiting scholar in the UTD (University of Texas at Dallas) for one year. Now she is engaged in literary theory and literary aesthetics research.

| University of Belgrade - Faculty of Architecture, 2019 |

| PANEL SESSION 05 | CONDITION OF CONTEMPORARY ASIAN AESTHETICS |

| ICA 2019 Belgrade: 21st International Congress of Aesthetics | Possible Worlds of Contemporary Aesthetics: Aesthetics Between History, Geography and Media |

**Chen Wangheng |**

School of Philosophy, Wuhan University | Wuhan, China | whuwchen@sina.com |

**Chen Xinyu |**

Hunan University of Technology | Zhuzhou, China | 470104221@qq.com |

#### AESTHETIC TRANSMUTATION OF URBAN IMAGE IN THE ERA OF ECOLOGICAL CIVILIZATION

**Abstract |** There are two criteria in regard to evaluation of the emerging city image in era of ecological civilization. The first is civilization, which has to be established on the basis of industrial civilization in modern times that equipped with high technology. The second is ecology, or ecological balance, which means to benefit human and natural ecology at the same time. There are five important characteristics in cities in the era of ecological civilization. First, the superiority of the whole urban ecological system asks for great drainage capacity, and the capacity to resist ecological catastrophe to some degree; in which condition the citizens must have high qualities of ecological civilization, and the ecology of life taste can be manifested. Second, urban environment should be made more like landscape and be more available to people, only in this way can it be real urban garden. Third, a certain amount of the wild which maintained as original ecological nature should be preserved, excessive artificial beautification must be prevented. Fourth, a certain degree of agriculture must be reserved, to be significant components of urban ecological system. Fifth, a certain degree of architecture from different historical periods, as well as natural elements, must be reserved in urban environment, they can express the history of urban development. The process of shaping urban image in ecological civilization, is also the process of cultivating new aesthetics. Aesthetics in the era of ecological civilization has more tolerance and freedom than before. The outstanding features of its aesthetics are, to respect and be friendly to ecology, to take ecological happy life as highest ideal of life, as well as to take ecological harmony as aesthetic principles. Eco-civilized city is the only path to the future of development of industrial civilization of the city.

**Index terms |** *ecological civilization; city image; aesthetics; environmental aesthetics; landscape garden city; historical and cultural city.*

**Chen Wang-heng**, is a professor in School of Philosophy of Wuhan University in China, a member of International Association for Aesthetics, and also, a foreign member of American Society for Aesthetics since 1989. He has published more than sixty books and hundreds of papers, his representative English books are *Chinese Environmental Aesthetics* and *Chinese Bronze Arts*, and his representative Chinese books are *History of Ancient Chinese Aesthetics*, *Environmental Aesthetics* and *The Civilization Before Civilization*, etc. He has been awarded social sciences award by Chinese government many times. He is an excellent scholar who has obtained the Governmental Special Allowance of the State Council of China.

**Chen Xinyu**, an undergraduate in College of Urban and Environmental Sciences, Hunan University of Technology. She is a junior student, majoring in architecture. She has published a paper in journal as far. She has translated and published some papers, such as Re-enchantment of Wilderness And Urban Aesthetics.

David Brubaker |  
Hubei University | Wuhan, China | davidabrubaker@hotmail.com |

## CHINESE AESTHETICS: ONENESS WITH NATURE, ATMOSPHERE OF THE VISIBLE, AND SPACES OF MA YANSONG AND OLAFER ELIASSON

**Abstract** | Chinese aestheticians and artists are working to describe the individual beholder's aesthetic awareness of oneness with the natural environment. Zhuangzi's account of subject-object melding is used to convey this awareness. Advocates claim this melding is modeled by *shanshui* paintings that produce *qiyun shengdong* ("spirit resonance, engendering vitality"), a feeling of oneness. This *shanshui* cultivation of "the ideals, charm, and atmosphere of life as a whole" (Li Zehou) is being globalized. Ma Yansong uses it to build holistic urban habitats; Chen Wangheng and Cheng Xiangzhan use it explain how living in happiness depends on environmental protection.

Pragmatist and analytic philosophers have objections. First, Bertrand Russell rejects the idea of *oneness* with nature as malicious; he believes it is supported *not* by the senses but only by feeling or rational intuition. Second, some reject *aesthetic* appreciation because they think it imposes an *aesthetic attitude* of *disinterestedness* that prevents the beholder from appreciating nature on its own terms (Allen Carlson, Arnold Berleant, Noel Carroll). Both require rebuttal; because Ma Yansong does say the *shanshui* worldview is based on emotion, and Zhuangzi suspends interest in perceptions of physical objects.

I claim Chinese aesthetics dissolves both objections. The idea of oneness is supported by a sensible element in the sense of sight that is played up by downplaying perception. Jing Hao's interpretation of *qiyun shengdong* confirms this: the artist produces the feeling of spirit resonance with nature by making a formless image of *zhi*, a display of visible surface (Jonathan Hay) belonging to the beholder's interior life (Stephen Owen). Formless images, never images of form, authentically represent a hidden truth of the vitality of nature: the eye presents an animating texture and atmosphere of space that is visible and private. Even Russell grants this: "the real space is public, the apparent space is private to the percipient."

The *shanshui* worldview holds up: aesthetic appreciation of oneness with nature. The programs for architecture and environmental protection do too. Euro-American philosophers will accept this idea supported by sight. Paradigm change is possible. *Shanshui* aesthetics explains how Olafur Eliasson's *The Weather Project* (2003) and *Feelings Are Facts* (2010), with Ma Yansong, convey feelings of oneness with nature. They emphasize uniqueness of place and the aura of existence (Zhoufei Wang); this uniqueness is the envelope of private visible space in the sense of sight. It is noted when perceptual understanding of time and public space (or facts) stops.

David Brubaker is a Visiting Professor in the School of Art and Design at Hubei University, Wuhan, China. He specializes in contemporary Chinese art and aesthetics, environmental aesthetics, comparative philosophy, aesthetics of architecture, and ethics. He has an M.F.A. in painting from the School of the Art Institute of Chicago and a Ph.D. in philosophy of art from the University of Illinois at Chicago. In addition to *Jizi and His Art in Contemporary China* (Springer, 2015), his work includes essays in such publications as *Journal of Contemporary Chinese Art*, *Merleau-Ponty and Buddhism*, *Journal of Art and Art Criticism*, *Analecta Husserliana*, and *Journal of Zhengzhou University*.

| PANEL SESSION 05 | CONDITION OF CONTEMPORARY ASIAN AESTHETICS |

| University of Belgrade - Faculty of Architecture, 2019 |

| ICA 2019 Belgrade: 21st International Congress of Aesthetics | Possible Worlds of Contemporary Aesthetics: Aesthetics Between History, Geography and Media |

Dong Xueling |  
Tsinghua University | Beijing, China | 184739909@qq.com |

## ARTIST BOOK IN CHINA- FROM TRADITION TO DIGITAL AGE

**Abstract** | The object of study of this paper is about the artist book in China. As the art of book has a long history in China, it is not only the instrument for culture communication, also the media of art creation. nowadays, with the evolution of internet, rise of young artist, complete system of the collection and exhibition, as well as the more attention by the art world, the artist book in China has a new development. The article hope that through the research on the current situation and future possibility of the artist book in China, summarize the current development and tendency of this kind of art form. The research based on following points. first of all is the traditional book art and design in China, and it is the source of the book art in China. Secondly, the development of Chinese society and contemporary art provide the soil for book art. Last but not least, the creation of artist book in China also influenced by the digital age and electronic reading,so there are more diversified forms of it. This article also takes the works of several Chinese artists and designers as examples to analyze the creation of artistic book in China nowadays,and meanwhile make an expectation for the future.

**Index terms** | *artist book; art creation; book art; contemporary art; digital age; electronic reading.*

Dong Xueling, female, was born in 4/28/1982 in Daqing, Heilongjiang Province, China. Education: 2006 Graduated from Department of Visual Communication of Arts & Design, Academy of Art and Design, Tsinghua University, Beijing, with a Bachelor's Degree in Design. 2009 Graduated from Department of Visual Communication of Arts & Design, Academy of Art and Design, Tsinghua University, Beijing, with a Master's Degree in Design. 2009-2012 worked as teacher at Beijing City University. Now studying for PhD at Department of Visual Communication of Arts & Design, Academy of Art and Design, Tsinghua University, Beijing. Research area: visual art & design\design history.

Geng Liu |  
Wuhan University | Wuhan, China | liugenglg@126.com |

#### ON ZHUANGZI'S PHILOSOPHY OF TECHNOLOGY & ART (JI- YI, 技艺)

**Abstract |** *Ji* (技、Technology) is an important concept in Zhuangzi's philosophy. It refers to the specialized ability that requires some kind of knowledge or skills, which is different from the word "technique" today. *Ji* (技) and *Yi* (艺、Art) have similar meaning, including the skills we call "art" today (but the meaning of *Yi* and the concept of Art is also different), such as music, sculpture and so on. In Zhuangzi's philosophy, Skill involves many issues, including knowledge, mind, Tao and life. Zhuangzi's attitude towards knowledge is complex. He believes that knowledge can cause desires and disputes, causing confusion in the mind and society. Technology&Art and knowledge are related to people's self-confidence and narrowness. However, Zhuangzi has affirmed that through the manipulation and transcendence of Technology&art, we can gain the true knowledge of the Tao. Zhuangzi emphasizes the relationship between mind and Technology&Art. The mind needs to go through the effort of Forgetting (忘) in order to perform the skills well, but not controlled and disturbed by the Technology&Art. Why can the Technology&Art lead to the understanding of the Tao? The Tao is a self-running mechanism of the heavens and the earth, and it is also a spiritual realm. Only by reaching the realm of the Tao can we gain the understanding of the universe as a whole. In the manipulation of Technology&Art, on the one hand, people gain serenity and emptiness of the mind; on the other hand, after the long-term practice of the body, the obstacles of the body and the objects are eliminated, the order of the world is understood, and integrated into the body. Their behavior became natural and compatible with the Tao. Through Technology&Art, people realize the way to deal with objects and the world, so that they can adapt to the world's transportation, and keep their life unharmed.

**Liu Geng,** "I was born in Hubei Province of China. I received my bachelor's and doctoral degrees from Peking University and have been working at Wuhan University since 2015. I am currently an associate researcher. I am committed to the study of Chinese aesthetics and art history. My doctoral thesis focuses on the paintings of Wu School in the Ming Dynasty. In recent years, I have been studying the ideas and concepts of literati painting and the aesthetics of pre-Qin in China. I also pay attention to the research methods of Chinese art history."

| University of Belgrade - Faculty of Architecture, 2019 |

| PANEL SESSION 05 | CONDITION OF CONTEMPORARY ASIAN AESTHETICS |

| ICA 2019 Belgrade: 21st International Congress of Aesthetics | Possible Worlds of Contemporary Aesthetics: Aesthetics Between History, Geography and Media |

Gong Xiaofan |  
Beijing Institute of Graphic Communication | Beijing, China | 447680681@qq.com |

#### INTERPRETATION ON THE COVERS OF REVOLUTION BOOKS FROM 1949 TO 1966 IN CHINA FROM THE PERSPECTIVE OF POLITICAL ICONOLOGY

**Abstract |** By the means of political iconology, this paper will set book design activities in the historical context from 1949 to 1966 in China, in an attempt to explore and uncover the specific pattern of manifestation in cover design of Revolution Books and the corresponding social and political environment, thus presenting the close tie between politics and images, history and culture.

This paper mainly includes two parts:

I. Establishment of state-owned system and publication of the Revolution Books. The organizational structure established after the year of 1949, led by Chinese Communist Party and based on state-owned publishing institutions, provided a system guarantee for publication of Revolution Books. The state-owned publishing system meant that Chinese Communist Party gained the full cultural control over publishing field. As a tool of the political mechanism, Revolution Books played a key role in providing argumentation for the legitimacy of the mechanism and constructing political culture and new ideology.

II. Political iconology in the covers of Revolution Books from 1949 to 1966. Political legitimacy and symbolic signs. A large number of symbols containing specific political implications such as five stars, sickles, hammers (axes), and red flags emerged on the cover of Revolution Books, offering a very noticeable visual phenomenon. The frequent exposure of political symbols on revolutionary book covers and in daily life and their shares in the whole image system reflected the position of a party and the influences of its political power on social life. Revolution Books during this period mirrored revolutionary enthusiasm for idealism, and the red color on the covers offered a simple and concentrated embodiment of fevered social sentiment and psychological impulse arising from the continuous political social & political campaigns and revolutions after the establishment of the People's Republic of China.

**Gong Xiaofan,** Female, received a doctoral degree in Theory of Literature and Art by China Renmin University in 2005, is now a professor and master tutor of School of Art Design in Beijing Institute of Graphic Communication, the director of Research Institute of Aesthetics. She is a syndic of Chinese Society for Aesthetics, council member of Aesthetic Education Professional Committee of China Higher Education Society. She is also the member of International Aesthetics Association (IAA), and Design History Society (DHS,UK), a Senior Reviewer for ECAH 2018.

She has published more than 80 papers, and three works. She was honored "Literature and Art Theory Prize of North China" for her papers in 1998, and received Yachang Education Award in 2012.

Hongchen Wang |

Zhuhai College of Jilin University | Jilin, China | lhongchenwang@126.com |

## THE PHYSICAL PROBLEMS OF CHINESE AESTHETICS

**Abstract |** The rise of body aesthetics in China is one of the academic hotspots in the new century; but about the physical problems becoming the core concern of Chinese aesthetics, there is a cultural clue that extends for thousands of years. In the cultural context of classical China, the body is always a presence. From the perspective of primitive Confucianism and Taoism, Laozi's philosophy regards the body as the starting point of thinking, aiming at realizing the return of "Tao" by virtue of the body; what the Confucianists strive to shape is a body of rites and music, with the aim of realizing a unified Confucian politics. However, with the change of history, the body gradually stepped out of the original Confucian and Taoist ideology and became a characteristic expression of Chinese aesthetic spirit. Under the view of nature, we can get rid of the imprisonment of philosophy and politics, regain the vitality of life, and display a lively aesthetic characteristics. Starting from "body" and returning to "body" is a red line running through Chinese aesthetics. Body has become one of the most centripetal core categories in Chinese cultural tradition. Therefore, thinking about the body problem of Chinese aesthetics can not only stimulate us to explore the value of life, but also help us to reinvent Chinese aesthetics.

**Index terms |** *body; from body to body; body of rites and music; Chinese aesthetics.*

**Wang Hongchen** (1974-), Male, Doctor of Literature, Library Director of Zhuhai College of Jilin University in China. Professor, Director of Zhuhai Center for Aesthetics and Aesthetic Education, Vice President and Secretary-General of Zhuhai Association of Literary critics, visiting scholar of Cambridge University. His research direction is the comparison of Chinese and Western aesthetics, cultural theory and criticism.

| University of Belgrade - Faculty of Architecture, 2019 |

| PANEL SESSION 05 | CONDITION OF CONTEMPORARY ASIAN AESTHETICS |

| ICA 2019 Belgrade: 21st International Congress of Aesthetics |

| Possible Worlds of Contemporary Aesthetics: Aesthetics Between History, Geography and Media |

Jill Foltz |

El Centro College | Dallas, TX, USA | jill.foltz@gmail.com |

## APART FROM *KAWAII*: CONTEMPORARY JAPANESE ART, IDENTITY, AND SENSE OF PLACE

**Abstract |** Contemporary Japanese visual culture is associated strongly in the West with the aesthetics of *kawaii* („cute“) and Super Flat, the *anime*-inspired work of artists like Takashi Murakami. Beyond this popular, flat aesthetic is a wide range of contemporary artists producing three-dimensional work that examines the sense of self, place, and alienation in Japan since World War II. Katsumi Hayakawa and Takahiro Iwasaki create maquettes of landscapes from found materials, challenging familiar concepts of space, while Tatzu Nishi and Tadashi Kawamata build full-size installations around existing cityscapes that are at once playful and disconcerting. The light-sculpture installations of Yuichi Higashionna and the delicate, webbed environments of Chiharu Shiota transform galleries into spaces of memory, dreams, nostalgia, and anxiety. These works are expressly physical, tangible, and experiential, in stark contrast to the flat, digitized imagery of *manga* and Sanrio. This paper contextualizes such works amongst themes of collectivism, competition *hikikomori* („extreme self-reclusion“), and limited physical space that have influenced Japanese culture throughout history, but particularly so in recent decades.

**Index terms |** *contemporary art; identity; installation; Japan; phenomenology.*

**Jill Foltz** is a scholar, artist, and educator based in Dallas, TX, USA. She is interested in the relationships between art and space -- architectural, geographic, and chronological -- and the aesthetics of comfort and privacy. Foltz is a member of the Art faculty at El Centro College in Dallas, and a proof-reader for *Architectural Histories*, the journal of the European Architectural History Network.

Jingjing Shen |

University for the Creative Arts | Farnham, United Kingdom | jingjingshen@outlook.com |

## VELOCITY AND THE CREATIVE IMAGINATION IN CHINA- CONTEMPORARY ART IN A TIME OF SPEED, GLOBALIZATION AND RAPID URBANIZATION

**Abstract |** It has been remarked that speed offers a way into the entirety of the world and offers a key for reading it. Speed can be understood as a tool for cultural analysis. Nowhere in the world has ever modernized as fast as China today, how has this unique cultural transformation affected creativity and contemporary art in China?

China is able to universalize local distinctiveness, Cultural heritage, aesthetic sensibility, attitudes and values, achieving this through making their locality accessible. The locality constantly changes through the urban transformation of Chinese cities. It is reasonable to consider that the intellectual awakening is partly embodied within the complex involvement of artists in the production and dissemination of a new form of Chinese identity. The engagement by artists with this urbanization and globalization offers itself as a major contributor to the production of this new perceived Chinese identity. It can be argued that the rapid urbanization's results and effects in China remain its uniqueness and cannot be borrowed from anywhere else.

This research argues that there is an unique opportunity here to see how the very speed of change has affected contemporary art and artists in China – as well as acknowledging how older ideas of Chinese art still inveigle themselves and reappear transformed in new ways. Despite the fast changing speed in China, little in-depth research has been conducted on this theme in the context of contemporary art. This lack of research have led artists and researchers to ignore the significant role that velocity has been played in the field of Chinese contemporary art.

My research situates velocity as a key point in the developing of Chinese contemporary art since 1985. To do this, I will examine how speed, globalisation and urbanization influence the developing of contemporary art in China and how Chinese contemporary artists enable with the theme of speed, modernization and urbanization in their works in the field of Chinese contemporary art history. By doing so, I will define the distinctive new relationship between velocity and Chinese contemporary art. The research includes three sections: Speed, "information explosion" in the 1980s and experimental art (shiyanyishu) in China; speed of urbanization and contemporary art in China; Speed of technologies, and online/offline community-based art in China.

**Index terms |** speed; urbanization; globalization; Chinese contemporary art; experimental art (shiyanyishu).

**Jingjing Shen** researches across the fields of photography and moving image, especially in the context of contemporary art and culture in China. As a visual artist, she is interested in producing new form of communication and interaction. Her work spans various media in visual communication, including photography, collage, lighting, and moving image. Considering the latest achievements of contemporary science and technology, she concentrates on the expansion of the human wealth of aesthetic experience. She obtained her BA (Hons) at Glasgow School of Art and received her MA from Royal College of Art. She is currently studying at University for the Creative Arts for her Ph.D. She was a winner of Adobe Design Achievement Award in 2014, she was selected as one of the new talents in 2015 Wallpaper\* Graduate Directory. She is now undertaking an artistic project funded by China National Arts Fund.

| PANEL SESSION 05 | CONDITION OF CONTEMPORARY ASIAN AESTHETICS |

| University of Belgrade - Faculty of Architecture, 2019 |

| ICA 2019 Belgrade: 21st International Congress of Aesthetics | Possible Worlds of Contemporary Aesthetics: Aesthetics Between History, Geography and Media |

Junghwan Lee |

Dept. Of Aesthetics, Seoul National University | Seoul, Korea | leejunhw@snu.ac.kr |

## ART AND INEFFABLE TRUTH IN EAST ASIAN AESTHETIC TRADITIONS: AN AESTHETIC READING OF THE "BUTCHER DING'S DISASSEMBLING OF AN OX" FABLE IN THE ZHUANGZI

**Abstract |** There is a fundamental question that contemporary researchers of non-European aesthetics have to address in order to advance their studies: Where to lay a foundation for building its regional aesthetics? Aesthetics as an academic discipline was born in a unique intellectual milieu of early modern Europe where philosophical inquires into arts were combined with the concept of beauty.

Indisputably, it is of no use to search for its non-European counterpart, but it is also undeniable that most of regional traditions have its own long legacies of arts in distinction from mere practical techniques. Therefore, it is reasonable to assume that arts as a special field of human activities must have been associated with something that could not, or should not, be reduced to practical values elsewhere than early modern Europe. A critical question is what was this "something," which might be greatly divergent even within a particular tradition.

In order to address these questions within East Asian traditions, I analyze the *Zhuangzi*, one of the most representative texts of Chinese Daoism, through the lens of Kant's aesthetics, which inspired later arts-oriented intellectuals more than any other texts in East Asian history. A special attention is paid to reinterpreting the cliché-like fable of "Butcher Ding's Disassembling of an Ox" aesthetically.

I thereby show that Zhuangzi created an unprecedented relationship between truth and language. He transformed Butcher Ding from a socially most inferior artisan into a truly enlightened figure who overcame the limit of human linguistic systems through practicing the technique of butchery and thus successfully manifesting essentially ineffable truths or the "Way" that are indispensable, however, for managing a genuinely meaningful life. Then, I demonstrate that this story provided later arts-oriented intellectuals with a breakthrough to substantialize the special values of arts in association with the spontaneous process of Nature.

**Index terms |** arts; East Asian; the limit of human language; ineffable truth; Kant's aesthetics; the *Zhuangzi*.

**Junghwan Lee** is Associate Professor at Department of Aesthetics, Seoul National University. He earned his PhD at East Asian Languages and Civilization, Harvard University. He is currently one of Secretary General of the Korean Association of Aesthetics. His major interests of research are East Asian aesthetics, comparative aesthetics, Neo-Confucianism, and Confucianism in general. His publications in the field of East Asian aesthetics include "The Universal Validity of the Conceptions of Artistic Creativity and the Perception of Beauty in Pre-Modern China: A Comparative Examination" (*Contemporary Aesthetics* Special Volume 6 [2018], Published electronically March 13, 2018) and "Reestablishing the Subject-Object Relation and Aesthetic Attitude in Northern Song China: The Ideas of Pleasure and 'Lodging One's Interest and Attention to Things' in Ouyang Xiu and Su Shi" (in Korean) (*Mihak82*, no. 3: 1-37).

**Kaoru Nakao** |  
Osaka University | Osaka, Japan | knakao@let.osaka-u.ac.jp |

THE MEANING OF *HONKADORI* AND *HONZETSU*: IMITATIVENESS, ADAPTATION, CREATION, AND THE COPYRIGHT LAW IN CONTEMPORARY JAPAN

**Abstract** | In Japanese classic literature, imitativeness, adaptation works were often seen favorably. For example, *Honkadori* (adaptation of a famous poem) is one of the recommend technique to create Waka (Japanese poetry), and *Honzetsu*, which is sources except for waka such as tales, Chinese poetry, fables and proverbs when creating Waka, *Renga* (linked verse), *Haikai* (seventeen-syllable verse), or *Yokyoku* (Noh chant). The understanding of these, however, changed drastically in contemporary Japan due to Copyright Law enacted in 1970 and reformed in 2016. Through some famous scandals, such as “The case of Candy Candy” (1995) or “The case of Bear in the forest” (2017), Japanese strongly considered infringement of copyright and derivative works are taboo.

Why then did Japanese traditional theory think *Honkadori* and *Honzetsu* as important. What is differences between them and derivative works. This paper will consider these issues by analyzing books on the study of waka poems, and Noh commentary books.

**Index terms** | *Honkadori*; *Honzetsu*; *imitativeness*; *adaptation*; *creation*; *the copyright law*; *contemporary Japan*.

**Dr Kaoru Nakao** is an Associate Professor specializing in Noh Theatre in the Theatre Studies section of the School of Letters in Osaka University. Her previous work was as a assistant researcher in the Waseda University Theatre Museum. Her doctoral studies and subsequent research work have all been in this field. She has begun working on various projects recently with an intercultural angle, including a study of recent Noh versions of several Shakespeare plays and also a study of comparative theatre forms in China and Japan, particularly Noh Theatre and Kunju.

| University of Belgrade - Faculty of Architecture, 2019 |

| PANEL SESSION 05 | CONDITION OF CONTEMPORARY ASIAN AESTHETICS |

| ICA 2019 Belgrade: 21st International Congress of Aesthetics | Possible Worlds of Contemporary Aesthetics: Aesthetics Between History, Geography and Media |

**Kohei Yamashita** |  
Kyoto City University of Arts | Kyoto, Japan | kazenone.kk@gmail.com |

THE INTENTION OF THE ART WORLD AND THE CONTEXT OF “INTERNATIONAL CONTEMPORANEITY IN 1960s JAPAN: REFERENCING CHANGES IN LARGE-SCALE ART EXHIBITIONS IN JAPAN AFTER WWII

**Abstract** | This study examines the structure and the intention of the art world in a particular region—Japan—by examining the structural changes in large-scale art exhibitions and the discourses accompanying them in Japan after WWII. In 1949, *The Yomiuri Independent Exhibition* was held under the auspice of the Yomiuri Newspaper Company. This was followed by the first international art exhibition in Japan, organized by the Mainichi Newspaper in 1952—*The Japan International Art Exhibition* (commonly known as the Tokyo Biennale); its sister biennale exhibition, *The Contemporary Art Exhibition of Japan*, was held soon thereafter. These exhibitions had established an important platform for criticism where Japanese critics and artists could debate. However, as a whole, there has been inadequate research on these exhibitions.

Based on the numerous articles and illustrated catalogs on these exhibitions that unavoidably evolved with the trends of the times, I examine their organizational structure and selections, as well as the forms of their shows. In other words, my methodology involves studying and analyzing the history of art exhibitions. Through these analyses, I reveal the intention of art organization in Japan—the judgments and the vector on criticism present in Japan’s contemporary art situation. Particularly, I focus on the relation between “International Contemporaneity,” often mentioned by art criticism in 1960s Japan, and the concept of Japanese originality.

The results of this research show that while the content of these exhibitions evolved from modern to contemporary art, it was intentionally and unconsciously influenced by the institution of “art,” which involved the issues present in the avant-garde’s inherent conservatism and the hierarchy within Japanese art organizations. Furthermore, though these exhibitions had become important platforms for criticism regarding “racial characteristics” in the 1950s and “internationality” and “contemporaneity” in the 1960s, the vector of devoting themselves to the West’s sense of values and to the concept of “art” which stemmed from the West had worked covertly; in part, this situation had been responsible for encouraging artists and critics in Japan to seek “Japanese originality.” Therefore, the context of “international contemporaneity” in the late 1960s inherently involved issues regarding the adoption of the concept of “art.”

Thus, Japan has continually involved the issues of “art” as an institution and the Japanese cultural context, since the modern era. The large-scale art exhibitions after WWII also involved these issues.

**Index terms** | *contemporary art*, *international art exhibition*, *international contemporaneity*, *Japanese art history after WWII*, *The Tokyo Biennale*.

**Kohei Yamashita** received his PhD at Kyoto City University of Art, Japan in 2016. He is an art historian who specializes in Japanese art history after WWII. In his study of Japanese art history after WWII, he examines the structure and intension of art world itself in Japan by analyzing art exhibitions and their discourses. In 2017, He published “*International Art Exhibition, Japan*” and *Art History after World War II: Decoding the Changes in and the System of “Art”* from SOGENSHA. His publications includes “Reconsidering The Japan International Art Exhibition (Tokyo Biennial) : The Intentions of International Art Exhibitions in Japan After WWII” (*Aesthetics* (web), The Japanese Society for Aesthetics, vol.22, 2018.) He is currently an adjunct lecturer at Kyoto City University of Art and other universities in Japan.

Liu Chun |

School of Arts, Southeast University | Nanjing, P.R. China | 230159293@seu.edu.cn or 604278233@qq.com |

## WHAT "CROSS- BORDER" THEATRE CAN SHOW US: TECHNOLOGY, VIRTUAL EXPERIENCE AND AESTHETIC EXPRESSION

**Abstract |** Contemporary theater art advocates "cross-border" cooperation. In order to attract and cater to the aesthetic habits of contemporary audiences, the use of new technologies to create stage scenes is increasing. Over time through, there has been a trend of adapting textual content according to technical forms, and the unique aesthetic system of traditional Chinese theatre has quietly changed. Utilizing new technologies has contributed to the expansion of the expression and presentation of the theatrical stage, and there is no lack of successful classic cases. In the new period of theatre development, technology is trying to open up all the senses of the audience. By creating a sensory world, liberating the text and the stories behind it, it has spontaneously established a new stage aesthetic system in the era of digital technology. Contemporary stage artists are eager to take advantages of new technologies to extend the stage space, behavior, vision and music of the traditional forms, breaking through the limitations of traditional stage aesthetics and fixing the gap between different aesthetic genres. This also means re-evaluating the role of stage arts and resetting the audience's aesthetic expectations. For example, AR technology acts on the audience through senses, blurring the boundaries between genuine and artificial. The "Black Technology" visible to the naked eye - new technologies such as dynamic LEDs, Laser shows, and immersive experiences giving artists the possibility to discover the stage space infinitely, and forming a mutually compatible and complementary tension between traditional contents and modern forms.

In the stage aesthetic structures, the application of new technologies can cross the barriers of space and time, thus deriving a new stage aesthetic space - Virtual Technology Space. This space is a variable structure controlled by technical elites and capital. It is also an exploration of the mode of stage innovation with the clue based on text and director's ideas. For the aesthetics of theatrical stage, its significance has increasingly become the result of an entire art system negotiation, which is shared by a specific community in a specific period, rather than the absolute transcendental aesthetic qualities of traditional theater stage arts. But in general, although new technologies do not necessarily produce new meanings of tradition theatrical arts, they can call into question conventional lack of technologies. This may in turn lead to new architectures of aesthetic where the technology space shapes new modes of theatrical expression and new relationships between performance, audience and environment, as well as the text and space.

**Liu Chun,** "I am a PhD Candidate in Art Theory, at the School of Arts, Southeast University, Nanjing, P.R.China. Study with professor Xu Zifang. Over the past four years I have been committed to the study of Theatre Stage Arts. Especially in Scenography, Senses and Technology-led costumes in live performance. At the same time, I am paying close attention to the Intercultural Performance Practices. From September 2017, I was financed by the China Scholarship Council CSC, and am currently studying at the Department of Theatre Arts, University of Miami, USA, as a visiting doctoral research student. Study with Stephen Di Benedetto."

| PANEL SESSION 05 | CONDITION OF CONTEMPORARY ASIAN AESTHETICS |

| University of Belgrade - Faculty of Architecture, 2019 |

| ICA 2019 Belgrade: 21st International Congress of Aesthetics | Possible Worlds of Contemporary Aesthetics: Aesthetics Between History, Geography and Media |

Liu Runkun |

School of Art, Peking University | Beijing, China | liurunkun@pku.edu.cn |

## DEPOLITICIZATION OR REPOLITICIZATION- PURIFICATION ART MOVEMENT OF CHINA IN THE 1980s

**Abstract |** Emerging in the late 1970s, Chinese contemporary art presented two trends in 1980s: the Purification Art Movement and the Avant-garde Art Movement. In the west, the avant-garde emerges in the conflict between aesthetic autonomy seeking individual creative freedom and capitalist bourgeois materialist values(Gao Minglu). However, it comes the different way in China.

Avant-garde art due to its radical social and political criticality, is undeniable and obviously political and considered to play a very important role in the process of social transformation in China. The purification art movement pursuing formalism and "art for art's sake", on the other hand, seemed to go another way that's called "Depoliticization". However, the purification art movement is not actually depoliticized in China and it's only political in a relatively hidden way. In this essay I'll discuss the link between the purification art movement and politics, and then its historic role in reference to modernity.

If it were the case that the influence of the Purification Movement in Western art had long since diminished in 1980s, the opposite was true in China where it had indeed flourished during that period. "Formalism" "Autonomy" were frequently discussed since artist Wu Guanzhong had published an article named "Formal Beauty of Painting" in one of the most important magazines "Art". This article brought formalism, which was considered a political exclusion zone because it challenged prevailing aesthetics principle "forms obey contents" in Socialist Realism, into discussion, and then started up an ideological trend concerning with the relationship between contents and forms. The Purification Movement contained not only ideological trend but also art practice. Abstract painting in the early 1980s and conceptual art in the late are representative practices. I'll focus on Wu Guanzhong as representative artist at the early stage and Xu Bing as the late. The two artists were both exploring art forms: Wu through abstract painting and Xu through conceptual art such as "Book from the Sky". Although they didn't original intended to be political, their composition showed political factors subverting the socialist ideology that were consistent with modernization process, which can be regarded as Depoliticization.

By discussing paradox of depoliticization and repoliticization of Purification Art Movement of China in the 1980s, we can see the specialty of modernity in China, which is a kind of "total modernity"(Gao Minglu).

**Index terms |** Gao Minglu; *Total Modernity and the Avant-garde in Twentieth Century Art* (Cambridge; MA: MIT Press; 2011), 2.

**Liu Runkun,** Research Interest: "My research and publications to date have focused on visual culture in twentieth china, and in particular Chinese art after the reform and opening up. I'm concerned with how Chinese art in 1980s are related to modernity of Chinese society, and how Chinese art take part in the global context."

Dissertation topic: "Research on Autonomy of Chinese Art in the Early Stage of Reform and Opening-up. Journal articles: "Will Artificial Intelligence Replace Artists? - An Ontological Perspective of the Artificial Intelligence Artistic Creation", *Ethnic Art Studies* (2017-02): 71-76."

"The Film Spectacle in The Internet Era"-A Discussion of The Film The Mermaid", *Ethnic Art Studies*(2016-03):28-34.



Lu Gan |

Department of Ideological and Political Education School of Marxism, Hubei University of Education | Wuhan, People's Republic of China | lu.gan@hotmail.com |

## MODERN INFLUENCE OF LAOZI'S AESTHETICS THOUGHTS ON ARTIFICIAL INTELLIGENCE AESTHETICS

**Abstract |** The emergence of artificial intelligence has influenced people's understanding of art. Although artificial intelligence is high technical way to make arts' production which can provide us with aesthetic experiences and aesthetic feelings, its' production is not equal to art works and cannot replace the later one in the sense of art's nature. The deconstruction of art which has brought by artificial intelligence could be dispelled by Laozi's aesthetic thoughts. Let's following Laozi's way of explaining things, try to consider things as themselves. Art, whose realization depends on technology is human experience physically and mentally as well, is a free play of symbol. Firstly, art works cannot be the transformation of things; even it is made by strong artificial intelligence. Art works which reveal themselves are not art production; they are created for the showing of things' nature. It means that the creation of art is the way and the aim at the same time. In Laozi's opinion, human being's practice and things ' developing should follow the principle of nature. The most exquisite and useful artifact presents itself as it is used to be that way, and it should not be sheer man-made one. Furthermore, art is explanation of human being's affection and needs, or it is the reflection of human desire both in mind and body. Then merely collection of human experiences cannot illuminate the complexity of human desire; even affective computing cannot truly modify human being's affection and its expression, otherwise it turns out to be the satisfaction of desire for high technology or desire for the desire for art. Laozi emphasized that let things take their own courses; then no desire goes beyond its way. Finally, art is the truth revealing process which involves with human being, things and technology. Aesthetic computing is high technical thoughts and methods which deal with art, so art and affection could be stylized. Then the meaning of art works is set and the aesthetic feelings are predicable. Art, which is used to be the way human being relies on technology to reveal the nature of things and themselves as well, turns out to be the technical reflection of human experiences based on collection and computing. As a result, Laozi called for viewing things by heart, so human being's experience could directly connect with things themselves, and then both human being and things could follow their way.

**Index terms |** *affection; artificial intelligence aesthetics; desire; intentionality ; Laozi's aesthetics thoughts; nature.*

**Dr. Lu Gan**, obtained her B.A Degree at Hubei University of Technology in China in 2007, and completed her M.Phil. in Aesthetics and Ph.D. in Aesthetics with Prof Fuchun Peng at Wuhan University in China in 2009 and 2015 respectively. She worked with Prof. John Sallis as visiting scholar of Boston College in September 2013. Right now, Lu Gan is a lecturer of ideological and political education at Hubei University of Education. Her current research is focused on the traditional Chinese thoughts, Aesthetics, aesthetic education and the influence of new media on culture such as the relationship between new technology and arts, internet and ideological and political education. She published one book and 10+ papers, and got the First Outstanding New Artist of the Lingli Prize in Aesthetic Education in 2017.

| PANEL SESSION 05 | CONDITION OF CONTEMPORARY ASIAN AESTHETICS |

| University of Belgrade - Faculty of Architecture, 2019 |

| ICA 2019 Belgrade: 21st International Congress of Aesthetics | Possible Worlds of Contemporary Aesthetics: Aesthetics Between History, Geography and Media |

Majid Heidari |

Ferdows Institute of Higher Education | Mashhad, Iran | mjdheidary@gmail.com |

## THE ROLE OF RHETORIC (ELME BADIE) IN ISLAMIC IRANIAN AESTHETICS

**Abstract |** True problematizing of Iranian and Islamic Aesthetics is the first step to reach better understanding of this field of study. In interpreting "art" and "beauty" we need to avoid prescriptive approaches, over generalizations, giving unnecessary holy meanings or finally basing our investigations on finding synonyms of "art" and "beauty" in ancient or classic texts. Normally, discussions on Iranian art and culture's fundamental principles and theory start with finding synonyms of art and beauty in classic texts, without considering the fact that the meaning of these words have changed during the history, and also there is a fundamental theoretical difference between traditional and contemporary art. Instead, we need to see the problem realistically through methodologically problem-based approach. The present study is about to avoid the usual starting point for finding the theoretical foundations of Islamic and Iranian Art and Aesthetics; i.e., finding the synonyms of "art" and "beauty" in mystic texts. We should consider the fact that beauty in classic and theoretical texts is considered to be an ontological characteristics of the world in general while in the contemporary world beauty is mostly considered as subjective feature. Iranian art is mostly decorative in architecture, and narrative in painting and illustration, and finally romantic and didactic in literature. Among these arts, we can only find some theoretical discussions in literature regarding the interpretation of beauty and evaluating the works of art (literary texts). Such discussions are gathered under the name of "Elme Badie" that is somehow synonyms with the meaning of rhetoric. Elme Badie is able to describe, and interpret all figures of speech with extended examples and advanced terminology. It seems that this field of study should be revived and used as the first step in aesthetics studies in order to understand the taste of Iranian and Islamic taste of beauty and art. Any investigation in Islamic or Iranian aesthetics ought to start from this first step to be able to formulate the problem realistically and methodologically.

**Index terms |** *aesthetics; Iranian; Islamic; beauty; art; Elme Badi; rhetorics.*

**Majid Heidari** (1980), is assistant professor at Ferdows Institute of Higher Education, Mashhad, Iran. He is the Head of Visual Communication Department. He has PhD in Philosophy of Art and writes on Aesthetics with focus on Islamic art. As a researcher he has several papers on Iran's Aesthetics, the Tension between Islamic Mysticism and Scholastic Theology in Aesthetics, the Role of Rhetoric in Islamic Aesthetics, Persian Painting and Narrative, and Visual Metaphors. He normally finds the theoretical framework of his papers in Pragmatism and Philosophical Hermeneutics, and puts especial emphasis on narrative truth and narrative identity in research projects. As a writer he published one collection of short stories "The Infrastructure of the City" and believes stories are one of the main ways to reach the truth.

Max Ryyänen |

Aalto University | Helsinki, Finland | max.ryynanen@aalto.fi |

#### REREADING RASA THEORY

#### UNDERSTANDING CONTEMPORARY TV SERIES WITH THE HELP OF MEDIEVAL SANSKRIT PHILOSOPHY

**Abstract |** Rasa theory is one of the most famous theoretical discussions from Medieval Asia. The idea in the rasa is that sight and vision are strong senses which can produce a bliss which helps to overcome the 'ego', if stimulated in the right way by a performance. The point in the discussion is that some artistic productions (the main example is theatre) do disturb the ordinary and elevate us, through an emotive experience of fiction (not the real world, which the fiction portrays), so that human focus (Vibhava), mimic changes (Anubhava), transient emotions (Vyabharibhava) and basic emotions (Stayibhava) become, like ingredients in a food which turns into a plate, a new, rich taste, an access to the divine, or to be less religious, at least an access to another form an experience (the relationship of religion and contemporary profane thinking has to be discussed here in detail). All theatre has a dominating rasa, e.g. „erotic“ or „comic“, and this is something you connect to, if you are educated and ready in the right way for the work. This discussion and concept probably reflected the theatre tradition of Medieval India, and often I think that the theory has not been that much applied later on following the fact that certain atmospheres maybe just don't feel that dominating or important in art as we think about it today. One famous difference is made in Susanne Langer's dance theory, though, which discusses contemporary / modern dance through the rasa. But lately new TV series, which are nearly endlessly long, seem to work less with intensive experience than a very broad and long atmosphere, which we connect to when watching them. In my paper I will study this issue through discussing the changing nature of TV series and the way rasa theory could offer a way of grabbing their changed nature. What atmospheres could one talk about when one discusses the Vikings or the Wire? And should the emotive atmosphere discussed here be somehow connected to contemporary discourses on atmosphere (Sloterdijk, Griffero)? Maybe producing atmospheres all and all is a contemporary issue where the analysis of TV series could offer a new perspective on, as today's media culture keeps on producing audio and visuals which accompany our life? This I will set out to solve.

**Index terms |** TV series; Indian aesthetics; rasa, experience; atmosphere; visual culture; visual art.

**Max Ryyänen** (1972) is Senior Lecturer of Theory of Visual Culture in Aalto University Finland, and the head of the MA program Visual Culture, Curating, and Contemporary Art (<http://vicca.fi>). Ryyänen has in his work focused lately on art scenes, the use of aesthetic symbols in escaping the middle class and contemporary ruins. He is the former chair of the Finnish Society for Aesthetics, and likewise a (partly former) gallerist, essayist and performing artist. More: <http://maxryynanen.net>

| PANEL SESSION 05 | CONDITION OF CONTEMPORARY ASIAN AESTHETICS |

| University of Belgrade - Faculty of Architecture, 2019 |

| ICA 2019 Belgrade: 21st International Congress of Aesthetics | Possible Worlds of Contemporary Aesthetics: Aesthetics Between History, Geography and Media |

Prashant Bagad |

Indian Institute of Technology Kanpur | Kanpur, India | pbagad@iitk.ac.in |

#### THE CONCEPT OF VIDAGDHA LITERATURE IN MARATHI LITERARY AESTHETICS

**Abstract |** The phrase "Indian aesthetics" normally brings to mind either Sanskrit poetics or Indians' modern philosophical writing in English. India's diverse linguistic and literary traditions remain neglected. I consider a pioneer Marathi novelist H. N. Apte's concept of vidagdha literature.

Apte acknowledges that there is a fundamental divergence between science and literature with regard to truth. Science aims at discovering truth and articulating it in a direct manner. Literature does not primarily engage with truth; its immediate aim is to offer entertainment and pleasure. Yet literature does not divorce itself from truth; it points to truth in an indirect yet interesting way.

Apte seems to assume that though their ways of dealing with truth are different science and literature are concerned with the same kind of truth. He also seems to believe that literature's indirect treatment is confined to sugar-coating the pill of truth. He says at a couple of points that literature is a purveyor of truth.

Contrary to appearances, Apte wants to propose a striking thesis: Literature engages with a distinctive kind of truth, and literature alone is capable of discovering that sort of truth. The writer's art lies in discovering the distinctive type of truth; not in presenting truth in a palatable way.

Apte puts forward these claims in a confusing and confused fashion. This may have to do with the conceptual resources available to him. Two of his repetitive observations are hindrances: (1) Literature's beauty does not lie in making a direct statement but in bearing implicit meanings. (2) Literature's message reaches the hearts and minds of people. These two views not only dilute but distort his radical contention.

Apte gives a new, rich conceptual twist to the notion of vidagdha. In Sanskrit poetics, vidagdha work of literature means a skillfully crafted composition that caters to the taste of a "civilized" person of cultivated aesthetic sense. Apte innovatively connects the vidagdha of a literary work to its potential of revealing truth. Literature can be vidagdha if it gives us "satyaabhaas", a key notion in Apte's essay. This does not mean that a work of literature creates an illusion or semblance of truth, but, that it becomes a site where truth is allowed to appear, to uncover itself. Apte expresses it mystically: "Truth is literature's secret motive."

**Index terms |** H. N. Apte; Indian aesthetics; literary aesthetics; literature and knowledge; literature and truth; Marathi literature; Sanskrit poetics; Vidagdha literature.

**Prashant Bagad** is a writer-philosopher. His short story collection, *Vivade Vishade Pramade Pravase*, has received Baburav Bagul Shabda Award and P. N. Pandit Award. His short fiction, poems, literary critical essays, and philosophical dialogues have appeared in distinguished Marathi literary journals. He has published philosophical articles in *Journal of Aesthetic Education*, *Journal of Contemporary Thought*, and *Journal of Indian Council of Philosophical Research*. He is an Associate Professor of Philosophy at Indian Institute of Technology Kanpur. His areas of interest include aesthetics, philosophy and literature, phenomenology, hermeneutics, Marathi literature, and Gandhi studies. He is currently working on a novel and a research project on the twentieth-century Marathi literary aesthetics.

Qu Xingfu |

Huazhong University of Science and Technology | Wuhan, China | 280406045@qq.com |

#### AESTHETIC SPIRIT OF LITERATI PAINTING AND ITS TRANSFORMATION IN THE 20<sup>TH</sup> CENTURY

**Abstract |** Literati painting is the quintessence and the embodiment form of the master in the traditional Chinese painting. The aesthetic spirit of literati painting is reflected in that its fundamental purpose is to convey the aesthetic taste of literati. It respects humanities connotation of pen and ink, and its principle is pen and ink as first. Beyond the visual elements and schema presentation, it emphasizes on the inner spiritual world. However, due to the complex factors such as social change, Chinese painters of the 20th century started to criticize and reflect on ancient Chinese paintings, and change the old norms and procedures of literati painting. They disintegrated the fun of the scholar with the characteristics of privacy and elite, and made the aesthetic taste of Chinese painting show the characteristics of diversification and separation. They broke the situation of respecting pen and ink alone, eliminated the cultural connotation of the ink and calligraphy, and the law of the calligraphy pen and center pen were weakened. And, with the use of the color of Western painting, the transformation of the function of pen and ink, and the innovation of schema structure, the visual form of Chinese painting is even more prominent.

**Index terms |** *Literati painting; aesthetic spirit; change.*

| University of Belgrade - Faculty of Architecture, 2019 |

| PANEL SESSION 05 | CONDITION OF CONTEMPORARY ASIAN AESTHETICS |

| ICA 2019 Belgrade: 21st International Congress of Aesthetics | Possible Worlds of Contemporary Aesthetics: Aesthetics Between History, Geography and Media |

Rei Kagitani |

The University of Tokyo | Tokyo, Japan | rkagitani@g.ecc.u-tokyo.ac.jp |

#### “LOCALISM” OF THE MODERNISM PAINTINGS IN OKINAWA

**Abstract |** This paper discusses about the aesthetics of the Okinawan artists in the postwar era. After the World War II, the artists (mostly oil painters) in Okinawa managed to merge the concept of “modern art” learnt from the movements in Japan or overseas into the cultural climate of their homeland.

Okinawa is situated in the southeast part of Japan and was once independent as Ryukyu Kingdom. In 1879, Okinawa was forced to obey the Japanese government, nevertheless in 1945, had turned into burnt ground in the Pacific War. After that, the United States Forces became their governor, until 1972. Therefore, the postwar recovery of art began from some interchanges between the soldiers of the U.S. and the Okinawan artists who had drawn the postcards or the portraits for sale. Their arena was called “Nishimui Artist Village,” which was formed in c. 1948. It could be said that every following artistic movement in Okinawa, such as *Okiten* (Okinawa Art Exhibition, 1949- ), had been born from Nishimui. Through these activities of the artists, it was the most important aesthetical concern what the identity of their paintings was. In preceding studies, there were two artists’ groups about this problem; one was a realist group who had been active before the WWII, the other was an abstractionist group who had become professional painters after the war. The latter is seen as the modernist painters in Okinawa.

However, the real situation was more confused. The author had researched the archives about the artists of postwar Okinawa: their works of art, their critiques about Okinawan aesthetics and the records of the artists’ interviews. Following this survey, Adaniya Masayoshi (1921-1967), who has been considered as the one of the modernist and semi-abstractionist painters, had tried to build “new tradition.” In other words, his aesthetics of activities was made of the modernism as universal aesthetics and the localism as the new tradition of Okinawa.

Therefore, the axis of the controversy between the previous two groups was not whether realism or abstractionism, but how to treat localism in their paintings. Furthermore, the artists who were affected by modernist paintings were interested how they could express the cultural climate of Okinawa in their paintings. Consequently, imported “modernism” is made into their own modernism only after the paintings caught the localism. That is a form of modernism in the small island among the strong political and cultural power.

**Index terms |** *Adaniya Masayoshi; history of Okinawan art; localism and climate; modernism; Nishimui Artist Village; postcolonialism; postwar Okinawa*

**Rei Kagitani** was received M.A. in cultural studies from the Department of Interdisciplinary Cultural Studies, the University of Tokyo, Japan, in 2017. He is now a Ph.D. student in the University of Tokyo. He is majoring in the history of contemporary Asian art, especially the movement of modernism in East Asia after World War II. His current research project is concerned with the history of Okinawan art in the post-war era. The interest of his paper for this congress is the modernist paintings in Okinawa, which had a relationship with desire for Okinawan identity, “localism.” His related publication to this paper is “Modernism of Postwar Okinawan Art in ‘Nishimui Art Colony,’” an oral presentation in Japanese, in The 69th annual conference of the Japanese Society for Aesthetics, 2018.

Rosa Fernández Gómez |  
University of Malaga | Malaga, Spain | rosafernang@uma.es |

## TRANSBOUNDARY AESTHETICS IN CONTEMPORARY KOREAN WOMEN ARTISTS

**Abstract** | As C. Korsmeyer has remarked (*Gender and Aesthetics, 2004*), there is a deep level in the gendered condition of traditional Western aesthetics that has to do with general philosophical and epistemological frameworks, characterised by dualistic and hierarchical oppositions between philosophical terms, where one pair is usually associated with males and the other, in a subservient position, with females. In the same vein, the rejection of non-western art and aesthetics by the modern Western mainstream thinkers such as Kant and Hegel, has traditionally relied on similarly polarized epistemological patterns hiding power relations. Besides, it is the case that most East Asian traditional philosophies (taoism, buddhism, confucianism), do not share a similar dualistic oppositional framework as the Western one does.

Departing from these three broad premises, this paper aims at focusing on the works of three contemporary Korean female artists and will try to show how their proposals variously share a transboundary aesthetics through which some dichotomies and tensions denounced by feminist Western aesthetics are questioned, particularly the arts / crafts divide, the self-subject / other-object divide. The paper will start with the work of Yun Suknam (1939), who can be considered the pioneer of Korean Women artists, with an explicit gender content in her work where Korean's women oppression in the traditional confucian patriarchal society of Korea is being variously contested. It will continue with the work of Kimsooja (1957), whose work, with titles such as *A Needle Woman, Laundry Woman*, etc., explores the notion of identity and nomadism relying on languages often akin to traditional women's crafts, such as sewing and bedcovers. Finally, the work of Yee Sookyung (1963), particularly her series of *Translated Vases* and her religious images take inspiration in pre-modern Korean traditional arts to propose a new reading, using traditional craft media, where values such as fragility and religious syncretic male/female values are posited. Finally, through the analysis of some of these three female artist's works, this paper will try to delineate a new reading of the notions of boundary and identity, in terms of dynamic complementary opposites (*transboundary*) that try to overcome deeply entrenched dualisms. On the basis of these artist's proposals, this paper will posit a new more flexible reading of the same/other polarity and other similar binary opposites that structure art and aesthetic debates. In sum, it will try to defend the notion of «transboundary» in their work as a valuable contribution to the aims of feminist and transcultural aesthetics.

**Index terms** | *feminist aesthetics; Korean contemporary women artists; transboundary; transcultural aesthetics; nomadism; hybridization.*

Rosa Fernandez Gómez teaches courses on aesthetics, transculturality and East Asian arts and aesthetics at the Philosophy Department of the University of Málaga (Spain), where she is also vice-editor of the journal *Contrastes. Revista Internacional de Filosofía*. She has had research stays at Banaras Hindu University (India) and the University of Hawaii (USA) and has participated in numerous conferences around the world. Her main research lines are pragmatist aesthetics, everyday aesthetics and transcultural aesthetics, with a particular focus on the interface between East Asian traditional arts and aesthetics and some European counterparts. Currently she is also relating these previous topics with gender issues in aesthetics as well. She is currently the representative of the Spanish Society of Aesthetics (SEyTA) at the International Association for Aesthetics.

| PANEL SESSION 05 | CONDITION OF CONTEMPORARY ASIAN AESTHETICS |

| University of Belgrade - Faculty of Architecture, 2019 |

| ICA 2019 Belgrade: 21st International Congress of Aesthetics | Possible Worlds of Contemporary Aesthetics: Aesthetics Between History, Geography and Media |

Samantha Miller |  
Union College | Schenectady, U.S.A | millers@union.edu |

## THE CURRENT STATE OF ARCHITECTURE IN VIETNAM

**Abstract** | In the last century Vietnam has survived political upheaval and a long series of wars, followed by further economic and social turmoil. Considering all of these issues, it is unlikely the nation would today be pegged as a center of ambitious design. However in the last thirty five years, the nation has witnessed tremendous growth and development. Such transformations are especially noticeable in the field of architecture. Complex architectural problems find eloquent solutions despite the number of seemingly insurmountable issues faced in Vietnam, displaying the nation's leadership in innovative and interdisciplinary design.

Architectural design in the southeast asian country faces a plethora of issues to consider: historic preservation, environmental concerns, and rapid urbanization. Incorporating diverse historic influences from China, France, America, and the Soviet Union is a daunting task. Simultaneously, Vietnam is a country at high risk for devastation due to climate change. Another facet to environmental design in Vietnam is a close cultural connection between the Vietnamese people and the environment, influencing aesthetic preferences. Both preservation and environmental design are only further complicated by rapid population growth. Urbanization forces the country to quickly grow and adapt in an attempt to serve huge urban populations. This paper analyzes how these diverse problems are approached. Solutions taking on interconnected issues are discussed, such as the Koi Cafe in Hanoi. These examples are used as evidence to how the complexities of architecture in Vietnam are facilitating stronger design work.

Architecture in Vietnam skillfully addresses diverse issues. Solutions to multifaceted architectural problems are thoroughly analyzed from various viewpoints, allowing final results to be more nuanced and comprehensive. Instead of being burdened by the multitude of problems faced, Vietnamese design thrives and displays a comprehensive understanding of effective design. Vietnam has become a lively canvas for artists and designers, transforming the field of architecture. As globalization increases, connecting the world more than ever, issues become more interdependent. Moving forward the realm of architecture around the world will have to take on these more complex design issues. Vietnam is establishing itself as a valuable leader in approaching such complicated design problems.

**Index terms** | *architecture; design; environmental design; historic preservation; multifaceted design; urbanization; Vietnam.*

Samantha Miller is currently a fourth year undergraduate student at Union College in upstate New York, USA. She studies art and mechanical engineering. At Union College she has been the layout editor of the schools literary and satirical papers for two years. Her artwork has been displayed in shows in the Albany area. Samantha's primary interests are architecture, digital art, and design. While in Vietnam studying political science, Samantha also investigated some of the unique architectural history of the region. Samantha is passionate about interdisciplinary design approaches and constantly seeks to bridge her design pursuits with diverse areas of study.

**Shi Xiu Fang |**

Department of Philosophy, Wuhan University; Art History Department of Hubei Institute of Fine Arts | Wuhan, China | 794992417@qq.com |

## STUDY ON MODERN AESTHETICS OF TEXTURING METHOD OF CHINESE MOUNTAIN-AND- WATER PAINTING

**Abstract |** There are many aesthetic proposition involved in Chinese Mountain-and-water Painting, such as space, order of brush and ink, etc. Compared with other elements, order of brush and ink is a unique aesthetic concept of Chinese painting, which is represented by “texture method” in creation. Texturing method is a modeling method of Chinese Mountain-and-water Painting to present natural images, which is used to depict structural form and its ups and downs of mountains and rocks, and also the changes of the texture of natural images. That process of the moving of brushwork, induction summarization and symbol extraction of shape in painting is exactly the visual expression of Chinese philosophy and aesthetic culture. Texturing symbol implies Chinese aesthetic perception and cultural psychology. Texturing method first appeared in Chinese Mountain-and-water Painting in the Tang dynasty and developed rich and diversified symbolic features in the Song and Yuan dynasties. As the technical language of recognizing and reproducing the structural form of natural mountains and rocks and the texture of natural image, texture method has been transformed into one kind of ideographic symbol of pen and ink language. In the end, a highly stylized texture pattern was formed for Chinese Mountain-and-water Painting in Ming and Qing dynasties. The visual element of texturing method is deeply rooted in rich soil of China where Confucianism, Buddhism and Taoism are integrated with each other. It is the product of Chinese aesthetic culture and contains profound philosophical significance. Chinese classical philosophy thoughts have bred the texturing method, enriched the texturing method, and promoted the continuous evolution and development of the texturing method. With the continuous and long history of Chinese Mountain-and-water Painting, the texturing method changes its posture and interprets the visual cognitive system of Chinese classical philosophy thoughts in different regions and times of the vast Chinese land. At the same time, it also affects the creation concept and method of Chinese artists. This paper tries to further detect academic values from the essence aesthetic thoughts of Chinese ancient painting theory and philosophy in the contemporary context. Firstly, I would like to re-examine our own cultural tradition under the historical viewpoints and multiple perspectives with the context of globalization base. In the next section, I will explore “the order and method” on “texturing method” by contrasting Chinese and western aesthetic cognition. Then discusses the problems of contemporary aesthetic and Chinese Mountain-and water painting from the perspective of practice.

**Shi Xiufang**, Associate Professor of Art Theory Department, Hubei Institute of Fine Arts; PhD candidate of Philosophy School, Wuhan University; Member of the Aesthetic Society of China; Member of International Association of Art to the UNESCO. Prize: “The life of Gustav Klimt and His Art Creation” *Yishuv*, No.9-2012” (ISSN1812-66); won the gold prize of the 5th Thesis Competition of the Universities and Colleges of Hubei Province. “The Art Order of Paul Cézanne” won the Academic Award for Best of the Eighth Art Festival of National Universities ,2007. Publications: I have published over 16 articles and monographs the past few years, mainly in the areas of visual art and painting aesthetics: “Approaching to Art”, Hubei Art Publishing House, 2006 (ISBN978-7-5394-2299-2); “ Art Value in the Context of Contemporary Exhibition” Art, No.8-2016 (ISBN1003-1774).

| PANEL SESSION 05 | CONDITION OF CONTEMPORARY ASIAN AESTHETICS |

| University of Belgrade - Faculty of Architecture, 2019 |

| ICA 2019 Belgrade: 21st International Congress of Aesthetics | Possible Worlds of Contemporary Aesthetics: Aesthetics Between History, Geography and Media |

**Sun Yan |**

College of Literature, Chongqing Normal University | Chongqing, China | daocaoren0828@163.com |

## ON THE BEAUTY OF ROUGH NATURE OF HEZHE MINORITY

**Abstract |** Ethnic minority in Northeast China gallops in the wild land, travels around the world, fights north and south. Most of them possess the gallant, vigorous and bold aesthetic taste. However, Hezhe people who are famous for fishing owns the violent, unrestrained wild rugged beauty. This kind of beauty is different from the beauty of a fine delicacy and harmony. It is a kind of beauty that full of “strength” and “spirits” and also is a synonym of “masculinity” which embodies the essence of grand, magnificent and vigorous and has a very rich regional culture characteristics. The rough beauty of Hezhe is concentrate in Hezhe’s hero, nature worship and their living practice ,namely, clothing, food, housing, transportation and so on.

**Index terms |** *Hezhe minority; rough; the beauty of nature.*

**Yan Sun** (1983 -), male, Hezhen nationality, born in Fuyuan, Heilongjiang Province, Doctor of Aesthetics, lecturing in Chongqing Normal University, a postdoctoral fellow of the Department of Chinese Languages and Literature in Fudan University, an inheritor and promoter of the intangible cultural heritage of Hezhen nationality in China, mainly engaged in the researches of the Anthropology of Art and folk literature, the aesthetics of the minorities and aesthetic education.

**Taiki Yanagawa** |  
Seijo University |Tokyo, Japan |taiki.yanagawa0915@gmail.com |

THE DIALOGUE BETWEEN THE FLOWER AND THE ARRANGER: INTERPRETING THE  
*IKEBANA* THEORY OF SOFU TESHIGAHARA

**Abstract** | The *ikebana* artist Sofu Teshigahara, the founder of Sogetsu School of flower arrangement, remarked that *ikebana* is the union of the flower and the arranger. How is it possible? This is the question this paper aims to answer by interpreting his writings.

My first approach is a comparison of Sofu with the two leading schools of *ikebana*. The Ikenobo school has the cosmos at large as their goal in their *rikka* or standing up flowers, their most characteristic method of arranging individual flowers. In the Ohara School, the arranger pursues to symbolize visible scenes in their *moribana* or heaping flowers in a shallow container. Both agree in regarding nature as their prototype.

Sofu's view is, on the other hand, that we express our own grasp of the flowers in arranging them. We must not gaze at their appearance or *natura naturata*, but into their nature or *natura naturans*. Where he goes so far as to say he hates nature, he is emphasizing our commitment such as making changes in the shape of flowers by painting or breaking branches, cutting leaves, etc. This means to give an original life to flowers, unlike the ideas of the other two schools, in which the arranger aims to revive them.

In my opinion, a dialogue enables us to achieve this purpose. The flower wants to turn, bloom and fall according to its nature (it is not a mere material but a living thing). This is the first voice of the flower. The arranger wants to apply his design to the flower by determining its length in proportion with the vessel, cutting it, placing it appropriately, etc. This is the first voice of the arranger. But the flower does not always follow his voice. Then, the arranger asks it a question by changing its length, cutting its leaves, etc. The flower may answer it in the affirmative by staying as it has been arranged or in the negative by turning another way, falling, etc. This is the second voice of the flower. In this way, a genuine dialogue exists through which he develops his idea of the flower step by step.

Through this dialogue, the flower recognizes for the first time its nature by following or refusing the arranger. Also the arranger realizes what he really wants to express by listening to the voice of the flower.

**Index terms** | *Ikebana*; flower arrangement; Sofu Teshigahara; Japanese art; Sogetsu school.

**Taiki Yanagawa** currently studies aesthetics as a master's student at Seijo University, Tokyo. His research focuses on the *ikebana* artist Sofu Teshigahara (1900-1979), the founder of Sogetsu School of flower arrangement. Last year, Yanagawa presented at the 69th Annual Conference of the Japanese Society for Aesthetics. Recently, he has submitted his master's thesis on the theory of *ikebana* by Sofu Teshigahara, especially about the way flowers should be arranged, as well as the way flowers should be looked at by arranger and appreciator. His interest in the topic is rooted in his own experience of having been practiced *ikebana* for six years, where he has participated twice in the exhibition of his *ikebana* class.

**Tao Guoshan** |  
Department of Literature in the East China Normal University |Shanghai, China |  
gshtao@163.com |

THE REASSESSMENT ON "AESTHETICS CURRENT" IN THE CONTEMPORARY CHINA  
(1978- 2018)

**Abstract** | At the beginning of the new period in the early 1980s, the "aesthetic current" was the most important and successful aesthetic preview in the contemporary China, leading the subsequent aesthetic culture research and the revival of aesthetics in the new century, jointly contributing to the prosperity of contemporary Chinese aesthetics. It was rapidly generated in the national discourse of "reform and open policy", whose essence is the source of the theory of "human thought" from Marx's Economic Philosophy Manuscript. The aesthetic current was deeply influenced by the thought of western modernity with much translation of a large number of Western academic resources, promoting the contention and development of contemporary Chinese thought. The aesthetic current accelerated the establishment of contemporary Chinese aesthetics providing ideological resources for potential civil society. It is easy to discover and re-assess the importance of Western academic resources to the construction of contemporary Chinese aesthetics. In the face of the prevailing criticism of "liberalisation", such as "Aphasia", "new interpretations" and attempting to introduce Chinese discourse, we still need to attach great importance to the close relationship between Western academic resources and Chinese aesthetics. It is in the comparative identification of a large number of Western resources that the Chinese contemporary thought has its own great progress, therefore, we must also face the multi fusion path of Chinese aesthetics.

**Index terms** | *aesthetic current*; *human thought in manuscript*; *modernity*; *Western translation*; *aesthetic emancipation*.

**Guoshan Tao**, Member of Association for Chinese Aesthetics (Jan. 2006). RESEARCH INTEREST: Theory of literature; Cultural Study(Cultural Identity); Western Aesthetics. EDUCATION BACKGROUND: Ph.D., Theory of Art and Literature, 2008, Nanjing University, Nanjing, Jiangsu, China A Joint PhD. In the Department of Literature in the University of California, San Diego (UCSD), 2007-2008. 9500 Gilman Drive, La Jolla, CA.92093-0410. U.S.A. M.A., Theory of Art and Literature, June, 2005, Soochow University, Suzhou, Jiangsu, China.

Wang Hui Yu |

Department of Culture Communication, University of International Relations |  
Beijing, PR China | whyjah@uir.edu.cn |

#### ON ZHUANGZI'S THINKING THOUGHTS OF BEAUTY OF HUMAN FREEDOM

**Abstract |** Zhuangzi's esthetics is an important part of the esthetic thoughts of ancient China. His esthetic thoughts are embodied in his elaboration of the beauty of human nature.

Zhuangzi's thoughts of the beauty of human freedom are reflected in the beauty of loneliness of human nature, the beauty of multiplicity of humanity, the beauty of cultivation of human character, and the beauty of ultimate human emancipation and self-realization.

**Wang Huiyu,** "I am Doctor Wang Huiyu, Graduated from the Department of Chinese Language and Literature of Peking University in 2001, I had been a visiting scholar at the Department of East Asian language and civilization of Harvard University from 2009-2010. Now I am a professor and supervisor of graduate students at the department of culture and communication of University of international relations. I have wrote the book <Research about the literature thinking of Wang Chong>, and dozens of papers, For example <Analysis of Taoist concepts of Wei Xue and Wei Dao And a debate with Mr. Chen Guying>. And my research interests are Chinese literary thoughts."

| University of Belgrade - Faculty of Architecture, 2019 |

| PANEL SESSION 05 | CONDITION OF CONTEMPORARY ASIAN AESTHETICS |

| ICA 2019 Belgrade: 21st International Congress of Aesthetics | Possible Worlds of Contemporary Aesthetics: Aesthetics Between History, Geography and Media |

Wang Jianjiang |

College of Humanities and Communication, Shanghai Normal University | Shanghai, China  
| 18501707826@163.com |

#### THE HYBRIDITY AND FUZZINESS OF PSEUDO-MODERN SOCIETY AND ITS AESTHETIC CHARACTERISTICS

**Abstract |** Due to the inconsistent progress in the development of human society, the process of modernization is not synchronized. When the United States and Europe enter the post-modern society, some countries in the world are in a state of modern, pre-modern, post-modern entanglement, and their social forms are heterozygous, leading to the ambiguity of their social and historical development stages. This kind of miscellaneous and fuzzy often obscures the authenticity of its social form and historical stage, and has pseudo-modern characteristics. Pseudo-modernism is the interweaving of feudalism, socialism, and capitalism, but it is often the rise of feudal factors, the decline of modern factors of capitalism, but it is deceptive by the name of socialism. I call this pseudo modernity the Bie-modern, a doubtful modernity. Bie-modern is different from post-socialism in the Soviet Union and Eastern European countries. The latter has completed the transition from socialism to capitalism. The former has become a quadruple because of the hodgepodge of feudalism, capitalism, and socialism.

Bie-modernism has been discussed in the United States and Europe, and American professors have established the Center for Chinese Bie-modern Studies (CCBMS) at Southwestern State University in Georgia.

In the Bie-modern era, China's aesthetic form is characterized by Embarrassing Drama, Anti-Japanese Oratorio, Wonderful Architecture or Exotic Buildings, and Cold Humor. The Embarrassing Drama is famous for the famous film director Xu Zhen's Embarrassing series, which expresses the difficulties and embarrassment in life in a comedy and cold humor way, and finally ends with a happiness. The Anti-Japanese Oratorio mainly deified the positive characters by distorting the plot of history and the exaggeration of comedy, creating a feast of ecstasy of defeating Japanese army. Wonderful Architecture, also known as bionic buildings or ugly buildings, use the architectural expression of pre-modern concepts and fetishism, ridiculously singular, or stimulating appetite. Cold Humor is different from Western black humor, and it is a kind of cynicism. Although the aesthetic characteristics of realism in China are still continuing, they have been mixed with Bie-modern art techniques, showing a holistic ambiguity. Bie-modernism aesthetic forms not only show the ugliness of social, human and artificial products, but also have a spirit of reflection and criticism, which constitutes the complexity and exploratory characteristics of Chinese contemporary art. Pseudo-modern or Bie-modern, in addition to China, has existed in varying degrees in developing countries such as Iran, Turkey, India, etc., and its art form and aesthetic form have modern, pre-modern and post-modern mixed features. It is not for developed countries. Understanding this situation will directly help the development of aesthetics with national characteristics in countries with different histories, geographies and cultural backgrounds.

**Index terms |** *Pseudo-modernity; Bie-modern; Bie-modernism; hybridity; social form characteristics; aesthetic form characteristics.*

366

**Wang Jianjiang**, male, Ph.D., doctoral tutor, head of the doctoral degree of the College of Humanities and Communication, director of the Institute of Aesthetics and Aesthetic Education of Shanghai Normal University, and a council member of the China Aesthetics Associate. He has its own theory system and influence. "Self-regulating aesthetic", "artist concept becoming", "internal aesthetics", "cultivation aesthetics", "Dunhuang art regeneration" have been quoted by many national planning text book of the Ministry of Education. Its Bie-modern theory has influence both in China and West. The Southwestern State University of Georgia has independently established the Chinese Bie-Modern Research Center (CCBMS) to study his Bie-modern thought. The word "Bie-modern" has obtained the Chinese national registered trademark. Independently published "Self-adjusted Aesthetics", "Stillness Unlimited" (Chinese and German Editions), "Cultivation, Concept, and Aesthetic " "The Intangible Nature""Rebounding Pipa "and Chinese and English Version: "Bie-Modern: Space Encounter and Times Spans" "Bie-Modern: Works and Comments" "Bie-modrn: Discourse Innovation and International Academic Dialogue". He has published more than 140 papers in academic journals. For two years, he worked as a researcher in Universities in USA and was invited to participate in the UNESCO Cultural Diversity Conference and participate in the International Aesthetics Association conference all of the world.

## BALANCED HUMAN NATURE FULFILLED THROUGH CLASSICAL CHINESE ART

**Abstract |** Classical Chinese artists value art as a way of realising the free and easy wandering of a city-recluse, and the heart-mind of the forest and streams fulfilled through artistic practice refers to an internal spiritual purification. In this paper, I suggest that the detached mental state cultivated through Daoist or Chan Buddhist meditation and experienced in artistic practice helps artists restore a balanced nature in their everyday lives. By projecting Schiller's accounts of the play drive and aesthetic freedom developed from Kant's idea into a classical Chinese artistic context, I attempt to illuminate the balanced nature realised through artistic play by classical Chinese artists, and also point out the issues behind the parallels between the two approaches. Since the sentimentalist wing of Daoism had more significant influence on classical Chinese art, one might wonder whether sensibility is emphasized above rationality, and question whether the mirror image of Schillerian completed human nature fulfilled through art can be found in a classical Chinese context. My examination of this so-called sentimentalism will argue against the objection. Although by referring to Schiller's ideas I attempt to use them to help to illuminate the balanced nature realised by classical Chinese artists, we will see that compared with Schillerian accounts of human nature, the Daoist philosophy which inspired classical Chinese artists has a different account of human nature. In a classical Chinese artistic context, the identification of the nature of human beings and that of the universe correspond to the requirement that the artist should work like the creator of the world or as the semi-creator of that. However, for Schiller, the conflict of person and condition represents the distinction between noumenon and phenomenon, and he attempts to bridge the noumenal world and the phenomenal world by virtue of art. For classical Chinese artists, art has been a tool of pursuing a balance between the realistic materialist world and the idealistic spiritual world of free and easy wandering, while the identification of balanced human nature with the universal nature brings a pragmatic benefit to the life of classical Chinese artists.

**Index terms |** *balanced human nature; classical Chinese art; Daoism; sensibility; rationality; Schiller.*

**Xiaoyan Hu** is a PhD candidate in the Department of Philosophy in the University of Liverpool. Her PhD research focuses on the notion of *qiyun* (spirit consonance) in classical Chinese art and a comparative analysis of *qiyun*-focused Chinese aesthetics and Kant's aesthetics. She worked as a teaching assistant in Aesthetics and Business Ethics at the University of Liverpool in 2016–2017. She received a Young Scholar Award from the International Association for Aesthetics in 2016 for her paper 'Beyond Representation: Reconsidering Loehr's Periodisation of Chinese Painting'. She won a Young Scholar Award Honourable Mention by the European Association for Chinese Philosophy in 2017 for her paper 'The Master of Qi Yun (Spirit Consonance): Genius as An Innate Mental Talent in Chinese Painting'. Prior to her PhD studies, she received MA degrees in Art Aesthetics and Cultural Institutions and in Classical Chinese Literature, and a Bachelor degree in Economics.



THE RECONCILIATION OF ARTISTIC AUTONOMY AND MORAL CULTIVATION: THE COMPARISON BETWEEN CHINESE AESTHETICS AND KANT'S PHILOSOPHY

**Abstract** | For Chinese artists or appreciators, the reconciliation of artistic autonomy and moral cultivation through art is achieved through artistic practice or appreciation which requires the mind to be in accord with the Dao. In this paper, I attempt to examine the efficacy of projecting Kant's philosophy of art and morality into a classical Chinese context. Although classical Chinese aesthetics does not have a systematic analysis in terms of moral cultivation through art, it is worth noting the parallels and differences between classical Chinese aesthetics and Kantian ideas. Firstly, Kant clearly distinguishes aesthetic freedom and moral freedom, while it is interesting to note that there is a convergence of aesthetic freedom and moral freedom united by the pursuit of the mind being in accord with the Dao in a classical Chinese context. The detached mental freedom experienced by classical Chinese artists in artistic practice is compatible with Kant's aesthetic freedom, and the moral freedom fulfilled through art is endorsed by Confucian sincerity which is analogous to Kant's good will. In the classical Chinese artistic context, the moment of enjoying aesthetic freedom in an aesthetic experience seems to be that of simultaneously realising or at least cultivating moral freedom. Secondly, concerning that aesthetic affinity may promote moral community, there is a parallel between classical Chinese aesthetics and Kant's philosophy. For Kant, an aesthetic community may indirectly trigger a moral community. In the context of classical Chinese art, an aesthetic community more directly contributes to the establishment of a moral community, since in the process of appreciating the work, the viewer's mind is stimulated to echo the painter's mind, and his moral elevation may be conducted simultaneously and involuntarily. Thirdly, regarding the free play of the faculties of the mind, although the classical Chinese do not have as sophisticated and systematic an analysis as Kant, classical Chinese texts on painting imply a correspondence with Kant in terms of stressing the free and harmonious working of the mind in artistic practice and appreciation. Harmony in Kant's philosophy is intra-subjective (inside the mind of an individual and shared by all individuals involved). However, the notion of *yun* (consonance or harmony) in classical Chinese art is more inter-subjective. *Yun* also refers to harmonious sympathetic resonance between the subject and the object, and this point is absent in Kant's philosophy.

**Index terms** | *aesthetic freedom; classical Chinese art; community; Dao; Kant; mind; moral cultivation through art; moral freedom*

**Xiaoyan Hu** is a PhD candidate in the Department of Philosophy in the University of Liverpool. Her PhD research focuses on the notion of *qiyun* (spirit consonance) in classical Chinese art and a comparative analysis of *qiyun*-focused Chinese aesthetics and Kant's aesthetics. She worked as a teaching assistant in Aesthetics and Business Ethics at the University of Liverpool in 2016–2017. She received a Young Scholar Award from the International Association for Aesthetics in 2016 for her paper 'Beyond Representation: Reconsidering Loehr's Periodisation of Chinese Painting'. She won a Young Scholar Award Honourable Mention by the European Association for Chinese Philosophy in 2017 for her paper 'The Master of Qi Yun (Spirit Consonance): Genius as An Innate Mental Talent in Chinese Painting'. Prior to her PhD studies, she received MA degrees in Art Aesthetics and Cultural Institutions and in Classical Chinese Literature, and a Bachelor degree in Economics.

THE EFFICACY AND ISSUE OF PROJECTING KANT'S ACCOUNT OF SPONTANEITY OF GENIUS INTO A CLASSICAL CHINESE ARTISTIC CONTEXT

**Abstract** | In this paper, I suggest that concerning artistic spontaneity, as well as the rule of no rule or the rule of nature, the intention of no intention valued by classical Chinese painters (inspired by Daoist philosophy) can be understood along similar lines to Kant's accounts of spontaneity of genius creating art, but there are problems behind the otherwise plausible parallels. Kant claims that nature endows the rule into artworks through genius, and genius cannot itself describe the rule but rather gives the rule as nature does. I argue that regarding artistic spontaneity the basis of comparison between classical Chinese aesthetic accounts and the Kantian ideas lies in the conditions that *tian* (nature) in Chinese texts on painting is regarded as analogous to Kant's view of nature in an artistic context, and that the impossibility of defining the Dao illustrated in spontaneous creation is analogous to the impossibility of communicating the Kantian rule which nature endows art through genius. One may question whether the a priori principle of purposiveness of nature in Kant's aesthetics can be seen as an analogous principle to illuminate the role of *tian* and that of the Dao penetrating everything. During the process of examining whether the freedom experienced by the classical Chinese artist during spontaneous creation is equivalent to Kant's aesthetic freedom, we shall see that the play of unselfconsciousness or the overcoming of self-consciousness is stressed in classical Chinese accounts. However, it is hard to see how the unavoidable contradiction between genius as chiasm of the unconscious and conscious and genius as the unity of the imagination and the understanding can be overcome within the strict rationalist confines of Kant's philosophy. Additionally, the unification between subject (artist) and object depicted realised through acting unselfconsciously in artistic spontaneity in classical Chinese accounts works for spiritual communication and resonance between artist and object. The unification of subject and object is absent in Kant's thought, while Daoist ideas of *wu hua* (fusion of self with the object) and *wu wei* (acting without conscious intention or effort) are more flexible in supplying a philosophical ground for the overcoming of self-consciousness in artistic spontaneity. We shall see that in terms of explaining the co-play of self-consciousness and unselfconsciousness, Daoist philosophy offers more flexibility to make sense any so-called paradox in artistic practice.

**Index terms** | *artistic spontaneity; classical Chinese art; Dao; genius; Kant; mind; nature; rule; unselfconsciousness*

**Xiaoyan Hu** is a PhD candidate in the Department of Philosophy in the University of Liverpool. Her PhD research focuses on the notion of *qiyun* (spirit consonance) in classical Chinese art and a comparative analysis of *qiyun*-focused Chinese aesthetics and Kant's aesthetics. She worked as a teaching assistant in Aesthetics and Business Ethics at the University of Liverpool in 2016–2017. She received a Young Scholar Award from the International Association for Aesthetics in 2016 for her paper 'Beyond Representation: Reconsidering Loehr's Periodisation of Chinese Painting'. She won a Young Scholar Award Honourable Mention by the European Association for Chinese Philosophy in 2017 for her paper 'The Master of Qi Yun (Spirit Consonance): Genius as An Innate Mental Talent in Chinese Painting'. Prior to her PhD studies, she received MA degrees in Art Aesthetics and Cultural Institutions and in Classical Chinese Literature, and a Bachelor degree in Economics.

**Xu Xiaoding** |  
Central Academy Of Fine Arts | Beijing, China | 18666390@qq.com |

#### MAP AS ART- MAP AS THE WAY OF CREATION IN CONTEMPORARY ART

**Abstract** | Map is a tool to understand the world for human beings, also a visual representation of the world in ideas and imagination. Humans began to draw maps from thousands of years ago to now, leaving many maps of great scientific and artistic value. In contemporary art, map has also become an important form of artist creation. The main reasons are as follows: First of all, maps are important tools for human beings to understand nature and the world, as well as visual representations of ideas in politics, culture, and religion. Secondly, historically, the map is the image of science and technology, also a creation of art, and it is the perfect combination of science and technology and art. Finally, the use of new media and materials has made the current maps more artistically possible. This article takes the works of several artists, including Chinese artists, as an example to analyze the way of artistic creation and to study the significance and value of map as a visual image language in contemporary social, scientific and artistic contexts.

**Index terms** | *map; contemporary art; way of creation; science and art; concept and image.*

**Xu Xiaoding** (3/27/1983), male, birthplace: Wuhan, Hubei Province, China. Education: 2005 Graduated from Department of Printmaking of the China Academy of Fine Arts, Hangzhou, China with a Bachelor's Degree in Arts. 2009 Graduated from Department of Experimental art of Central Academy of Fine Arts, Beijing, China with a Master's Degree in Arts. 2009-2012 worked as a teacher at Beijing City University. 2016 Graduated from Central Academy of Fine Arts, Beijing, China with a Doctor's Degree in Arts. Now working in Beijing as an artist and curator. Research area: art history and contemporary visual art.

| University of Belgrade - Faculty of Architecture, 2019 |

| PANEL SESSION 05 | CONDITION OF CONTEMPORARY ASIAN AESTHETICS |

| ICA 2019 Belgrade: 21st International Congress of Aesthetics |

| Possible Worlds of Contemporary Aesthetics: Aesthetics Between History, Geography and Media |

**Xu Yongmin** |  
Hubei Institute Of Fine Arts | Wuhan, China | yongmin\_xu@vip.163.com |

#### NOTES OF ART MUSEUM- THE GENERATE AND CHANGE OF SOCIAL AESTHETIC QUALITY IN PUBLIC SPACE

**Abstract** | In today's China, public and private art museums are emerging in cities, showcasing the prosperity and diversity of social culture. They present collections from art museums from all around the world, thanks to fast and safe logistics worldwide. To view artistic treasures of foreign art museums, more artists also travel to other countries and regions.

Thanks to the public space of art museums, audiences have more access to art work by artists of different nations and ages. The investment in social culture, therefore, is rewarded in art museums. Aesthetic taste and quality of the era is also gradually shaped through the public space of art museums.

Art museums create multiple artistic presentations, tending to define a special space of life in the context of social culture. Curators curate exhibitions in different types of visual presentation, reflecting the thoughts of artists on history, the Nature and the *status quo* of life. Audiences have their visual desire and belief modified, perfected or changed in the specific space of art museums. Thus, the cultural meaning in present society is perfected through visual means of art museums.

This paper, from the perspective of the author's own thoughts and experience in artistic career, explores the new mode and the social aesthetic meanings of art museums in the context of the above-mentioned functional transformation of art museums.

**Index terms** | *art museum; art form; curator; diversity; living status.*

**Xu Yongmin**, born in 1957. Professor and Doctoral Supervisor of Hubei Institute of Fine Arts. 2003-2017 President of Hubei Institute of Fine Arts. Executive President of Central Art Museum of China Democratic League. President of Hubei Art Institute of China Democratic League. Counselor of Research Institute of Culture and History of Hubei Provincial People's. Government Director of China Artists Association Council Vice President of Hubei Artists Association.

**Yan Zhao** |  
Beijing International Studies University | Beijing, China | 759660382@qq.com |

#### MUSIC AESTHETICS IN HARUKI MURAKAMI'S *NORWEGIAN WOOD*

**Abstract** | Haruki Murakami is an emotional writer who is good at using music to convey loneliness and sadness. His novel *Norwegian Wood* emerges a number of music songs and a few artists' names. In the novel, most of characters love music, especially western music, and the title was also taken from a popular western song of that time—"Norwegian Wood". Not only the melody is beautiful and clear, but the lyrics reveal the expectation of love and the yearning for freedom. He internalizes the song as a part of novel, leading to many implications. Murakami is good at representing innocent love between young men and women in a subtle way. So music has become a aesthetic symbol of love in the novel, the novel *Norwegian Wood* is as famous as its song, which is a sad and silent song. As if sending out the cherry blossom withered like the faint melancholy. In the novel, main roles also use their youth and life to resist the faint of loneliness and sinking of reality, playing a piece of eternal love, noble and free era music. Since its publication, the works have been rapidly sought after and favored by readers. It not only depicts the youth memories of a generation, but also symbolizes the general state of social depression and national depression in postwar Japan. The island had a lingering shadow. Throughout the novel, the tone is sad, lonely and full of death. In the novel, Mu Yue, Naoko and Chumei all commit suicide in this long and lonely life journey. Kimoko and Naoko were lovers in the past. Mu Yue's sudden suicide, directly caused his girlfriend Naoko into an emotional breakdown, she was full of grief and sadness all day. However, Naoko more and more closed psychology, will keep Watanabe out of the way, who is accompanying her side all the time.

**Index terms** | *Norwegian Wood*; the metaphor of music; loneliness and redemption.

**Yan Zhao**, "I'm a postgraduate of Cross-culture Research Institute, where is in Beijing International Studies University of China. My major is Aesthetics, following Pro. Jihua Hu and Associate pro. Chengchun Yuan to study Chinese and Western Classical Aesthetics, Western Aesthetics, Western Literary Theory and Nietzsche's Philosophy. In August 2018, in Beijing National Convention Centre, I have participated in XXIV World Congress of Philosophy: Learning To Be Human, and make a speech *From Dionysian and Apollonian to learn about Nietzsche's life will*.

My published papers include Review *The Unity of the Odyssey*, paper *The Re-foundation of Image: One of the Thoughts of Jean-Luc Nancy's Post-structural Art Philosophy*, and two translated papers, including *Engineering the Invisible: Walter De Maria's Bel Air Trilogy* and *The Legancy of Aphrodite: Anchises' Offspring in the "Homeric Hymn to Aphrodite"*.

| University of Belgrade - Faculty of Architecture, 2019 |

| PANEL SESSION 05 | CONDITION OF CONTEMPORARY ASIAN AESTHETICS |

| ICA 2019 Belgrade: 21st International Congress of Aesthetics | Possible Worlds of Contemporary Aesthetics: Aesthetics Between History, Geography and Media |

**Yang Zhihao** |  
Wuhan University Urban Design College | Wuhan, China | 695964097@qq.com |

#### WHY DO CHINESE PREFER JADE

**Abstract** | As we all know, the value of gold is recognized by all countries in the world. In the East, there is such a country that has a special liking for a stone. This country is China. And this stone that is especially liked by China is jade. As a very important civilization in Asia, Chinese civilization is why it loves jade. We have carried out a series of studies on this. Mainly includes:

First, through the jade artifacts unearthed from many Chinese relics, they are classified and summarized according to their style and usage, and look for the commonalities of these jade articles.

Second, look at the role of jade in the entire historical process from a practical perspective. Exploring why prehistoric civilizations who lack material resources love jade, why do they love jade alone during feudal rituals, and why they prefer jade in the period of civilization development.

Third, research is based on the traditional Chinese culture and the nature of jade. Look for the role that jade plays in the development of Chinese civilization.

In the end, we found that the reason why jade is most loved by Chinese people still returns to the beauty of jade. It is this most primitive beauty that may be the most essential reason for Chinese love jade.

**Index terms** | *beauty of Jade*; *Chinese culture*; *feudal ritual*; *historical*; *value*.

**Yang Zhihao** is currently studying at Wuhan University, China. He is a beginner in aesthetics. He has a great interest in environmental aesthetics and design aesthetics. Yang Zhihao's current research focuses on exploring jade and aesthetics in the process of historical development. Relevance. His main areas of research interests include product aesthetics and environmental aesthetics, and he has a strong interest in historical relationships in aesthetics.

Yang Ziyan |

Institute of Literature, Chinese Academy of Social Sciences | Beijing, China | yangzy@cass.org.cn |

FROM YINXIU (隐秀) TO SHOW (秀) - THE CHANGE OF CHINESE GRACE FROM ANCIENT TIMES TO MODERN TIMES

**Abstract |** In Chinese culture, Xiu (秀) is the most similar to western grace. It's original a meaning is plants' earing and flowering. And so it was also used to express nature , grace and excellent. Chinese culture follow a moderate way, appreciate implicit and peace. YinXiu (隐秀) was put forward as the theoretical summary during Northern and Southern Dynasties of China by Liuxie (刘勰). The theory includes not only being graceful but also provide new interest and fun, and against the aggressive and a bluntly way of experssion. Destruction pursues the great (木秀于林 · 风必摧之), which is popular in china. As a universal aesthetic standard of ancient China, YinXiu (隐秀)was applied to literature and art, landscape architecture, calligraphy and painting, etc.

In contemporary society, because of homophonic tone with the word Show, Xiu (秀) get new meanings: perform and present. Being Show, Xiu (秀) is active , direct and even theatrical ,emphasis on visual effects. It has become an important medium, a phenomenon worth studying.

From YinXiu (隐秀) to Show (秀), reflecting the changes of culture and aesthetic psychology between ancient China and modern China. Comparing with the past, contemporary aesthetic thoughts are becoming more open, tolerant and pluralistic.

**Index terms |** Xiu (秀); YinXiu (隐秀); show; grace.

**Yang Ziyan**, Research Fellow of Institute of Literature, Chinese Academy of Social Sciences. Professor of University of Chinese Academy of Social Sciences.

Long-standing research interest in aesthetic and poetic research of Ming and Qing Dynasties of China. Several papers published on the important concepts of Chinese classical esthetics such as Qing清 and Lao老, and two monographs: Study on Ji Yun's Literary Thoughts (2015); The Theories of Emotion and Literature of the Qianlong and Jiaqing Periods (2017).

Zhu Fan-qi |

School of Philosophy, Wuhan University | Wuhan, China | 787686015@qq.com |

AESTHETIC CHARACTERISTIC OF CHINESE DANCE AND ZONG BAI-HUA'S INTERPRETATION ON "DANCING"

**Abstract |** "Dancing" is a key word in Zong Bai-hua's interpretation on Chinese art. The idea is based on cosmology in *Zhouyi*. Zong Bai-hua believes that the formation of the universe is the rhythmic changes of "Qi", which observes certain regulations and orders. While the cosmic space is commanded by time, which also has rhythmic changes and appears to be "space-time continuum". Zong Bai-hua therefore points out that "dancing", as artistic ontology, is the most immediate reflection of "the rhythm of the circle life". At the same time, it is the typical representation of artistic realm. Zong Bai-hua's interpretation on "dancing" implies clues of Chinese dance aesthetic features. The cosmology in *Zhouyi* illustrated by Zong Bai-hua is fundamental basis of aesthetic characteristic "circle" of Chinese dance; The idea "no departure so that they shall not return" is an original theoretical point of movement principle, ie. "the finish back to starting point" of Chinese dance; The "rhythm of the circle life" is the origin of the "linear" feature of Chinese dance.

**Index terms |** dancing; cosmology; artistic realm; aesthetic features.

**Zhu lili** |  
Peking University | Beijing, China | zhu121@pku.edu.cn |

ON THE CONCEPT OF ARTISTIC REALITY IN CHINA IN THE 1980s

**Abstract** | “Reality” is an important concept in the theory of literature and aesthetics, and artistic reality is a significant keyword in Chinese aesthetics, especially in the 1980s. Artistic reality is related to the ontology of art and provides a standard for the definition and appreciation of Art. The contend of artistic reality in the great upsurge in aesthetics in the 1980s was based on the historical facts of sociology, politics, and life, focusing on the distinction between artistic reality and the reality of life, emphasizing the dualism of them. It has its own inheritance with the concept of “Zhen”(Reality) and the idea of “Qiu Zhen” (Reality-pursuing) in ancient China. It also has different meanings from the concept of Authenticity in the western philosophical and aesthetic context. It is no longer equivalent to “honest” or “truth”, nor have the opposite meaning to “virtual” or “illusion”. And it is not concerned with the nature or essence of objects, but based on the requirements of Realism. Looking back at the concept of artistic reality in the 1980s is meaningful to explore the relationship between art and daily life, and the relationship between art and history, politics, culture and technology. This paper aims to present the accurate meaning and deeper import of the concept of artistic reality in China in the 1980s through contextual restoration, the historical, political and cultural background of this concept, and the significance and enlightenment of it.

**Index terms** | *art theory; artistic reality; Chinese aesthetics; contemporary aesthetics; great upsurge in aesthetics; truth.*

**Zhu Lili** (born January 21, 1991) is from Jiangsu Province, China. She got her Bachelor and Master’s degree in Nanjing Normal University, majored in Chinese Language and Literature. In 2018, she got her Ph.D. in the Institute of Literature of the Graduate School of the Chinese Academy of Social Sciences, and her research field was Comparative Aesthetics. After graduation, she worked as a postdoctoral researcher at the School of Arts, Peking University. Her research fields are aesthetic principles and art theory, as well as literary theory, and recent research interests include expression theory, artistic creation theory, as well as history of ideas and academic history in specific periods. Published papers were research of aesthetic culture and comparative study of aesthetic concepts.

| University of Belgrade - Faculty of Architecture, 2019 |

| PANEL SESSION 05 | CONDITION OF CONTEMPORARY ASIAN AESTHETICS |

| ICA 2019 Belgrade: 21st International Congress of Aesthetics |

| Possible Worlds of Contemporary Aesthetics: Aesthetics Between History, Geography and Media |

**Zhu Zhirong** |  
Department of Chinese Language and Literature, East China Normal University |  
Shanghai, China | suzhouzhuzhirong@163.com |

A STUDY OF IMAGERY BEYOND IMAGERY IN THE CREATIVE CONCEPTION OF IDEO-IMAGERY

**Abstract** | Imagery beyond imagery (IBI) is a result of blending subjective affects and physical objects or actual events during aesthetic activities in which subjects perceive those objects or events through imagination-ignited aesthetic experiences. IBI is derived from the contemplation of physical images. Therefore, it is a subjective mental creation as well as an expansion of space and time. IBI both depends on and transforms physical images, and is characterized by “nothingness and thingness growing out of one another” to such an extent that the resulting event exceeds the imagery itself (i.e., the combination of the mental and physical images) to an infinite degree. Since it is bound by particular aesthetic experiences, IBI influences the subject’s way of perceiving physical objects and actual events and helps present their similarity in spirit. The formal freedom of these experiences enables abundant expressiveness. Artistic ideo-imagery includes both the real image and the artist’s imagination-evoked IBI. On this basis, the audience is able to create individualized IBI through imaginative processes. An artist often employs IBI as a means to enhance the imagery’s communicative power of ideas, which provides the audience with sufficient space for re-creation.

**Zhirong Zhu**, Ph.D., Professor in the department of Chinese Language and Literature, East China Normal University, specialized in Chinese aesthetics and philosophy of Chinese art. Awarded as “Changjiang Scholar Program Distinguished Professor” (2016) by the Chinese Ministry of Education. He is an executive member of the council of Chinese Aesthetics Association, and the vice president of Shanghai Aesthetics Association. He has published over 160 essays on *literary Review, Literature & Art Studies* and other core periodicals and published over 10 monographs of *Chinese Art Philosophy, Study on Kant’s Aesthetics, Chinese Aesthetics Theory, Study on Aesthetic Thoughts in Xia, Shang and Zhou Dynasties* and so on. He was the principle investigator of several major/key/general national funded projects in social science and humanities. He has won the sixth Outstanding Achievement Award of Science Research in Higher Institutions and the Award of Philosophy and Social Science in Shanghai.



“FLASH OF THE SPIRIT:” DECOLONIZING VISUAL ORDER IN ARCHITECTURE AND DESIGN TO RE-CONCEPTUALIZE A BLACK AESTHETIC

**Abstract |** The aesthetic orders that articulate form and space in Western architecture and design are defined by specific images of the human body, e.g. – “Vitruvian Man” and LeCorbusier’s “Modular Man.” The prevalence of such models has historically suppressed representation of other cultures and minorities, especially those emerging from colonization or chattel histories. The opportunity remains open for architects and designers to adjust such images and their use to reflect those cultures more broadly. To do so, this paper specifically focuses on the inclusion, re-conceptualizing, and re-envisioning, of a Black aesthetic.

Drawing upon art historian, Robert Farris Thompson’s landmark work, “*Flash of the Spirit*,” this paper proposes combing “visual” forms of traditional African art and philosophy with the traditions and historiography of Black culture in the Americas and the Caribbean—those of the African Diaspora. Black culture grew out of the Transatlantic African slave trade overcoming adversity in the stride for freedom, equality, and representation. Although some areas of black art, music, and literature, have a validated global presence, most areas of architecture and design remain under-represented.

This paper will argue that juxtaposing these relatively related traditions, Continental Africa and Diaspora Africa, can loosen the persistent grip of Western ideologies by using them as a *tool*, rather than the *rule*, to create new aesthetic languages. Just as European musical instruments were appropriated by, African Americans to create what is known worldwide as “jazz,” a new language of architecture and design is possible. The exploration and invention of a different Black aesthetic can become one rooted in the *historio-graphic* of the “Black Atlantic,” but defined by those of the African Diaspora that choose its development. This allows for a syncretism beyond historical narratives based solely on oppression and a disempowered past that victimizes—even contemporary—Black thought. Such an alternative narrative may be based instead upon themes of survival, courage, and empowerment—independent thought. From objective to subjective progression, the once chattel black body as object, is now disempowered; alternatively the body is now subjective, free, and controls the narrative.

Deconstructing the “Modular Man” of the past—instead of continuing to accept that figure’s implicit exclusion of “other” bodies—decolonizes Western thought, recognizes other cultures and images, and allows for new, creative design languages.

**Index terms |** *aesthetic language; African art and philosophy; Black aesthetic; decolonizing aesthetic order; equality; historiography; objective and subjective bodies; Western ideologies.*

**Coleman Jordan,** “I am a Lecturer at Morgan State University’s, School of Architecture and Planning, in Maryland, USA. Formerly a Professor at Fanshawe College’s School of Design, in Ontario, Canada, and Assistant Professor at the University of Michigan’s, School of Architecture and Urban Planning. I am the co-founder of corners, a social justice, education, and environmental design organization, focused on global transformative citizenship, and the Design Director for We Want Green Too (WWG2), an organization that trains the homeless in the fields of construction and design. Lastly, I am Principal of studio caj.e, an interdisciplinary research design firm. I have exhibited on gentrification at the Studio Museum of Harlem in New York City and received a W.E.B. Du Bois Fellowship from Harvard University, researching the spaces of the “Black Atlantic Slave Trade.” My research specializes in Western discourses on spaces and identity in Europe, Africa, and North America.”

**Madiha Khelfat |**

Ecole Polytechnique d'Architecture et d'Urbanisme | Algiers, Algeria | m.khelfat@epau-alger.edu.dz |

**Tahar Baouni |**

Ecole Polytechnique d'Architecture et d'Urbanisme | Algiers, Algeria | tbaouni@yahoo.fr |

## CONTEMPORARY ALGERIAN URBAN AESTHETICS, ANALYSIS OF THE PROMOTION OF PEDESTRIAN PHYSICAL ENVIRONMENT IN THE STRATEGIC PLAN OF ALGIERS

**Abstract |** In the context of sustainable urban development, the challenge of mobility is to activate the potential of walking by giving the walker the means to access the multiple resources of the city, to benefit from the richest experiences. Different fields of research have pointed out the benefits of walking, which is now a particular focus for the promotion of health, environment and urbanity. In the Algerian context, studies shows that motorized travel has increased over decades, while walking has decreased and continues to decline also the urban space is characterized by absence of sidewalks, disrepair of their condition, insecurity, discomfort ... etc. The consideration of walking space has just been developed in the urban planning documents of the strategic plan of Algiers whose application begins to be materialized. Assuming that the streetscape or physical appearance of the mobility space influences the practice of walking, we ask whether this recent awareness of pedestrian mobility requalification of the public outdoor space brings or at least will bring its positive influence on the promotion of walking to people's dailies. The method used for this study is the analysis of the documents of the Master Plan of Architecture and Town Planning that deal with the consideration of soft mobility, notably by the Charter of Public Spaces. A charter of public spaces was added recently in the 2017 PDAU of Algiers. This document emphasizes the importance of public space for the city in its various dimensions through the adoption of the principles of development of soft mobility networks, through the requalification of pedestrian spaces. As well as the observation of interventions already carried out in the framework of the requalification of the outer urban space. This method is justified by the fact that it is the best way to compare the reality on the ground and the prescriptions and expectations of urban planning documents and the scientific literature dealing with the subject of urban ambiances and pedestrian mobility. The importance of this study is justified by the influence of aesthetic of the urban public space, which represents the field of socialization and the common life, on the promotion of the soft pedestrian sustainable mobility in the case of Algeria. From the analysis of the documents of the strategic plan of Algiers, we can say that the pedestrian mobility was quite well taken into account compared to the old documents of urbanism. The field observation shows that the redevelopment of the public outdoor space that is starting to take place in the city-center of Algiers gave the Algerian capital a new face and improved the comfort of the walking for people. In conclusion, we can say that the charter of public spaces in the context of Algiers, as planned, has improved the quality of community life and particularly walking and this initiative is encouraging to be generalized on other Algerian cities.

**Index terms |** *Algerian aesthetic; pedestrian mobility; perception; physical urban setting; urban aesthetic; urban requalification.*

**Madiha Khelfat |**

**Tahar Baouni |**

**Madiha Khelfat**, is a PhD student at the polytechnical school of architecture and urbanism "el moudjahid Hocine Ait Ahmed" of Algiers, Algeria She is part of the research team "Transport et mobilité durable" (Transport and sustainable mobility) of the laboratory "Ville, Urbanisme et Développement Durable" (City, Urban Planning and Sustainable Development). His area of interest is theoretical and empirical knowledge on the theme of planning and urban ambiances.

**Tahar Baouni**, PhD, is Professor and Research Director at the Ecole Polytechnique d'Architecture et d'Urbanisme (EPAU), Algiers. He has been the director of the research laboratory Ville, Urbanisme et Développement Durable of EPAU and a member of the Scientific Council of EPAU since 2006, and was a member of the EPAU administrative council from 2009 to 2012



Michaela Ott |  
Academy of Fine Arts Hamburg | Hamburg, Germany | philott@arcor.de |

COMPOSITE-CULTURAL AESTHETICS.  
JEAN-PEIRRE BEKOLO'S FILM 'ARISTOTLE'S PLOT'

**Abstract** | Starting with Edouard Glissant's, the Caribbean theorist's idea that due to European colonialism all non-Western cultures have to be regarded as inevitably composite-cultures, I want to develop the concept of composite-cultural aesthetics along the example of a quite well known African film. The idea of composite-cultural expressions is a critical and postcolonially informed concept since it asks for the undermining of the standardised and politically homogenised aesthetics of the (still Westernised) ruling system. In a philosophical sense it goes even further and refutes the idea of individual art creation in general. Instead it provides the insight that not only in non-Western countries each art work and each symbolic enunciation is composed of collective voices and (de-in)dividuated articulations mirroring divergent historical times and geographies, often unknown in their origin and contradictory to each other. In Glissant's understanding art works therefore have to unfold their inner tensions and formal contradictions and have to lay open their violent genesis. The film 'Aristotle's plot' of the Camerounian filmmaker Jean-Pierre Bekolo, a commissioned film for the centennial of cinema in 1995, discusses this canonised Western form of dramaturgy and aesthetics. It demonstrates that this aesthetic norm is incompatible with African circumstances which do not provide possibilities for linear narrative constructions and heroic performances. But the film also parodies the fact that African moviegoers nevertheless prefer Hollywoodian action films based on Aristotelian poetics. It develops a composite-cultural and dividual aesthetics of film which dramatises its dependence on European standards, but also criticises the African (miss)understanding of film aesthetics and its lacking demand for innovative and more locally bound aesthetics.

**Index terms** | *African film aesthetics; Aristotle's poetics; composite cultures; (de-in)dividuated articulations; postcolonial perspective.*

**Michaela Ott**, Professor of aesthetic theories at Academy of Fine Arts in Hamburg, Germany. Main research topics: French philosophy, historical and contemporary theories of aesthetics, aesthetics of film, theories of space, affection and affects, theory of dividuation, biennial research, postcolonial theories, art and knowledge. Main publications: Deleuze – *Zur Einführung*, Hamburg: Junius Verlag, 2005; *Affizierung. Zu einer ästhetischepistemischen Figur*, München: edition text und kritik, 2010; *Timing of Affect. Epistemologies of Affection*, hg. mit Marie-Luise Angerer und Bernd Bösel, Zürich: diaphanes Verlag, 2014; *Re\**: Ästhetiken der Wiederholung, hg. mit Hanne Loreck, Hamburg: materialverlag/textem Verlag, 2014; *Dividuations. Theories of Participation*, London/NY: Palgrave Macmillan, 2018.

| University of Belgrade - Faculty of Architecture, 2019 |

| PANEL SESSION 06 | CONDITION OF CONTEMPORARY AFRICAN AESTHETICS |

| ICA 2019 Belgrade: 21st International Congress of Aesthetics | Possible Worlds of Contemporary Aesthetics: Aesthetics Between History, Geography and Media |

Mounira ben Mustapha Hachana |  
University of Tunis | Tunis, Tunisia | mounirahachana@gmail.com |

TOWARDS A PLURAL AESTHETIC IN THE MAGHREBIN AREA

**Abstract** | The study and interpretation of art of modern and contemporary Maghreb is a developing field, in terms of artistic production, exhibition, marketing and theoretical discourse. In recent years artists of North Africa and Middle East have achieved a great visibility on the international scene, even as they suffer from many lacks, in the structures of art production, and in the critical discourses, and theoretical approaches. But what are the common grounds in arts and culture among the different countries in the Maghreb? This paper aims to analyze and discuss the major historical, conceptual, theoretical and aesthetic issues that inform the region's modern and contemporary art paradigm. The principal aim is to avoid the radar screen of western world and to think the specificity of this region, such as a possible world of contemporary art, taking these artists and artworks out of the cliché image repertoires of terrorism and tourism, Orientalism and clandestine migration that dominate most representations of the Maghreb. We want to explore visual art, and its dynamic, not by describing movements or putting a chronological order, but by guiding many reflections about the relation between theory and practice in this specific geographic area: The paper will address key points about the problems of terminology: the problematic use of such terms as 'Modern Islamic Art' and the frequent application of the terms 'Modern' and 'Contemporary' without sufficient acknowledgement of their contextual connotation. It will examine the recent developments in art practice in the Maghreb and its diaspora and their wider context, analyzing the impact of globalization and other transnational cultural and social links. Pointing to the problem of contextualism and universalism applied to the field of arts and aesthetics. The reflection about present and the will of emancipation. The relation between singularity and identity, noting that Maghrebin art has a plural dimension of art: Arabic, African and Mediterranean.

The main elements and ideas of my paper are:

- The problem of concepts.
  - The relationship between art worlds in a plural perspective that is mapping contemporary areas of arts and aesthetics.
  - The reflexivity of culture at the horizon of post-colonial thought .
  - The aesthetic experience and his cosmopolitan dimension (when aesthetics join ethics and points towards an intercultural ethic of solidarity .
- My deep aim is to take "the Maghreb as horizon of thinking" as Khatibi said.

**Index terms** | *aesthetics (contemporary); art world; cosmopolitan; ethics; identity; Maghreb; singularity.*

**Mounira ben Mustapha Hachana**, (Ph.D), professor of aesthetics and philosophy of art at the University of Tunis, President of the Tunisian society of aesthetics (Association Tunisienne d'Esthétique et de Poétique ATEP). Member of the scientific committee of UNESCO Chair for the Arab World , and director of research project in the Laboratoire Philab(cultures , technologies and philosophical approaches ) , member of committee of redaction of the Tunisian review for aesthetic studies .

Major publications :-« Aesthetics and critics in the thought of Jürgen Habermas “ (in Arabic , Al Wassiti -2011)./“Art et expérience communicationnelle” Tunis, Cpu, 2013 , /« Habermas, sens et enjeux de la rationalité communicationnelle » Edition of the Faculty of Humanities, Tunis, 2017./« The problem of value in the contemporary aesthetic experience “” (in Arabic, Al Wassiti, 2018). She 's also the author of many articles (in French and Arabic ) concerning the fields of contemporary aesthetics, critical theory and communication.

There weren't any abstract submissions at this panel session.



FACE-TO-FACE WITH EVERYDAY AESTHETICS: NEGLECTED CONNOTATIONS OF KANT'S AESTHETICS IN THE *CRITIQUE OF JUDGEMENT*

**Abstract** | The primary aim of the paper is to re-evaluate Kantian aesthetics in the context of the challenges posed by Arnold Berleant's aesthetics of engagement and Yuriko Saito's everyday aesthetics. In a sense, this topic is a reaction to the forms of ends of art, the state of contemporary art and the vital development of aesthetics outside art. The current, almost total, rejection of Kantian aesthetics, pointing to the principles of the modalities of the judgements of taste about beauty (disinterestedness, universal validity of pure judgements of taste), represents the prevailing selective way of reading the *Critique of Judgement*. How can Kantian aesthetics be relevant to contemporary aesthetics? Our answer is led by a new reading of the overlooked parts of the *Critique of Judgement*. Instead of the usually applied "filter" for reading the third *Critique*, the change of optics when we accentuate the material (empirical and not pure) aesthetic judgments associated with the feeling of pleasure without the assumption of their universal validity, allows us to open a new perspective. In this case, the rules of pure judgements of taste (in Kant's case, ultimately fully proven only on free natural beauty but, paradoxically, in critics' case, complexly and therefore problematically extrapolated to art) represent the area we reflect, however, we draw on its pendant – adhering beauty, sensory taste – to allow aesthetic judgement of the graceful, lovely, enchanting and enjoyable in their connection to the feeling of pleasure in such cases as the green color of meadows, the garden, the furniture, the changing shapes of a fire in a hearth or of a rippling brook that are not necessarily beauty but have a place in our aesthetic relationship to the world. In the paper we note that these and other forgotten or overlooked Kant's examples can show Kantian aesthetics closer to everyday aesthetics than it would seem at first sight.

**Index terms** | *Kant; aesthetic judgements; everyday aesthetics; beauty; sensory taste.*

**Adrián Kvokačka** (1974) is a Slovak Aesthetician, an Assistant Professor at the Institute of Aesthetics and Art Culture at the Faculty of Arts of University of Prešov (Slovakia) and a president of the Society for Aesthetics in Slovakia. His scientific orientation is focused on the history of aesthetics (especially on Kantian aesthetics and the aesthetics of postmodernism) and also on the theory of aesthetics (non-artistic aesthetics, aesthetics of the environment, category of the sublime in aesthetic discourse). He currently works as a member of the Editorial Board of *ESPEs*, a journal of the Society for Aesthetics in Slovakia. Among other things, he is an active member of Editorial Boards of the journals *Evental Aesthetics*, *Terra Aestheticae*, *Journal of the Russian Society for Aesthetics*, and *Yearbook of Moving Image Studies*. Since 2015 he has been co-organizing international scientific conferences in Slovakia "Coordinates of Aesthetics, Art and Culture".

DO NOT RESUSCITATE! FOR A NORMATIVE READING OF THE END-OF-ART THESIS

**Abstract** | "Art, considered in its highest vocation, is and remains for us a thing of the past. Thereby it has lost for us genuine truth and life, and has rather been transferred into our ideas *instead of maintaining its earlier necessity in reality* and occupying its higher place." Hegel's end-of-art thesis (from now on EAT), effectively formulated in the quote above, has been the subject of numerous interpretations and misinterpretations, both appraising and dismissive. This paper aims at reassessing and defending the relevance of the original Hegelian thesis for contemporary aesthetics and philosophy in general. More in particular, I will argue 1) that the EAT calls for a normative, rather than descriptive qualification, and 2) that such a normative reading is an essential part of a Hegel-inspired understanding of modernity, which I also defend.

The paper will be divided as follows. In a *first* part, I reconstruct the EAT in the framework of Hegel's system of the absolute spirit, his phenomenology, and his philosophy of history. In a *second* part, I contrast Hegel's EAT with some contemporary interpretations. Given the impossibility to be exhaustive in this regard, I will only consider the readings by three philosophers, representing three different paradigms: Heidegger's hermeneutical one, Danto's analytic one, and García Düttmann's critical-deconstructive one. In the *third* part, I go back to Hegel and discuss his EAT together with the interpretations presented in the second part. I argue that, on a Hegelian basis, the EAT is the identification locus of a metaphilosophical commitment to the primacy of philosophy, and hence possesses a normative character for philosophy, but not for art itself. Accordingly, the EAT is not a statement about what art looks like in our days or will look like in the future, nor about what it should look like. On the contrary, philosophical attempts to "resuscitate" art imply, whether consciously or unconsciously, a pre-modern or even anti-modern orientation. At the same time, however, I argue that this acknowledgment should not be read as impairing or limiting the artistic practice. On the contrary, it liberates art as a pluralistic, non-ideological practice whose many "ends" cannot be reduced to a single philosophical denominator. Thus, while expressing a central, and in my eyes irrevocable metaphilosophical commitment of our time, the EAT neither describes nor prescribes anything about the actual life of art.

**Index terms** | *End of Art; modernity; normativity; Hegel; Heidegger; Danto; García Düttmann.*

**Dr Alberto L. Siani** studied Philosophy in Italy and Germany, and received his PhD through a joint program of the Scuola Normale Superiore di Pisa and the FernUniversität Hagen with a dissertation on art and politics in G.W.F. Hegel (2010). After two years as a Humboldt Post-Doc Fellow at the Universität Münster, he has been an Associate Professor at the Department of Philosophy of Yeditepe University, Istanbul. Currently he is a Senior Researcher of Aesthetics at the University of Pisa. He has done research mostly on the philosophy of Hegel and German Idealism and its relevance for the identity of the modern Western world. Besides, he has research interests on contemporary political philosophy, especially John Rawls's political liberalism and the philosophy of human rights. Among his recent publications are the book *Morte dell'arte, libertà del soggetto. Attualità di Hegel* (Pisa: ETS, 2017) and the edited volume *Women Philosophers on Autonomy. Historical and Contemporary Perspectives* (with S. Bergès, New York: Routledge, 2018). [https://people.unipi.it/alberto\\_siani/](https://people.unipi.it/alberto_siani/)

Gregor Moder |

University of Ljubljana – Faculty of Arts | Ljubljana, Slovenia | gregor.moder@ff.uni-lj.si |

#### THEATRICALITY OF POWER: HEGEL AND SHAKESPEARE ON AUTHORITY

**Abstract |** Harold Bloom presents Shakespeare's figure of King Lear as "the image of authentic authority," and claims that one cannot accept that Lear "incarnates nothing and represents nothing," even though nothing is perhaps the very word that best describes Lear. This allows us to pose a seemingly naïve question: what exactly constitutes an authority? Is there a list of positive qualities an authority must have in order to be recognized as such (wealth, manners, eloquence)? In underlining the nothingness of the King, Shakespeare's understanding of authority seems actually closer to Hegel's. In *Philosophy of Right*, Hegel famously argued that the ultimate role of the monarch in a constitutional monarchy is not to contribute in any way to the content of the law, but solely to "dot the i" and give to the abstract universal law his or her particular and concrete "I will it." This minimal and purely formal gesture is what – for Hegel – is required in order for the law to become truly concrete. We shall argue that Hegel's idea of the monarch as reduced to a purely formal, void gesture can serve as the very model of authority as such. In Shakespeare's terms, it is the very nothingness that paradoxically sustains Lear as a father, a king, a god. The concept of nothing and the concept of authority somehow belong together. It is this paradoxical coupling which allows Hamlet to remark that "the King is a thing ... of nothing."

Gregor Moder is an assistant professor of philosophy and teaches "What is Enlightenment?" and "Philosophy of Art" at the University of Ljubljana, Slovenia. He is a member of the editorial board of *Problemi*, the foremost Slovenian journal for philosophy, psychoanalysis and culture, as well as the book series editor at Maska publishing house. Moder is the author of *Comic Love: Shakespeare, Hegel, Lacan* (2015, in Slovenian) and recently of *Hegel and Spinoza: Substance and Negativity* (Northwestern UP, 2017). Forthcoming in 2019 is a collection co-edited with Jamila Mascot on *The Object of Comedy* (Palgrave Macmillan).

University of Belgrade - Faculty of Architecture, 2019 | | PANEL SESSION 08 | HISTORY OF AESTHETICS AND CURRENT REVISIONS: KANT AND HEGEL TODAY |

ICA 2019 Belgrade: 21st International Congress of Aesthetics | | Possible Worlds of Contemporary Aesthetics: Aesthetics Between History, Geography and Media |

Guo Yong |

School of Humanities, Jiangnan University | Wuxi City, Jiangsu Province, China | guoyon@sina.com |

#### A COMPARATIVE STUDY ON RECEPTION OF KANT'S AESTHETIC THOUGHT BETWEEN MODERN CHINESE AESTHETICIANS: LIANG QICHAO, WANG GUO-WEI AND CAI YUAN-PEI

**Abstract |** In the period of the late Qing dynasty and May Fourth, Kant attracted attention of Chinese intellectuals. They studied and spread Kant's thought and Liang Qi-chao, Wang Guo-wei and Cai Yuan-pei were quite outstanding in them. Liang Qi-chao, Wang Guo-wei and Cai Yuan-pei are all important persons in the field of modern Chinese aesthetics, and they wanted to solve practical problems, enlighten the people and propel modern Chinese culture. But their starting point and position were quite different. Liang's paper *Theories of Kant who was the Greatest Philosopher in modern times* was the first article that introduced Kant's philosophy to Chinese people in history. Liang paid attention to the spirit of subjectivity in Kant's idea but his analogy and elaboration also was obvious. He emphasized human subjectivity when he borrowed the idea from Kant to propagandize national independence and reforming the society. Wang accepted the notion of non-utilitarian aesthetics but he was conservative. He insisted that aesthetics should be independent and aesthetic activities ought to be non-utilitarian. Wang was lack of understanding of Kant's philosophy, so he did not think Kant was great. He admired Schopenhauer for Schopenhauer's pessimism deeply affected him. Cai accepted Kant thoroughly and he advocated aesthetic education instead of religion as the solution to problems in reality. He focused on two statements of Kant's illustration of appreciative judgments of beauty: one was transcendence of sense of beauty and the other was its universality. It was the core of Cai's aesthetics. As to aesthetic education, Schiller's influence on him was more than Kant. The term "aesthetic education" was proposed by Schiller in *Letters on aesthetic education*. Cai found out that since Schiller illuminated aesthetic education, its function was obvious and people could be enlightened. So Cai expected to replace Religion with Aesthetic Education. Liang Qi-chao, Wang Guo-wei and Cai Yuan-pei were all influenced by Kant's philosophy and aesthetics. But they differed with each other in the purpose and angle. We can see the complexity and diversity of modern Chinese aesthetics.

**Index terms |** Kant; Liang Qi-chao; Wang Guo-wei; Cai Yuan-pei; human subjectivity; non-utilitarian aesthetics; aesthetic education.

**Hamideh Rafiei |**

Ferdows Institute of Higher Education | Mashhad, Iran | rafiee\_h45@yahoo.com |

**Madji Heidari |**

Ferdows Institute of Higher Education | Mashhad, Iran | mjdehidary@gmail.com |

## INTERPRETING A PERSIAN MINIATURE WITH DERRIDA'S PARERAGON

**Abstract |** Conventionally, old Persian Paintings (miniature) are mostly being interpreted in terms of Plato's Ideas. It is supposed that everything in this world is just a shadow of the ideas, therefore such paintings are also just mirrors set to show us some scenes from heavenly gardens. This paper intends to present an alternative interpretative terminology and understanding through applying Derrida's Parergon on some paintings. According to Kant, everything has a boundary that separates it from within and out. He calls this bound "Parergon". This concept has a key role in generating new meanings and interpretations of the artworks. A margin that adds to the effect and surrounds it, but it does not mean anything inside the work. Due to the existence of Parergon, the inside of an artwork is connected with the outside world and the viewer's attention is drawn to it. By expressing "the arena of art is interrelated and interdependent", Derrida suggested a new way to explore the artwork. Derrida's Parergon is full of questions which make up his framework and bring him new meanings about an artwork. He analyzes the works by using one of its marginal layers, regardless of the previous definitions. From this viewpoint, each artwork has several layers that sometimes even the artist is not aware of them or their meanings. The findings of the research show that the concept of Parergon can lead to new meanings for viewers. The analysis based on the Derrida's viewpoint, opens up alternative interpretations; revealing hidden and unknown aspects of the artwork.

**Index terms |** *Persian Painting; Derrida; Parergon; Mohammad Siyah – Qalam;*

**Hamideh Rafiei |**

**Madji Heidari |**

**Hamideh Rafiee Elizeiee** (1967) has Master of Arts from Ferdows Institute of Higher Education, Mashhad, Iran. Her thesis is "An Interpretation of Persian Painting Using the Concept of Derrida's Parergon", which has been defended in 2018. She is interested in research about "Persian Painting" and "Philosophy of Art". Her article, entitled "Interpretation of Persian Painting Using the concept of Derrida's Parergon; Case Study: Two Demons" by Mohamad Siyah-Qalam, is under review for publishing in national scientific and research journals. In addition to her specialty "Painting", she does calligraphy. She is a member of the "Association of Iranian Calligraphist". She has a degree in "Photography and Filming" from "IYCS- Iranian Young Cinema Society" and taught there in both of these areas. She participated in two group paintings exhibitions and has received an award for participation in the Fajr National Festival in the "Structural Volume" section. She tutors painting and calligraphy.

**Majid Heidari** (1980) is assistant professor at Ferdows Institute of Higher Education, Mashhad, Iran. He is the Head of Visual Communication Department. He has PhD in Philosophy of Art and writes on Aesthetics with focus on Islamic art. As a researcher he has several papers on Iran's Aesthetics, the Tension between Islamic Mysticism and Scholastic Theology in Aesthetics, the Role of Rhetoric in Islamic Aesthetics, Persian Painting and Narrative, and Visual Metaphors. He normally finds the theoretical framework of his papers in Pragmatism and Philosophical Hermeneutics, and puts especial emphasis on narrative truth and narrative identity in research projects. As a writer he published one collection of short stories "The Infrastructure of the City" and believes stories are one of the main ways to reach the truth.

## THE ROMANTIC GEMÜT AS SOCIAL FEELINGS IN HEGEL'S AESTHETICS

**Abstract** | This paper sought to apply Axel Honneth's reading of Hegel's *Philosophy of Rights* and specify the meaning of the comprehensive word *Gemüt*(the heart), which frequently appears in the "romantic form of art". It is the feeling of suffering such as void, depression, and despondency, experienced by subjects of his times, and it is also the feeling of love embracing possibilities of healing. The history of art in Hegel's *Aesthetics Lectures on Fine Art* has been studied mainly by his speculative method. However, Hegel adhered to the actuality of mind which is achieved not by sheer ideal but with constant interactions with reality. Therefore, each era has its own artistic spirit as results of ceaseless dialectical dialogues between consciousness and social conditions. The romantic form of art extends from the birth of Jesus to early 19th century including the period of *Philosophy of Rights*, and holds Christianity and individualism as the key. However, Hegel described inner subjectivity as the principle of the romantic. The moments of romantic art converge on inner life, in other words *Gemüt*, which is vague and apart from logic. This *Gemüt* holds feelings of Christian love, and also social pain stemmed from introverted immersion of individualism. Hegel found his early philosophy by communicating with the early German Romanticism (Frühromantik), and retained his early thoughts. The critique of individualism in romantic thought and the concept of love that they shared are described as a clue to solve the contradictory thesis saying that all subjects would realize the free will as the basis of ethical life. In Honneth's analyses of *Philosophy of Right* Hegel discerned the possibility and the limitation of individualistic subjectivity. Honneth concluded, "Being by itself in others (Im Anderen bei sich selbst sein)" is the pivotal condition to realize true freedom in Capitalism. In romantic art the feelings of love, holding the principle of realizing the free will, are especially shown as love of Jesus and maternal love of Mary as the romantic ideal, the most successful subject of romantic art. Also, because of consciousness of rights related to private property, and dispersion of individualism which is self-completed inwards, *Gemüt* which is free inward however locked outward conceive daily despondency and depression which especially was described in Shakespeare's tragedy. Finally, if we seek practical philosophical interpretations of Hegel's aesthetics instead of its systemic philosophical interpretations, we can access to the vital discussion heading to an open conclusion to address Hegel's determination of art as "the sensuous appearance of the Idea."

**Index terms** | feelings; freedom; *Gemüt*; individualism; love; pain; romantic art; subjectivity.

**Hyeseon Hong** had finished B.A. in sociology, finding interests in the Critical Theory of Frankfurt school, especially the cultural industry criticism. To search for the connection of art and society, she started looking into German Idealism and Hegel's philosophy in aesthetics which brought to the thesis, "Analysis of the Romantic Form of Art in Hegel's Aesthetics: the Development of Inner Subjectivity" in 2009. She is continuing her work in scrutinizing feelings/emotions of modern people, its artistic expression and social characteristics, and how it relates to the contemporary.

## THE PROBLEM OF THE POLITICAL SUBLIME IN THE CASE OF FASCISM

**Abstract** | The purpose of my paper is to consider the relationship between the aesthetic experience of the sublime and the political by reflecting upon the case of fascism. J. F. Lyotard interpreted the Kantian sublime and related it to his notion "the different" (*le différent*). According to Kant's analysis, the sublime is an experience in which we face the limitation of our imagination because an object strikes our minds in such a way that we find ourselves unable to take it in as a whole. Lyotard revitalized this aesthetic quality of the sublime by postulating that it has a power to present "the unrepresentable," and found that power in the very core of the activities of the avant-garde art. Thereafter, the followers of Lyotard tend to take the sublime as something that can provoke and nourish critical thinking and deconstruct and decentralize the unified consciousness and the social regimentation. Therefore, the disruptive effects of the sublime have been seen as a resistance to authority and innovative political initiative when this concept is channeled into political discussions. It seems to me, however, that these discussions overlook the negative effects of the sublime when it is considered within the political sphere. The feeling of the sublime gives us spiritual upliftment and transcendental experience, which could be a motor for integrating ourselves into some political movement rather than an experience that can activate diverse sense-making communities within the body politic. Such a turnover in the function of the sublime can be possible especially when we contemplate how effectively the sublime worked in the political movements of fascism. Keeping these issues in mind, this paper discusses how we should rethink about the aesthetic quality of the sublime when we apply it to the political realm, and the extent to which it can be related to fascism.

**Index terms** | fascism; J. F. Lyotard; Kant; the political; the sublime.

**Ishida Keiko** is an associate professor at Kobe University (Japan). She specializes in aesthetics and art theory, mainly within the relationship of art and politics. She received her PhD from Tokyo University of the Arts in 2008 with her dissertation "Mythologization of Reality: The Theory of Fascist Modernism." Her recent publications include "Albert Speer's Theory of Ruin Value" in *Intercultural Studies* (2018), "The Reception of George Grosz in Japan During the 1920s and 1930s" in *Transcultural Intertwinements in East Asian Art and Culture, 1920s-1950s* (2018). "On 'the New': Art and Politics in the Art Theory of Boris Groys" in: *Aesthetics and Mass Culture: Proceedings of 20th International Congress of Aesthetics in Korea 2016* (2017), *Politicization of Aesthetics: Modernist Poets and Fascism* (2013), and "T. E. Hulme's Aesthetics and the Ideology of Proto-fascism," in *Aesthetics* (2013).



## DIALECTICS OF SMOOTHNESS AND HEGEL'S POLITICAL AESTHETICS

**Abstract** | Byung-Chul Han in his book *Saving Beauty* diagnoses *the smooth*, the effect of frictionless, impenetrable surface, free of any negativity, as characteristic aesthetic effect or feature of contemporary age (as exemplified by, among other things: Jeff Koons' art, iPhones and bikini waxing). Furthermore, he emphasizes how this smoothness-effect emerges to satisfy the needs of communication and commerce in contemporary capitalist system.

In my paper I will claim, that while this is important part of the story, it is not the whole story. To do that, I will importantly rely on Hegel's aesthetic thought or more precisely, on notable aesthetic aspect of his political thought. Hegel, on the one hand, dismisses smoothness and other haptic phenomena from the realm of the art and hence from realm of the beautiful proper. However, Hegel uses another concept of beauty, or, perhaps better put, conceptual operator of beauty, which carries along broader political and moral connotations: the somewhat metaphoric use of "beauty" in concepts of "beautiful soul" and "beautiful ethical life" in *Phenomenology of Spirit*. I will argue that this use of the conceptual operator "beautiful" has a distinctive "smooth" feel to it, so to say: the beauty of beautiful soul and beautiful ethical life is essentially smooth beauty. This smoothness is a decisive source of their deficiency; both moments of the spirit fail on account of their inability to hold within them any roughness, any difference, any separation – anything but pure self-similar smoothness. Both moments – their failure, more precisely – can also be quite closely related to the emergence of modern, particularised, individualistic world order. The modern world order (this is roughly the difference of ancient ethical life (*Sittlichkeit*) outlined in *Phenomenology of Spirit* to modern ethical life outlined in *Outlines of Philosophy of Right*) is emphatically not-beautiful and, by extension, not-smooth. In light of this background of Hegel's "political aesthetics", the "smoothness hypothesis" will be reevaluated: it appears now in an important sense more surprising. If anything, the late capitalism seems only to unhinge the disintegrating, dissolving effects of modernity, that Hegel thought could still be contained by the state. What relation does this generalised superficial smoothness bear to the underlying dissolution and how does it emerge from it? Couldn't we discover its balancing counterpart in equally notable contemporary general aesthetic style of *trash*?

**Index terms** | G.W.F. Hegel; aesthetics of the smooth; late capitalism; ethical life; political aesthetics; trash aesthetics.

**Martin Hergouth** (1988) studied philosophy and sociology of culture at University of Ljubljana, he completed his undergraduate degree with thesis on Hegel and Marx. Currently, he is enrolled at PhD programme on the same institution, working on a thesis titled "Politics between the Subject and the Ordinary – a Hegelian Analysis of Contemporary Political Thought". He was a member of programme committee of *Workers and Punks University*, and later a member of programme committee of successor institution, Institute of Labour Studies. Currently he is the editor of *Razpotja* journal, a quarterly focusing on long form essays and popularisation of humanities. He also works as a translator for philosophical works, mainly from English. He published scientific and general purpose articles in various academic and non-academic journals, web journals and publications: *Problemi*, *Filozofski vestnik*, *Borec*, *AirBeletrina*, *Šum*, *Ekran* and *Razpotja*.

## JACQUES RANCIÈRE'S RELATIONS TO KANT

**Abstract** | I discuss Jacques Rancière's reading of Kant, the important leaning of his understanding of aesthetics on Kant and some implications, problems and questions that follow from this. I point out the duality of Rancière's aesthetics that is constituted on Kant's two meanings of aesthetic(s), the transcendental aesthetics and the beautiful. Rancière's indebtedness to Kant is twofold in one more sense. His thought is related to Kant through Foucault and his fundamental transformation of Kant's transcendental a priori into a historical one, but he also relies on Kant beyond Foucault's intervention and restores a notion of universality. I expose Rancière's inner paradox between necessity and contingency that follows from this relationship with Kant. While questioning this two points, I primarily focus on the less examined part, which I see as the most original, as well as underdeveloped and problematic: Rancière's reliance on Kant's account of transcendental aesthetics. The idea of a priori forms of sensibility is problematic in the context of Kant's first Critique and reaches back into his pre-critical philosophy and relates to Baumgarten. While ultimately Kant cannot justify the difference of sensibility from reason, Rancière gives the simultaneousness of their distinction and indistinction a political sense. This ultimately leads to the question of redundancy of Rancière's conception of aesthetics of politics. It also highlights the troubling closeness of politics and aesthetics that imposes the question of their own distinctiveness and of reduction of aesthetics to politics. This specific relationship to Kant results in a quite traditional conception of aesthetics that is linked to the sensible and to art but it is also split. This implies further questions whether contemporary aesthetic thought can be relevant for concurrent artistic and cultural phenomena and innovative and still be derived from Kant.

**Index terms** | aesthetics; Kant; Rancière; sensible; transcendental aesthetics.

**Nina Seražin Lisjak** graduated from Faculty of Arts, University of Ljubljana in Philosophy and Sociology of culture. She started her doctoral studies at the Faculty of Humanities, University of Primorska in the programme Philosophy and Theory of Visual Culture. She continues with her PhD in Philosophy at the Faculty of Arts, University of Ljubljana, working in the field of aesthetics. One of her main interests has been the aesthetics of Jacques Rancière and the relations between aesthetics, the sensible and politics. Her current research focuses on philosophy of literature, reading experience and the concept of aesthetic aloneness. She is a member of Slovenian Society of Aesthetics.

«FREEDOM THROUGH BEAUTY»:  
AESTHETIC EDUCATION IN LUKACS AND RANCIÈRE

**Abstract |** This paper examines the influence of Friedrich Schiller's *On the Aesthetic Education of Man in a Series of Letters* upon the aesthetic and political writings of Georg Lukács and Jacques Rancière. The first part focuses on central concepts of Schiller's text, including the play drive as a synthesizing drive that brings together nature and reason; aesthetic education as the means by which individuals and communities cultivate themselves; and freedom as the goal of aesthetic education. The particular dialectic Schiller formulates in this text situates him between Kant's Critical System and Hegel's *Phenomenology of Spirit*, embodying what Fredric Jameson, in another context, calls «vanishing mediator». This vanishing mediator, the moment of aesthetic education in political formation, returns in the works of Lukács and Rancière. The second part of the paper investigates Lukács' reading of Schiller in his *History and Class Consciousness*. For Lukács, Schiller's aesthetic philosophy facilitates a movement beyond the antinomies of bourgeois philosophy to Marx's dialectical materialism. Aesthetic education, in a concrete way, facilitates the self-formation of the proletariat as the subject-object of history. The proletariat is simultaneously creator of history, as well as product of its own activity. Aesthetic education allows us to understand the meaning of the proletariat's historical and political self-formation. The third and final part of the paper looks to the ambiguous political role of aesthetic education in Rancière's political and aesthetic writings. Aesthetic education becomes apparent in Rancière's work in three ways: the egalitarian moment of education, the political part of no part, and the aesthetic realm (distribution) of the sensible. While Lukács' writings focused on a specific form of historical subjectivity, Rancière's readings bring to light the scandal of democracy and the particular object of political philosophy: the radically egalitarian part of no part, whose political activities return to an equality repressed by policing. In particular, Schiller's text allows us to understand a way to bridge the irreducible gap between practical reason (and morality), on the one hand, and theoretical reason (and scientific activity), on the other. The import of this moment should not be mistaken: in bringing the two realms together via the aesthetic, Schiller neither flattens out differences between them, nor aims to transcend the specificity of those realms along the lines of the famous «end of» philosophy, art, or politics. Aesthetic education is a specific way individuals are brought together in order to constitute a community.

**Index terms |** *aesthetic education; beauty; freedom; Lukács; politics; Rancière; Schiller.*

**Osman Nemli** is a Visiting Assistant Professor of Philosophy at Vassar College. His research interests are in Continental Philosophy, Social and Political Philosophy, Aesthetics, and the History of Philosophy. His research interest is at the intersection of social and political philosophy, ethics, and aesthetics. He has published work on Theodor W. Adorno and political economy. His first book project will explore alternative critiques of Political Economy in the works of Nietzsche, Du Bois, Bataille, Irigaray, and Iris Marion Young.

(PRACTICAL) DISINTERESTEDNESS AND (AESTHETIC) INVOLVEMENT:  
KANT'S AESTHETIC THEORY REVISITED

**Abstract |** This paper reconsiders Kant's disputed doctrine of supposed "aesthetic disinterestedness," arguing that disinterestedness toward beauty is a necessary condition for being "involved in" it. First, I demonstrate that Kant encountered the notion of "disinterestedness" in Alexander Baumgarten's *Metaphysica*, where he avers that, when I "intuit the perfection" (or the "imperfection") of something as "good" (or "evil"), I "am pleased" (or "displeased"). When "I intuit neither its perfection nor its imperfection," I "intuit it as neither good nor evil," and "am neither pleased nor displeased," i.e., "it is indifferent to me" (§ 651). The indifference is, therefore, neither compatible with the pleasure nor the displeasure. Conversely, in the *third Critique*, Kant insists that Baumgarten overlooks the distinction between the good and the beautiful because the beautiful is "indifferent" to me and yet "pleases" me (§ 5). Hence, the notion of disinterestedness enables him to introduce a new kind of pleasure, i.e., pleasure in the beautiful distinguished from other kinds of pleasure (e.g., in the good or the agreeable). Second, I examine the "first moment of the judgment of taste" (§§ 1–5) in the *third Critique* where Kant elaborates his notion of disinterestedness. I argue that disinterestedness is only a negative condition to construct an aesthetic judgment, as Heidegger indicated in *Nietzsche*. Essentially, we have to be first free from the faculty of desire, otherwise our aesthetic judgment might be "partial" (§ 5). Therefore, the expression "*aesthetic disinterestedness*" that never appears in the *third Critique* is misleading and should rather be called "*practical disinterestedness*." Third, I refer to the "third moment of the judgment of taste" (§§ 10–17) where Kant addresses the positive characteristics of aesthetic judgment, arguing that only when we are free from any practical interest can we "*linger over [weilen]* the consideration of the beautiful" (§ 12). Thus, practical disinterestedness is a condition to "involve ourselves in [*sich einlassen*]" a beautiful object (5: 269), an aesthetic involvement that can be called "aesthetic interest." Finally, I briefly indicate that Schopenhauer does not misinterpret Kant's theory of disinterestedness, as Heidegger noted, since he characterizes the "disinterested" apprehension of the beauty as "purely objective interest" (WWR II, xxxi–xxxii).

**Index terms |** *aesthetic disinterestedness; indifference; aesthetic interest; aesthetic involvement; lingering; Immanuel Kant; Martin Heidegger; Alexander Baumgarten.*

**Tanehisa Otabe** is professor of aesthetics at the University of Tokyo. He has academic interests in aesthetics in Germany in the 18th century and intercultural aesthetics. His publications in German include: *Ästhetische Subjektivität. Romantik und Moderne* (Würzburg 2005) and *Kulturelle Identität und Selbstbild. Aufklärung und Moderne in Japan und Deutschland* (Berlin 2011). Humboldt Research Fellow (1999–2000, 2005), Philipp Franz von Siebold Award (2007), President of the Japanese Society for Eighteenth-Century Studies (2005–09, 2017–19), an elected executive member of the International Society for the Eighteenth-Century Studies (2011–15), a board member of the International Schelling-Society (2010–), President of the Japanese Society for Aesthetics (2013–16), President of the Japanese Schelling-Society (2016–20) and Assistant Secretary General of the International Association for Aesthetics (2016–2019).

## KANT ON GENIUS AND TASTE

**Abstract** | This paper investigates the perplexing relationship between artistic genius and taste in Kant's *Critique of the Power of Judgment*, an interpretation of which remains controversial among commentators (Allison 2001: 317-8; Guyer 2011: 312; Cannon 2011: 316). Kant characterizes taste as the *external* discipline or corrective of genius: by bringing the latter's imaginative originality in line with the lawfulness of the understanding, taste accounts for the beauty in fine art (KU 5: 319-20). Nevertheless, on some occasions, Kant also states that genius already generates the "free correspondence" between the imagination and the understanding; accordingly, taste seems to be *internal* to genius (KU 5: 317-8). I argue that this apparent inconsistency reflects a so-far unrecognized duality in Kant's account of the connection between two products of genius, namely, aesthetic attributes and aesthetic ideas. On the one hand, Kant identifies aesthetic attributes with allegories, which present aesthetic ideas in terms of similarities in their content or isomorphic forms in their reflections (KU 312, 315-6). As such, an aesthetic attribute is not necessarily beautiful but yet to be examined and polished by taste. Indeed, one may perceive "genius without taste" in a would-be work of art (KU 5: 313). On the other hand, Kant also declares beauty in general, even natural and non-symbolic beauty, to be expressive of aesthetic ideas (KU 5: 320). It follows that aesthetic attributes may present aesthetic ideas solely in terms of *beauty*, which assumes the free correspondence in our cognitive faculties and, under these circumstances, the involvement of taste in genius.

The latter approach is only suggested but underdeveloped by Kant, who maintains taste to be "merely a faculty for judging, not a productive faculty" (KU 5: 313). But I propose that taste may "sift" a multitude of imaginary representations and, thereby, contribute to the production of beautiful aesthetic attributes, such that the non-productive faculty of taste can nevertheless operate *within* the productive activity of genius. Meanwhile, although all beauty expresses aesthetic ideas, not all expressions of such ideas are beautiful: symbolic aesthetic attributes may require further corrective so as to birth fine art, in which case taste is *external* to genius. The two scenarios are entirely consistent and may intertwine in art creation. By identifying this duality in Kant's theory of art, my paper not only defends its tenebity but also shows its profoundness from a new perspective.

**Index terms** | *aesthetic attributes; aesthetic ideas; art creation; beauty; Genius; Kant; taste*

**Weijia Wang** is a lecturer in the School of Philosophy at Fudan University (Shanghai, China). He received his PhD from the University of Leuven (Belgium), with special interests in Kant, aesthetics, and philosophy of art. He has published such articles as "Kant's Argument for the Principle of Anticipations of Perception" in *Philosophical Forum*, "Three Necessities in Kant's Theory of Taste: Necessary Universality, Necessary Judgment, and Necessary Free Harmony" in *International Philosophical Quarterly*, and "Kant on Taste and Interest" ("康德论审美与利害") in *Philosophical Research* (哲学研究). He also has a forthcoming paper, entitled "Beauty as the Symbol of Morality: A Twofold Duty in Kant's Theory of Taste", in *Dialogue: Canadian Philosophical Review / Revue canadienne de philosophie*.

## KANT'S DYNAMICAL SUBLIME: FROM THE AESTHETIC TO THE PRACTICAL

**Abstract** | According to Kant's *Critique of the Power of Judgment*, we call nature dynamically sublime insofar as we judge it aesthetically to be a power that has no dominion over us. This account involves three controversies: firstly, the safety-condition Kant maintains appears neither necessary nor sufficient for precluding fear or for a disinterested response to nature's might. Secondly, as commentators point out, the role of the imagination seems rather mysterious: Kant declares that the judgment of the dynamical sublime reveals our moral vocation, but how exactly does the imagination, a cognitive faculty, hereby related to the faculty of desire? Thirdly, how would we represent the moral vocation, which accords with determinate practical concepts, by means of an aesthetic, non-conceptual judgment? To solve these problems, this paper partially reconstructs Kant's account and proposes that the judgment of the dynamical sublime is compound rather than entirely aesthetic. With reference to Kant's dichotomy between the empirical and the intelligible characters in the *Critique of Pure Reason*, I distinguish between two types of powers: the first is physical and estimated by our cognitive faculties; the second is intelligible and affects our faculty of desire. In judging the dynamical sublime, firstly, by an aesthetic judgment of sense, we represent the power of an intense inclination through the feeling of (dis)agreeableness, such as fear. Secondly, by a conceptual, practical judgment, we represent our action's consistency with the moral law and thus our moral vocation's superiority over the inclination. In general, the experience is a negative pleasure, namely, a practical satisfaction at the cost of sensual gratification.

**Index terms** | *agreeable; dynamical sublime; Kant, moral vocation; negative pleasure*.

**Weijia Wang** is a lecturer in the School of Philosophy at Fudan University (Shanghai, China). He received his PhD from the University of Leuven (Belgium), with special interests in Kant, aesthetics, and philosophy of art. He has published such articles as "Kant's Argument for the Principle of Anticipations of Perception" in *Philosophical Forum*, "Three Necessities in Kant's Theory of Taste: Necessary Universality, Necessary Judgment, and Necessary Free Harmony" in *International Philosophical Quarterly*, and "Kant on Taste and Interest" ("康德论审美与利害") in *Philosophical Research* (哲学研究). He also has a forthcoming paper, entitled "Beauty as the Symbol of Morality: A Twofold Duty in Kant's Theory of Taste", in *Dialogue: Canadian Philosophical Review / Revue canadienne de philosophie*.

## KANT'S CLAIM OF THE UNIVERSAL VOICE OF THE JUDGMENT OF TASTE

**Abstract |** This paper defends Kant's claim on the universality of the judgment of taste in the Analytic of the Beautiful of the *Critique of the Power of Judgment*. This claim, as the key to comprehending Kantian aesthetics, emphasizes on the two respects of the "quantity" of the judgment of taste: firstly, the universality of the judgment is non-conceptual (KU 5:211); secondly, the universality means a universal voice over the subjects who judge rather the objects being judged (KU 5:215). Kant's claim remains controversial and raises enduring debates (Allison 2001:107-9; Guyer 1997: 125). I refer these two respects to the transcendental idealism Kant presents in the *Critique of Pure Reason*. For Kant, the possibility of the aesthetic but subjectively universal judgement of taste belongs to the general problem of transcendental philosophy, namely, the possibility of synthetic a priori judgments (KU 5:289). We must restate this issue which Kant tackles in the first *Critique* and investigate the meaning of *a priori* principles in Kantian philosophy. I consider the judgment of taste to be a component of Kant's transcendental architectonic. For Kant, nothing but cognition and representations belonging to cognition can be universally communicated (KU 5:217), such that there must be some relationship between the universal validity of the judgement of taste and cognition. However, beauty is not an attribute of an object (as in a cognitive judgment) but something we experience when our cognitive powers interact freely and harmoniously in representing an object without cognizing it. In this case, I investigate three respects of the specific relationship between taste and cognition. Firstly, the universality of the aesthetic, reflecting judgment of taste is nevertheless based on the operation of our cognitive powers; secondly, the judgment of taste is analogous to cognition; thirdly, the judgment's universality cannot conflict with cognition. On this basis, I ground the justification of judgment's universality in ideas, which can be either general ideas or transcendental ones. By doing so, I provide a convincing interpretation of Kant's claim on the universal voice of the judgment of taste.

**Index terms |** *the judgment of taste; universality; subjective; idea; Kant.*

**Xiong Teng**, born in 1988, is a Ph.D. candidate of Theory of Literature and Art at Fudan University, Shanghai, China. He finished his master degree dissertation (2017) on Kantian aesthetics, focus on the universality of the judgment of taste in the *Critique of the Power of Judgment*. Mr. Xiong show interests on the role of imagination plays in Kant's theory, as well as the works of Plato, Hegel, and Marx. He is also studying Chinese traditions including Confucianism, Taoism and Buddhism. His further investigation will turn to Kantian aesthetics and epistemology in general and the theory of analogy in Kant's three *Critiques*. He has translated two books in Chinese as well: Wolfgang Iser. *Aesthetics and the Contemporary Comprehension of the World*. Beijing: The Commercial Press, 2018. (As the primary translator). Klaus Vieweg. *Hegels Philosophie der Kunst*. Beijing: The Commercial Press, 2018. (As the secondary translator).

## KANT ON BEAUTY AS A SYMBOL OF MORALITY

**Abstract |** There are some misunderstandings on Kant's These on beauty as a symbol of morality: either the beauties as symbol of morality is confused with the aesthetic ideas, or the range of the symbolical beauties cannot be exactly identified, or the way how beauty symbolizes morality has not been explained. In order to clear up these misunderstandings the function of symbol (the aesthetic exhibition of ideas) and its mechanism (analog between the rules of reflection) should be clarified, and then the question could be answered, in what way beauty symbolized morality – through the analog between the purity and freedom (in both positive and negative sense) of aesthetic reflection and the purity and freedom of moral disposition. In this sense, different from the beauty of nature and the beauty of art which express morality in respect of the content through the aesthetic ideas, the beauty Kant used to symbolize morality is the pure judgment of taste. Only through this formal connection with morality, the beauty can fulfill the systematic task of transition from nature to freedom and keep its independence of morality and autonomy.

**Zhengmi Zhouhaung** holds a PhD in Philosophy from LMU München. She is Associate Professor in School of Philosophy at Beijing Normal University and a research fellow at the Center for Studies of Values & Culture at BNU. Her main research areas are classical German philosophy, Kant's practical philosophy and aesthetics. Her publications include *Der Sensus Communis bei Kant. Zwischen Erkenntnis, Moralität und Schönheit*. Kantstudien-Ergänzungshefte 187 (de Gruyter, 2016), "The Development of Kant's Theory of Moral Feeling" in *Con-Textos Kantianos*. International Journal of Philosophy (2017) and "Turn from Sensibility to Reason: Kant's Concept of the Sublime" in *Kant on Intuition* (Routledge, 2019).



**Andrej Srakar |**

Institute for Economic Research, Ljubljana and Faculty of Economics, University of Ljubljana | Ljubljana, Slovenia | [andrej.srakar@ier.si](mailto:andrej.srakar@ier.si) |

**Petja Grafenauer |**

School of Arts, University of Nova Gorica | Nova Gorica, Slovenia | [petja.grafenauer@gmail.com](mailto:petja.grafenauer@gmail.com) |

**Marilena Vecco |**

Erasmus University Rotterdam | Rotterdam, Netherlands | [vecco@eshcc.eur.nl](mailto:vecco@eshcc.eur.nl) |

SLOVENIAN WOMEN VISUAL ARTISTS AND THEIR ROLE THROUGHOUT HISTORY:  
A NETWORK ANALYSIS PERSPECTIVE

**Abstract |** Can contemporary aesthetics and other art related sciences benefit from computer data and statistical analysis? To answer this question we research the role of women artists in slovene art in the 19th and 20th century. We use the dataset of Slovenska biografija (operated by the Slovenian Academy of Sciences and Arts). With this dataset, which to our knowledge has not been utilized in similar statistical analyses so far, we perform a social network analysis of the centrality of individual artists throughout history with a particular focus on women artists. We then locate the women artist in the network and compare this with the history of Slovenian visual arts in 19th and 20th century and the dynamics of art historical movements. Secondly, we analyze the influence of network centrality on cultural production, specifically addressing women visual artists (following approaches of O'Hagan and Borowiecki, 2010; Borowiecki, 2013; and Grafenauer, Srakar and Vecco, 2016). We use regression methodology and compare the results with the existing art historical research to answer questions such as: Which are the central women artists figures in artistic networks?

What are the reasons for specific positions of women in the networks and how does this affect their artistic productivity? What are the gender specifics of visual artists' occupation in Slovenia and can this data be useful for constructing measures to lead to more equality in these terms nowadays? Results show that centrality in the network contributes to artists productivity – social capital is a significant predictor of success in the Slovenian fine art for both men and women. The network centrality is even more significant for woman artists. To our best knowledge this is one of the first studies in general, associating network centrality with artistic productivity. Additional predictors of success for artists are gender, age, birth date, occupation and multiple professional roles. This predictors of success are of different sign, size and significance, when only women visual artists are concerned. The results indicate that women visual artists, when they conquer the obstacles and gain a position in the artistic network, use it more strongly than men.

We offer a few theoretical explanations: the better positioned women were the most talented/productive ones; better positions in networks simply provided women with more „boost“ to their productivity; and selective bias: the women, included in the database were the most productive ones per se. We conclude with research/policy implications of the study.

**Index terms |** *artistic productivity; data analysis; network centrality; visual art; women artists in slovene visual art from 19th to 20th century.*

**Andrej Srakar |**

**Petja Grafenauer |**

**Marilena Vecco |**

**Andrej Srakar**, PhD (Economics), PhD candidate (Mathematical Statistics), is Research Associate at the Institute for Economic Research in Ljubljana, Assistant Professor at Faculty of Economics, University of Ljubljana and Co-Editor of Review of Economics and Economic Methodology (REEM). His main research interests include cultural economics, management and policy, mathematical statistics, econometric theory, macroeconomics and health economics. He published among other in Journal of Cultural Economics, Cultural Trends, Journal of Cultural Heritage, Poetics, International Journal of Arts Management, European Planning Studies, Journal of Knowledge Management, Post-Communist Economies, International Journal of Computational Economics and Econometrics, Hacienda Pública Española / Review of Public Economics and Géographie et cultures. He was Chairman of Društvo Asociacija, the largest umbrella organization of NGO's and freelancers in the field of culture and the arts. He serves as correspondent for Slovenia and member of Association of Compendium Experts Board at the Compendium of Cultural Policies and Trends.

**Petja Grafenauer**, PhD (1976) is a curator, writer and assistant professor at the Academy of Fine Arts and Design, University of Ljubljana. She is a specialist in the local and regional art created after World War II, primarily painting. Since 2012 she has also been researching possible cross-sections of economy and art. 2016–2017 she was the head of the Department for Photography at the Higher School of Applied Sciences, 2005–2016 she lectured at the Arts Academy of the University of Nova Gorica. In 2013–2014 she was a curator at the Museum and Galleries of Ljubljana. She has contributed to Borec, ISH Monitor, Maska, Art Words, Ekran, Fotografija, Zarez, Život umjetnosti, Manifesta Journal, Art on Paper, etc. She organized the exhibitions: Non-Aligned Pop (2016-2017); the Ljubljana Biennial of Graphic Arts, with you since 1955 (the 30th Biennial of Graphic Arts, 2013); We Want to be Free as our Fathers (2010, with Božidar Zrinski) and others.

**Marilena Vecco**, Phd, Associate Professor in Entrepreneurship, CEREN, EA 7477, Burgundy School of Business - Université Bourgogne Franche-Comté. Dr. Marilena Vecco is Associate professor in Entrepreneurship at Burgundy Business School, Dijon. She holds a PhD in Economic Sciences at University Paris 1, Panthéon Sorbonne, and a PhD in Economics of Institutions and Creativity at University of Turin. Her research focuses on cultural entrepreneurship and management with a special focus on cultural heritage (tangible and intangible) and art markets. Marilena has over 17 years of academic and professional experience as a researcher, lecturer, and consultant for different international organisations (OECD, Centre for Entrepreneurship, SMEs and Local Development, World Bank, and The European Commission). She is the author of several books, book chapters and articles published on different journals.

## DIGITAL AESTHETICS ONLINE AS CLUSTER

**Abstract** | This paper not only examines the project of creation and the problem of realization of a specialized website, which is a glossary of contemporary philosophy of artistry (<http://glossarya.com>), but, to a greater extent, theoretically problematizes these topics in terms of the use of the cluster approach. First, we need to move towards the clusters from the culture, and not from civilization. Second, the dominant should be a positive existential sense-experiencing and creative sense-making in self-identification of a “cluster human being”. Third, the clusters are open systems, principally through the online use of communicative potencies of media and digital technologies. Fourth, in the understanding of cultural and existential peculiarity of clusters, a crucial role is played by new, contemporary methodologies in the humanities, especially projective. It would be right to launch a website on the Internet for the implementation of the project of the dictionary and to create a forum with various access and permission levels, including other services as well. Besides editing the articles by means of this toolset, it will lead to the creation of a permanent dictionary and thus allow synchronizing the dictionary and contemporary art to the fullest extent. The launch of the dictionary on the Internet will also technically solve the problem of multi-media and actually turn the dictionary into an electronic resource, as well as the communicative and educational one. In this regard, a special significance gets an opportunity to give links to online sources of various information and to demonstrate “pure cases” of artistry in an author’s vision, clearly, directly and communicatively, through the art itself, representing a particular concept. It is clear that it will partly compete with social networks and their simple pastime. Our task is to link the network to online solutions, to explore together a scientific problem, using a truly creative approach without any vapid conversations. Creating a cluster of post-informative and intellectual nature means not only a personal activity (or aesthetic engagement) of intellectuals belonging to philosophical and artistic spheres, but also the organizational and team support. In this regard, the creation of a cluster involves the transition from the dictionary’s website to the web portal, where different teams will represent and fulfill themselves in the same chronotope. It would be appropriate to make the project of creating a cluster not only local but also global. It is about the fact that there are communities which co-exist in a restricted manner, despite the potential of communicativeness and, more importantly, of creativity, mainly acting in their significant institutionality, but not in the rhizome. There are, for example, the International Association for Aesthetics, the Russian Society for Aesthetics, etc. It is paradoxical that all of these organizations exist separately and there is no common focus on solving the main scientific and research problems, as everything doesn’t go further than informing on what has happened and what is going to happen (conferences, publications, etc.). The creation of the aesthetic web portal on the basis of the cluster approach is the imperative of our time.

**Index terms** | *artistic; electronic glossary; cluster; cluster culture; contemporary philosophy of art.*

*The reported study was funded by Russian Foundation for Basic Research (RFBR) according to the research project № 18-011-00977.*

**Boris Orlov**, graduated from the Department of Philosophy at Ural State University in 1973. PhD in philosophy. Assistant Professor of the Department of History of Philosophy, Philosophical Anthropology, Aesthetics and Theory of Culture, Ural Federal University, Ekaterinburg, Russia. The sphere of scientific research is projective aesthetics, philosophy of contemporary artistry. The main publications (in Russian) are “Subject. Object. Aesthetics”, “Spiritual Values: Problem of Alienation”, “American Philosophy of Art (the second half of the 20th century)”, “Artistry as It Is”. The author and curator of the projects: “Art and Business: Unexpected Associations”, “International Electronic Glossary of Contemporary Artistry”. Member of the Executive Council of the IAA, Vice-President of Russian Society for Aesthetics, Vice-President of the Euro-Asian International Aesthetics Association, Member of the Russian Philosophical Society. Other interests are literary creativity, cultural tourism, fishing.

COMBINATORIAL CREATIVITY AND CONSTRAINT IN ADJACENT POSSIBILITY SPACE

**Abstract |** Creativity is often an outgrowth of the unexpected conjunction or convergence of elements brought into resonance in unexpected ways. Accordingly, it stands to reason that the larger the range of potential options available, the higher the likelihood of a creative instantiation or emergent event in the form of a work of art—there is a reason creative cultural bursts tend to happen in crossroad areas where myriad cultures mingle. That said, how do such creative conjunctive events operate in our contemporary situation, of everything-all-the-time connectivity and information overload? Creative developments typically stand out from their background conditions, so what happens to creativity within a context of constant creative overload? Akin to the tree falling in a forest, is an event creative if nobody notices it? In this paper I argue that creativity operates according to a combinatorial (il)logic closely tied to the size of the possibility space with/in which its precursor elements operate. I articulate this notion by importing into art discourse a concept from complex adaptive systems research, namely that of the adjacent possible. Put simply, adjacent possibility is the next-step space of potentials into or toward which a situation might (or might not) flow, given the prevailing conditions of its present. As new elements flow into (or emerge from) possibility space, the range of (re)combinations increases exponentially. As I show here, the possibility spaces of contemporary artworlds offer such an overload of potential for recombinatorial convergence that the creative drive itself paradoxically runs the risk of entropic dissolution into the background, thus necessitating new modes of creativity predicated less on creative drive than on creative constraint.

**Index terms |** *adjacent possibility space; aesthetic resonance; combinatorial creativity; complex adaptive systems; constraint into work; information theory; information overload.*

**Jason Hoelscher** is Gallery Director and Assistant Professor in the interdisciplinary art department at Georgia Southern University. Also a practicing artist, Hoelscher has exhibited his work in galleries in Atlanta, New York, Berlin, Hong Kong, Paris, Stockholm, Miami and elsewhere. Hoelscher has written for Burnaway, ArtPulse Magazine, ARTnews Magazine, ArtCore Journal, Evental Aesthetics and elsewhere, and has presented papers at venues such as CAA, SLSA, SECAC, Harvard University, and the University of Copenhagen. Hoelscher received an MFA in painting from the Pratt Institute, and a PhD in aesthetics and art theory from IDSVA, where he recently finished his dissertation Art as Information Ecology under the supervision of Brian Massumi, focusing on ways to reformulate information theory into a complex adaptive systems aesthetics.

NETWORKING AESTHETICS: THE UNION OF OLD AND NEW SENSUALITY, AESTHESIS VS. ANTI-AESTHESIS

**Abstract |** The birth of the Internet and social networks ushered in a new reality and new relationships of man with it: functional, communicative, existential, receptive, and spirit-meaning-based. Nowadays it is a growing at an accelerating pace segment of the social group and institutional structure, object environment, strategies and tactics of social behavior, collective and personal psychology, ethics, and, what we are concerned with for the present, aesthetics. For drawing a conclusion about the existence of (specific) networking aesthetics there are several rather simple and, on the surface, “necessary and sufficient”, as mathematicians say, grounds.

The first one: to recognize networks and their “products” as a reality.

The second one: receptive and spirit-and-emotion-based relationships of people with this reality, which creates, at the bare minimum, the possibility of “aesthesis”.

The third one: the emergence of network artistic creation (practically, all kinds of it) and artistic communication and receptiveness associated with it, and a broader system of “network artistic culture” (network art criticism, on-the-Web users’ artistic outreach, education and nurture) together with it.

Finally, the fourth one, most obvious and, at the same time, most challenging from the perspective of a question concerning network aesthetic specificity. Evidently, networks are ways of representation and, thereby, continuation of “pre-network” aesthetic and artistic phenomena (as YouTube and top world museums, say, reflect). However, whether this “another life” of pre-network aesthesis and art is specific enough to speak about distinctive (and novel) “network aesthetics” presents itself as problematic. Some Internet researchers (M. Strangelove, Yu. Kuznetsova, N.Chudova) cast doubts on sensual nature of cyber reality phenomena - and that means their aesthetic character as well. Thus, according to M. Strangelove, the Internet technology forms a new technique of existence the key feature of which is off-sensuality, and a new form of consciousness with a novel –non-sensuous type of self. In the proposed report the author will dispute this view putting forward his vision of aesthetic phenomenology of the Internet and its specifics.

In particular, he

- draws attention to a sensuous-aesthetical character of a multitude of online digital pictures;
- analyzes visual nature of verbal content and its design, special technologies of its visualization (L. Manovich) and aestheticization;
- turns the spotlight on aesthetic expression of online utterances’ wording which is fuelled and modified by its interactive character and, particularly, on their bodily-activity-based (M. Bakhtin), “performative” (J. Austin) character interpreted by the author as a manifestation of gesture nature of online discourse aesthesis.

Finally, the author explores specific features of the Internet information which are perceived as non-aesthetic factors in the light of old aesthetic traditions but which, de facto, exhibit a contradictory in its aesthetic pregnancy and value process of a world of



“great data” evolving, the world which is new for the internet-aesthetics culture. In conclusion, the author forwards hypotheses of cross-impact between network aesthetics and aesthetics as a science.

**Index terms** | *network aesthetics; sensuality of network phenomena; network aesthesis and its expressive; bodily; performance-based; gesture (kinetic) character; great data aesthesis.*

**Lev Zaks** was born in 1949. In 1971 he graduated from the Ural State University after A.M. Gorky with a degree in Philosophy. Professor L. Zaks has a Doctorate in Philosophy and is head of History of Philosophy, Philosophical Anthropology, Aesthetics and Theory of Culture chair of Ural Federal University after the first Russian President B.N. Yeltsin. He teaches courses in Aesthetics, History and Theory of Arts and specialized courses in artistic consciousness, methodology of Culturology and the humanities. In 1991 Lev Zaks became a founder of the first Non-state Liberal Arts University-University for Humanities in Russia (Yekaterinburg). Since 1994 he has been Rector and Dean of Contemporary Dane department. As a scientist L.A. Zaks has been dealing with issues of aesthetics, theory and history of culture, philosophy of culture and philosophical anthropology, methodological problems of such sciences as culture, art, music and theater as well as literary and art criticism. He is the author of more than 200 scientific articles and critical (journal) essays including 4 monographs.

**Magdalini Petroleka** |

National Technical University of Athens | Athens, Greece | magdalinipetroleka@gmail.com |

LEARNING FROM KIBERA: LOCATIVE MEDIA AS A PRACTICE OF MAPPING THE VERNACULAR

**Abstract** | The recent development of OpenStreetMap(OSM) platform has democratized the process of cartography by giving non-specialists the ability to express valuable spatial knowledge for their places. However, design tools offer pre-established interpretations and perceptions of geographic information. The classification of the environmental information into nodes, ways, and relations, as well as the tags on them, offer a worldwide network of mashup information. While that system of navigation was developed along with the need for quick solutions to everyday needs in modern cities, it remains unclear what happens when that system is used to describe vernacular social spaces such as a slum city. This paper examines how the design tools of an interactive digital map form a system of symbols that depict the social web and why this is different in a slum city. The paper is divided into three parts. The first attempts to include digital cartography into a broader socio-historical context where the map is perceived as a medium of representation and understanding of space. Specifically, the user-generated content (Web2.0) combined with the development of the GPS system, linked internet with physical locations. Way-finding and decision-making is more and more based on the digital map. In the second part, a reference is made to the methods that have been developed in relation to participatory cartography. In particular, Volunteered Geographic Information (VGI) is differentiated by the Participatory GIS (P-GIS) in terms of user's participation. Finally, in the third part, an example of an interactive map is being studied, in the Kibera slum in Nairobi, Kenya. The depiction of Kibera in terms of interactive mapping 'voice of Kibera' follows the representation of an urban center on the digital platform. White vectors exist where the slum can be crossed by a car, brown vectors exist where there is a pedestrian path and colorful signs depict places of worship, cinemas, clinics and even hairdressers. The depiction of Kibera's different tensions and qualities in a worldwide map attempts to create a new identity that represents the slum in the global village. Like a Foucault's heterotopia, a slum city is a place of deviation, worlds within worlds that juxtapose several spaces. The new media have given a new potential reality in the slum where the symbol, unlike the LasVegas strip expresses an architecture that is based on social structures and that's what we can learn from Kibera.

**Index terms** | *Kibera; locative media; OpenStreetMaps; Participatory GIS; Volunteer Geographic Information; Web2.0; geomash up; tags.*

**Magdalini Petroleka** a certified designer, has a BA and an M.Arch in architecture from the National Technical University of Athens. At the moment she is a Teaching Assistant in architectural design in NTUA and works on an architecture firm focusing on large scale urban projects. At the same time she is making a research on urban cultural landscapes, digital commons and locative media under her thesis in M.Sc., NTUA. As a designer, she responds to a client's needs while educating and exhibiting a creative flair and environmental sensitivity, reflecting modern design theories. Magdalini strongly believes that the most successful projects involve meaningful public engagement providing all in a community the opportunity to have their voice heard.

**Miguel Angel Gaete** |

University of York | York, The United Kingdom | magc500@york.ac.uk |

## SUBLIME META-REALITY AND TECHNOLOGICAL ROMANTICISM

**Abstract** | The sublime is a classic aesthetic category which has shared historical relevancy with others such as the beauty, the ugliness or the grotesque. However, due to its rhetorical provenance linked to the hypsos, namely to “the highest discourse”, to everything is beyond our cognisance, the sublime provides a manifold of possible new interpretations of the contemporary world, which increasingly blurs its boundaries between the material and the immaterial. Throughout the theoretical construction of this aesthetic category, whose core was shaped by Longinus, Edmund Burke and Immanuel Kant, certain elements were repeated as its central characteristics. Aspects such as the search of the infinite and the unlimited, as well as the attention on the formless, became in its fundamental qualities. These ideas would also connect with a world-view and with a variety of phenomena resulting from the capitalist ideology reflected in our systems of coexistence, and in our environments either physical or virtual. This presentation aims to scout into the kernel of the sublime, setting logical relations between this aesthetic notion and the irruption of a new nonphysical reality interconnected with a material one whose boundaries are in continuous alteration. Such a situation will be called “sublime meta-reality”. Some topics that will be revised are the modification of our relationship with Nature, the lack of physical limits in the virtual realm and the role played by the Romanticism- become in a technological Romanticism- in this multifaceted cultural setting. In doing so, some key ideas by contemporary authors such as Manuel Castells, Javier Echeverria, Pekka Himanen, Antonio de Negri and J. F Lyotard will be contrasted with those by the triumvirate made up by Longinus, Burke and Kant. This will give us a renewed outlook of this aesthetic concept, posing it as a potential trail to grasp our complex current situation in the world.

**Index terms** | *hackers as the New Romantic heroes; nature; sublimity; techno-Romanticism; virtuality.*

**Miguel Angel Gaete** is a PhD student in History of Art at The University of York, United Kingdom. His main research matter is the Romantic period. Currently, he conducts an investigation about German Romanticism and the imbrication between sciences and arts in explorer artists that journeyed throughout Latin America in the nineteenth century. His research and pedagogical interests also include the aesthetic theory of the sublime and its impact on contemporary visual arts, urbanism and architecture. Mr Gaete obtained a Master degree in advanced studies in History of Art by Universidad de Barcelona, and besides he accomplished a first PhD in Philosophy (aesthetic) at Universidad Autonoma de Madrid. Among his achievements are the obtaining of several scholarships, presentations in international congresses and publications in academic journals and books in countries such as Canada, Chile, Spain, England and Brazil.

| University of Belgrade - Faculty of Architecture, 2019 |

| PANEL SESSION 09 | AESTHETICS OF GLOBAL AND LOCAL DIGITAL NETWORKS |

| ICA 2019 Belgrade: 21st International Congress of Aesthetics |

| Possible Worlds of Contemporary Aesthetics: Aesthetics Between History, Geography and Media |

**Olivera Kosić** |

Serbian Broadcasting Corporation and student PHD at FMK | Belgrade, Serbia |

Olivera.Kosic@mts.rs |

## THE THEORY OF DIGITAL TECHNOLOGIES

**Abstract** | The subject of this work is the way that new technologies affect the development of humanity and the development of society. Inspired by the series that I am one of author within the Science program on RTS, named “What technologies have done for us”, I decided that within, “The theory of politics and art”, to deal with matters of technological development. The work can be viewed in two different levels. The first level is the one that refers to technologies design in various forms of capitalism in the 20th century and in the beginning of the 21st century. In this essay, I allocated just one smaller piece of that technological development, I haven’t lingered over either significance or description of a large number of socially notable achievements, which have marked the first half of the twentieth century (I did not mention the influence of the developments of the car and plane industry, discovering of the atomic bomb, getting to know the micro and macro structures, cosmic technologies, important discoveries in pharmacy and medicine etc.). I dedicated myself to the development of ICT, transitioning from the analog to the digital world. Different technologies, due to digitalisation, codes, numbers of the binary system, can be merged, connected so that they interact, and converge into a single apparatus. The use of ICT is represented in all segments of society and it can be said that it had a great influence on the changes in social and political relations. Although these technologies have affected the development of schooling, military technologies, world-wide military strategies, new media relations and realizations, genetics and genetic engineering, I have decided not to stress the mentioned technologies (although also important), but to focus on “smart services of electronic government” (smart e-government). I will connect the smart services of e-government with biopolitics, necropolitics and neoliberal capitalism. A lot of world-known philosophers, anthropologists, sociologists and other experts have dealt with social relations and social socio-technological issues. The second level (is actually the first one, since I am beginning with it), explains in brief the genealogy of society, the concept of biopower and biopolitics, transition from a disciplined society towards the society of control, transition from products in the form of goods towards the product in the form of services and what some famous philosophers like Martin Heidegger, Michel Foucault, Gilles Deleuze, Lev Manovich, Marina Grzanic etc. have written and spoken about it. A special section will be dedicated to the software as a new paradigm and how the relation of the visible and invisible is described in correlation with politics and democracy. The last chapter is about the correlation between language (speech) and control. The aim of this work is to show that the development of digital technologies and the internet (which I consider as a media, and do not mention other medias), could, if social communities don’t do something in time, lead in the direction of absolute control and loss of freedom of every individual separately. That is also the thesis of the work.

**Index terms** | *biopolitics; control; digital technologies; disciplinary society; freedom; internet; smart e-Government; software.*

**Olivera Kosić** was born in Belgrade, where she graduated from the Faculty of Technology and Metallurgy and, additionally, completed several specialist courses, including the Specialization for TV Journalists, organized by the Program and Auditorium Research Center of the Serbian Broadcasting Corporation (RTS). She is currently preparing her doctoral thesis in the field of theory of media and arts. She spent most of her career so far as the editor and script writer in the educational and scientific programs of RTS, where she was the author of more than 500 shows and series. She worked as the editor and script writer in the Scientific Program of the Public Media Institution RTS from 2006, where the focus of her interests were topics in the fields of science, technology, multimedia, university issues and gender equality. From 2001 to 2006, she was the editor-in-chief of the Educational and Scientific Program of RTS, when this program was given the highest average grade in Serbia by the viewers. From 1990 to 2001, she was the editor of several educational series in the Program for School Children and the author of two quiz shows. From 1985 to 1990, she worked in the Graphics Center of RTS, where she was the technical editor of RTS publications and worked on the development of the Graphics Center and on the transfer of operations to computer equipment. She has won several awards and recognitions, including the annual award of RTS and several Diskobolos awards, issues by the JISA organizations. Her most recognizable shows are: "What has Technology done for Us", "Reform of the Universities in Serbia", "On Gender Equality", "Atom by Atom", "Science of Materials", "A View of an Experiment", "Laser Lights", "Conquerors of Knowledge", "Radiation and Radioactivity on Earth and in Space", "The Open Interval - Science and Technology of the 20th Century", "In the World of Chemistry", "The Language I Speak", "Visions of Television"...

## PHYSIOLOGICAL BENEFITS OF VIRTUAL HEALING ENVIRONMENTS

**Abstract |** This study aims to examine the physiological benefits of virtual healing environments and provide an alternative rehabilitation option for users. Many developed countries are facing the challenge of a gradually aging society and a growing number of elderly individuals requiring care. At present, most scholars and practitioners in the field are advocating the use of physical healing environments (e.g healing garden) to help elderly patients in their rehabilitation. However, many obstacles often stand in the way of their implementation. For example, hospitals and long-term care institutions usually have to deal with space restrictions or difficulties in achieving the desired effects of such environments. Furthermore, many healing environment facilities are located far from patient wards, which limit their accessibility for patients with reduced mobility. It is also difficult to modify physical healing environments to suit different user needs. Other issues, such as weather conditions, the opening and closing times of these spaces, and a lack of privacy, may further reduce the use of these environments by certain groups of patients. In view of these issues, there is potential in the use of virtual reality devices to create virtual healing environments that are accessible, user-friendly, and can be flexibly configured. The study will examine the differences in the physiological benefits derived from virtual reality (VR) environments, mixed reality (MR) environments, and virtual animal-assisted therapy (VAAT). Eye-tracking devices are used throughout the entire duration of the study to assist in identifying the environmental elements or spatial features that bring about better healing effects. The results of this study will contribute to research into environmental design and other medical fields, help improve the medical environment for patients, and, in so doing, improve their physical and mental well-being.

**Index terms |** *environmental aesthetics; virtual reality healing environment (VRHE); mixed reality healing environment (MRHE); virtual animal-assisted therapy (VAAT); virtual pet therapy (VPT).*

**Po-Ching Wang**, PhD, is an assistant professor in the Department of Landscape Architecture at National Chiayi University, Taiwan. His interests focus on the integration of recreation ecology and environmental planning. He served as a senior environmental planner and associate in AECOM, and he was engaged in a variety of professional environmental conservation and design projects. Po-Ching received his Ph.D. degree in Recreation, Park, and Tourism Management in Pennsylvania State University. He also holds master's degrees in landscape architecture, in architecture, and in ecology. His recent paper, *Aesthetic Experience as an Essential Factor to Trigger Positive Environmental Consciousness*, published in *Sustainability* journal.



TOWARD AN AESTHETICS OF INTER-SPACE: FOCUSING ON LIFE IN MULTI-GRAVITY ENVIRONMENTS

**Abstract** | According to Robert Mitchell's *Bioart and Vitality of Media* (2010), the term "medium" refers to two different senses. One is the familiar sense, which refers to a material through which things are transmitted. The second is the sense used by biologists while referring to fluids or solids to keep a living organism, that is, a medium is a milieu or an environment for living organisms. Based on this perspective on media, we focus on technologically constituted environments (or media) in outer space and the connection/disconnection between these relatively closed humanospheres mediated by communication networks and spaceships.

Following the "aesthetic turn" in the 1980s, analyzing human experiences on technologically constituted environment has become an important subject of aesthetics study. Since an outer space environment is a specific humanosphere created using advanced technologies, it represents a model case for addressing the questions.

In 1996, the research titled the "Pilot Missions of Utilization for Culture/Humanities and Social Sciences" on the International Space Station (ISS) was started in Japan. Some art projects were conducted on the ISS (2008–2013), and several interviews and knowledge-rich reports by scholars in the humanities and social sciences domains were recorded. However, most of these art projects and research reports limited in their comparison between "1G environment on the ground" and "microgravity environment on the space," since they assumed the effective utilization of the ISS. In a situation where manned spaceflight, such as missions to Mars, is planned, should we examine perspectives on multi-gravity environments, ranging from 0G to 1G, to design the next step in space exploration? (Earth, 1G; Planetary Transit, 0G; Moon, 0.16G; Mars, 0.38G; further, there is the possibility that artificial gravity will be introduced inside the spaceship.)

In this study, we introduce the terms "outer-space art," "inner-space art," and "inter-space art" to briefly analyze the historical change in imagination regarding space and examine a situation where relatively closed humanospheres coexist in a universe based on the Bergsonian–Deluzian concepts of the "plane of matter (plan de matière)," "set (ensemble)," and "whole (tout)." Finally, we analyze bodily experience and life in multi-gravity environments based on the results of recent experiments conducted in space life science and space biology.

**Index terms** | *aesthetics; media; outerspace; space technology; space art; space life science; space biology; multi-gravity environment.*

**Akihisa Iwaki** is an Associate Professor at the Section of Aesthetics (Kanseigaku), Department of Cultural Design, Faculty of Literature, Arts and Cultural Studies at Kindai University, Japan, where he has been since 2016. He obtained a Ph.D. in aesthetics from Kwansei Gakuin University in 2012. His dissertation was entitled "Cinema as Image Generation System: Bergson and Post-Bergsonian Image Theory." His research interests include, among others, aesthetics of image, body, media, and technology. He currently undertakes research regarding neurotechnology/neuroart, biotechnology/bioart, space engineering/spaceart, and so on, to analyze our experiences of using these technologies.

**Alina Temliakova** |  
UrFU | Ekaterinburg, Russia | ateml@mail.ru |

INTERTEXTUALITY IN CONTEMPORARY CINEMA (“LOVELESS” (2018) ZVYAGINTCEV AND “STALKER” (1979) TARKOVSKY)

**Abstract** | Cinema is an open system that interacts with all other texts of culture. The juxtaposition of two films generates some allusions and associations that form the chains of semantic links between two artistic texts. Often, film critics say that A. Zvyagintsev is in some way the successor of A. Tarkovsky. In the article, we analyze the films by these Russian film directors: “Loveless” (2018) by A. Zvyagintsev and “Stalker” (1979) by A. Tarkovsky. We use the methodology of film analysis by Gilles Deleuze. We rely on his books Cinema 1: The Movement Image and Cinema 2: The Time Image. We explore the settings, the locales of these films; identify the intentions of the characters and the results of their actions. We sing out the general theme in the films and it is the theme of search. We see some artistic methods and artistic images that help to reveal this difficult and serious theme in these films. Here we are dealing with the experience of an existential experience of search. Search may be displayed as a process, or as an action. Therefore, we face the situation of an insoluble and unfinished search. It takes a place when the external or formal side of the search does not find contact with the inner need to find something or someone.

The motive and the poetics of searching in an abandoned and reinterpreted space of everyday life is common in the films “Stalker” and “Loveless”. In the film “Stalker”, we see a closed territory (zone) fenced with barbed wire and guarded by the military, but the heroes still manage to make their way there. In the film “Loveless”, the locale is the territory of the park, the forest, the abandoned House of Culture, as well as the space of the city, the village and hospitals, morgues, police stations.

The desire to show the inner existential frustrations of characters through the outer shell of visible world is the specific feature of these Russian film directors.

**Index terms** | *intertextuality; Loveless; russian cinema; Stalker; Tarkovsky; Zvyagintcev.*

*The reported study was funded by RFBR according to the research project № 18-311-00235*

**Alina Temliakova**, “In 2013, I graduated from the magistracy with a degree in Aesthetics: Art-business of the Faculty of Philosophy of Ural Federal University. Theme of my master’s thesis “Philosophical and aesthetic concept of cinema of Gilles Deleuze”.

In 2018, I graduated from the post-graduate school with a degree in Philosophical Anthropology, Philosophy of Culture, Department of Philosophy, Ural Federal University. Theme of my dissertation is “Methodological bases of the concept of the cinema by Deleuze for the analysis of cinema reality”.

The field of my scientific research is the philosophy of cinema, the specificity of cinema reality, and the changes in the language of cinema under the influence of digital technologies.

Now I am the head of a research project: “Research on the ontology of cinema reality in A. Zvyagintsev’s films: philosophical and culturological analysis”.

**Arina Medvedeva** |  
Chelyabinsk State University | Chelyabinsk, Russia | arinamka@gmail.com |

POSTMODERN AESTHETICS OF VIDEOS ON YOUTUBE

**Abstract** | This research, supporting by RSF, 18-18-00007, is devoted to the study of aesthetics of video created for channels on YouTube. We have chosen three popular Russian bloggers to analyze: Danila Poperechnyi, Evgeny Bazhenov, Ruslan Usachev. It is important for us that three of bloggers working in different genres. Danila is stand-up comic, Evgeny is critic of bad movies, Ruslan is observing news and has a travelogue «It’s time to get out of the country». To do this, we analyzed the content of video by these bloggers by identifying the applied aesthetic tools they using to influence the recipient. Based on the results, we found out that all three bloggers using allusions, citation, irony and self-reflection for impact on the recipient. Those elements help to create the video more entertaining, but also to cause a certain emotion in the viewer. Mostly it’s laughter but also an anger. We believe that the aesthetics of modern video content on YouTube has been shaped by the philosophy of postmodernism. The constant quotation and abundance of cultural allusions in the video is a direct continuation of the ideas of postmodernism in art. The inclusion of excerpts from various films (of varying degrees of recognition) or allusions to contemporary cultural phenomena into the structure of the video embodies the ideas of deconstruction (putting a familiar plot or formula into a new context). As in postmodern aesthetics, one of the conditions for interpretation is the cultural background of the recipient (that is knowledge of cultural archetypes, myths, iconic works of art of past centuries, folklore), and in such videos there is a similar “requirement”, but in this case the recipient is required to know memes, modern realities, trends or even media scandals.

**Index terms** | *applied aesthetics; blogging; mediaaesthetics; postmodernism; YouTube.*

**Arina Medvedeva** is Assistant researcher of Chelyabinsk State University, the field of interests - literature, theory of literature and aesthetics, social media (YouTube), video and mediaaesthetics. Publications in Russian research journals, included in Russian Science Citation Index. Member of research group of mediaaesthetics, funding by RSF (18-18-00007). Member of the editorial board of the research journals “Chelyabinsk humanities”, “Sign: problem field of medialiteracy”. Master Thesis on the subject “Modern criticism of social issues in “bad movie review””. The major publications: Overcoming parasociality: the leaders of Youtube as generators of citizen journalism (on the example of the channels Sobolev and Philip Defranco). In Sign: problem field of medialiteracy, issue 28, 2018; The motive of reading in V. Pelevin’s novel “t”. In Chelyabinsk humanities, issue 1 (42), 2018; Rene Magritte and Amelie Notomb: peculiarities of mutual influence. In Chelyabinsk humanities, issue 1 (38), 2017.

**Bojana Matejić |**

Faculty of Fine Arts, New Media Department | University of Arts in Belgrade | Belgrade, Serbia |  
bojana.matejic@flu.bg.ac.rs |

## POLITICALITY OF ARTIFICIAL/NON-LIVING ART IN THE AGE OF BIOTECHNOLOGICAL CONTROL

**Abstract |** The primary goal of this paper is to trace critically and discursively the conceptual threshold of the aesthetical, political and/or critical meanings and affects of the thesis concerning the conjunction of art and life in (Western) aesthetics and the Theory of Art, in comparison with recent biotechnological artistic conceptions pertaining to regulation and deregulation of artificial/non-life. Biotechnology has become today a regulatory imperative in daily life, just as information technology was in the last fifty years. In such circumstances, the recent 'new media art practices' have testified to the new so-called biotech artistic forms (such as A-life, bio-art, semi-living art, trans-genetic art, etc.) which presuppose biotechnological interventions on life, both as a medium and a tool for artistic experimentation. Biotech art includes various modalities of artistic experiments based upon the proliferation of art and science – from the breeding of ornamental plants and animals to transgenetic mixing of 'natural separations' by the transversal practices accompanying the creation of the 'fourth domain' (Transgeneae) (i.e. mixing of animal and plant), in order to 'subvert evolutionary norms', the 'authority of the natural order', codes of organic purity and ethical issues with respect to transhuman bodyhood/existence, and finally, contemporary capitalist reproductive conditions and relations. There are many disputes and speculations in terms of such artistic practices, ranging from the critical, i.e Paul Virilio, through the ambivalent, i.e the Critical Art Ensemble, to the affirmative i.e George Gessert, etc. in terms of the political and ethical issues connected with them. My aim is to confront these 'critical stances' with a discursive analysis of the concept of Art as Life in its conceptual inceptions and to demonstrate the 'biotech art's' political and critical boundaries.

**Index terms |** *bio-art; biotech; trans-genetic art; art as life; transhumanism; Virilio; Gessert; CAE (Critical Art Ensemble).*

| University of Belgrade - Faculty of Architecture, 2019 |

| PANEL SESSION 10 | AESTHETICS OF MEDIA AND POST - MEDIA PRACTICES |

| ICA 2019 Belgrade: 21st International Congress of Aesthetics |

| Possible Worlds of Contemporary Aesthetics: Aesthetics Between History, Geography and Media |

**Bojana Matejić |**

**Bojana Matejić** is Assistant Professor at the Faculty of Fine Arts at the University of Arts in Belgrade, where she teaches courses in the institutional theory of art, cultural studies, biopolitical theory of art and media theory. In 2015, with a Research Scholarship from the Ministry of Education, Science and Technological Development of the Republic of Serbia, she completed her Belgrade University Ph.D. with a thesis entitled *Emancipatory Practices in the Contemporary Theory of Art*, under the supervision of Professor Dr. Lev Kreft. Currently she is a postdoctoral fellow at the University of Leipzig, Germany. Ms. Matejić has published a number of articles in international scientific publications on the ESCI/AHCI list (*Third text, Život umjetnosti: Journal for Modern and Contemporary Art and Architecture, Theoria, Philosophy and Society*, etc.) and in books such as the three-volume *History of Art in Serbia XX Century (Orion Art 2012/2014)*, *Shifting Corporealities in Contemporary Performance (Palgrave Macmillan 2018)*, etc. She published a monograph on *Rosalind Krauss in 2018 (Orion Art)*. Her main research interests include contemporary theories of emancipation in art and aesthetics, avant-gardes, biopolitical theory, cultural studies, American contemporary theory of art, etc..

ARTWORKS AND THE PARADOXES OF THE MEDIA-TRANSMITTED REALITY

**Abstract** | This proposal will analyze selected classic artworks, which exert influence over contemporary images. The basis of this research proposal is the analysis of the transformation of long-established and internationally recognized artworks through digital technology and social media. The investigation will also highlight the symbolic meaning of absolute values of the human being, such as the primary emotions regarding different forms of representation and reproduction of images, broadcast by media, concerning the political impact of global visual culture.

The first concern is that visual culture consists of an “image” of reality in constant reconfiguration. Thus, visual arts have been presented in a consensual way based on democratic ideals and freedom of expression. Nonetheless, forms of transgression have been transformed. Among the most significant factors are the lack of criteria and the dissolution of values to explain why visual culture, in its purpose, is often not understood or assimilated. In some cases, real tragedies are confused with artistic performances. In fact, the general tendency is for fiction to imitate reality even more closely. Therefore, the second concern is the context of visual arts in current media, i.e., the meaning of the images, when manipulated and instrumentalized according to political-ideological interests, concerning society (especially regarding the power of capital and consumption), and their global and cultural impact through social networks. The objective of this proposal is to discern facts from fiction to better understand and interpret emerging society towards democracy. The relationship between ethics and aesthetic values is not only in art’s formal elements but also as content in human achievements. The images will be analyzed through art history, iconology, and iconography, to investigate, select, and evaluate the visual object as a form of communication in the current social impact of political images.

Finally, the objective is to show the real-digital interface as a means of interpretation and aesthetic experience as part of this perception process, also considering the artifice of the images in configuration. Hence, absolute reference values of human existence in visual arts are questioned, eliminating any illusion, given the sense of novelty, in the face of mercantile injunctions and technical progress concerning the impact it exerts on social networks.

**Index terms** | *digital narratives; forms and contents; global image’s impact; media convergence; transformation processes; visual culture.*

**Christiane Wagner**, Visiting Professor of Aesthetics and Sciences of Communication, Postdoc, UNICAMP, (2014-2018). Ph.D. in Sciences of Art and Aesthetics, Université Paris 1 Panthéon-Sorbonne (First Class Honours Thesis, 2013). She attended the Academy of Visual Arts, Frankfurt, graduated at the College of Fine Arts, São Paulo. Master in Sciences of Communication and Ph.D. in Design and Architecture, University of São Paulo. Recent publications: *Aesthetic Experience: Visual Culture as the Masterpiece of Nonhumanity, On\_Culture: The Open Journal for the Study of Culture*, Gießen, 2016; *Poiésis: entre la raison et la sensibilité. Les nouveaux médiums de l’art*, French Journal for Media Research, Toulouse, 2017; *Rationality: Beyond Aesthetics and Communication*. 1st International e-Conference on Studies in Humanities and Social Sciences, Belgrade, 2018. *Art and Perfect Illusion: From Architecture to Cinema. On the Era of Technological Convergence. “Image Evolution. Technological Transformations of Visual Media Culture”*. Yearbook of Moving Image Studies, 38-61. Marburg: Büchner, 2018.



Darina Polikarpova |

Saint-Petersburg State University | Saint-Petersburg, Russia | darinet2711@mail.ru |

## NON-HUMAN SENSUALITY: APPROACH TO CINEMA-EYE

**Abstract** | If it is right that aesthetics should be understood primarily as a “philosophy of sensuality,” sooner or later a philosopher working in this field will ask himself a question: is the human type of sensuality the only possible one? Similar problems with non-human consciousness (also named – «artificial intelligence») have already taken up an independent research field. However, the question of sensuality is still poorly discussed, despite the fact that it seems to be easier to come to an agreement about the human’s unexclusive rights to a sensual experience. All objects perceive something, although they make it in a different way. Starting from I. Kant, one can say that the analyses of non-human sensuality demands a scrutiny work in terms of a priori forms of sensuality for different non-human subjects. But, the underlying question is, how could we find such a non-human subject with an open access to its own sensuality-as-it-is?

This topic has already been posed by speculative realists (S. Schavero, G. Harman), but because of the lack of data the answers remain at the level of theoretical exercises and assumptions about the subjectness of stone, mucus, machines and so on. My approach is treating cinema as a unique case, a subject about which it is possible not only to allow something, but also a subject which leaves traces (by the processes of shooting and editing), upon which it is possible to establish how the syntheses of sensory data are produced. For the analyses of cinematic experience, Kantian forms are not enough: it requires not only time and space, but also, at least, rhythm and color.

The cinema’s autonomy, the otherness of the “cinema-eye” (Dziga Vertov’s term) in relation to the human eye could become obvious much earlier, if not the established view on cinema-as-art – a new set of techniques in skillful human hands. By the way, many early film theorists (Dziga Vertov, J. Epstein) didn’t consider shooting and editing as new advantages for making art and perceived themselves not as artists, but as parts of a global mechanism, a machine with its own ways of seeing (and, later, hearing). In a similar vein, G. Deleuze wrote about cinema. The cinema-eye, therefore, seems to be not just a copy of the human eye. It creates its own specific sensuality, functioning of which is worth studying.

**Index terms** | *non-human sensuality; cinema; Kant; forms of sensuality; speculative turn; Dziga Vertov; cinema-eye.*

*The reported study was funded by Russian Foundation for Basic Research (RFBR) according to the research project № 18-011-00977.*

**Darina Polikarpova** is a 24 years old graduate student in Saint-Petersburg State University, Department of Philosophy. She also got her master-degree in Saint-Petersburg State University, Department of Liberal Arts and Science. She specialized in contemporary film-theory and aesthetics. Now she is in process of preparing her PhD thesis about a, so to speak, «cinematic sensuality». Also, she published several articles and made some presentations about contradictions between Continental and Anglo-American philosophical traditions in film-theory – especially, about the phenomenon of post-theory. She attended a number of international conferences in philosophy: in Saint-Petersburg, Moscow, Wrocław, Budapest and Helsinki. Since 2016 she has also been a secretary of Russian Society for Aesthetics.

| PANEL SESSION 10 | AESTHETICS OF MEDIA AND POST - MEDIA PRACTICES |

| University of Belgrade - Faculty of Architecture, 2019 |

| ICA 2019 Belgrade: 21st International Congress of Aesthetics | Possible Worlds of Contemporary Aesthetics: Aesthetics Between History, Geography and Media |

Darko Štrajn |

Educational Research Institute and AMEU – ISH (Postgraduate School for Studies in Humanities) Ljubljana, Slovenia | darko.strajn@guest.arnes.si |

## CELLULOID IS NOT A SIGNIFIER ANY MORE

**Abstract** | Since the first obvious indications of inception of the times of the “end of representation” – as Deleuze pointed out half a century ago – we have to deal with a widespread awareness about the persevering change of art and of reflections about art in the framework of social, institutional and technological contexts. The analysis of interactions, starting with the invention of film/cinema, artistic practice and theory, including aesthetics, highlights the importance of the notions, categories and agencies of movement. The emergence of so called post-media epoch signals a new decisive change following the one, which was revealed as the overwhelming onset of mass culture and the other that has been marked as the event (Badiou) of the revolution of the 1960s. As the theoretical indecision about the features of an on-going new change seems to be still dominant, the practice of art of any conceivable variety reflects basically the same indecision. The fact that “film” is still the notion, which by and large means moving images, while the digitalization made the material (celluloid) film obsolete, is an elementary metaphor of the process of a vanishing of signifiers, related to the notion of art. However, in a more complex terms the questions about the correlation between form and content are re-emerging in novel configurations as well as the epistemological and ontological problems of aesthetics, concerning the designations of objects of analysis. In these settings the art does not necessarily need to be militant or socially involved to be political, since the categories of truth and reality are destroyed through the mediatic dissipation of notions of subjectivity and objectivity. In this paper different artistic and mass cultural phenomena are taken under the consideration as rather singular instead of typical cases, which are legible as the instances of inventions of strategies by artists or artistic productions in order to respond to the post-media environment and to operate in it with a purpose. In the elaboration I am trying to answer what actually is a still undefined change, which, nonetheless, instigates a flawed thinking of a repetition of the transformation of social meanings and effects of modernism from 20th century. Of course, my own answer to the complex question will and cannot be definitive, but what is important is to keep alive a search for an answer about the senses of art in the world operated by the forces of software and neoliberal economy/ideology.

**Index terms** | *change; digitalization; film; legibility; mass culture; movement; post-media.*

**Darko Štrajn** graduated in philosophy and sociology at the Faculty of Arts – University in Ljubljana, Slovenia, and he finished his doctorate on Fichte's philosophy in 1984. Later on he was the director of the Educational Research Institute (1986 – 1993) in Ljubljana, where he is currently still working in educational research. He lectures on film theory and the epistemology of humanities at the graduate School for Studies in Humanities (AMEU - ISH) in Ljubljana. His research comprises topics like aesthetics, film and media studies, politics, education and social change. He authored five books and many book chapters as well as hundreds of other publications. His most recent book (2017) was published in English under the title *From Walter Benjamin to the End of Cinema*.

**Dimitrios Makris |**

Department of Interior Architecture School of Applied Arts and Culture, University of West Attica | Athens, Greece | demak@uniwa.gr |

**Maria Moira |**

Department of Interior Architecture School of Applied Arts and Culture, University of West Attica | Athens, Greece | mmoira@uniwa.gr |

## AUGMENTED ENTANGLEMENT OF NARRATIVE CHRONOTOPES AND URBAN TERRITORIES

**Abstract |** The complex character of urban places renders difficult the recognition and possession of their multivariate aesthetic characters. Different individuals engage in different urban experiences and allocate diverse aesthetics and meanings to their experiences. Towards the individuals' assess places' aesthetic appreciation and experience in general and places' aesthetic distinctiveness in particular the question posed here is in which ways digital media like Augmented Reality (AR) – Mixed Reality render places that could be phenomenologically dense with aesthetics, memory, meaning, legibility.

We propose that actual urban places could be merged with the invisible layers of novels' aesthetics with the aid of AR and could support aesthetic engagements of human built environments.

The proposed framework has its foundations on novels' inherent power as chronotopes of dialogically potential experiences (Bakhtin) and four characteristic strategies of Augmented Reality.

Narrative chronotopes singularities are fundamental sources for the understanding of collective, cultural, historical, social and spatial practices towards the understanding of urban environments. Novels as unfinalized conversations with the surrounding urban environment reveal its constant aesthetic alterations. AR technologies comprise an innovative framework through which individuals can bodily and cognitively orientate themselves and thus renegotiate their physical and semantic relationships with the surrounding urban places.

Our task comprises the location of various real urban places within the novel's body; the expression of fictional events and characters as links between places; the overlay of novel's plot emotional-psychological geography over the surrounding urban environments.

First, we provide narrative analysis content extracted from novels. Such chronotopes express the urban substance (buildings, roads, squares); the ordered paths that reveal characters and events oscillated motion within urban environments; and the plot's situations that disclose the narrative urban's geographies. Second, three-dimensionally recreated urban heritage components which reveal both trails of the novel's chronotopes and complete the urban palimpsest continuity by restored absent history.

The abovementioned steps direct towards AR media interweaving with novels based on four strategies, reinforcing real urban places aspects by digitally overlapping the novels' setting, recontextualization as semantically transformation of places in order to reveal novels' significance and meanings, remembering by supporting the emergence of diverse identities and memories and re-embodiment intertwined with evolving deeper understanding and re - interconnectedness with urban places aesthetic aspects.

Augmented narrative descriptions restore a chord – harmony between body-mind-environment and fiction, while ensuring that different times, places and psychological situations coincide.

The proposed novels – based digitally-mediated interaction could provide a shift that entails an embodiment enhancement and reconceptualization of the diverge aesthetics dimensions of constructs such as “heritage monuments”, “local community”, “public place”, etc.

**Index terms** | *augmented reality; aesthetic experience; aesthetic engagement; novels; urban place*

**Dr Dimitrios Makris** is assistant professor at the Department of Interior Architecture – University of West Attica. His research field includes theories and methodologies of computer-aided design. His particular interests include natural language narratives to threedimensional scene; different aspects of digital media for virtual and augmented reality; and digital modelling that includes reverse design, three-dimensional laser scanning and structure-from-motion modelling of reality. In the department of Interior Architecture he teaches ‘Computer-Aided-Design Methodologies’. In the postgraduate programme “Interior Architecture: Sustainable and Social Design” where he teaches ‘Generative product design Topics’. He is visiting professor in the department of Conservation of Antiquities and Works of Art, where he teaches ‘Analog and Digital Capture Techniques’ and in the postgraduate program ‘Conservation of Cultural Heritage’ he teaches ‘Digital Three-dimensional Representations’. He is collaborative professor in the inter-institutional (National and Kapodistrian University of Athens and University of West Attica) postgraduate programme “Museum Studies” where he teaches ‘Museum Architectural Design and Museography’.

**Dr. Maria Moira** is assistant professor at the Department of Interior Architecture – University of West Attica, where she teaches ‘Spatial Narratives’, ‘Landscape architecture: Space, memory, culture’ and ‘Architectural interventions in historic buildings: Methodology and interpretation of history’. In the postgraduate programme “Interior Architecture: Sustainable and Social Design” where she teaches ‘Design interventions in the urban public space / social design’.

Her research interest lies in the relationship between literary representations and the city. She has participated in many conferences and also she has written articles in scientific magazines and collective books. She is a regular collaborator for issues related to space and literature in the section ‘Readings’ of ‘Avgi’ Sunday newspaper. Furthermore, she has participated in the scientific team ‘Interdisciplinary Critic’.

**Divna Vuksanović** |

Faculty of Dramatic Arts University of Arts | Belgrade, Serbia | vuksanovic.divna@gmail.com |

**Dragan Čalović** |

Faculty of Arts and Design, Megatrend University | Belgrade, Serbia | calovicdragan@gmail.com |

## MEDIA MONADODOLOGY – A SOCIETY OF SPECTACLE AND ALTERNATIVE (POST MEDIA) PRACTICES

**Abstract** | Understanding the world of media, in the spirit of Debord’s radicalism, leaves no space for interpretation of what is (hypothetically) outside of the domain of media produced culture. Similarly, our world can also be interpreted as a monadic structure of perception “without a windows”, that looks like Leibniz’s mathematical universe, constructed in the 17th century, which was made possible by ars combinatoria. Such views of the world of media culture primarily relate to today’s Western European civilization, which is increasingly becoming the community of technologically generated faces of the spectacle. From what point of view, in such an interpretative context, it would be possible to carry out the critique of media, that is based on both, aesthetics and on fluid forms of contemporary media culture? Using the “post-“ prefix, as in the case of Manovich’s interpretation of culture as a form of gigantic software which is filled with data (“big data”), does not guarantee a step forward from the field of media sphere influence and data management, even more it is an act of its immanent defining post mortem. Considering the underlined situation, the question we are stating is: how is it possible to get out of the monad horizon of the society of spectacle? Is there any event that has caused a specific post-condition to a development of so-called media culture, which, as is already mentioned, can be interpreted through the conceptual determinants of “monadology” and “society of spectacle”? In our expose we will examine alternative potentials of the modern era, taking into consideration dominant aesthetics, media and cultures of our time.

**Index terms** | *contemporary aesthetics; culture; media; monadology; society of spectacle.*

Divna Vuksanović |

Dragan Čalović |

**Divna Vuksanović** was born in Belgrade. She graduated from Faculty of Dramatic Arts, University of Arts in Belgrade and Faculty of Philosophy, University of Belgrade. She holds the master of dramatic arts in the field of teatrology and doctorate of philosophical sciences in the domain of contemporary philosophy and aesthetics. She works as a full time professor at the Faculty of Dramatic Arts, University of Art in Belgrade, being a lecturer in aesthetics, theory of culture, and philosophy of media. She is the president of the Aesthetic Society of Serbia and NGO “Young Peas” - Citizens’ Association for Arts, Culture, Media and Social issues, based in Belgrade. She is the editor of several magazine. She has published over one hundred scientific and professional papers and eleven books in the field of literature (poetry, poetic stories, short stories and novels for children), two radio plays, five scientific studies in the field of philosophy and edited a dozen scientific publications in the field of media theory and aesthetics.

**Dragan Čalović** was born in 1976. He was graduated from Faculty of Arts with a Bachelor’s degree in Fine arts in 1998, and from Faculty of Philology with a Bachelor’s degree in Arabic language and literature in 2006. In 2005 he was graduated from University of Arts in Belgrade, Interdisciplinary studies with a Master’s degree in Theory of Arts and Media. He obtained his PhD in Theory of art at the University of Arts in Belgrade, Interdisciplinary doctoral studies in Theory of Arts and Media, in 2008. As full professor at the Faculty of Arts and Design, and Faculty of Culture and Media, Megatrend University in Belgrade, he teaches Theory of Art, Theory of Media, and Spatial Theory. At the Faculty of Philology, University of Belgrade, he teaches Islamic Art. He is a Vice-Rector for International Cooperation at Megatrend University, Belgrade, Serbia. He is a member of Aesthetical Society of Serbia and Croatian Philosophical Society. He has published four monographs and over 60 scientific papers in the fields of theory of art, theory of media and islamic art. He was a member of editorial board in magazine „Kultura“ (Culture – Review for the Theory and Sociology of Culture and for the Cultural Policy, Center for Study in Cultural Development, Belgrade, Serbia) from 2008 to 2013. He was participated in two scientific research projects, more than ten cultural projects and in more than one hundred workshops, international conferences and scientific meetings.

| PANEL SESSION 10 | AESTHETICS OF MEDIA AND POST - MEDIA PRACTICES |

| University of Belgrade - Faculty of Architecture, 2019 |

| ICA 2019 Belgrade: 21st International Congress of Aesthetics | Possible Worlds of Contemporary Aesthetics: Aesthetics Between History, Geography and Media |

Ekaterina Strugova |

Saint Petersburg State University | Russian Federation | st063206@student.spbu.ru |

## AESTHETIC EXPERIENCE AS TRANSGRESSIVE (CINEMA)

**Abstract** | Transgression – rather new term in philosophies, the fact of his use is caused by J. Bataille’s, M. Blansho’s, R. Kayua’s, K. Paze’s, M. Foucault’s, J. Baudrillard’s, J. Deleuze’s, J. Derrida’s, J. - F. Liotard’s, D. Kamper’s activity. Transgressive experience in an esthetics context on the example of performance art of the second half of the last century, the mode of the “formless” modern art in objects and also Camp’s analysis and a kitsch as specific strategy of formation of esthetic experience it appears sign that ecstatic practice is included in process of esthetic experience.

Application to cinema of a definition “transgressive”, thus, means assessment of his opportunities as analytical calculations of the reactions of the viewer representing deleting of distinctions between relevant and virtual, code conversion of the most esthetic installation when viewing. The transgressive cinema as an esthetics object not so much reproduces physical reality, and more reveals her hidden aspects which reveal in the course of shooting thanks to application of special receptions: a suspense, the equipment of “the double screen”, parallel installation, the deforming optics, representation of elements of violence, violation of linearity of cinema time, a close up, such cinema reception combines in themselves two functions — structural and affective and also creates reversibility of subjects of sight, creates feints of a narrative. Elements of the screen image are built in a perceptual, affective resonance with the viewer’s body, force impulses of the movie have to be transferred through tangible cinema space: the viewer needs to focus attention on concrete feature and at the same time to be able to perceive the whole image, the effect of a suspense increasing at a disorientation of images and also the lack of the estimated combination meant with meaning prepares “deception” of the horizon of expectation.

Transgression in cinema also is broadcasting on a screen of elements of violence which implicit value is some message where in a basis not process of interchange by information, and affect as esthetic experience, an obstacle for a possibility of a reflection after viewing of the movie is put. However, at the same time incorrect will and represent “boundary” identification as reaction to an object reduction in esthetic experience as installation on transgressive experience when viewing can be and primary, pre-empirical, defining a possibility of discharge from the events on the screen and even concentration on it.

**Index terms** | *cinema; aesthetic experience; transgression; performativity; attraction in cinema; astonishment; provocative signs in viewing; embodied experience.*

**Ekaterina Strugova**, “There are an aesthetics, philosophy of art, philosophy of cinema, an aesthetics of cinema area of my research interests. During the first year of studying at the university I wrote the course work at the department of Cultural science, Philosophy of culture and an Aesthetics on a subject “Transgressive cinema as an aesthetic phenomenon: David Lynch”. In the first semester of 2018 I took part in The First Russian Congress of Aesthetics, which was the largest professional event in Russian esthetics at that time. In one of three days of carrying out this congress I read the report on the section of Aesthetics of Cinema: between theory, practice and criticism on a subject “Cinema experience as transgressive” which was accepted by Organization Committee of the Congress and also subsequently abstracts of this report were published in the general collection of abstracts.”

## AESTHETIC SETTINGS OF VIDEO ART

**Abstract** | Video art is the art form which adapts and uses an aesthetics, maintenance and receptions as visual arts, music, cinema, and digital computer technologies. At the same time the Video art has its own art tasks which are other than program design or applied computer graphics.

From the moment of the emergence Video art has been performed in the art world as one of borderlines of the fine arts that subsequently was exposed by researchers of Video art (Wooster A., 1985). According to G. Yangblood, sources of a Video art can be found in the field of cinema, in particular in avanguard experimental works of the American and European film directors. However his work “Expanded cinema” (1970) has shown rather the difference of methodologies in the analysis of cinema and Video art.

Today, as art in general, Video art became a way of transfer of an author’s views on modernity. Video artists pay the main attention to creation of the specific communicative processes based on transfer of the conceptual ideas.

In the work of the Video art images function is visualization of the ideas, but not representation of reality. Video artists use images of reality and generated by electronic video equipment of the image to show plurality of visual objects values. The difficult system of symbolization and conceptualization of the screen image elements allows to visualize a process of human thinking. It shows a thoughts, an idea (ideas) or a concept (concepts) and also diversity of ways of spectator operating by video work contexts. At the same time any subjects of the screen image given to a direct look of the viewer are allocated with artists multiple meanings, which depend from the contexts and comments (both author’s, and viewer’s).

These types of aesthetics settings in Video art can’t be estimated from positions of a traditional classical aesthetics. It demands of development of absolutely new criteria and approaches to concepts of artistry, expressiveness, to questions of perception of art and so on.

**Index terms** | *video art; media; aesthetics settings; concept; video artist.*

**Elena Rubtsova**, “In 1997 I graduated as a Bachelor in Philosophy and two years later as a master in Philosophy at the Ural State University in Ekaterinburg, Russia. My interest in Aesthetics, especially the Theory of Aesthetics in the XX century explains why in 2002, I defended a Ph.D. Thesis on the Problems of Historical Paradigms in Art. In 2004, I received a diploma in cultural studies. For eighteen years, I have worked at the Ural Federal University at the Chair of Aesthetics and have been as an associate professor for the last ten years. I am interested in the problems of media art and the new technological paradigm in contemporary art. I have published thirty articles in Russian and international journals and participated in a bigger number of scientific national and international events. I am the executive secretary of a research group on multilingualism, multiculturalism and multiliteracy in our university.”

Elena Shumakova |

Chelyabinsk State University | Chelyabinsk, Russia | elena\_ocdod@mail.ru |

## “MEGAFON” SOCIAL NETWORKS VISUAL CONTENT’S AESTHETICS

**Abstract |** Visualization is an essential part of the information processing. Having the ability of visual thinking makes visual content predominant for human beings. The term “VisualThinking” was formulated in the 1970s by the American psychologist Rudolf Arnheim. Visual content includes the entire information accompanying the text. Today visual content is actively used in different brand’s social networks which helps companies to arouse interest in potential customers and motivates them for further purchase.

There are different types and forms of visualization and so that there are also various approaches to classifying mass media visual content. The most common provide few types of visual content which can only be found online such as illustrations; photos; infographics; various forms of multimedia content (videos, clips, installations, flash animations, slide shows, etc.).

Using the example of “Megafon” community in Russian popular social network «Vkontakte» we’ve highlighted different ways of content visualization. In total, we’ve analyzed 72 publications in the community. As a result, we’ve identified 5 types of visualization: videos, illustrations, photos, infographics and memes. Videos turn to be the most popular type of content. According to the statistics there are 47 video posts from June to August 2018. Although illustrations are not widely spread in the community they give the huge opportunity for creative ideas demonstration. Within the community we’ve found 6 illustrated posts in total. Most pictures used in the group reflect the real life. Infographics in the community as usual show the numbers visualization. Infographics have been actively used in the community during FIFA World Cup 2018. Memes are most popular within the community members which is reflected in their feedback such as likes comments and reposts. Community use newsjacking as a form of posting quite frequently. Newsjacking is a form of using top news for increasing popularity and stimulating sales. Internet memes may often be found in a form of precedent phenomenon which appears in a modified, distorted, rethought form. At the same time, the transformations are intended to create a comic effect and involve the grotesque.

Visualization plays a significant role in the perception of information in social networking. Using the example of “MegaFon” community in VK, we examined the aesthetic component of visual content and found out how each of its types affects the audience.

**Index terms |** *aesthetics; visualization; mass media; social networks; visual content; brand.*

*Supported by Russian Science Foundation, 18-18-00007*

**Elena Shumakova**, Assistant researcher of Chelyabinsk State University. The field of interests – visual aesthetics of brand’s social networks. Publications in Russian research journals, included in Russian Science Citation Index. Member of research group of mediaesthetics, funding by RSF (18-18-00007). Master thesis on the subject «Visual aesthetics of mobile operator brand’s». Master thesis is devoted to the perception of visual content and the most effective methods of presenting visual information in brand’s social networks.

Falk Heinrich |

Aalborg University | Aalborg, Denmark | falk@hum.aau.dk |

## EXPERIENCES OF BEAUTY IN PARTICIPATORY ART

**Abstract |** The paper discusses the notion of beauty in the context of participatory art and culture. First, it presents an argument for why the experience of beauty is relevant for participatory art; second, it asserts that beauty can be seen as pleasurable experiences of acts (contrary the pleasurable perception of a beautiful object) and presents three dimensions of an (participatory) act and their contributions to the experience of beauty; third, it elaborates on why and how the unity of an act is pertinent for the sentiment of beauty.

On the one hand, participatory art has roots in distinct avant-garde movements that employed audience participation as a means to annihilating the societal distinction between life praxis and art and the aesthetic divide between creator and recipient. In the course of this trajectory, however, they did away with beauty as a purpose of art making and art reception. The declared aims of the avant-garde were political, social and cultural changes; the aesthetics of beauty was rejected as consolidating a bourgeois and stratified society. Nonetheless, the incorporation of artistic creativity into everyday life gave rise to a new understanding of beauty that was linked to creativity and poiesis. Today, participatory art has still a democratic-emancipatory tenor (or are, paradoxically, criticized as neo-liberal late-capitalistic strategies). On the other hand, participatory art is also nurtured by media-technological developments yielding a culture of interactivity, play and game, and choice. Seen in this light, participatory art’s main potential is the creation of immersive experiences and the pleasure of participation (of being a part of something).

My presentation proposes that participatory art gives rise to a novel experience and understanding of beauty as an aesthetic assessment of sensorial involvement, agency and conceptual understanding. The experience of involvement is based on the linkage between sense perception (including proprioception) and the investigation of the conceptual underpinnings of a participatory artwork through the performance of agency. The paper elaborates on these dimensions by constructing a theoretical framework for participatory beauty. My approach critically revisits and rewrites aspects of Kant’s theory of beauty as aesthetic judgment on the basis of purposeless contemplation by taking into consideration approaches as diverse as neuro-aesthetics, play and game theory and the notion of immanence and topology.

**Index terms |** *beauty; participatory art; art experience; Kant; proprioception.*

**Falk Heinrich**, PhD, is Professor (with specific responsibilities) and head of the Research Laboratory of Art and Technology (RELATE) at Aalborg University. His research field comprises art theory and performative aesthetics focusing, firstly, on participatory and performative art and culture and, secondly, on the relationship and possible integration of artistic and academic methodologies. He has written on performative and participatory beauty, the notion of the work in participatory art. He is the editor-in-chief of the Journal of Somaesthetics.

He has an artistic background as a professional actor, theatre director and installation artist. He has published articles in national and international journals and has written two books on participatory art and theatre (Performing Beauty in Participatory Art (2014); Interaktiv digital installationskunst (2008).

**Gabriela Farías Islas |**

Universidad Autónoma de Puebla | Puebla, México | gabriela.farias@correo.buap.mx |

**Marleni Reyes Monreal |**

Universidad Autónoma de Puebla | Puebla, Mexico | marleni.reyes@correo.buap.mx |

**Miguel Felipe Escalera |**

Universidad Autónoma de Puebla | Puebla, Mexico | miguel.escalera@correo.buap.mx |

## VIRTUAL TRANSGRESSIONS ON THE CONTEMPORARY LANDSCAPE

**Abstract |** Mixed reality enables the creation of shared virtual spaces; nonetheless they remain grounded to a specific location. The result is a parallel place with undefined boundaries and a continuous displacement from the real to the virtual. While in the physical world, there might be accessibility limitations to a certain area; it is possible to enter virtually and experience being presence at a restricted zone. Additionally, each person may add information to the different layers and leave testimony of its appreciation in a given place. This would let others to have a reference when interacting with the same element. In this way, the urban scenery starts to mold itself digitally in order to be integrated to the actual city. The postmodern heterotrophy allows media to merge the visible with the invisible. There are software platforms that provide the option to create more embedded data with which the virtual landscape can be designed collectively. On the other hand, the displayed objects become public and so is the geographic location of the user if a GPS is in operation. The coordinates may deploy unrequested publicity, news or any other type of information concerning the local position. Thus, a map of the data space, as McLuhan calls it, is reproduced with every passing device. And yet, the map could be different every time since the items appear and disappear as new elements are created, and also because “wireless signal are stronger in some areas and non-existent in others” (MacLuhan, 228). In this manner, the aim of the paper is to explore the experience of the physical ground, in a specific location, mediated by a computer interface allowing interactions with context in tow realms. In this way, the environment and material objects become part of a mixed practice leading to a relation of human-interface-human. Such exercise happens in real-time and real-space without breaking the link with the geographic location, although it lets people take part inside the virtual world. Consequently, the mixed space will focus awareness into activities taking place within an enhance setting, where the ultimate goal is to integrate elements from both realities.

**Index terms |** *aesthetics; augmented reality; locative media; mixed reality; virtual landscape.*

Gabriela Farías Islas |

Marleni Reyes Monreal |

Miguel Felipe Escalera |

**Gabriela Farías** is a mexican artist and photographer. She holds a bachelor's degree in Fine Arts and a MA from The University of Guanajuato. Her work has been shown in different exhibitions including national and international contests, biennales, the International Cervantino Festival in Guanajuato and the Moscow International Foto Awards. She has published her photographic work and essays in several books, magazines and catalogues.

At the moment, she is an associated professor at BUAP, the State University of Puebla, where her field of research is image studies and new media. In addition, she is member of the editorial board of Rupkatha Journal on interdisciplinary studies in humanities.

**Marleni Reyes** is a professor of esthetics and digital image at Benemérita Autónoma de Puebla, México, where she teaches in Escuela de Artes Plásticas y Audiovisuales(Fine and Audiovisual Art School). She Works on the relation of art and technology. Her current research is devoted to transmedia, digital media and the human experience. Her formation includes design, art and education. She has a master degree in esthetics and art, and she is concluding the Ph.D in cultural history of art. She has collaborated in research groups in the visual development of medical and educational simulators. She is member and advisor of the Society for Phenomenology and Media SPM.

**Miguel Felipe Escalera.** Master in Computer Science. Currently courses a PhD., also in Computer Science, where he researches about distributed systems and its application. He also focuses his attention on videogames from a technological and also a phenomenological perspective. Software developer by formation and passion. He has been lead projects for the industry in a wide range of fields for more than ten years. He is a teacher and full time researcher in the School of Plastic and Audio-Visual Arts in BUAP, México, where he has proposed and executed automated mechanism to solve academic problems in a programmatic approach, aiming to reduce the human effort invested in repetitive tasks and potential errors.

| PANEL SESSION 10 | AESTHETICS OF MEDIA AND POST - MEDIA PRACTICES |

| University of Belgrade - Faculty of Architecture, 2019 |

| ICA 2019 Belgrade: 21st International Congress of Aesthetics | Possible Worlds of Contemporary Aesthetics: Aesthetics Between History, Geography and Media |

Gao Jianping |

Chinese Academy of Social Sciences, President of the Chinese Society for Aesthetics. Former president of the International Association for Aesthetics | Beijing, China | gaojianpingwork@126.com |

#### ON THE „SPACING” BETWEEN ART AND TECHNOLOGY

**Abstract |** The present essay discusses the notion of “spacing” between art, on the one hand, and skill, technique, and technology, on the other. Art had first undergone a period during which it was entirely dependent on technique or skill, then a time during which it came to be challenged by the advancement of technology. As literary genres, poetry and novel have also been continuously affected or “tarnished” by technology and have been contingent on the rapid progress of the latter. This phenomenon has caused great anxiety among scholars. “Spacing” can be a useful notion for our understanding of the relationship between art and technology. It is neither a mere synonym of “distance”, nor the equivalent of “maintaining distance”, but most probably “making use of distance”. Distance, as an objective reality, implies that art should neither be exceedingly distant from technology nor excessively close. The focus of artists ought not to be placed on the maintenance of distance. Rather, artists must make use of this “distance” in order to keep art independent from technology.

**Gao Jianping**, Ph.D. in Aesthetics from Uppsala University, Sweden. He is professor of the Chinese Academy of Social Sciences, Dean of the college of the Humanities and Director of the Institute of Aesthetics and Art Criticism, Shenzhen University. He is current president of the Chinese Society for Aesthetics, and president of the Chinese Society for Literary Theories. He has published 10 books including 2 English books entitled *The Expressive Act in Chinese Art: From Calligraphy to Painting*, and *Aesthetics and Art: Traditional and Contemporary China in a Comparative Perspective*. He has also translated four books into Chinese, including John Dewey's *Art as Experience*, Monroe Beardsley's *Aesthetics: From Ancient Greece to the Present*, and Peter Bürger's *The Avant-garde Theory*. He is also editing several journals including the *Chinese Journal of Literary Criticism*, and *International Aesthetics*. He also published more than 100 papers in Chinese, English, and his papers were also translated into French, Spanish, and other languages. During the period 2013-2016, he served as the president of the International Association for Aesthetics (IAA).



**Gudova Margarita |**

Ural Federal University | Yekaterinburg, Russia | MargGoodova@gmail.com |

**Gudova Julia |**

Ural Federal University | Yekaterinburg, Russia | jgoodova@mail.ru |

**Gudov Valeriy |**

Ural Federal University | Yekaterinburg, Russia | Goodov1967@yandex.ru |

## CONTEMPORARY EXISTENTIAL PHILOSOPHY AND AN INTERMEDIAL LANGUAGE OF A CINEMA (ON THE EXAMPLE OF A. ZVYAGINTSEV'S FILMS)

**Abstract |** The art of media is often seen as an attraction. The world experience in the art of media shows that cinema can solve serious existential problems. This potential of the cinema is explained by the intermediality of the artistic language.

The intermedial language of contemporary art is associated with the synthetic nature of medially existing forms of art. Modern media, according to M. Castells, create a multimedia superhighway, simultaneously delivering information to all our senses. On the other hand, the intermedial language of contemporary art is associated with the culture-centricity of art (L. Zaks), recreating in its works the full depth of the culture and its main archetypes.

As a reason of multimodality, and intermediality, and intertextuality of contemporary art, we can consider the confrontation with computers, gadgets, robots, screens. It forced to re-establish human indispensability in this world, the ability to defend a specific human essence, to support and create anew the world of culture and art.

At the end of the twentieth century, new possibilities arose for the embodiment of existential narrative, and they were revealed in the cinema by E. Almadovar, I. Bergman, V. Herzog, V. Kozintsev, A. Tarkovsky, M. Forman.

Artistic skills of filmmakers were focusing on individual decisive (borderline) moments in a person's life, on the abysses of the human soul, which does not know its essence and purpose, and rushes in attempts to choose and under the weight of inevitable life responsibility.

Nowadays, existential philosophy has found its cinema narrator in Russia in the person of A. Zvyagintsev. The language of A. Zvyagintsev's films is woven from multimodal quotations: cinematographic, pictorial-graphic, sculptural-statuettes, rhythm-melodic, musical, television. At the same time, the master confidently subordinates fragments and allusions to the logic of his artistic narrative that a unique author's work is born from an intermedial and multimodal intertextual fabric. These texts had created amazing wealth, depth and variety of modern culture, against which the characters of films spend their lives on elementary bodily pleasures, without trying to understand and show the human essence.

In his cinematic works, A. Zvyagintsev brilliantly embodied the tragedy of a man and women, whose existential essence is forced out of his consciousness and being. Films "Return" (2003), "Expulsion" (2007), "Elena" (2011), "Leviathan" (2014) and "Loveless" (2017) were devoted to this existential tragedy.

**Index terms |** *existential philosophy; intermediality; intertextuality; language of cinema; multimodality; Zvyagintsev's films.*

| PANEL SESSION 10 | AESTHETICS OF MEDIA AND POST - MEDIA PRACTICES |

| University of Belgrade - Faculty of Architecture, 2019 |

| ICA 2019 Belgrade: 21st International Congress of Aesthetics | Possible Worlds of Contemporary Aesthetics: Aesthetics Between History, Geography and Media |

**Gudova Margarita |**

**Gudova Julia |**

**Gudov Valeriy |**

**Gudova Margarita,** In 1997 I graduated as a Ph.D. in Philosophy at the Ural State University in Ekaterinburg, Russia. Thesis on the Essence of artistic intonation as an all-arts phenomenon. Ph.D. diploma in cultural studies I received in 2015. Thesis about Reading in the era of Post-literacy. My interest in Aesthetics is closely connected with the contemporary form of art's intonation, communication, and dialog. I have published forty articles in Russian and international journals and participated in a bigger number of scientific national and international events. For twenty-one years, I have worked at the Ural Federal University at the Chair of Aesthetics and Theory of Culture and I have been as a professor for the last three years. I am the scientific supervisor of a research group on multilingualism, multiculturalism, and multi-literacy in our university.

**Gudova Julia** graduated from Magister Program in Philosophy of Culture and Philosophical Anthropology in 2014 and from Ph.D. Program of Philosophy Faculty of the Ural Federal University with the paper, titled "Imperia and Culture: the philosophical analysis" in 2017. Since then Julia has been working as an assistant of the professor at the department of art and cultural technology, on the chair of the Theory of Culture in the Ural Federal University (Yekaterinburg). Julia has been lecturing a lot of courses in Cultural Studies. There are The Post-colonial Theory in Cultural Studies, The Gender Problems in Culture Studies, The technology of Myth in the Popular Culture. Julia is an active participant in so many international conferences on Philosophy of Culture, Aesthetics and Philosophical Anthropology in Russia, Ukraine, Turkey, and Bulgaria. Julia has an active part in the Researching group "Multilingualism and interculturalism in the epoch of post-literacy".

**Gudov Valeriy** graduated from the Philology Faculty of the Ural State University named after A. M. Gorky (Yekaterinburg) in 1991 and has teaching on the chair of the History of Russian Literature of XX-XXI centuries. Valeriy has taken Ph.D. in Philology "F. Dostoevskiy and M. Gorkiy: Christocentrism and Anthropocentrism of Masterpieces" in 1997. Since 2002 to the 2017 Valeriy during 15 years has been the dean of the Philological Faculty in Ural State University (Yekaterinburg). Now Valeriy has lecturing as Associated Professor a lot of courses in History of Multiethnic Russian Literature, Current Literature Process in Russia and Russian Literature for Foreign Students. The existential problems of Time and Human Being are always in the center of scientific researches by Valeriy Gudov. He has also been participating in so many International conferences on Russian Literature Process and Development of Philological Education in Russia, Kirgizstan, Kazakhstan, and Mongolia.

Hiroshi Uemura |

Kyoto University of Art & Design | Kyoto, Japan | uemura@kuad.kyoto-art.ac.jp |

## CULTURAL TOURISM OR COLLECTION OF SITES

**Abstract** | An art tour does not necessarily have a particular artwork as its destination. Not all visitors to historical sites intend to visit only one place; there is always an alternative destination, which could similarly satisfy the tourists' curiosity. Tourists enjoy the tour itself, and they are not exclusively interested in any monument or artwork. Enjoyment of sight-seeing is not the same as the aesthetic appreciation of cultural objects. But even on an easy sight-seeing tour, is there no other aesthetic experience than that created by artworks? If it seems a naïve divertissement, in contrast to the sophisticated evaluation of a connoisseur, can not a simple sight-seeing tour also give us an aesthetic experience? It is this aesthetic experience that we try to clarify, by distinguishing the act of experiencing each artwork from that of visiting cultural sites in series. We aim to highlight the special effect of seriality of sites in cultural tourism, which should be an important aspect of the aesthetics of place, and will examine its effects in the following three chapters. First, we retrace the origin of cultural tourism and the process of vulgarization of the religious pilgrimage, which already consists of stations in series. Second, we examine how modern tourism maps a series of highlighted sites in a virtual space, by way of listings and the star rating-system. Last, we estimate the effect of this seriality on the experience of each site, analogous to that of a museum collection. Tourism is more than the sum of all visited objects; cultural sites and artworks are arranged and constellated in a sort of metaphysical space, just like a visit to a museum. A visitor may go to a museum, even if he or she has no specific intent to appreciate a particular object; the museum itself is the destination. A cultural tour constructs its narrative beyond that of each destination, which in return renew its signification in the whole context of tourism. In considering this effect of the seriality, we can deepen the argument concerning the authenticity and the naturalization in the tourism.

**Index terms** | *collection; landscape; tourism; authenticity; place; locality.*

**Hiroshi Uemura**, born in 1963, Hiroshi Uemura is a specialist in aesthetics and art theory. Professor at the Kyoto University of Art and Design, after having been an Assistant at the Department of Philosophy of the Kyoto University and a Visiting Scholar at the University of Paris IV-Sorbonne, he is the author of *Body and Art* (Kyoto, Showado, 1998, in Japanese), co-editor of *To Cultivate the Art-Environment* (Tokyo, Kadokawa, 2010, in Japanese), and supervisor of a series of textbooks "Fine and Liberal Arts for Working Adults" (Kyoto, Geijutsugakusha, from 2014). His recent main field of concern is the locality of arts.

Hristina Stojanović |

University of Belgrade, Faculty of Architecture | Belgrade, Serbia | hristina.xline@gmail.com |

Nikola Milanović |

University of Belgrade, Faculty of Architecture | Belgrade, Serbia | nikola.milanovic@arh.bg.ac.rs |

## RECENT TRANSFORMATIONS OF THE DRAWING INTO VIRTUAL SPACE BY USING ANALOG TECHNIQUES

**Abstract** | In this paper we will evaluate the results of the research by design methodology exploring the symbiotic relationship between analogue drawing techniques and digital representation tools including virtual reality platforms. Recent drawing transformations are conducted in the prospect of the post-media aesthetics understood as a projected part of the continuum of old and new culture of mediums. Analogue drawing techniques include myriad of non-computational drawing techniques and the digital representation is conducted using virtual reality platforms. The research design methodology presented in this research will be explained through its development within the post-graduate studies project and the results of the workshop following it.

**Index terms** | *drawing; transformation; hand-drawing; virtual reality; augmented reality; workshop.*

**Stojanović Hristina** (Belgrade, 1991), received her Master's degree from the Faculty of Architecture University in Belgrade in 2015. Since 2013 she has been working as a project architect in URED architecture studio, based in Belgrade. Currently she is in the third year of post-graduate studies at the Faculty of Architecture University in Belgrade, where she is working as a teaching assistant. Her PhD thesis explores the research potential of the architectural drawing in architectural design and education.

**Nikola Milanović** (Kragujevac, 1989), received his Master's degree from the Faculty of Architecture University in Belgrade in 2013. Since 2013 he has been working as a project architect in URED architecture studio, based in Belgrade. Currently he is studying post-graduate studies at the Faculty of Architecture University in Belgrade, where he is working as a teaching assistant.

DRAMATIC AS AN AESTHETIC CATEGORY IN AN ELECTION CAMPAIGN: PRESENTATION OF OPPOSITION IN SOCIAL MEDIA

**Abstract** | As the 2018 elections of the President of Russian Federation has shown, the perception of the candidates is connected with their image in a greater degree than with their party membership. That is where the drama of the election campaign comes from. All the image parameters are built around one compositional foundation – the creation of the candidate’s story. In Jaque Segela opinion, people vote for the performance, but not for commonness. Each election includes the certain drama.

In contemporary informational background the main role in creating a candidate’s story is played by social networks. They master the narrative model, especially in the period of elections.

The political image is a definite construction, created with the help of mass media for large groups of people and possessing a character of looks and relations of these groups to the politician.

We consider the election campaign as a supertext which is understood as a complex of utterances, texts, limited temporarily and locally and united contently and contextually.

On this foundation we may consider Insta published in the personal account of Ksenja Sobchak in Instagram as visual texts organizing the image architecture of the candidate for the President of Russian Federation.

The report analyzes Insta in Ksenja Sobchak’s account since 17 February 2018 (the beginning of the allowed agitation) till 18 March 2018 (the election day).

The report contains the analyses of the visual story of the candidate for the President of Russian Federation Ksenja Sobchak as a representation of the freedom mask. It considers Insta as a textual genre in new media during the whole election campaign of the candidate. It reveals the representation of the discourse of freedom and oppositions of the government of the day and the concept «against all» on verbal and visual levels of content organization within the given social network. The drama of Ksenja Sobchak’s election campaign is analyzed from the perspective of narrative communication.

In the course of analyses of Ksenja Sobchak’s Instagram content during the allowed agitation we draw the conclusion that during this period the key idea of the image of the oppositional candidate was realized on both verbal and visual levels. The verbal level is supported with a constant appeal to vote against all and criticism of the government of the day. The visual level of oppositions is presented with the habitat image as an idea of distancing from all the candidates presenting other political forces.

**Index terms** | *dramatic; election campaign; social media; opposition; political image; visual image.*

*Supported by Russian Science Foundation, 18-18-00007*

**Konstantin Kiuru**, Doctor of Philology, Professor, professor of the Journalism and Mass Communication Department, the School of Journalism of the Chelyabinsk State University. Member of the Russian Public Relations Association. Associate Professor of the European Institute of Public Relations (Paris, France). The field of scientific interests: problems of image political mediatext, transformation of genre typology of PR-text in conditions of digitalisation of informational space, appliance of social networks and mobile education in contemporary universities. The author of 8 monographs, over 200 publications on the questions of communicative studies, imagology, advertisement, PR, journalism.

Lotte Philipsen |

School of Communication and Culture, Aarhus University | Aarhus, Denmark |

lottephilipsen@cc.au.dk |

## PUSH AND PULL: SENSING AND AESTHETIC EXPERIENCE OF CONTEMPORARY AESTHETIC COMPUTER PRACTICES

**Abstract** | The paper investigates significant mechanisms of how we sense aesthetic practices that make use of advanced computer technology, and it discusses how these mechanisms of sensing calls for rethinking the relation between aesthetics experience and contemporary aesthetic practices. The black boxed character of such practices seem to make them to a large extent sensorily weak and vague: We may look at a computer generated image without being able to see it until we are informed about how it was created, or we may listen to an amplified sound but we need to read the wall text in order to hear what it is. By employing aesthetic theory (by Kant, Parisi, Berry, Fazi, Ngai, Morton, Bratton, and Avanesian) the paper critically investigates the aesthetic implications of this kind of second-order sensing involved in many contemporary aesthetics practices.

First, the paper briefly accounts for its core notion of contemporary 'aesthetic practices' and explains how it relates to the connected, yet different, terms of 'art practices', 'works of art' or 'aesthetic objects'. Next, the paper accounts for and analyses its illustrative example: the speculative design project Terra0, which consists of different kinds of hardware such as a real forest, a drone, server space and electric currents as well as different kinds of software such as the overall concept of the project, software running the drone, and a blockchain-based smart contract (<https://terra0.org/>). The following main part of the paper investigates some of the significant aesthetic implications of the way we sense contemporary aesthetic computer practices. Two noteworthy mechanisms seem to be at work: One that pretends to push the sensing subject away from the aesthetic practice – to a position from which the subject seemingly senses the practice from a greater distance than the actual physical distance would account for, which allows the subject to grasp the practice 'in full'. And another that pretends to pull the subject close to specific details – thus prompting an experience of gaining intimate close-up access to phenomena that are normally hidden. The push mechanism and the pull mechanism both enable the audience to provide processes that are normally black boxed from the human sensorium with sensible forms that can be subjected to judgement of taste.

**Index terms** | *aesthetic experience; aesthetic theory; black-boxed; computer aesthetics; contemporary media practices; senses; Terra0.*

| University of Belgrade - Faculty of Architecture, 2019 |

| PANEL SESSION 10 | AESTHETICS OF MEDIA AND POST - MEDIA PRACTICES |

| ICA 2019 Belgrade: 21st International Congress of Aesthetics | Possible Worlds of Contemporary Aesthetics: Aesthetics Between History, Geography and Media |

Lotte Philipsen |

**Lotte Philipsen**, Associate Professor School of Communication and Culture, Art History, Aarhus University. My research interests cover art theory, aesthetic theory, contemporary art, and visual theory. I find aesthetic projects that exist in the borderland between contemporary art, advanced science, complex technology, and political activism highly fascinating. In particular, I am focused on which kinds of aesthetic analysis these borderland projects call for and which aesthetic theories (new and old) are helpful in that respect.

Selected publications in English:

- "Plant(ing) Aesthetics between Science and Art" in *The Aesthetics of Scientific Data Representation: More than Pretty Pictures* (eds.: Philipsen & Schmidt Kjærgaard), Routledge, 2018, 36-47
- "Aesthetic Experience by Proxy: Science Description and Science Fiction in New Art Practices" in *Proceedings of the 21st International Symposium on Electronic Art: ISEA2015 – Disruption*, 2015, [http://isea2015.org/proceeding/submissions/ISEA2015\\_submission\\_286.pdf](http://isea2015.org/proceeding/submissions/ISEA2015_submission_286.pdf)
- "Who's Afraid of the Audience? Digital and Post-Digital Perspectives on Aesthetics" in *APRJA*, 2014, <http://www.aprja.net/?p=1768>

Luka Bešlić |

Faculty of Media and Communications, Singidunum University | Belgrade, Serbia |

luka.beslagic@fmk.edu.rs |

COMPUTER INTERFACE AS FILM:  
POST-MEDIA AESTHETICS OF DESKTOP DOCUMENTARY

**Abstract |** This paper explores a recently emerged audiovisual form called “desktop documentary”, an interdisciplinary computer-based variant of essay film. As a post-media practice, not longer exclusively dependent on the film medium, desktop filmmaking represents a hybrid audiovisual genre entirely conducted in the digital environment by exploiting preexisting materials in new contexts while taking advantages of Internet, widely used software, and digital tools. Desktop documentary filmmaking corresponds to the widespread artistic practice of postproduction – a concept introduced by Nicolas Bourriaud signifying a new state of affairs when all texts of culture are already available (mostly as digital objects) and the artist intervenes on existing materials rather than produces artworks ex nihilo. Belonging to the tradition of essay film – a documentary and experimental cinematic mode in which moving images and off-screen verbal voice or textual captions establish complex relations – desktop video essays introduce new post-media aesthetics. Similarly to the idea of using everyday materials in the artistic context, initially proposed with Duchamp’s ready-mades, which unprecedentedly effaced every notion of the style from their avant-garde aesthetics, desktop documentaries often minimize and abolish cinematic stylistic qualities. One of the most significant aspects of desktop documentaries is that the act of film viewing does not differ from common computer user experience: having replaced traditional film screen with the computer interface, the interactive process of computational multitasking, performed on various digital data and files, becomes the very content of the film. After the historical overview of the phenomenon and general introduction into the post-media theory, selected works of representative desktop documentarists such as Kevin B. Lee and Louis Henderson are being analyzed in their deconstructive approach to traditional and digital filmmaking – subversive both formally and politically.

**Index terms |** *aesthetics; desktop documentary; essay film; experimental film; interface; post-media; postproduction; video essay.*

Luka Bešlić was born in Belgrade in 1985. He acquired bachelor’s and master’s degree in Communication at the Faculty of Media and Communications (Singidunum University, Belgrade); at the same university he defended doctoral thesis in 2017. His research is concerned with inter- and transdisciplinary theories of art, literature, and media, with special emphasis on experimental textual practices. He is an author of several articles and literary texts published in journals such as *AM: Journal of Art and Media Studies*, *Srpska politička misao*, *Philological Studies*, *ProFemina*, *Agon*, *Proletter*, and theoretical/prose poly-genre text *Dva govora romana* (Utopia, Belgrade, 2012) as well. His theoretical study *Teorije eksperimentalne tekstualne produkcije* (FMK, Belgrade, 2017), based on his doctoral dissertation, received an award for contribution to the innovative educational practice. In addition to his writing practice he also conducts lecture performances. Currently he is engaged as an assistant professor at the Faculty of Media and Communications.

| PANEL SESSION 10 | AESTHETICS OF MEDIA AND POST - MEDIA PRACTICES |

| University of Belgrade - Faculty of Architecture, 2019 |

| ICA 2019 Belgrade: 21st International Congress of Aesthetics | Possible Worlds of Contemporary Aesthetics: Aesthetics Between History, Geography and Media |

Lukasz Mirocha |

School of Creative Media, City University of Hong Kong | Hong Kong, SAR PRC |

lukasz.mirocha@my.cityu.edu.hk |

SOFTWARED MEDIA WORLDS: THE TECHNO-CULTURAL CONDITIONS BEHIND  
AESTHETICS OF VIRTUAL REALITY (VR) ENVIRONMENTS

**Abstract |** In response to the conference theme - Possible Worlds Of Contemporary Aesthetics - the paper aims to analyze the techno-cultural conditions behind aesthetics in computer-mediated virtual and spatial worlds based on Virtual Reality (VR) technologies. Specifically, the paper focuses on assessing the affordances and limitations of software platforms (e.g. game engines, content creation software, SDKs) to introduce specific visual aesthetics and interaction models into VR experiences / content. Game engines function as software frameworks that can deliver multi-media output depicted as interactive virtual world, relying on real-time, dynamic data transformations. These processes make the VR experience possible in the first place, as the software maintains the experience by delivering real-time cues (auditory, visual and haptic) to the users. By using linear perspective, framing (virtual camera) and applying software-based visual effects like depth of field, reflections or even lens flares, computer-generated virtual worlds accessed as VR environments remediate visual aesthetics introduced by Renaissance art (linear perspective) and by lens-based media (photography, film) in the 20th century (photorealism). We could argue then that a game engine can be regarded as meta-medium that has effectively softwarized the analog and apparatus-based media aesthetics, transforming the function of important cultural references and design patterns into a new techno-cultural milieu of computer-mediated virtual worlds. At the technical level, it would be possible to create virtual worlds that would not be constrained by the same laws that governed the process of creating visuals with mechanical or electro-mechanical media.

One should ask to what extent do development pipelines and content design workflows offered by 3D content creation software promote certain design choices (i.e. photorealism). Are the result grounded in purely technical conditions, are they rather rooted in the cultural needs and preferences of consumers, or business strategies of creative industries? The author argues that a thorough analysis of these factors and conditions is a first step towards understanding the cultural significance of spatial media (virtual and augmented reality) that strive to offer an “approximate” and “simplified” version of the real world and its aesthetics.

Theoretically, the study is informed by software and platform studies approaches, informed by critical theory and media studies perspectives and is based on works of: Jean Baudrillard, Jay David Bolter, Vilém Flusser, Alexander Galloway, Richard Grusin, Matthew Fuller, Oliver Grau, Jason Gregory, Lev Manovich.

**Index terms |** *digital media; virtual reality; software studies; platform studies; game engine; remediation.*

**Lukasz Mirocha** is a new media and software theorist and practitioner, interested in media aesthetics and design (particularly VR, AR, MR) and software studies. His current project investigates the affordances and limitations of software ecology (i.a. game engines) for designing new types of real-time, CGI-based content and 3D environments for art, entertainment and commercial purposes. Although technologically oriented, his work is situated in the current critical research on new media and software and aims to evaluate and anticipate their disruptive impact on today's and tomorrow's culture and cultural practices. He was a visiting researcher at Sussex Humanities Lab (Sussex University, 2015) and at Digital Aesthetics Research Centre (Aarhus University, 2014 & 2018). He presented in conferences and festivals including: ISEA, ICA, and Transmediale, and published i.a. *The New Aesthetic and Art: Constellations of the Postdigital*, Institute of Network Cultures, Amsterdam 2016 (co-author: Scott Koterbay).

Research Associate at the Institute of Media Studies Faculty of Languages, Literature and Culture Regensburg University | Regensburg, Germany | manfred.milz@ur.de |

REVISITING HUXLEY'S DYSTOPIC VISION OF FUTURE CINEMA, THE FEELIES:  
IMMERSIVE EXPERIENCES THROUGH CONTEMPORARY MULTISENSORY MEDIA

**Abstract** | Embarkation point of this contribution is Aldous Huxley's novel *Brave New World*, in which the author outlined as early as 1931, with his conception of *The Feelies*, how haptic, olfactory, auditory, and visual senses are simultaneously addressed and stimulated by a sophisticated cinematic technological infrastructure, while the (genetically manipulated and occasionally drugged) audience is passing through gradual stages of immersion during its sessions in film palaces: Huxley's imagination as an author had been aroused by the possibilities of London's new mass-entertainment venues—in union with the hybrid innovation of sound in film. The core goal of this paper is a comparison of Huxley's clear-sighted cinematic vision and concerns (his explicit critique of the entertainment-industry) with the potential social implications of those hard- and software-applications in the 21st century that specifically aim in their development at an integrative synchronization of multisensory media (MulSeMedia). After initially embedding Huxley's ideas on cinema in the cultural media context of the 1920/30s, it pursues a historical examination by differentiating between the stages of *non-digital* and *digital* MulSeMedia. Starting from 1906, and further between the 1940s and 1960s, the *non-digital* stage is characterized by an experimental configuration of olfactory and audio-visual content: in these cases, the audience is exposed to scents, while watching the screening of a documentary or movie. The earliest phase of virtual reality (VR) is first hypothetically inaugurated through Morton Heilig's technology-based essay «The Cinema of the Future» (1955), a speculative theory that Heilig puts into realization through a prototype, the *Sensorama*, in 1962. However situated in a pre-digital period, this arcade-style device is nevertheless providing the user with the immersive experience of a bike-ride through Brooklyn, during which at least four of the senses are engaged by the simulation of motion (mechanical feeling of riding), vibration (road conditions, e.g. cobblestones, wholes), passing scents from a bakery (baked bread) or from flower gardens (hibiscus, jasmine), through an urban soundscape, and by means of fans (airstreams/wind). Emerging from a non-digital scenario, Huxley's literary vision of a future cinema, however, exceeds— with the idea of sensations of on-screen characters that are being directly transmitted to the nerve-endings of individuals in the audience—the applications of Heilig's *Sensorama* by far. Rather, it converges with the latest innovations in prosthetic enhancement of touch, taste and smell user interfaces that enable individuals to multi-sensory interaction, in- and outside augmented realities.

**Index terms** | *affordance; avatar; flow (absorption in pleasure); multi-sensory interaction; multisequential, prosthetic enhancement; participatory dramatic agency; threshold object; touch, taste and smell user interfaces.*

**Manfred Milz**, PhD, is Research Associate at the Institute of Media, Language and Culture at Regensburg University (Germany), after being initially appointed as a Guest Professor.

While holding research and teaching positions in the United Arab Emirates, Turkey, and at Goethe University in Frankfurt am Main, he has primarily published books, book chapters and refereed journal articles on the origins of 20th century visual culture in the Age of European Romanticism—particularly regarding questions of process ontology.

Following a long-term DFG research-grant within the post-graduate study group Psychische Energien bildender Kunst, he published his PhD, a comparative study on Alberto Giacometti and Samuel Beckett, as a book. He has been guest-editor of The European Legacy, edited and co-authored the volume *Facing Mental Landscapes* as well as the catalogue of the Shahnameh Millenium exhibition at the Prince’s Gallery in London, *Painting the Persian Book of Kings Today: Ancient Text and Modern Images*.

MERLEAU-PONTY’S CORPOREAL ONTOLOGY, TRANSHUMANISM AND THE AESTHETICS OF THE IMPOSSIBLE

**Abstract** | This paper discusses the transhumanistic implications in Maurice Merleau-Ponty’s corporeal ontology setting grounding for a possible sketch of the aesthetics of the impossible, in other terms – the sustainable aesthetics of ‘probable impossibilities’. The author applies the method and apparatus of phenomenology as a valuable insight into the corpus of significant contemporary cinematic artworks, films and TV series about virtual reality, based on the ancient myth of Prometheus analysing the world sub specie aeterni, such as: *Ex Machina* (2014), *Westworld* (TV Series 2016- ), *Blade Runner 2049* (2017). The paper reflects upon the key notions of Merleau-Ponty’s philosophical concept of the body in the context of post-digital and ‘post-truth’ age interpreting the contemporary dominant cinematic discourse. Defining the subject’s primary property as capability of transcending limitations calls into question the transhumanistic concept of the human and the idea of ‘technofantasies’. This hypothesis implies rewriting the transhumanistic concepts, as well as rethinking Merleau-Ponty’s crucial notions – body, language, sexuality, freedom, infinity – in order to establish a solid basis for the possible aesthetics of futuristic world(s), post-media and the sphere of impossible.

**Index terms** | *aesthetics of the Impossible; cinematography, Maurice Merleau-Ponty; transcendence; transhumanism; post-digital era.*

**Marija Bulatović** (Kraljevo, 1990) holds a BA (2013) and MA (2014) in Comparative Literature and Literary Theory. She has received a high honors award of recognition for the exceptional success during her undergraduate studies. In 2013 and 2014, she was awarded the Scholarship for Young Talents provided by the Serbian Ministry of Youth and Sports. Since 2014 Marija Bulatović has been pursuing a PhD degree at the Faculty of Philology University of Belgrade working on her thesis entitled *The Philosophical Concept of the Body of Maurice-Merleau Ponty and Roland Barthes as the Principle of the Aesthetics of Unfinished in the Ego-Document*. As a scholar she has been engaged in the Ministry of Education research project since 2017. She is also a member of the Aesthetic Society of Serbia. Research interests: aesthetics, art theory, Serbian literature in the European context, French literature and French contemporary literary theory.

HAPTIC MEDIACULTURE MEETS „DIY“-CONCEPT

**Abstract** | In this paper, supported by RSF, 18-18-00007, the author explores the phenomenon of mass communication which arises at the crossroad of two aspects of communications: haptic elements of media culture and DIY („do it yourself“). With respect to haptic culture in the media environment, one can see the lack of a systematic and deep research of this form of communication in Aesthetic Studies, though McLuhan in his remarkable book „Understanding media“ demonstrated the importance of this aspect (TV as a „tactile“ media, the metaphors of „hot“ and „cold“ media, and other metaphors of the sensitive aspect of media-consumption). The current mediandscape shows the growth of these forms of communications and intuitive ways the publics fill this vacancy by a „bottom-up“ strategy, via a production of communication forms which can be considered as tactile or kinesthetic types of haptic culture. It is especially obvious in DIY practices, where, on the one hand, one can see the development of „homo faber“ activity (as a reaction to the world of industrial replications of everything), and on the other hand and at the same time we can find that the deficit is filled by haptic (tactile+kinesthetic) sensations in mediatized worlds (as Krotz, Hepp and others define the current communication). From the philosophy and ontology aspects, these forms of communications are a way of „multiply presence“ as Gumbrecht understands it; the haptic culture becomes a form of virtual (not-present, not-real) communication while being at the same time a „present“ or „real“ manifestation of tactility, touching, feeling and pleasure of muscle and skin sensations. This phenomenon is considered in an example of slime-culture („slime-mania“) and its representation in social media (You Tube channels). Exploring the slime-culture as a case, the paper is devoted to the evolution of haptic mediaculture and its aesthetic parameters in a „macluhanian“ sense, including Cronenberg’s movie-interpretation („Videodrome“, 1983), Mitchell’s image theory, and Parisi’s recent research of haptic culture (2018). The use and gratification approach is fruitful when studying DIY in a „haptic sense“ (for example, „anti-stress“ meanings of slime production and „virtual consumption“), but the study also focuses on how the „homo faber“ concept is achieved in slime-maniacs’ activity („alchemy-like“ laboratory, exchange of technical ideas of slime production, creativity and masterpiece (Simondon’s „technical creativity“ as a sort of „life force“ in Bergson’s terminology).

**Index terms** | *do-it-yourself; haptic culture; mediatization; philosophy of technologies; slime-mania.*

**Marina Zagidullina**, professor of Chelyabinsk State University, Journalism and Mass Communication Department, Chelyabinsk, Russia, mzagidullina@gmail.com

Fields of interest: mass communication, media aesthetics, sociology of art, journalism culture  
Books: „The Pushkin’s myth at the end of the XXth century“ (2001), „Ration: A national idea“ (2008), „Mental and linguistic transformation of Russian linguocultural personality: search of identity in mediated society“ (2018, ed.).

Honor Prize of Russian Union of Journalists (2006), Honor Professor of Chelyabinsk State University (2016), the chief-editor of research journals „Mediasreda“, „Horizons of civilization“, „Sign: a problem field of media education“, the member of Russian Aesthetic Society, the major participant of the grant, supported by the Russian Science Foundation, „Media aesthetic component of modern communication“ (18-18-00007). The contribution to the ICA 2019 Congress Proceedings and the presentation was supported by this grant.



**Marleni Reyes Monreal |**

Universidad Autónoma de Puebla | Puebla, Mexico | Marleni.reyes@correo.buap.mx |

**Miguel Felipe Perez Escalera |**

Universidad Autónoma de Puebla | Puebla, Mexico | Miguel.escalera@correo.buap.mx |

**Gabriela Farias Islas |**

Universidad Autónoma de Puebla | Puebla, Mexico | Gabriela.farias@correo.buap.mx |

## VISUAL AND SOUND SPACE IN TRIDIMENSIONAL DIGITAL ENVIRONMENTS

**Abstract |** In the tridimensional digital environments, the sensation of immersion is constructed by the visual relation with the representation of the tridimensional space. In the case of the environments made for Virtual Reality headsets, this relation between the space of the audience and the represented space is not lineal. This means that is not necessary the space relation between one and the other. However, if we consider displacement, then there will be necessary a space relation in order to generate and increase the felling of immersion. Tridimensional sound plays a fundamental role in this type of digital experiences because the physical space is a sound space per se. The concern about the virtual-audible relationship is not new. From the representation of sound in the musical notation or the conversion of visual artworks into sound, up to the surrounding sound used in media like film, television and videogame, the visualization and audition has shared a strong link. The sound generates space and the space sound. On the other hand, the affinity among the space and time gives us the opportunity to find the specificities of this new technological devices and the differences with the others that uses tridimensional sound but not provide the illusion of living in the space. This work is the result of the analysis of space and time and the nexus of the visual-audible in tridimensional digital environments for Virtual Reality headsets. We explore the construction of tridimensional multimedia experiences through experimental sound dynamics to research the immersion implications in virtual reality devices. There is a correspondence between the external sound and space with the time-space in the visualization inside de headset, that implies a change in the way of listening and the presence.

**Index terms |** *digital environments; sound space; virtual reality; visual space; tridimensional experience.*

| PANEL SESSION 10 | AESTHETICS OF MEDIA AND POST - MEDIA PRACTICES |

| University of Belgrade - Faculty of Architecture, 2019 |

| ICA 2019 Belgrade: 21st International Congress of Aesthetics | Possible Worlds of Contemporary Aesthetics: Aesthetics Between History, Geography and Media |

**Marleni Reyes Monreal |**

**Miguel Felipe Perez Escalera |**

**Gabriela Farias Islas |**

**Marleni Reyes** is a professor of esthetics and digital image at Benemérita Autónoma de Puebla, México, where she teaches in Escuela de Artes Plásticas y Audiovisuales (Fine and Audiovisual Art School). She Works on the relation of art and technology. Her current research is devoted to transmedia, digital media and the human experience. Her formation includes design, art and education. She has a master degree in esthetics and art, and she is concluding the Ph.D in cultural history of art. She has collaborated in research groups in the visual development of medical and educational simulators. She is member and advisor of the Society for Phenomenology and Media SPM.

**Miguel Felipe Escalera.** Master in Computer Science. Currently courses a PhD., also in Computer Science, where he researches about distributed systems and its application. He also focuses his attention on videogames from a technological and also a phenomenological perspective. Software developer by formation and passion. He has been lead projects for the industry in a wide range of fields for more than ten years. He is a teacher and full time researcher in the School of Plastic and Audio-Visual Arts in BUAP, México, where he has proposed and executed automated mechanism to solve academic problems in a programmatic approach, aiming to reduce the human effort invested in repetitive tasks and potential errors.

**Gabriela Farías** is a mexican artist and photographer. She holds a bachelor's degree in Fine Arts and a MA from The University of Guanajuato. Her work has been shown in different exhibitions including national and international contests, biennales, the International Cervantino Festival in Guanajuato and the Moscow International Foto Awards. She has published her photographic work and essays in several books, magazines and catalogues.

At the moment, she is an associated professor at BUAP, the State University of Puebla, where her field of research is image studies and new media. In addition, she is member of the editorial board of Rupkatha Journal on interdisciplinary studies in humanities.

Michael P. Young |

Film, Theatre and Television, University of Reading | Berkshire, United Kingdom |  
m.p.young@pgr.reading.ac.uk |

SUCH SCHADENFREUDE – UNPACKING THE TELEVISUALITY OF HUMOR AND POLITICS IN *VEEP*

**Abstract** | In recognition of the topic's general terms, this paper will discuss the intersection of humor and politics from a media perspective, particularly through the lens of television aesthetics. It will focus on the genre of political satire in film and television and identifies the popular and critically acclaimed television series *Veep* (HBO, 2012 – present) as a programme which exemplifies the expression and underlying values of a contemporary strain of aesthetic sensibility – *schadenfreude* – that runs through its axes of coarse disempowering humor and the perception of power. Specifically, the paper will explore the various aesthetic attributes that contribute to *Veep*'s affective reception, from its ribald characterization of the corridors of political power in the US to the exacting physical comedy of its lead actress Julia Louis Dreyfuss. Moreover, it will examine how the series' success results from humorously overlapping some of the more problematic aspects that persists in the political landscape, namely, self-interest, ineptitude and public performance.

As its reflective starting point, this paper begins by first interrogating the significance of humor and politics in film and television. The first section of the paper will briefly trace key historical instantiations of political satire, understood as a genre that humorously sensationalizes the shortcomings, aspirations, dissonances and imbedded social structures of a prevailing political milieu. The second section will then elaborate on the novelty of *Veep* within this genealogy by highlighting its gendered position as the first comedic fictional television programme of a woman in the White House and then examining the philosophical foundations of the programme's mode of satire as premised by the concept of *schadenfreude* and rendered legible by a postfeminist ideology. The third section will then use the close textual analysis of salient and relevant narrative events to show how this satirical modality is useful for making political topics pleasurable, entertaining, or otherwise palatable to viewers whose normative experience of politics is frequently negative. The fourth and final section will consider the 'real world' implications of political satire, from the criticism of political corruption and hypocrisy as a social commentary on controversial political perspectives and issues to the potentially dangerous normalization of unstable and insalubrious political personas and viewpoints.

**Index terms** | *humour; political satire; postfeminism; schadenfreude; television aesthetics; Veep.*

| PANEL SESSION 10 | AESTHETICS OF MEDIA AND POST - MEDIA PRACTICES |

| University of Belgrade - Faculty of Architecture, 2019 |

| ICA 2019 Belgrade: 21st International Congress of Aesthetics | Possible Worlds of Contemporary Aesthetics: Aesthetics Between History, Geography and Media |

Michael P. Young |

**Michael Young** is a native New Yorker with an insatiable wanderlust who is finally completing his PhD in the Department of Film, Theatre and Television at University of Reading. His research interests include television aesthetics, German Romanticism, analytic philosophy, film studies and meandering around foreign locales looking for beautiful things. He is currently working on contemporary models of the feminine in American television thrillers in-between naps. Often one can find him procrastinating by checking emails sent to m.p.young@pgr.reading.ac.uk.

**Miguel Felipe Perez Escalera |**

Universidad Autónoma de Puebla | Puebla, Mexico | Miguel.escalera@correo.buap.mx |

**Gabriela Farias Islas |**

Universidad Autónoma de Puebla | Puebla, Mexico | Gabriela.farias@correo.buap.mx |

**Marleni Reyes Monreal |**

Universidad Autónoma de Puebla | Puebla, Mexico | Marleni.reyes@correo.buap.mx |

IN PURSUIT OF EMPHATICALLY DIGITAL RELATIONS THROUGH EXPRESSION IN VIRTUAL REALITY

**Abstract |** The introduction of modern, high quality, Virtual Reality devices allows us to build virtual ambiances that deploys immersive and, practically, unlimited experiences. By complementing the technology with Internet, we get virtual worlds shared by groups of people who find in these a platform of interaction where they can use parts of their real bodies to give expression to the avatars representing them.

This expression is translated into a limited but distinctive gesticulation that a person prints towards the others in the virtual world. Using complementary devices that integrate movement of the fingers, voice, etc., the precision of the reflection of the person into the avatar can be enhanced.

One of the problems detected when people express their selves through digital media, like instant messaging systems, is the loss of empathy. This is caused by the impossibility to perceive the small expressions that we involuntarily exhibit during a face to face conversation.

In the present work, we present an analysis of distinct virtual, digital platforms and the elements that they possess to complement the interaction between two persons and how they can bring them closer to an empathic relation.

We also highlight the importance of analyzing these problems through a transdisciplinary approach to comprehend the use and construction of these platforms, and the influence that they have on their users.

**Index terms |** *digital conversation; empathy; expression reflection; multi-user experiences; virtual reality experiences.*

**Miguel Felipe Perez Escalera |**

**Gabriela Farias Islas |**

**Marleni Reyes Monreal |**

**Miguel Felipe Escalera.** Master in Computer Science. Currently courses a PhD., also in Computer Science, where he researches about distributed systems and its application. He also focuses his attention on videogames from a technological and also a phenomenological perspective. Software developer by formation and passion. He has been lead projects for the industry in a wide range of fields for more than ten years. He is a teacher and full time researcher in the School of Plastic and Audio-Visual Arts in BUAP, México, where he has proposed and executed automated mechanism to solve academic problems in a programmatic approach, aiming to reduce the human effort invested in repetitive tasks and potential errors.

**Gabriela Fariás** is a mexican artist and photographer. She holds a bachelor's degree in Fine Arts and a MA from The University of Guanajuato. Her work has been shown in different exhibitions including national and international contests, bienales, the International Cervantino Festival in Guanajuato and the Moscow International Foto Awards. She has published her photographic work and essays in several books, magazines and catalogues.

At the moment, she is an associated professor at BUAP, the State University of Puebla, where her field of research is image studies and new media. In addition, she is member of the editorial board of Rupkatha Journal on interdisciplinary studies in humanities.

**Marleni Reyes** is a professor of esthetics and digital image at Benemérita Autónoma de Puebla, México, where she teaches in Escuela de Artes Plásticas y Audiovisuales(Fine and Audiovisual Art School). She Works on the relation of art and technology. Her current research is devoted to transmedia, digital media and the human experience. Her formation includes design, art and education. She has a master degree in esthetics and art, and she is concluding the Ph.D in cultural history of art. She has collaborated in research groups in the visual development of medical and educational simulators. She is member and advisor of the Society for Phenomenology and Media SPM.

Miloš Miladinov |

Faculty of Philosophy, University of Novi Sad | Novi Sad, Serbia | miloss92@hotmail.com |

## AESTHETICS OF NEW MEDIA AND CONTEMPORARY EDUCATIONAL PRACTICES

**Abstract |** In this paper, the author investigates a possible role of new media in contemporary educational practises. One of the main questions of the work regards how the aesthetic experience of new media, in terms of *Aisthēsis*, can help in reforming the process of learning and education in the contemporary world. That question is raised considering the impact of new media on sensuality and perception of the modern man. Taking into account Walter Benjamin's and Marshall McLuhan's theses on how new media influences our experience of the world, the author proposes that the perception and experience have a historical nature. Bearing in mind this historical aspect of perception, the author raises the question whether contemporary concepts of teaching, learning and education in general take into account the impact of new media on perception and how it has changed our everyday experience compared to forms of experience in previous epochs. Forasmuch as we take a look at works of Sir Ken Robinson, the answer to the previous question is negative. As Sir Ken Robinson argues, the contemporary education system is based, structured and shaped in accordance with the leading ideas of the 18th century Enlightenment. Therefore, education practices today are outdated and out of touch with contemporary changes in perception brought by new media which results in indifference and boredom in classrooms. In order to understand what phenomenon of boredom is, the author investigates work of 18th century philosopher Jean-Baptiste Dubos who argues that the sensation of boredom comes from inactivity of one's mind. According to Dubos, an effective way to overcome this state of boredom is through aesthetic experience. Bearing in mind the previously mentioned Dubos' thesis, the author argues why and how new media can be used to improve contemporary education and what aspects of presently outdated practices should be radically changed.

**Index terms |** *aesthetic experience; boredom; education; new media; perception.*

Miloš Miladinov was born on 10th of April in 1992 in Novi Sad in Republic of Serbia. He is a teaching assistant at the Department of Philosophy at the Faculty of Philosophy, University of Novi Sad. At the same place he completed his bachelor and master studies in philosophy. In 2017 he started his PhD studies in philosophy in same institution. In the narrower field of his academic interest are the aesthetics, the philosophy of art, the philosophy of culture and contemporary philosophy. He is a member of Serbian philosophical society and member of board of directors of Aesthetical society of Serbia.

Natalia Koltakova |

University of Warsaw, Institute of Philosophy, Department of Aesthetics, PhD student | Warsaw, Poland | tala.koltakova@gmail.com |

## CONCRETE, RITUAL AND PHILOSOPHICAL *PRAXIS* ACCORDING TO NATALIE DEPRAZ (BY THE EXAMPLE OF THE FILM BY ANDRZEJ ŻUŁAWSKI *SZAMANKA*)

**Abstract |** The paper proposal is concentrated on the notion of concrete and philosophical practice in its ancient meaning in the reference to aesthetics. I conduct research about the nature of the aesthetic phenomenon in the contemporary French phenomenology. In the paper I present the results of my analysis of the philosophical works by Natalie Depraz. The notion of concrete is considered as a way of the manifestation of the phenomena in the alive aesthetic practice. I raise a question on how the aisthesis understood in its wide sense. It is reviewed that the concrete is not only something material and empirical but it also transcends its own concreteness and saturates the view. According to Depraz the phenomenology of the aesthetic pleasure is a point converging other practical experiences. In my preparatory researches I have analyzed the concept of the hyper-esthesia that implied the sensual ability which comes up to the limits. I confront this experience with our necessity to ritualize the life. This relation, which is based upon the history, fiction, aesthetic practice, sexual sensuality and ritual is depicted in the film by Andrzej Żuławski *Szamanka*. The intimacy of the feeling in this case does not have any common features with the art for the art's sake. I investigate the connection of the philosophical practice and the theory on the example of the visual practice of the cinema as a modern ritualized medium. It also reflects the question of the transcendental empiricism according to Depraz in relation to the experiences of a child, madman, animal and foreigner. All these figures acting on the archetypical level are presented in the film by Żuławski. At the same time they are mixed in the consciousness of shaman. I research in what way they form and modify the aesthetic experience. The main goal of the paper is to adapt the notion of philosophical praxis to the aesthetics, understood as a changing philosophical practice. The meaning of the paper relies on the examination of the contemporary aesthetics as a ritualized practice. Cinema, as one of the media, reveals the possibilities of the visual kinesthetic art; opens the dialogue of the philosophy and the anthropology. The proposition seems to be effective in relation to the phenomenology. It explains its desire to reach the sources and authentic experience, which fascinate the modern man to create a new ritual.

**Index terms |** *aesthetic experience; concrete; philosophical practice; ritual, transcendental empiricism; visual arts.*

**Natalia Koltakova** is currently a PhD student in the Institute of Philosophy at the University of Warsaw. She got her Master's Degree in Ukrainian Philology (2009) and her Doctorate Degree in the Theory of Literature (2013) at the Donetsk National University in Ukraine. In her literature thesis she researched the symbolic and tragical nature of the lyric poetry in contexts of Ukrainian, Russian and French symbolism, as well as catastrophism in Polish literature. After completing her doctoral research she was interested in the cultural studies and philosophical contexts of literature working upon the teaching of humanistic sciences in Donetsk and since 2014 in Lviv. In 2015 she did research internship at the Jagiellonian University in Krakow (Poland). In 2016 she became the PhD student at the Warsaw University. Presently Natalia Koltakova writes thesis in Philosophy focusing on the conceptions of the phenomenon in the French contemporary phenomenological aesthetics. Her articles concern the Comparative Literature Studies and French Contemporary Phenomenology.

**Nataša Janković** | Research Fellow, University of Belgrade – Faculty of Architecture; Postdoc Research Fellow, University of Rijeka – Center for Advanced Studies South-East Europe (Research Associate on the project of University of British Columbia) | Belgrade, Serbia | natasha.jankovic@gmail.com

#### ARCHITECTURAL MAP AS A NEW MEDIA ARTIFACT: BETWEEN ARTS & FACTS

**Abstract** | This paper examines the process of *mapping architecture*, as well as *architectural maps*, through two different aspects:

1. the first aspect is: the role of the *act of mapping architecture* in the process of producing certain categories of knowledge about the city through their visualization and spatial-embedded historical, ideological and cultural facts, while
2. the second is the *visual aspect of a map* that can be viewed as art practice based on its visual characteristics without taking into account meanings or through their differing interpretations. Research further shifts the focus on the topic of architectural mapping and maps into the domain of new media and social networks – by revealing the intentions behind the #rijeka\_terristores hashtag, in fact Instagram page rijeka\_terristories as a research experiment.

**Index terms** | *architecture; territory; mapping; Maps; new media.*

**Nataša Janković**, PhD, architect, research fellow of the University of Belgrade – Faculty of Architecture and postdoc research fellow of the University of Rijeka – CAS SEE (as a research associate on the project of the University of British Columbia). She is active in different fields of architecture – research: by publishing, but also organizing conferences and workshops; design – participates in exhibitions, competitions and also do some graphic design; practice: together with two colleagues (M&M) run an architectural studio N2M (based in Belgrade) that deals with architectural design and construction; but she also tries to interconnect all of this with the architectural education. So far, her particular research interests is given to the topic of the relationship between architecture and territory, architecture and nature, as well as city territory transformation and its mapping. She seeks to read some of the terri(s)ories (architectural inscriptions within the territory); but she also wishes to mark the territory: by making an architectural gesture in a natural environment, in order to write some new terri(S)tory.

Nikita Dobryakov |

Saint-Petersburg State University | Saint-Petersburg, Russia | ndobryakov@mail.ru |

#### POSSIBLE WORLD OF NON-HUMAN AESTHETICS IN CONTEMPORARY ART PROJECTS

**Abstract |** Proceeding from the work of G. Harman and S. Shaviro, the primary status of aesthetics in the matter of adopting the Other clearly follows. Human hospitality is possible through aesthetics. Aesthetics is the common field in which human and non-human are able to set up a productive dialogue. Using the methodology of speculative realism, the report presents the possibility of combining human and non-human in general principle of aesthetic interaction. In art, this is expressed by shifting the emphasis from media as a tool for transmitting a message to the message of the medium itself.

Aesthetic interaction is one of the ways to understand the world. All objects among themselves are in the primary sensual relation, which always accompanies us, regardless of whether we are in the museum or in the audience. Aesthetic is one of the ways of perception, and thus it is democratic to the actor who is able to experience it. If consciousness belongs only to the human brain, then sensuality or aesthetic is common to any thing and object. Actual contemporary art demonstrates an attempt to identify the primary aesthetic access of objects to each other in the general field of interaction. When analysing works of object art, we see representation at the same level as the media carrier. There is no difference between the message and the media, they are included in the sensual presence, which is an expression of a flat ontology. Representation merges with the media carrier itself. What is depicted, and the object itself, is one and the same.

The space of post-humanism theory from the correlation world has gone to the pole of the natural world and the digital world. The art of man turned to environmental aesthetics that simulate the living and digital environments in which the place and the gaze of man are not axiologically and epistemologically privileged. The figure of a person loses its exclusive place in the world and begins to function as an equal among equals. And the art of post-humanism demonstrates how the inhuman can be considered aesthetically in its essence, not deformed by interaction with man. By interaction with a person is meant not only direct physical contact, but also a look and interpretation or symbolisation. Contemporary art projects work with a new non-human aesthetics, the theoretical basis of which we find in a speculative turn.

**Index terms |** *non-human aesthetics; contemporary art; Harman; Shaviro; speculative turn; media.*

**Nikita Dobryakov** studies curatorial practice and modern philosophy. The field of interest is also associated with posthumanism and theories of flat ontologies. He took part in the exhibition *Consciousness of the Ancient, City of Things and Love is to forget* and have an active part in a public educational program. The speaker at the First Russian Aesthetic Congress, VII Smolny Readings and Lomonosov-2018. As an Art director, he heads the commercial lecture in which the "Art" educational program is held. In the lecture hall he gives lectures on the history of art, contemporary art and philosophy. He studies at the St. Petersburg State University's Curatorial Studies Program.

| PANEL SESSION 10 | AESTHETICS OF MEDIA AND POST - MEDIA PRACTICES |

| University of Belgrade - Faculty of Architecture, 2019 |

| ICA 2019 Belgrade: 21st International Congress of Aesthetics | Possible Worlds of Contemporary Aesthetics: Aesthetics Between History, Geography and Media |

Scott Contreras-Koterbay |

Department of Art & Design/Department of Philosophy East Tennessee State University | Johnson City, Tennessee, USA | koterbay@etsu.edu |

#### THE TELEOLOGICAL NATURE OF DIGITAL AESTHETICS, THE NEW AESTHETIC IN ADVANCE OF ARTIFICIAL INTELLIGENCE

**Abstract |** If aesthetic and teleological judgments are equally reflective, then it can be argued that such judgements can be applied concurrently to digital objects, specifically those that are products of the rapidly developing sophisticated forms of artificial intelligence (AI). Evidence of the aesthetic effects of technological development are observable in more than just experienceable objects; rooted in inscrutable machine learning, AI's complexity is a problem when it is presented as an aesthetic authority, particularly when it comes to automated curatorial practice. As digital technology occupies an increasingly fundamental role in the transformation of the aesthetic features of contemporary society, its inherently teleological nature is emerging as a parallel active presence; it's not so much that the digital is a quality of our world but that it's progressively a determinative, causal driving force which changes our world in a manner that bears more and more the characteristics of independent agency that is internally self-consistent. In the context of a weak technological determinism, this invites an examination of the aesthetic consequences that critically contrasts the differences between biological and digital manifestations of apparent and actual creativity. Rooted in theories of the post-digital and the New Aesthetic, this paper will examine emerging new forms of art and aesthetic experiences that appear to reveal these parallel capabilities of AI. While the most advanced forms of AI barely qualify for a "soft" description at this point, it appears inevitable that a "hard" form of AI is in the future. Increased forms of technological automation obscure the increasingly real possibility of genuine products of the imagination and creativity of autonomous digital agencies as independent algorithmic entities, but such obfuscation is likely to fade away under the evolutionary pressures of technological development, to which a genuine New Aesthetic would begin to recognize these aesthetic objects and experiences as appreciably new. It's impossible to predict the aesthetic products of AI at this stage but, if the development of AI is teleological, then it might be possible to predict some of the foreseeable associated aesthetic problems.

**Index terms |** *New Aesthetic; digital aesthetics; artificial Intelligence; post-digital; teleology; curation.*

**Scott Contreras-Koterbay** received his PhD from the University of St. Andrews, Scotland in 1998 and teaches at East Tennessee State University in both the Department of Art & Design and the Department of Philosophy while serving as the Director of the Fine & Performing Arts Scholars program in the Honors College. His research focuses on the development of artistic identity and technology, influenced by Lacanian psychoanalysis, and has recently shifted to an examination of artificial intelligence, digital autonomy and the materialization of computability. He has published and presented widely, is the author of *The Potential Role of Art in Kierkegaard's Description of the Individual*, and recently co-authored *The New Aesthetic and Art: Constellations of the Postdigital* with Łukasz Mirocha.

Shi Tianyu |

School of Humanities, China University of Political Science and Law | Beijing, China |  
Zhusty470072970@163.com, SWUNnewspaper@outlook.com |

AS THE “INTELLECTUAL SUBJECT” OF ARTIFICIAL INTELLIGENCE —THE INTERNAL UNDERSTANDING OF ARTIFICIAL INTELLIGENCE ON THE IDEAS OF “TIME” AND “SPACE”

**Abstract** | Prescribing artificial intelligence as the “intellectual subject” rather than the product of simple linear operation or deep learning is a necessary premise to discuss the difference between artificial intelligence and human beings in understanding the ideas of time and space. This paper believes that artificial intelligence as a subject of intelligence has its own origins and connotations, and different intellectual characteristics also lead to different internal ways of understanding between the time and space. In addition, the ideas of time and space as the “object” to think, is the deep difference between artificial intelligence and human intelligence. At the same time, artificial intelligence to deal with the ideas of time and space in a “non-objective” way is still unachieved.

**Index terms** | *artificial intelligence; intellectual subject; time; space; object.*

**Shi Tianyu**, born in April 1992, the master of aesthetics in the China University of Political Science and Law. The main academic achievement:

Insight into A Prevailing Opinion: “Encounter” Is the Origin of Art

—A Review of Martin Buber’s “I And Thou”

Aesthetic: as the end of the “existence” or the existence of the “end”?

—a review of “death” proposition in the aesthetic view

| PANEL SESSION 10 | AESTHETICS OF MEDIA AND POST - MEDIA PRACTICES |

| University of Belgrade - Faculty of Architecture, 2019 |

| ICA 2019 Belgrade: 21st International Congress of Aesthetics | Possible Worlds of Contemporary Aesthetics: Aesthetics Between History, Geography and Media |

Shiori Emoto |

Kyushu University | Fukuoka, Japan | shiori.emoto@gmail.com |

RECONSIDERING REALITIES IN VIEWING PHOTOGRAPHS

**Abstract** | It has become incredibly easy to take photographs and share them with others in recent times. However, little work has examined how viewers of photographs regard what is depicted as a “reality.” As one explanation, theories of photography have adopted a causal relationship between a photograph and a photographed object supported by the image-making process of film photography. However, questions on what the reality is when viewing photographs and how it affects the viewer’s physical reality have largely been ignored.

To provide a new explanation of how viewers can believe a photograph to be “real,” the present study describes the realities which viewers are conscious of when viewing photographs. It has become clear that reality is often reconstructed by viewers using not only the photograph itself but related information such as a caption, memory, or related photographs. It has also been found that the way of perceiving the photographed reality could change depending on how viewers related the reconstructed reality to their own physical reality. For example, viewers encounter objects or events which are irrelevant to their own reality especially when they are viewing photographs on an SNS. They construct a new sense of reality by correlating a photograph with another photograph or comments. The reconstructed reality is mostly believed to be actual, especially when it has something in common with the reality to which the viewer originally belongs. However, sometimes the reconstructed reality does not exist, and is instead entirely virtual.

This study suggests that there is more than one type of reality perceived when viewing photographs, and different attitudes of appreciation affect how viewers of photography perceive these realities. The widespread proliferation of smartphones, SNSs, and 3D or virtual reality equipment have muddled the concept of reality since the users of these media and devices can easily become confused. For example, even though users may never have encountered a physical reality, they can conceptualize of the reconstructed reality as if it were actual. Photography as being relevant to both physical and reconstructed realities is therefore a good medium to consider in determining the nature of “reality” in recent media practices.

**Index terms** | *networked photography; photography theory; reality; SNS; virtual reality.*

**Shiori Emoto** is an Assistant Professor at the Faculty of Humanities of Kyushu University, Japan. She has been a secretary of the Japanese Society for Aesthetics since 2013. Her research interests are in theory of photography, ranging from conventional photographs to recent media practices in relation to the networked photograph. With the aim of searching a new way to explain the recent experience through photographs, she has studied the structure of viewing photographs and the reality of photography. She is the author of academic papers in Japanese: ‘Viewing Photographs and Expanding Our Image of Reality: Reconfiguration of Time, Place and Photographers / Senders’ (2017); ‘Time in Viewing Photographs: Dynamic Changes and Diversity’ (2016); and ‘Photography as an Active Process: From a Viewpoint of the Correlation between Photograph and Context’ (2016).

Sidey Myoo (Michał Ostrowicki) |

Uniwersytet Jagielloński | Kraków, Poland | [michal.ostrowicki@uj.edu.pl](mailto:michal.ostrowicki@uj.edu.pl) |

## CREATIVE ROBOTS

**Abstract** | We live in times in which is growing importance of artificial intelligence and the expectation of increasingly intelligent systems. As artificial intelligence and intelligent robots take over human various functions, there are questions about the sort and scope of their activities in relation to human capabilities. This process raises the question, do we can identify such spheres of human activity, that cannot be replicated by intelligent programs or robots? It seems, that such properties are human emotions, sensibility and creativity. In this article I analyze whether intelligent robots could be artistically creative and if could replace in this process a human? The thesis of this article is, that although it is difficult nowadays to indicate innovative creative robots, it is really difficult to denied, that intelligent robots are not creative in some sense, and that they make an art. There is the perspective, which emphasizes that today's human nature is not copy able in this sense by robots and artificial intelligence. We also try goes to the outside of homocentric attitude, assuming that creativity is not owned, but the property of the human, and when we talk about artificial intelligence, it is possible today to allow it a certain kind of creativity.

**Index terms** | *creation; artificial intelligence; reproduction.*

**Sidey Myoo** is the scientific pseudonym, which comes from the net name, which was adopted by prof. dr hab. Michał Ostrowicki in 2007, in *Second Life*. Sidey Myoo is a philosopher, he works in Department of Aesthetics of Institute of Philosophy of Jagiellonian University, and in the Department of Theory of Media Art of Faculty of Intermedia in Fine Arts in Kraków. He interests in aesthetics, treated as a theory of art, mainly in relation to contemporary art, including electronic art.

In 2007 he founded the Academia Electronica ([www.academia-electronica.net](http://www.academia-electronica.net)) – non-institutionalized part of Jagiellonian University, acting on the model of university in the electronic environment in *Second Life*, where are carried out official, academic courses and conference's presentations.

Svetlana Paniukova |

Chelyabinsk State University | Chelyabinsk, Russia | [s.panukowa@mail.ru](mailto:s.panukowa@mail.ru) |

## FEATURES OF USE OF PRECEDENT TEXTS IN POPULAR SCIENTIFIC VIDEO BLOGS (ON THE EXAMPLE OF YOUTUBE PLATFORM)

**Abstract** | Popular-science journalism is one of the areas in which content creators find it important to understand their audience, their communication habits and needs. After all, science theme is quite specific and it is not very popular with majority of users. That is why finding the right way to present this kind of materials, combine educational and entertainment elements and, most importantly, building of trust relationship between audience and narrator is very important. In our opinion, use of precedent texts is an important element in building communication with Internet audience, and one of the keys to success of the video content.

After analyzing the use of precedent texts in videos of the two most successful Russian-language popular-science channels Utopia Show and Topless on the YouTube platform, we were able to draw the following conclusions:

1. Combination of precedent texts used in each of the 10 analyzed videos (5 from each channel). Number of these texts are vary from 20 to 50 per one clip.
2. Precedent texts are most often memes, musical miniatures, mass media, classical compositions and modern pop-culture, or proverbs.
3. Hosts of both channels most often integrate the precedent texts in their content in two ways: by direct quotation and by the theatrical performance (host is involved in some kind of a sketch, in which precedent phenomenon is easy recognizable). In some cases, we can see rethinking and adjustment of the familiar precedent in different situation.
4. Precedent texts in this case are fulfill several functions: illustration (complex scientific phenomenon explained by familiar phenomena), entertainment (perceived as a joke, able to relax the viewer for a while), and building communication (the audience trust the host more, sees him as an equal).
5. If we use the classification of precedent texts proposed by the Russian researcher V. V. Krasnykh, then most of the precedent text found are socium-precedent type. This means that in forming of a loyal audience base the national attribute does not play such an important role as the involvement of a particular user into the collective cognitive space.

In conclusion, it is worth noting that these channels were created by bloggers with no experience in professional journalism, wherein major Russian science media are using instructive, mentor tone for their YouTube channels.

The presenter does not look for a common language with the audience, does not ad



dress precedent phenomena, and sounds uninteresting to the mass audience, as indicated by the low views of such works.

**Index terms** | *popular-science journalism; precedent texts; YouTube; video blogs.*

**Svetlana Paniukova**, assistant researcher of Chelyabinsk State University. The field of interests – Popular-science journalism, precedent texts, YouTube, video blogs, visualization, storytelling. Publications in Russian research journals, included in Russian Science Citation Index. Member of research group of media-aesthetics, funding by RSF (18-18-00007). Master thesis on the subject «Popular-science digital storytelling». Master thesis is devoted to the analysis of ways to build digital storytelling in the scientific and popular discourse on the examples of Russian popular-science sites and video blogs. The paper also discusses the role of this tool in the translation of knowledge and the formation of audience interest in the content.

**Svetlana Simakova** |

Chelyabinsk State University | Chelyabinsk, Russia | [simakovi@mail.ru](mailto:simakovi@mail.ru) |

## INFOGRAPHICS AS MEDIA IMAGE

**Abstract** | Contemporary journalism offers many forms of visualization, depending on the topic, idea, purpose of the article, the specifics of its target public etc. Infographics can be considered in different aspects, but we will focus on three main trends: the logic of social media (connectivity and sharability), which creates the viral potential of infographics; interactivity due to the same social media logic (user's mobility between sites); and an artistic trend in the infographics' design. Art becomes an important way to attract the public's attention (while the audience saturated with information flows). This research is supported by the Russian Science Foundation, 18-18-00007.

In the paper, these three trends will be considered on the example of infographics in a snowfall "How the revolution was organized. Lenin's April Theses" (URL: [https://ria.ru/revolution\\_postup/20170414/1491981205.html](https://ria.ru/revolution_postup/20170414/1491981205.html)).

Here one can find all the features that we mentioned about: calculation for sharing in social networks (due to funny animation, surprising of a non-involved user, even not interested in the Soviet history), interactivity (the user has to move through the material to "revive" it), as well as artistic features, manifested in the use of appropriate visual images, figures and the design itself.

All these characteristics make the role of infographics in current information field more complicated and significant. We can see additional meanings that arise precisely as a result of artistic design applied to this infographic article. The quantitative data (some figures) were chosen to show the accuracy of Lenin's position and his vision of the situation (peasantry, war, poverty, etc.). But it is even more important to emphasize the additional meaning of Lenin's sole personal responsibility for the October 1917 revolution. The whole revolution was a product of his brain, where all these quantitative indicators met the timely and correct slogans, working on people's expectations. Lenin's "April Theses" are presented in the infographic narrative as a populist program. Therefore, the text creates a "second level" of understanding: a comparison with the current situation in Russia, the election campaign and the construction of relations between the authorities and the people.

**Index terms** | *infographics; mass media; visual image; media aesthetics; additional meanings.*

## SCALING PROCEDURES AS A MEDIAL PRODUCTION OF SENSUALITY

**Abstract |** Scale is a term that has not received a certain conceptualization in the philosophical tradition, even though scaling is constantly used by philosophers for abstracting operations. There are macro, micro and meso scales which are seemed to be enough for constructing philosophical model of any degree of abstraction or concreteness. But is this true? In general the term 'scale' is linked with different measuring procedures and etimologically connected with special measuring things such as rulers. Historically, these things were witnesses of a hard empirical work such as transferring the rugged features of the coastline to a sheet of parchment in marine expeditions. In that case the scaling and presence of things-measurers might be thought as necessary conditions for the flow of experience in a certain way. We can find this line of thinking in Deleuze's arguments about folds which constitute the possibility and measure of specific empirical situations. These 'small perceptions' provide a transition from one level to another: from cosmology to microscopy and vice versa. Already in itself, the fold is an act of scaling: if we bend a sheet of paper in half, we get a scale of 1:2, and so on. If we agree with Deleuze, then we must admit that scales are not just constructs created for the convenience of scientific modeling, but something that participates in the production of forms of sensory experience. Then the folds on the plane - the scales refer more to the problems of aesthetics, if we understand it as a philosophy of sensuality. However these statements are not enough for a clear consideration of the problem of scale. It seems that the most relevant way to reach our goal is in paying attention to a status of things-measurers which are necessary for scaling. That necessity indicates to medial nature of measurers. Since we think about aesthetic dimension of scaling at all, we can observe not only rulers or telescopes as aesthetic mediators but also point to different art techniques as scaling procedures. Such examples as 'Kino-eye' or procedural measurement in computer games show us alternative assembles of perception and aesthetic regimes which are based on camera's optic or machine's hypercomputing.

**Index terms |** *scaling; fold; aesthetics; technique; media; sensuality.*

**Alexey Tsarev** was born in Tyumen, Russia, in 1994. He got a bachelor degree in 2016 and master's degree in cultural studies in 2018. Both degrees were received at the Saint-Petersburg State University (SPBSU), Russia. Now Alexey is a graduate student of the Institute of philosophy at SPBSU and associate of Sociological institute of RAS in the Laboratory of the Geological Researches.

The sphere of scientific interests of Alexey Tsarev is wide enough and includes issues of aesthetics, philosophy of technic, computer games and hip-hop culture. He works on several grant researches studying urban environment and computer games. While Alexey is getting his PHD he writes a dissertation about specific of technical perception.

**Svetlana Simakova**, head of the Department of Journalism and Mass Communications, Chelyabinsk State University

Fields of interest: mass communications, media aesthetics, visual turn, infographics.

Title of PhD thesis: "Numerical symbols as an element of newspaper text (through the example of the Chelyabinskiy Rabochiy newspaper). Chelyabinsk, 2009, 185 p.

Address: 454001, Chelyabinsk, Bratiev Kashirinykh 129

E-mail: simakovi@mail.ru

Home-page: <https://www.csu.ru/Lists/List4/sotrudnik.aspx?ID=540>

Participant of the grant of the Russian Science Foundation 18-18-00007

Publications:

*Simakova S.I.* Visual turn as a revolution of world perception and representation of reality // Visual Turn in Mass Communications: Joint Monograph / Edited by S.I. Simakova. Chelyabinsk, 2017. Pp. 7-40.

*Simakova S.* The visual image as a mirror of the media reality // SGEM International multidisciplinary scientific conference on social sciences and arts: conference proceedings SGEM 2018. Volume 5. - Sofia, 2018.

- P. 291-297.

MEDIA TRANSFORMATIONS BETWEEN AESTHETIC AND EPISTEMIC PRACTICES

**Abstract |** In the contemporary research, the term ‘medium’ is widely used to refer to designate kind of material existence: Not only technical or electronic devices such as computers, DVDs, iPhones, but also clothes, money, human body, voice, the air, glasses, cars, airplanes, water etc.; everything having materiality is being considered as ‘medium’. However, this ubiquitous use of the term ‘medium’ lacks of any specific definition. Because if everything becomes media, then there is nothing to be defined any more (Mersch, 2012). Instead of such a material-oriented understanding of medium, this contribution follows a praxeological approach and focuses specifically on the way how the media are generally used in aesthetic and epistemic practices. It will be questioned how the media practice differentiates and converges within these two forms of human practices.

In the first part, it is shown that medium should be understood in terms of its mediality rather than as a mere materiality. Mediality has two aspects, which seem to contradict each other: On the one side, it opens new possible spaces (Hubig, 2006). Mediality means the processes of creating new social, political or aesthetic spaces. On the other side, media practices limit and specify the physical space: The existing phenomena, systems, discourses or the materiality itself are converted to certain kinds of re-usable cultural-social products. The mediality makes possible that such products are transmitted, reused, reproduced etc. The second part of the contribution discusses the question, which different roles the media play in aesthetic-artistic context and scientific-epistemic production. Media practices open new possible spaces, in which one and the same medium can gain completely different meanings and functions. For example, a picture or a word does not only have informative functions, but also aesthetic dimensions depending on the way that it is being used. The third part analyzes the transitions between aesthetic and epistemic practices by focusing on the border-crossings between the different uses of the media. Many examples from the labor practices of natural sciences and the text productions of the social sciences manifests that the boundary between aesthetic and epistemic practices are permanently transgressed. These transgressions prove at the end not only problematic, but also productive and beneficial for scientific and aesthetic production.

**Index terms |** *aesthetic medium; aesthetic practice; materiality; mediality; praxeology; scientific practice; transgression.*

**Dr. Tufan Acil** studied Philosophy and Architecture at METU in Ankara / Turkey. Later, he was awarded by the scholarship of DAAD for his master studies in Germany, finishing with a thesis on *Hegels Concept of Freedom in his Philosophy of Right*. As a fellow of the international research training group InterArt at Freie University of Berlin and at Goldsmiths College (London), he held a scholarship from German Research Institution and completed his PhD thesis, titled *Transgressions and Convergences: A practice-based Aesthetics*. During his postdoctoral fellowship in Dahlem Research School (Berlin) he participated in the mobility program “Global Humanities Teaching and Research Stay” at Johns Hopkins University, USA. He is currently research fellow in the Institute of Aesthetics and Art Culture at the University of Presov, Slovakia. His publications include: *Affekte als Einteilungskriterium der Künste*, in: *produktion – AFFEKTION – Rezeption*, Berlin 2014; *Grenzüberschreitungen in (der) Kunst: Eine praxisbezogene Ästhetik*, Bielefeld 2017.

L'ART POUR L'ART PATTERN AND THE AUTOTELIC INTELLIGENT MACHINERY

**Abstract |** The emergence of computerised society and virtual worlds centred contemporary art practice and research around the question of how the manipulation of symbols and the internal structures of media produces *New Realities*. The early 19th century cry for the *Art for art's sake*, the had inhaled the breath of modernity and autonomy to art. Romanticism emerged as a counter reaction to the Industrial Revolution, the scientific domination of reason, and the limits of calculable reality. The singular originality of the artistic expression brought up by artist's manual work, stood in strong opposition to mimesis and mechanical reproduction. A century later, Modernism proclaimed a freedom of artistic expression and emancipation of art, which were related to the artist's self-asserting capacity, the condition of self-government, and the ability of self-organisation. Quest for the new art—defined by the extend of dimension, variable point of the observer, and the analytical methodology—alternated Impressionism, Postimpressionism, Neo-Impressionism, Fauvism, Cubism, into Constructivism, Suprematism, Neo-Plasticism... until the mechanically produced art and abstraction reached its legal status in the judgment *Brancusi v. United States* in the 1927-28. Inner-directed aesthetic evolution of the *L'art pour l'art*, analysed relationships between the minimal signals of the artistic expression such as line, colour, form, gesture and emotion. Its first computational application, in a form of “minimal algorithm,” was the experimental *information-based* aesthetics of the mainframe experimentalism in the 1960s. Ever since the *Lady Lovelace's Objection*—which states that we can make machine solve any problems whose solutions we can identify—the debating topic had been the possibility if there could be intelligent machinery, a term of Alan M. Turing, or *artificial intelligence*, as John McCarthy named it in 1955. For Turing, construction of intelligent machinery was the question of learning. Today, *Google* supported experiments mimic artistic expression, the neural-net-based algorithms are learning the language of prominent artists of the past in order to produce new artworks their manner, such as *Inceptionism* relates to the network learning capabilities in doing image recognition tasks made up of patterns based on stylistic features of the post-impressionist painters. This paper will focus on aesthetic evolution of the *L'art pour l'art* pattern to current digital mimesis, and the future possibilities of autotelic intelligent machinery.

**Index terms |** *electronic brain; new realities; brancusi v. united states; information aesthetics; Lady Lovelace's Objection; artificial intelligence.*

**Violeta Vojvodic Balaz**, received MA at Faculty of Fine Art Belgrade for postgraduate work CD-ROM *Urtica Medicamentum est* (2000). She specialized European Diploma in Cultural Management, Brussels, her research focused on strategic planing and virtual organization (2006). Violeta studied at the University of Belgrade at the Faculty of Fine Art for her art PhD (2017), with a doctoral thesis *The Case Of Art-Adventurers Operating Into Global Margin—Art, Money, and Value in The Age of Artificial Intelligence*. Together with Eduard Balaz, she co-founded *Urtica media art group* in 1999 <http://urtica.org>. She was one of the co-founders of *New Media Center\_kuda.org* (Novi Sad). She exhibited at numerous international festivals and exhibitions, and won UNESCO Digital Arts Award at Institute for Advance Media Art and Science in Japan. Currently, she is PhD candidate at the Faculty of Media and Communications (FMK), Belgrade, Serbia.

Yang Geng |  
Dalian University of Technology | Dalian, China | gengyang@dlut.edu.cn |

## EVOLUTION OF EARLY VIDEO ART IN CHINA: EMBODIED VIDEO MEDIA AND SENSIBLE INTUITION OF THE WORLD PHENOMENON

**Abstract** | Husserl's phenomenology addresses how dynamic kinesthesia not only moves the body and sensory organs in a way consistent with multiperceptions in the world but also accompanies an enhanced monadic identity of movement of consciousness. With the visibility of perceptual intentionality given to kinesthesia, early video inevitably evolved from a media of vision into an embodied media of synthesizing image with multi-sensibility. Furthermore, it provided a new possible perspective for re-interpreting the embodiment of video by reflecting a configuration of the dynamic body from the intuitive oneness between the holistic living world and the transcendental world structure, rather than recognizing the multi-sensibility of video as dialectic thinking between sensible perception and the object. Thus, in departing from the abstract configuration of the transcendental world, video media's logic of embodiment regained its self-being as an independent language on the ontological level. As systematically indexical expressions regulated both the length of synchronic segments and the attributes of perceptive space, the virtual space constructed with video image presented a sensible intuition of the space-time structure of the world phenomenon instead of an epistemological space.

**Index terms** | *video media; body; language; world phenomenon.*

| PANEL SESSION 10 | AESTHETICS OF MEDIA AND POST - MEDIA PRACTICES |

| University of Belgrade - Faculty of Architecture, 2019 |

| ICA 2019 Belgrade: 21st International Congress of Aesthetics | Possible Worlds of Contemporary Aesthetics: Aesthetics Between History, Geography and Media |

Yosaku Matsutani |  
Kokugakuin University | Tokyo, Japan | matsuta\_y@kokugakuin.ac.jp |

## A PERSPECTIVE ABOUT HUMAN EXPERIENCE AND SENSIBILITY IN THE COMING SPACE LIFE: BASED ON AN ANALYZE OF RESEARCH RESULTS ON THE BODY AND MIND OF THE ASTRONAUTS

**Abstract** | Hannah Arendt refers to Sputnik 1 at the beginning of her book, *The Human Condition*. This satellite left the earth, and went into orbit around it as like celestial bodies for the first time in the world. This event was important to Arendt in the sense that it exposed the desire to repudiate the earth which is very quintessence of human condition. According to her, the attempt to create life in the test tube and the hope to extend man's life-span far beyond the hundred-year limit are based on this same desire. And that desire will shift us from the human to the posthuman, and then also will transform our sensibility. After more than half a century from the publication of Arendt's book and the launch of Sputnik 1, we are in the process of stepping into the posthuman situation. As development of science and technology expands radically our bodily and mental presence, we come to not be able to sustain the conventional idea of the human. And we, who are becoming posthuman, also carry out aggressive activities in outer space, such as manned space flight, long stay of some astronauts in International Space Station, and raise of space industry. However, according to surveys of astronauts who stayed in outer space, many of them say that they strongly embraced adoration for the conventional idea of the human. Despite the fact that their lives in outer space are supported and controlled by science and technology, and although, in outer space, the body and the mind are transformed in a very different environment from the Earth, such as a microgravity space, the astronauts want to be the human as if they are to regain it. Will we become the posthuman, return to the human or become a completely different existence, when the life in outer space, maintained and controlled by science and technology, will be opened? And at that time, what kind of transformation will take on in our sensibility? Of course we can't present complete answers to their questions. However, some art experiments, scientific research and practice results about the body and mind of the astronauts in outer space would provide us with clues to answer them. So, in this paper, I propose a perspective about human existence and sensibility in the coming space life, based on an analyze of their research results on the body and mind of the astronauts.

**Index terms** | *aesthetic in outer space; sensibility; art in outer space; posthuman; science & technology; environment.*

**Yosaku Matsutani** is an Associate Professor of Faculty of Letters Department of Philosophy at Kokugakuin University, Tokyo, Japan. I specialize in aesthetics, visual culture studies and media studies. My research focuses on the transformation of sensibility and the existence of human in outer space. I also focus on the operative images in contemporary visual media. My recent essays are as below; "Computer as Being-In-The-Environment: A Consideration of Renewal of Our Experience with Computer" (*Bulletin of Institute for Interdisciplinary Studies of Culture Doshisha Women's College of Liberal Arts*, No. 34, 2017), "Visual-Imagery Media in the Police and Military Affairs" (in Masato Hase (ed.), *Sociology of Visual-Imagery Media*, Tokyo: Yuhikaku, 2016), and "Art and Computation: Aspects of "Post-Internet Art" and "New Aesthetics"" (*Bulletin of Institute for Interdisciplinary Studies of Culture Doshisha Women's College of Liberal Arts*, No. 33, 2016).

**Youli Rapti |**

Assistant Professor of Philosophy, NTUA | Athens, Greece |youlirapti@yahoo.com |

## TECHNOLOGY AND AESTHETIC EXPERIENCE IN CONTEMPORARY ART

**Abstract |** This discussion will focus on the central role of the media in the production and promotion of art that transformed the state of artistic creation in modern society from 1980s onwards.

It is evident that this kind of art is subjected to financial and cultural demands. It also develops within a technological social milieu that allows doubt to appear, in regard to the authenticity of aesthetic experience. Nevertheless, despite all this critique, our main discussion will be based on the following question: Could the new media used by modern artists help transmit different aesthetic experiences?

We consider that it is important to stress our attention on two principal but opposing figures of the Frankfurt School: on the one hand on Theodor Adorno, one of the Critical Theorists who paid attention mainly to aesthetic experience and, on the other, on Jürgen Habermas, a more recent figure in the history of the Frankfurt School, in regard to the Culture Industry and the degeneration of political, ideological and anti-cultural dimension of art. We insist on the manner in which Theodor Adorno denies the reconciliation with the Cultural Industry, thus overestimating the value of subjective experience (*Aesthetic Theory, The Dialectic of the Enlightenment*), while Jürgen Habermas supports the media's important role in renewing aesthetic experience and consequently enriching everyday life (*The Theory of Communicative Action, Modernit, An Incomplete Project*).

Finally, based on Habermas' critical thinking, we will try to show that the use of video and internet in contemporary modern art, on a global scale, can lead us to renew our perception of the world and human relationships. Thus we can be capable of investigating both the relationship and the interaction of different cultural environments.

**Index terms |** *media; culture industry; aesthetic experience; art and communication; intersubjectivity.*

**Dr. Youli Rapti** is Assistant Professor of Philosophy at the School of Applied Mathematics and Physics at the National Technical University of Athens. After the completing bachelor of Philosophy in the University of Athens, she attended Post-graduated studies in Philosophy and Aesthetics in the University of Paris I-Sorbonne (D.E.A in Philosophy, PhD in Philosophy of art).

She teaches Philosophy of Art in the School of Architecture of the National Technical |University of Athens, in under graduated courses, and in post graduated courses, at the same school, she teaches Modern Aesthetics Theories – as it is considered a special field for the education of the architects. She has taught Environmental Philosophy and History of Science, in under graduated courses, in other schools of the same University. She has also taught Modern Aesthetics Theories, in post graduated courses, in University of Athens (School of History and Philosophy of Science)

Her research focuses into the domain of 20th century Contemporary Aesthetics. Her field of inquiry consists of analysis of philosophical theories about art, as formulated by the philosophers of the School of Frankfurt, the philosophers of phenomenology and existentialism and by more recent philosophers of the last three decades, concerned with issues pertaining to the new prospects for Art and Aesthetics.

She is member of Greek Philosophical Association, of Greek Association of Aesthetics, of International Association of Aesthetics and of International Association of Ancient Greek Philosophy. Her activities include also a membership of ICOM (International Community of Museums), in Greece.

| PANEL SESSION 10 | AESTHETICS OF MEDIA AND POST - MEDIA PRACTICES |

| University of Belgrade - Faculty of Architecture, 2019 |

| ICA 2019 Belgrade: 21st International Congress of Aesthetics | Possible Worlds of Contemporary Aesthetics: Aesthetics Between History, Geography and Media |

**Yutaka Higashiguchi |**

Kyushu University |Fukuoka, Japan |yutaka@lit.kyushu-u.ac.jp |

## CAN AR TECHNOLOGIES HAVE AN IMPACT ON THE DEFINITION OF ART?

**Abstract |** In recent years AR technologies achieve a remarkable development and are spreading in our daily lives, quietly but steadily. They, for instance, make telediagnosis easier and offer new amusement experiences. AR technologies seem to be the most advanced and near-future technology because of these examples, but is it true? AR is to produce new experiences and values that have never been before, by superimposing artificial images on the real world. However, that is true of art as well. In addition, both AR and art have a common means of working on the senses. Thus the problem of where a border line between AR and art exists should come into question with increasing development and penetration of AR technologies.

In order to consider how AR will have an influence on the definition and the significance of art, this study analyse real and fictional elements in AR and art. AR, such as a head-mounted display or 3D Mapping, requires the physical field where sensory information mediated by computer is projected. Consequently, viewers perceive the overlapped image with real things and things not existing before eyes, that is fiction, and take it for the whole reality at the same time. These facts prove that AR is a hybrid experience of reality and fiction. However, AR technologies include the firm aim of erasing fictional elements that remain as ever in spite of their accurate representation, through making fictional images thoroughly similar to reality. Art is also a hybrid experience and needs a real environment where the fictional world is opened. It is obvious given a sculpture installed in the public space. Though art has something in common with AR, art is clearly different from AR in that art attempts to preserve a heterogeneous and fictional area within the real context. For this reason, the audience of the drama intentionally accepts fictional characters while living actors and actresses play in front of him.

From the comparison of AR and art, it will come to light that viewer's intentions as well as technologies and institutions play an important role in deciding what is art or what is reality. While AR reduce fictionality from a multi-layerd scene to enrich a real experience, art cuts fiction from a present scene to idealize the real world. In this way, AR and art are human activities to mediate new reality through fictional images from the reverse direction.

**Index terms |** *AR technologies; definition of art; fiction; multi-layered image; reality; sensory perception.*

**Yutaka Higashiguchi** is an associate professor of Aesthetics and Art Studies at Kyushu University, Japan. He is a member of the committee of the Japanese Society for Aesthetics and has been its delegate to the Japanese Association for Art Studies since 2017. He specializes in German modern aesthetics and philosophy of natural beauty, but in recent year he also has a strong interest in urban landscapes, theories of photography, Japanese subculture, and the relation between technology and sensibility. His main papers are as follows; "The Aesthetics of Periphery without Center: A New foundation of the Aesthetics of Nature", *International Yearbook of Aesthetics*, Vol.5 (2002); "On the unfortunate but productive Relationship between Cinema and German Idealism" (in Japanese, 2009); "The Theory of relativity of urban landscapes: Transformation of their images with diversified means of transportation" (in Japanese, 2012).

**Zhu Jun |**

Associate professor, Humanities and Communication College, Shanghai Normal University | Shanghai, China | Zhujun648@163.com |

**Li Yun |**

Lecturer, Department of Chinese language and literature, East China Normal University Shanghai, China | liy@admin.ecnu.edu.cn |

ON THE NEW MEDIA CULTURE AND THE PRODUCTION OF SPACE : IN THE PERSPECTIVE OF BINARY RELATION OF SPACE AND PLACE

**Abstract |** Binary relation of space and place is the eternal proposition for space research. In the era of new media, new media culture reshape the relationship between space and place, Medium pseudoenvironment follows the logic of global consumerism, and inspires a belief in localism. This profound contradiction is manifested through the Fans culture, Youth Cynics culture, and even Cyber-terrorism, creating a growing global culture of risk. And now, the new media culture tries to resolve the space crisis mainly through the simple strategy of localism, discourse strategies and utopian strategy.

**Index terms |** *new media culture; spatial production; micro-culture; localism.*

**Zhu Jun**, born in Anhui Province, is a full associate professor for teaching and research in Humanities and Communication College of Shanghai Normal University in China. He got doctoral degree at literary and art theory studies in East China Normal University. His thesis topic was Confucian Utopian in New Novel of Late Qing Dynasty. He has accomplished several academic programs and published many dissertations on the academic magazines. His study field is mainly about Literature and art theory.

**Li Yun**, is a doctor in Dept. of Chinese Language & Literature of East China Normal University, in China. During her PHD studies and beyond, she has accomplished several academic programs and published many dissertations on the academic magazines. Her study field is mainly about Literature study, especially about Chinese Literature and Media research during 21st century.

Zoran Belić Weiss |

Independent Semiotic - Axiological - Cultural Analyst & Visual Communication Designer,  
Professor of Visual Communication Design user Experience (retired), phd student, FMK,  
Singidunum Uni. | University Savannah, USA & Belgrade, Serbia | zbelic@imeriumdesign.com |

SELFIE \*

THE SOCIAL MEDIA I.D.ENTITY

**Abstract** | In an era of more than 1 Zettabyte (1 ZB=10<sup>21</sup>) of binary encoded information, a large human bio-mass on the move empowered by ever evolving digital media of recording and reproducing audio-visual materials makes over 1.3 billion (and growing) arrivals a year around the world; on economic missions and in the search of aesthetic pleasures they traverse real topographic, cultural, political, and physical boundaries, as well as passages, and simultaneously digitally reproduce and transfer evidence of their exotic visits to an even more alien, competitively complex, and yet integrative virtual reality – the mega-sphere of intertwined social networks that is being hyper-re-generated on an unprecedented scale.

Is the source of this increasing need for tracing and mapping individual histories solely in the digital media that are artistically and/or technically enabling the previously innocent, unskilled, and socially unprivileged, or in the desire to not only document but augment one's Image – despite of any rational prudence regarding the potentials of A.I. abusive surveillance capabilities in facial and kinetic recognition of all and each single volunteer of digital data?

Is this increasing frequency of digital self-portrait(s) next to a significant other(s), exotic(s), symbol(s) of cultural achievement(s) inclusive of urban, architectural, and all sorts of artistic and design marks, in addition to all kinds of natural extraordinariness(s) landing its power of enormity to the symbolic, public, and real order, or is it borrowing the collective symbolic powers and consequently elevating each and every individual Image?

What are the aesthetic values of self-generated Images; are they signs of a privileged or unprivileged gaze? A class distinction(s)? A racial and/or ethnic identity(ies)? Or they are signs of one, globalized taste of the denizens of the real and virtual world pre-ordained by the digital media algorithms?

Are an instant and/or future archeology of the aesthetic preferences of the time(s) of selfies and consequently any analytical anthropology possible and achievable?

\* A photograph that one has taken of oneself, typically one taken with a smartphone or webcam and shared via social media: *occasional selfies are acceptable, but posting a new picture of yourself everyday isn't necessary.*

– APPLE DICTIONARY Version 2.2.2 (203)

| PANEL SESSION 10 | AESTHETICS OF MEDIA AND POST - MEDIA PRACTICES |

| University of Belgrade - Faculty of Architecture, 2019 |

| ICA 2019 Belgrade: 21st International Congress of Aesthetics | Possible Worlds of Contemporary Aesthetics: Aesthetics Between History, Geography and Media |

Zoran Belić Weiss |

**Zoran Belić W.**, independent semiotician-axiologist-visual-designer, consultant, and artist, CEO & CCO at imperium deSign, served over 30 years as professor of visual communication design, Chair of SCAD Diversity Council (2010-12), Chair of Graphic Design Program at SCAD (2005-06), Director of IVC Gallery (2004-05), Chair of Design Program at LCAD (2001-05), Vice-President of ULUS (Beograd, 1987-89), President of the ULUS Expanded Media Chapter (1986-89), Consultant at the ULUS Program Board (1987-89), and Editor with Mental Space (periodical for theory, philosophy, and critical studies of visual arts) and Dragon Series (Publishing House).

Over the last 40 years, Zoran Belić W. has had numerous clients, such as: DMB&B, Manning/Selvage/Lee, Gray Advertisement, PBS, US Department of the Interior, Procter & Gamble, Air Alitalia, ICN Pharmaceutical, California State University, Continental Bank, Icarus Aerospace, etc., 18 individual exhibitions and over 160 group exhibitions internationally including: *2nd International Biennial of Los Angeles* (USA), *Art of Peace Biennial* in Hamburg (Germany), *XI Biennial of Paris* in Paris (France), and he has given over 170 lectures to general and professional audiences, e.g.: *There is No Other* at the 12th Symposium: The Other (Savannah, USA), *In Flux* at The 3rd Multimedia Technology & Applications Conference (Anaheim, USA), *Cybernetic Deconstruction of Place and Body* at The XIII International Congress of Aesthetics in Finland, *Philosophy and Cognition – Cognitive Methods* at The Conference of The Yugoslav Association for Aesthetics (Ljubljana, Yugoslavia), *Art and the Holistic World View* at The Art and Invisible Conference (Castle Elmau, Germany), etc., and he has been published in various philosophical, art, and design periodicals and books.

Zoran Belić W. graduated with an MFA degree in *Mixed-Multi-Media* from Rutgers University (USA) in 1991, completed his BA degree studies in *Philosophy* at The University in Beograd (Yugoslavia) in 1985, and received his BFA degree in *Painting/Conceptual Art* from The University of Arts in Beograd (Yugoslavia) in 1981. In his Ph.D. dissertation (Singidunum University, Beograd, Serbia) he explores Semiotics/Axiology of the Visual.





Beata Frydryczak |

Adam Mickiewicz University | Poznan, Poland | beataf@zg.home.pl |

## THE AESTHETICS OF SENSES: OLFATORY CITY

**Abstract** | Smell is one of the most basic stimuli that affect our quality of life. The sense of smell is the most primitive of our senses, up to now neglected by aesthetics. When making a reinterpretation of the hierarchy of the senses, smell could be considered as a sociable, practical and confirming the reality of space and time. It is a part of aesthetics to recognize the role smell play in our life. Scents fill the surroundings and interact with us as intense as other sensory stimuli, but because of their elusiveness, they seem marginal to the sounds and images, culturally privileged in the process of recognition of the environment. It is the perspective I would like to take into consideration the city space. As I assume, the city is a smellscape and it has its own scents: natural and artificial, which fill its space. In this meaning smell contributes to the identity of a place, defines the city and its specific zones, contributing to the evaluation of the city and the quality of life in it. We can notice two complementary processes taking place in the cultural and social space of a city: deodorization and aromatisation. The battle against unpleasant odours sets two poles: on one hand there are the odours to be eliminated from the public and private space, on the other hand there are pleasant smells, usually associated with a “clean air” and natural environment to be introduced in the “clear of odours” public and private spaces. Artificial aromatisation of the environment does not contribute to raise awareness on the sensual dimension of the surrounding world, but gives an orientation in the topography of the city. Both processes take place in a city and its zones, determining their feature: nice smells belong to some exclusive places like shopping centres, ordinary smells belong to our everyday life, bad odours belong to the excluded places. So, smells designate zones of a city. From this point of view, we are able to say that a city is composed of the smell zones, which coincide with the functions they have to play in the city space.

**Index terms** | *aromatisation; city; deodorization; sense of smell; smell; smellscape.*

**Prof. Beata Frydryczak**, aesthetician and philosopher of culture. She works at the European Institute of Culture, Adam Mickiewicz University, Poznan, Poland. Head of the Department of Theory and Interdisciplinary Studies; editor of “Landscapes” editorial series and editor-in-chief of “Polish Journal of Landscape Studies”. Her research interests focus primarily on the cultural landscape studies, aesthetics of landscape and the experience of landscape. She is the author of the several monographs, i.e. “Landscape. From the aesthetics of the *picturesque* to the topographical experience” (Poznan 2013) and “Muskauer Park - the space of remembrance and reconciliation” (Zielona Gora 2006), and dozens of articles published in journals and monographs. Editor and co-editor of several monographs devoted to landscape issues, among others: “Landscapes. Reader” (Poznan 2014).

Bojana Cvejić |

Oslo National Academy of Arts KHIO | Oslo, Norway | bojacvej@khio.no |

## PERFORMING THE SELF: AESTHETIC INDIVIDUALISM

**Abstract** | Searching for manners in which one performs oneself in current capitalist society, we repeatedly stumble upon art. The individual in the figure of the artist, the value of autonomy sourced from the unique person and her life, the performative techniques of self-fashioning, self-expression, embodiment and sensorial/affective experience, the artistic-like intensity of experience – all these elements gesture toward the historical authority the arts, and lately dance in particular, wield in aesthetic matters of self-understanding. Add to that the new digital technologies and social media platforms, in which subjects produce their self-image and shape their lives in aesthetic expression, and the predicaments from the late 1960s to early 1970s that “everyone is an artist” and that “in future, everyone will be world-famous for 15 minutes” have crystallized.

This paper focuses on “aesthetic individualism”, which draws on truth games and bodily techniques from dance and performance for the modes of subjectivation in experience economy. It includes examining the role of performance in the aestheticizing of post-Fordist technologies of the self which correspond to contemporary forms of individualism. Its main thesis posits that liberal individualism in the current Western regimes of democracy is an ideology rehearsed through aestheticizing performances of the self across the boundaries of the private and the public spheres. As one of the prevalent and widespread genres in the performing arts, solo dance epitomizes the poetics of individualization as both a conceptual blueprint and a source of truth games and body techniques. Observing solo dance through a global yet primarily Euro-American genealogy, my research aims to demonstrate how solo dance’s poetical principles, techniques, and notions (such as the cult of the personal, self-expression, auto-affection, virtuosity and creativity, projective self-ownership and entrepreneurship) define Post-Fordist technologies of the self in a performative key, and in some cases directly shift from the art of performance into everyday life.

**Index terms** | *aesthetic individualism; self-performance; technologies of the self; Post-Fordism and experience economy; contemporary subjects.*

**Bojana Cvejić**, Associate Professor Dance and Dance Theory KHIO Oslo National Academy of Arts. B.A. musicology, M.A. musicology and aesthetics, FMU Belgrade. Ph.D. philosophy Center For Research in Modern European Philosophy, London, Kingston University. Areas of specialization: continental philosophy and critical theory, contemporary aesthetics, performance studies, contemporary dance and choreography, dramaturgy, and artistic methodology. Books (a selection): *Choreographing Problems: Expressive Concepts in European Contemporary Dance and Performance* (Palgrave, Basingstoke 2015); *Public Sphere by Performance*, co-written with A. Vujanović (b\_books, Berlin, 2012); *Parallel Slalom: Lexicon of Nonaligned Poetics*, co-edited with G. S. Pristaš (Tkh/CDU, Belgrade/Zagreb, 2013); *A Choreographer’s Score: Fase, Rosas danst Rosas, Elena’s Aria, Bartók*, co-written with A.T.De Keersmaeker (Mercator, Brussels, 2012)

Dan Eugen Ratiu |

Department of Philosophy, Babes-Bolyai University | Cluj-Napoca, Romania |  
daneugen.ratiu@gmail.com |

#### POSSIBLE WORLDS OF EVERYDAY AESTHETICS: THE EXPERIENCING SELF, INTERSUBJECTIVITY AND LIFE-WORLD

**Abstract |** This paper investigates the relationship between the subjective-private and inter-subjective-public dimensions of aesthetic experience in everyday life, addressing some critical philosophical questions, such as how to both preserve and integrate different layers of experience (aesthetic and ethical, art-related and ordinary) within the continuity of one's experience as well as the personal and intersubjective dimensions within the unity of one's life. Some major proponents of Everyday Aesthetics (Saito, Melchionne) hold a notion of the aesthetic as a mere private feeling and sphere and thus support the idea of everyday aesthetic experience as mostly private and radically distinct from the art's standing-out, public experience and "world". The private dimension is indeed constitutive to experiencing aesthetically the everyday. Nonetheless, we should not ignore or neglect the intersubjective-public dimension, which is also constitutive to our everyday aesthetic life. I claim that this cannot be conceived of as a mere private world in absolute discontinuity to the public world, such as the "artworld" or even the "life-world", since it includes both personal and intersubjective dimensions. Of course, the two dimensions of everyday aesthetic life do not oppose each other, but suppose each other. Likewise, although the "everyday" should not be thought of as absolutely one and the same for all, it is possible to search for the common features that emerge from the background of its multiple particularities. The intersubjective engagement also is an essential element when analyzing the subject experiencing aesthetically the everyday, so we should acknowledge as well the intersubjective nature of a subject's self-constitution and experience. Against the idea of the overall discontinuous nature of one's aesthetic experience, in everyday context vs. artworld contexts, it is therefore important to consider everyday aesthetic experience as being both distinct and integrated into the continuous flux of one's experiences, as well as related to one's whole life. These claims will be supported by some insights on the *experiencing self* and the essential structure of *aesthetic experience*, supported by practical philosophy (Gadamer) and the pragmatic or "soma-aesthetic" approach (Shusterman) as well as on the characteristics of everyday *life* and *life-world* highlighted by phenomenology (Husserl, Simmel, Schutz). All these accounts offer powerful lines of argument in defending a consistent conception of the whole experiencing self and the structure of one's everyday aesthetic life as well as its intersubjective dimension.

**Index terms |** *aesthetic experience; artworld; everyday aesthetics; everyday life; intersubjectivity; life-world; private and public; experiencing self.*

Dan Eugen Ratiu is a Professor of Aesthetics and Philosophy of Art at the Department of Philosophy, Babes-Bolyai University in Cluj-Napoca, Romania. He holds a PhD in Philosophy of Culture at B-BU (1998) and Philosophy of Art at University of Paris 1 (2005). Since 2014, he supervises PhD thesis in these fields. His main research interests are in art theories/practices, arts policy, and practical aesthetics, current researches focusing on everyday aesthetics and the interaction between cultural policy and artistic creativity. He is the author of four books and many articles on these topics. He is a member of the European Society for Aesthetics (ESA), serving as a member in the Executive Committee and co-editor of the *ESA Proceedings* during 2012-2018, and a member of the European Sociological Association—Research Network Sociology of the Arts (ESA-RN2), serving as a member in the Directing Board during 2009-2015 (Vice-Chair 2011-13 and Chair 2013-15).

Galina Klimova |

Art-Manager | Ekaterinburg, Russia | klimova,galina20@mail.ru |

Victor Klimov |

Associate Professor, Russian Professional Pedagogical University | Ekaterinburg, Russia |  
kvictorp66@mail.ru |

#### METAPHORS OF TASTE IN CULTURE

**Abstract |** In modern culture, less attention is paid to aesthetic taste. It ceases to be a norm, a measure, a criterion tool due to the diffuse state of post-information society. In our opinion, the main problem of aesthetic unreliability brings us back to the basics of aesthetics and raises questions about the credibility of the assessment. Aesthetic unreliability supports the point of view that our internal aesthetic life is anarchic and unpredictable. Objectivity of taste judgment is controversial. Aesthetic insecurity is a new problem for aesthetics, which requires revision of the cognitive and affective bases of taste. Today we understand that the taste is much more anarchic, ambivalent and confusing.

There are simultaneous existences of many models of tastes in poli-paradigmatic cultural situation, for example, individual, mental, homogeneous, virtual and other. Also there are several environments of its formation: subject-matter, space-environmental, informational and communicative, artistic.

Nevertheless, aesthetic taste remains a spiritual metaphor, necessary from the standpoint of both the individual and the condition for the evaluation of modern communication models and cultural transformations. Taste now performs the role of metaphor and social illusion.

**Index terms |** *spiritual metaphors of aesthetic taste; social illusion; cultural transformations.*

Galina Klimova, Yekaterinburg, Russia, PhD, associate professor. She graduated from the Ural state University with a degree in "History of Arts", then a postgraduate course in "Aesthetics" of the faculty of philosophy of the Moscow State University. She has published more than 160 works, 23 - in English, Polish and Italian. Permanent member of the world aesthetic congresses (IAA): Lahti, Finland, 1995; Ljubljana, Slovenia, 1998; Tokyo, Japan, 2001; Krakow, Poland, 2013; Seoul, Korea, 2016, where she made presentations with subsequent publications. The most important published books: "Media-Communicative Culture of a Student of a Modern University by Means of Design Education", "Aesthetic Taste as a Project Culture and Creativity of a Person". Now she is an Art-manager.

Victor Klimov, Yekaterinburg, Russia, PhD, associate professor, artist, designer. He graduated from the Ural state University with a degree in "History of arts". He has published about 200 scientific papers and projects. He is a participant of regional, Russian and international art exhibitions and scientific conferences. Books: "Development of Ideas in Design Education in Vocational Pedagogical Paradigm" "Cultural Design Model: Integration, Poly-empiricism, Polyphony". Now he is an associate Professor of the Russian Professional Pedagogical University.

Kimura Haruka |

Kwansei Gakuin University | Hyogo, Japan | hal28march@gmail.com |

## THE PASTORAL STYLE IN FRANCE IN THE 18TH CENTURY: DECORATION AND REPRESENTATION OF THE HURDY-GURDY

**Abstract |** The hurdy-gurdy has been played in Europe since the Middle Ages. It was originally used for devotional music, but it arrived in the 18th-century French court after being first adopted by farmers and beggars. This presentation considers the pastoral style of music in 18th-century France based on the instrumental decoration of hurdy-gurdy.

People were exhausted by Louis XIV's long reign and elegant court style. After the death of Louis XIV's, a rustic and rural style called pastoral came into vogue, and this was reflected in the music of the time as well. The hurdy-gurdy was played in rural settings thus came to court as part of this change in fashion. But for the upper classes to allow themselves to play an instrument associated with the socially vulnerable, it was necessary to associate it with a more respectable station. Hurdy-gurdies came to be decorated in the rococo style, a contemporary art form of the time. Many paintings of this time depict aristocrats playing the hurdy-gurdy.

However, barefoot old men representing wandering musical performers, who played outside the court in public places of cities and villages were also depicted as playing the hurdy-gurdy, and the instruments they are shown handling are not decorated in rococo styles. Thus, it appears that a distinction was being drawn between the hurdy-gurdy inside and outside the court. In my study, I examine transitions in the decoration of musical instruments that refer to secular pasture, including the hurdy-gurdy. Additionally, a hurdy-gurdy can be manufactured with an imitated or reused body of another musical instrument. Henri Bâton, a player and luthier active in the 18th century, produced hurdy-gurdies using theorbo bodies. Other commonly played instruments included the lute, mandolin, and guitar, and the reuse of the bodies of these instruments fueled the hurdy-gurdy's popularity. I also survey other musical instruments in court, examining the possibility that court musicians differentiated their instruments from those found outside the court and considering the actual state of the pastoral style in France in the 18th century.

**Index terms |** *musical instrument; hurdy-gurdy; vielle à roue; decoration of musical instrument; pastoral style.*

Kimura Haruka, "I'm doctoral course student in Kwansei Gakuin University in Japan. My research topic is musicology, especially musical instruments such as hurdy-gurdy. I was a researcher supporting professors belong to Kwansei Gakuin University (2017-2019) and teaching assistant of aesthetics and artistic laboratory in Kwansei Gakuin University (2019-). In addition, I'm supported from the Tobe Maki Scholarship Foundation that is Japanese public interest foundation corporation (2018-)."

PANEL SESSION 11 | RELATIONSHIP OF PUBLIC AND PRIVATE SPHERE IN AESTHETICS |

University of Belgrade - Faculty of Architecture, 2019 |

ICA 2019 Belgrade: 21st International Congress of Aesthetics | Possible Worlds of Contemporary Aesthetics: Aesthetics Between History, Geography and Media |

Henrik Pathirane |

University of Helsinki | Helsinki, Finland | henrik.pathirane@helsinki.fi |

## SOCIAL AESTHETICS OF URBAN COMMUNITY

**Abstract |** Everyday aesthetic experiences that mostly stay indiscernible but form the background of our daily life, are often seen as private experiences, and their philosophical study has gone to lengths to justify itself. In urban context, the experiences of a commuter are related to other people—to interaction with them, to their presence or absence, even architecture and infrastructure are perceived in relation to people using them—and consequently to the public or social sphere.

In this paper, I will, first, study the individual's experience in the city, then the city as a possibly public context for the experience, and finally, the urban community formed by the commuters and other agents of everyday urban environment. The findings are made tangible by examples from Lahti, a middle-sized city in Finland. The insights of Hannah Arendt's *The Human Condition*, Hans-Georg Gadamer's hermeneutics, and Arnold Berleant's concept of *aesthetic engagement* and ideas for social aesthetics are applied to develop an understanding of urban experience and its significance on a societal level. The emphasis of participation in both Gadamer and Berleant's thought and the Gadamerian concepts of *Bildung*, *hermeneutic experience* and *community of meaning* are utilized to describe the shared character of the urban everyday, and the responsibilities pertaining to experiencing in urban context.

In conclusion, the characteristics of the urban context can help us to experience hermeneutically and aesthetically in a participatory, engaged, way that opens the city as public space. The hermeneutically open everyday interactions with strangers on the street strengthen the societal tolerance which form the base for the open urban community. The seemingly private urban everyday aesthetic experiences are the base for truly public space and action. The urban community is characterised by openness to otherness both as openness to new participants, and as readiness to learn and experience something new—as openness to new ideas and strange aesthetics. The urban community appears as a public area opposed to social or private sphere. But, there are numerous cases where the city fails to be public, where it breaks down into factions or closed communities, where people cling to their dogmatic beliefs and fail to question their preconceptions.

**Index terms |** *aesthetic engagement; aesthetics of everyday interaction; Bildung; commute; Gadamer, Hans-Georg; public sphere; urban aesthetics.*

Henrik Pathirane is a second year PhD student in aesthetics at the University of Helsinki. His research interests include urban and everyday aesthetics, social aesthetics and philosophical hermeneutics. Pathirane studies pedestrians' experience of their everyday environment and the consequences the composition of the experience has for the larger scale of urban community and for the long term of the individual's life. He is interested in mapping the viewpoints aesthetics and philosophical hermeneutics offer on the fields of political participation, resistance and deliberative democracy. This mapping, as well as the analysis of the pedestrian experience, he initially pursues by applying John Dewey's pragmatist aesthetics and Hans-Georg Gadamer's hermeneutics.

**Maria Moira |**

Department of Interior Architecture, School of Applied Arts and Culture, University of West Attica | Athens, Greece | mmoira@uniwa.gr |

**Dimitrios Makris |**

Department of Interior Architecture, School of Applied Arts and Culture, University of West Attica | Athens, Greece | demak@uniwa.gr |

ATHENS. A CITY ON THE CUSP OF ITS HISTORICAL TIME

LITERATURE AND ARCHITECTURAL SPACE: FROM THE URBAN MEMORY OF ANCIENT BEAUTY TO THE TOPICAL LITERARY REPRESENTATIONS OF A CITY IN A STATE OF TRANSITION

**Abstract |**

*“You walked quite enough. You saw nothing, because there was nothing you wanted to see of an Athens whose familiar marble white was wrapped in a gauze of ash. It was as if the whole city was a wound. It might be, too. For all the blurriness you were aware that you were walking in the centre of Athens, literally in the ash urn of its historical time.”*

Rea Galanaki

Athens, the city of ancient beauty and the unsurpassed aesthetic perfection of its monuments (the sacred hill of the Acropolis, Parthenon, Erectheion), the city of the Bavarian romantic neoclassicism and the emblematic institutional buildings, the modern city-screen of spectacle, collective consumption and tourist exploitation is giving way to a city-stage that absorbs the dramatic sociopolitical tremors, moves on in time and keeps mutating.

Sennet writes that the metropolis is functional because it rationalizes human's collective as well as subjective life. Literature, by representing the city through fiction, weaves the age-old past together with the present. It processes the inhabitant's personal experience, micro-history and personal journey in parallel with the bigger picture of collective experiences and the echoes of broader sociopolitical and historical events. It puts together a hypertextual diagram that traces the personal and collective expression of habitation through the somatized handling of urban space.

In her 2015 novel *Extreme Humiliation*, Rea Galanaki portrays an urban context pockmarked by the scars of economic crisis and devaluation. She comes up with versions of the city which combine the monumentality of the cultural heritage of classical antiquity with topical pictures of the practices and actions of individuals and groups. In fiction the city is redefined under the terms of deterritorialization (migration, homelessness), appropriation of public space (demonstrations in squares, squatting in buildings), transformation of people's lives (poverty, unemployment) and redefinition of their social and political identities. The supremely beautiful city-amalgam of poets and symbolic sites of memory meets the city of *“streets and the homeless”*.

Literature and the augmented reality come to help highlight the *“pleasure of the place”*. According to the approach developed by architect Jean Nouvel and philosopher Jean Baudrillard, the architectural practice can no longer be about inventing a new world from scratch; it must be about ingenious acts of transformation and rejuvenation of the cities' geological layers—the quest for an aesthetic of revelation through the successful modification of the accumulated urban matter.

**Index terms |** *aesthetic of revelation; architectural space; literary representations; augmented reality; urban memory.*

**Maria Moira |**

**Dimitrios Makris |**

**Dr Maria Moira** is assistant professor at the Department of Interior Architecture – University of West Attica, where she teaches ‘Spatial Narratives’, ‘Landscape architecture: Space, memory, culture’ and ‘Architectural interventions in historic buildings: Methodology and interpretation of history’. In the postgraduate programme “Interior Architecture: Sustainable and Social Design” where she teaches ‘Design interventions in the urban public space / social design’.

Her research interest lies in the relationship between literary representations and the city. She has participated in many conferences and also she has written articles in scientific magazines and collective books. She is a regular collaborator for issues related to space and literature in the section ‘Readings’ of ‘Avgi’ Sunday newspaper. Furthermore, she has participated in the scientific team ‘Interdisciplinary Critic’.

**Dr Dimitrios Makris** is assistant professor at the Department of Interior Architecture – University of West Attica. His research field includes theories and methodologies of computer-aided design. His particular interests include natural language narratives to threedimensional scene; different aspects of digital media for virtual and augmented reality; and digital modelling that includes reverse design, three-dimensional laser scanning and structure-from-motion modelling of reality. In the department of Interior Architecture he teaches ‘Computer-Aided-Design Methodologies’. In the postgraduate programme “Interior Architecture: Sustainable and Social Design” where he teaches ‘Generative product design Topics’. He is visiting professor in the department of Conservation of Antiquities and Works of Art, where he teaches ‘Analog and Digital Capture Techniques’ and in the postgraduate program ‘Conservation of Cultural Heritage’ he teaches ‘Digital Three-dimensional Representations’. He is collaborative professor in the inter-institutional (National and Kapodistrian University of Athens and University of West Attica) postgraduate programme “Museum Studies” where he teaches ‘Museum Architectural Design and Museography’.

## AESTHETICS OF THE PUBLIC SPACE

**Abstract** | In my presentation I will claim that everyday aesthetics conceived of as a philosophical analysis of everyday objects and situations offers a theoretical perspective which may be applied to the aesthetics of public space. It is a common belief held by architects, landscape designers and urbanists that the public space should have an aesthetic quality. It is understood as a quality that may be added to the public space by beautifying it, i.e. by making it attractive or spectacular in one way or another to the public. However, such a view is debatable in so far as it may lead to rather exclusive practices and results as it is proved by cases of gentrification. It seems then that if we do not want to dismiss the idea that the public space should have an aesthetic quality, the latter should be redefined. Analysed in aesthetic terms, the public space may be conceived of as a space whose aesthetic quality may be accessible to people and shared by them, i.e. it may be publically accessible. In other words, the public space may be thought to be 'an aesthetic common' (Arnold Berleant's expression) offering an aesthetic experience to the widest possible public. The aesthetic experience at stake is identified here with a positive experience, because only when does the public space engender positive experiences, it may exist as such, i.e. may attract people who want to spend their time there. Discovering an aesthetic dimension of the ordinary, everyday aesthetics allows one to claim that recommended aesthetic quality of the public space should be a quality that favours positive experiences of everyday, banal practices taking place in it. Accordingly, designing the public space would consist in making it "everyday experience-friendly". The everydayness seems to be much more inclusive than the extraordinariness. In my presentation I will first discuss the idea of the aesthetics of public space (or: aesthetic public space), then I will shortly present selected concepts in everyday aesthetics that may be useful to analyse public spaces, finally I will try to show how everyday aesthetics as a theoretical approach may be applied to public spaces.

**Index terms** | A. Berleant; aesthetics; everyday aesthetics; public space; urban space; Y. Saito.

**Mateusz Salwa**, Ph.D. is an Assistant Professor at the Institute of Philosophy, University of Warsaw (Poland); his main fields of interest include garden and landscape aesthetics. Salwa has recently published a monograph entitled *Estetyka ogrodu. Między sztuką a ekologią* (Garden Aesthetics. Between Art and Ecology) (in Polish, 2016), an anthology of texts by R. Assunto, *Filozofia ogrodu* (Philosophy of the Garden) (in Polish, 2015) and articles: "The Uncanny Garden. Jardin-forêt at Bibliothèque Nationale de France," *Aesthetic Investigations*, 1 (2015): 113-119; "The History of Gardens: Geistesgeschichte or Naturgeschichte?", *Ikonotheke*, 25 (2015): 73-85; "Historic Gardens as Places of Conflicting Values," *Ethics in Progress*, 5 (2014): 96-112; 5. "The Garden as a Performance," *Estetika – The Central European Journal of Aesthetics*, 51 (2014): 42-61. Salwa is also the author of *Illusion in Painting. An Attempt at Philosophical Interpretation*, trans. K. Krzyżagórska-Pisarek (2013).

## NEAR AND FAR, THE AWARENESS OF INTIMACY AND DISTANCE

**Abstract** | Along with current circumstances and understanding of information in the growing image-based global capitalist culture and society, affection holds the key to encompass new modes of power and its conditions in relation to rethinking the body and subjectivity. In relation to the theory of affection, the concept of *intimacy* will be considered as a breakthrough of difficulties to state the division between public and private sphere as well as the processes of subjectification of race, class and gender. Although the feminist formula "the private is public" acknowledges the complicity of the private with the public sphere and voices skepticism about perceiving them as separate entities, it could be argued that the person deserves special protection, which is denied by being relegated to the private sphere. In this context, intimacy is not just a term that presents physical relations in the private sphere between someone and something, such as love, friendship, sex, empathy or sympathy. Rather, it indicates closed situations which demarcate the space and time affected by geographical and political circumstances among art and culture. Analyses of personal relationships and intimate spheres became the central place to provide traditional insights and transformations of society as a whole.

Reducing the natural distance of the time and the space between bodies, through an extension of the body is inseparably pertinent to the desire to expand the range that one can reach via manipulation through the media. Simultaneously, these transformations over the past century have taken place alongside with political discourses and theoretical reflection over the state of global society by observing power relations. While exploring the dominant representation of "subjectivities" of sex, gender, sexuality, race as well as the imaginary relationship of individuals to their real conditions of existence, rethinking matters of intimacy will allow us to understand materiality beyond the binary division of visible and invisible. Theorizing the notion of intimacy and representation of intimacy in art practices as well as the society, my presentation follows our sense of near and far, our awareness of intimacy and distance, of bodily presence, absence, and political mobility.

**Index terms** | affection; intimacy; art and culture; gender; feminism.

**Mika Maruyama**, born in Japan, she is a researcher, curator and critic based in Vienna and Tokyo. She holds a master's degree in philosophy from Yokohama Graduate School of Culture, the Graduate School of Yokohama National University, Japan. She is currently a doctoral student at the Academy of Fine Arts Vienna working on her research into bodies and representations within contemporary art. She has been actively working internationally as a writer and curator. Her reviews and articles on art have appeared on art magazines and artist books, including "Camera Austria International," "BijutsuTecho" and "artscape." Her recent curating exhibitions include "Body Electric" (Yuka Tsuruno Gallery, Tokyo, 2017) and "Behind the Terrain" (Yogyakarta, 2016 / Hanoi, 2017 / Tokyo, 2018), the ongoing travelling exhibition project through Southeast and East Asia. In 2018, she started "Multiple Spirits", a queer magazine in English and Japanese, with artist Mai Endo.

Miloš Ševčík |

University of West Bohemia, Department of Philosophy | Pilsen, Czech Republic |  
sevcik@kfi.zcu.cz |

## UNIQUE CONTENT AND SOCIAL IMPACT OF MECHANISM OF HUMOR

**Abstract |** In this paper, I will consider the issue of the individual and the public aspect of humor. In particular, I will deal with the relation of the unique content and the social appeal of humor. From this perspective, I consider the principal features of Louis François Cazamian's detailed and sensitive concept of the mechanism of humor. Developing Henri Bergson's concept of the comic in general and humor in particular, Cazamian shows that humor is a specific kind of the comic transposition of langue. He emphasizes that the mechanism of humor presents the conscious suppression of a natural reaction to reality by an unnatural response. This unnatural response, which is invented by humorist, is based on the objective and detailed description of a certain phenomenon. In this respect, Cazamian accepts Bergson's view that humor is of quasi-scientific nature. However, Cazamian rejects Bergson's opinion of the moral meaning of such a nature of humor. Further, I will emphasize that despite of the fact that Cazamian renounces to admit moral appeal of humor, he has to accept the social impact of it, because this impact is essential in Bergson's concept of the comic in general. In this context, I will emphasize a certain hidden link between Bergson's philosophy and Cazamian's thought. On the one hand, in line with Bergson's reflections on the meaning of the comic, humor should be considered as a punishment of a lack of flexibility of an individual with respect to society, as a punishment of automatic nature of one's behavior or thought. With respect to the complicated nature of mechanism of humor, however, such a punishment is always diffuse, because it aims at various faults of automatism at once. On the other hand, in line with Bergson's concept of artistic creativity, Cazamian supposes that humor is always the result of creative effort of a humorist and that it is thus always of a unique nature, of an individual content. This individual content consists both in what is expressed and what is suggested by humorous mechanism of suppression. At last, I will emphasize the consequences of this interpretation of Cazamian's theory of humor. Humor presents a peculiar kind of aesthetic phenomenon, in which the generality of critical social impact presupposes the unique content, which is invented by an individual author.

**Index terms |** *comic; Henri Bergson; Louis Cazamian; humor; social impact; individual content.*

Miloš Ševčík is assistant professor at Department of Aesthetics, Faculty of Arts, Charles University, and at Department of Philosophy, University of West Bohemia, Pilsen, Czech Republic. He deals mainly with French and Czech aesthetics of the 20th century. In particular, he inquires into the problems of temporality of aesthetic event and its sensual nature. He published several dozens of studies in academic journals and edited volumes both in Czech Republic and abroad. He authored and co-authored five scientific monographs published in Czech: *Art as a Reference to the Reality of Time* (2005), *Bergson's Concept of Comic Imagination and Laughter* (2008), *Aisthesis. The Problem of Aesthetic Event in E. Levinas, J.-F. Lyotard and G. Deleuze & F. Guattari* (2014), *Art as an Expression of Meaning. Jan Patočka's Philosophy of Art* (2014), and *Patočka's Interpretations of Literature* (2015; together with Daniela Blahutková).

Oksana Nikolaichuk |

Saint Petersburg University | Saint Petersburg, Russia | nikolaychukoksana@gmail.com |

## THE OLD NATIONAL GALLERY IN BERLIN: TRANSITION BETWEEN PRIVATE AND PUBLIC AESTHETICS

**Abstract |** The aim of the paper was to understand when the transition between private and public aesthetics started to be possible in the art institutions. Analysis of the museum structures showed that a break between past and present took place in the end of the XIXth century. Research of various collections of the public museums helped to realize that museums in the beginning of its history were not oriented on the public needs. The situation changed by the end of the XIXth century: the stress on the «I» of elite art changed to focus on «We» of broader styles and artworks.

In this paper the author proves the statement with the example of The Old National Gallery in Berlin. Facts of its history shows that it was the first museum in which desire of the emperor faced the will of its director, who represented the will of wider range of social classes. This example of the Old National gallery illustrates a big aesthetic change in art institutions. The result was a changing of museum concept: it started to be a place which includes various kinds of artworks and thus became a dialog platform between many people.

**Index terms |** *private aesthetic; public aesthetic; museum structure; art institutions; museum concept; the Old National Gallery; Berlin.*

Oksana Nikolaichuk is a master student at St.Petersburg State University. She was born in Krasnodar, Russian Federation on the 24th September in 1993. In 2011 she joined the Faculty of Philosophy and graduated in 2016 with thesis called «Kitsch as a problem of aesthetic perception». After a gap year she returned to SPBU in 2017 and joined the Faculty of Liberal Arts and Sciences. In addition to studying, ms. Nikolaichuk is a participant in a volunteer program of the Faberge museum and an enthusiastic football fan. She is currently working on several topics which develops the institutional theory of art. One of them — «The Old National Gallery in Berlin: transition between private and public aesthetics» — she is going to present during the ICA. Ms. Nikolaichuk can be contacted at nikolaychukoksana@gmail.com.

Po-Ching Wang |

Department of Landscape Architecture, National Chiayi University | Chiayi City, Taiwan |  
gaiascape@hotmail.com |

## PUBLIC ART AS SOCIAL CRITIQUE TO SHAPE URBAN-SCAPE

**Abstract |** Public art may be regarded as a social agenda. It is assumed that public art acts as an intermediate form that contributes significantly to community resurgence. That is, public art may be regarded as a verb/process or social intervention. It functions as a vanguard form, attacking boundaries and providing a sensibility for social strategy. Public art in tradition is generally expected to bring aesthetic pleasure to public. Contemporary public art, however, not only focuses on art installation, it also often offers a process that aims to comment on, question, and challenge the socio-cultural status quo. During the last few decades, accelerated changes in the values and expectations brought to bear on varied urban issues, together with the destruction of the hegemony of traditional art and of museum authorities, has begun to contribute to freer and more democratic representations of public art. It is said that part of a public artwork's role is to ruffle sacred feathers. In many cases, public art is created to address the dynamic social contradictions and mutability of public life; and artists and community participants approach public art from a variety of social critical perspectives and methodologies. Urban issues, such as social and environmental justice, health problems, violence, and political statements, provide plentiful source materials that fuel the performance of public art in many different settings. Further, public artworks have been extensively adopted to express social identity, make political statements, and/or to remedy social and environmental crises. Many murals on urban walls, for instance, reflect social conflicts and address civic rights, and these projects are usually the work of artists who though denied access to traditional gallery and museum channels are supported by community engagement and involvement. Public art as a social practice challenges the traditional western view of artistic practice. Art in the public realm creates a new media that provides a platform for a dialogical exchange between diverse social groups. It seems that public art has evolved as an arena for activism that addresses wide-ranging and highly controversial social issues and civilian concerns. The findings of this study indicate that public artworks are capable of playing a role of activist in facilitating community evolution via social progress.

**Index terms |** *aesthetics; community regeneration; city development; publicness; public participation; social progress.*

**Po-Ching Wang**, PhD, is an assistant professor in the Department of Landscape Architecture at National Chiayi University, Taiwan. His interests focus on the integration of recreation ecology and environmental planning. He served as a senior environmental planner and associate in AECOM, and he was engaged in a variety of professional environmental conservation and design projects. Po-Ching received his Ph.D. degree in Recreation, Park, and Tourism Management in Pennsylvania State University. He also holds master's degrees in landscape architecture, in architecture, and in ecology. His recent paper, *Aesthetic Experience as an Essential Factor to Trigger Positive Environmental Consciousness*, published in *Sustainability* journal.

Rodolfo Wenger |

Faculty of Human Sciences, Universidad del Atlántico | Barranquilla, Colombia |  
rwenger@outlook.com |

## THE REGIMES OF IDENTIFICATION OF ART AND THE POLITICAL RECONFIGURATION OF THE AESTHETICS

**Abstract |** For the philosopher Jacques Rancière there is no the 'art' without a specific identification regime that delimits it, makes it visible and makes it intelligible as such. A regime of the arts defines the specific ways in which a given epoch conceives of the nature and logic of artistic representation, puts certain practices in relation to specific forms of visibility and modes of intelligibility, specifies the ways in which the artistic expressions take place within society, what their functions are within social life in general and in relation to the other social activities in particular.

For proposes this approach, Rancière retakes the kantian idea of aesthetics in terms of 'a priori forms of sensibility', but not as a matter of art and taste, neither as forms of presentation of the objects of knowledge, but rather as a matter of time and space dealt as forms of configuration of our 'place' in society, as forms of distribution of the common and the private, that involve the assignment of someone within the common or their participation as part of a community. Is in this sense that we can found in his thought a singular and original reading of some inaugural texts of political philosophy such as the *Republic* of Plato and the *Politics* of Aristotle, as well as the aesthetics of the eighteenth century, especially the *Critique of the Judgment* of Kant and the *Letters on the Aesthetic Education of Man* of F. Schiller, among other outstanding references that acquire new possibilities of meaning and conceptual resonances of interest to think about the relationship between aesthetics and politics.

In this presentation we briefly resume the contents of the three fundamental regimes of the arts: the ethical, the poetic or representative, and the aesthetic, taking into account that these regimes are not strictly historical, but rather 'meta-historical' categories, because although they may determine and define certain periods of the 'art history', it is also possible to state that two, or even the three regimes, they can coexist in a specific time like ours, for example. A philosophical research that has both a historical and a political component which are aimed to reframed the traditional manner to consider the aesthetic conditions of political experience and the political dimension of aesthetics.

**Index terms |** *aesthetics; aesthetical politics; Distribution of the sensible; J. Rancière; Politics of arts; Regimes of the arts.*

**Rodolfo Wenger**, Teacher-researcher at the Faculty of Human Sciences of the University of Atlántico, Barranquilla, Colombia. He has developed an interdisciplinary academic career in: Aesthetics, Philosophy of Art, Philosophy of Language, Ontology Hermeneutics (Nietzsche, Gadamer, Heidegger), French Contemporary Philosophy (Foucault, Derrida, Deleuze, Rancière), and other areas related to art, political theory and education (Aesthetics and politics, Art research, Image theory, Art theory, Cinematographic appreciation, Audiovisual language, Film aesthetics, Audiovisual pedagogy, Pedagogy of image).

PhD candidate in Philosophy at the International School of Doctorate of UNED (EIDUNED), Madrid, Spain. Master in Theoretical and Practical Philosophy of the UNED. Master in Contemporary Problems at the Externado University of Colombia under the auspices of the Institute of Political Studies of Paris, France. Licensed in Philosophy and Letters by Saint Tomas University, Bogotá, Colombia.

**Tingwen Li |**

Xiamen University | Xiamen, China | ltw\_13@163.com, tl466@cam.ac.uk |

**Chunshi Yang |**

Xiamen University | Xiamen, China | yangcs007@163.com |

#### HOW SENTIMENTAL STORIES (DO NOT) WORK IN MORAL ISSUES—A COGNITIVIST ACCOUNT OF RORTY’S SENTIMENTAL EDUCATION

**Abstract |** As a self-declared Minimalist Liberal, Richard Rorty sets a baseline for a liberal democratic society—“Don’t be Cruel” but refuses to explain what is cruelty and why we should not be cruel, albeit a sensible answer to “how we can combat cruelty” is indicated. Rorty proposed that a sentimental education for the public would contribute to moral progress, and a distinction of the private and the public is supposed to be the precondition of this contention. In order to be sensitized to “the forms of pains, cruelty and humiliation,” the readers are exposed to mainly two groups of literature: works by authors like Dickens and Orwell that arouse sympathy on the one hand, texts by writers such as Proust, James, and Nabokov that encourage redemptions of self-satisfaction on the other.

However, it is never easy to get the practice of this education right, and it bears on criticism either for “sentimentality” or for the practical issues of “education”. As for the charges on sentimentality, a friend of sentimental education will have to show not only that a sentiment is not a sort of “cheap” emotion that one could have without paying for it, but also that sentimental literature does not end up with misrepresentation that deters intellectual readers. It requires scrutiny of the sentiment and literature as such, and probably, it calls for a cognitivist view that reveals a kind of moral knowledge akin to cognitive dispositions that might not be incompatible with Rorty’s anti-foundationalist position.

We will confront a problematic Rortyan censorship when we consider the questions of what, how, and why to read in the practice of education. Although by siding with and criticizing Nussbaum, Rorty makes clear the specific moral significance of sentimental literature and saves it from becoming moral statements, one still has difficulties reading Proust and James in different lights for social hope and self-fashioning, as well as getting rights out of wrongs when attending to morally educative works with slight moral flaws. Two subsequent questions are 1) Is this censorship guided by an external moral criterion? 2) what does this moral sensitivity obtained in reading consist of? Both questions are essential to whether sentimental stories work or not, and how.

**Index terms |** *cognitivism; moral knowledge; Rorty; sentimental education.*

**Dr Tingwen LI,** “I’m a lecturer in College of Humanities at Xiamen University in China, and my research interests are Art and Phenomenology, Analytic Aesthetics, Philosophy of Perception, Liberalism and British Conservatism. I have published 16 papers on national and international academic journals and made several presentations at some international conferences, and they are mainly based on my doctoral dissertation about contemporary phenomenological aesthetics in the English world, on my one-year-study of aestheticism at Kobe University in Japan and another one-year-program in aesthetic education and Liberalism at Cambridge.”

**Prof. Chunshi Yang** Professor YANG is an emeritus professor in College of Humanities at Xiamen University and used to be a vice-chair of the Chinese Society of Aesthetics. He has been focusing on the issues of aesthetics by virtue of phenomenological methodologies since 2000, with respects to Chinese and Continental European aesthetics. The process of modernity in China is also of his concern, to which he basically approaches through a broad reading and a scrutiny of modern and early modern Chinese literature, historical materials, and political thoughts. Professor YANG has more than 300 papers and 20 books published by first-class publishers in China up to now.





Alessandro Bertinetto |

University of Turin, Department of Philosophy and Educational Sciences | Turin, Italy |  
alessandro.bertinetto@unito.it |

MUSIC IS NOT AN EMOTICON. AGAINST A REDUCTIONIST ACCOUNT OF MUSICAL EXPRESSIVITY.

**Abstract** | My aim is to critically discuss the explanation of musical expressivity recently offered by Benenti & Meini (2017).

While discarding theories such as that of the imagined «musical persona» (Levinson 1996 & 2006; Robinson 2005), Meini & Benenti propose to develop the «contour theory» (CT) (Budd 1985; Davies 1994 & 2005; Kivy 1980, 1989 & 2002). According to CT, musical expressiveness depends on the resemblance between perceptible musical features and the external appearance of the ordinary expression of emotions. However, as Trivedi (2001) observed, the perception of resemblances between musical expressive features and human expressive behavior seems to be an effect, rather than a condition, for the perception of music as expressive. For this reason, Meini and Benenti correct CT. Leaning on cognitive sciences, they argue that musical expressiveness does not depend on the similarity between musical and behavioral perceptive patterns, but on the presence of perceptual elementary dynamic features that «can indeed belong to the articulated pattern of emotions independently of their being instantiated by human, animate beings or by objects such as pieces of music» (Benenti&Meini 2017: 655).

This proposal does not work. On the one hand, the theory does not overcome the flaws of CT. The problems related to the role of resemblance recur when it comes to explaining how and in what sense music and human expressive behavior share the same elemental perceptive features. Benenti and Meini simply move to a 'deeper' level, from perceptual patterns to their elementary components, the place of the resemblance (which remains a prerequisite of their version of CT). On the other hand, and more importantly, their theory seems able to explain only a very simple and 'shallow' kind of expressivity (negative vs positive emotions), modeled on an elementary visual expressiveness, underestimating the role of temporal development in shaping musical expressiveness. Consequently, this reductionist proposal does not explain the aesthetic complexity of musical expressiveness which is reduced to that of visual static emoticons.

Moreover, as I shall argue, elementary perceptive features cannot ground musical expressiveness independently from the – musical, cultural, social, etc. – context in which they are perceived. Even at the purely perceptual level, the musical experience is organized holistically and it is this holistic organization that allows the musical articulation of a complex, profound, as well as aesthetically elaborated musical expressiveness.

**Index terms** | *contour theory; emoticons; emotions; holism; musical expressiveness; perception; persona theory; resemblance.*

| PANEL SESSION 12 | CONTEMPORARY AESTHETICS OF MUSIC |

| University of Belgrade - Faculty of Architecture, 2019 |

| ICA 2019 Belgrade: 21st International Congress of Aesthetics | Possible Worlds of Contemporary Aesthetics: Aesthetics Between History, Geography and Media |

References:

- Benenti, S. – Meini, C. (2017). The Recognition of Emotions in Music and Landscapes: Extending Contour Theory, *Philosophia*, 46: 647-664.
- Budd M. (1985). *Music and Emotions. The Philosophical Theories*. London & New York: Routledge.
- Davies, S. (1994). *Musical meaning and expression*. Ithaca, NY: Cornell University Press.
- Davies S. (2005). *Themes in the philosophy of music*. New York: Oxford University Press.
- Kivy, P. (1980). *The Corded Shell: Reflections on Musical Expression*. Princeton N.J.: Princeton University Press.
- Kivy, P. (1989). *Sound Sentiment: An Essay on Musical Emotions*. Philadelphia: Temple University Press.
- Kivy, P. (2002). *Introduction to a Philosophy of Music*. Oxford: Oxford University Press.
- Levinson, J. (1996). *The Pleasures of Aesthetics*. Ithaca, NY: Cornell University Press.
- Levinson, J. (2006). *Contemplating Art*. Oxford-NY: Oxford University Press.
- Robinson, J. (2005), *Deeper than Reason, Emotion and its Role in Literature, Music and Art*. Oxford: Clarendon Press.
- Trivedi, S. (2001). Expressiveness as a Property of the Music Itself. *The Journal of Aesthetics and Art Criticism*, 59, 411-420.

**Alessandro Bertinetto** (Viareggio, 1971) is Professor of Theoretical Philosophy at the University of Turin. He worked as Researcher in Aesthetics at the University of Udine and has been Alexander von Humboldt Fellow at the FU Berlin. He has been visiting professor at the universities of Madrid Complutense, Murcia, Toulouse, Luxembourg, Valencia, and Padova. He served as member of the Executive Committee of the *European Society for Aesthetics*.

His research interests include philosophy of art, philosophy of music, theory of image, analytic and continental aesthetics, hermeneutics, and German idealism. His current projects focus on the aesthetics of improvisation.

Recent books: *La forzadell'immagine*, Udine, Mimesis 2010; *Il pensiero deisuoni*, Milano, Bruno Mondadori 2012 (French Translation: *La pensée dessons*, Paris, Delatour 2017; *Eseguiel'inatteso. Ontologia musicale e improvvisazione*, Roma 2016; *Il bellodell'esperienza* (con G. Bertram, a cura di), Milano, Marinotti 2016.

**Amane Kasai** |  
University of the Arts, Tokyo | Tokyo, Japan | kasai.amane@ms.geidai.ac.jp |

#### EASY, LIGHT AND DECADENT: AESTHETIC VALUES IN CLASSIFYING MUSIC IN JAPAN

**Abstract** | This paper refers to labels historically put on music genres or works in Japan by researching official documents, newspapers and magazines, as well as contrasting cases before and after World War II. Works of various music genres straddle the unclear borderline drawn during the reflection of certain social circumstances. Most of previous studies on music history or theory nonetheless have been promoted with respect to each music genre, work, or composer, whereas in this paper multiple music genres are compared in terms of their rating.

“Pure music” and “light music”, for example, used to be a dualistic classification system in Japan during and after World War II. Typically in this context, the former indicates classical music and the latter popular music, although there is no sharp line of demarcation between them. As these terms of “pure” and “light” have been repeatedly used by the media to label music, this division and the hierarchy which elevates “pure music” to a superior position has prevailed. Actually however, there is always a distortion in defining the two: authorities during the war required “light music” not to be “decadent” but to be “pure”, and the composers of popular music after the war desired an equal status of “light music” with “pure music” and even proposed a unification of both. Besides, the cases of tax and royalties reveal that the distinction of “pure music / light music” interacts with music consumption: copyrighted music was divided into “pure music” or “light music” until 2003, with the former being imposed with higher royalties. The word “light music” is sometimes considered almost synonymous with “easy listening”, while nowadays exclusively used for the music of pop groups or rock bands, particularly popular as one of after-school or amateur activities.

The definition and positioning of musical genres has changed in historical contexts of each period, and in addition, the terminology has been used even if it is separated from the original meanings. Such a terminology has maintained its influence politically and socially until now, continuing to regulate our image concerning music. Therefore, this paper clarifies how music has been recognized and defined according to the labels of “easy”, “light” or “decadent”, associating with cultural supremacism in Japan.

**Index terms** | *amateurism; classification; cultural supremacism; genre studies; Japan; musicology.*

**Amane Kasai** is a musicologist. She completed her PhD in 2010 at Tokyo University of the Arts. She is currently a lecturer at the Graduate School of Global Arts at Tokyo University of the Arts. Her research, supported by the Ministry of Education, Culture, Sports, Science and Technology, focuses on modernization of music in Japan and cultural exchange among countries, which has affected our aesthetic concepts, classification and values. She especially refers to music in festivities to point out the distortion of the dual forms such as Japan/Europe, visual/auditory, and tradition/innovation. She belongs to the International Research Center for Japanese Studies as a co-researcher as well, participating in the research team for “A Cultural History of Sound and Hearing”. For more detailed information on her research, please visit: <http://researchmap.jp/read0139754/?lang=english>

**Andrew Lim** |  
Independent Scholar | Lakeville, CT, USA | alim@hotchkiss.org |

#### CONTRA ADORNO'S CRITIQUE OF TECHNICS IN MUSIC: AFFECT, ALIENATED LABOR, AND CAGE'S AESTHETICS OF INDETERMINACY

**Abstract** | As a central preoccupation of Kantian aesthetics, the autonomy of art was a primary trope of Enlightenment discourse on the interrelations between art and its social context. Materialist extensions of critical philosophy, particularly with the rise of technology in the 20th century, gave rise to Adorno's critique of the aesthetic uses of technology, which he identified as an instrument of the late capitalist culture industry. In the domain of the aesthetics of music, Adorno held few contemporary composers in as high regard as Arnold Schoenberg for the disruptive quality of his avant-garde music, privileging his radical theories of harmony as a politico-aesthetic strategy for *épater les bourgeois*. Though a student of Schoenberg, John Cage exemplified the postwar resistance to an identification of musical techniques of disruption with formal innovation, instead employing a range of everyday technics in the service of a new aesthetics of chance operations and indeterminacy. In this respect, Cage appears to present a counterexample to the application of Adorno's theories of the politics of technology in art to postwar American experimental music in the vein initiated by Cage and later associated with Fluxus movement. Using a framework provided by Bourdieu's critique of Adorno's conceptualization of popular music as a technologically facilitated, cultural analogue of alienated labor, this paper argues that Cage's aesthetics of indeterminacy subverts the association of technology with alienation and its associated affects.

**Index terms** | *indeterminacy; Cage; Adorno; Bourdieu; technology in art.*

**Cristina Meini** |  
University of Eastern Piedmont | Vercelli, Italy | cristina.meini@uniupo.it |

**Marta Benenti** |  
FINO Consortium | Turin, Italy | martabenenti@gmail.com |

#### AFFECTIVE QUALITIES OF MUSIC: CONTOURS IN THE LIGHT OF CORE AFFECT

**Abstract** | One of the most credited theories aiming to account for the experience of music expressive of emotions is the *contour theory*. Abstracting from its various versions, contour theory accounts for expressiveness of music in terms of those resemblances that hold between its contour (the external, superficial and perceivable dynamic properties) and the typical contour of human emotional expressions (classical accounts are Kivy 1989; Davies 1994). Two dimensions of the musical contour are particularly relevant. First, some musical features sound like a human moved voice. Second, some features of the contour, such as melody, rhythmic cadence, agogics, resemble visible aspects of human behavior, like postures, gestures and bodily movements (Kivy 1989; Davies 1994, 2010). Within infant research and clinical psychology, Daniel Stern (2010) pursued a very similar path, theorizing the existence of “Forms of Vitality”, gestaltic forms that paradigmatically vehicle emotional expressions whose musical nature comes to light through their linguistic qualification: *crescendo*, *diminuendo*, *staccato*, *legato*, *vibrato*, and so on.

Opponents of contour theory standardly challenge its capacity to account (a) for the perceptual nature of emotional expression – as opposed to imaginative, projectivist or affective origins – and (b) for the allegedly predominant role of those resemblances holding between music and human expressions – as opposed to the many possible resemblances that make music similar to other objects.

In this paper we appeal to constructivist theories of emotions to reply to these objections. In particular, we rely on the notions of *core affect* (CA) and of *affective qualities* (AQs). CA “is a neurophysiological state that is consciously accessible as a simple, non-reflective feeling that is an integral blend of hedonic (pleasure–displeasure) and arousal (sleepy–activated) values” (Russell, 2003:147). In other words, CA is the most elementary component of emotional episodes qualifying them according to a bidimensional schema. AQs, instead, are those properties of the world whose encounter can produce an instantiation or a modification of CA. Notably, CA and AQs share the same dimensional space.

On this basis we provide contour theory and vitality forms approach with an consistent account of the pre-reflective level of the experience of expressive music. This allows us to deal with the above mentioned challenges in a fruitful way, arguing (a) for the perceptual nature of expressive qualities and the related experience, and (b) for the primacy of affective contours over other perceivable resemblances. Additionally, our proposal offers a precious contribution to a scientifically informed music therapy.

**Index terms** | *affective qualities; contour theory; core affect; emotions; forms of vitality; musical expressiveness.*

**Cristina Meini** |

**Marta Benenti** |

**Cristina Meini** is Professor of Philosophy of Mind and Philosophy of language at the University of Eastern Piedmont, Italy. Her research interest in the role of emotions in social cognition, together with her love for music, led her to approach some central subjects in philosophy of music. In her researches, music is taken as a special language of emotions that is accessible also to people with relational problems. In this sense, music is a sort of emotional scaffolding for improving emotional and cognitive abilities. More recently, she wrote some papers on the perceptual nature of emotional recognition in music.

**Marta Benenti** is Ph.D. in Philosophy at the University of Turin - FINO Consortium. She has been visiting the philosophy departments of Glasgow, Bochum and Antwerp and in 2018 she was DAAD research fellow at the Berlin School of Mind and Brain. She is mainly interested in aesthetics and philosophy of mind, especially in the topics of perception, imagination and emotions. So far, she has been working on expressive experience of everyday objects and artworks, their arousal power and their perceptual structure. Currently, her main concerns are the role of emotions in simple perceptual experiences and the possible challenges to the notion of “aesthetic experience”.

Damien Charrieras |

School of Creative Media, City University of Hong Kong | Hong Kong, China | dcharrie@cityu.edu.hk |

## INTERACTIVE AUDIO IN GAME ENGINES: CURRENT TECHNOLOGICAL AND AESTHETIC AFFORDANCES OF INTERACTIVE SOUND AND MUSIC ARRANGEMENTS

**Abstract** | Game engines became one of the most iconic and widely used software technology to craft 2D/3D interactive spaces. Their technological and aesthetic affordances in terms of interactive audio are scarcely discussed in the current literature in software studies and video game studies. We will explore the underpinnings of sound aesthetics when analysed from the perspective of interactive audio. Our presentation will provide an overview of the affordances embedded in the most popular game engines (Unity 3D and Unreal) in terms of interactive audio. We will see how interactive audio in game engines departs from other forms of sound/images creations. The practices of interactive audio and sound design in diverse forms of electronic music practices will here provide a helpful comparison point to criticize the existing affordances in terms of interactive audio currently embedded in the most widely used game engines. More generally, this discussion might inform in new ways and help to reconceptualize the – overtly visual - existing creation paradigms attached to game engines technologies and practices.

**Index terms** | *game engines; sound design; interactive audio; sound art; spatialization.*

**Damien Charrieras** is associate professor at the School of Creative Media, City University of Hong Kong. He graduated from Sciences Po Lyon. He holds PhD in Film Studies from Sorbonne Nouvelle University, a PhD in communication studies from the University of Montreal. His work deals with topics such as the analog use of digital technologies in electronic music, metacreation in video games, the use of neural networks in game engines, the experimental appropriation of GUI in creative software, machinic vision in life log art. His current project investigates game engines as tools of metacreation, from the perspective of media ecology and organology. His papers were published in a large number of international academic journals, including *Cities* (Elsevier), *Organized Sound* (Cambridge University Press) and *Human Relations* (Sage).

| PANEL SESSION 12 | CONTEMPORARY AESTHETICS OF MUSIC |

| University of Belgrade - Faculty of Architecture, 2019 |

| ICA 2019 Belgrade: 21st International Congress of Aesthetics | Possible Worlds of Contemporary Aesthetics: Aesthetics Between History, Geography and Media |

Demchuk Maxim |

Chelyabinsk State University | Chelyabinsk, Russia | demchukmax74@gmail.com |

## MELODY IS NO MORE: “RAGGED” RHYTHMS AND “TRACKS WITHIN TRACKS” AS AESTHETIC ELEMENTS OF MODERN POPULAR MUSIC

**Abstract** | One of the main problems of the study of the verbalization of musical aesthetics is the phenomenon of consumption of musical products during the radical transformation of musical structures. What the audience is guided by when it comes to emotional and visual perception of music, if basic sound mechanics of influence on consciousness cease to be relevant? The melody serves as the basis for the brainworm phenomenon. But the paradox is modern music space are full of rhythm-based musical compositions. This is the basis for the designation of a new musical aesthetics. It is important to understand that we talk about popular music. According to Nielsen for 2017, hip-hop has become the most popular genre in the Americas. An important precedent phenomenon that changed the vector of development of mass music was the release of the sixth album by Kanye West “Yeezus”, called by the musician “protest against music”, but later established as a new aesthetic model, which became the dominant feature in modern pop music. Deprived of the traditional mechanisms of broadcasting musical pop aesthetics, the album occupied the first lines of the American and English charts, and later became “platinum”. The eclectic mix of different genres suddenly turned into a mainstream. Among the main elements of the “sound canvas” of “Yeezus”, we can point out “ragged” rhythms, “tracks within tracks” and “aggressive” auto-tuning. In order to understand the specifics of the image-emotional perception of this album by the audience, we wrote a script of the study, planned to be conducted in the period from November 2018 to April of 2019 years. The first part of this study will be content analysis of texts of the internet posts with this album in social network VK, and also comments below. The second part of this study will be an experiment which include survey, focus group and interviewing (respondents are 15 people with different social status, education, profession). The purpose of the first two methods is revealing of emotions, associations and images, arising from respondents while listening. The purpose of the third method is to explain the data obtained as a result of research by the participants themselves (memory trigger, social influence, etc). There will also be an emphasis on the structure of the compositions. What exactly causes an emotional-shaped background and makes you listen? The significance of the study lies in explaining the phenomenon of radical transformations of sound structures becoming the new mainstream.

**Index terms** | *aesthetics; cognitive aesthetics; Kanye West; keys study; mass media; musical structures; new music; transmediality.*

*Supported by Russian Science Foundation, 18-18-00007*

**Demchuk Maxim** is assistant researcher of Chelyabinsk State University. The field of interests – musical aesthetics, music verbalization, transmediality, transformation of musical structures, cognitive aesthetics. Publications in Russian research journals, included in Russian Science Citation Index. Member of research group of media aesthetics, funding by RSF (18-18-00007). Master thesis on the subject «Elements of music review in online media as a manifestation of the verbalization of sound aesthetics». Master thesis is devoted to defining the mechanisms of accumulation and transmission of content of public pages in the Internet media, and functions of modern mass music as a media environment responding to current society needs and broadcasting of various cultural dominants.

Dušan Milenković |

University of Niš, Serbia Faculty of Philosophy | Niš, Serbia | dusan.milenkovic@filozofski.rs |

#### UNDERSTATED SIGNIFICANCE OF FORM IN GRACYK'S AESTHETICS OF POPULAR MUSIC

**Abstract |** In the theoretical works of American aesthetician of popular music Theodore Gracyk, the problems of aesthetic form of rock music have not been thematized as issues of special importance. This author does not devote a chapter in his book *Listening to Popular Music: Or, How I Learned to Stop Worrying and Love Led Zeppelin* to aesthetic problems related to the musical form. Moreover, Gracyk does not particularly emphasize the formal aspects of popular music compositions in chapters dealing with other theoretical issues related to popular music, such as the question of evaluating popular music compositions. In this paper I am primarily concerned with the reasons why understating the significance of form causes some problems in his aesthetic theory.

The lack of an explicit theoretical approach to the musical form of popular music can be viewed as the result of Gracyk's criticism of traditional aesthetic conceptions such as the formalist aesthetics of Eduard Hanslick. Since Hanslick developed his views on the dichotomy of aesthetic form and content in music focusing on the examples of classical music as a high art (while ignoring popular music pieces in his aesthetics), Gracyk disregard his conception as irrelevant to the problems of popular music. Furthermore, the importance of formal aspects of popular music is neglected in favour of emphasizing other aspects of popular music compositions that should be taken into account when evaluating these compositions aesthetically.

The paper shows that although Gracyk does not devote special attention to the issue of aesthetic form, the conclusions of this author largely depend on their understanding of formal characteristics of popular music. The way in which Gracyk understands aesthetic appreciation directly relates to the ability of the listener to experience aesthetically the formal aspects of the composition of popular music.

**Index terms |** *Theodore Gracyk; Eduard Hanslick; aesthetics of popular music; aesthetic form; listening to popular music; aesthetic evaluation of music.*

Dušan Milenković (1991) is a teaching assistant at the Faculty of Philosophy, University of Niš and a PhD student of Philosophy at the Faculty of Philosophy, University of Novi Sad. He graduated philosophy at the Faculty of Philosophy, University of Niš in 2014 and obtained MA degree of philosophy at the Faculty of Philosophy, University of Novi Sad in 2016 (with the final paper *Dewey's pragmatist theory of aesthetic experience*). Currently he is working on a PhD thesis on contemporary aesthetics of music, which is his main field of research interest. At the Faculty of Philosophy, University of Nis, he is conducting seminarson aesthetics, contemporary philosophy and epistemology.

| University of Belgrade - Faculty of Architecture, 2019 |

| PANEL SESSION 12 | CONTEMPORARY AESTHETICS OF MUSIC |

| ICA 2019 Belgrade: 21st International Congress of Aesthetics |

| Possible Worlds of Contemporary Aesthetics: Aesthetics Between History, Geography and Media |

Hee Sook Oh |

Seoul National University | Seoul, South Korea | lithos@snu.ac.kr |

#### AESTHETICS OF INTERCULTURALITY IN CONTEMPORARY OPERA OF KOREA AND CHINA - IN THE CASE OF KUNYONG LEE'S <SPRING! SPRING!>(2001) AND BRIGHT SHENG'S <DREAM OF THE RED CHAMBER>(2016)

**Abstract |** In the global culture era of the 21st century, the role of Asia in the flow of Western art music has increased tremendously. In this context, this presentation examines the contemporary opera of Korea and China in terms of 'aesthetics of interculturality'. Interculturality is a crucial concept to contemporary music in East Asia. Instead of a simple assumption of a series of fused musical forms, interculturality represents groundedness integral and inseparable from the identity of the composer.

The subject of this research are the opera <Spring! Spring!> (2001) by Kunyong Lee and <Dream of the Red Chamber> (2016) by Bright Sheng. Kunyong Lee (1947-) is a representative contemporary Korean composer who actively tries to connect contemporary society with Korean history and tradition. In <Spring! Spring!> composed on the basis of a celebrated Korean novel and a modern-era classic, <Spring! Spring!> (1935) written by a famous author Yu-Jeong Kim (1908-1937), Lee renders the literature world of Yu-Jeong Kim, who expressed the aspects of human society of rural area under Japanese imperialists colonization through humor and satire, by means of hybrid music of Korea and Western.

Bright Sheng (1955-) is a Chinese composer who merged Western Avant-garde music and Chinese traditions. In his opera <Dream of the Red Chamber> based on the famous Chinese novel <Dream of the Red Chamber> (Cao Xueqin, 1791) by depicting the rise and fall of the nation and the futility of life, overcoming the limits of mere romance story, Sheng revealed the 'Chineseness' in front and combined this with modern Western musical idioms.

Namely, these two works above are Westernized modern opera that are composed of the basis of domestic literature works, and these show the interculturality aesthetics manifoldly. In this research, firstly, I try to analyze how the context of Eastern literature is altered to Western opera through the analysis of each work. Then secondly, I investigate the similarities and differences of cultural fusion style between Korea and China. Ultimately in this study, I unpack the cultural identity of Korean and Chinese modern opera in the globalized era, overcoming the orientalism in the view of post-colonialism. Through this process, I anticipate that I may solidify the hybridity aesthetics of Eastern-Asian contemporary music in which the rendezvous of a culture and another happens.

**Index terms |** *Bright Sheng; Contemporary aesthetics of music; Interculturality; Korean & Chinese Contemporary opera; Kunyoung Lee; Opera.*

**Hee Sook Oh** is Professor for Musicology at the College of Music, Seoul National University (Korea). She received PhD in musicology from the Albert-Ludwigs-Universität Freiburg (Germany), with her dissertation *Studien zur kompositorischen Entwicklung des jungen Hindemith* (1992). Her main research fields include Music Aesthetics, Western Music of the 20th Century, Korean modern music. Selected Publications:(English) *Contemporary Music in East Asia* (ed., 2014).“*Threnody and Aesthetics of Interculturality in the 21st Century’s East Asian Composition*” (2018). (German) “*Das abgelehnte Genie’ – Betrachtungen zur Kritik an der musikalischen Genieästhetik im 20. Jahrhundert*”, *International Review of the Aesthetics and Sociology of Music*, 2013. (Korean)*Contemporary Korean Music* (2019), *Music and Genius* (2012), *Philosophy in Music* (2009).

## NATIONAL CULTURAL MEMORY IN CONTEMPORARY KOREAN MUSIC

**Abstract |** As the concept of national identity tended to be more globalized since the 1950s, after the World War II, the scholars of the 20 century’s modern East Asian music in which the Western music and traditions were fused had a pessimistic or critical point of views on treating the issues about local identity remained in art music and cultural identities. Although 20 century East Asian music have gotten off the unconditional following of the Western culture in the early 20th century and tried creative confusion between eastern music and tradition, the scholars have underestimates the influences of the local and social context in the process of music composing. However, the East Asian composers have tried consistently such a fusion and developed it in more decent way. In this research, the author investigate the aspects and methods of fusion between Western classical music and individual contemporary Korean classical music. Furthermore, it will be examined the significance of the national identity in the late 20th century East Asian music in the history of East Asian modern music and the relation between national identity and ‘National Cultural Memory’.

**Index terms |** *national cultural memory; contemporary aesthetics of music; interculturality; Korean contemporary music.*

**Dr. Hyejin Yi** finished the Bachelor degree in the Sungshin women’s university with a major in music composition, and completed the Master and Ph. D degree in Seoul National University with a major in Musicology. Currently, she is a research professor in Chungnam national university and teaches in the Sungshin women’s university. Her research is mainly focused on the ‘musical aesthetics’, ‘history of 19th century music’ and ‘modern music in the East Asia’. Important papers of her are “A Study on the Genre Problem of Programmatic Orchestra in the Late 19th-Century:Focused on the Difference from the ‘Programmatic Concert Overture’ in the F. Listz’s Symphonic Poem Hamlet (1858)”, “An Aesthetic Consideration on the Change of the Relationship a Music and Language in the Liszt’ Symphonic Poem” and “National Cultural Memory in Late-Twentieth-Century East Asian Composition: Isang Yun, Hosokawa Toshio and Zhu Jian’er.”

Hye Suk Lim |

Seoul National University | Seoul, South Korea | clara54@hanmail.net |

#### MUSIC AS HEALING: THE IMPACT OF MUSICAL EXPERIENCE TO ENHANCE RESILIENCE FROM PTSD.

**Abstract |** Due to the development of technology in the modern society, serious life-threatening disasters are occurring and certain professional people are having severe psychological distress by constantly experiencing these events. Especially, firefighters, who are rescuing us from emergency situations, are suffering from PTSD (Post-traumatic stress disorder) symptoms. In this context, they need to develop resilience to run their job. Resilience exists in people who develop psychological and behavioral capabilities that allow them to remain calm during crises/chaos and to move on from the incident without long-term negative consequences. According to brain science research, music stimulates the brain to distract the pain of the body and mind. That is, music reaches the brain's auditory cortex and promotes communication between the cortex and the parts of the brain that govern emotion, memory, and body control. In the age of the fourth industrial revolution, music aesthetics is needed to contribute as a means of healing for the human well-being.

The objective of this study is to explore whether the musical experience as leisure affects the self-resilience of the firefighters depending on the extent of PTSD. Specifically, this study will investigate the relationship between musical experience and resilience of firefighters from PTSD, and define the role of musical experience as an antecedent research of resilience from PTSD. Also, the moderating effect of musical activity type as leisure in the relationship between music and resilience from PTSD will be explored. To achieve the objectives, a survey will be conducted with firefighters. For this study, 500 firefighters in Gyeonggi province, South Korea, will be selected with random sampling and will be surveyed. This study will utilize adapted questions in regard to the extent of PTSD and self-resilience, and will be analyzed by one-way ANOVA and t-test.

In this study, firstly, the significant influence of musical experience will be defined on the resilience of firefighters from PTSD. Secondly, the moderating effect of leisure activity type of music will be distinguished in the relationship between satisfaction of musical activity and resilience. Through this process, I anticipate the results of this study can help people to understand that musical experience can improve resilience from PTSD, and suggest the effective musical experience to enhance the resilience for people who are suffering from PTSD. Therefore, I will argue that the aesthetics of music is to be studied as a means of healing for human well-being in the 21st century.

**Index terms |** *music as healing; contemporary aesthetics of music; resilience; PTSD (Post-traumatic stress disorder); musical experience; musical activity; well-being.*

**Hye Suk Lim** is a pianist and a music educator in Korea. She is also a music director of healing orchestra for firefighters in Korea. She received Bachelor's degree in piano performance and Master's degree in music education from Ewha Woman's University in Korea. Also, she received another Master's degree in piano performance from University of Illinois at Urbana-Champaign in USA, and she received Doctoral degree in music education from Seoul National University in Korea. Her research interests include socially shared regulated learning, collaborative learning, instrumental learning in music education and music therapy for PTSD (Post Traumatic Stress Disorder). Also, she has performed actively as pianist in Korea.

| PANEL SESSION 12 | CONTEMPORARY AESTHETICS OF MUSIC |

| University of Belgrade - Faculty of Architecture, 2019 |

| ICA 2019 Belgrade: 21st International Congress of Aesthetics | Possible Worlds of Contemporary Aesthetics: Aesthetics Between History, Geography and Media |

João Pedro Cachopo |

University of Chicago / Universidade Nova de Lisboa | Chicago, U.S.A / Lisboa, Portugal |  
jpcachopo@uchicago.edu / jpcachopo@gmail.com |

#### THE AURA OF OPERA REPRODUCED: SCREEN MEDIA AND IDEOLOGY

**Abstract |** The relationship between opera and screen media has been a matter of debate and controversy since the turn of the century. Indeed, there is no consensus regarding the merits and demerits of reproducing and remediating opera. Whereas some observers in academia and beyond regard the proliferation of "copies" as a threat to the "original" experience, other critics and scholars emphasize the aesthetic and political potential of such multimedia experiments. In this paper, based on the examination of three different objects (Andrea Andermann's "live films" of *Tosca* [1992], *La Traviata* [2000], and *Rigoletto* [2010]; Tom Volf's multimedia project "Maria by Callas" [2017-current]; and Peter Gelb's "The Met: Live in HD" initiative [2006-current]), I attempt to identify and critique a paradox that pervades our cultural landscape. In doing so, my ultimate aim is to clear the ground for further discussion of mediatized opera and avoid the traps of either-for-or-against arguments.

The paradox runs as follows: we live in a media-saturated culture in which the virtues of reproduction and remediation are indisputably underlined and valued. The recognition of their importance, however, goes hand in hand with a rhetoric and practice in which the reproduced or remediated copy is often praised as a means to enhance, rather than to question, a sense of originality associated with authenticity, truthfulness, and liveness. This paradox is particularly striking in the three above-mentioned projects as the emphasis on mediatization coexists with an infatuation with the 'auratic' characteristics of the original: the authentic locations and times of *Tosca*, *La Traviata*, and *Rigoletto*; the truth about Maria Callas; the thrill of attending a live cinecast from the Metropolitan Opera.

In the end, the disclosure of this paradox is meant to show that the mere proliferation of multimedia experiments does not as such entail the overcoming of the ideology, discourse, and practice(s) associated with the notion of aura. What strategies can be used to scrutinize and surpass this paradox in order to fully acknowledge the challenges inherent in the mediatization of opera is the foundational question orienting this presentation.

**Index terms |** *ideology; opera; Remediation; Screen media; technological reproduction.*

**João Pedro Cachopo** is currently a Marie Skłodowska-Curie Fellow with joint affiliation at the University of Chicago and the New University of Lisbon. He earned a degree in Musicology (2005) and a PhD in Philosophy (2011) from the New University of Lisbon. His research interests focus primarily on the relationship between aesthetics and politics, the interaction of the arts and the contemporary critical thought. He is the author of *Truth and Enigma: Essay on Adorno's Aesthetics*, which won the First Book Award from the Portuguese PEN Club in 2013. His work has also appeared in journals such as *The Opera Quarterly*, *Parrhesia*, and *New German Critique*. He is co-editing a volume on Rancière and music (forthcoming in Edinburgh University Press) and preparing a monograph on opera and film.



Katsura Koishi |

Kwansei Gakuin University | Nishinomiya, Japan | katsura@kwansei.ac.jp |

## FROM PUBLIC CONCERTS TO *HAUS MUSIK*: FELIX MENDELSSOHN'S CONCERTOVERTURES AND THEIR "STORIES"

**Abstract** | German absolute music—from Beethoven to Schoenberg—aimed to abstract sound based on autonomous aesthetics. Absolute music has long been at the centre of music history. As a result, symphonies have held a privileged position, and showpieces and operas have been branded as 'entertainment music'. After the French Revolution, public orchestral concerts were created for the middle class. Concerts were then held in 'concert halls', not in churches or courts. These concerts were the only places where symphonies were performed. However, symphonies were not the only works played at concerts. Opera excerpts, particularly overtures, were very popular, because public concerts had to be accepted and attended by opera-loving audiences.

In this context, music publication and the increased ownership of instruments were related. Because audiences would wish to play the pieces they heard at the concert on their pianos at home, orchestral works commonly followed this progression: a premiere at a concert, the publication of a piano version, and finally, the publication of a full score for orchestra. Accompanying this was an increased demand for overtures, since overtures were shorter and more familiar than symphonies. Based on the popularity of overtures, independent 'concert overtures' appeared, which were unrelated to opera.

The leading composer of these works was Felix Mendelssohn. He composed many concert overtures, such as *A Midsummer Night's Dream*, *Calm Sea and Prosperous Voyage*, *The Hebrides (Fingal's Cave)*, and *The Fair Melusine*. Of course, piano versions of the scores arranged by the composer himself were published. Furthermore, his concert overtures were derived from 'stories', likely to attract audiences to the concerts and buyers to the score. However, how does a composer express a 'story' in absolute music, and how can the audience listen to a 'story' in absolute music?

This presentation will consider the practice of taking orchestral works from public concerts into the home. As an example, I will examine *The Fair Melusine*, which was premiered in 1834 in London. Before and after the premiere, Mendelssohn wrote many detailed letters about this overture detailing the story of Melusine. Furthermore, he revised this work to better fit the narrative. By examining his letters and revisions, the relationship between the music and the story will be revealed.

**Index terms** | concert; concert overture; Felix Mendelssohn; orchestra; printed music.

**Katsura Koishi** was born in Kyoto (Japan). In 1998, she obtained a masters degree in piano studies from the Kyoto City University of Arts. She studied musicology at the Universität Leipzig (1999–2000) and University of Osaka (2001–2009). She became a Research Fellow of the Japan Society for the Promotion of Science in 2006; a lecturer at the Kyoto City University of Arts in 2009; and an Assistant Professor at the Kyoto University in 2012. Since 2017, she is an Associate Professor at the Kwansei Gakuin University. She is currently engaged in comprehensive research on the formation and transition of modern public concerts, focusing on the Gewandhausorchester Leipzig, London Philharmonic Society and Orchestre de la Société des Concerts du Conservatoire.

| PANEL SESSION 12 | CONTEMPORARY AESTHETICS OF MUSIC |

| University of Belgrade - Faculty of Architecture, 2019 |

| ICA 2019 Belgrade: 21st International Congress of Aesthetics | Possible Worlds of Contemporary Aesthetics: Aesthetics Between History, Geography and Media |

Kazutomo Tanogashira |

Osaka University of Arts | Osaka, Japan | kt-tano@osaka-geidai.ac.jp |

## WHAT FLOWS INTO THE SEA OF SONORITIES: CONSIDERING TORU TAKEMITSU'S 'SEA' MOTIF

**Abstract** | Toru Takemitsu (1930-1996) is one of the most important Japanese composers after World War II. In 1957 he wrote *Requiem for Strings*, which won him a reputation, and after that, he composed various kinds of music (except opera): concert pieces, music for films or TV dramas, tape music, etc. It is necessary to understand his attitude toward *ma* (temporal interval) in order to consider his music, for it underlies his musical works. *Ma*, for Takemitsu, has an essential relationship with silence which is the matrix of sound; that is, *ma* causes the temporal development of sound and determines timbre which is a mode of being sound. In other words, his music is a fluid of timbre penetrated by silence. Therefore, he attaches special importance to the imagination. That is why many of his musical works have poetic or suggestive titles, such as *A Flock Descends into the Pentagonal Garden* (1977), *Far Calls. Coming, far!* (1980), *I Hear the Water Dreaming* (1987) and so on. This means that, for Takemitsu, sound is a living thing in imaginative nature. It is true that music consists of sonorities and resonates in the real world, but the origin of music lies in the imaginative world, so we consider what he called the 'river of sound' to be its origin. Just as various sounds or sonorities in our daily lives make many different streams, so silent sound in imaginative nature forms the river, which flows through the valley and runs into the ocean; therefore, composer needs to scoop up sound from the silent river or ocean by the 'imagination of the inner ear'. However, there is a great gap between the sound of the imaginative world and that of the real world. What mediates these two sounds is required, and we can say that it is the 'SEA' motif (additionally, dream and number have similar roles to it). This motif consists of Es-E-A, and generally speaking, it forms <semi-tone+ perfect fourth>. It functions like a cell which gives birth to music; so it is not too much to say that the ocean in imaginative nature consists of innumerable mother cells. In other words, the 'SEA' motif appears in various forms of sound, and thus transforms the ocean of silence into the sea of sonorities. We can safely say that the 'SEA' motif is a generative schema of music.

**Index terms** | imaginative nature; *ma* (temporal interval); ocean of silence; 'SEA' motif; sea of sonorities; Toru Takemitsu;

**Kazutomo Tanogashira** is a professor of the philosophy of music at Osaka University of Arts. He engages in the study of musical time, which is regarded as the essence of musical works. To compose the music is to give form to time, to play the music is to transform time into sound: people try to listen for inaudible time by listening to the music. He also dedicates himself to studying film music, and analyses individual film works from the viewpoint of the relationship between visual image and music. In cinema, music intervenes between spectators and visual images as if it were a narrator, and gives a great influence on their aesthetic attitude toward the film. On the other hand, he was deeply impressed by the music of Toru Takemitsu, so he has written the articles on what underlies his various musical works.

## BLURRING THE BOUNDARIES?: RECONSIDERING TAN DUN'S AESTHETICS

**Abstract** | Since the 20th century, the discourse about nationalism, postcolonialism, globalism, and interculturality was started in earnest. In line with the global era, East Asian contemporary composers such as Tan Dun (1957- ) in China, Takemitsu Toru (1930-1996) in Japan, and Isang Yun (1917-1995) show a tendency to make works that combine Eastern tradition and Western music. Among them, Tan Dun is receiving worldwide acclaim, including the Grammy Award and being selected as a Global Goodwill Ambassador by UNESCO. His representative aesthetics is blurring the boundaries between categories, cultures, and tradition and innovation, and "1+1=1" which means a mixture of Chinese tradition and Western music. However, does Tan erase the boundaries between those things in his work? In this article, I would like to examine Tan's strategy of blurring the boundaries with focusing on his masterpieces *The First Emperor*, *Ghost Opera*, and *The Map*.

The opera *The First Emperor* whose main character is the first emperor of China, Qin Shi Huang, was premiered in 2006 with the commission of the Metropolitan Opera. Stacey Kors evaluated this work as a well-realized work of Tan's aesthetical formula, "1+1=1". In this work, there are categories such as Peking opera, shamanistic ritual, 19th century Western opera tradition, experimental avant-garde, which seem to be superficially fusion of Eastern and Western cultures. However, each category does not mix and shows their own characteristics without any collision in each number.

*Ghost Opera* is composed of five movements for string quartets and loops, water, metal, paper, and stone. It is a cross-cultural dialogue which shows Chinese materials, Tibetan monks' voice, British and American culture; combines the tradition of European classical concert performance, Chinese shadow puppet theatre and the intersection of dramatic devices of shamanistic ritual. Those cultural icons seem like blurring the boundaries, but in this work, they emit their own cultural context.

*The Map* was premiered by Yo-Yo Ma's cello solo and commissioned by Boston Symphony Orchestra. This nine-movement composition consists of nine video clips taken by Tan in Hunan, China, featuring video clips of folk music and an orchestral ensemble. Tan tried to break the boundaries between tradition and innovation in this work. However, the tradition is in the video clip and the innovation is symbolized by orchestra, so the boundaries between them are more evident.

As above, Tan combined various elements, including categories, cultures, tradition and innovation. Each element, however, maintained a characteristic of strengthening the boundaries of each other while retaining its uniqueness. This aspect is an important example in discussing 20th century East Asian contemporary composers who constantly struggle between globalism and nationalism. I could find one example about contemporary aesthetics of music in this era through the strategy of Tan.

**Index terms** | Chinese contemporary music; contemporary aesthetics of music; contemporary music of East Asia; cultural boundaries; Ghost Opera; Tan Dun; The First Emperor; The Map.

**Kim Seok-young** is a Ph.D. student in Theory and Musicology at Seoul National University where she received her B.M. (2017) and M.M. (2019). Her research focuses on 20th- and 21st-century art music in East Asia, especially the cultural identities and strategies of hybridity of Contemporary East Asian composers. Her publications include a master's thesis *A Study about Tan Dun's The First Emperor: focusing on the cultural identity and strategies of hybridity* (2019) and a co-authored book of music criticism about Contemporary Art Music in Korea (2019). She is a curator of the contemporary music making and performing group ISANG and a producer/player of the music theater *A Landscape of Cheonggyecheon* (2018) which is an amalgamation of East and West music.

AESTHETICS OF NEO-ORIENTALISM IN CONTEMPORARY MUSIC OF KOREA AND JAPAN  
-IN THE CASE OF UNSUK CHIN'S <DOUBLE CONCERTO>(2002) AND TORU TAKE-  
MITSU'S <IN AN AUTUMN GARDEN>(2002)

**Abstract** | Neo-orientalism is a specific way of Western thinking and dominance over the Orient from the meaning of Edward Said's orientalism (1978), which now also comes up within the Orient. Especially in East Asia, when dealing with their own culture, they operate themselves as 'others' and as a result, they represent the essence of East Asia differently within Western framework. In this context, this thesis examines the contemporary music in Korea and Japan, in terms of Neo-oriental aesthetics. Neo-orientalism is a crucial concept for contemporary music Korean and Japan because they have received Western influences.

The cases of this research are the musical ensemble <Double Concerto> (2002) written by Unsuk Chin and <In an Autumn Garden>(2002) made by Toru Takemitsu. Chin (1961-) is an epitome of contemporary Korean composer and her <Double Concerto> for prepared piano, solo percussion and ensemble, is composed with her partly inspiration of Balinese gamelan traditions. Chin de-emphasizes the contrast between Western and Eastern instruments, melding solo and percussive timbres into a composite organism, which the composer designates as a 'hyper-musical instrument'. Chin ironically denies to connect Eastern musical traditional sound and its cultural elements in Western classical ones. Nevertheless, she strategically has borrowed oriental sounds without imitating gamelan within the European avantgarde.

Takemitsu (1930-1996) is a representative Japanese composer, yet reaching out towards the West in presenting 'experimental-oriental' traditions (Corbett, 2000). <In an Autumn Garden> is composed for gagaku ensemble and Western orchestra. The atmosphere is appropriately ritualistic (music repetition) and in the Western sense, 'exotic' using Japanese court musical instruments, biwa (lute-like), shakuhachi (flute-like) and others. By exploiting unwilled sonorities on the surface to be a Japanese trait, he revealed the 'Neo-orientalism', a different style of cross-cultural borrowings within Western musical customs.

Finally, these two compositions are Westernized modern music built in the usage of domestic musical instruments and display the neo-oriental aesthetics diversely. In this research, I firstly try to investigate how the oriental mood on the musical instruments is altered to Western orchestral writings through the analysis of each work. Secondly, I explore the similarities and differences of the aspects of cross-cultural borrowings between Korea and Japan. Ultimately my research unveils the Asian orientalist identity of Korean and Japanese musical works in the global era overcoming nationalism and colonialism perspectives. Through this research, I expect that my work defines the new concept of orientalism from Asia draws themselves, unfolding the inter-meeting of self and other others.

**Index terms** | <Double Concerto>(2002); <In an Autumn Garden>(2002); Korean contemporary music; neo-orientalism; orientalism; Toru Takemitsu; Unsuk Chin.

**Mingyeong Son** is a second-year PhD student in musicology in Seoul National University (starting 2018 March). She earned Bachelor of Music from SNU and went to United States to research more diverse cultural musical identities in music at Northwestern University. After receiving her master's degree (2016), she spent one year's teaching music at the British International School in Chicago. Her master's thesis, entitled "Embodying Modernism: The 2010 Korean Production of Alban Berg's *Opera Lulu*," seeks to the country's particular interpretation on the femininity of the character of Lulu with conservative cultural background. Mingyeong has presented her conference papers at University of Chicago and University of Illinois at Urbana Champaign. Her research interest is twenty-first century music in Korea and its historical reception on Western modernists' opera. Recently she had contributed to publish a book *Korean Composer, Tae-Bong Chung's compositions*, and her chapter was included her musical analysis on Chung's piano piece by using Korean cultural elements, published by Emaksaegye Press at 2017.

**Nakagawa Katsushi** |

Yokohama National University | Yokohama, Japan | katsushinakagawa@gmail.com |

## WHY DID THE COMPOSER BEGIN TO MAKE THE VISUAL ART? : THE AMBIENT MUSIC AND SOUND ART OF YOSHIMURA HIROSHI

**Abstract** | This paper aims to examine how a musician began to make sound art in the visual art context. I will pick up the case of the composer YOSHIMURA Hiroshi (1940-2003). He has been active in the field of the experimental music in Japan since the 1970s. He is the first generation of the musicians in Japan who has made the ambient music (“Nine Post Cards” in 1982), the sound design for the specific architecture (Kushiro city museum in 1983), and the sound design for the particular outdoor environment (time tone for the commercial facility in Nagano in 1984). At the same time, he has also been influential in the developmental history of sound art in Japan as he has curated the important sound art exhibition series called Sound Garden in the late 1980s and the early 1990s.

Why did the composer YOSHIMURA Hiroshi has organized the exhibition series of Sound Art in the visual art context?

To think about it, I will do research on the aesthetics and activities of YOSHIMURA Hiroshi and explore some contexts around him in the 1970s and 1980s Japan: the thought of soundscape, the import of the ambient music, and the changing attitude of music education and the ethnomusicology, and so on. Next, I will compare his activity with some musicians who have inclined to make the visual sound artworks: now I plan to pick up John Cage, Brian Eno, Bill Viola, FUJIMOTO Yukio, and so on.

After those steps, I would be able to examine one of the aesthetics of the contemporary music in the 1980s Japan and to describe the characteristics of the developmental history of sound art in Japan.

This is the case study of how the experiment of contemporary music turned into the experiment of sound art in the visual art context. Initially, this study aims to trace one part of the developmental history of sound art in Japan, but this study will finally contribute to examining the intersection of music and the visual art and to elucidating the mechanism of when music has merged and mixed into the visual art.

**Index terms** | *ambient music; experimental music; Brian Eno; the intersection of music and visual art; sound art in Japan; Sound Garden; Yoshimura Hiroshi.*

**Nakagawa Katsushi** is an Associate Professor at Yokohama National University, Institute of Urban Innovation. Completing his dissertation about the conceptual change of “musical sound” in the tradition of experimental music after John Cage, now his research interests include the genealogy of sound art, sound art in Asian countries, and the development of sound technology from the perspective of Sound Studies. His current work focuses on the history of sound art in Japan and other Asian countries and the intersection of sound practices in Asian countries. One of this efforts is published in Leonardo Music Journal 27 (NAKAGAWA Katsushi and KANEKO Tomotaro. 2017. “A Documentation of Sound Art in Japan: Sound Garden (1987–1994) and the Sound Art Exhibitions of 1980s Japan.” Leonardo Music Journal 27: 82-86.).

**Slávka Kopčáková** |

Institute of Aesthetics and Art Culture, Faculty of Arts, University of Prešov | Prešov, Slovakia | slavka.kopcakova@unipo.sk, slavka.kopcakova@gmail.com |

## WORKS OF MUSIC AND CONTEMPORARY AESTHETICS – “DEATH OF THE WORK” OR “DEATH OF THE AUTHOR”?

**Abstract** | The aim of the study is to analyze contemporary views of musical work that are derived from aesthetic and music-theory thinking. The work of music (entity, concept), understood as a symbolic network of temporal and spatial, structural and meaning-related relations, has undergone historical development in the fields of both serious and popular music and jazz. Several qualitative twists and turns have their origins in the changing of the music art paradigm in the 20th and 21st centuries. The philosophical contexts of the new situation have been linked with the search for the art definition, and consequently they have resulted in the need to create new concepts for individual products and expressions of music.

The original understanding of the musical work was based on a classicist-romanticist tradition within which it represented something that is stable, complete, recorded, bounded in time, yet open in terms of intention and interpretation (Z. Lissa, R. Ingarden, J. Levinson). The revision of its current understanding was required not only due to the emergence of popular music and jazz (first to intensively revise it was T. W. Adorno), but also due to its avant-garde (L. Rusollo’s futuristic music and lyrics) and open works (U. Eco), its open and moment-form music (Stockhausen), and electroacoustic and computer compositions.

The conceptual innovation in the second half of the 20th century can be considered a major paradigm shift. This mainly involved experimental music (J. Cage as a creator and theorist of events, happenings), intermediality and multimediality, fusion of various kinds of genres, types, and material, including improvised music and its share in it. What can and what cannot be considered a piece of music (“death of the work”) is a matter of general definition. What can be considered an authorship and what is only an endless follow-up, a dialogue with the past, a loan, or even plagiarism and non-creative adoption (the “death of the author” in the sense of paraphrasing R. Barthes’s idea), leads to the question of active perception that formed the basis of avant-garde and experimental music, yet it is not so important for a general listener (popular music). The present synthesis is an attempt to clearly define the changes in individual fields of music art and to delimit the concept of a work of music, taking into account the blurring of its temporal boundaries, genre, and the share of composition, improvisation, and concept.

**Index terms** | *works of music; art music; popular music; jazz music; openness; improvisation; concept.*

**Slávka Kopčáková**, since 2007, she has been affiliated at the Institute of Aesthetics and Arts Culture (IAAC) at the Faculty of Arts of the University of Prešov. In 2013, she became Associate Professor (doc.) in Aesthetics. In her research, she focuses on the relationship between history, theory and aesthetics of music. Her current research interest is the history of Slovak music Aesthetics, in particular the history of regional music culture, the history of contemporary Slovak music as well as theoretical and methodological issues of accessing music reception. She has authored 5 monographs, out of which the most important ones are *The Development of Music and Aesthetic Thoughts in Slovakia in the 20th Century* (2013) and *Ladislav Buras and Slovak Music Culture* (2017). She performs as chamber and orchestra player (violin) as well as a music critic.

THE BEAUTY OF SILENT MUSIC:  
CONVERSION BETWEEN JOHN CAGE AND YUANMING TAO

**Abstract** | A work by American musician John Cage was performed by a pianist at a concert in 1952, sitting in front of the piano for 4 minutes and 33 seconds. The music was called 4 minutes and 33 seconds. According to his sitting time. This music is sensational, like Duchamp's masterpiece *Urinating*, causing the audience to think about the music itself: what is music, what is art. It is not unique, but has its counterpart. In the history of China, according to Xiao Tong's *Zhaominwenxuan*, more than 1500 years ago, Tao Yuanming, the great poet of the Eastern Jin Dynasty, had the allusion of playing a unique guqin without strings while he drunk, and this anecdote was praised by the descendants. Through comparison, although the two men's music is both silent in physics, the expression of significance is different. Although Cage was influenced by Eastern culture, he is interested in *The Book of Changes*, use the experience of Yang Yin and Bagua for creating this silent music, like Chinese proverb "no sound is better than sound", but he emphasized music itself; Tao Yuanming, under the influence of metaphysics in Wei and Jin Dynasties, he preferred to discuss Taoism with music, use music to express his inner feelings, not to express what is sound, just enjoy in it. Tao seems to have reached the level of Chuang-tzu, can hearing Sounds of nature. The two kinds of music have their own characteristics, but they do not exclude the possibility of cross-cultural communication. In this comparison, cultural horizons have been effectively transmitted.

**Index terms** | *John Cage; Tao Yuanming; silent music; modern art; Chuang-tzu; Taoism.*

AESTHETICS OF SPIRITUALITY IN ARVO PÄRT'S TINTINNABULI STYLE:  
IN THE CASE OF PÄRT'S 1970'S INSTRUMENTAL COMPOSITION

**Abstract** | This article investigates the aesthetic meaning in Arvo Pärt's tintinnabuli style, especially manifested in the 1970s instrumental compositions. Arvo Pärt (1935-), the Estonian composer, is one of the exceptional ones who has been recognized for both artistic and popularity since the 20th century. It is remarkable that most of his works use elements of old music within the artistic realm. Most of all, his originality comes from a technique he invented; "tintinnabuli," which derives from a Latin word 'sound of bells.' Through this technique, Arvo Pärt not only succeeds in constructing musical structures into a simple and audible level but also to put religious significance into his work.

Firstly, this paper discusses the basic principles of Pärt's tintinnabuli using Paul Hillier's analytical model, then analyzes the Pärt's late 1970s instrumental works how these principles were applied. <Fratres> (1977, transcribed for solo violin in 1980) and <Tabula Lasa> (1977) are selected for the investigation. The reason this study focuses on the 1970's is that basic principles of tintinnabuli style, which expands into large-scale vocal pieces or symphony, was established through works from this period. At the end of this paper, the aesthetic message captured in his works is explained. Pärt appears to reflect the philosophical ideas through Tintinnabuli, and then interact with the audience. Concepts of 'centrality' and 'circuit' that appear in his instrumental pieces can be interpreted in relation to this point. Most importantly, the works of tintinnabuli can be translated primarily based on his personal beliefs but in the broader sense of 'Spirituality'.

The purpose of this paper is therefore rather explaining Part's music with particular categories or mysticism, but explaining the key aspect of his work with different points of view and understanding the aesthetic feature of the style in terms of 'Spirituality.' In this way, it would be meaningful to examine the essential role and value of contemporary music from a spiritual perspective.

**Index terms** | *Arvo Pärt (1935-); Contemporary spirituality; <Fratres>; spirituality in music; <Tabula Lasa>; tintinnabuli; tintinnabuli style.*

## THE CATEGORY "BOUNDARY" AND ITS METHODOLOGICAL SIGNIFICANCE FOR CONTEMPORARY AESTHETICS OF MUSIC

**Abstract** | The beginning of the twentieth century opened the era of global changes in the musical art. The sound, the artistic organization of acoustic material, the laws of composition was subjected to revision. Changes of music art necessitated the search for adequate methods for its study. The category of "boundary" becomes of special methodological importance among the concepts of modern music science. There was a shift of focus from the question "where do the boundaries lie?" to the question "what is the boundary?"

As a cultural universal, the border is based on the dialectic of division and connection, isolation and dialogue. Simultaneously it is a zone of ordering and a zone of chaos. The dialectical nature of the boundary allows it to become a space of search, experiment, creativity.

Music shows increased sensitivity to "limits", "boundaries", "shatterings", "transitions". It is the sphere in which the role and significance of the border are revealed in all its diversity and completeness.

The special sharpness and paradox of the problem of boundaries in music, is determined by the following factors.

-First of all, the music itself arises overcoming the border from silence to sound. There is also a reverse process: the conversion of silence into music, which resulted in the "emancipation" of silence and quietness.

-The natural condition for music is also its "isolation" from noise: a musical sound is created under the influence of aesthetic and semiotic criteria. At the same time, the search for new expressiveness determines the continuous process of penetration into music of noise effects.

-Boundaries are manifested at all levels of music: consonance and dissonance, horizontal and vertical, regulation and improvisation, completeness and openness of form. These oppositions find a "refutation" at all levels of music: at a certain stage of its development, music comes to the emancipation of dissonance, fixed pitch loses its dominant meaning even in Western tradition, "dissolving" in the layers of electronic sounds and sound fields of sonoristics; overcoming the task of the text finds its embodiment in aleatory.

-Bidirectional character is typical of external contacts of music too. These are its relations of isolation and dialogue with other forms of art, as well as with everyday life, science, morality, religion and politics.

Studying the mobility and openness of the boundaries of music allows us a deeper understanding of the nature of metamorphoses that are characteristic of the modern period of its development.

**Index terms** | *aesthetics of music; dialectics of boundaries; music art; a cultural universal; the modern period of development.*

**Tatiana Sidneva** Vice Rector of Glinka Nizhny Novgorod State Conservatoire, the Head of the Department of Philosophy and Aesthetics, Doctor of Cultural Studies, Professor, Honored Worker of Russian Higher School, the member of the Composer's Union of Russia. Graduated from Gorky State Conservatoire, the post graduate school of the St. Petersburg Russian State Institute of Performing Arts, the doctoral program of the Russian State University Herten. The chairman of the dissertation council of Glinka Nizhny Novgorod State Conservatoire, the chief editor of the magazine "Actual problems of higher music education". The author of over 200 scientific and educational publications, including the monograph "Art as a metaphor of being", "The dialectic of the boundaries in music", textbooks "Aesthetics of Postmodernism", "Aesthetics for creative universities". The participant of The world philosophical congress (Athens), International Association of Aesthetics Interim Conference "Margins, Futures, and Tasks of Aesthetics" (Helsinki), the International Likhachov Scientific Conference (St. Petersburg).

Tomoko Takahashi |

Tokyo University of the Arts / New York University |Tokyo, Japan / NYC, U.S.A. | mukinko8@gmail.com |

## WHAT IS FREEDOM IN MUSIC?: AS AN AESTHETICS, A STYLE, AND A GENRE

**Abstract** | Recently, the words “Free Music” and “Free Improvisation” have gained popularity. So, what is freedom in music? How we have been aspiring freedom and putting it into practice in music? Is it an aesthetics or a style or a genre? Based on experimental and avant-garde music scenes since the end of the twentieth century to the present, this paper explored these simple but extremely difficult questions.

Generally, to overcome Western- European canonic practices had innovated music history. From 1950s in New York, a kind of iconoclast musicians such as John Cage, Morton Feldman and their circle members frequently referred freedom in music. Of all others, through his highly abstract compositions, including graphic scores which invokes spontaneity of both performers and listeners, Feldman designated to liberate sounds from any theoretical and traditional restrictions, so that he achieved absolute originality in composing and musical thought. His artistic strategy, toward freedom in music rather than inventing radical theory or technique, influenced the following musicians and music scenes. Though he didn't sympathize an ideal of improvisation, musicians whose motto was freedom directed toward a similar attitude as Feldman's, “sounds itself,” “liberation music from any controls,” “music making by genuine intuition and spontaneity,” etc. From the above, this paper suggested that the one of the origin who openly aspired freedom in music as an aesthetic was Feldman. Then, in 1960s, rise of free jazz movement by Ornette Coleman, in 1970s, systematization of theory and history of free improvisation by Derek Bailey, and from 1980s to the present, prevalence of free music as a name of inventive music, such phenomenon grew up themselves as a style and a genre. Furthermore, when a musician is confident about doing something revolutionary, but he/she doesn't know what he/she is doing, “free” as a term and “freedom” as a concept have become a useful word. Similarly, these two words have become useful for critics and scholars. When they meet unfamiliar music and can't express it accurately, they can call it “free music” for the time being. On the other hand, a Japanese musician, Keiji Haino (1952-) has his own aesthetics about freedom in music. Avoiding the words “free improvisation,” or “noise,” he described his music as “not rock, not jazz, not classical: everything. Once you're aware of this, the only answer is total freedom.” (Haino 2017) To consider about freedom in music, his stoicism might give us much inspiration.

**Index terms** | *aesthetics of music; Bailey, Derek; experimental music; Feldman, Morton; free improvisation; free music; Haino, Keiji; noise music.*

**Tomoko Takahashi** is an independent musicologist, writer, and DJ. She was born in Sendai City, Japan, in 1978. She completed her PhD on a study of works and aesthetic of Morton Feldman at Tokyo University of the Arts. Her research area covers American experimental music before and after John Cage, avant-garde arts and music, minimal music, and punk rock. Her papers and dissertations include studies of Henry Cowell, Charles Seeger, Steve Reich and other American experimental artists and movements. As a chef translator, she published a Japanese edition of Philip Glass's autobiography in 2016. Recently she has been researching on works and theory of Moondog. She was a project assistant professor of Tokyo University of the Arts and a visiting scholar of New York University until spring of 2019.

You-Kyung Cho |

The University of Tokyo | Tokyo, Japan | virtuosoch@hotmail.com |

## IS NEO-ROMANTIC IDIOM THE REALIZATION OF UTOPIA OR DYSTOPIA?

**Abstract** | Although several decades have passed since *New Musicology* movement that encourages interdisciplinary investigation in the field of music emerged, the current musicology is still in gridlock with structural analysis of musical pieces or studies on individual composers. Considering the awareness of the demand of a new methodology in cultural studies in music, this paper examines the interaction between the process of creating musical works and composers' political ideals in the late 20th century. It is legitimate that certain political events such as the World Wars and 1968 students protest have influenced on the production of musical works or certain composers. However, it could be argued that composers' act of creation is the product of their contemporary political thoughts in the level of both theory and a musical strategy, rather than merely providing a vivid description of certain political events.

The hierarchy of tonal system that began from 18th century was gradually overcome and from 1913 to 1921 the first atonal music appeared. Then after 1921 Arnold Schönberg added the orderly system to 12-tone technique resulting all 12 notes earned equality reaction to the conventional hierarchy system. Nevertheless, composers felt suppressed by complying with the pre-determined rule of 12-tone rows. The notion that *equity* exists but *freedom* doesn't exist undoubtedly has an affinity for political ideology of socialism of that time.

Yet, there was a group of composers who attempted to depart from the Darmstadt school under the influence of Marxism and Critical Theory of Frankfurt School around 1970s: Ligeti, Zimmermann, Berio, and Henze and so on. All four once actively promoted their political agenda through their works and engaged in avant-gardism. But around 1970s, they started turning away from avant-garde style and simultaneously departed from the socialistic ideal. Drawing on this phenomenon, this paper attempts to contextualize the creative music activity of aforementioned neo-romanticism composers and their political ideals by scrutinizing their discourses and music criticism.

**Index terms** | *cultural studies in music; composers' political ideals; equality and freedom; music criticism; neo-romantic composers in 1970s.*

**You-Kyung Cho** is a PhD student in Aesthetics and Philosophy of Art at the University of Tokyo, Japan. She is currently granted a doctoral fellowship (JSPS) and has been the recipient of IMS2017 Tokyo Memorial scholarship, Doctoral Research Fellowship of Graduate School of Humanities and Sociology/ Faculty of Letters at the University of Tokyo and FUSE scholarly fellowship. She is also a research assistant for the Korea-Japan Contemporary Opera Interdisciplinary Research Project. Her main interests are the late nineteenth and twentieth century Utopian Studies, socio-musicology, and soundscape studies in Western and Eastern culture. She has contributed to multiple articles that include such topics as re-examination of Gustav Mahler's quotation technique and the cultural hybridity in Korean contemporary art music. Her publications include “The Korean Sonority and Spirituality in Symphonic Poem Youngsan-River by Tai-Bong Chung” in *Composers Who Sing Korea* (in Korean, 2017).

Yue Sun |  
Shanghai Conservatory of Music | Shanghai, China | sunyue@shcmusic.edu.cn |

HEARING SOUND IN ABSENCE:  
A PARAPHRASE OF IMMANENT LISTENING AND A CASE STUDY WITH MUSICAL WORKS

**Abstract** | Metaphysical meaning in music is not sound substance nor musical form and structure that can be measured or demonstrated by scientific and empirical researches. What musical meaning we understand is determined by how we face to the musical works. In a sense, musical form and music structure are likely to prevent us from encountering with metaphysical meaning if we gave ourselves over into them. So we cannot understand the meaning completely nor adequately. From this point of view, musical form and sound structure are likely to be a covering for metaphysical meaning in music. On the other hand, metaphysical meaning, which is introduced and manifested from musical works, is exactly *heard* by us after the present sounds. On this point of view, musical form and sound structure are the introducer/mediator between physical and metaphysical meanings in music. The problems can be summarized into two questions: What's the difference between musical form as introducer and as covering? How to realize the manifestation of metaphysical meaning in music? Thus, what should be answered first are both the distinguishing of various notions of listening acts and the definition for noumenon of listening on a level of ontology.

In my study, I look back through different methods of listening, such as Nicholas Cook's Musical and Musicological Listening, Carl Dahlhaus's Listeners Contemplation, Jean-François Lyotard's Obédience and Philip Han's Listen in Living Soundscape.

**Immanent Listening** is the new conceptual definition I suppose to describe the listening fact that man can hear sound in absence as metaphysical meaning in music. The main goal of my study is to paraphrase what is **Immanent Listening** and how it shows and works when human seek and meet the metaphysical meaning in music.

For further interpretation, three outstanding classical music works will be cases to the new method of musical listening: *Symphony No.9* by Beethoven, *Spiegel im Spiegel* by Avro Part and *Goldberg Variations* by J. S. Bach.

**Index terms** | *Immanent Listening; Musical Meaning; Goldberg Variations; sound in absence.*

**Sun Yue**, Lecturer of Shanghai Conservatory of Music. Executive secretary of 10th Conference of Interdisciplinary Musicology 2015. Her researches range mainly across philosophy of music, aesthetics of music, music criticism, art theory and interdisciplinary study of art (especially between music and architecture). Her original term Immanent Listening first proposed in 2012 is a notion for the method of attaining musical meaning as the setting-itself-to-work of truth (Heidegger).

Yusuke Wajima |  
Osaka University | Osaka, Japan | yskwj@gmail.com |

REINTERPRETATION OF FOLK MUSIC AND DANCE IN POST-DISASTER JAPAN:  
BEYOND "WORLD MUSIC"

**Abstract** | The aim of this paper is to examine the ongoing reconfiguration of the concept and practice of "folk music and dance" after the 2011 Tohoku earthquake and nuclear disaster. I suggest that there has been a significant change in conceptions of social bonding, tradition and locality, based on various cultural and artistic activities envisioning an alternative sociality that are not necessarily overtly political. In the case of music and dance, I argue that this transformation particularly has to do with the so-called World Music (WM) phenomenon since the late 1980s in two ways. On the one hand, it is conditioned by a comparative view toward Japan's own culture in relation to various non-Western and/or non-mainstream music styles promoted in the context of WM. On the other, it also contains a keen criticism of the conventional distinction between "the West and the rest" on which the WM phenomenon has largely based, that is fully aware of the ambiguity that "folk" could be both exotic and native at once. In this paper, I summarize the brief history of the concept of the Japanese "folksong" (minyo), from its importation in 1910s under the influence of German Romanticism, its nationalistic orientation in the 30s in the fascist regime, to its refashioning closely related to left-wing nationalism after the Second World War, to its loss of cultural significance and reduction to a relic of the past from the late 60s. Then, I introduce some recent attempts by pop/rock bands and DJs to incorporate music and dance element of minyo, focusing especially on their different strategies and conceptions to recreate tradition and community. In addition to these musicians' activities, the cultural status of the "locale" where people gather to sing and dance in a festive atmosphere is discussed, focusing on the transformation of local dances for *Obon*, a Buddhist summer festival to repose the spirits of one's ancestors, and its music, *ondo*.

By analyzing these examples, I propose that the aesthetics and politics of social life characterized by newly interpreted "folk" music and dance is important not only in understanding contemporary Japanese society going through disasters and social crisis, but also in reflecting on how "folk" expressions are reimagined and negotiated in today's world.

**Index terms** | *mention about; folk music and dance; locality; post-disaster Japan; the West and the Rest; world music.*

**Yusuke Wajima** is Associate Professor of Musicology at Graduate School of Letters, Osaka University, Japan. He has published on the history of Japanese popular music, authoring *Tsukurareta "Nihon-no-kokoro" Shinwa* (2010), which won the 2011 IASPM (International Association for the Study of Popular Music) Book Prize and the Suntory Prize. Its English translation, *Creating Enka: The "Soul of Japan" in the Postwar Era* was published from Public Bath Press, an Osaka-based indie/alternative publisher. He also contributed a book chapter titled "The Birth of Enka", for *Made in Japan: Studies in Popular Music* (Routledge, 2014). His recent book, *Odoru Showa Kayou* (NHK Publishing, 2015), focuses on dance music in modern Japan.



“LISTENING” AS THE APPROACH TO THE DISCLOSEDNESS OF THE THERE  
—APPLYING MARTIN HEIDEGGER’S IDEOLOGY OF ART TO THE SOUND  
CONSTRUCTION OF MUSICAL WORKS

**Abstract |** This thesis aims to use Heidegger’s ideology of art as its philosophical basis, to contemplate the sound construction of musical works, to interpret the models of “listening” based on the levels of its sound construction, and ultimately to return to the analysis of musical works based on “listening” practices.

Accordingly, this study uses research models based on the ideology of “things,” “equipment,” and “artworks” in Heidegger’s philosophical theory. This work applies these ideas to the field of musical aesthetics, in order to access the sound as “things,” the musical material as “equipment,” and musical works as “artworks,” respectively. Besides addressing issues with these aforementioned concepts, this thesis also conducts an in-depth analysis of multiple musical works in order to validate my views and thus derive a methodology for interpreting musical works in the field of existentialism. Specifically, this project focuses on the following three aspects:

1. Things, equipment, and artworks

This research is inspired by Heidegger’s art classics *The Origin of the Work of Art* and focuses on exploring the origin of artworks. Later, the thesis applies the research methods from artworks to the field of musical aesthetics.

2. Sound as things, musical material as equipment, and musical works as artworks

After introducing Heidegger’s ideology of art to the field of musical aesthetics, the thesis clarifies its research object—musical work from an existentialist perspective—that could be divided into three categories: sound as things, musical material as equipment, and musical works as artworks. Therefore, the purpose of this thesis is oriented to the work per se, focusing on the sound construction of musical works.

3. “Listening” as the approach to the disclosedness of the there

Music listening, first and foremost, involves hearing the “sound”. It is after the explanation that the sound of art can be appreciated. As a result, the significance of this research topic lies in how listeners achieve the disclosedness and realize the essence of musical works.

Through a comprehensive survey, this project draws multiple conclusions. First, it frames musical works as “entity” on the sense of ontology. Second, it demonstrates that it is necessary to incorporate the intentional projection of the subject and understanding of sound structure. Finally, this project accesses the Being of beings of works—i.e., the there of disclosedness and clearedness.

**Index terms |** *listening; Martin Heidegger; musical works; sound construction; the origin of the work of art.*

**Yuxi Liu** is a Ph.D. candidate in musical aesthetics from Shanghai Conservatory of Music, China. Her research specialty is philosophy of music. She earned her B.A. in piano performance (2011), and M.A. in musical aesthetics (2016). Her master thesis was rooted in Martin Heidegger’s ideology of art as the philosophical basis, contemplating the sound construction of his musical works. She used to be a visiting scholar of the department of philosophy at the University of Texas at Austin (2018). Currently, she is working on her doctoral dissertation centered on Kierkegaard’s musical aesthetics conception. Besides her primary interest, she is also researching contemporary music in China, and serving as a staff writer for the Music column of *Wenhui Daily*. Outside the academic world, she enjoys playing Guqin and appreciating the Gamelan music.



**Ai Matsuda |**

Faculty of Art and Design, University of Toyama | Toyama, Japan | matsuda@tad.u-toyama.ac.jp |

WHEN SLEEP BECOMES ART: CONTEMPLATING *THE SLEEPERS* BY SOPHIE CALLE

**Abstract |** What does it mean to watch other's sleep? What can we discern from the process of sleep and awakening that is repeated by people in the same bed? *Les Dormeurs [The Sleepers]* (1979), is the debut work of French contemporary artist, Sophie Calle (born in Paris in 1953). In the project Calle imagined her own bed to be occupied for 24 hours, inviting her friends and people she coincidentally encountered to take turns sleeping there for 8 hours at a time, the circumstances of which are documented over the course of eight days through texts and photographs along with her interviews with the participants. Baudrillard who referred to this work as *The Big Sleep*, had interpreted the endeavor as "the secret wish to submit oneself blindly to the other's desire". Blazwick had assumed the essential aspect of Calle's art as foreseeable in this work while analyzing, "The bed itself has been a recurrent motif, with its attendant connotations of the erotic and of the unconscious. Above all, Calle enters into temporary agreements with strangers that require mutual trust. It is this aspect of her work that suggest a political and ethical dimension". Despite the fact that Calle had not intended for this project to be an artwork, why does it become art to document the sleep of others? While investigating the interpretations of Baudrillard and other preceding studies, this presentation considers the relationship between art and sleep by clarifying what Calle had attempted to achieve with this work as well as its very significance through a close analysis of the project, further taking into account the circumstances of contemporary art at the time surrounding the 11th Biennale of Paris where this work had been exhibited.

**Index terms |** contemporary art; photograph; sleep; Sophie Calle; text.

**Ai Matsuda** is a lecturer of modern and contemporary art history and arts management at the Faculty of Art and Design, University of Toyama in Japan. Her main monographs are "Considerations on *The Blind* by Sophie Calle: Contemplating 'Distance' and 'Beauty'" (2017) and "Building a City's Appeal Through Curation: The Case of Japan Alps Art Festival" (2018). She was also responsible for the curation of the International Art Exchange Exhibition & Symposium "Does Art Really Help Save Our Community?" at the Important Cultural Property, Takeda Residence in Toyama, Japan with the artist; Haruki Nishijima. She continues to explore the roles and possibilities that art holds in the community and our lives.

| PANEL SESSION 13 | CONTEMPORARY AESTHETICS OF VISUAL ARTS |

| University of Belgrade - Faculty of Architecture, 2019 |

| ICA 2019 Belgrade: 21st International Congress of Aesthetics | Possible Worlds of Contemporary Aesthetics: Aesthetics Between History, Geography and Media |

**Akiko Kasuya |**

Kyoto City University of Art | Kyoto, Japan | kasuya@kcu.ac.jp |

EPHEMERAL POETICS: BETWEEN THE AESTHETIC AND THE CRITICAL. FOCUS ON THE EXHIBITION OF CONTEMPORARY JAPANESE AND POLISH ART

**Abstract |** With the social situation rapidly changing in recent years, an increasing number of contemporary artists are responding by producing works closely related to current social issues. In the former Communist bloc countries in particular, incisively critical and powerfully expressive work is being ever more widely produced by young artists, who have inherited approaches from predecessors that tenaciously pursued creative activities in an environment where every aspect of daily life was politicized, enduring the severe circumstances of enforced Social Realist aesthetics and restrictions on freedom of expression under the postwar Communist regime.

In this paper, I will discuss the critical nature and distinctive aesthetics of emerging and mid-career artists in Poland and Japan, while focusing on the *Celebration: Japan-Poland Exchange Exhibition* to be held in Japan and Poland in May and June 2019. The countries have quite different histories and cultural backgrounds, and at first glance artists from the two countries may seem to have little in common, but there are intriguing similarities to be found.

Of particular note is the critical and political nature, and the ephemeral and poetic quality (expressed in Japanese as *mono no aware*), shared by artists from both nations. While Polish art is characterized by biting social opposition, accompanied by skillful and ironic critiques tempered by a humorous yet tragic aesthetic sense, Japanese artists are noted for keen sensitivity to subtle changes, expressed with sophisticated techniques and sensitive emotion, and concealing a sometimes subtle and sometimes bold critical gaze directed at modern society, as well as probing into the essential nature of existence. In this paper I will examine these characteristics in detail, while exploring the significance and potential of art in contemporary society.

**Index terms |** contemporary art; Japanese contemporary art; Polish contemporary art; ephemeral poetics; critical.

**Akiko Kasuya**, born in Hyogo, Japan in 1963. She is a Professor at Kyoto City University of Art. She studied aesthetics at Jagiellonian University, with the Faculty of Philosophy, in the Institute of Aesthetics (Krakow, Poland) from 1989 to 1991. She graduated from the Kyoto University Graduate School of Letters Division of Philosophy Doctoral Program in 1991. Kasuya has worked as part of the National Museum of Art, Osaka (NMAO) Curatorial Department from 1991. Her major exhibitions at NMAO include Art and The Environment (Geijutsu to Kankyo, 1998), Mirosław Balka—Between Meals (2000), A Second Talk (Ima Hanaso, 2002); Positioning-In the New Reality of Europe (Tenkan Ki no Saho, 2005); Still/Motion: Liquid Crystal Painting (EkishoKaiga, 2008); Homage to Kantor – Theater of Death (Shi no Gekijo, 2015); Tatsuno Art Project 2011-2018 etc. Major Publications: *Contemporary Art of Central Europe* 2014; *Polish Avant-garde Art: Applied Fantasy for Survival*, 2014.

Alice de Carvalho Lino Lecci |

Federal University of Mato Grosso | Rondonópolis, Brazil | alice.lino@yahoo.com.br |

## BLACK FEMINISM AND THE FEELING OF THE SUBLIME IN THE PERFORMANCE *MERCI BEAUCOUP, BLANCO!*

**Abstract |** This work presents a criticism of the performance *Merci Beaucoup, Blanco!* by Michelle Mattiuzzi and the self-reflection on it published in the 32nd Biennial of São Paulo – “Uncertainty alive” (2016), entitled *Written Performance Photography Experiment*. To this end, we emphasize, besides the formal aspects of the performance event, aspects of the history of racist thought in Brazil and the official historiography concerning the black population in order to contextualize the feelings of pain and horror that permeate both the personal experience of the artist and her performance. Then, the elements of this performance that can incite feelings of pleasure in the observer are analyzed, such as the resistance of the black woman and her political representation in the field of art and culture. Finally, in order to conclude the possibilities for the fruition of this work, we take as reference, besides the artist’s text, certain constituent arguments of the concept of the feeling of the sublime, as presented by Edmund Burke, Immanuel Kant and Jean-François Lyotard.

Considering an analogy with the aesthetics of the sublime, it is argued that despite *Merci Beaucoup Blanco!* gravitate in the atmosphere of horror, pain and shock, arousing feelings about the racial violence and racial discrimination still existing in Brazil, these performance of a black woman against racist oppression also constitutes an act of resistance of the artist, capable of arousing feelings of pleasure in their watchers. The public then moves from shock, pain and horror to contentment about the political consciousness of race, gender, and class.

In *Merci Beaucoup Blanco!*, the artist shows herself in a harmonious acceptance with her black body attributes, in order to subvert the claims of whitening and Eurocentric stereotypes, which insist on subduing black women in Brazil. In this sense, Michelle’s performance refers to a positive reconstruction of the black identity in the imaginary of the Brazilian population, no longer represented by the supposed inferiority, passivity and incapacity. Therefore, it is intended to give visibility to the stigmata, to break with the Eurocentric beauty standards and with representations of subaltern behaviors, which still falls on the black woman in Brazil.

**Index terms |** *art criticism; black art; performance; sublime; racism.*

Alice de Carvalho Lino Lecci, is a Professor at the Institute of Human and Social Sciences, University of Mato Grosso, Brazil. PhD in Contemporary Aesthetics at the Faculty of Philosophy, Letters and Human Sciences, University of São Paulo, Brazil. Master in Aesthetics and Philosophy of Art at the Institute of Philosophy, Art and Culture, Federal University of Ouro Preto, Brazil. Bachelor in Philosophy at the Federal University of Ouro Preto. Last Publications and Communications: A negação do Brasil: estereotipagem e identidade negra (The denial of Brazil: stereotyping and black identity). *Revista educação, artes e inclusão*, v. 14, 2018. O pensamento de Mario Costa no Brasil: arte, tecnologia e a estética do sublime (The thought of Mario Costa in Brazil: art, technology and the aesthetics of the sublime). In: Vincenzo Cuomo; Igor Pelgrefi. (Org.). *Arti e tecnica nel Novecento. Studi per Mario Costa*. 1ed. Roma: Editions Kaiak- Collana “Estetica e teoria delle arti”, 2017.

| PANEL SESSION 13 | CONTEMPORARY AESTHETICS OF VISUAL ARTS |

| University of Belgrade - Faculty of Architecture, 2019 |

| ICA 2019 Belgrade: 21st International Congress of Aesthetics | Possible Worlds of Contemporary Aesthetics: Aesthetics Between History, Geography and Media |

Aliki Iovita |

National Technical University of Athens | Athens, Greece | aliki.iovita@gmail.com |

## AESTHETIC ILLUSION

### THE DISTORTED MULTIDIMENSIONAL REALITIES OF ELAIONAS ZONE

**Abstract |** The main goal of this research paper is to discover whether different sub-conscious perceptive processes, that become distorted by subjective desires and sociocultural influential forces, can generate new aesthetic models of spatiotemporal descriptions. One way to approach this subject is through the use of computational tools as means of externalizing the inner subjective distorted perception feature. How does the introduction of these experimental methods provide a new aesthetic model and what are the possible means of its representation? What is the aesthetic quality of this transformative processes? In order to proceed with the investigation of the initial hypothesis an experiment is being conducted. One of the main concepts introduced in the theoretical framework is the notion of aesthetic illusion. It is conceived as an attractive effect generated by the reading process and a common reception phenomenon that creates a feeling of being recentered in a possible world. The feeling that prevails consists an example of experiential immersion. In this experiment the term is being transcribed in a more perceptual aspect, as an effect provoked by the space itself. The sequence of spatiotemporal events of the receptor is being described by textual symbols, combined with experiential and multisensorial data that trigger different emotional reactions and distort the perceptual system of the subject. The above mentioned data sets will be transcribed in a fluid dynamics simulation system as properties of particle systems, that attract and repel themselves, with different levels of entropy, density, flow and speed. All these elements simulate the different characteristics and functions of the subconscious perceptual system. Representational mappings of the aesthetic experience will be generated for different categories of subjects, applied in the area of Elaionas. Elaionas is chosen as a specific spatial case study, in the city of Athens, as it has blurred semantic limits, that can allow various interpretation systems and behaviours to emerge. The diagrammatic representations produced reveal a multiplicity of aesthetic realities that describe the same spatial entity. In order for the new aesthetic model of each subjective perception to emerge, these diagrammatic representations are translated into coherent spatial immersive systems that restructure the existing physical environment, forming possible personalized spatial design methods. In this systems the physical and the digital coexist through their superposition and reveal their transformative power over the real, pushing its boundaries towards an imaginary and fictional reality. Consequently it is proven that through new computational methods and media processes, a new interdisciplinary approach to representation and aesthetic experience emerges. The revelation of our inner perceptual structure through computational simulation mappings, introduce as a result of subjectivity, the effect of multiplicity, variation and distortion of the real in the world of aesthetics.

**Index terms |** *perception; subjectivity; distortion; aesthetic illusion; computational simulation; immersion.*

**Aliko Iovita** is a licensed architect, graduate of the National Technical University of Athens [BSc. Arch & MSc. Arc joined diploma] with Honors. She pursues a research career joining the Interdisciplinary Program of Postgraduate Studies, Research in Architecture: Design-Space-Culture at the NTUA with specialization in Advanced Architectural Design issues. She is also a founding member of the SODA research team of the NTUA, focusing on the urban study of the city of Athens. Her research activity focuses on the compilation of urban planning methodologies through the inclusion of elements such as literary narratives, dreams and myths in the city's virtual infra-structures. She has experimented with the use of mixed, augmented and virtual reality technologies and has presented her research and artistic work at national and international exhibitions and conferences.

## THE NEW FIGURE OF ZOMBIES: COLLECTIVENESS, MEDIA AND INFECTION

**Abstract** | Zombies have corrupt bodies, walk slowly, and attack human beings. They also called “walking dead” or “living dead”. It was around the 1970s that the name of such monsters spread around the world, and it is triggered by the success of George A. Romero’s Living Dead trilogy (“*Night of Living Dead*”, “*Dawn of the Dead*”, and “*Day of the Dead*”). Furthermore, this zombie has dramatically expanded the number of productions with the success of “*Resident Evil*”(2002) and “*28 Days Later...*” (2002). According to it, zombies appeared with various appearances and became to have more various significances.

Today, zombies are rich in variations and have established one genre in the movie, but they are making even more new aspects. For example, in “*World War Z*”(2013), based on the work by Max Brooks, the zombies were portrayed as viruses themselves rather than people infected with viruses. Also, the scale of the horde of zombie in this work is quite different from that of Romero. Furthermore, in “*Cell*” (2016), which originated from the work of Stephen King, the cause of turning humans into zombies is the radio waves emitted from mobile phones. The basis of the idea of this work is September 11 attacks. However, by using the figure of zombies, this movie more effectively depicts the threat of collectiveness caused by media or mass hysteria.

Also in academic research, zombies are often mentioned by new ways. Sarah Juliet Lauro and Karen Embry analyzed zombies from the viewpoint of “Posthuman” in their paper “A Zombie Manifesto”. This paper refers not only to the recent zombies but also to the history of the transition of zombies since the 1930s. In addition, Eugene Thacker analyzed the living dead in terms of “Biopolitics” in his paper “Nekros: or, The Poetics of Biopolitics”. As in these attempts, the need to analyze zombies from a new perspective is increasing.

In this presentation, we focus on the new transformation of the nature of zombies found in zombie movies after 2010. These works need to be analyzed from new perspectives. Thus, by analyzing how the key concepts such as collectiveness, media and infection were depicted in zombie movies since 2010, we will clarify that these concepts affected and changed the meaning and appearance of zombies.

**Index terms** | *zombie; horror film; infection; media; collectiveness; posthuman; biopolitics.*

**Asako Fukuda**, is Assistant Professor at the Professional Institute of International Fashion, Osaka Japan. And she was JSPS Research Fellow(DC2) at Kyoto University, Kyoto Japan, from 2017 to 2018. She was received the M.A. in Humanity and Environment from Kyoto University, Kyoto Japan, in 2014 and the Ph.D. in Humanity and Environment, Kyoto University, Kyoto Japan, expected 2019. She is the author of *A Reconsideration for Interpreting Zombie Film—“Eye” and “Vision” as tools—*, (Proceedings of ICA 2016, Seoul Korea), and *Horror Brought About by the Marginal: Zombies, a Colony, and a Woman* (Uehiro Graduate Philosophy Conference, University of Hawaii, 2017).

**Aya Nakama** |  
Kyoto University | Kyoto, Japan | ayankm@hotmail.co.jp |

#### FLOWERS AND FEMININITY OF THE BRIDAL MYSTICISM: REPRESENTATION OF THE BRIDE OF THE SONG OF SONGS

**Abstract** | The Female representation is often accompanied by flower representation. The tradition of female representation with flower originates in the thirteenth century, when the Virgin Mary was interpreted as the bride of Christ in the bridal mysticism of the Song of Songs. This presentation aims to clarify from Gothic to Pre-Raphaelite Brotherhood and American Modernism the femininity of flower and female representation in relation to the bridal mysticism. The Song of Songs of the King Solomon in the Old Testament of the bible was the resource of the bridal mysticism as a song in praise of love of the bridal couple and the beauty of the body of the bride. The woman in the Song of Songs was understood as the bride of Christ and the Virgin Mary. Lily, lily of the valley, grape, rose, fig, palm or peony, for example, is used to represent the characteristics of the Virgin Mary as the bride of the Song of Songs. What is particularly important is the image of the Virgin Mary as the garden of heaven. The womb of the Virgin Mary was thought to symbolize it and the pure beauty of her womb realized the mystery of incarnation. The scenery of the Ghent altarpiece by Van Eyck completed in 1432 could contain the motives of the symbol of the bridal mysticism of the Song of Songs, which suggests the Virgin Mary, the Virgins or Eva as the brides of Christ. The crown of the Virgin Mary consisted of the flowers of the Song of Songs, symbolizes this most. Primavera by Sandro Botticelli in 1478 is known as the scenery of florals which implies love and marriage. The Venus is considered to be also the Virgin Mary in the harmony of the Christianity and the paganism. The florals in it could also be interpreted to be the symbol of the bridal mysticism. This presentation points out this tradition in modern and contemporary pictures of Pre-Raphaelite Brotherhood John Everett Millais, Dante Gabriel Rossetti or American Modernism Georgia O'Keeffe: Ophelia engenders a tragic atmosphere and the flower of O'Keefe emphasizes sexuality. It reflects on the issue of contemporary Femininity through the history of flower and female representation. It also considers the theological background of the characteristics of the Virgin Mary which were transformed into sceneries, closely related with the medieval hermeneutics of the bible to interpret image in multiple ways.

**Index terms** | *American modernism; Bridal Mysticism; Pre-Raphaelite Brotherhood; Sandro Botticelli; The Song of Songs; The Virgin Mary; Van Eyck.*

**Aya Nakama** is doctoral candidate in art history at the Graduate School of Human and Environmental Studies, Kyoto University. From April 2019, she will be Research Fellow of the Japan Society for the Promotion of Science Research Fellowship for Young Scientists (Postdoctoral Fellow) at Tokyo University of the Arts. She studied at Friedrich Alexander University Erlangen Nuremberg and University of Bologna, and was invited fellow at Zentralinstitut für Kunstgeschichte, Munich. Her research focuses on medieval art history, especially German Gothic sculpture in the cathedrals and the representation of the Virgin Mary from the viewpoint of the Bridal Mysticism of the Song of Songs of the Old Testament. She published articles on the thirteenth-century sculptural program of the Bamberg Cathedral.

**Cao Hui** |  
Philosophy Department of Heilongjiang University | Harbin, China |  
caohui\_xlm@hotmail.com |

#### OBJECTIFICATION OF THE SUBJECTIVE: SPATIAL REPRESENTATION AND MODERNITY CONNOTATION IN PANOFSKY'S PERSPECTIVE THOUGHT

**Abstract** | As a way of spatial representation based on mathematics, perspective occupied an important position in art history. Panofsky, an art historian, in his book *Perspective as a Symbolic Form*, discussed the great change of perspective from ancient to the Renaissance, which highlights the important role of linear perspective in building space and shaping people's perception and cognition. Through the construction of linear perspective, human's feelings and cognition about themselves and the outside have changed greatly, their subjectivity has become increasingly prominent, the sense of order has been strengthened, and cognition about the world and the universe has been moving towards homogenization and integration, thus reflecting the modern feature of "Objectification of the Subjective"

**Index terms** | *perspective; linear perspective; space; modernity; subject; objectification;*

**Cao Hui** is Professor of College of Philosophy at the University of Heilongjiang, China. She obtained her Doctor's Degree from the College of Philosophy of Renmin University of China in 2007. Her research and teaching is on the Western Aesthetics and Visual Forms. She has published 2 books, including *Aesthetics Research on Visual Forms* (Renmin Press, 2009), and she also published several papers, such as *From the 'Innocence eye' to 'Conceptual Schema': Talking about the a priori and Empirical Features of the Image Cognition*, *Literary Review*, 2018(1). *Symbolic, Systematic, Configuration: Characteristics of Ernst Cassirer's Cultural Form*, philosophy research, 2014(12). *Beginning/ Construction / Conversion / Generation creation— The Aesthetic Interpretation of Visual Form*, philosophy research, 2012(7) *On Visual Form of Western art and Subjectivity*, *Literature & Art Studies*, 2012(7). Research interests include: Visual art; iconology.

Chen Xiaojuan |

Central China Normal University | Wuhan, China | chenxiaojuan@mail.ccnu.edu.cn |

## THE AESTHETICS OF NOSTALGIA IN CONTEMPORARY CHINESE ART

**Abstract |** Contemporary Chinese artists maintain a connection with traditional culture and philosophy. Xubing uses Chinese characters and woodblock prints; Cai Guo-qiang uses fireworks, Chinese dragons, and other historical images; Zhang Xiaogang uses standard pictures of the past oriented from the Cultural Revolution. Their art has a common and insistent trend of returning back to its original cultural memory and resource, a trend that can be called nostalgia in the middle of high pressure modernization. Is this nostalgia a regression, or is it an innovation by trying to extract helpful parts of traditional culture? Is this nostalgia just a repetition of calls to keep tradition that have been made since the beginning of 20th century, or is it a way to mix contemporary with Chinese culture to get some entirely new results? The paper believes in the latter. Many contemporary artists refuse to use the brush (water and ink) in the traditional way; they would rather let ink spread spontaneously to form certain shapes on the rice paper. Traditional materials and ideas become essential agents for quite a number of contemporary artists. With walking mirrors reflecting the image of the sky to a church, and the image of the church to the sky, Zhang Yu shows that the human and nature become one, which has origins directly from Chinese philosophy. The mixture with tradition saves Chinese contemporary art from being a repetition of conceptual art in New York or of works already advanced by the art market. In this sense, nostalgia is a gate that leads to resources and treasures still surviving from past. It helps to steady in the face of cultural influx. The phenomenon of nostalgia is world-wide popular in the fashion business, film making, and so on. But there are certain special features in the way of looking-back shown in Chinese contemporary art. It is bonded to the long exiting habit of artists, for thousands of years, of going back-to-the-ancients, as well as a strategy for resisting the impact of western art and retaining Chinese cultural identities in the global world. The trend of nostalgia can be regarded as a *kunstwollen* in Chinese art. As a fact, contemporary art is no different when it looks back to ancient artistic sources and shares the same appreciation of nostalgia with its precedents. It is not the skills and forms borrowed from the new global age but the aesthetics of nostalgia that makes contemporary Chinese art show vital differences from others.

**Index terms |** *contemporary Chinese art; kunstwollen; modernization; nostalgia; tradition.*

Chen Xiaojuan, Ph.D., is an associate professor in Chinese art history at Central China Normal University (Wuhan) and a visiting Scholar of School of Oriental and African Studies, London University(2014). She has published over twenty essays on the history of Chinese art and aesthetics, specialized in the study of Chinese artistic terms and texts and the mutual interaction between literature, art and aesthetics. She has published two monographs *I-Ch'ing as a Meta-aesthetic Judgement* (Central China Normal University Publishing House, 2009) and *The Restriction of I-Ch'ing in contemporary Chinese Art* (Central China Normal University Publishing House, 2016). She is a co-editor of *Folk Art and Creative Culture Industry* (Central China Normal University Publishing House, 2011). And her third monograph *Art Thoughts in 20th Century China* is forthcoming in 2019.

| PANEL SESSION 13 | CONTEMPORARY AESTHETICS OF VISUAL ARTS |

| University of Belgrade - Faculty of Architecture, 2019 |

| ICA 2019 Belgrade: 21st International Congress of Aesthetics | Possible Worlds of Contemporary Aesthetics: Aesthetics Between History, Geography and Media |

Chi-Ying Yu |

Department of Arts and Design, National Tsing Hua University | Hsinchu, Taiwan, R.O.C. | chiying.yu@mx.nthu.edu.tw |

## AVANT-GARDE FASHION AS A FORM OF ARTISTIC DISCOURSE: A CASE STUDY OF ALEXANDER MCQUEEN

**Abstract |** Fashion design is in fact an aesthetic inquiry of fabric, style and human body. In recent years, close cooperation between the artistic circles and the fashion world has even brought fashion into the arena of contemporary art. This study offers a case study on the avant-garde fashion designer Alexander McQueen, investigating how he and his brand translate fashion into contemporary art in various levels. Firstly, in terms of his designs themselves, McQueen declares his position on political and gender issues, demonstrating his unique barbarian aesthetics and creating an enchanting sublimity. Secondly, McQueen extends his fashion aesthetics into a cross-disciplinary performing method, and raises catwalk shows to the level of complete artistic experience. Finally, and also most importantly, the fashion movies produced by the Alexander McQueen brand for the design series of each season, by means of an abstract, non-narrative visual language, essentially transform people's experience of clothing – from the senses to the pure visual. This is not simply a cross-media artistic practice, but much more fundamentally a discourse on contemporary perceptual experience. From the case of Alexander McQueen, it can be argued that avant-garde fashion has broken through the boundary between design and art, issuing its own art manifesto through the field of art or non-art.

**Index terms |** *Alexander McQueen; concept fashion; contemporary art; fashion film.*

Chi-Ying Yu serves as an assistant professor in the Department of Arts and Design at National Tsing Hua University in Taiwan. She holds master's degrees in both Film Studies and Art Education. She earned the doctoral degree in Art and Art Education from Columbia University in U.S. As a researcher with interdisciplinary academic background and interest, she has been devoted to conducting studies in aesthetic experience, film imagery, and human psyche emerged in various art phenomena. Her most recent research paper titled "Aesthetic Experience Anchors Ego Identity Formation" is published in *Sustainability* in 2018. As an art educator, she has been participating in projects that promote the arts to school students and the general public.

Christina Loginova |

Lomonosov Moscow State University | Moscow, Russian Federation | ch.loginova@gmail.com |

## SUPERHERO AND SUPERVILLAIN: THE AESTHETICS OF CONFRONTATION IN CONTEMPORARY SUPERHERO MOVIES

**Abstract |** The article deals with the phenomenon of superhero movies in terms of interaction between superhero(es) and supervillain(s). In the research, core 'confrontation' components are analyzed: these are protagonist and antagonist visual representations, forming screenplay elements, and the audience's perception. The analysis system suggested in this article gives clearer understanding of superhero films' aesthetics representing new type of approach to contemporary art in the field of superhero cinema.

**Index terms |** *comics; film aesthetics; superhero; superhero movies; supervillain.*

Christina Loginova graduated from Lomonosov Moscow State University, Faculty of Journalism, Department of Media Theory and Economics (specialist; film critique and box offices researcher), and Russian State University for the Humanities, Faculty of Art History, Department of Cinema and Contemporary Art (Master of Arts; the Marvel Cinematic Universe researcher). Right now she is a PhD student at Lomonosov Moscow State University, Faculty of Philosophy, Department of Aesthetics, and she investigates play concept in the cinema field. Christina Loginova used to study at King's College London (summer school) and Colby College (exchange trip). Besides, she has an experience of working at film festivals and lecturing her own film courses.

Damin Yee |

Seoul National University | Seoul, South Korea | d\_yee@naver.com |

## WONDERING ABOUT THE CAUSE: ON PHOTOGRAPHIC PHENOMENOLOGY

**Abstract |** It has been widely accepted that a photograph provide a unique feeling to its viewer. This subjective feeling of viewing photographs is called photographic phenomenology. In the philosophy of photography, authors have described the nature of photographic phenomenology as the feeling of perceptual or quasi-perceptual contact, feeling of proximity or intimacy, etc. However, since photographic phenomenology is a subjective and private feeling, I suggest that, rather than labeling what kind of the resultant feeling it is, we should focus on the way or process photographic phenomenology is produced.

The aim of this article is to formulate an algorithm of photographic phenomenology. First of all, I classify former explanations about photographic phenomenology as media-focused account, background-belief focused account, and occurrent-belief-focused account and I critically review those accounts respectively. Through this, I illuminate what kind of factors are combined and how they are related to each other in producing photographic phenomenology in a viewer's mind.

Considering all the factors and conditions necessary to produce photographic phenomenology, I construct the algorithm model of photographic phenomenology which includes at least following factors; a viewer's background beliefs about the situation, her background beliefs about the photography, her seeing in the surface of the photograph, and her wondering about the cause of the photograph. I argue that the last factor, wondering about the cause of the photograph, is an important element of photographic pictorial experience and that it makes photographic phenomenology distinctive feeling, especially contrast to the phenomenology of pictorial experience of handmade pictures.

Consequently, I suggest a new perspective on photographic phenomenology; it would not be restricted to the feeling of proximity. What matters is not features of resultant feeling are but whether the certain feeling is produced by a legitimate process of photographic phenomenology. And what gives photographic phenomenology its unique feature consists in the cognitive aspect, which is 'wondering the cause', of its producing process. Therefore, I claim that sometimes photographic phenomenology might be a feeling of 'distance' derived from the viewer's cognitive, not perceptual, activity.

**Index terms |** *photography; photographic phenomenology; pictorial experience; analytic aesthetics; photographic realism.*

Damin Yee is currently a PhD Student in the Department of Aesthetics at Seoul National University. For her master's thesis, she analyzed and refined the concept of photographic realism. Her main research interests lie in philosophy of photography including photographic phenomenology and the immersive experience of art.



Dubravka Pozderac Lejlić |

Academy of Fine Arts University of Sarajevo | Sarajevo, Bosnia and Herzegovina |  
dlejlic@mac.com |

## IMAGE WITHIN THE EXPANDED FIELD OF VISUALITY

**Abstract** | The aim of this paper is to explore vagueness meaning and status of the image in contemporary society where the work of art is no longer shaped and understood by the rules of some universal grammar or uniform style but is rather released from the traditional vocabulary which used to determine it in terms of uniqueness, originality, authorship or autonomy, in the society where even the aesthetic production, gradually and entirely, has integrated itself in commodity production of technologized reality. According to observation of W.J.T. Mitchell, what is specific to our moment is that «the fantasy of pictorial turn, of a culture totally dominated by images, has now become a real technical possibility on a global scale», we are surrounded by the endless flow of the images, regardless of their form, their content or their origin.

In an effort to arouse a new mode of analysis and understanding of the changing status of the image and the social role of the art, the paper will recall some of the achievements of popular culture, which was predominantly visual, such as erosion of the once very important distinction between high and low, elite and mass, center and periphery, homogeneous and heterogeneous, culture and art, that has brought a new approach to the culture as an open-ended and continuous social process of production, circulation, and consumption of meaning with an emphasis on the active role of the observer. On the other side, the paper will underline the effects of dynamic technological development that has become inseparable from the developments in the expanded field of visual arts, causing important changes in the role and status of the image, as well as constant improvements of the abilities of seeing and modes of perception, enabled by the optics of the new media.

Finally, if Mitchell's observation of pictorial turn is about an old iconoclastic and iconodulic debate, our relation to the image should be neither nostalgic nor euphoric but rather critical, to sensitize us and make us more aware of our own place. Today's understanding of art practice is within comprehension of its broader cultural and social context and various networks in which it appears, perceives and interprets as a set of procedures and processes of artistic experience where the artist and observer are equally involved.

**Index terms** | *art and cultural practices; image; new optics of technology; modes of perception; visibility.*

Dubravka Pozderac Lejlić, PhD in Philosophy, is associate professor and head of the Art Theory and Art History Department at the Academy of Fine Arts University of Sarajevo, Bosnia and Herzegovina, teaching Aesthetics and Theory of visual arts and culture. She was visiting professor at the University of Mostar, from 2011-2018. Her main fields of interest are aesthetics, visual studies, cultural studies and critical theory. She is the author of «The Culture of Visuality» (paperback 2014, e-book 2015) and currently preparing her new book «Notes on Postmodernism – critical readings» which is mainly focus on various discourses dealing with the status of art and the image in the condition of postmodernity. She has participated in many conferences, scientific meetings and art workshops and has been author of numerous of articles, essays and art reviews. She is a member of IAA since 2013.

| PANEL SESSION 13 | CONTEMPORARY AESTHETICS OF VISUAL ARTS |

| University of Belgrade - Faculty of Architecture, 2019 |

| ICA 2019 Belgrade: 21st International Congress of Aesthetics | Possible Worlds of Contemporary Aesthetics: Aesthetics Between History, Geography and Media |

Elham Rohbakhsh |

Ferdows Institute of Higher Education | Mashhad, Iran | ElhamRuhbakhsh1990@gmail.com |

Madji Heidari |

Ferdows Institute of Higher Education | Mashhad, Iran | mjheidary@gmail.com |

## ARTISTS' IDENTITY THROUGH THEIR PERSONAL NARRATIVES

**Abstract** | One's identity can be realized through the narratives she makes of her life in general and her opinions on different topics. As Paul Ricoeur believes, narrative identity contains harmony and dissonance and mediates our identity and our very being. Artists' personal narratives on different topics (related to art) shows similarities and differences with elites in any society who find themselves to be involved with art and artistic institutions in any way. In the present study we have interviewed fifty persons who find themselves related to the group of artists and make money by any artistic media. The interviews were transcribed, summarized and then the general patterns were elicited to come up with four groups of intellectual clichés. The first group was the most frequent patterns among the artists with about 20 items, the second group of mentioned viewpoints was about 6 items, the third group had 13 items, and the last group that showed the themes of the artists had 7 items. The result showed that most artists being interviewed thought they are introvert persons, have problems with connecting with society, viewers don't understand them very well, they have especial emphasis on themselves, art is a means of expression for their ideas and feelings, they have come from idealism to realism in art market. Also, we found out that; however, artists believe they have problems with their social relations; few artists chose social and political themes for their artworks. In the second group of patterns we found out that personal enjoyment, gender awareness, knowing oneself, finding one's identity and desire for social relations are among the most frequent. Among the least mentioned patterns were social and political considerations, society and viewers' satisfaction.

**Index terms** | *artists; identity; personal narratives; intellectual clichés.*

Elham Rohbakhsh |

Madji Heidari |

**Elham Roohbakhsh** (1990) an art teacher in private institutions for education and training in Mashha, Iran. Graphic designer, book illustrator, designer and administrative for wallpainting projects. Bachelor in graphic design from "Farhang O Honar 2" college, and master's degree in the field of painting from "Ferdows" higher education Institute Mashhad, Iran. In terms of science and research, the presentation of a master's thesis entitled "Identity in the works of artists based on their personal narratives" under the supervision of Professor Dr. Majid Heidari in the higher education of Ferdows. She is also interested in start working on the critique of artworks, especially painting. Publication of a student's article about drawing in case of criticism in Ferdows's Magazine. Artistic activities include holding more than 5 paintings group exhibitions between 2011 and 2018 in art galleries in Mashhad, Iran. Interest and efforts to raise her PhD levels at prestigious universities in the world.

**Majid Heidari** (1980) is assistant professor at Ferdows Institute of Higher Education, Mashhad, Iran. He is the Head of Visual Communication Department. He has PhD in Philosophy of Art and writes on Aesthetics with focus on Islamic art. As a researcher he has several papers on Iran's Aesthetics, the Tension between Islamic Mysticism and Scholastic Theology in Aesthetics, the Role of Rhetoric in Islamic Aesthetics, Persian Painting and Narrative, and Visual Metaphors. He normally finds the theoretical framework of his papers in Pragmatism and Philosophical Hermeneutics, and puts especial emphasis on narrative truth and narrative identity in research projects. As a writer he published one collection of short stories "The Infrastructure of the City" and believes stories are one of the main ways to reach the truth.

| University of Belgrade - Faculty of Architecture, 2019 |

| PANEL SESSION 13 | CONTEMPORARY AESTHETICS OF VISUAL ARTS |

| ICA 2019 Belgrade: 21st International Congress of Aesthetics | Possible Worlds of Contemporary Aesthetics: Aesthetics Between History, Geography and Media |

Farzaneh Moghadam |

Ferdows Institute of Higher Education | Mashhad, Iran | ElhamRuhbakhsh1990@gmail.com |

Madji Heidari |

Ferdows Institute of Higher Education | Mashhad, Iran | mjheidary@gmail.com |

## PRIVACY IN ARTWORKS

**Abstract** | Individuals' privacy is supposed to be secure from any individual or state control and access. Privacy Right seems to be quite controversial in different countries while it has been approved by United Nation. The definition of privacy is different from culture to culture, mostly its limits being defined by state's rules and public's expectations. Being heavily interwoven with culture and the public, some artists took the idea in their creative works of art. Contemporary artists have thought about this concept in their works challenging the limits and borders of privacy. In the present paper we intend to review the literature considering the relationship between artworks and privacy; and did our best to devise a kind of categorizations of privacy in artworks to be able to detect the theme of privacy, focusing on the works of Tracy Emin. Supposedly, we managed to make a conceptual chart describing different possible spheres of privacy. Based on this chart generally artworks may work on this concept conceptually or figuratively. In the latter case, *embodied identity* is the first condition for the work to be regarded as related to the theme of privacy. In such cases artworks may *show* body in private places, actions or *reveal* private information. In conceptual artworks, artists may *challenge*, *prove* or *deny* the concept of privacy.

**Index terms** | *privacy; artwork; embodied identity; private Information.*

Farzaneh Moghadam |

Madji Heidari |

**Farzaneh Abdollah Zadeh Moghadam** (1991) is a painter, with a bachelor degree in painting from the University of Neyshabur and master's student at the Ferdows Institute of Mashhad. Her Master's Research Topic under supervision of Prof. Dr. Majid Heydari is "The relationship between privacy and contemporary artwork". She is a visual artist who mostly well known for her painting artworks. She's a teacher, painter and also an associate of the Center for the Intellectual Development of Mashhad Children as well an art critic.

Her latest artistic activities are:

-2015, solo exhibition in neyshabur, Iran.

-2016, memorial tribute of Hakim Omar Khayyam art workshop, Iran.

-2017, group painting exhibition in Mashhad, Iran

-2018, the 14th Dubai Fine Art gallery's International Festival of Art in Dubai.

-2018, Conceptual Art exhibition in Mashhad, Iran.

For her the next step, she looks forward to continuing education in Ph.D. in Art Research.

**Majid Heidari** (1980) is assistant professor at Ferdows Institute of Higher Education, Mashhad, Iran. He is the Head of Visual Communication Department. He has PhD in Philosophy of Art and writes on Aesthetics with focus on Islamic art. As a researcher he has several papers on Iran's Aesthetics, the Tension between Islamic Mysticism and Scholastic Theology in Aesthetics, the Role of Rhetoric in Islamic Aesthetics, Persian Painting and Narrative, and Visual Metaphors. He normally finds the theoretical framework of his papers in Pragmatism and Philosophical Hermeneutics, and puts especial emphasis on narrative truth and narrative identity in research projects. As a writer he published one collection of short stories "The Infrastructure of the City" and believes stories are one of the main ways to reach the truth.

| PANEL SESSION 13 | CONTEMPORARY AESTHETICS OF VISUAL ARTS |

| University of Belgrade - Faculty of Architecture, 2019 |

| ICA 2019 Belgrade: 21st International Congress of Aesthetics | Possible Worlds of Contemporary Aesthetics: Aesthetics Between History, Geography and Media |

Gerard Vilar |

Universitat Autònoma de Barcelona | Barcelona, Spain | gerard.vilar@uab.cat |

## COGNIFICATION AND ARTIFICATION AS AESTHETIC CATEGORIES

**Abstract** | The word 'cognification' is used in English jargon of Artificial Intelligence to refer the processes of making objects smarter and smarter by connecting, integrating sensors and building software/artificial intelligence into them, so that we perceive them as more and more intelligent and sensitive. My thesis is that artification in the strictest sense is a process consisting in the transformation of a stupid object or action into a cognitive device. And this could mean two things.

a) In the first place, cognification means turning an object into a thinking machine, a device for thinking, an invitation to knowledge. A work of art is a device for aesthetic reflection. In Kantian terms, it can be argued that artification as cognification means embodying an aesthetic idea on any sensible medium, transforming it into a device for reflection, transmuting it into something that gives a lot to think about but never cancelled. It is a commonplace to cite Duchamp's *Fountain* as a paradigm for this operation. Another example: the box of the Mexican conceptual artist Gabriel Orozco. For the Venice Biennale of 1993, Orozco placed on the floor of the *Aperto* (the corridor of *Arsenale*) an empty shoebox. So, for Benjamin Buchloh, for example, the box invited to think in use/exhibition values. For another spectator, perhaps it suggested something else related to public space. May be for a third in a storage system. In short, we are faced with an example of artification as cognification in the strong sense: to transmute a useful and banal object like a shoebox into a thinking machine.

b) Second, sometimes and only sometimes, cognification means to transform the object or action in a vehicle of knowledge transmission. Sometimes there are works that contain real knowledge that are susceptible to rational discussion and refutation, as is the case in some contemporary artistic research projects as those of Hito Steyerl. But to tell the truth, this last possibility is infrequent and, in any case, it always presupposes the first meaning of the term cognification, namely that the object becomes a machine of thought. Works of art are then portals that can open paths to knowledge, but usually they are not embodied knowledge. In Danto's terms, the works are embodied meanings, not embodied knowledge. Rather, they ask questions, encourage inquiry, question to our common sense, and urge people to look for new certainties and beliefs.

**Index terms** | *artification; cognification; aesthetics ideas; Arthur Danto; Javier Orozco; Hito Steyerl.*

**Gerard Vilar**, Barcelona (1954). Studied Philosophy in Barcelona, Frankfurt and Constance. He also was a DAAD and Humboldt scholarship holder. His first faculty position was in the Department of Theory and Composition of the ETS of Architecture of Barcelona and now is Full Professor in Aesthetics and Arts Theory at the Philosophy Department of the Autonomous University de Barcelona, where is director of the Research Master in Art & Design. He is author of a large number of articles and several books as *El desorden estético* [Aesthetical Disorder] (2000), *Las razones del arte* [Reasons of Art] (2005), *Desartización* [Deartification] (2010) and *Precariedad, estética y política* [Precariousness, Aesthetics, and Politics] (2017). He is leader of a research group (GRETA) on Artistic Research (2014-present).

**Giuseppe Patella |**

University of Rome Tor Vergata | Rome, Italy | giuseppe.patella@uniroma2.it |

#### KENTRIDGE DOES ROME. PUBLIC ART AND MEMORY

**Abstract |** The paper aims at discussing the topic of memory in contemporary art analyzing the case study of the great site specific work, 550 meters wide, *Triumphs and Laments* that the artist William Kentridge has made in 2016 along the massive walls of the river Tiber in Rome. In the fragility of its forms this kind of public art works on the precariousness of the sense of memory and history and on the need for its continuous activation. The extraordinary strength of this work is linked indeed to the awareness of its impermanence giving it a peculiar vitality, all linked to the activation of the sense of memory by all of us.

**Index terms |** contemporary art; public art; memory; William Kentridge; Rome; history; precariousness.

**Giuseppe Patella** is Professor of Aesthetics at University of Rome "Tor Vergata" (Italy), where he teaches Aesthetics and Art Theory. He is Director of IRCA (International Research Center for Aesthetics and Art Theory), member of IAA (International Association of Aesthetics) and member of SIE (Società Italiana d'Estetica). He gave many lectures and has been Visiting Professor in many universities in France, Spain, Germany, Mexico, Canada, Venezuela, Turkey, Japan. Last publications: *Bellezza, arte e vita* (Milan 2001); *Giambattista Vico tra Barocco e Postmoderno* (Milan 2005); *Estetica culturale. Oltre il multiculturalismo* (Rome 2005); *Articolazioni. Saggi di Filosofia e Teoria dell'Arte* (Pisa 2010); *La estética mediterránea de George Santayana* (Valencia, 2010); Santayana-Patella, *Filosofia del viaggio* (Rome 2013); M. Flamm, G. Patella, J. Rea (eds.), *George Santayana at 150: International Interpretations* (Lexington 2014); G Patella - A. Okada (eds.), *Eyes and Gazes in Philosophy and Arts* (Rome 2015).

| University of Belgrade - Faculty of Architecture, 2019 |

| PANEL SESSION 13 | CONTEMPORARY AESTHETICS OF VISUAL ARTS |

| ICA 2019 Belgrade: 21st International Congress of Aesthetics | Possible Worlds of Contemporary Aesthetics: Aesthetics Between History, Geography and Media |

**Gökhan Balık |**

Trakya University, Department of Landscape Architecture | Edirne, Turkey | gokhanbalik@trakya.edu.tr |

**Deniz Balık Lökçe |**

Dokuz Eylül University, Department of Architecture | Izmir, Turkey | deniz.balik@deu.edu.tr |

#### RETHINKING LANDSCAPE AS A FORCE IN FLUX

**Abstract |** This paper intends to sketch out how the understanding of landscape has changed today, using painting as an interpretative tool. As this paper argues, the contemporary sense of landscape is considered through historical, political, social, cultural, and aesthetic facets. Differentiating from the Kantian notion of landscape architecture as an aesthetic category in the domain of visual arts, it has achieved multiple layers of meaning, rather than only referring to gardens and agricultural areas. The extent of landscape began to change in the nineteenth century due to industrialization, exploration of new territories, and the development of technology, botany, and geography. Since the twentieth century, the concept has included immaterial constituents in addition to technological, cultural, and social developments. It has become a social construct as an expression of ideas, memories, imagination, and feelings. Pointing to an active and flowing system, rather than a static and visual one, today, landscape is grasped as an interdisciplinary and collaborative production. It defies distinct urban zonings and proposes ambiguity, vagueness, and contradiction, as it expands the issue through the concepts of anti-landscape and non-landscape. Anti-landscape indicates marginalized and unsuccessfully man-modified lands, whereas non-landscape describes unused and neglected lands.

This paper traces the shift of landscape as a dynamic force in the paintings of a Turkish artist, Yıldız Arun. Her works on landscape, anti-landscape, and non-landscape reflect immateriality and immanence as a dynamic and interactive system. In her paintings, landscape emerges as an affective field of an internal order with a capacity to produce affects and sensations in Deleuzian sense. It becomes a force field, which flows into a multiplicity of intensities, revealed by layers of colors, lines, and brush strokes. The juxtaposition of spirituality and materiality turns her canvases into generative fields of multiple encounters affected by each stroke. As this paper shows, landscape does not point to a pre-defined, extrinsic, static, and visual area, but a force field in flux, with a capacity to produce potentials, reciprocal relations, and immanent affects.

**Index terms |** landscape architecture; anti-landscape; non-landscape; landscape painting; visual arts; artist.

**Gökhan Balık**, holds a Ph.D. and M.Sc. from Ege University in Landscape Management. He currently works as a Research Assistant at Trakya University Department of Landscape Architecture. He presented in various international conferences, published articles in journals and edited books. His work focuses on GIS, ecology, soundscape, landscape design and management.

**Deniz Balık Lökçe**, holds a Ph.D. from Dokuz Eylül University (2014) and M.Sc. from Istanbul Technical University (2009) in Architectural Design. She currently works as a Research Assistant at Dokuz Eylül University Department of Architecture. She is published internationally, including *The Journal of Architecture*, *Architectural Research Quarterly*, *METU Journal of the Faculty of Architecture*, *ITU Journal of the Faculty of Architecture*, and *The Journal of Modern Craft*. She published her first book *Deciphering Ornament: Discourses and Thresholds in Architectural History* in 2015 (Vienna: Phoibos Verlag). Her work focuses on the theory and criticism of architecture, culture, society, art, media, and urban space.

Jana Migašová |

Institute of Aesthetics and Art Culture, Faculty of Arts, University of Presov in Presov |  
Presov, Slovakia | jana.migasova@unipo.sk |

#### ON CONTEMPORARY PRIMITIVISM: PRIMITIVISTIC TENDENCIES FROM THE PERSPECTIVE OF THE 21st CENTURY WITH EMPHASIS ON SLOVAK CONDITIONS

**Abstract** | The paper deals with the problem of Primitivism idea development, the one of the major modern art tendencies from the perspective of the 21st century. Our approach is based on Kirk Vardenoe's and Lynn Cooke's observations of postmodern primitivism and on re-examined concept of the Primitive after exhibition Primitivism Revisited (New York, 2007). The paper suggests three developmental stages of Primitivism: a) Modern Primitivism (with its own typology differentiation, as we can see in R. Goldwater's concept); b) Post-modern Primitivism (expanded idea of Primitivism which refers to ancient, totemic, magic, collective; since Claude Levy-Strauss' observations); c) contemporary primitivistic tendencies, even more connected with political, sociologic and environmental context. Current artistic practice (particularly area of environmental art) reveals the meaning behind the Primitive, which cannot be longer seen as aesthetic fascination by forms, but rather as specific artistic answer on questions about self-reflection of historically perceived Western civilisation and consequently – our responsibility for natural environment. In our approach, broader research of contemporary global primitivistic tendencies is linked with an outline of the Slovak variant of Primitivism from the late 1980's up to the present. Slovak variant of Primitivism has its own specific development related to modernist pursuit for indigenous, autochthonous expression often linked with folklore and naïve creativity. Therefore, contemporary Slovak primitivistic art closely related to strategies of earth-works, environmental or eco-feminist artists (Nancy Graves, Charles Simonds, Marco Casagrande, Patricia Johanson, etc.), e.g. Michal Kern, Jana Zelibská, Dorota Sadovská etc., is created from a specific motivational positions and bears specific regional characteristics.

**Index terms** | contemporary visual art; eco-aesthetics; environmental art; primitivism; Slovak visual art.

Jana Migašová (1982) is an art historian and aesthetician of fine art. She defended her PhD. thesis *Naïveté and Banality in 20th Century Slovak Fine Art* in Aesthetics. She specialises in Slovak and Central-European modern visual art with emphasis put on phenomena of (modern) "Primitivism", kitsch and banality. As a lecturer, she is based in Institute of Aesthetics and Art Culture at the Faculty of Arts of the University of Presov, Slovakia. She lectures visual art courses. She is a founding member of the Society for Aesthetics in Slovakia, as well as member of the Association of Art Historians in Czech Republic. She is an executive editor of *Espes: Journal of Society for Aesthetics in Slovakia*; and member of editorial board of the Czech scientific journal: *Culture, Art and Education*. During her PhD. studies (2013), she obtained Slovak National scholarship grant for the long-term research at the Academy of Arts, Architecture and Design in Prague. She is a team-leader of the current project *Compendium Aestheticae: textbook edition for the aesthetics study programme* funded by the Slovak grant scheme KEGA.

Jisoo Kim |

University of Vienna | Vienna, Austria | jisoo.rosa.kim@gmail.com |

#### A CRITICAL HISTORY OF VISUAL NEUROAESTHETICS – FROM S. ZEKI TO H. LEDER

**Abstract** | The purpose of this study is to examine the achievements and limitations of the neuroaesthetics led by Semir Zeki. Specifically, this study first seeks to distinguish Zeki's research into two periods: the earlier and the later works; then, the theoretical and practical aspects of his research results will be examined systematically. Finally, the key difficulties inherent in his works will be critically reviewed. Through this process, I seek to examine the entirety of Zeki's neuroaesthetics, which has been discussed in a fragmentary manner, and to review its problems in a comprehensive manner. In addition, this paper offers Helmut Leder's study as an alternative to Zeki's approach by accepting the aesthetic position of John Dewey as a philosophical criterion of neuroaesthetics. This study will hence show that the second-generation neuroaestheticians are finally overcoming some of the issues inherent in Zeki's research.

As an expert in visual perception of the brain and an accomplished neurobiologist, Zeki defined neuroaesthetics as 'neurobiologically-based theory of aesthetics,' and claimed that a complete theory of aesthetics has to understand the brain's neural activity. Zeki's exclusive view is being criticized not only by philosophers, but also among the neuroscientists who had proposed an integrative approach by combining various fields of studies. Zeki accepts the essentialist theories of Western traditional philosophers in the context of neurobiology assuming that experiences of beauty and art contain a unique and single essence. Zeki further attempted to define such essence by subverting it to a specific neurological correspondent in the brain. However, Zeki's position seems to present an extreme form of reductive naturalism closely related to limitations inherent in his neuroaesthetics.

Thus, in this study, Dewey's non-reductive naturalism, which emphasizes the variety of the elements and contexts of beauty and the experience of art, is presented as an alternative to Zeki's philosophical stance on neuroaesthetics. Additionally, I contend that Leder's cases of neuroaesthetics researches can be considered as practical alternatives to Zeki's neuroaesthetics approach. Leder can be classified as a second-generation neuroaesthetician who is pursuing interdisciplinary research with scholars from wide array of academic backgrounds. Leder proposed a 'Model of Aesthetic Experiences,' which perceives the aesthetic experience of art as a complex, multi-stage psychological process and analyzed its various components. Under his integrated view, Leder overcomes Zeki's extreme reductionism by announcing the diverse natures of aesthetic experience and the differences in its neural basis. Leder's approach demonstrates a possible contextualist approach in neuroaesthetics.

**Index terms** | a model of aesthetic experience; beauty; experience of art; Helmut Leder; neuroaesthetics; neuroscience; Semir Zeki; visual arts.

Jisoo Kim is pursuing a Ph.D. in Art History at the University of Vienna. Her research project focuses on the aesthetic concept of 'resonant space' in modern and contemporary visual arts with an emphasis on the empirical understanding of the perception of empty space. In her research, she is adopting interdisciplinary methodologies ranging from art history to phenomenology, East Asian philosophy and experimental psychology. Jisoo Kim has received a Master's degree of Aesthetics at Seoul National University, and Bachelor's degree of French Language and Literature at Yonsei University in Seoul. She has worked at the Victoria and Albert Museum in London as a selected scholar supported by the Korea Foundation's Global Museum Internship Programme.

Jovan Čekić |

Faculty of Media and Communications, Singidunum University | Belgrade, Serbia |  
jovan.cekic@fmk.edu.rs |

## ART OF MAPPING EVENTS

**Abstract** | In his Lecture “Creative Act” at the Museum of Modern Art, New York, October 19, 1961. Marcel Duchamp speaks about the personal “art coefficient” as something like “an arithmetical relation between the unexpressed but intended and the unintentionally expressed”. And that crack between the intention and its realization, opening a space for different type of cartography. In that way a personal expression of art can detect, even unintentionally, changes in a topology of social field. This changes, as some kind of anomaly, are a symptom of some hidden, limitations or transformations, within social machines which have to be mapping in a many different ways. But all those symptoms actually are some events, as a nodes in a much larger networks in a “chain of events”. That symptoms can come from different art, but also from philosophy, theory or science, to make cluster which will be precondition for a new type of thinking images - networked images. In my lecture I will try on some examples from Duchamp to contemporary artists, like Cattelan or Banksy to show how that mapping can working, including also a possibility for some new technology approach.

**Index terms** | *creative Act; Marcel Duchamp; art coefficient; networked images; Maurizio Cattelan; Banksy.*

| University of Belgrade - Faculty of Architecture, 2019 |

| PANEL SESSION 13 | CONTEMPORARY AESTHETICS OF VISUAL ARTS |

Jovan Čekić, professor at the Faculty of Media and Communications, Singidunum University.

Junwei Lai |

School of Philosophy, Wuhan University | Wuhan, China | 379638021@qq.com |

## ON THE “PRE- DRAMATIC” OF DRAMA — PHENOMENOLOGICAL REDUCTION OF DRAMA

**Abstract** | What is drama? This problem has long been defined in philosophical or artistic concepts, leading to a state of chaos in the nature of drama (“Dramatic”). It is mainly because the concept itself is hard to get rid of the constraints imposed by language. Drama has become non-drama, and “Dramatic” has become “non-dramatic”. How should drama be considered? All the existing definition of drama should be suspended in a phenomenological way. Besides, it should return to the intuitive state which is most close to the drama itself, that is, what drama is (people act to people), and return to the original state before drama in time, that is, pre-drama. This is the question of how drama should be. Based on the “*Theoria*” rationality of ancient Greece, drama came into being under the ideological background of seeing truth in the form of “*Theorein*”. Starting from Aristotle’s Poetics, the key to restoring the original form of drama is to clarify the core issues at the beginning of drama (the relationship between human action, imitation, insight into truth, and naked-eye viewing). The primitive nature of drama is embodied in its existence as a perfect being, which is to approach human nature by imitating human action, and then to realize the clarity of drama itself. The dramatic nature of drama is based on the pre-dramatic nature of drama, that is, the poetic nature of drama: drama appears to us in a state of self-clarity from the beginning to the end, accompanied by “Poetically Man Dwells”. Conversely, the pre-dramatic nature of drama influences people’s thinking about the nature of contemporary drama and theatrical performance, especially the stage play.

**Index terms** | *Theorein; drama; imitation; dramatic; pre-dramatic; poetic nature.*

**Mr. Junwei Lai** obtained his Bachelor’s Degree in Computer at Gansu Agriculture University in China in 2008 and Master’s Degree in Aesthetics at Beijing Normal University in China in 2012. He has been now studying for his Ph.D. in Chinese Aesthetics and Art Aesthetics with Prof. Minghua Fan at Wuhan University in China since 2017. He was a counselor teacher at Jimei University from July 2015 to September 2017. Until now, he has published 3+ journal articles such as *Ancient Chinese Architecture: Beauty under System Symbol, Truth and Beauty of Paintings in Song Dynasty, Research on Architectural Thought in Song Dynasty Paintings* and *On Baudelaire’s Poetic Nature*. His current research is focused on the Aesthetic Thought of Chinese Ancient Paintings, Chinese Architecture and Contemporary Art.

| ICA 2019 Belgrade: 21st International Congress of Aesthetics |

| Possible Worlds of Contemporary Aesthetics: Aesthetics Between History, Geography and Media |

## THE AESTHETICS OF RELATIONS

**Abstract** | The paper will juxtapose the modernist, contemporary and post-contemporary general conceptualization and aesthetic appearance of art / artwork, focusing on the question of its autonomy and/or heteronomy. We can understand the three conceptualisations as intertwined insofar as they are largely established in mutual relations, for instance: contemporary art is established through the critique of modernist autonomous artwork or modernist formalist interpretative models during the 60s and 70s as well as during the 90s, post-contemporary art is established on the basis of the critique of contemporary art, etc. conceptualization of modernist art / artwork will mainly draw from the tradition of the so-called aesthetics of form as well as the *autopoietic* image of artistic creative activity (that can be traced to romanticism), while conceptualization of contemporary art will be primarily reconstructed on the ground of the intersection of the textual and pragmatist model of thinking about cultural phenomenon. The paper will, on the one hand, try to expose the difference between the two, focusing on conceptualizations of their modes of production of meaning (modernist *autopoiesis* as producing the meaning of the artwork by, through and of itself, versus contextually determined meaning of an artwork within conceptualizations of contemporary art), and on the other expose a general aesthetic appearance of the two based on the differentiation of avant-garde and dialogical aesthetics (Grant Kester, 2004). From there on, paper will focus on the so-called affective turn in theory and show some radical differences in how it occurs within the conceptualizations of contemporary and post-contemporary art that were established during the last ten years. In the final part I will reflect on some similarities and differences between the notion of autonomy of art within the conceptualizations of modernist and post-contemporary art that can be largely connected to the fact that modernist conceptualizations of aesthetics of form are focused on the transcendental component of an artwork (for instance the sublime form as a form of exceeding the form), while the conceptualizations of post-contemporary art, which draw from the theory of the affect, are focused to the 'level of immanence'.

**Index terms** | *avant-garde aesthetics; dialogical aesthetics; modernism; autopoiesis; contemporary art; post-contemporary art; affective turn.*

**Kaja Kraner** is a PhD Candidate of Humanistic Sciences on AMEU-ISH Ljubljana, Slovenia. In the past she has been active as an art critic, producer and curator of contemporary art (Pekarna Magdalenske mreže). Currently she is an editor of journal for contemporary art theory and criticism ŠUM, editor of radio broadcast Art-area on Radio Študent, is active as a freelance researcher and writer on contemporary art, art theory, aesthetics and cultural politics, as well as collaborates with Slovenian art institutions and organization as a freelance lecturer and curator. In her doctoral studies, she is currently exploring narratives of contemporary art in Slovenia, relation between production of knowledge and value within the art field and paradigms of aesthetic education since modernity.

## THE EXPRESSION OF VIRTUE IN MODERN DESIGN

**Abstract** | This paper examines the expression of virtue in designed objects. While architectural theory has included references to virtue as an attribute of human excellence, the 20th modern design movement emphasizes virtues such as honesty in accordance with the rationalist ideology. The designer's perspective evidently extends beyond what virtues humans should possess to the manner in which they may be expressed in designed objects. Therefore, a fundamental question must be asked: is the expression of virtue in designed phenomena of any consequence to design? Moral philosophy has discussed virtues as normative human characteristics. However, if designers desire to be ethically correct, is it insufficient to have and to express virtues? Designers must meet socially acknowledged requirements such as the conservation of human rights or nature. In an instance wherein an industrial product appears "clean" in both its design and the ethical sense, its actual production may rely on the exploitation of labor or of natural resources; can that design then be assessed as ethically right? Therefore, the expression of virtue in design is regarded more as an aesthetic than as ethical moral value. Occasionally, however, it can become a trigger for ethical awareness. This paper consists of two segments: the first half elucidates the role of virtue in design by referring to a few arguments from the domain of virtue ethics; the latter part examines some representative contentions with regard to the expression of virtue in the individual context.

Sōetsu Yanagi is a Japanese philosopher who initiated the folk craft movement in Japan in the 1920s. Along with some other intellectuals, he enthusiastically appreciated the expression of virtues such as honesty in utilitarian objects. Sōetsu Yanagi explained the concept of ethical rightness as well as aesthetic value in the folk craft that he called *mingei* by bringing people's attention to the virtues expressed through the handmade objects by anonymous artisans. His philosophy is generally identified as the "beauty of usage." However, what he actually advocated was the beauty that could be derived from the embracing of human virtues such as sincerity, honesty, and modesty. The folk crafts movement of the 1920s shared both the functionalist ideology and the ethical ideal of modesty with the contemporary design movement. In fact, Yanagi's son, Sōri Yanagi, became one of the leading industrial designers of postwar Japan, furthering his father's ethical ideals. This paper focuses on another modernist, Dieter Rams, a German industrial designer whose works for Braun poses the simplicity featured by Apple products. Rams also argued that design must be honest and industrial products should express integrity in their simple forms.

**Index terms** | *Dieter Rams, ethics; folk craft; modern design; Sōetsu Yanagi; Sōri Yanagi; Virtue.*

**Keisuke Takayasu** is a professor of aesthetics at the Graduate School of Letters at the Osaka University, where he teaches courses in aesthetics and design theory. His research interest covers a broad range of issues in design aesthetics and contemporary design practices creating products, communications and social connections. K. Takayasu "Concrete Poetry Using Japanese Language," ICA 2016. K. Takayasu, "Criticism of the Bauhaus Concept in the Ulm School of Design," ACDHT 2017. K. Takayasu, "The Development of Design Education for Children in Japan," ACDHT 2015.

Lea Laura Michelsen |

Aesthetics and Culture, Aarhus University | Aarhus, Denmark | lealauram@cc.au.dk |

## BIOMETRICS AND THE CONTRARY BODY: ON BIOPOLITICAL ART AND THE TOTALIZING ILLUSION OF BIOMETRIC SURVEILLANCE AND CONTROL

**Abstract |** Biometrics is widely criticized within the humanities, covering issues such as racism, social inequality, and biopolitical surveillance and control (Agamben 2009; Ajana 2013; Galloway 2004; Galloway and Thacker 2007; Gates 2011; Introna and Wood 2004; Lyon 2008; Magnet 2011; Pugliese 2010). With few exceptions – e.g. Hansen (2011) – researchers focus on digital biometrics echoing several forms of analog biometrics, thus evoking a *physiognomic renaissance* (Michelsen 2018). Despite this, technical or legal adjustments are often proposed in order to solve the problems biometrics raise, which will most likely enhance the biometric apparatus and the biopolitical control it produces. In *Our Biometric Future*, Gates mentions how creating an illusion of totalizing surveillance and control can create that exact reality (6). What if, instead of trying to fix biometrics, we begin magnifying its cracks and failures so as to not reinforce a totalizing apparatus, but regain room for subjective agency? Attention needs to be given to the political negotiations taking place between biometric technologies and subjects in order to nuance our understanding of the biopolitical power at play in a context of digital biometrics. In this article, I claim that such negotiations are taking place within the field of arts. And so, aesthetic perspectives on biometrics are highly relevant and called for. I argue that biometrics deal not only with *passive, powerless* subjects that get exposed to a unilateral biopolitical power and through that get desubjectivized into empirical selves, *dividuals* (Deleuze 1992). Drawing on understandings of biopolitics as heterogenous and relational power (Lazzarato 2002; Smith 2004), I analyze a selection of biopolitical artworks made by Adam Harvey and Heather Dewey-Hagborg who are aesthetically opposing biometric facial recognition and forensic DNA phenotyping through the use of masking. I argue that biopolitical art, through the aesthetics of the mask, poses a contrary body that is far from passive and powerless, but very actively engaging in biopolitical negotiations of how we mediate and conceptualize the human (subject and body). Thus, instead of patching up the cracks already existing in the biometric apparatus, my contribution is to magnify them – even if just a millimeter – to draw attention to the struggles being fought in there and to not allow theory to conceptualize the biometric apparatus as a totalizing whole.

**Index terms |** *aesthetics of the mask; biometrics; biopolitical art; contrary body; control; cracks; failures; physiognomic renaissance; surveillance.*

Lea Laura Michelsen is a PhD fellow (2018-) at the department of Aesthetics and Culture, Aarhus University, Denmark, where she is investigating the art of disappearing, masking, and camouflaging in an age of digital biometrics. She has published the article “Thinking Beyond Biometrics: A Playful Dance” in APRJA (A Peer-Reviewed Journal About) and is editor of NJA (Nordic Journal of Aesthetics). She is currently teaching a BA course called ‘The art of disappearing: Resistance and masking strategies in contemporary digital art’ and has recently organized the two-day seminar: *Facial machines and obfuscation in an age of biometrics and neural networks*. She holds an MA in Modern Culture, University of Copenhagen (thesis title: “Digital Biometrics – A Physiognomic Renaissance: An Examination of Zach Blas’ Clumsy Disturbances of Digital Biometric Visibility and Control”).

| PANEL SESSION 13 | CONTEMPORARY AESTHETICS OF VISUAL ARTS |

| University of Belgrade - Faculty of Architecture, 2019 |

| ICA 2019 Belgrade: 21st International Congress of Aesthetics | Possible Worlds of Contemporary Aesthetics: Aesthetics Between History, Geography and Media |

Li Tian |

Xiamen University | Xiamen, China | skyhum@xmu.edu.cn |

## PERCEPTION: BEING ART IN VIRTUAL REALITY

**Abstract |** With virtual reality (VR) technology, artwork becomes a process rather than a definite object, the perception of receiver could be the process of Art, and has been of unprecedented importance in art creation. It is VR that really gives receiver an identity of “creator”, and the completion of VR art becomes inseparably bound to perception of receiver, in so far, it could be woven as strands into an activity that calls the VR artwork into play. It is only through the process of receiver’s perception that the artwork could enter into its changing visions. During the whole process, perception of receiver may be everywhere, and VR becomes a psychological state to describe the perception of receiver happened in the process of art reception. On one side, full body immersive in VR broaden the esthetic perception in artwork, but on the other side, there will be lack of emotion and thought in some degree, so the conflict between full body immersion and imagination remains to be mediated in present VR art.

**Index terms |** *virtual reality; perception; immersion; imagination.*

Li Tian, PHD, Master advisor, College of Humanities, Xiamen University. Now she is focusing on the directions of Contemporary Aesthetics and new media arts, especially on virtual reality (VR), augmented reality (AR) and mixed reality (MR). She has published the book <CG Images: the Boundary between Virtual and Reality> and some excellent papers about VR art in top journals. Doctor Li Tian got the bachelor and master degrees from Wuhan University, China. She once worked as an editor and journalist in China Central Television (CCTV). Then she started to study in Institute of Literature, Chinese Academy of Social Sciences, and got the PHD degree of theory of Literature and Art. Since then, she has been working in College of Humanities, Xiamen University.



Liana Manasyan |

Aesthetics and Ethics Department, Institute of Philosophy of Human Nature, The Herzen State Pedagogical University of Russia | Saint Petersburg, Russian Federation | li.manasyan@gmail.com |

## SAINT PETERSBURG FASHION DESIGNERS: THE AESTHETICS OF CREATIVITY AND THE FEATURES OF STYLE

**Abstract** | This work presents one of the aspects of the author's PhD thesis which is dedicated to the study of the phenomenon of Saint Petersburg style. The goal of the present study is to characterise the creative work of several Saint Petersburg fashion designers and to differentiate them by the aesthetics of their creativity.

The methodological bases of this research include the following approaches: axiological (fashion and costume are considered as the system of values); sociological and cultural (explore the systems "fashion-society", "fashion-culture" and rank persons as the consumers); art-historical (identifies the correlation and interaction between the works of pictorial art and the fashion items); hermeneutical (contributes to understanding of the ongoing processes in fashion industry) and methods: comparative-typological and empirical.

During the research the author: examined literature sources and historical records which are written by famous Russian art historians and present the biographies and creativity of fashion designers who live and work in Saint Petersburg (some of these designers are the original residents of Saint Petersburg, and some of them arrived in this city from their native towns, so therefore their artwork is of special interest in the context of our research); get acquainted with the creative work of Saint Petersburg fashion designers who include both renowned designers and emerging designers who own relatively young brands and studios and have the short history of professional activity; carried out the review and analysis of the fashion collections of the considered designers; conducted interviews with Saint Petersburg fashion designers (these interviews were focused on the designers' lives and creativity in Saint Petersburg, their inspiration which is generated by Saint Petersburg; we also considered the peculiar properties of the city residents' style, their perception of the everyday life and their demands which they have as the consumers of fashion garment and as the carriers of Saint Petersburg style.

The following results were obtained: we differentiated Saint Petersburg fashion designers by the aesthetics of their creativity according to the conducted analysis of their artwork, the interviews and the explored materials written by the other authors about artwork of these designers; we showed that the phenomenon of the contemporary Saint Petersburg style in costume is organically linked to the other nonlinear semiotic systems such as architecture and visual art.

The presented work forms part of the study of Saint Petersburg style in costume and contributes to the research of Saint Petersburg style in general.

**Index terms** | *aesthetics of costume; aesthetics of creativity; art history; contemporary fashion design; Saint Petersburg style; style of the city; visual arts.*

Liana Manasyan, 2014 – graduation from the Kuban State University (Krasnodar, Russia), Faculty of Architecture and Design, Department of Costume Design (specialization: Knitwear Design) and working as a knitwear designer for the brand "Love Republic" (Melon Fashion Group, Saint Petersburg, Russia). 2013-2014 (while pursuing university studies) – participation in the contests for young fashion designers and becoming a semifinalist and finalist. 2015-2018 – pursuing postgraduate studies at the Institute of Philosophy of Human Nature (the Herzen State Pedagogical University of Russia, Saint Petersburg) in aesthetics. From 2018, after completing the postgraduate programme, until now – continuing writing scientific articles, participating in the congresses, conferences and working on the Candidate's dissertation. Research interests: aesthetics; art; costume; style; fashion; cultural life, fashion and art of Saint Petersburg.

Lukáš Makky |

University of Presov in Presov, Faculty of Arts, Institute of Aesthetic and Art culture | Prešov, Slovakia | lukas.makky@unipo.sk |

## PREHISTORIC ART AS (PARADOXICAL) EVIDENCE OF THE PERMANENCE OF ART

**Abstract** | The conception of the end of art (propagated mostly by A. Danto following the limits of G. W. F. Hegel aesthetics) re-evaluated from year 2017 by the *Institute of Aesthetics and Art Culture* (Prešov, Slovakia), caused a significant dissonance in the history of art. The discipline of art history itself anticipated this crisis, and in the 1980s initiated its own reconfiguration, or innovation, and emergence of "new" art history, which simply did not count and could not count with the end of art. If we are willing to accept the end of art as a theoretical construct denouncing the crisis, not as a catastrophic scenario, we can understand it as the (paradoxical) milestone of art, and we can come to the following periodization/classification: 1) art before art; 2) art before the end of art; 3) art after the end of art. The aim and primary effort of the submitted paper is to pay attention to "art before art", while I do not understand it in the same meaning as J. Levinson when he speaks of "ur – art" (those artifacts that have not been fully formed yet), but as artifacts and practices traditionally understood as the institutionalized form of prehistoric art; they are mostly devoted to evolutionary or ethological research (E. Dissanayake, S. Davies). These forms of artistic practice will be put in contrast to the "western" tradition of art that follows the antiquity and ends with allegedly "end of art" just to point out the ideological and principial transformation of artistic practice across the time, which does not mean the end but is merely a reflection of historical development. I will try to introduce the aesthetic paradigms of the prehistoric world, respecting the original and actualized context of preserved artefacts as a possible aesthetic module that reveals completely different contexts and creates a different environment of aesthetic research. Paradoxically, a prehistoric world that is not part of our art world in an institutional sense confirms the possible existence of several art worlds (S. Davies, A. Danto) and gives the opportunity to talk about "end of art" only as the end of a art world and nothing more. Any exploration of past phenomena is only our hypothetical reconstruction. We always talk about possible world (some parallels existing alongside with other reality) when identifying a prehistoric world and its aesthetic context. The question is whether and to what extent is the prehistoric world relevant to contemporary aesthetics and what tells us about the current situation and about contemporary art. Personally I am convinced that the contemporary art has more to do with prehistory that we would like to admit.

**Index terms** | *prehistoric world; end of art; art before art; new history of art; definition of art; reconstructive aesthetics; archeoaesthetics; contemporary parallels.*

**Mgr. Lukáš Makky**, PhD. currently works at the Department of Aesthetics and Artistic Culture, Faculty of Arts, Presov university in Presov, Slovakia. He gained his doctor title in 2016. The title of his dissertation was *Archaeological reconstruction of aesthetics of artistic production of prehistoric ethnic groups creating in contact with the ancient world in Slovakia in the Iron Age* which was in some extent published in book *The Image, Art and Culture of Iron Age in Slovakia* (2017). His main area of expertise is prehistoric art (especially art of iron age), aesthetic interpretation of prehistoric art and the issue of aesthetic interpretation; mainly in the limits of structuralism, and semiotic theory. By methodological elaboration and exploration of boundaries, limitations and determination of interpretation of the work of art, he overcome the historical period of prehistory and examines also the specifics of contemporary art, and the connections between prehistoric and contemporary art.

**Mai Harada** |  
Kyoto University | Kyoto, Japan | mai.harada830@gmail.com |

#### SCREENPLAY AS A MEDIUM: IN THE CASE OF TRUFFAUT'S WORKS

**Abstract** | François Truffaut was a film director representing "Nouvelle Vague". His essay "A Certain Trend of French Cinema" (1954) was one of the initiators of this movement.

What he attempted in this essay can be summarized in two points. First, he felt frustrated that critics would favorably review films simply because they were based on acclaimed novels. He found that filmmakers often altered these masterpieces when adapting them into movies, "resolving on the soundtrack problems that concern the image, plundering in order to no longer obtain anything on the screen but scholarly framing, [using] complicated lighting-effects... [and] "polished" photography" (Truffaut, 1954). Secondly, he believed that a director's "stamp," his/her style and perspective, can be found in their works, whether they are adaptations or not. After this essay was published, *mise-en-scène* became the focus of film critics. Consequently, when discussing the subject of adaptation, we began to look at how we turn novels into films in a cinematic way.

Film theorists continue to use Truffaut's method of critiquing films through *mise-en-scène*. For example, Annette Insdorf analysed Truffaut's films by focusing on the themes that appear in his works and their *mise-en-scène*. In addition, Carol Le Berre approached his films by paying attention to improvisation at the time of shooting while referring to the screenplay. Such prior studies have made a great contribution to the reading of Truffaut's works. However, if we look back around the 1950s, we notice that one important argument has been overlooked. That is the idea of the camera as "écriture".

In 1948, Alexandre Astruc published "Le Caméra -Stylo". In this famous paper, he argued that the camera allows expressing personal thinking like a pen. This implies there is a junction between writing and shooting. In this presentation, we pay attention to this junction within a scenario by Truffaut. This overlap is evident in Truffaut's screenplay, which is written like a novel. Furthermore, by analyzing the images, we notice that the camera movement functions as important narration. Therefore, the screenplay is also "mise-en-scène" for him, and the effects will be found in the area of "narration".

In this presentation, we claim that the screenplay is a medium located between the author's thought and images and present "narration" in Truffaut's work in a new way.

**Index terms** | *François Truffaut; screenplay; camera movement; narration; Le Caméra-Stylo.*

**Mai Harada** is Ph.D. student in Kyoto University, Kyoto Japan. She was received the M.A. in Humanity and Environmental Studies from Kyoto University, Kyoto Japan 2019. Her M.A. thesis, "François Truffaut and Narrator: the Narrative Structure in the Antoine Doinel Series," focusses on the unique relationship between Truffaut as a director and narrator and mixed levels of narration. She presented "Narrative Functions of Camera Movement in Truffaut's films" in The 69th Annual Conference of The Japanese Society for Aesthetics at Kansai University, Osaka Japan, 2018.

**Maja Stanković** |  
Faculty of Media and Communications, Singidunum University | Belgrade, Serbia |  
maja.stankovic@fmk.edu.rs |

#### NETWORKED IMAGES AND DATA VISUALIZATION

**Abstract** | My first premise is "big data condition" and related field of big data analytics which challenges the position of theory. If interpretation is automated with big data analysis, do we need theory? Are the results of analytical technologies, machine learning and AI technologies interpretable? Or, is it beyond human understanding of the domain, something like a black box - indisputable, unquestionable in a complex data-centric environment? My second premise is network as a defining concept of our era. "Networks are both actually existing realities and theoretical abstractions." (Wendy Chun). They are blurring the boundaries between disciplines, compromising the distinction between illustration and explanation, describing and elucidation, planning diagrams and their results, "making it difficult to separate network analysis from networks themselves". Main components of big data, which have recently become paradigm for contemporary research practices, include: statistics, data mining, databases, algorithm... Big data analytics, grounded mainly in statistical methods, are used to describe and analyze the data sets that are so large and complex that they require advanced and unique data storage, management, analysis, and visualization technologies. Conversely, art history methodology is mainly grounded in interpretation of singular phenomena such as style, art movement, artist, artwork, concept, practice... It is very rarely and exclusively related to big data analysis. Lev Manovich introduced notion of *cultural analytics* to accommodate big data analytics to cultural artefacts and overcome limitations of data analytics. The ultimate goal of cultural analytics is identifying diversities, which is opposed to identifying patterns as the main goal of data analytics. One of the main issues in contemporary art critics is how to upgrade researching practices and accommodate them to digital environment. How to improve methodology and interpretations using available digital tools? If we take into account that big data analytics could reveal the existing patterns, which are products of the existing models (in theory, society, arts...), the ultimate goal is to find the way to think beyond these existing models. In my opinion, for art historians and art critics it is of crucial importance to improve their interpretational apparatus through the use of digital tools which are not necessarily related to big data analytics. I will demonstrate how interpretation in visual arts could be upgraded using free online softwares for visualizations which do not exclude visual as specificity, but emphasize visual quality, concept and network as a functioning model in contemporary arts.

**Index terms** | *networked images; data visualization; contemporary art; big data condition; cultural analytics; digital tools.*

**Maja Stanković**, associate professor at the Faculty of Media and Communications, Singidunum University.

**Majid Heidari |**

Ferdows Institute of Higher Education | Mashhad, Iran | mjdheidary@gmail.com |

**Mahsa Taghavi |**

Ferdows Institute of Higher Education | Mashhad, Iran | mhsataghavi@gmail.com |

## IMPLICIT AND EXPLICIT VISUAL METAPHORS IN GRAPHIC POSTERS

**Abstract |** Metaphor has enjoyed great amount of attention in the last decades; however, very few researchers studied visual metaphors systematically. Classic Persian Rhetoric (Elme Badie) has developed many terms regarding the categorizations of literary terms like similie and metaphors that rarely been introduced to English language. One of the most important distinctions in this regard is implicit and explicit metaphors. By explicit metaphors we mean those metaphors in which vehicle is mentioned (or in case of visual metaphors shown) intending the tenor. And by implicit ones we mean metaphors in which tenor is mentioned (shown) plus the conditions of vehicles (implying it). We intend to introduce these two kinds of metaphors with two different posters from Iranian graphic designers. Through this distinction, we hope to find descriptive and interpretive potentiality to analyze creative pictures and also introduce two kinds of metaphors based on the categorizations done in Elme Badi.

**Index terms |** *metaphor; implicit; explicit; visual; graphic poster.*

**Majid Heidari (1980)** is assistant professor at Ferdows Institute of Higher Education, Mashhad, Iran. He is the Head of Visual Communication Department. He has PhD in Philosophy of Art and writes on Aesthetics with focus on Islamic art. As a researcher he has several papers on Iran's Aesthetics, the Tension between Islamic Mysticism and Scholastic Theology in Aesthetics, the Role of Rhetoric in Islamic Aesthetics, Persian Painting and Narrative, and Visual Metaphors. He normally finds the theoretical framework of his papers in Pragmatism and Philosophical Hermeneutics, and puts especial emphasis on narrative truth and narrative identity in research projects. As a writer he published one collection of short stories "*The Infrastructure of the City*" and believes stories are one of the main ways to reach the truth.

**Mahsa Taghavi (1996)** is a graphic designer and student in Masters of Visual Communication at Ferdows Institute of Higher Education, Mashhad, Iran. She has Associate and Bachelors of Graphic Design and is a student in Masters of Visual Communication. As an art student she participated in several exhibitions. During her studies she was interested in combining the minimal art with Iranian's traditional symbols, which has led her to present her bachelor's project in the case of: "modern sculpture design mixed with Iranian features". Along with studying art, she has been an English teacher for two years. She is translating The Routledge Companion to Research in the Arts, in collaboration with Dr. Majid Heidari the head of Visual Communication Department at Ferdows institute of higher education, to be published in Iranian journals. Regarding to her interest in studying art, she has planned to study PHD in recognized foreign universities.

| PANEL SESSION 13 | CONTEMPORARY AESTHETICS OF VISUAL ARTS |

| University of Belgrade - Faculty of Architecture, 2019 |

| ICA 2019 Belgrade: 21st International Congress of Aesthetics | Possible Worlds of Contemporary Aesthetics: Aesthetics Between History, Geography and Media |

**Miguel Zamorano Sanhueza |**

Universidad Metropolitana de Ciencias de la Educación | Santiago, Chile |

miguel.zamorano@umce.cl |

## TOWARDS AN ANTI-OPTICAL CONCEPTION OF MATERIALITY

**Abstract |** The aim of this text is to develop the concept of *antioptical* visual arts production, drawing on the notions of sensitive experience, normative opposition and the uncanny regime of the artist's own will, inscribed in some twentieth-century visual arts works. A key concept, the uncanny, is linked with some aspects of the Kantian's sublime and the Adorno's ugliness concepts, trying to explore their implications about the condition of matter and its ways to show itself in the optical representation. Addressing to this relationship, the text attempts to conceive the term of *antioptical* production as a condensation of autonomous creative subjectivity, creative perversion and enjoyment of the artists' self.

This research tries to determine to what extent the representation of the visible, thought as a referent of the visible and optical appearance of the world, has suffered the attacks of some critical thought that diminishes the Kantian's sensitive and aesthetic experience, as well as subversive practices that lessen the comprehension of the world as a system of appearances. This last term –the appearance– is understood here as an aspect of some kind of visual order, emerging from an "aesthetical normativeness" based on an optical or classical adequacy, which are given in the visual arts production of the last century. The aforementioned idea constitutes a veiled assumption: the avant-garde, thought as a rupture of conventions and an affirmation of different kind of transgressions claimed, throughout these negative features, the affirmation of the artist as a sort of negative and oppositional autocratical demiurge. Some works of art did take account about this issue, and explored to what extent organic and unconditioned materiality of some contemporary artists represented some sort of metaphors about the irreducible condition of material things, urging to give up the predominance of any kind of optical order.

**Index terms |** *Kantian's notions about sublime; Adorno's concept of The Ugly; uncanny artist's regime; optical/disoptical production; creative perversion; subversive aesthetics.*

**Miguel Zamorano Sanhueza** is Full Professor at Universidad Metropolitana de Ciencias de la Educación (UMCE) and Head of the Department at Wenlock School, both institutions are located in Santiago de Chile. He holds a Visual Arts Bachelor degree, a Master in Criticism, History of Art and Architecture and a PhD in Philosophy, Aesthetics and Art Theory. He has taught Visual Arts and Theory of Knowledge under the guidelines of the International Baccalaureate Programme at secondary school. At the same time, he has developed an academic career in university system, working in some issues related to educational approaches. His personal research focuses mainly on contemporary art practices, particularly exploring the ways in which the aesthetic experience can be conceived today, taking account some concepts like the Sublime from a Kantian perspective, the Ugliness based on the work of Karl Rosenkranz and the Freudian conception of the Uncanny.

Miki Okubo |

University Paris 8, Arts plastiques, AI-AC, TEAMeD | Paris, France | mimi.okb@gmail.com |

## AESTHETICS OF VIRTUAL IDOL AND ITS CORPORALITY

**Abstract |** The virtual idol is getting more and more present and popular not only in geek cultures or subcultures, but also in a global music market. The virtual idol is generally a character based on its vocaloid voice completed with graphic image, detailed information on profil, amateurs' participation in developing its universe and active consumers of its musical productions. We know as a pioneer example Miku Hatsune. A girl at the age of 17 in costume inspired by school uniform whose totem is Welsh onion, Miku Hatsune is a character based on Vocaloid commercialized by Crypton Future Media in 2004, through technological improvements, having become a real popular idol in Japan and lots of countries in the 2010s. In Paris, where Japanese pop-culture such as Manga, Animé or Cosplay fascinates many young peoples, her concerts archived such a high level success. On the stage, Miku Hatsune visualized by holographic projectors, singing, dancing and talking to her fans, mesmerized completely the spectators. The first point I will develop is the aesthetic challenges of this new creature – virtual idol – for encouraging amateur creations as well as impacting on the contemporary artworld. The most important contribution of the virtual idol's eminent advent to visual arts is the expansion of creative spheres as well as their restructure. The development of virtual idols world is fed by amateurs participations, who are often fans, consumers and creators. It welcomes also deviative creations associated with different genres such as video games, mangas, animations, films, fanzines, secondary creations or commercialization of character's goods. The second point concerns a new body consciousness brought to the importance by virtual idol culture, and more globally by digital cultures. Their particular corporal modality is due to the ontological ambiguity among human, artifact, robot, imaginary creature or set of digital information. Their immaterial corporality brings us to transform ourselves in a sort of hybrid existence in regard with movements, gestures, self-consciousness. Through analysis of the corporal modality and phenomenological significations of virtual idol, I will consider its impact on visual arts as well as new aesthetics of body consciousness appearing in our society of information.

**Index terms |** *body consciousness; character; corporality; digital culture; Japanese pop culture; virtual idol; vocaloid.*

**Miki Okubo**, born in 1984 in Sapporo, is doctor on Aesthetics, Sciences and Technologies of Arts (Ph.D) and teaches at University Paris 8. She is specialist of the new modalities of the representation of the self as well as contemporary body consciousness observed in fashion or performance. She published her thesis dissertation: "The representation of the self at the period characterized by mobility and fluidity" in 2016, "Arts awareness" and "Aesthetic considerations of Body consciousness" in 2018. She curated different exhibitions such as "Pharmakon" (2017-2018, Japan) focused artistic application in medical-ecological fields and "Orbite elliptique" (2018, Japan) on memories of energies and lives accumulated in objects and architectures.

| PANEL SESSION 13 | CONTEMPORARY AESTHETICS OF VISUAL ARTS |

| University of Belgrade - Faculty of Architecture, 2019 |

| ICA 2019 Belgrade: 21st International Congress of Aesthetics | Possible Worlds of Contemporary Aesthetics: Aesthetics Between History, Geography and Media |

Mojca Puncer |

Faculty of Education, University of Maribor; Slovenian Society of Aesthetics | Ljubljana, Slovenia | mojca.puncer@gmail.com |

## INTERSPACES OF ART AND SOCIAL LIFE – CHALLENGES FOR CONTEMPORARY AESTHETICS

**Abstract |** The paper deals with the consequences of an exceptional rise of hybrid forms of in-between spaces in contemporariness, which are populated with objects and phenomena from a wide and very heterogeneous field of (visual) arts. Theoretical reflection on this field requires cross-disciplinary networking and transdisciplinary treatment, intersectional co-operation of disciplines, and the deployment of new methodological approaches that often result from the recombination of already existing methods and procedures. We are dealing with the consequences of the productive fading of the boundaries of different areas (especially aesthetics, political philosophy, new urban studies, contemporary art history, cultural studies and new media theory), i.e. by introducing new hybrid research subjects, which expound the potentials of ever new, yet unexplored areas, which can also be marked on the level of terminology. The discussion aims to contribute to the analysis of the phenomenon of participatory art from the perspective of intermediate spaces between art and everyday social reality. The focus is on the critical reflection of contemporary participatory art practices in the light of the need to find new ways of analysing art, which would no longer be related only to visibility. The author comes from the view that participatory art cannot be adequately evaluated within the traditional framework of art criticism, which uses purely formal-aesthetic conceptual tools, in the light of its hybrid and transdisciplinary nature, and thus strives for more general concepts in the field of philosophy and political theory. Deployment of contemporary aesthetic approaches, which contribute significantly to the reflection on such art (besides Rancière's politics of aesthetics, the affirmation of aesthetics based on critical discourses of post-Marxist, feminist-queer, postsocialist and post-transitional perspectives), is particularly helpful for the author. The concluding thoughts sum up the intents of this paper with a glimpse into the potentiality of further aesthetic researches into the vast intermediate areas and interspaces of art and social life that lead us to the fundamental political issues of contemporary global society, with examples drawn from participatory art practices and new public art.

**Index terms |** *art in social space; contemporary aesthetics; hibridity; in-between spaces; participation; new public art; transdisciplinarity; visual arts.*

**Mojca Puncer** received her Ph.D. in Philosophy from the University of Ljubljana, Slovenia. She is Assistant Professor of Philosophy at the University of Maribor. She teaches at the Department of Fine Arts at the Faculty of Education, at the Department of Art History at the Faculty of Arts in Maribor and at the Faculty of Design in Ljubljana. She is a co-founder of Institute for New Media Art and Electronic Literature. Mojca Puncer works also as an independent curator (for e.g. she participated in the international curatorial group of the collaborative art project *BLOKI*, 2013–2015), critic and theoretician in the field of contemporary art, as a cultural educator and as a publicist. She is a member of the Slovenian Society of Aesthetics and the International Association of Aesthetics and is in the editorial board of fine art magazine *Artwords*. She has been published in numerous publications in Slovenia and abroad. She is the author of the books *Contemporary Art and Aesthetics* (2010) and *Interspaces of Art* (2018).

Myriam Avila |

Federal University of Minas Gerais | Belo Horizonte, Brazil | myriavila@gmail.com |

#### THE VISUAL REPRESENTATION OF WRITING AND WRITERS IN MODERNITY

**Abstract |** The paper examines the ways in which writing and writers are represented from the late nineteenth century on, considering the changes in the relations between literature and society since Romanticism. The corpus examined includes photography, painting, sculpture and museographic scenery. As the researcher is Brazilian, some focus will be set on the production of visual images of writing and writers in that country. Theoretical frame includes the notion of “writing scene”, as it appears in Jacques Derrida’s Writing and difference. The concept of “biographic object” (Violette Morin) will also be explored.

**Index terms |** *biographic object; literary museums; representation; writers; painting; sculpture; photography.*

**Myriam Ávila**, full professor of Comparative Literature at the Federal University of Minas Gerais, Brazil. Upper level researcher of the National Research Council, Brazil, since 1999. Won a research fellowship at the Weimar Classicism Foundation, Germany, in 2000. Author of *Rima e solução* (1996), *O retrato na rua* (2008), *Douglas Diegues por Myriam Ávila* (2011) and *Diários de escritores* (2016). Publishes articles and essays on Comparative Literature on a regular basis since 1994. Translated from English and German into Portuguese several 19th century travel books on Brazil, and the book *The location of culture*, by Homi Bhabha. Organized several collective books of essays. B.A. in Plastic Arts, M.A. in English Literature, Ph.D. in Comparative Literature. Studied in Kassel, Germany, and in Belo Horizonte, Brazil. Frequent key-words: archives, the image of the writer, diaries, journals, memory, foreigner, Victorian nonsense.

| PANEL SESSION 13 | CONTEMPORARY AESTHETICS OF VISUAL ARTS |

| University of Belgrade - Faculty of Architecture, 2019 |

| ICA 2019 Belgrade: 21st International Congress of Aesthetics | Possible Worlds of Contemporary Aesthetics: Aesthetics Between History, Geography and Media |

Nataša Ivanović |

RI19+, Research Institute for Visual Culture from the 19th Century to the Present Time | Ljubljana, Slovenia | natasa.ivanovic@ri19plus.si |

#### MIGRATORY AESTHETICS BEYOND IDENTITY IN ART OF SHIRIN NESHAT AND ADRIAN PACI

**Abstract |** In these article will be examined the role of aesthetics in the process of the disposition of subjectivity and identity arising from displacement. Lately, due to socio-political circumstances rises also in contemporary aesthetics of visual art a question of identity of people who emerged, fled or experienced a displacement from their own countries. In fact, migration displaces identity. If postcolonial exhibitions have in recent history provided occasions for the articulation of new or previously suppressed identities or explored the aesthetic potential of the contemporary nomadic condition (travelling exhibition *Where Do We Migrate To?*, curated in 2011 by Niels Van Tomme), Iranian photographer and video artist Shirin Neshat (1957) and Albanian artist Adrian Paci (1969) in their art works aligns more readily with a post-identity politics that focuses on relations and connections, potentially on the emergence of contingent communities that are not grounded in any clearly defined sense of identity. We are witnessing in Shirin Neshat and Adrian Paci works, through the perceptual and communicational aesthetic elements, that contemporary artworks produce two basic sources of pursuit against the fabrication of alternative perspective of truth, namely knowledge of macro and micro history and the appreciation of the individual and social memory. Neshat, born in Iran, lives in New York and Paci, born in Albania, moved to Milan, both to escape the political turmoil in their countries. First artist observes in her work macro position of differences of West and East, men and woman in position of repression under “liberalization”, and on the other side Paci is explicitly reacting to the crucial past and present contexts with his performances, videos, paintings, photographs and sculptures, explaining how he experienced the socio-political consequences and economical ruptures of the collapse of the Soviet bloc. Both artist use aesthetics in their work, in the sense of the transnationalization of art, which term Peter Osborne defines in his essay *Contemporary art is post-conceptual art*, and in this article will be answered, how Neshat and Paci’s art work defines identity in the concept of transnational art space with contradictory process in which artists and art-institutional and market forms negotiate the politics of regionalism, migration etc.

**Index terms |** *Adrian Paci; collective identity; migratory aesthetics; personal history; Shirin Neshat; transnational art.*

**Nataša Ivanović** (assistant with PhD) graduated in Art History at the Faculty of Arts, University of Ljubljana, in 2007. In 2014, she finished her studies with a doctoral dissertation in Historical Anthropology at Alma Mater Europea, Institutum Studiorum Humanitatis in Ljubljana. Between 2008 and 2013 she was an assistant researcher at France Stele Institute of Art History, Scientific Research Centre of the Slovenian Academy of Sciences and Arts, Ljubljana. In 2013, she co-founded RI19+, where she continues with her research work, cooperates with art collectors and works as an assistant of History of Art at the Fine Art Academy, University of Ljubljana. During her doctoral studies, she spent various months abroad at the University of Vienna and INHA in Paris. Her research and scientific work focuses on art between the 19th and 21st century, methodology of art history and anthropology of art.

**Nobuhiro Shiihara** |

Jissen Women's University Faculty of Humanities Department of Aesthetics and Art History |  
Tokyo, Japan | shiihara-nobuhiro@jissen.ac.jp |

MONUMENT FOR EARTHQUAKE DISASTER AND PUBLIC MEMORIES  
- ON THE "GRANDE CRETTO" OF ALBERTO BURRI -

**Abstract** | The 1968 Belice Earthquake in Sicily caused catastrophic damage to two comunes of Gibellina and Poggioreale. Both communes abandoned their old urban area and built new town on another new place. Especially, the mayor of Gibellina took the initiative to make new town by using contemporary arts. In this process, famous contemporary artist Alberto Burri was invited, and made the old urban area reborn as artwork called "Grande Cretto". This artwork covering the whole old urban areas of Gibellina by concrete has a character of Index in the semiotic theory by C.S. Peirce, which recall tactile sense and materiality than visual sense. In fact, we will find difficulty keeping balance on a steep slope in this artwork and feel the primitive body awareness. Then, the vivid memory of "shaking earth" will be brought back. Such a memory is quite a contrast to the memory of old Poggioreale where the urban areas are left as ruins.

**Index terms** | *earth work; land art; monument; public art; public memories; ruin; site-specific; tactile sense.*

| University of Belgrade - Faculty of Architecture, 2019 |

| PANEL SESSION 13 | CONTEMPORARY AESTHETICS OF VISUAL ARTS |

| ICA 2019 Belgrade: 21st International Congress of Aesthetics | Possible Worlds of Contemporary Aesthetics: Aesthetics Between History, Geography and Media |

**Olga Davydova** |

Saint-Petersburg State University | Saint-Petersburg, Russia | ol.davydova@inbox.ru |

BEYOND THE POLITICS OF REPRESENTATION: FILM EXPERIENCE AND NON-DRAMATIC NARRATION

**Abstract** | For more than one hundred years cinema deals a lot with very specific modes of representation based on such notions as "reality", "truth", "subjectivity/objectivity", "gaze" and others. Distribution of sensible and meaning within every new convention (be it classic Hollywood film or French new wave or New German Film) depends on how the relationship between reality and representation is understood within a specific historical moment and under certain discursive circumstances, and where the subject stands in this relationship. Representation is performed as a place where a subject can put himself and where he or she finds his/her identity. The same happens within film theory: genre theory, film semiotics, psychoanalysis and other theoretical frameworks tend to develop hermeneutical strategies of "how a film can be understood" and finally "what it is about". Classic aesthetics of film is too much centered on optics and visual and on the idea of representation. In the middle of the XX century it becomes clear that the very notion of "realism" is very problematic, being, on the one hand, stereotypic and based on false connotations (like "objectivity") and, on the other hand, historically and ideologically constructed. Nonfiction film directors (Chris Marker, Minh-ha Trinh, Errol Morris) try to form a new kind of poetics and a new understanding of what a cinema image is. Mainly, they work with the relationship between sound and visual. Next, the idea is taken by fiction film: the cinema of Romanian new wave, Dardenne brothers, Ulrich Zeidl manifests the same break dragging the film out of the politics of representation but still keeping reality as an authority. The most recent films (by Hirokazu Koreeda, Lukas Dhont, Maren Ade) go further trying to totally rework not only the relationship between sound and visual but the overall narrative structure. This new narrative mode could be described as "non-dramatic narration" and is based not on characters' action but on a correlation between cinematic time, space, visual and sound which altogether work for film experience. This narrative is not read but experienced through affects and inner (or "affective") time. It is a new mode of veracity which is fully based on spectator's experience.

The theoretical basis for such an understanding is Jacques Rancière's aesthetics and film phenomenology represented by Vivian Sobchack. Such an approach allows to create a new kind of film theory able to work with contemporary modes of film image in the changing world.

**Index terms** | *Jacques Rancière; Vivian Sobchack; film theory; film experience; non-dramatic narration; politics of representation.*

**Olga Davydova** is a researcher in film & photography studies, visual philosophy and film theory from Saint-Petersburg, Russia. She got a PhD in Cultural Studies ("Analytics of Affect in Film and Photography", Saint-Petersburg State University, 2018) and is a junior professor at Saint-Petersburg State University, faculty of liberal arts and sciences. Olga teaches courses on film history and film theory as well as on photography theory. She is also a part of organizing committee of the annual conference "After (Post) Photography". Olga is interested in phenomenology of film and film experience, analytics of affect and affectivity, nonfiction film theory, problems of cinematographic and photographic veracity.

## POST-HUMAN AESTHETICS OF APOCALYPSE

**Abstract** | In times of crisis, eschatological narratives tend to proliferate and flare like symptoms on allergy seasons. In the form of horror films, dystopias, catastrophic films, post-apocalyptic films, or disaster movies, these narratives on ultimate destiny of humanity, or the end of the world, reflect our contemporary anxieties, fears, and concerns. When the nature of crisis is an acute, inevitable and legitimate struggle of life and death with a tangible foe, and a prospect for better days ahead, moral narratives accommodating rightful heroes help us to confront our anxieties. However, uncertain, pervasive and chronic crises, lacking a certain nemesis, and accompanying pessimistic future projections lead to despair and cynicism. While we are experiencing a simultaneous economic and political crisis, and a deeper crisis of existence, our apocalyptic narratives and dystopias are distancing from anthropocentric point of view. On one hand, feeding from sores of global capitalism, migration waves, and rising populism, a crisis of democracy is sprawling, and it is leading to illiberal or totalitarian regimes, and to one-man rules trivializing democratic institutions and civic rights. On the other hand, a moral and existential crisis is unfolding in the face of ecological crisis, natural catastrophes, and sustainability problems and it is prevailing upon us the idea that humans are just any other biological species. In this historical setting, the apocalyptic/dystopian genre films grow indifferent to the catastrophe of humanity and even celebrating its extinction, as a new beginning for hybrid forms or other species. This paper aims to exhibit the transformation of point of view in genre films, abandoning the lamenting tone in favor of other species. It also intends to exhibit the aesthetic strategies conforming to the shifting tone of these genre films towards a post-human stance. With the new historicist approach borrowed from literary historian Stephen Greenblatt, the paper will try to link the shifting tone of genre films with contemporary collective anxieties. Through analyzing the voice of narrative and its visual language, this paper will be an attempt to lay out significant characteristics of post-human aesthetics in apocalyptic/dystopian genre films.

**Index terms** | *post-human; genre cinema; dystopian films; apocalyptic films; eschatological narratives.*

**Özgür Yaren** is an associate professor at Ankara University. Yaren lectures on film and photography, and his research interests include migrant cinema, Turkish cinema, film, and aesthetics. Recently he has been exploring Turkish exploitation cinema, and he plans to focus more on taste, and cultural legitimacy. His articles have been published in prominent journals on Film and Cultural Studies fields such as *Camera Obscura*, *Kosmorama*, *Journal of Popular Culture*, and *European Journal of Cultural Studies*. He is a board member of the SANART Association of Aesthetics and Visual Culture and a member of the European Sociological Association.

## PARTICIPATORY ARTS AND THE URBAN STRUCTURES AS WALLS OF BORDER ON SAFETY AND FEAR OF TERROR: THE CASE OF SOUTH KOREA

**Abstract** | Urban residents have been escaped from the responsibility of alienation between strangers and them by entrusting their memories and personality to urban structures and sculptures. Urban spaces with structures and sculptures promise the dual meanings to urban residents. 1. It ensures the safety from outside (unpredictability, heterogeneity and etc.) and permits the 'status of anonymity'. 2. It also reminds urban residents of the possibility of the exile from insides with the warning 'the loss of the safety' which includes the possibility of the intrusion by wilderness. If urban space can be symbolized as walls, the wilderness means the evanishment status of city's functions and urban memories. For example, the reason why the 'normal men' or 'the citizen' feel uncomfortable to the demonstration by minority from women to refugee is that the action as demonstration could be the intrusion of (by) wilderness. In other words, the mechanism or the system (inattentiveness) of exile, which has been maintained along the border of the city, is in danger. The exile and the possibility of intrusion by wilderness justify the obedience of rules, which is visualized and systematized by city borders, and transmission of collective memories, to urban residents. Few artists, including the artist 'Krzysztof Wodiczko', have focused this aspect of urban structures which has the role of wall or border. As a real body of social and physical border, urban structures are recognized as an obstacle of communication as well as the ideal methods of participatory arts. From the direct comparison with graffiti arts, this paper examines participatory arts which have put emphasis on the dual aspects of urban structures. For example, the communication by some graffiti arts could be lacking of speakers or receivers even if graffiti arts end the stand-still situation between majority and minority in status of anonymity. On the contrary, some participatory arts incapacitate the system of censorship on the micro-civil life and use it for the communication of not urban 'residents' but urban 'people'. Moreover, this paper discusses the effectiveness of participatory arts in the era of terrorism in everyday life. The fear of terrorism become the new type of collective memories, which construct new walls of segregation and blockage for the safety in this era.

**Index terms** | *participatory arts; urban structures; urban aesthetics; the era of terrorism; contemporary arts; urban spaces; fear and border; collective memories.*

**Pil Joo Jung.** Based in Seoul, South Korea, Pil Joo Jung is currently working as independent curator and art researcher. Her curation is based in sociology of art, which the doctoral thesis now she is writing belongs to. She is coordinator of Artists' Counselling Center for Artists, run by Seoul Metropolitan Government. Her current interest includes artists' work and identity, artist welfare, women's perspective on art, and digitization of culture. She is the president of an art company, A. C. S., whose activities include Curator Salon, art practitioners' platform where curators talk about their recent interests and share ideas, Conceptual Yeonnam, experimental artsits' platform to present their conceptual or performance work. The activities can be read at [curatorsalon.com](http://curatorsalon.com)

Polona Tratnik |

Alma Mater Europaea – Institutum Studiorum Humanitatis | Ljubljana, Slovenia |

polona.tratnik@guest.arnes.si |

#### AESTHETICS OF ART AND LIFE SCIENCES. COLLABORATIONS AND RESISTANCE

**Abstract** | In the paper the author pays attention to the actual phenomenon of art and life science collaborative projects. She is discussing the orientation of this projects towards the world. In the course of modernity, the fields of art and science have been established as a relatively autonomous fields with canonised methods and objectives. The author will compare the scientific and artistic activities and address the question of their objectives. If art and science strive for different objectives, are this art and science project about harmonizing them or what is the objective that art follows and perhaps differs much from science.

The author emphasizes a certain role of art, which art has inherited from Romanticism. The role of art, which it has inherited from Romanticism. Comprehension of art as an avant-garde was extremely important for the 19th century art, in particular in France. The artists considered themselves as the avant-garde of the society and also used militant rhetoric. Mallarmé, for instance, said that the modern poet is “at strike against the society”. This romantic tradition of positioning themselves against the norms and cannons of the majority of population, the rebelling attitude insisted in art throughout modernism and expressed particularly strongly in historical avant-gardes. The author claims that exactly this heritage is crucial for the art that enters the field of science and is engaged with its socially relevant aspects. The contemporary art projects entering the field of life sciences inherit the tradition of the avant-garde. The modes of collaborations and resistance will be addressed in the paper. Particular relevance will be given to the orientation of art towards the future. That is the comprehension of art as a political agent.

**Index terms** | *bio art; art and science; life sciences; avant-gardes; contemporary art.*

**Polona Tratnik**, Ph.D., is Dean of Alma Mater Europaea – Institutum Studiorum Humanitatis, Faculty and Research Institute for Humanities, Ljubljana, where she is a Professor and Head of Research as well. She also teaches courses at the Faculty for Media and Communication at Singidunum University in Serbia, at the Academy of Fine Arts and Design of the University of Ljubljana, at the Faculty of Education of the University of Maribor and at the Faculty for Design of the University of Primorska. She used to be the Head of the Department for Cultural Studies at the Faculty for Humanities of the University of Primorska. In 2012 she was a Fulbright Visiting Scholar, as well as a Guest Professor at the University of California Santa Cruz. She was a Guest Professor also at the Capital Normal University Beijing (China), at the Faculty for Art and Design Helsinki TAIK (Finland), and at the Universidad Nacional Autónoma de México (Mexico City). She is president of the Slovenian Society of Aesthetics (since 2011) and an Executive Committee Member of the International Association of Aesthetics. She has authored eight monographs as single author, including *Art in Contemporaneity* (Belgrade: Orion, 2018), *Conquest of Body. Biopower with Biotechnology* (Springer, 2017), *Hacer-vivir más allá del cuerpo y del medio* (Mexico City: Herder, 2013), *Art as Intervention* (Ljubljana: Sophia, 2017), and *The End of Art: Genealogy of Modern Discourse – From Hegel to Danto* (Annales, 2009). Polona Tratnik is a pioneer bio artist exhibiting worldwide at shows such as Ars Electronica festival and BEAP festival in Perth.

| PANEL SESSION 13 | CONTEMPORARY AESTHETICS OF VISUAL ARTS |

| University of Belgrade - Faculty of Architecture, 2019 |

| ICA 2019 Belgrade: 21st International Congress of Aesthetics | Possible Worlds of Contemporary Aesthetics: Aesthetics Between History, Geography and Media |

Ruhan Liao |

Sichuan Fine Arts Institute | Chongqing, China | lrh0603@126.com |

#### HOW TO PRODUCE NOVELTY? - CREATING, BORROWING, MODIFYING, REPEATING AND FORGETTING, THE PROCESS OF CONTEMPORARY FASHION AESTHETICS

**Abstract** | Fashion is an important modern culture system. Its instant change makes novelty the core of fashion. However, the way that fashion produces novelty is not just creating something new. It is a complex transition process from creating to borrowing, from modifying to repeating, and finally forgetting. This two-part paper studies how the method that fashion produces novelty changed since the 20th century, and how the standard that we use to judge the novelty changed. The first part analyses some important fashion theories, and discusses the meaning of novelty based on Campbell's theory about 'the new', 'the innovation' and 'the novelty'. The novelty is a judgement about our subjective experience, it indicates something that we never experienced before. Thus, fashion is not about innovation, but the feeling of strangeness. The second part focuses on different methods of producing novelty in fashion history. In the early 20th century, designers, such as Chanel, Schiaparelli and Madame Vionnet, created some items brand new to lead the fashion. Then, as the pace of fashion change accelerated, the speed of creating cannot keep pace with fashion change easily. Designers started to produce novelty by borrowing foreign elements and modifying details. And as the pace of fashion continued to accelerate, when the borrowing and modifying cannot follow the pace, designers had to produce novelty by repeating what was in fashion a long time before. Hence, fashion became cyclical. And the fashion circulation would become shorter and shorter as the repetition accelerates. At this stage, the novelty is not based on whether the item is brand new, but whether we still remember it. And in the future, maybe the repeating of the old cannot make the feeling of strangeness any more since the pace of fashion change is too quick to give enough time for the new to become old and being forgotten. At that time, the novelty will not be based on whether we still remember it, but whether we want to forget it. Therefore, with the acceleration of fashion change, the way fashion produces novelty went through a process as follow: creating something brand new, borrowing foreign elements, modifying details, repeating the forgotten old, and forgetting what is still new. And the novelty went through a process from external determined to internal determined, and moving to the direction of self-deception determined.

**Index terms** | *aesthetics; change; fashion; novelty; subjective experience.*

**Ruhan Liao** is a lecturer in the department of public art at Sichuan Fine Arts Institute. She has an MA in fashion design (University of Southampton) and a PhD in aesthetics (Southwest University). Her research lies in the field of fashion, consumerism and contemporary aesthetics. Her doctoral dissertation is about the philosophical thinking of fashion and identity. She has published four articles (all written in Chinese) on semiology of fashion, somaesthetics of fashion, the transition of patch's meanings in Chinese fashion, and the history of fashion aesthetics (the change of the fitting room as a case). Her current research project is about philosophical discourses on fashion, which includes discussions of Kant, Hegel, Simmel, Tarde etc.



## LACAN AND MINIMALISM

**Abstract** | This paper questions about the relationship between Jacques Lacan's theory of image and the contemporary art in 1960s. Lacan's argument on image is represented by four chapters in Seminar XI titled 'Of the Gaze as *Objet Petit a*.' In these chapters, Lacan analyzes the effect of the painting as the dialectic of the eye and the gaze. Lacan only deals with the figurative painting such as Hans Holbein's *Ambassadors*. However, the flow of the contemporary art in America, at the time Lacan progressed Seminar in Paris, can be named as the decline of Greenberg's Modernism and the appearance of Minimalism. How can Lacan's theory have a power of explanation for his contemporary art? According to Lacan, human being's seeing is the split between the eye and the gaze because human being is always a subject. The eye's seeing is signifying and the gaze always escapes that signifying chain. Image, as an object of seeing, has the same structure. There can be the gaze in the typical image. Also, there can be the minimal part which can be signified in the image provoking anxiety. Lacan mainly explains his opinion using the painting. The representative painting with a fine command of perspective shows the position of the eye. On the other hand, Expressionism, Surrealism, (and most excellently) Goya's painting capture the gaze. The painting which is judged to be one success by Lacan is the painting functioning as the dialectic of the eye and the gaze. This painting reveals the fact that the subject's seeing constructed around the gaze. Lacan's example always has a 'human' figure. Leaving the ambiguous expression 'human' aside, Lacan only analyzes figurative paintings. However, the tendency of his contemporary art can be named as the decline of Greenberg's Modernism and the appearance of Minimalism. Abstract Expressionism and Post Painterly Abstraction left the major position and the practice escaping from that tendency attained eminence in contemporary art. In this context, this paper analyzes Lacan's contemporary art through Lacan's theory of image. This paper especially focuses on the functioning of Minimalism works as the blank provoking the subject's anxiety. This is because the equivalence of all possible meaning in Minimalism can be stated reversely as the impossibility of the meaning itself.

**Index terms** | Jacques Lacan; modernism abstract painting; minimalism; gaze; anxiety.

**Soojin Ahn** is currently a Ph.D. student in Aesthetics at Seoul National University (SNU). She received B.A. degrees in Aesthetics and Business Administration and M.A. degree in Aesthetics from SNU. Her M.A. thesis, titled "Art and Masochism: through masochism theory of Freud, Deleuze, and Lacan," reconsidered Feminist Art theories in 1990s which defined the abusive Body Art as 'Masochistic Art' based on Masochism theories of Sigmund Freud, Gilles Deleuze, and Jacques Lacan. She is also interested in diverse ways of archiving artworks and participated in the related projects such as "Digital Archiving of Senior Korean Artist (Lee Kun-Yong)." She plans to focus her study on the contemporary art particularly the practice of minor subjectivity.

## MICHELANGELO ANTONIONI'S *BLOW-UP* AS ABSTRACT ART THEORY

**Abstract** | Near the end of *Blow-Up* (1966), there is a scene where the painter's lover says to the photographer hero "it's like Bill's painting", on viewing an exaggeratedly blown up blot from a photograph, that he thinks shows a dead body. In general, we can understand this scene signifies the existential loneliness or the inability of communication, as in other scenes from Antonioni's existentialist films. But I think here is another theme, namely that of "vision". As is well known, *Blow-Up* is based on Julio Cortázar's 'Las babas del diablo' (1959). In literary terms, it is very difficult to find similarities between both works, except in their outlines. A lot of critics therefore thought *Blow-Up* was Antonioni's own film with no special connection with 'Las babas del diablo'. But we should focus on the common outlines of the two. Both deal with "vision". The change of seeing through a viewfinder to seeing through a photographic print gives the protagonists a daydream-like experience. Cortázar was an amateur photographer, and Antonioni a film director. If both auteurs reveal their interest in "vision" in the works, we can say that Antonioni follows Cortázar regarding this theme and further develops it through his use of abstract paintings. Antonioni was concerned with differences between the vision of the naked eye and photographic vision and with similarities between the photographic vision and abstract painting. This could be perplexing, because we usually think photographs are more similar to the vision of the naked eye than perspective paintings and that photographs are completely different from abstract paintings. But Antonioni suggests the reverse through the words of the painter's lover. What does this say about Antonioni's understanding of visual arts? I think there is a key to resolve this question in *Blow-Up* itself. One can focus on not only the change of the protagonist's behavior in following the story's development, but also on photographs, abstract paintings, and a landscape painting that appear in *Blow-Up*. Then we would find the possibility that Antonioni thinks photography and abstract painting are tactic or haptic. I will especially focus on the scene where the protagonist touches the dead body. So, this paper examines *Blow-Up* as expressing Antonioni's visual theory, his art theory, and tries to clarify his understanding of "vision", especially his understanding of abstract painting.

**Index terms** | Michelangelo Antonioni; *Blow-Up*; abstract painting; photograph; perspective painting; theory of vision; sense of touch.

**Takayuki Ijuin** is Associate professor at Shimane University in Japan. He received a master degree (master of engineering) in Kyoto Institute of Technology, Japan, in 1995. His research interests include Modern art, Design, Film theory and Psychoanalysis. In his recent article, 'Visual Theory in Antonioni's *Blow-Up* and its Source, Cortázar's "Las babas del diablo": A Psychoanalytic Point of View,' (Aesthetics No. 22, The Japanese Society for Aesthetics, 2018), He regarded the blot that Antonioni's hero found in his photograph as Lacan's 'objet a' and Barthes's 'Punctum,' and tried to compare *Blow-Up* with its source written by Argentinian writer Julio Cortázar from the point of 'Oedipus Complex.' Now, he reevaluated *Blow-Up* by focusing on a landscape painting and some abstract paintings that appear in it. In this congress, he will talk about an aspect of the abstract art theory in *Blow-Up*.

Tetsuhiro Kato |  
Kwansei Gakuin University | Kyoto, Japan | katotk@kwansei.ac.jp |

## AIMS AND LIMITS OF GLOBAL ART STUDIES

**Abstract** | The recent progression of globalisation in politics, economics, culture and society, mainly caused by information technology and other technologies, is remarkable and significant. We witness a similar trend in the fields of art and art studies, in terms of remarkable growth, widening, and transgression seen in the framework of nations and regions. International exhibitions of contemporary art, such as biennials or triennials around the world; online open archives of artworks and cultural properties collected in public and private museums; and, of course, academic exchanges of opinions and information in international congresses are prominent examples of this global trend. In the domain of art, however, this tendency has not necessarily brought about positive influence on all concerned parties (although the same may be said of every field). For example, the decay and even extinction of the vernacular tradition of producing handmade artefacts can frequently be seen in many places around the world. Moreover, the practise of dense and enduring investigation, which had hitherto maintained cross-contact with real facts, has gradually decreased, and common biases plaguing research have shown an upward trend. This paper will specifically discuss the issues concerning the academic study of art, and its focus areas. It has been established that the study of art is expanding its scope to those various regions where hitherto it had not concerned itself. But for what purpose, involving what form of methodological reflection, and to what extent? To find the answers to these questions, this paper will discuss the aims and limits of so-called global art studies or global art history. After some brief reviews of pioneering studies of art in the 19th and 20th centuries, including the achievements of Dagobert Frey, André Malraux, and Aby Warburg, this paper will first discuss the outlines of representative contemporary examples such as Hans Belting's "art anthropology". Subsequently, with the result of this survey, it will seek to lay an adequate foundation to overcome the weaknesses of previous studies (especially with regard to the persistent remnants of Eurocentrism), and last, if possible, this paper will search for the conditions on which global art studies will be able to attain a healthy, sustainable, and fruitful, development.

**Index terms** | *art anthropology; Belting, Hans; Frey; Dagobert; Global Art Studies; Malraux, André; Warburg, Aby.*

**Tetsuhiro Kato** is Professor of Aesthetics and Art Studies at Kwansei Gakuin University. He graduated from Kyoto University in 1976, and served as Assistant between 1982 and 1986, then as Associate Professor and Full Professor at Osaka Gakuin University College before joining Kwansei Gakuin in 1997. He spent the academic year 1990/91 in the Central Institute for Art History in Munich, and 2004/05 in the Warburg Institute of the University of London as Visiting Scholar. Prof. Kato's current research projects focus on the history of art history, anthropology of art, and empathy aesthetics. He is the author of *Bijutsushigaku no Keifu [Genealogy of Art History]* (2018) and co-author of *Munemoshune Atorasu [Mnemosyne Atlas]* (2012). He also published articles in English including: "Aby Warburg and the Anthropological Study of Art" (2003), "YASHIRO Yukio and the Sentimentality of Japanese Art" (2007), and "Raising the Flag on Iwo Jima: Pathosformel of Winners and Losers" (2013).

Toshino Iguchi |  
Saitama University | Saitama, Japan | iguchi@mail.saitama-u.ac.jp |

## ORIGINALITY AND CULTURAL IDENTITY IN GRAPHIC DESIGN BETWEEN GLOBALISM AND LOCALISM

**Abstract** | This study aims to explore originality and cultural identity in graphic design in the 21st century in Japan. Can there be complete originality in design in contemporary globalism? The question of whether design aesthetics need cultural identity is discussed based on historical context. First, we discuss the incident occurred around the 2020 Tokyo Olympic official emblem competition in 2015. It was pointed out that the design adopted as the Tokyo Olympics official emblem was similar to the logo of Belgium's Théâtre De Liège, and discussions as to whether it was plagiarism or not were posted on the Internet by both the general public and the people involved in design. As a result, the previously decided emblem design was withdrawn. Again, a public consultation was carried out; the selected poster design was very simple and lacked vibrancy, consisting of a chequered pattern in traditional Japanese colors, with no color on the five Olympic rings. The rationale for this is that there has been no similar design in the past, and the design represents Japanese cultural identity. Second we consider this question from a historical context, Japanese graphic design in the first half of the 20th century embraced the aesthetics of European and American modernism. Many works reflecting the methodology of modern typography and the images of the avant-garde art of Russian constructivism, dadaism, and surrealism were produced. However, in a modern society where personalized media has expanded on a global scale and an enormous amount of information can be spread, although small groups still have unique cultural identities, cultural identity has become homogenized in society as a whole. Furthermore, with the spread of personalized technology, individuals are easily able to acquire design skills, so today's graphic design has ambiguous boundaries between experts and amateur designers. Works by experts who have studied design aesthetics and design skills are created according to the grammar of global graphic design. Although Japanese motifs (photographic images and subjects) are used, marketing is a cross-border phenomenon, so the difference in design between foreign countries is becoming smaller. As Lev Manovich points out in an analysis of pictures on Instagram, "the cultural identity of today is established by small changes and minute differences", which can also be said for graphic design.

**Index terms** | *cultural identity; globalism and localism; graphic design; internationalism; Japanese modern; originality; technology.*

**Toshino Iguchi** is professor at Saitama University and chair of Design History Workshop Japan. She studied at the Hungarian Institute of Art History, Budapest (1993-1995). She earned her Ph.D. at the Institute of Art and Design at the University of Tsukuba (1996). Her areas of research interest include visual culture in the media and politics, and art and technology. She has published many articles on aspects of post-war Japanese art issues as well as Central European Modern Art. Her key works include *Hungarian Avant-garde: MA and Moholy-Nagy* (Tokyo: Sairyusha, 2000), *Central European Modern Art* (Tokyo: Sairyusha, 2013), *Central European Contemporary Art* (Tokyo: Sairyusha, 2014), and *Visual Culture and Design* (Tokyo: Suiseisha, 2019). She organized the travelling exhibition "Moholy-Nagy in Motion" (Kanagawa, Kyoto, Chiba, 2011-2012) and the 2nd Asian Conference Design History and Theory (Tokyo, 2017).

Viktor Nepsha |

Saint-Petersburg State University, Institute of Philosophy | Saint-Petersburg, Russia |  
vnepsha@inbox.ru |

## LANDSCAPE AS AN ELEMENT OF CINEMATIC EXPERIENCE ON THE EXAMPLE OF WESTERS

**Abstract |** Modernity requires new approaches and options for analyzing cinematic experience. The paper argues that, using the example of westerns, we can say that the theory of genres in its present form is in crisis: the so-called post-westerns in different variations («No Country for Old Men» (2007), «Aferim!» (2015) «Western» (2017),) erode the usual genre representations. But there is always an element grasped by the viewer allowing to identify and in a certain way categorize the movie as something in one way or another connected with “western”. In our paper, we decided to approach the analysis from the spatial category of the landscape. Through an analysis of theoretical works on space in cinema (G. Delleuse, A. Corbin, D. Cosgrove) on the one hand and an analysis of film material on the other, we came to the conclusions:

- landscape is one of the most important categories of cinematic experience. This is not just an element of the film, but one of the fundamental reasons around which the cinematic is formed and categorized for the viewer.

- it is necessary to distinguish between the categories of landscape and the categories of interior and place - that is why in this case we prefer the term «landscape» - in our opinion, it is the landscape that is largely responsible for what is constructed in front of the viewer as cinematic (in this case generally designated by the word “western”).

- landscapes are paramount in relation to westerns: in our opinion, one way or another connected with this genre definition, elements are formed around empty semi-abandoned landscapes with few signs of civilization. To all of this, narrative clichés (for example, a duel) are attached, however, optional. This is confirmed by the output of western-related works beyond the original spatial-temporal boundaries (USA, late 19th century): starting with various variations of contemporary westerns and ending with national adaptations (Eastern European, Soviet, Australian, Chinese, etc.). The plot in them can be very different, the traditional narrative and the cliché is missing or transformed beyond recognition, but specific landscapes, no matter in which part of the world, will invariably point to something that is not divided into what was once called «western».

Our study is significant because it offers a new approach to the perception of the cinematographic and an attempt at a new way of talking about it.

**Index terms |** *cinema; cinematic; interior; landscape; place; space; western.*

**Viktor Nepsha** is a 1st year PhD student at the Institute of Philosophy, St. Petersburg State University. Earlier he graduated from the master’s program «Art Criticism» of the Faculty of Liberal Arts and Sciences, master’s dissertation topic - “The Cinematic World of Aki Kaurismäki Through the Prism of His Screen Adaptations”. His research interests include aesthetics of visual arts, Soviet cinema, westerns, film landscapes, cinematic experience, cinematographic world and the method of its constructing. Available scientific publications of the author are devoted to the analysis of the works of Aki Kaurismäki, Roy Andersson and the image of a geologist in the Soviet cinema of the 1960s.

| PANEL SESSION 13 | CONTEMPORARY AESTHETICS OF VISUAL ARTS |

| University of Belgrade - Faculty of Architecture, 2019 |

| ICA 2019 Belgrade: 21st International Congress of Aesthetics | Possible Worlds of Contemporary Aesthetics: Aesthetics Between History, Geography and Media |

Yasushi Nakamura |

Pantheon-Sorbonne University, PhD cadidate | Tokyo, Japan | yukinoroji@gmail.com |

## PERCEPTUAL AND COGNITIVE GRASP OF THE AESTHETIC EXPERIENCE OF ART-WORKS

**Abstract |** The two sides of aesthetic experience have generally been studied in the domain of analytic aesthetics. One side is the phenomenological dimension: for instance, one can appreciate the unity, intensity, and complexity of an aesthetic object with focused attention, along with freedom from outside concerns (Beardsley). The other is the cognitive dimension: for instance, one can find pleasure in the apprehension of and reflection on objects (Levinson). Even Beardsley’s concept of aesthetic experience shifts to the cognitive side by including “thoughts.” The Kantian conception of aesthetic judgments consists of “free play” between imagination and understanding, which sensation activates and guides to harmonization. Sensation and understanding could be considered to have a ludic relationship in aesthetic experience. We should admit that both sides of aesthetic experience are weighted according to the category and context of artworks, as well as the context of beholders, without excluding either side. In this presentation, I will analyze the two states of aesthetic experience, namely the perceptual and the cognitive grasp thereof, using examples of artworks (I will refer to Daniel Buren’s work, because it demands that the beholder incorporates its context for its reception). It seems that the experience of some contemporary artworks, for instance abstract paintings, evokes only the perceptual state, because the lack of meanings blocks the experience from reaching the cognitive state. However, in this case, the most efficient mental actions are cognitive ones accompanying distributed attention. On the one hand, a beholder not only examines the qualities of such artwork for the sake of quality but, also, for the sake of semantic interpretation. Even if the beholder could not find the artwork’s meaning, the ludic action between the perceptual grasp and the cognitive grasp works effectively. On the other hand, where a beholder already has the external information concerning the artist’s intention of or critical comments on an artwork of his/her, the beholder can appreciate the qualities of that artwork relating to its meaning. Regardless of whether or not an artwork’s meaning is presented, the perceptual and the cognitive grasp of the beholder work to synthesize his/her experience.

**Index terms |** *aesthetic experience; perceptual grasp; cognitive grasp; focused attention; distributed attention; suspended categorization; cultural categorization.*

**Yasushi Nakamura**, as a PhD student in Aesthetics at the Paris 1University (Pantheon Sorbonne), I do research on the aesthetic experience and representational feature in contemporary art, focusing especially the works of Daniel Buren. I am a member of The Japanese Society for Aesthetics. Publications: “Awareness and Play: the exploded Huts of Daniel Buren,” *Aesthetics*, No.21, February 2018, pp. 83-96; “Decorative Intervention that disturbs Works and Context: in the Case of Daniel Buren,” *The SeijoBungei*, No. 242, December 2017, pp. 116-131; “Pictorial and Sculpture Representation: Figure and Ground referring to the object and idea,” *Proceeding of ICA2016*, pp. 798-803.

Park Yeonsook |

Kyungpook National University | Deagu, Korea | pyssummer@gmail.com |

## CAN ARTWORKS BY ARTIFICIAL INTELLIGENCE BE ARTWORKS?

**Abstract |** The thinking power of Homo sapiens made human being the lord of all creation. The ability to reason is also the premise of human existence. We, however, now know that this does not confine only to human but to Artificial Intelligence. When I look over the history of mankind, human beings have attempted to create an immortal being that surpasses them and complements their inferiorities. We are making something immortal and transcendent which are opposite properties from our own. Artificial Intelligence may be able to evolve on its own like humans have been doing. As a kind of numerical being, humans are able to be omnipresent as long as the technology is provided. This new kind of existence makes us think about and see things differently. Humans are attempting to create 'beings' that can generate art, take care of weak human beings, talk and discuss human issues, and fall in love with human. As our minds can run beyond the boundaries created by the limitations of our bodies, we would like to infuse our creativity into AI. such that it might evolve from its beginning state. Similar to what Prometheus did, humans are attempting to share their legacy with another existence. Recently a research team from Rutgers University in New Jersey proposed a system, which is named CAN: Creative Adversarial Networks for generating art with creative characteristics. The team demonstrated a realization of this system based on a novel creative adversarial network. Their proposed system possesses the ability to produce novel artworks which make people believe they are produced by human artists. The data the team proposes prove that now AI is attempting to create something. With this research, the definition of art should be reconsidered. Since the 'Fountain (1917)' by Duchamp, open concepts toward artworks are embraced by many artists and their colleagues. However, it is time to contemplate of the new phase. When we regard something as an artwork, should it be created, selected, and combined by human beings? Is it possible that the thing that is accepted as an artwork by people can be an art? This paper pursue to propose the several opinion regarding these questions.

**Index terms |** *artificial intelligence; creativity; Creative Adversarial Networks; processed accumulated Information; Producing Artworks by A.I..*

**Park Yeonsook**, born in Daegu, South Korea, I have spent most of my time in Daegu except while attending High school in CA, US. My interests in Interactivity between viewer and artwork or among viewers are my central study theme. My Ph.D. theses are "Play Effects of Interactivity in Maurice Benayoun's Artworks" (2009) and "Interactivity in Digital Performance: Open Text Structures & Differentiation of Aesthetic Experiences" (2016). However, recently Artificial Intelligence and human interactivity issues provoke my attention. Particularly producing artworks and qualification of artworks, regarding AI involvement, lead me to investigate what is the difference between artworks by human and AI.

| PANEL SESSION 13 | CONTEMPORARY AESTHETICS OF VISUAL ARTS |

| University of Belgrade - Faculty of Architecture, 2019 |

Yi-Ting Wang |

University Paris VIII Vincennes-Saint-Denis | Paris, France | yt.wang.paris8@gmail.com |

## TOTAL ENVIRONMENT (SCULPTURE) AS A SYMBOLOGY: THE MESOLOGICAL STUDY OF AXE MAJEUR IN CERGY-PONTOISE

**Abstract |** More and more sculptures appear in New Cities in France since the 1970's in order to bring significant symbols and certain cultural qualities and to avoid constructing the problematic urban landscape dominated by the functionalism. In the case of Cergy-Pontoise, the artist Dani Karavan is commissioned to conceive the three-kilometers linear path named as Axe Majeur connecting the city center and the vast riverside. The path is composed of 12 stations in succession with natural materials, geometric volumes, and astronomical observatories. Instead of a work of art to contemplate, Karavan builds a sculpture in the form of instrument with which people are equipped to measure the existent elements, to process environmental data and to find their own interpretation of the site. By making factual information measurable and translatable into cultural connotations, Karavan's work implies a mesological point of view from which osmosis between sculpture and site invalidates the opposite physical/phenomenal. The paper studies this method not only with the aid of the notion "mediance" – a dynamic coupling of being and its milieu – proposed by the geographer Augustin Berque but also through a field survey in Cergy-Pontoise. Three principles constitute the method. First, Karavan invents a sculptural metrology functioning in the way of the perceptive calibration system. Human's body here is a unit of measurement to qualify the site. Secondly, *Axe Majeur* shows a "total Environment" which means not only 12 parts as a single unit but also the inseparable relationship of Karavan's Environment (art) with the whole geographical environment. Each part annotates the signs left behind after Earth's motion (e.g. topography, geothermal energy) and after cultural activities (e.g. orchard, view of Paris) and turns these signs into the basis on which imagination could be formed and new meaning could spring up. Finally, the architecture is introduced to the work as a parameter which allows a systematized measuring on a human scale. As a trigger of place meaning, *Axe Majeur* represents a specific urban planning method which articulates historical and spatial dimension with an environmental symbology and which moves away from international-vernacular (modernism) or historical-ahistorical (postmodernism) debate. It necessitates people's corporeal and mental engagement in the site in order to create the significant environment. In conclusion, total Environment is far more than a mere accessible three-dimensional work of art for a particular exhibition, but a complex operation mingled with reality, society, dwelling issues and collective image.

**Index terms |** *Axe Majeur; environmental sculpture; environmental symbology; mediance; milieu; New Cities in France; total Environment.*

**Yi-Ting Wang** is a Ph.D. Student of University of Paris VIII Vincennes-Saint-Denis in France. She studies history and aesthetics of contemporary sculpture and focuses especially on the environmental art and the urban sculpture in France from the 1960's to the 1980's, on the basis of the sculpture *Axe Majeur* made by Dani Karavan in Cergy-Pontoise. Considering the relationship between sculpture and environment allows to clarify the meaning-appearance operation from a historical perspective and hence to think about the potential of space at the crossroads of real, imagination and symbolism. Through a multidisciplinary research, Yi-Ting Wang tends to provide some reflections on today's urban aesthetics issues.

| ICA 2019 Belgrade: 21st International Congress of Aesthetics | Possible Worlds of Contemporary Aesthetics: Aesthetics Between History, Geography and Media |

Yukiko Kato |  
Saitama University | Saitama, Japan | VGB00132@nifty.com |

#### BETWEEN LIFE AND NON-LIFE: SACHIKO KODAMA'S BLACK AND BRIDGET RILEY'S PINK

**Abstract |** The contemporary world is so technological that we humans are located on the verge of life and non-life. Computers, cyborgs, artificial intelligence (AI), and androids permeate human society, and people have become fascinated by such menaces of the non-life. This paper clarifies why contemporary society loves the idea of the rise of artificial beings by analyzing the use of artificial colors—namely, black and pink—by the most cutting-edge female artists Sachiko Kodama and Bridget Riley, both of whom realize complex visual arts fusing life and non-life. The media artist Kodama uses black liquid while the abstract artist Riley uses pink pigments as key materials. According to the color theorist Asao Komachiya, black is the color of the blind; it appears on the verge of being and non-being. Meanwhile, Barbara Nemitz identifies pink as an artificial color that does not exist in the spectrum of sunlight; it is associated with precarious existence, such as cherry blossoms and the skies during dawn and sunset. Both colors are highly evaluated in technological and consumer society and widely used on the surface of many goods, including electronic appliances and fashionable dresses. Kodama's and Riley's strong reliance on black and pink and their high reputation as top class artists signify that, in terms of both technological and commercial lives, contemporary society likes the precarious artificial beings that exist between life and non-life. In light of the recent emergence of globalism, we have lost absolute rights and beliefs, and no longer can we be naïve to believe one criterion. We surveil each other on the Internet and SNS all over the world. In such suffocating circumstances, Kodama and Riley have realized the field of liberty, as their works are original, unique, and—as their extensive use of artificial colors black and pink indicates—ultra-human. Both artists confess their love of contemplation, and they explore the solitude and sufferings of contemporary society to free themselves. Kodama's and Riley's gender is also key. As Dora Haraway suggests in "Cyborg Manifesto" (1991), contemporary women, who have historically been dealt with as peripheral existences, survive as ultra-human beings (i.e., cyborgs) rather than the goddesses of the olden days. By considering significant female artists such as Kodama and Riley, we can understand not only the contemporary aesthetics of visual arts, but also the concurrent yearning of contemporary society for liberty, ultra-humanity, and non-life.

**Index terms |** *black; Bridget Riley; color theory; cyborg; feminism; liberty; pink; Sachiko Kodama.*

Yukiko Kato is associate professor of Saitama University, Saitama, Japan. She earned her M.A. in Art History and Aesthetics at Keio University, Tokyo, Japan in 2001, and her Ph.D. in Art History in Duke University, North Carolina, USA in 2010. She has been studying color theories and visual studies, including those of Neo-Impressionism in France in the 19th century, those of therapy movements in Japan in the 20th and the 21st centuries, and those of Bridget Riley and Sachiko Kodama, the cutting edge female artists. Kato's published works in English among others are "Color, Hygiene, and Body Politics: French Neo-Impressionist Theories of Vision and Volition, 1870-1905" (Ph.D. dissertation 2010); "Cubism in Color: An Untold History," *Aesthetics* 2011, pp. 76-89; "Riley and Seurat: Japanesque, or on the Border of Life and Non-Life," *Bridget Riley exhibition catalogue*, the DIC Kawamura Memorial Museum, 2018, pp. 152-158.

Yuske Fukada |  
Kyoto University | Kyoto, Japan | yuskefukada@gmail.com |

#### MANIPULABILITY IN DIGITAL FILMMAKING IN THE INTERSECTION BETWEEN DATA-IMAGE AND "GUZEN"(偶然)

**Abstract |** While Gilles Deleuze's cinema theory examines images based on viewing photochemical cinema, this paper contemplates the images of digital cinema to respond to changes filmmakers have experienced from the shift in their tools and the nature of the resulting images. The interstice between images that Deleuze associated with the time-image seems to face a crisis following the appearance of digitized and data driven images, due to their excessive accessibility, connectivity and manipulability. The resulting new type of image, which we call the data-image, allows us to reveal and analyze the logic and power of creators to make an unlimited amount of modifications and manipulations to images. This analysis of the digital image creation process demonstrates how easily the data-image is dissected into flexible and composite-ready modular pieces, to be manipulated spatially (in the composite) and temporally (in the edit). This data-image can, however, also drown creators in an unlimited amount of choices. The amount of data and its manipulability has gone so much beyond the capacity of human processing power, that filmmakers need a new paradigm to configure their decision making process to create images without producing endless clichés. In search of new approaches to this situation, this paper attempts to establish a new mode of being as a filmmaker, through the practice of two concepts, middle voice and guzen (偶然), a Japanese concept that floats between contingency and fate. These concepts provide a framework that enables filmmakers to grapple with the data-image to create digital films which contain something new, despite the challenge of making choices from limitless footage and infinite combinations: a mode of playing with impossibility, like gamblers capable of embracing an uncontrollable reality.

**Index terms |** *interstice; data-image; digital filmmaking; chance; middle voice; guzen.*

Yuske Fukada is currently a PhD candidate at Kyoto University. He earned master degrees in Aesthetics at Kyoto University and in Film & TV production in University of Southern California; he has worked on various film and TV productions as freelance filmmaker; and his academic research has focused on examining the validity of film theory in film production and the critical analysis of the digital filmmaking process through film theory. After research on Gilles Deleuze's film theory and his own directorial project that utilized cutting edge motion capture technology, his current project is to identify the border of control in creativity between filmmakers and technology, and art and data. He is examining these issues through *Guzen*, a Japanese concept that contains various meanings including chance, randomness, contingency and fate.

**Zoltán Somhegyi** |

College of Fine Arts and Design, University of Sharjah | Sharjah, United Arab Emirates |  
zoltansomhegyi@yahoo.co.uk |

EMPTY PAGES AND FULL STOPS.

ON THE AESTHETIC RELATION BETWEEN BOOKS AND ART

**Abstract** | Books and artworks have a long common history. Written texts as well as the joy of reading and the act of writing them appeared on pieces of art from early Antiquity onwards, well before the current form of the book itself was invented. Apart from indicating readers and writers, the book had also become a basic symbol of culture, education, or the attribute of saints. On the other hand, there are many artists who create special artist's books, i.e. special one-copy and one-edition volumes, not only containing the artist's drawings or paintings but the whole assemblage of the book (and often even the paper itself) is the creator's own work. From the Early Modern Age and especially from Romanticism onwards, also the sketchbook of the artist grew rapidly in its importance. In this paper however I would like to focus on a third aspect: when the book, or a special part or aspect of the book, serves as the basis of the (creation) of the artwork, hence the book and some of its features becomes the intellectual and/or material basis for a new piece of art. Therefore, my present investigation is not about the book as simply a depicted element in a painting or a motive appearing in a sculptural work as an attribute (as in the case of representation of books), and not even a newly created book-like art object (like in case of the artist's books). Instead of these aspects, my current examination aims to analyse the phenomenon of the book, as how its materiality and referential ability may inspire the artist to further develop considerations on social, cultural and political issues. Works by the art collective Slavs and Tatars, Sophia Pompéry, and Ákos Czigány are among those to be analysed.

**Index terms** | *artworks; books; artist's books, sketchbooks, Ákos Czigány; Slavs and Tatars; Sophia Pompéry;*

**Zoltán Somhegyi** (1981) is a Hungarian art historian, holding a PhD in aesthetics, based in Sharjah, United Arab Emirates and working as an Assistant Professor at the College of Fine Arts and Design of the University of Sharjah. As a researcher of art history and aesthetics, he is specialised in 18th-19th century art and art theory, with additional interest in contemporary fine arts and art criticism. He curated exhibitions in six countries, participated in international art projects and often lectures in academic conferences. He is Secretary General and Website Editor of the International Association for Aesthetics, member of the Executive Committee of The International Council for Philosophy and Human Sciences and Consultant of Art Market Budapest – International Contemporary Art Fair. He is author of books, academic papers, artist catalogues and more than two hundred articles, essays, critiques and art fair reviews. [www.zoltansomhegyi.com](http://www.zoltansomhegyi.com)



Barbora Řebíková |

Charles University; University of Jan Evangelista Purkyně | Prague, Czech Republic |  
rebbarbora@email.cz |

## ETHICS OF CONTEMPORARY ART

**Abstract |** In contemporary art, the role of the spectator is being fundamentally transformed. There is a real turnover in his role. The spectator becomes the creator, co-creator of the artwork. He is increasingly drawn into the process of creation and is in various forms, and at various levels with different intensity, “artificially” manipulated. Never in the history of art was the role of the spectator devoted as much attention as it is today.

This is related specifically to the “social turn” in the art world and “dematerialization” of the artwork, and in general to the wider form of contemporary art, which can be characterized by a larger number of “turns” that occurred here and whose important theorist is Claire Bishop, who I will hold on to in my text. All major turns in the art world, such as the social, educational, community and ethical turn, can in my point of view be referred to as a “spectator turn”, turnover to spectators.

From an ethical point of view, these changes in contemporary art cannot be overlooked. The transformation that the spectator’s role has gone through in recent decades, the current form of artistic manipulation with spectators, the creation of unique situations and artistic experiments which involve “ordinary” people (those not known or related to the artist), and whose participation is most valued, report a number of similarities with the areas ethics is dealing with and where ethics tries to point out the possible danger of unethical behaviour, slippery slope, etc. Taking into account the results of the most famous psychological experiments focused on “seeking good and evil in man” I will ask questions in this context about the relationship between contemporary art and ethics and try to answer them.

The relationship between aesthetics and ethics and questions related to the aesthetic and ethical value of the artwork is not a new topic in aesthetics. A strong representation of these topics can be seen for example in analytical aesthetics and aesthetic cognitivism. However, I see a certain neglect of this topic in the field of ethics, which forms the other side of the equation of the mentioned analyses. A neglect within applied ethics, within what we might call the ethics of contemporary (participative) art. In my paper, I would like to draw attention to this gap and try to fill it with several insights and analogies that together (hopefully) create a certain argument.

**Barbora Řebíková**, Ph.D. (born 1983) studied a single-subject philosophy at the Faculty of Arts of the Charles University in Prague. She received her doctorate from the field of aesthetics and theory and art history also at the Charles University. In 2018 she defended a dissertation called Art and Knowledge. Research of Relationship between Art and Knowledge and its Contribution to Theory of Contemporary Visual Art. She works as an assistant professor at the Department of Political Science and Philosophy of the Jan Evangelista Purkyně Faculty of Arts in Usti nad Labem and at the Institute of Ethics and Humanities at the 3rd Faculty of Medicine, Charles University in Prague. She specializes in the topics of contemporary visual art theory and medical ethics, especially issues related to the beginning of life and surrogacy.

University of Belgrade - Faculty of Architecture, 2019 | PANEL SESSION 14 | CONTEMPORARY AESTHETICS OF CULTURAL AND ACTIVIST PRACTICES |

ICA 2019 Belgrade: 21st International Congress of Aesthetics | Possible Worlds of Contemporary Aesthetics: Aesthetics Between History, Geography and Media |

Charlott Greub |

North Dakota State University | Fargo, U.S.A | charlott.greub@ndsu.edu |

## CURATING THE ARCHITECT’S ROLE AND RESPONSIBILITY FOR THE BUILT ENVIRONMENT AS PART OF A POLITICAL PROJECT

**Abstract |** This paper interrogates the radicalization of creative practices in relation to the built environment and discusses the strategy of appropriation by analyzing two artistic interventions by Rotor as case studies. First *Usus/Usures*, an exhibition presented at the Belgium Pavilion at the 2010 Venice Biennale and second *The Bomel Cultural Centre* in Namur, Belgium, 2015 will be analyzed and discussed with reference to statements by the authors in order to explore the nature of critical practices when associated with reusability as a process of resistance.

The work of Rotor (a Belgian architects’ collective) displays a valuable understanding of the designer’s role in society, the material world, and the environment. Hence, the work of Rotor explores the notion of wear, that is, materials, objects and building structures in relation to use. Use is not to be conflated with program or function, but rather the social aspect of occupation and inhabitation of architecture during the life-span of a building, which allows Rotor to approach critical questions of reusability and sustainability. Rotor focuses on modernist and contemporary buildings slated for demolition in order to reuse their material components for radical redesign. This obsession with the worn-out and wearing out of architecture is intended to question the standard approach of demolition to create a *tabula rasa* situation for new projects, not only to save materials (and energy) from the landfill, but also to introduce a social point of view, to keep the qualities that are already there, to improve on the existing, and to remember the people and events that took place.

Rotor’s design approach addresses reusability and sustainability as part of a political project. It formulates a critique of throwaway consumer culture and highlights how outsourcing products to global supply chains conceals labor conditions, resulting in depoliticization of both working conditions and environmental costs. To counter this, Rotor developed guidelines, protocols and regulatory work for the reclamation of reusable materials and the integration of “waste” into the current building process. Transgressing the disciplinary limits of architecture, they research, design and exhibit work in response to industrial production, consumption and waste fabrication.

**Index terms |** *built environment; curating the architect’s responsibility; reusability; sustainability.*

**Charlott Greub** is an artist, architect and urban designer, educated at the Kunstakademie Düsseldorf, Germany, who had received many fellowships and awards: among them the Cité des Arts Paris, France and the Akademie Schloss Solitude, Stuttgart, Germany. Her work has been exhibited at Gallery Aedes Berlin, the German Architecture Museum DAM, Frankfurt, and the Lehmbrock Museum Duisburg, Germany. Currently, she serves as assistant professor for architecture at North Dakota State University in Fargo, USA. Previously she taught architecture and art at the University of Utah, the Bauhaus University in Weimar, Germany, and the Technical University Graz, Austria. She is licensed as an architect in Germany since 1993 and practiced internationally as an architect in New York City (USA), Maastricht (Netherlands), and Berlin (Germany). Since 2015 she is a Ph.D. student at the Technical University in Aachen, Germany where she conducts research about the pavilion as a new genre between art and architecture.



**Dragos Gheorghiu** |

National University of Arts | Bucharest, Romania | gheorghiu\_dragos@yahoo.com |

## LARGE SCALE LINEAR DRAWINGS: ARCHAEOLOGY AS AESTHETICS

**Abstract** | If used as archaeological instruments to reveal the Past, the linear drawing as land-art has the advantage of underlying, and consequently of revealing, the borders between different entities, to materialize invisible rites of passage, to determine perimeters, in other words to create forms. At a large scale, this characteristic allows the tracing of the contour of settlements or tracks, or any other invisible traits for the contemporary observer.

Large scale linear drawings impose a double exercise of imagination on the viewer: first to visualise the whole pattern, and second to imagine the ancient form revealed by the lines. A large scale linear drawing implies the use of new technologies for cartography, like GIS, and the capture of images from afar, using drones or satellites.

Such a type of art is context defined even in the method its images are stocked, being displayed on cartographic platforms such as Google Earth. The revelation of the Past by means of large scale linear drawings is a continuation of the current aesthetic paradigm of the mapping and territorial organization, being a synthesis between ancient designs and contemporary minimalism. The reception of the images of the Past via large scale linear drawings could produce a new perception of the revealed place, the contemporary diagram also possessing aesthetic traits inherited from the ancient design.

**Index terms** | *aesthetics; archaeology; borders; imagination; land art; linear drawing.*

**Dragoş Gheorghiu** is a cultural anthropologist and experimental archaeologist, currently teaching at the Doctoral School, Bucharest University of Arts. He acted as editor/co-editor of conference volumes on imagination and prehistoric design (ceramics, figurines, stamps, architecture and place). Professor Gheorghiu's approach uses semiotics and rhetoric to interpret the material culture of the Past. His pioneering studies on the archaeological imagination and experientiality are divided into the uses of art to augment the reality of the archaeological record (art-chaology) and the use of Augmented & Mixed Reality to make visible the rites of passage and other undistinguishable cultural features. His recent research is concerned with the problem of immersion in virtual reconstructed contexts. He is member of several international societies of archaeology, The Association of Professional Artists in Romania, and is Paul Mellon Fellow at the Center of Advanced Studies in the Visual Arts, The National Gallery of Art, Washington, D.C.

| University of Belgrade - Faculty of Architecture, 2019 | | **PANEL SESSION 14** | CONTEMPORARY AESTHETICS OF CULTURAL AND ACTIVIST PRACTICES |

| ICA 2019 Belgrade: 21st International Congress of Aesthetics | | Possible Worlds of Contemporary Aesthetics: Aesthetics Between History, Geography and Media |

**Federico Eduardo Urtubey** |

IdIHCS, FAHCE, National University of La Plata | La Plata, Buenos Aires, Argentina | ue.federico@gmail.com |

## PRISONS AS A SPACE FOR CREATION? AESTHETIC EDUCATION IN A INSTITUTION FOR JUVENILES IN CONFLICT WITH LAW

**Abstract** | In the present paper we seek to analyze some experiences of aesthetic education led by a group of art teachers of the National University of La Plata (Buenos Aires, Argentina), which occurred during 2018 in a prison for adolescents in conflict with criminal law in Buenos Aires state. Despite the main idea of the teachers was to film a movie to show the everyday life of those young men -who come from lower class and precarious trajectories-, the process of filming implied different activities with the purpose of familiarizing them with aesthetic language. The hypothesis of this paper is that the scenes of aesthetic education opened a space for emancipation and free expression widely relevant for the jailed juveniles, due to the possibility of a self-perception not as criminals but as creative producers and critical subjects. For that purpose, we conceive prison as a space that produces certain subjectivation, as it is an institution aimed to administrate a bureaucratic routine towards its subordinates (Foucault, 1975; Goffman, 1961). In opposite, we underwrite the perspective of French philosopher Jacques Rancière (2007, 2011), whose theories bring up the chance of finding the political dimension of the aesthetics by what he called the "distribution of the sensible", a concept that can be used to analyze how the juveniles disrupt and redefine the terms of their experience throughout the artistic creation. Therefore, our aim is to study how the aesthetics education reveals a space of creativity that amplifies the abilities and critical skills of the punished adolescents. The methodology is based on a qualitative approach, and the data was collected using ethnographies, interviews with key actors and aesthetics analysis of artworks completed by the adolescents during the mentioned experiences.

**Index terms** | *aesthetics; education; jail; juveniles; prisons.*

**Federico Eduardo Urtubey.** Lawyer (FCJYC, UNLP) and Professor of Art History (FBA, UNLP). Master's degree in social sciences (FAHCE, UNLP). PhD Student (FAHCE, UNLP). Assistant professor at Faculty of Humanities and Education Sciences, National University of La Plata. Member of the research group "Art, aesthetics and politics", which is part of the Area of South American Political Studies (FAHCE, UNLP). Currently writing PhD thesis on education in jails for juvenile offenders.

**Irina Lisovetc** |  
Ural Federal University | Yekaterinburg, Russia | [irlisovec@yandex.ru](mailto:irlisovec@yandex.ru) |

**Boris Orlov** |  
Ural Federal University | Yekaterinburg, Russia | [bvo51@rambler.ru](mailto:bvo51@rambler.ru) |

## URBAN ART PRACTICES IN THE VISION OF PROJECTIVE AESTHETICS

**Abstract** | Modern urban art practices (public art, street art, flash mob, performance, etc.), are engaged in a radical aesthetic transformation of everyday life, and are considered in contemporary aesthetics. Projective aesthetics suggests that one should mark out art projects which are created in the real aesthetic experience and which represent topical cultural issues in the human daily life. Being the subject of projective aesthetics, main examples of that kind are the projects of actual art in the urban environment. It is a group of artifacts at the border of art and everyday life that is called urban art practices. The environment, shape, language and functioning of this form of art are so unusual that the question whether these artifacts are art is being constantly discussed in contemporary aesthetics.

An article is devoted to the study of the features and possibilities of projective aesthetics in relation to contemporary urban art. Interacting with the developing practical aesthetics - environmental and urbanistic - the projective aesthetics allows to include in the philosophical discourse the urban culture where actual art practices work. Urban art functions as a visual and notional benchmark in the chaos of everyday life, helps to revalue the present and set the prospects for the future.

In the relations between urban art and projective aesthetics a special place is given to the idea and practice of "potentiations" (Epstein's concept). According to this concept, the contemporary city's potential is revealed by means of art for creating a polylogue, for intertwining various aspects and form of city life and for developing a rhizome of urban culture. City art practices, being a phenomenon of everyday life, represent in a single image all aspects of everyday life - from political, ethnic, national, regional to aesthetic and artistic meanings. City buildings become a unique aesthetic project itself: it simultaneously combines architecture, graphic art, sculpture, video art and so on. And, of course, the most important feature of this project is the expression of developing interaction of various cultural spheres of the city.

**Index terms** | *art practices; contemporary art; projective aesthetics; urban culture.*

**Irina Lisovetc** |

**Boris Orlov** |

**Irina Lisovetc**, "I graduated from the Department of Philosophy at Ural State University in Ekaterinburg, Russia in 1971. PhD in Philosophy, Associate Professor and Scientific Secretary of the Department of History of Philosophy, Philosophical Anthropology, Aesthetics and Theory of Culture, Ural Federal University at the present time. The sphere of my scientific research is Applied Aesthetics and Philosophical and Cultural Studies of Contemporary Art. I participated in many Russian and international conferences on these issues, including the 19th Congress of IAA, published over fifty articles in Russian and international editions. I am the Member of the Russian Philosophical Society, Russian Society for Aesthetics, member of the editorial board of the Journal of Russian Society for Aesthetics – "TERRA AESTHETICAE"."

**Boris Orlov** graduated from the Department of Philosophy at Ural State University in 1973. PhD in philosophy. Assistant Professor of the Department of History of Philosophy, Philosophical Anthropology, Aesthetics and Theory of Culture, Ural Federal University, Ekaterinburg, Russia. The sphere of scientific research is projective aesthetics, philosophy of contemporary artistry. The main publications (in Russian) are "Subject. Object. Aesthetics", "Spiritual Values: Problem of Alienation", "American Philosophy of Art (the second half of the 20th century)", "Artistry as It Is". The author and curator of the projects: "Art and Business: Unexpected Associations", "International Electronic Glossary of Contemporary Artistry". Member of the Executive Council of the IAA, Vice-President of Russian Society for Aesthetics, Vice-President of the Euro-Asian International Aesthetics Association, Member of the Russian Philosophical Society. Other interests are literary creativity, cultural tourism, fishing.

Jelka Kernev - Štrajn |

Free lance literary critic and translator | Ljubljana, Slovenia | jelka.kernev-strajn@guest.arnes.si |

## ECOCRITICISM AS SUBVERSIVE AESTHETICS

**Abstract** | The art is subversive in a given period, when it crosses the boundary of a generally acceptable, although over time it can enter the main stream. A much more complicated question is what is subversive in aesthetics? Ecocriticism has already become, along with ecofeminism and animal studies, an academic discipline. It can be defined as subversive if it is understood in terms of an attitude, which is not anthropocentric. And here is the catch: how can I, as a human being take such an attitude or position that is not only human, but it comprises as well the attitude of “beings from alien worlds”? The Slovene poet Jure Detela wrote to his friend Jaša Zlobec in a letter (19th October 1986): “The human circles around whales, imperilled by harpoons, are a scream: for me, there is no symbolic exchange that could outweigh the life of a single whale”. The same poet accused the environmentalists that they were primarily concerned with the “uses of greenery, not with the beings from alien worlds”. The question that emerges here is all but rhetorical: how can we decentre and amplify our human consciousness and perspective to include a zoocentric, biocentric or geocentric positions? At this point the contemporary theory creates contrasting opinions, which cross the boundaries of aesthetics, poetics and ecocriticism since they reach to the field of metaphysics and antimetaphysics. Within the phenomenon of perception the other always appears, as Deleuze said in his Logic of sense, as “a priori Other”. We have to deal, thenceforth, with a kind of pre-reflexive levels of consciousness and amplified sensory perception, which, as we know, is the basic condition of artistic creation. Thus, this paper – because it wants to penetrate into the node of these questions – takes literary art as its starting point. In the spirit of the above mentioned observations I attempt to investigate in “minority literature” (the women authors of contemporary Polish and Slovene literature) how this decentred attitude, which Jure Detela poetically defined, corresponds to our thesis on a particular ecocritical stream, which can be defined as an ecofeminist aesthetics. The “minority literature” is here meant exclusively in the sense, which was defined by Deleuze and Guattari’s books *Kafka* and *Thousand Plateaus*.

**Index terms** | *anthropocentrism; ecocriticism; ecofeminism; minority literature; perception; subversiveness.*

**Jelka Kernev Štrajn** is a freelance literary critic, comparatist and translator in Ljubljana, Slovenia. She translated works of de Man, Bourdieu, Lacan, Laclau, Lefort, Foucault, Leclercq, Mme de Staël, Deleuze and Guattari, C. Malabou, etc. For many years she commented on contemporary Slovene literature, especially poetry. She is also the author of several introductions to literary works and theoretical treatises (on narratology, feminist literary theory, structuralism, post-structuralism, eco-criticism and animal studies). In the year 2009 she published a book, *The Renaissance of Allegory: allegory, symbol, fragment* (Ljubljana, ZRC SAZU). She coedited a number of thematic issues of the journal *Primerjalna književnost* (Comparative literature), and in 2013 she coedited a book *Ecology through Poetry*, issued in Calcutta (Sampark). She co-organised several international conferences, dedicated to poetry and literary theory.

University of Belgrade - Faculty of Architecture, 2019 | PANEL SESSION 14 | CONTEMPORARY AESTHETICS OF CULTURAL AND ACTIVIST PRACTICES |

ICA 2019 Belgrade: 21st International Congress of Aesthetics | Possible Worlds of Contemporary Aesthetics: Aesthetics Between History, Geography and Media |

Li Bingjie |

Beijing International Studies University | Beijing, China | leila0205@163.com |

Song Ruiyang |

Beijing International Studies University | Beijing, China | yslowedu@163.com |

## VIEWING THE DEVELOPMENT OF TIANQIYUAN NATIONAL FOREST PARK FROM AESTHETIC FEATURES AND GEOGRAPHICAL POSITION

**Abstract** | Tianqiyuan National Forest Park is located in the eastern part of Zibo City, Shandong Province, China. It is under construction and mainly includes 7 functional divisions such as destination image display, forest movement, rural life, healthy resort, cultural and pastoral sightseeing, agricultural science and Tianqi culture. The first phase of the project is currently completed. Although Tianqiyuan Park is a contemporary construction, its history can be traced back to the Warring States’ Qi state in ancient China. Due to its special geographical location, the waterfall formed by the Zi River water source was so impressive that both Qin Shi Huang and Han Wu Di, which were brilliant and influential emperors, came here to hold a sacrificial ceremony. In brief, Tianqiyuan became the sacrificial place of the ancient emperors with its unique geographical conditions and the beauty of scenery. On the other hand, the sacred rituals made Tianqiyuan process the beauty of culture and be famous in the long history. Due to the over-exploitation of agriculture in the last century, the original landscape of Tianqiyuan was destroyed, and the current scenic spots are restoring and wish to recover the amazing scene. This article mainly introduces three aspects of Tianqiyuan Park, covers historical origin, the beauty of natural and cultural, and activist practices—tourism development towards Tianqiyuan, aims to dig and present the overall style and aesthetic features of Tianqiyuan Park.

**Index terms** | *Tianqiyuan; landscape aesthetics; cultural aesthetics; history and culture; tourism development.*

**Li Bingjie**, a postgraduate in Beijing International Studies University (BISU), major in Tourism Management.

**Song Ruiyang**, a postgraduate in Beijing International Studies University (BISU), major in Aesthetics.

Li XiaoBei |  
Union University | Beijing, China | beiqi0229@163.com |

## “MASS STARDOM” AND ITS AESTHETIC REFLECTION

**Abstract |** The thesis puts forward the concept of “Mass Stardom” for the first time, and companions it with traditional stars. The thesis summarizes various ways for mass to become famous and its concrete forms, so as to discuss in detail its influence on the society and existing problems. Starting from traditional star, “Mass Stardom” and the audience, the thesis explores actively reasons behind the phenomenon from perspectives of aesthetic characteristics, cultural tide, psychological factors and commercial interests. It is expected that the study can reveal some truths behind the “Mass Stardom” cultural carnival, thus putting forward some feasible suggestions for its future healthy development.

**Index terms |** “Mass Stardom”; new media; entertainment culture; aesthetic reflection.

Li Xiaobei, Doctor of Literature, Associate Professor of Beijing Union University, Member of China Chinese and Foreign Literary Theory Society. Mainly engaged in the study of literary basic theory and ancient Chinese literary theory. Published books such as *A Study of the “Xing Ling” Poetry View in the Ming Dynasty*, *Light Film And Micro-Film Research*. Published more than 30 research papers in important national academic journals and newspapers.

Lisa Giombini |  
Roma Tre University | Rome, Italy | lisa.giombini@libero.it |

## OBJECTS AND SYMBOLS: HOW DO WE RESPECT AN ARTWORK?

**Abstract |** That art deserves to be treated with respect is a commonplace everyone understands. People are taught from an early age to ‘respect’ historic buildings, antiques and the like, while restorers are urged to behave ‘respectfully’ towards the artistic property they are entrusted to. But what does this ‘respect’ mean? What does it entail? These questions, albeit fundamental, have received little attention in the heritage literature, probably because they so quickly lead one into the world of philosophy (Paine, 2012). In this paper, I consider two notions of ‘respect’ in art conservation: respect as physical preservation, and respect as meaning-enhancement. Most international conservation charters use ‘respect’ in the first sense: to respect an artwork is to ensure the ‘physical integrity’ of the ‘authentic object’ (consider the E.C.C.O and the A.I.C. ethical codes<sup>1</sup>). Problems arise, however, when one tries to define what exactly is meant by the terms ‘authenticity’ and ‘integrity’. For example, it is unclear whether there really is anything like an authentic state for an art-object. And what physical condition is identified by the word ‘integrity’? The second notion of respect comes from consideration of the role of artworks as symbols of webs of collective meanings (Sagoff, 1981). To this extent, artworks are primarily respected for the cultural, social, historical values their material features communicate; that is to say, for what they ‘mean’. We do not owe respect to the object itself, but to the people or culture that produced it, and ultimately to the manifold ways in which human beings have framed their relationship to the world through artistic means. Shift from the first to the second notion of respect, I argue, has consequences upon the logic of conservation. When the function of artworks as meaning-bearing symbols is acknowledged, ‘authenticity’ and ‘integrity’ cease to be regarded as the guiding criteria for preserving art, and communicative efficacy becomes the substitute (Muñoz-Viñas 2005, 153). Conservation can be considered as a meaning-enhancement intervention, focused more on the subjects that interpret the meanings than on the objects. This, however, doesn’t mean that care for physical integrity should be ruled out, but only that this respect form is insufficient if the object’s cultural significance is not similarly taken into consideration. Indeed, it is because of their cultural significance that art objects are respected and preserved in the first place, not the other way around.

**Index terms |** art authenticity; conservation and restoration of artworks; artworks as meaning-bearing symbols; artworks as objects; art’s cultural significance; art value; respect toward art objects.

<sup>1</sup>European Confederation of Conservator-Restorers; American Institute for Conservation

Lisa Giombini (1986) is a Research and Teaching Assistant at the University of Roma Tre (Italy), Department of Philosophy, Communication and Visual Arts. In 2015 she was awarded a PhD in Philosophy by the University of Lorraine (France) and the University of Roma Tre (Italy), with a focus on music ontology and meta-ontology. She was subsequently DAAD post-doctoral fellow at the Institute of Philosophy of Freie Universität Berlin and at Stuttgart National Academy of Fine Arts. Aside from the philosophy of music, her research interests include the philosophy and ontology of art conservation and restoration. Lisa presented papers at several international conferences in Europe and in the U.S. She is the author of the volume *Musical Ontology. A guide for the Perplexed* (2017).

**Lisa Giombini** |  
Roma Tre University | Rome, Italy | lisa.giombini@libero.it |

**Marta Benenti** |  
FINO Consortium | Turin, Italy | martabenenti@gmail.com |

## THE AESTHETIC PARADOX OF TOURISM

**Abstract** | Millions of Japanese tourists visit Paris every year. On average, 20 of them are so disconcerted by the gap between reality and their idealized vision of the city, that they fall prey to the so-called Paris syndrome, a condition characterized by a number of psychiatric symptoms including delusional states, derealization, depersonalization and anxiety (Viala et al. 2004). Interestingly, subjects suffering from the syndrome are mainly travelers concerned with the aesthetic and artistic aspect of their journey. Psychopathological issues aside, the gap between expectations and reality is a common experience for tourists. Why it is so?

So far, the phenomenon of tourism has been enquired almost exclusively from an ethical, economic and social point of view (see Fennell 2006; Urry 2002), whereas its aesthetic implications have been mostly ignored by philosophers (exceptions are Tribe 2009; and Todd 2012). This is especially surprising if one considers the extraordinary spread of tourism on a global scale. On the background of the current debate in everyday and environmental aesthetics, in this talk we define tourism as an intrinsically paradoxical aesthetic practice. We assume that one first motivation for tourism is the fulfilment of aesthetic expectations (Todd 2009; 2012; Maitland and Smith 2012). At the same time, touristic practice is also driven by the search for authentic experiences, i.e., lacking qualities solely directed at touristic satisfactions. On the view, tourism provides a strong form of aestheticization of the ordinary: it encourages travelers to adopt what has been called the “tourist gaze” (Urry, 1990: 3), that is, a special form of aesthetic gaze. However, this attitude necessarily separates them from everyday experience. Tourists in Paris, for example, contemplate with an aesthetic eye what is just routine for the many inhabitants of the city: having a coffee sitting on the outdoor tables of a café, walking along the shady boulevards etc. Hence the paradox: for while looking forward to living an authentic experience (Live the real Paris!) tourists are inevitably confined to the role of detached spectators.

Though this is in line with everyday aesthetics’ idea of finding aesthetic values in objects, events, and activities that constitute people’s daily life, the entailed “process of de-familiarization of the familiar” (Saito 2015) is a prompter of deception for tourists. In other words, tourism is a promise that cannot be kept: an authentic appreciation of the ordinary by means of an experience of detachment.

**Index terms** | *aesthetic practices; aestheticization; authenticity; everyday aesthetics; tourism; tourist gaze.*

**Lisa Giombini** |

**Marta Benenti** |

**Lisa Giombini** (1986) is a Research and Teaching Assistant at the University of Roma Tre (Italy), Department of Philosophy, Communication and Visual Arts. In 2015 she was awarded a PhD in Philosophy by the University of Lorraine (France) and the University of Roma Tre (Italy), with a focus on music ontology and meta-ontology. She was subsequently DAAD post-doctoral fellow at the Institute of Philosophy of Freie Universität Berlin and at Stuttgart National Academy of Fine Arts. Aside from the philosophy of music, her research interests include the philosophy and ontology of art conservation and restoration. Lisa presented papers at several international conferences in Europe and in the U.S. She is the author of the volume *Musical Ontology. A guide for the Perplexed* (2017).

**Marta Benenti** is Ph.D. in Philosophy at the University of Turin - FINO Consortium. She has been visiting the philosophy departments of Glasgow, Bochum and Antwerp and in 2018 she was DAAD research fellow at the Berlin School of Mind and Brain. She is mainly interested in aesthetics and philosophy of mind, especially in the topics of perception, imagination and emotions. So far, she has been working on expressive experience of everyday objects and artworks, their arousal power and their perceptual structure. Currently, her main concerns are the role of emotions in simple perceptual experiences and the possible challenges to the notion of “aesthetic experience”.

Mami Aota |  
Seijo University | Tokyo, Japan | mamiaota@gmail.com |

## ENVIRONMENTAL AESTHETICS OF TOURISTS

**Abstract |** In this paper I will discuss about the aesthetic experience of environment as a tourist. In the thread of environmental aesthetics, tourists is criticized because they often appreciate environments in a shallow way. For example, people often rush in a beautiful photo spot to take some pictures which is same as ones on the travel guidebook. It may be not a serious way to aesthetically appreciate environments. Aesthetic experiences of tourists are also neglected in the context of everyday aesthetics because a travel is not everyday. However, sometimes we finely observe where we come as tourists. Maybe it is more easy to take aesthetic attitudes in tourist destination because it is not a part of everyday life for tourists. So, it is important to take tourists into account for thinking about our aesthetic judgments to environments. First, I will abstract the features of aesthetic experience of tourists which is the foundation for aesthetic judgments. For aesthetic experience is based on our perception, I will analyze the functions of our senses. For example, we usually enjoy eating local food while travelling. I will show the metaphorical function of eating local food for appreciating the environment. Besides eating, there are a lot of way to relate us to environments during travelling: taking pictures, swimming, driving, and so on. I will investigate the ways to engage in environments and how they can be a kind of aesthetic experience. Second, I will argue how tourists can express their aesthetic judgments of environments which are based on their aesthetic experiences. Aesthetic judgments must have a kind of objectivity if we want to communicate with other people. So, it is important to clarify how we make aesthetic judgments based on our aesthetic experiences in some environments. I will examine the roles of writing about our travel, such as travel writing or blogs. This paper can contribute to understand our appreciations of environments and to reconsider the relationship between aesthetics and society because tourism is a very important phenomenon in contemporary world.

**Index terms |** *aesthetic experience; aesthetic judgment; environmental aesthetics; taste; tourism.*

Mami Aota got a PhD degree at the University of Tokyo and now is a JSPS post-doctoral research fellow at Seijo University and a part-time lecturer at J. F. Oberlin University. Her major is environmental and everyday aesthetics, and now is trying to make a general theory for understanding our aesthetic relationships with nature or other kinds of environment. Also she is researching how art festivals in Japanese rural areas are changing our paradigm for aesthetically evaluating environments. She has published "On the Difference between Categories of Artworks and Nature" in *Postgraduate Journal of Aesthetics* 12 (1): 19-31 (2016), "As Beautiful as an Artwork: Reconsidering Artistic and Natural Beauty" in *Culture and Dialogue* 5: 131-144 (2017).

University of Belgrade - Faculty of Architecture, 2019 | PANEL SESSION 14 | CONTEMPORARY AESTHETICS OF CULTURAL AND ACTIVIST PRACTICES |

ICA 2019 Belgrade: 21st International Congress of Aesthetics | Possible Worlds of Contemporary Aesthetics: Aesthetics Between History, Geography and Media |

Marie-Noëlle Ryan |  
Philosophy Dept, Université de Moncton | Moncton, Canada | ryanmn@umoncton.ca |

## A CASE OF CONFLICTUAL PERSPECTIVES: ARTISTIC FREEDOM AND AUTONOMY VS RIGHT TO REPRESENTATION AND CULTURAL APPROPRIATION: SLAV AND KANATA (CANADA, 2018)

**Abstract |** The harsh controversies over two musical/theater productions (*SLAV* and *Kanata*, from Quebec theater director/producer Robert Lepage/ExMachina) during the summer 2018 demonstrated the need for a better understanding of artistic freedom, artistic autonomy, censorship and cultural appropriation in a post-colonial context. The Robert Lepage company and Montreal based singer Betty Bonifassi produced a show mostly inspired by afro-american slaves songs (*SLAV*). On the premiere's evening on the 26th June (during the Montreal International Jazz Festival) around 100 protesters were standing outside (mainly from the Black community) expressing their discontent about the fact that on a total of six singers playing slaves in cotton fields, only two were black. After a few representations the show was canceled for a few days due to Bonifassi's broken ankle. On the 4th of July, the Jazz Festival producers cancelled the whole production following a letter from Moses Sumney (a musician who decided to boycott the Festival because of the controversy surrounding the show). The Festival mentioned „security“ reasons for the cancellation which fuelled hundreds of protests accusing the protesters and the Festival of censorship. A few weeks after those events, another Robert Lepage/Ex Machina's production (*Kanata*) conceived to be presented at the Festival d'automne de Paris in Fall 2018 became the center of attention fueling another harsh controversy: the show was supposed to illustrate the history of the relations between the indigenous peoples of North America and the European settlers. This time again, the main interested and concerned (indigenous peoples this time) were absent from the scene. Among the arguments of Lepage and his defenders about his highly problematic casting was „artistic freedom“ and the refusal of any kind of censorship (for example: to claim that white actors or singers could not play the roles of afro-american slaves was criticized as being a kind of censorship). We aim to address those two controversial cases (with common problematics) to demonstrate the need to redefine the concept of „artistic freedom“ and „artistic autonomy“ in a post-colonial and multicultural context.

**Index terms |** *artistic freedom; artistic autonomy; censorship; right to representation; post-colonialism; ethics; justice; documentary; SLAV; Kanata; Robert Lepage.*

Marie-Noëlle Ryan, "I did my Masters in Philosophy (Aesthetics) at Laval University (Québec City, Canada) and my Ph.D. at the Université de Paris-I Sorbonne on the post-avant-gardist concept of the artwork, with special focus on Adorno's Aesthetic Theory. I have been teaching Philosophy at the Université de Moncton (New-Brunswick, Canada) since 2001 and have written on post-avant-garde theories of the artwork, the relation between art and morality, art and politics and postcolonial aesthetics. I also translated into French Ernst Tugendhat's *Vorlesungen über Ethik* (1993) and Hans Belting's *Das unsichtbare Meisterwerk* (1998)."

**Mika Maruyama** |

Academy of Fine Arts Vienna | Vienna, Austria | mrym.mika@gmail.com |

## TRANSCULTURAL TRANSFORMATION AS POSSIBILITY OF RESONANCE

**Abstract** | How the circulation of images empowered the feminism and queer movements through misunderstanding or misdelivery? This question has started through examinations of the historical connection between Japanese feminism movements and western art at the beginning of the 20th century when magazines induced social awareness of being a woman and its condition and consciousness of feminism movements with the internal and external force of Westernisation. Among them, *Seito* (translated into *Bluestocking*) was launched by women as a literary magazine in 1911 to feature women's writing to a female audience. As the magazine grew, it became more radical and political, emphasising cultural and social matters, and raised controversial questions about the rights of women and the control they should have over their bodies within the patriarchal family system. According to the recent research, the cover of the first issue designed by Chieko Takamura, one of the first female painters in Japan, appropriated an image by Joseph Engelhart from Vienna Secession. Not only her, but the aesthetic of *Jugendstil* and Secession have influenced the modernizing Japanese art and, interestingly, girls popular culture after the World War II. In the post-war period in Japan, the girls' culture interpreted the representation of female of the past Western art movement as the transcultural possibility of imagination and transformed them as women's empowerment, even though the white male gaze constructed these images. And still, magazines including manga and fashion have assumed an important role to show a different and diverse way of life. Besides, the representation of transgender and different way of gender roles emerged also through the imagination have had a significant impact on feminism as well as queer communities outside of Japan in a different way. In this paper, I would like to connect the moments of transcultural and transformation of historical movements through historical research and considering what does "trans" mean in the cultural exchanges, not as just cultural appropriation or influence.

**Index terms** | *popculture; transculture; queer feminism; art; misunderstanding or misdelivery.*

**Mika Maruyama.** Born in Japan, she is a researcher, curator and critic based in Vienna and Tokyo. She holds a master's degree in philosophy from Yokohama Graduate School of Culture, the Graduate School of Yokohama National University, Japan. She is currently a doctoral student at the Academy of Fine Arts Vienna working on her research into bodies and representations within contemporary art. She has been actively working internationally as a writer and curator. Her reviews and articles on art have appeared on art magazines and artist books, including "Camera Austria International," "BijutsuTecho" and "artscape." Her recent curating exhibitions include "Body Electric" (Yuka Tsuruno Gallery, Tokyo, 2017) and "Behind the Terrain" (Yogyakarta, 2016 / Hanoi, 2017 / Tokyo, 2018), the ongoing travelling exhibition project through Southeast and East Asia. In 2018, she started "Multiple Spirits", a queer magazine in English and Japanese, with artist Mai Endo.

| University of Belgrade - Faculty of Architecture, 2019 | | PANEL SESSION 14 | CONTEMPORARY AESTHETICS OF CULTURAL AND ACTIVIST PRACTICES |

**Hirai Nao** |

Kyoto Institute of Technology | Kyoto, Japan | naoobara@hotmail.com |

## RECONSIDERING SPECTATORSHIP IN SOCIALLY ENGAGED ART

**Abstract** | Since the 1990s, socially engaged art practices that incorporate the performance of ordinary non-professional people have become an indispensable trend in contemporary art. Such practices have increased in Japan especially after the Great East Japan Earthquake and the Fukushima Daiichi nuclear disaster in 2011. With this social turn in contemporary art, the distinction between art practices and social work or political speech becomes unclear. It could result in art being institutionalized as a mere tool for social improvement. Claire Bishop criticizes the framework assessing socially engaged art based on its direct social efficacy, while also insisting that it is crucial to discuss, analyze, and compare such works critically as art. However, it does not mean that we espouse conventional formalism or autonomy of art. Rather, we have to find a new approach to criticize and evaluate these new types of art practices aesthetically. Discussions on socially engaged art practices primarily focus on the fact that an audience, which used to view the artwork from the outside is now transformed into "participants," as a part of the artwork. However, the question to ask is whether participants performing within the art work can simultaneously be an active audience. This paper emphasizes the point that aesthetic experience requires a certain distance. To perceive an art practice's subtle social and political meaning, it is also indispensable to view "participation" from the outside.

Accordingly, this paper aims to focus on the importance of a secondary audience that experiences socially engaged art indirectly, using the practices of Jeremy Deller, Phil Collins, and Koki Tanaka, wherein amateurs perform specific political themes such as a labor struggle, war, or refugee crisis, not as certain characters but as themselves in situations that are carefully devised by artists. Filmed performances are included in installations to be viewed by a large secondary audience. Though practices are fictive, ambiguous, and do not seem to solve any social problem, they produce a new narrative on social and political problems by offering the audience a powerful affective experience evoked by the performance of ordinary people. There, we can find an alternative approach to socially engaged art different from art activism, which aims to have a direct impact on society. This paper describes the significance of this new type of viewing experience and explores the potentiality of an audience that does not participate but goes beyond being mere passive onlookers.

**Index terms** | *participation; performance; secondary audience; socially engaged art; spectatorship.*

**Nao Hirai** received a Master's Degree of Engineering from Kyoto Institute of Technology, Kyoto Japan, in 2002, and a Juris Doctor degree from Kwansai Gakuin Law School, Hyogo Japan, in 2009. She is currently a doctoral student of Graduate School of Science and Technology of Kyoto Institute of Technology (KIT) and specializes contemporary theory of art, while working as a project specialist at KIT. Her research focuses on the relationship between art and society. She is now preparing her doctoral dissertation on socially engaged art as well as participatory art. She gave a presentation under the title of "The Possibility of Socially Engaged Art in Museums—Image, Installation and Archive—" at an academic meeting of the Japan Society of Image Arts and Sciences in 2018.

| ICA 2019 Belgrade: 21st International Congress of Aesthetics | | Possible Worlds of Contemporary Aesthetics: Aesthetics Between History, Geography and Media |

Nataša Jovanović |

PhD candidate, Faculty of Media and Communication at Singidunum University |  
Belgrade, Serbia | nataša.jovanovic@fmk.edu.rs |

## AESTHETICS OF THE CITY IN THE BORDER AND MIGRATION ENVIRONMENT

**Abstract |** In this paper I will deal with how migration affects the aesthetics of the city and whether the camp is a new city in the way Agamben wrote. The border surrounding, the migration paths and the city as the source and goal of most migrants influences and changes the aesthetics of the city. Although cities are the first places of refuge for migrant populations, it appears that they have less visibility than borderlands. Borders are the hubs that make visible the national policies rejecting international migration. Walls, camps and surveillance systems are concentrated in these strategic places while camps, “jungles” and squats are regularly built by migrants in cities, and regularly displaced, destroyed and evicted by public authorities. Migration is all too often seen as a threat, not as an opportunity. Fears over migration are fuelling populism and mistrust, and undermining governments capacity to manage flows. Public perception needs to change – from viewing migration as problematic to highlighting its benefits for the city and its population. Migrants have made enormous contributions to society and helped boost the economic growth of cities and countries. Cities themselves are at different stages of development and commitment regarding the management of migration. Migration usually appears as an afterthought rather than as an integral part of the process. Understanding the magnitude of its effects on city infrastructure is a prerequisite for city planners to mainstream migration. While most migration-related initiatives continue to focus on inclusion and integration, migration’s effect on urban infrastructure and services is often underrepresented, as it also affects a city’s social and economic development. Cities are where migrants interact with communities, society and, at least indirectly, with the host country. Hybrid cultures could be seen as an enabling force for cosmopolitan conviviality although cultural differences and the complicity in justify negative attitudes towards migrants and refugees. Migrants are often depicted as an opposition to the urban sphere, forming a contrast in ethical terms but street art brings together diverse creations, whether they take the form of verbal or visual signs, graffiti, maps, installations or performances.

**Index terms |** aesthetics; border; city; migration; opportunity; street art; threat; visibility.

Nataša Jovanović is a PhD candidate in the PhD program of trans-disciplinary studies of art and media at the Faculty of Media and Communication at Singidunum University. In the Doctor’s thesis, she deals with the issue of a migrant body, a policy towards migrants and their presentation, as well as hiding in the media and art. In recent works and participation in scientific conferences, besides the issue of migration, she also dealt with the relationship between the human and the post-human. She is a longtime journalist and researcher of social phenomena. She also deals with new media, documentary, media monitoring, vulnerable groups, and political theory.

University of Belgrade - Faculty of Architecture, 2019 | PANEL SESSION 14 | CONTEMPORARY AESTHETICS OF CULTURAL AND ACTIVIST PRACTICES |

ICA 2019 Belgrade: 21st International Congress of Aesthetics | Possible Worlds of Contemporary Aesthetics: Aesthetics Between History, Geography and Media |

Paweł Pachciarek |

Osaka University, Graduate School of Letters | Osaka, Japan | pawel.pachciarek@gmail.com |

## YAYOI KUSAMA AND THE QUEER THEORY

**Abstract |** Yayoi Kusama is associated primarily with her images of great pumpkins, subsequent editions of the *Mirror Room* and brightly coloured canvases filled with elements made of various forms of dots. Moreover, most interpretations of the artist’s activity focus on the obsessive character of her art, hallucinations and recurring visions constituting creative inspirations. Successive periods of her activity are analysed from the chronological perspective. There are fewer attempts to pay attention to other possible interpretations than the common ones. In the last few years, however, attempts have been made to develop a new approach to her works. Among these few examples are Midori Yamamura’s monograph entitled *Yayoi Kusama: Inventing the Singular* (2015). The author goes beyond the ‘safe’ interpretation acceptable by the artist and puts the period she spent in the United States in a completely new, richer and deeper context. Above all, she questions the common view about Kusama’s independent development and only the slight influence of external factors on her activity.

During her stay in the United States, the artist was actively involved, primarily through her happening activities, in the process of changing the American society. As is often noted, Kusama’s return to Japan and the loss of faith in the possibility of influencing the consciousness of the Japanese through her happening activity also marked the end of her direct involvement in politics and departure from critical art. However, echoes of this subversive activity can be found in Kusama’s literature. In her political activity, she called for an end to the Vietnam War, as well as demanded sexual freedom and equality for sexual minorities.

In this speech, I will analyse Kusama’s happening activity aimed at supporting the slogans of emerging LGBT organisations, for example, when she performed a wedding ceremony of a gay couple as the Highest Priest of the Polka Dot Church that she had established or when she opened a kind of matrimonial club for the homosexual community (KOK). Next, I will try to interpret these activities and also the most important novel in the artist’s literary output entitled *Hustlers Grotto* (1983) from the perspective of the queer theory. I will also try to indicate the relationship of her work with the camp aesthetics, which was categorised exactly in the period of her political activity and the time when the events described in the novel took place.

**Index terms |** camp; happenings; *Hustlers Grotto*; Japanese contemporary art; Japanese literature, queer theory; Yayoi Kusama.

Paweł Pachciarek - graduate in Japanese Studies from Adam Mickiewicz University, Poland. Visiting researcher at the Graduate School of Letters, Osaka University, through the Japan Foundation Fellowship Programme. Holder of Faculty of Letters scholarship awarded by Doshisha University. Currently pursuing a research programme at the Graduate School of Letters, Comparative Literature Faculty, Osaka University via a Japanese Government MEXT grant. Author of Yayoi Kusama – Obsession of the Dots, the first comprehensive Polish language publication about this Japanese artist. Together with Akiko Kasuya from Kyoto City University of Arts and Akira Tatehata from Tama Art University, works in the curatorial team for the upcoming Polish-Japanese Programme Celebration, scheduled to commence in 2019 in Kyoto (JP), Poznan (PL) and Szczecin (PL). Interested in the area of contemporary Japanese art and literature, currently focusing on the intersection of Yayoi Kusama’s writing oeuvre and her visual art practice.



Swantje Martach |

Autonomous University Barcelona & University of the Arts London | Barcelona, Spain & London, UK | swantjemartach@gmx.de |

## CLOTHING AS AESTHETIC INTERACTION

**Abstract** | In philosophy, the aesthetic is classically treated either as an object, an attitude, experience, or a judgement. But objects cannot be depicted outside of the human attitude towards, experience of, and judgement about them. The attitude implies a human autonomy from her surroundings that establishes the demand to experience everything constantly in an aesthetic manner. The experience is considered a meta-phenomenon lying between the human, her actions, and objects, e.g. we drink tea vs. we experience the drinking, the tea-drinking, the tea. And aesthetic judgements are only possibly made when experiencing objects with a certain attitude. Hence, as these four common phenomena only partially capture the aesthetic, they fog the issue. Let us therefore try to understand the aesthetic as an interaction. An aesthetic interaction shall be defined as an interaction which is happening aside from all further purposes additional to completing the interaction as such: The human engaged in aesthetic interactions is not interested in any issues apart from purposively completing the primary interaction; and her counterpart is not leading her astray, but actively contributes to the latter.

The “clothing”, viz. the quotidian and continuous human-cloth interaction happening alongside the cycle of dressing, wearing, undressing, and redressing or dressing anew, states an adequate field to illustrate this new notion of aesthetics, because it is relevant and accessible for everyone. Treating the clothing as an interaction implies that the cloth is not a blank page on which the human can draw her self, but owns an agency (only) within the clothing. Thus, let us loosen our grip on the aesthetic (experience of, ... the) cloth, and instead talk about clothing aesthetically. Such an aesthetic clothing interaction is provoked by a cloth that allows all sub-actions of the clothing cycle to flow seamlessly, as well as by a human who focuses only on the current clothing, and does not compare it to any other remembered/wished-for human-cloth interactions. Neither is the human aiming at using the clothing for any human-human interactions, e.g. to please, persuade, or impress others. In sum, only when there is a correspondence between the cloth uninhibitedly completing the clothing it is designed to enhance (e.g. sport clothes) and which the human wishes to complete (doing sports) can the clothing be aesthetic, and can be a source of pleasure for the human (reversing the classic order of aesthetics).

**Index terms** | *aesthetic Interaction; cloth agency; clothing; correspondence; disinterestedness; human-cloth interaction; purposiveness; redefining aesthetics.*

Swantje Martach is a PhD-candidate in Philosophy at the Autonomous University of Barcelona, where she is conducting her research under the supervision of Prof. Jessica Jaques (aesthetics) and Prof. David Casacuberta (philosophy of mind), and in collaboration with the London College of Fashion of the University of the Arts London, esp. with Prof. Ian King. In her research, she is dealing with the aesthetics of clothing. She sees the clothing as a humans-clothes entanglement and conceptualizes it alongside New Materialist theories; and aesthetics as a kind of intra-action happening therein, which might be best titled a correspondence. It is her aim to show why clothing is such an apt field of study to reconfigure the common notion of aesthetics.

University of Belgrade - Faculty of Architecture, 2019 | PANEL SESSION 14 | CONTEMPORARY AESTHETICS OF CULTURAL AND ACTIVIST PRACTICES |

ICA 2019 Belgrade: 21st International Congress of Aesthetics | Possible Worlds of Contemporary Aesthetics: Aesthetics Between History, Geography and Media |

Tylik Artem |

St. Petersburg state University | Russia, Saint-Petersburg | tylik-fh@yandex.ru |

## THE ARTIST AND THE STREET: COMMUNICATION STRATEGIES

**Abstract** | Not too long ago, taking a marginal position on the fringes of researchers' interest, the term “street art” can now be more frequently found in the tables of contents of the largest magazines on aesthetics, philosophy of art, and art studies. Street art enjoys the well deserved recognition as a quintessential example of artistic culture beginning at the end of the 20th towards the beginning of the 21st century. By now, considerable work has been undertaken in the documentation, classification, and conceptualization of street art by the theorist community. And, nevertheless, the existing theory still remains, in our view, in the phase of “marking up the way”. Lack of criticism of modern street art is associated, as we see it, primarily with the fact that its distinct identity, at first glance, is still not sufficiently clarified at the theoretical level. Isn't the fact of exhibiting the products of artwork in public spaces being something innovative? Didn't public spaces serve as a place for exhibiting artwork products in Antiquity (and throughout the history of artistic culture)? The question is: *What distinguishes a modern street artist from a traditional muralist who creates impressive images in public spaces?* I would like to offer a possible answer to the above question in the report. I believe, the definition of “street art” being as the “art exposed in the street” is off-target. The concept of “exposure” matters. In my view, the mere use of a city wall, asphalt or fence instead of a traditional canvas does not in itself refer to the artist and his work as a street art phenomenon. I believe, “street art” is interesting simply because, unlike “art exposed on the street,” it enters into complex - active and direct connections with the city and its inhabitants that can't be reduced to a traditional exposure. In other words, the street artist does not simply display his own works in the urban environment but practices a special method of artistic participation in it. In the report, I will try to conceptualise this method with reference to concrete practices of modern street authors' analytics.

**Index terms** | *artist and street; graffiti; public art; street art; urban activism.*

Tylik Artem. Russia. St. Petersburg. Born in 1987. In 2016 received a degree PhD in philosophy at St. Petersburg State University. The topic of the thesis is “Street art: an experience of aesthetic analysis”. In 2018 published the first monograph “Partisans without a forest. Essays on the history and theory of street art “ (in Russian). Works at Lyceum №597 (St. Petersburg). Teaches philosophy, history and social science.

Una Popović |

Faculty of Philosophy, University of Novi Sad | Novi Sad, Serbia | unapopovic@ff.uns.ac.rs |

## MEANING AND DANCE: BODILY CREATIVITY AND MOVEMENT

**Abstract** | Dance aesthetics has been severely neglected in the history of philosophy. The problem of body, which emerged as one of the prominent problems in the second half of the 20th century, together with the expanding critique of subjecting the theoretical analysis of dance to the perspectives of other arts, resulted in the opening of a wide and problematic field of research in dance aesthetics. The main issue, which is both constitutive and highly problematic for the new aesthetics of dance, is the idea that the body as such is the subject of dance. Being the subject of dance, body is to be understood as the origin of both production and reception of this art - that is, as both creative and intersubjective realm of the actualization of dance. Consequently, the body has to be endowed with all the features once ascribed to the soul, the conscious mind, in the artistic process. In order to offer such an interpretation, one has to abandon the primacy of the vision and visuality with regard to dance.

The primacy of the body, although introducing body schemata – body image schism –, still points towards the primacy of the seen object: if it was to be understood in those terms, dance would be interpreted as originating from one special world object among the others. However, aesthetic experience of dance differs much from the usual experience of material objects; therefore, the primacy of the body should be replaced by the primacy of movement as the fundamental basis of dance. The main issue I will address here is the problem of bodily creativity, with reference to the (bodily) response to such creativity, the interplay between the dancers and their audience. Bodily creativity will be analyzed in terms of movement, i.e. kinaesthetic phenomena, which will open the possibility for further investigation of the meaning embodied in dance, as opposed to the idea of dance as representation, which derives from the primacy of body and visuality. Additionally, bodily creativity will be shown here as a source of meaning which resists reduction to verbal, conceptual, and visual modes of comprehension. Finally, the analysis will rely upon works of M. Sheets-Johnstone, M. Merlau-Ponty and M. Henry.

**Index terms** | *bodily creativity; movement; dance; meaning; visuality.*

Una Popović is an assistant professor at the Faculty of Philosophy, University of Novi Sad, where she has been a faculty member since 2009. She completed BA studies in philosophy at the Faculty of Philosophy, University of Belgrade, in 2008. She has a PhD in philosophy (aesthetics, ontology) by the same University (2014); thesis titled 'Heidegger's Philosophy of Language'. Una Popović is a member of the executive committee of the Aesthetic Society of Serbia and Serbian Philosophical Society. Her research interests lie in philosophy of language, philosophy of art and phenomenology; recently she is working on projects concerning Baumgarten's idea of aesthetics, aesthetics of dance, and image-word relationship.

University of Belgrade - Faculty of Architecture, 2019 | PANEL SESSION 14 | CONTEMPORARY AESTHETICS OF CULTURAL AND ACTIVIST PRACTICES |

ICA 2019 Belgrade: 21st International Congress of Aesthetics | Possible Worlds of Contemporary Aesthetics: Aesthetics Between History, Geography and Media |

Valeriya Kolenova |

Vladimir State University | Vladimir, Russia | kolenova0309@yandex.ru |

## INNOVATION TRENDS IN MODERN DRAMATIC ART (ARTISTIC AND ESTHETIC ASPECT)

**Abstract** | It is necessary to consider the development of today's drama festival movement evaluation to understand the general trends of modern dramatic art evolution. This phenomenon is not new, but it is poorly studied. It is notable for being diverse and multifarious in modern world. According to the vice-president of International forum of monodrama, member of International association of theatre critics, art director of International festival "Most" (Germany) N.Z. Mazur: "... any theatre starts from the subject and finishes with it. Russian theatre professes soul and word, Western theatre – soul and body... But there is something in the atmosphere of time, which makes them move towards each other, work on one and the same subject". So, Nina Mazur reasons that "modern trend in theatre development is the merging of Russian and Western theatres". The festival movement is the bright example of this. Absolutely new artistic discourse, quite different type of theatrical esthetics are being created in the performances of violence, animal desire and instincts, social drama and glamming. According to A.V. Ivanova, traditional literary and drama study approaches are not by now acceptable for such phenomena comprehension. It is to a large extent quite true. In Russia only in professional sphere more than hundred drama festivals of different status and format number today. In view of this number the danger of their creative and program unification exists. Theatrical Europe for a long time enveloped in festival boom, more seriously thinks over the role of festivals as social factor and the way of territory civilization and socialization of population. The world known theatrical figures worry whether it is worth keeping to the expediency of transforming the festive theatrical meetings only into communication of exclusive circles of professionals, or it is more important to assimilate them in forming cultural environment strategy and cities and towns quality of life improvement. It is high time to analyze the current processes in Russian festival movement, to adjust its conceptual orientations, to indicate and then to support at state level the effective trends of its development, to actualize the accumulated positive experience.

**Valeria Kolenova.** Born on November 8, 1984. Theater and film actress (after graduation from the Institute of Theater Arts successfully works for Vladimir Academic Drama Theater till the present). Graduated from the doctorate of Lomonosov Moscow State University (Chair of Aesthetics, Faculty of Philosophy) with the subject "Philosophical-Aesthetic Basis of A.A. Vasilyev Theater Conception". PhD since 2014, Assistant Professor of the Chair "Dramatic Art" of Vladimir State University. Researches the issues of philosophy of art, aesthetic of the modern theater, theater education. Author of numerous training courses and programs in the field of acting and scenic activity, history of theater, practical and study guides for education of the modern actor. Cooperates with leading Russian and international scientific philosophic centers, participant of numerous national and international congresses and conferences. Has two children: son (15 years old) and daughter (9 years old)

Yrjö Sepänmaa |

University of Eastern Finland | Joensuu, Finland | yrjo.sepanmaa@uef.fi |

## THE AESTHETICS OF GREEN ART AND GREEN SKILLS

**Abstract** | As a term, *green art*, or, in the plural, *green arts*, is not established and is used only randomly. It is even more uncommon to speak of green skills, though there is always a close connection between art and skills. The aesthetic skills required in green landscaping are connected to the sphere of everyday and applied aesthetics (e.g. *green thumb* in gardening).

Green art is characterized by using living plants, either as such, or as groups, fields, and walls in multi-material works. It can be seen as an umbrella concept, which covers plant art, flower arrangement (*ikebana*), the shaping and growing of miniature trees (*bonsai*), bio and eco-art, garden and park arts, as well as landscape architecture and design. More broadly it is a question of cultivated forests and rural land.

The farmer and the forester use vegetation and individual plants for profit mostly. Though utilitarian objectives and the requisite skills are primary in these, the practice has an aesthetic and artistic flavor. Constructed green environments and green art in general lack clear boundaries; they change in time and are dependent on care and attention. The material is living, or at least organic (such as dried plants in a herbarium). Second-degree green art is the photographing, drawing, and painting of art-like plants and vegetation.

In its basic form, green art is *ready made* art: taking plants for use as art, either growing or cut. Trees and bushes are shaped and planted to form patterns; flowers are refined and bred for aesthetic purposes; cut flowers are tied in bunches and composed in arrangements. Green art is temporal: plants have their life cycle *from seed to compost*. The peak and turning point is flowering: descent begins from the development of seeds, and ends in withering or desiccation and finally decomposition.

In a symbolic sense, greenness refers to youth, *joie de vivre*, freshness, liveliness, well-being, and innocence. Surprisingly, green is often also seen as strongly negative: poison green, deathly ill, green with envy.

Nature has given us the possibility to shape and refine matter into cultural environments. The creativity, inventiveness, and novelty relating to all art are also points of growth in green art. It is a laboratory, from which inventions move and can be transformed to the large-scale processing, care and protection of the green world.

**Index terms** | *applied aesthetics; everyday aesthetics; gardening; green art; green skills; landscaping; plant art; practical aesthetics.*

**Yrjö Sepänmaa (1945)** is Professor Emeritus of Environmental Aesthetics at the University of Eastern Finland. His main research themes are in applying theoretical aesthetics to real-world situations, but he also has dealt with questions related to the concept of beauty, margins of art, and philosophy of literature. He has written and edited books and scholarly essays in these topics, e.g. a monograph titled *The Beauty of Environment – a general model for environmental aesthetics* (Helsinki 1986; second edition, Denton, Texas, USA 1993; transl. in Korean 2000, and in Chinese 2006). His present research deals with the future of environmental aesthetics and environmental aesthetic civility. Mr. Sepänmaa organized an international conference series on environmental aesthetics (1994–2009): landscape, forest, bog, water, agricultural land, stone, sky/heaven. He was the President of the XIII International Congress of Aesthetics, *Aesthetics in Practice* (Lahti, Finland, 1995).

Yumi Kim Takenaka |

Ritsumeikan University | Kyoto, Japan | kyt24142@pl.ritsumei.ac.jp |

## THE FAMILY OF MAN IN JAPAN: A PHOTOGRAPHIC EXHIBITION FOR WORLD PEACE AND ATOMIC CULTURE IN THE 1950'S

**Abstract** | The large-scale photographic exhibition *The Family of Man* which was curated by Edward Steichen for the Museum of Modern Art in New York in 1955 and has toured around the world with support of the United States Information Agency (USIA) between 1955 and 1962. Globally the exhibition attracted nine million visitors, and one million of which were in Japan. Japan tour of *The Family of Man* was organized in 1956 by the Japanese executive committee of which members were leading photographers and an architect: Yoshio Watanabe, Ihei Kimura, Shigene Kanemaru, Kenzo Tange and so on. This exhibition celebrating world peace was greatly welcomed at twenty-five venues in Japan, but it had started with an incident that photographs by Yusuke Yamahata which depicted the aftermath of A-bombing of Nagasaki, and which were specially added by the committee, had been removed from the Tokyo venue shortly after its opening. This paper aims not only to show the criticisms occurred in Japanese photo world to the elimination, but also to investigate this incident as the collision of two Japanese cultural conditions in the 1950's. Firstly, the A-bombing photographs of Hiroshima and Nagasaki which had been censored by General Headquarters were released to public in 1952, and the case that a fishing boat, Daigo Fukuryu Maru, had irradiated in a U.S. hydrogen bomb had a big social impact in 1954. Secondly, there had been positive representations of atomic power in popular culture brought by physicist Dr. Yukawa's winning of Nobel Prize before the publication of Osamu Tezuka's manga *Mighty Atom* in 1952, and the other important exhibition supported by USIA, *Atomic For Peace*, also has started Japan tour from 1955 and attracted millions of visitors. This paper will argue that the Japan tour of *The Family of Man* needs to be reconsidered as an event in atomic culture as well as in the boom of mass exhibitions with the theme of science and peace that was heading for the climax of *Osaka's EXPO'70*.

**Index terms** | *exhibition studies; history of Japanese popular culture; public diplomacy; censorship; representation of A-bombing.*

**Yumi Kim Takenaka** is Professor of Art History and Visual Cultural Studies at the Graduate School of Core Ethics and Frontier Science, Ritsumeikan University, Kyoto, Japan. She obtained her doctoral degree at Osaka University. Her dissertation on the distance between contemporary art theories and academic aesthetics in America was published as *Bigaku to Gendai-bijutsu no Kyori* (Tokyo: Toshindo, 2004). Her recent research focuses on documentary photography in the 1930s–1970s, and her latest publications in English include "FSA photography and the Steichen Collections: The Family of Man and The Bitter Years in Luxembourg," in *Aesthetics*, Online journal of The Japanese Society for Aesthetics, no. 20, pp. 62-74 (2016).

Zhang Duai |

China University of political science and law | Beijing, China | mx20192019@126.com |

## ON THE SIGNIFICANCE OF POPULAR ART TO THE DEVELOPMENT OF CONTEMPORARY AESTHETICS

**Abstract** | Since the 20th century, popular art has had an important influence on the development of art history and aesthetics. Its influence is manifested in three aspects: First, the influence of revolutionary mass art, as a class-based art serving ideology, revolutionary art is a reflection of the revolutionary life of the masses, whether it is the national socialist art of Europe more than 100 years ago, or more than 80 years China's revolutionary realism art, which aims at the service of the masses, promotes art and artists as tools for spreading political ideas to the masses, and promotes the participation of the masses in artistic activities, thus promoting the construction of people's aesthetics; Second, influence of Pop's popular art, as the opposite of the abstract expressionist art, Pop Art is a reflection of the mass consumer life, emphasizing the source of art and aesthetic nutrients from popular popular culture, promoting art Incorporating into the commercial activities of the consumer society, it changes the elegance and vulgarity of art, and thus has a lasting impact on the fashion trend and the anesthetization of daily life, thus promoting the construction of aesthetics of life; Third, Popular Art produced by free artists face the free masses and the free masses face free artists, emphasizing to get rid of the limitations of various concepts and means on artistic creation and aesthetic appreciation, taking human beings' feelings of pleasure and origin as the roots, directly searching for the new power of art from the nature and life world in which the masses live, so that the artist's creation and the appreciation of the people directly resonate with each other. It is not enlightened, nor a kitsch. It is not a national, nor a commercial, but a new folk art and a new folk aesthetic that the artist enters into thousands of mountains and waters and works of art into thousands of households. From these three aspects, popular art has promoted the new development of contemporary aesthetics.

**Index terms** | *contemporary aesthetics; popular art; pop's popular art; revolutionary art; free artists.*



Albert van der Schoot |

University of Amsterdam | Amsterdam, Netherlands | a.vanderschoot@uva.nl |

## ARCHITECTURE AND MUSIC IN PENTHOUSE

**Abstract** | The building of PentAhouse, my home in Apeldoorn, The Netherlands, was inspired by two narratives. The first one originates from my involvement with the history of the golden section as an aesthetic criterion, which resulted in the insight that this was a Romantic invention retrojected into history in the middle of the nineteenth century. Nevertheless, in the twentieth century it was a fruitful inspiration for a number of architects, of whom Le Corbusier with his *Modulor* is the best known example. Personally, I was inspired by the work of Dutch architect Ton Alberts. Some principles which he used in his best known work, the ING building in Amsterdam (1986), also found their way in PentAhouse.

The 'restricted multiplicity' of angles in the structure of PentAhouse corresponds to the 'restricted multiplicity' of musical intervals in our tonal system. This leads to my second source of inspiration: Dutch composer Peter Schat, whose lessons I followed during a short period around 1970. About ten years later, he carried through a new and original analysis of the 'chromatic universe', the totality of the pitches used in the domain of western music. As opposed to Schoenberg, who isolated the twelve tones in an attempt to have them relate only to one another (and not to their harmonic function or to another musical context), Schat reverted to Rameau's classical concept of *triads*. He realized that only 12 different triads are possible in the chromatic domain, and considered these as the twelve hours of his *Tone Clock*. Apart from bringing them to life in his music, he also produced a visible representation of the twelve hours by transforming them into twelve leaded windows in the roof of his house in Amsterdam, thus creating a beautiful appearance of synesthesia. Since the original windows from his house are now exposed in an open space of the Royal Conservatory in The Hague, PentAhouse is the only place where the twelve hours, materialized in newly constructed leaded windows, can still be observed with their original function: allowing the sunlight to enter the top floor of the house.

The unification of the two narratives is to be found in the *omphalos* of the house, a dodecahedron whose twelve faces each reproduce one of the hours of the Tone Clock. In this way, PentAhouse fulfills the recommendation by Luca Pacioli in his *Divina Proportione* (1509): including a mathematical body based on the golden section in a building will be a remaining source of contemplation for scholars and philosophers.

**Index terms** | *angulation; chromatic universe; dodecahedron; dodecaphony; golden section; tone clock; triad.*

**Albert van der Schoot** (Groningen, 1949) studied musicology and philosophy at the University of Amsterdam, and music pedagogy at the Ferenc Liszt Academy in Budapest. He was a professor in 'Art and Reflection' at the ArtEZ Academy of Arts; he taught Aesthetics and Philosophy of Culture at the University of Amsterdam, and Philosophy of Music at the University of Antwerp. His dissertation on the history of the golden section was translated into German: *Die Geschichte des goldenen Schnitts - Aufstieg und Fall der göttlichen Proportion*, 2nd ed. Stuttgart 2016. In 2017, he co-edited a textbook of aesthetics in Dutch: *Basisboek Esthetica*, Leusden 2017.

Aleksa Ciganović |

Republic Institute for the Protection of Cultural Heritage – Belgrade, architect-conservator | Belgrade, Serbia | aleksa.s.ciganovic@gmail.com |

## CHRONOLOGY OF *THE IMAGINARY* IN THE ESTETICS OF THE SERBIAN ARCHITECTURE OF THE SECOND HALF OF 20<sup>TH</sup> CENTURY AND ITS SOCIAL RELATIONISM

**Abstract** | *Imaginary* is not a lie - regardless of whether the imaginary is a category used by the society to confront the real or rather to spread beyond its limits, what remains is the question of its presence not only in the esthetical, psychological and anthropological, but also in the social and historical situation, especially in case of a feature which is a significant catalyst of creativity and esthetical formation. The discovery of the imaginary in the esthetic codes of the development stages of the overall Serbian and Belgrade architecture in the Yugoslav ideological milieu, opens the possibility of classificatory schemes, which yield the potential for the critical history of formation of the visual culture of the capital city and Yugoslav state heritological valorization. Discovery of the imaginary represents the theoretical mechanism which, in the hermeneutical circle, connects the esthetic theory, heritological matrix of architectural creativity and social relationisms. Comparative observation of the esthetic tendencies of Serbian and Belgrade architecture of the late 20th century in *large chronological chunks*, leads to the conclusion that there are three key chronological phases of the visual transformation of the architectural esthetic medium: [1] the phase of the modernity tradition, alongside the ideological pressures of the short-term neo-Marxist antibourgeois revolution till the early 1950s, during which it goes beyond the Eastern-European socialist-realistic esthetic paradigm; [2] the phase of the *highly modern architecture*, alongside the changing tendencies of ideological revisions of the socialistic autonomous idea of the liberal society and industrialization, during which the western architectural esthetics was surpassed through the establishment in the domain of critical regionalism and features of the advanced classical construction system, and finally [3] *the postmodern phase*, alongside the populist social revolution and the final phase of the populist vulgarization of the state during the final stage of the Yugoslav cryptofederal union, during which the renewal of the traditionalistic discursive formations takes place, as a dominant centrifugal forces in the framework of the official ideology. In a political platform of the populist vulgarization of the state which foreshadowed the social hypocrisy of the then already Serbian, so called, transitional period, the postmodern esthetics was, on a global wave of pop-culture and, by means of social populism, transformed into a vulgar architectural kitsch, permeating profoundly into the 1990s.

**Index terms** | *imaginary; architectural chronologies; esthetic paradigm; social relationalism; symbolic formation.*

**Aleksa Ciganović** received his diploma degrees from University of Belgrade - Faculty of Architecture in novembre 2001. Employed as an senior advisor in the Republic Institute for the Protection of Cultural Monuments of Serbia from novembre 2002. In addition to doctoral studies on which was enrolled at the University of Belgrade Faculty of Philosophy - Department of Art History in October 2015., as an conservator engaged in more valorisation procedures of architectural and urban heritage, conservation-restoration elaborates and projects on the cultural monuments and protected immovable cultural heritage in the state and the monuments of Serbian origin abroad, especially its military monuments from both world wars.

**Aleksandra Raonic |**

Xi'an Jiaotong-Liverpool University (XJTLU) | Suzhou, China | [aleksandra.raonic@xjtlu.edu.cn](mailto:aleksandra.raonic@xjtlu.edu.cn) |

## RETHINKING HARMONIOUS LIVING IN CHINA

**Abstract |** This paper presents and discusses design studio outcomes that follow the brief developed by the author on the grounds of China's ancient philosophies and long-existing ecological ideas. While there was a requirement to meet all the complexities and demands of living in contemporary urban Chinese society, the brief invited students to look into sophisticated ancient China's concepts of nature of cosmos in questing for possible new outlooks on ways of preserving the planet. Given that in no other cultural tradition has a concept of harmony in nature played a more important role than in that of China, students were asked to learn from their own cultural background – from China's captivating cultural traditions and legacies that have for thousands of years brought forward green values. One of the core questions set by the brief was: How ecological ideas that are at the very core of Chinese culture could be re-interpreted and renewed for the future? Through research and critical consideration of ancient philosophies, theories, policies and belief systems in relation to the preservation of nature, students were gathering a body of knowledge that enabled them to take their own position to the burning environmental issues. The aim of this paper is to showcase an educational framework that put forward some of the major principles of ancient China's philosophies translated into sustainable design instruments. It initiated an innovative approach to the questions of ecology and gave way to the task set by the studio brief to unfold - the design of new models of harmonious living for a future greener China.

**Index terms |** *ancient China's philosophies; architectural pedagogy; ecology; harmony in nature; new models of green living.*

**Aleksandra Raonić** Arch (MArch SAC), Dipl. Eng. Arch., Chartered Architect. Associate Professor of Practice. Successfully combined Teaching and Practice for 15 years. A founding partner (together with Miloš Raonić) of an award winning research oriented architectural design practice RAUM. Internationally recognized track record is demonstrated through a long list of publications, exhibitions and presentations of projects in the field of architecture and urban design, and some in art. Realized over 15 architectural and 2 urban designs - all of which gained recognition and were awarded either as winning competition entries or/and after being built. Presented at La Biennale di Venezia 3 times: in 2006, 2012 and 2014. Won over 25 awards for design practice and a number of awards for her teaching practice. A few most recent awards include: 2017 S.ARCH for the Green Stubline Kindergarten at HKU, Hong Kong; 2017 DANS Grand Prix at the 20th Salon of Architecture in Novi Sad, 2018 DANS recognition and Piranesi 2018 nomination for the Central Negotin Green Market.

| University of Belgrade - Faculty of Architecture, 2019 |

| PANEL SESSION 15 | PHILOSOPHY AND AESTHETICS OF ARCHITECTURE |

| ICA 2019 Belgrade: 21st International Congress of Aesthetics | Possible Worlds of Contemporary Aesthetics: Aesthetics Between History, Geography and Media |

**Amemya Masafumi |**

Master course student, Tokyo University of Science | Tokyo, Japan | [am60112132@icloud.com](mailto:am60112132@icloud.com) |

**Saeki Masako |**

Master course student, Tokyo University of Science | Tokyo, Japan | [larc.masa.322@gmail.com](mailto:larc.masa.322@gmail.com) |

**Katagiri Yuji |**

Assistant Professor, Tokyo University of Science | Tokyo, Japan | [katagiri@rs.tus.ac.jp](mailto:katagiri@rs.tus.ac.jp) |

**Yokoo Shin |**

Architect, Ouvi | Tokyo, Japan | [yokoo@ouvi.nu](mailto:yokoo@ouvi.nu) |

## GEOMETRICAL REPRESENTATION OF SAME-SCALE ANALYSIS AMONG 4 ARCHITECTURES OF IVAN ANTIĆ

**Abstract |** Ivan Antić (1923-2005), one of the most prominent architect in Yugoslavia in 20<sup>th</sup> century, attract many foreign architects for his architectures include extraordinary spaces that we cannot recognize where we are going in the building, even though he applied simple geometry in his architectural planning.

Former studies on Antić, as Perović (2003), Vojušević (2011), Alfirerić (2016) took historical approach and detected the monograph of his works. I also read the paper written by Ranko Radović and Bogdan Bogdanović, both are architects of the same generation as Antić. Although few were mentioned in terms of architectural planning and design.

This study analyze «radical gridded-space» of Antić. Before the analysis, we made the morphological chronicle of the architectures of Antić. Then, we extracted two works which showed architectural grids radically. For analysis, we drew schema of the three plans and sections in the same-scale, on three realized works out of the twenty Antić's architectures, the Museum of Modern Art (1965 in Belgrade), and Memorial Museum "21 October" (1975 in Kragujevac), 25 May Sports Center (1973 in Belgrade).

First, the Museum of Modern Art, like the six cubes floating, is assumed to be caused by overlaying a large squared grids of 9 m × 9 m on the second floor rotated 45 degrees to the smaller squared grids on the first floor in the plan. Second, Memorial Museum "21 October" was built as a war memorial museum. It is a building consisting of an assembly of cubes of different heights extending from a 3 m × 3 m square. After comparison between the two, we analyze equilateral triangle grids of 25 May Sports Center. which is also emphasized visually. It uses the length of 7 m, like Memorial House of Culture "Politika".

We suppose that the grid operation of planar plan leads to the loss of space grasp in the building and it can said that Antić's late works are a common feature. The way to launch the plan is also responsible for the loss of space grasp, recognized by axonometric diagrams.

**Index terms |** *architecture; Ivan Antić; Geometry; Scale; 25 May Sports Center; Museum of Modern Art in Belgrade; Memorial Museum "21 October".*

**Masafumi Amemya** Arch (MArch SAC), Dipl. Eng. Arch., Chartered Architect. Associate Professor of Practice. Successfully Master course student, Department of Architecture, Faculty of Science and Technology, Tokyo University of Science, Bachelor of Architecture.

**Masako Saeki** Master course student, Department of Architecture, Faculty of Science and Technology, Tokyo University of Science, Bachelor of Architecture.

**Yuji Katagiri** Assistant Professor, Department of Architecture, Faculty of Science and Technology, Tokyo University of Science, Ph.D. in Architecture

**Shin Yokoo** Architect, OUVI, Ph.D. in Architecture.

**Amund M. Rolfsen** |

NTNU, Department of Architecture and Technology | Trondheim, Norway |  
amund.rolfsen@ntnu.no |

## PETER EISENMAN AND THE POSSIBILITY OF AN AESTHETIC FORMALISM

**Abstract** | Formal considerations constitute the core aspect of Peter Eisenman's work. Arguably, they are the only consistent theme of his work, and are based on the conception that architecture is a mediation between the embodied internal world of human beings and the external physical world which we inhabit. Eisenman thus gives form a conceptual rather than perceptual basis, whereby universal<sup>1</sup> formal relationships are more important than sensual aspects. This leaves architecture as a syntactic operation based on reason and logic, with linguistic structuralism as its main justification. The understanding and development of an inherent formal language becomes the main goal in such an approach, and the meaning is thus derived from a reading of architectural form as either codes or notational systems or in its reliance on formal universals.<sup>2</sup> In this paper I am investigating Peter Eisenman's views on architectural formalism through the scope of aesthetic visibility. Since he throughout his career has disregarded aesthetic considerations, especially beauty, it is fruitful to explore and examine his stance on the appearance of architecture as another way to justify his claims of formal primacy. The linguistic analogies could then be abandoned and instead of a tireless search for architecture's conceptual capacities, deriving from linguistics and french post-structuralism, we could be searching for its visual qualities. By introducing Nick Zangwill's formalist theories, I am giving primacy to the formal properties of the architectural object as being judged by the human subject. This could bring back the discussions of formal universals to architecture theory and makes the judgment of architectural quality a visual formal issue.

**Index terms** | *beauty; formalism; linguistics structuralism; Peter Eisenman; visual appearance.*

<sup>1</sup> See Eisenman, P (1963) *The Formal Basis of Modern Architecture*, Facsimile reprint 2006, Berlin: Lars Müller Publishing.

<sup>2</sup> See Eisenman, P (1973) Notes on Conceptual Architecture in *Eisenman Inside Out: Selected Writings 1963-1988*, New Haven: Yale University Press, pp. 23

**Amund M. Rolfsen** (b.1989) is currently a Phd candidate in architecture theory/history at the Norwegian University of Science and Technology (NTNU), where he is working with aesthetic problems in the development of contemporary architecture theory. He has a MSc in Architecture (2017) from NTNU with an exchange at Aalto University in Helsinki, and has previously worked as a lecturer and teacher at the masters program in Architecture at NTNU. Rolfsen is also a partner in the small architecture firm Studio Mini Super in Trondheim.

**Andrea Raičević** |

GNT SANU | Belgrade, Serbia | andrea\_raicevic@yahoo.com |

**Vladimir Stevanović** |

Faculty of Arts, UDG | Podgorica, Montenegro | wladimirstevanovic@gmail.com |

## BOUNDARIES OF SPACE-EXPERIENCE TOTALITY WITHIN BACHELARD'S *L'IMAGE POÉTIQUE*

**Abstract** | In order to understand the ambiguous character of poetic expression, this text tries to determine the nature and conditions of Gaston Bachelard's findings by taking a closer look to the literary reflections that he analyses in his book *La Poétique de l'Espace*. Bachelard's studious exploration of the psychological aspects of poetic imagination, on which he bases his phenomenology of poetic imagination, relies greatly on the concept of *l'image poétique*: distinguishing pure poetic image from poetic image contaminated by a cultural complex. We argue that for Bachelard the character of the poetic expression is the result of the succession and overlapping of poetic images that are offered to us by unmediated and bare phenomenological experience and as well as by mediated experience inherited within language. For Bachelard, the possibility of identifying the inner experience with its articulation in language is an imperative, and it represents a measure of the purity of poetry as an indicator of accuracy and credibility of experience. The concurrence and superposition of these two is what puts the poet "at the very source of language". We will be pointing out Bachelard's phenomenological contemplations that are directed to the intersecting field of: 1) internal/intimate spaces of the being that dwell in the experience of space, and 2) physical, material and relational spatial articulations and definitions that transmit the stimuli for spatial experience, in order to define Bachelard's method for recognizing and distinguishing the prevailing aspect in creating a single poetic image. Our interest is focused on said overlapping in which we claim that there is a certain space-experience totality that can be delimited so as to allow differentiation of *spatial experience* and *the experience of space*.

**Index terms** | *cultural complex; experience of space; poetic image; space-experience totality; spatial experience.*

**Andrea Raičević** (1987, Banja Luka), Msc Arch (2012), Msc Theory of Arts and media (2017). Curator at Gallery of science and technology of Serbian Academy of Sciences and Arts. Member of Organizing committee of *21st ICA 2019 Belgrade*.

**Vladimir Stevanović** (1980, Belgrade), PhD Arch (2013). Visiting lecturer at Faculty of Arts University Donja Gorica. Member of Executive board of DEAVUS (Society for aesthetics of architecture and visual arts Serbia) and member of Scientific board of *21st ICA 2019 Belgrade*.



**Andrea S Wheeler** |  
Iowa State University | Ames, Iowa, USA | andrea1@iastate.edu |

## THE ADDED VALUE OF REGENERATIVE ARCHITECTURE AND CONTEMPORARY AESTHETIC PHILOSOPHY

**Abstract** | Regenerative architecture seeks to impact positively on an environment. Raymond Cole writes that regenerative architecture promotes a responsibility, and one greater than sustainable architecture, to produce buildings that ‘reduce the degenerative consequences of human activity on the health and integrity of ecological systems’ (Cole 2015, 1). This positioning of regenerative design as greater than, other sustainable approaches is key to its enthusiastic uptake but it also raises concerns. Chrisna du Plessis states that the paradigm that underlies the regenerative approach is one that calls for radical changes to structures of society; to the dominant world view that ‘sees nature as machine, understood and managed by reducing it to its parts’ (du Plessis, 8). At the core of regenerative design is thereby a challenge to understand and evaluate its positive potential, reconciling, as Cole writes, ‘widely different interpretations of value and value-adding that exist within the sustainability movement’ (Cole 2015, 2). Aesthetics is one of the domains that the tools of regenerative designers suggest can add positively to the environment, but what is the real condition against which ‘adding value’ is measured? Designers promote toward biophilic, biomimetic tendencies but how can added value be measured when regenerative architecture also states it claims to exceed the current paradigm? Within the field of regenerative design, theoretical underpinnings can elevate – with seemingly good intention - the environmental, over the social but where is the cultural positioned in this respect? Finding new ways to live, is common parlance amongst theorists of sustainable design but few scrutinize the discourse of aesthetics. Or examine what this might mean to explore life through the field of sensory aesthetics. In this paper I will thus examine: firstly, the conversation in sustainable design diverts attention away from aesthetics, especially in the field of architecture; secondly, how an ecological aesthetic might be understood within the aspirational discourse of regenerative architecture and thirdly section, I will suggest regenerative design as mode of aesthetic inquiry.

**Index terms** | *sustainable architecture; regenerativ architecture; ecological; aesthetics; ethics.*

**Andrea Wheeler** is an Assistant Professor of Architecture at the Iowa State University where she teaches classes on Green and Sustainable Architecture and is a studio instructor. Her work is about sustainable buildings: she cares about lifestyle change, the actual performance of buildings and challenging the sustainability agenda in architecture. Most recently she has been engaged with the philosophy of sustainable design, presenting papers at conferences organized and hosted by the philosopher Luce Irigaray including “Thinking Love” at the University of Bristol in June of 2016 and “To Be Born: Genesis of a New Human Being” at the University of Sussex, Department of Philosophy, in February 2017. Her most recent publication will be a book chapter in *Towards a New Human Being*, a collection of works edited by the philosophers Luce Irigaray, Mahon O’Brian and Christos Hadjioannou. She is currently a research fellow at CRASSH The University of Cambridge, UK.

**Anđelka Bnin-Bninski** |  
University of Belgrade – Faculty of Architecture | Belgrade, Serbia | a.cirovic@arh.bg.ac.rs |

## NOTES ON CRITICAL PHENOMENOLOGY OF ARCHITECTURAL DRAWING

**Abstract** | This paper discusses an argument on architectural drawing as a possible mediator for critical phenomenology in architecture. Drawn from Jonathan Hale’s essay “Critical Phenomenology: Architecture and Embodiment” (2013), we look at relations between drawn and constructed spaces, with focus on an act of drawing production.

Architectural drawing here is understood as a fundamental tool and media in architectural practice – between drawn and built, between idea and its graphical presentation, between different phases in project design. Considering phenomenology in architecture as one of the most popular movements in postmodern architecture studies (that is founded in philosophical thinking), we search for its ambivalent manifestations in drawing. Hale builds his hypothesis on the critical phenomenology of architecture calling on works of philosopher Maurice Merleau-Ponty, one of the founders of phenomenological thinking. He extracts Merleau-Ponty’s terms of the *body-schema* and *habitus* to set a platform questioning “whether phenomenology can help us to face the wider social and political context?”

As a key concept that links critical phenomenology of architecture and drawing, we propose the concept of embodiment, that is fundamental in Merleau-Ponty’s work, but also for Marco Frascari’s theory and philosophy of architectural drawing. By examining notions of embodiment in this context, we aim to question a role of architectural drawing in a wider frame of reference in contemporary architectural creation. As a furthestmost result of this analysis, we aim to obtain multiple possibilities on specific critical potential within phenomenological aspects of architectural drawing.

**Index terms** | *architectural drawing; critical drawing practice; critical phenomenology; drawing inhabiting; embodiment.*

**Anđelka Bnin-Bninski**, PhD, is an architect and interdisciplinary researcher. She is teaching at the University of Belgrade – Faculty of Architecture and she is associated researcher at the laboratory GERPHAU in Paris. She has specialized in theory of arts and media (University of Arts in Belgrade, 2009) and philosophy of architecture (as a French Government grant recipient, École Nationale Supérieure d’Architecture de Paris-La Villette, 2014), and she has creative experience in architectural practice. Her recently defended PhD thesis “The role of the architectural drawing in the dynamics of living space partition” is in the domains of philosophy and theory of architectural drawing and drawing practice in architectural design. Her current investigations are focused on strategies and tactics of architectural drawing research.

AN EMPATHIC AESTHETICS OF THE SOIL.  
THE DESIGN OF NO-THING

**Abstract |** The paper asks how to do design today, where climate changes can be seen as the ultimate product of human design, and we no longer can continue to build extractive monument but have to build with the ruins. It describes an empathic aesthetics of the soil characterized by a sustainable, earthbound sublime as a way to take the romantic values associated with vast horizons and the untouched wilderness, and bring them closer to home. Using the sublime in its original rhetorical meaning as a state of pathos; an emotional ecstasy outside the body, the paper bases the coining of empathy with aesthetic on early research in the psychology of aesthetic responses, which shows that being ‘em-pathic’ (in-pathos); putting yourself in something’s place through sublime and affective insight and imagination surpassing the material sensory perception is a precondition for the aesthetic experience. It is about imagining, identifying with and investing oneself in things reaching beyond anthropocentrism using the imagination and intuition sensed at the limit of the body in its *brute being* and *body without organs* cf. Merleau-Ponty and Deleuze, making space for appropriation in use. Like Goethe’s use of the imagination as a cognitive tool to explore the inner potential of things; the *Ur-phenomena*. Subsequently the paper states that through an empathic aesthetic understanding of our surroundings it is possible to transmute the picturesque landscape-model into a lived environment going beyond the linear perspective making room for dwelling design strategies, which take into account the in-between and metamorphic and potential growth of things. The paper argues for an epistemological shift from output to outcome; from aesthetic fixating and manicured objects to things in the Old English sociotemporal sense as assemblies; as incomplete and unfinished forms in flux based on intra-action, co-creation, adaptations, appropriations, metamorphoses, reuse, rebuilding, and self-investment, whereby alternative and sustainable passages in the ruins can be formed. By investing oneself in things bonds are made changing the perspective from commodity to gift like in today’s talk about a we-economy. The paper draws its inspiration from the architect Aravena’s ‘Incremental Houses’-project, whose strategy to build half a good house literally and metaphorically makes room for people to engage based on their needs, economy and imagination, as well as the city’s ‘un-designed’ and unoccupied in-betweens; neglected sites and industrial ruins characterized by their empathic aesthetic qualities via their inherent potential for metamorphic growth. Concludingly the paper considers new sensoric design approaches and infrastructure-strategies of the in-between that take into account the temporal, spherical, and ephemeral nature of things making room for the potential; the *design of no-thing* leaving unoccupied in-betweens and sites free for things and performances yet to be.

**Index terms |** *an empathic aesthetics of the soil; appropriation in use; a sustainable, earth-bound sublime; dwelling & sensoric design approaches; imagination as a cognitive tool; industrial ruins; infrastructure strategies of the in-between & design of ‘no-thing’; the potential metamorphic growth of things; things as incomplete and unfinished forms in flux; to build half a good house.*

**Anne Louise Blicher** holds a postgraduate degree from The Royal Institute of Art (RIA), Stockholm, SE (2015) and graduated from The Florence Academy of Art, Gothenburg, SE 2011. Currently she does a master at The Royal Danish Academy of Fine Arts, School of Design (2017- ). She is member of Nordic Summer University, BKF (Danish Visual Artists), KRO (The Swedish Artist’s National Organization), Danish Printmakers and Grafiska Sällskapet (The Swedish Printmakers’ Association). Her practice is centered around *The nature of things* like in the Old English sense as assembly. She creatively negotiates environmental concerns exploring how to represent nature today, where climate changes can be seen as the ultimate product of human design. How can we take the romantic values, we associate with vast horizons and the untouched wilderness, and bring them closer to home? In that regard she searches for a new empathic aesthetics of the soil.

THE JERUSALEM COMMITTEE, AN AMBITIOUS MULTINATIONAL EXERCISE:  
AN AESTHETIC JOURNEY TO THE PHYSICAL BEAUTY AND SPIRITUAL UNITY OF A DIVIDED CITY

**Abstract** | The Jerusalem Committee was set up in 1969 by Jerusalem Mayor Teddy Kollek as his advisory body in order to discuss future urban development of the city of Jerusalem, based on the master plan prepared in the previous year by Israel's urban planning professionals which aimed to solve problems in housing, transport, commercial redevelopment, and even political unification, all of which the city urgently needed to solve, by proposing "a new, functional high-modernist Jerusalem, eight times larger" than the present state in those days.

The Jerusalem Committee consisted of some seventy renowned international "outstanding friends of Jerusalem," selected and invited by Mayer Kollek himself, from different fields: theologians, clergymen, philosophers, architects, landscape architects, urban planners, artists, architectural critics, economists, journalists, lawyers, etc. The invitation was made on two separate occasions. Following the ceasefire of the Third Arab-Israeli (Six Day) War in June 1967, Kollek had initiated the development, beautification and restoration of the city of Jerusalem. It was at this point that Kollek invited more than forty members from Europe, North and South America, Asia and Africa to form the Jerusalem Committee, "a world advisory council" concerned with the future physical and cultural development of the city. The first meeting of the committee was held in July 1969 in Jerusalem. At this meeting, the establishment of specialized sub-committees in which "a particular expertise could contribute to various facets of Jerusalem's development" was suggested. This led to the convening of the "Townplanning Subcommittee" of the Jerusalem Committee in December 1970, and the inclusion of about thirty additional experts in architecture, urban planning, architectural history and theory, and art.

From the fields of architecture, landscape architecture, and art, well-known figures such as Louis Kahn, Philip Johnson, Isamu Noguchi, Henry Moore, Bruno Zevi, Lewis Mumford, Moshe Safdie, Nikolaus Pevsner, and more accepted Kollek's invitation to be members of the committee.

In terms of its openness to views and opinions from outside Israel, the committee was a remarkably ambitious, challenging, multinational exercise. Half a century after the establishment of this committee, in 1969, this paper examines the ways in which enhancement of "the physical beauty of Jerusalem" and manifestation of "universal spiritual truths basic to all faiths and peoples" were pursued through exchanges, often heated, of multinational views in the Jerusalem Committee.

**Index terms** | *Jerusalem; The Jerusalem Committee; Johnson, Philip; Kahn, Louis; Kollek, Teddy; Pevsner, Nikolaus; Third Arab-Israeli (Six Day) War.*

**Ariyuki Kondo** born in Tokyo, Japan in 1971, read architectural design at the School of Art and Design of the University of Tsukuba, Japan, then pursued postgraduate study in architectural history at the University of Edinburgh, Scotland, where he completed his Doctor of Philosophy in 2001. After taking up several academic posts in Japan, he has, since 2012, been Professor of History of British Art and Architecture at Ferris University, Yokohama, Japan. He has translated Sir Kenneth Clark's *The Gothic Revival: An Essay in the History of Taste* into Japanese, and his publications on the subject of the history of eighteenth- to twentieth-century British art, architecture and design include *Robert and James Adam, Architects of the Age of Enlightenment* (Pickering & Chatto: 2012 & Routledge: 2016).

Aurosa Alison |

Politecnico di Milano, Quasar Institute | Naples, Italy | aurosa.alison@me.com |

## FROM GENIUS LOCI TO THE *SENSUS* OF LIVING: THE ESSENTIAL ROLE OF THE AESTHETICS IN THE ARCHITECTURE

**Abstract** | The latin word «sensus» means: sensibility, feeling, sensation, judgment; at the same time «sensus» is the foundation of the aesthetic theories. Through this meaning, we would retrace the fundamental characteristics of architecture. We would analyze also the role of the relation between the architecture and the philosophical thought.

In 1954 the italian philosopher Enzo Paci focused on the concept of “city”. How are the communities born? How is the city born? Taking up the words of Giambattista Vico «ingens sylva», the urban space is the one that stands out from the peasant one. The social role of the city is to be first and foremost the fulcrum of society, or that of the relationship between a closed infinity and an open infinity.

It is in the value of the relationship that the city represents an architectural and urban “sensus” where the social context remains connected to that of communication, tradition and above all of history. We should refer to Hegel who expresses through the concept of “symbolic” the absolute role of architecture that refers in all its forms to the Spirit, the ultimate and highest meaning of existence. The history of man takes place parallel to an Architectural History, where the “sensus” of both is found in their mutual relationship. In this regard, with the aim of identifying with one’s own lived space, the community as well as the individual, they need a structural balance, that is, of an aesthetic harmony suggested by the architectural construction itself. The polis as well as the Pyramids stand up to symbols of reference from a historical point of view but also for the dense theoretical meanings that sublimate. In this case the meaning of “Living” represents a wide range of social experiences that are repeated over time in different ways. These can be declined through the History of Art and Architecture.

Currently and especially after the post-modern crisis, the Living models have changed considerably and so has the relationship between time and space. With the advent of the virtual and the instantaneous, the social and aesthetic roles that covers the Architecture has been loaded with even more dense and introjected meanings.

Whereas in ancient times the primordial characters of the shelter and of the “genius loci” represented the fundamental symbols of protection, in the Contemporary epoch they became identifying reference points. The New Nomads are slowly regaining their origins and making their roots no longer a distant memory, but an enrichment of the present. The purpose of this study is to bring out, from a philosophical and aesthetic point of view, through the examples of contemporary urban architecture and interior architecture, the new “sensus” on which the relationship between the Human history and that of architectural construction and experience, is based and how this relationship may represent today a new model of Living, without losing sight of the fundamental contribution of aesthetic harmony as a mirror in which to reflect itself.

**Index terms** | *aesthetics; experience; interior space; living; relationship; sensus; symbolic; urban.*

| University of Belgrade - Faculty of Architecture, 2019 |

| PANEL SESSION 15 | PHILOSOPHY AND AESTHETICS OF ARCHITECTURE |

| ICA 2019 Belgrade: 21st International Congress of Aesthetics | Possible Worlds of Contemporary Aesthetics: Aesthetics Between History, Geography and Media |

Aurosa Alison |

**Aurosa Alison** PhD in Philosophy (Université Jean Moulin Lyon 3 - Università degli Studi di Napoli l’Orientale).

Starting from a reactivation of the thought of Gaston Bachelard through the epistemological and the poetic field, she focused in particular the scope of a philosophy of space through the phenomenological aspect of modern and contemporary architecture.

She’s currently Fellow Professor in Landscape Aesthetics at the Politecnico di Milano, she collaborates with the Ph.D. in « Filosofia dell’interno Architettonico » of the Faculty of Architecture and of the Faculty of Humans Sciences of the Federico II University of Naples and she collaborates with the Course in Aesthetics of Design at the Politecnico di Milano.

Among her main publications: 2013 L’héritage de l’espace chez Gaston Bachelard, [in] Gaston Bachelard. Science et poétique, une nouvelle éthique? Editions Hermann); 2014 The Gaston Bachelard Space between science and poetry, (Studi Filosofici, Bibliopolis, No. XXXV); 2016 L’ἀρχή in Gaston Bachelard’s Poetics of Living, Mediterranean Civilization, No. 25-26, Diogene Edizioni, Naples .; 2017 L’inférence existentielle du rond dans la fonction de l’habiter, Cahiers Gaston Bachelard n ° 15.

For the Diogene Edizioni she edited in 2017 the volume « Per una Filosofia dell’interno architettonico » and for Mimesis Edizioni in 2018 the third Italian edition of the Gaston Bachelard’s *Nouvel Esprit Scientifique*.

**Aynur Atmaca Can** |  
Marmara University | Istanbul, Turkey | canaynura@gmail.com |

#### INVESTIGATION OF SILHOUTTE VALUE OF BURSA AND FLORENCE IN 14<sup>TH</sup> AND 16<sup>TH</sup> CENTURIES

**Abstract** | This study considers the formation and interpretation of the two cities in the 14th and 16th centuries comparatively. In this ages Florence was born as a renaissance, Bursa was built as an interpretation of Ottoman civilization of Islamic world. The comparison criteria can be listed as formatting the silhouette value. These are historical, topographical, socio-economic conditions and aesthetic. The silhouette is an aesthetic indicator formation and arrangement of the city. We can read the aesthetics value of monumental building and artworks. Cultural landscapes in these cities are compared and examined. These religious building, trade structures, bridges, sculptures, monuments and garden arrangements. Thus we will be able to reach original information and comments.

**Index terms** | *city; urban aesthetics; silhouette; Bursa; Florence.*

**Aynur Atmaca Can** was born in Turkey in 1972. She graduated from Faculty of Political Sciences Istanbul University in 1996. She received PhD degree at Marmara University, Institute of Social Sciences, Local Governments and Decentralisation with thesis title of "Investigation of the relationship between form and value in ancient city, case study on Athens" in 2003. She became an associate professor of urban, local governments and environmental policy in 2015.

Her interests include local governments, urbanization, city culture, urban aesthetics, urban conservations, culturel policies, comparative cities studies, history of civilizations, cultural history, Otttoman civilization. She lives in Istanbul. She is a member of Marmara University the Faculty of Political Sciences and head of Local Governments Department.

E mail: canaynura@gmail.com aynurcan@marmara.edu.tr

**Bogusław Szuba** |  
University of Applied Sciences in Nysa | Nysa, Poland | boguslaw.szuba@pwsz.nysa.pl |

#### MULTI-CRITERIA EVALUATION OF BEAUTY IN ARCHITECTURE

**Abstract** | The article deals with the problems of beauty in architecture found in various layers of meaning related to:

- the creative idea of the planned investment,
- the ability to determine the right place for the planned investment, harmonizing architecture in the space of the location with special consideration of the natural environment,
- communication and information with the environment,
- respect for tradition and custom, cultivated in the local socio-cultural environment, paying attention to the historical continuity and coherence of the architectural forms used,
- creativity of shaping space,
- precision and innovation of the functional and used spatial solutions,
- partnership relationship with the neighborhood,
- broadly understood of participation in the investment process,
- giving meanings triggering the philosophical message and transcendence
- proper use and management,
- achieving social and cultural goals,
- ability of planning the transformation / revitalizing existing architectural objects.

The research method is the analysis of listed components based on literature sources and examples of architectural objects or urban complexes.

The considerations lead to the thesis:

Beauty in architecture is a state of harmony of aesthetic and utilitarian values of the shaped space in the relations of a creative response to broadly understood conditions of the local natural, socio-cultural and built environment.

**Index terms** | *beauty in architecture; criteria of beauty in architecture; harmony of architecture and environmen; philosophy of architecture; aesthetics of architecture.*

**Bogusław Szuba**, prof. PWSZ in Nysa 1982 - studies, Faculty of Architecture at the Silesian University of Technology in Gliwice. 1992 - doctoral dissertation: "Elements of architecture and their harmony with nature as one of the basic conditions for shaping the human environment" 2015 - habilitation thesis: "Environmental systems and local human environment" Workplaces: Faculty of Architecture at the Silesian University of Technology in Gliwice; Faculty of Management and Production Engineering at the Opole University of Technology in Opole, Department of Civil Engineering and Architecture, Faculty of Civil Engineering an Architecture, Opole University of Technology. Actual workplace – University of Applied Sciences in Nysa. Publications 70 items. Promoter of about 180 diploma theses. Designer of public utility buildings and housing complexes. Author and co-author of several award-winning implementation works as well as international and national architectural competitions.

**Bojana Jerković-Babović |**

PhD candidate, Teaching assistant, University of Belgrade – Faculty of architecture | Belgrade, Serbia | bojana.jerkovic@arh.bg.ac.rs |

## FLUID STATE OF ARCHITECTURE

**Abstract |** This paper is focused on the changes in architectural aesthetic criteria from static to dynamic values of both figurative and nonfigurative aspects in contemporary architecture and its cultural context. Fluid state of architecture refers to the notions of constant variability occurring in relations between architecture and contemporary cultural and technological context of globalization. Context of globalization dynamizes everyday perceptual experiences, living conditions and terms of spatial appropriations. Accordingly, new networking phenomena appearing on informational, communicational and spatial levels transform city and architecture into constant process of flows, dematerializing its elements into the new qualities of fluid, variable character. In addition, architectural aesthetic qualities simultaneously shift through events and effects affirmation over static formal whole in transformation from objective to (inter) subjective aesthetic spatial experience.

This paper is based on hypothesis that contemporary architecture is characterized by the loss of object singularity in terms of contextual conditions and assimilation of particular characters into the dynamic character of the whole. Therefore, this paper presents the research of architectural design principles shifting through dispersion of disciplinary boundaries and boundaries of inner and outer architectural space. In addition, figurative aspects of architectural aesthetic changes reflect in hybridity and typological definition loss. Therefore, such changes become the expression of architectural historical fundamentals fading and negation. The idea of this paper is to present how dematerialization of architectural values transforms contemporary architectural space into the complex dynamic system of infrastructure, flows, events and effects. The main idea of this paper is to present the potentials of design principles in produced state relying on aesthetic reading of spaces of flows and dynamisms in architecture of contemporary living. The new cultural phenomena resulting in global technological, political and economic changes are creating the potentials of the new meanings and new aesthetic reading in architecture. Therefore, the dynamic concept of flows is positioned into the spatial perspective as architectural design criteria in response to dematerialization of architectural aesthetic object and perceptual effects overproduction.

**Index terms |** *architectural aesthetics; architectural design; aesthetic experience; dynamic values; fluidity; globalization.*

**Bojana Jerković-Babović** was born in Belgrade (1990). She is Teaching Assistant at the Department of Architecture at the University of Belgrade - Faculty of Architecture (2016). She graduated with a bachelor (2012) and master degrees (2014) in Architecture, from the University of Belgrade. At the same faculty, she is enrolled in a PhD programme (2014). As an active participant in international conferences, her work has been published in scientific publications and periodicals. Besides scientific research in the field of contemporary architecture and architectural design, she is author of several realised projects, participated in numerous competitions and exhibitions, winner of awards and recognitions in the field of art and architecture.

**Borbala Jasz |**

Budapest University of Technology and Economics, Department of Sociology and Communication Hungarian Academy of Sciences, Institute of Philosophy | Budapest, Hungary | jasz.borbala@gmail.com |

## PHILOSOPHICAL FOUNDATIONS OF SOCIALIST REALISM AND SOVIET MODERN ARCHITECTURE IN EASTERN CENTRAL-EUROPE

**Abstract |** After WW2 the main goal in city planning was the reconstruction of the urban landscape. Relying on the results of the classical modern movement (first machine age) in architecture this was a common project all over Europe. At the beginning of the 1950s in Eastern Central-Europe a distinct socialist approach emerged with the motto: 'national by form, socialist by content'. This is called Socialist Realism, which returned to a classical architectural form-language on the surface level of decorations, but at the same time it also retained modernism under the surface in a hidden way. In fact, a modern structure has been decorated with mixed elements from the history of architecture (Facadism). This approach (a gap that only lasted for few years) was terminated and changed by Khrushchev's famous industrialisation speech in 1954.

Philosophy had an important role during this process in two ways. First, in the case of the Socialist Realist gap the philosophical foundations fostered the evolution of the new form-language in connection with the visual appearance of the ideology of the regime (Marxist aesthetics). The Socialist Realist pieces of arts and buildings had to be readily understandable to the workers, and they had to demonstrate the power of the state and the role of social responsibility. The gap is the niche between two modern periods: from the end of WW2 until 1951 and from 1954 until today. Between them a Socialist Realist gap emerged in Eastern Central-Europe. Second, after the Khrushchevian architectural turn in 1954 the materials used and the planning methods applied became more important and the reasons for this could be found in the philosophical foundations of the architectural theory of the era (positivism). At the beginning of the 1950s a new machine age started, which was based on the renewed idea of the machine city of the interwar period. This theory has dominated until today.

In my paper first I examine the historical facts about Socialist Realism and Soviet/late modern urban design. It is important to show that in the Eastern Central-European block there was a Socialist Realist Gap between 1951 and 1954 – during the processing of the modern architecture and urban design in the West. Second, I examine the role of positivist philosophy and the mimesis-based Marxist aesthetics in this process. Finally, I analyse the working method and problems of the machine cities, as well as imageability as an attempt for solving those problems.

**Index terms |** *Eastern Central-Europe; Facadism; Khrushchevian architectural turn; Marxist aesthetics; positivist philosophy; Socialist Realism.*

**Borbála Jász** is a philosopher, art and architecture historian. She works as an Assistant Research Fellow at the Hungarian Academy of Sciences, Institute of Philosophy, and as an Assistant Lecturer at Budapest University of Technology and Economics, Institute of Philosophy and History of Science. Her main research interests are the connection between architecture and philosophy in the interwar period, and eastern Central-European Socialist Realism. Her current project is the philosophical background of the socialist architecture (Socialist Realism and Soviet modernism) and the role of ideology in the built environment. In collaboration with Zsolt Bátori (Budapest Metropolitan University) she works on the foundations of the philosophy of architecture.

ARCHITECTURE AS A TEXTUAL PHENOMENON:  
ALEXANDER BRODSKY'S ARCHITECTURAL PRACTICES OF APPROPRIATION

**Abstract** | This paper analyzes architecture created through appropriating existing materials while focusing on strategies of intertextuality. The paper argues that the meaning of an architectural object does not derive from itself, or its poetic concepts, but rather from its relationship with other architectural objects, other art works as texts, cultural texts, and everyday practices. My aim is to show various theoretical problems of the theory of architecture and art which, as a network of overlapping texts of culture, surround the architectural production of Brodsky. Here I use different and varied theoretical concepts, selecting two case studies by Brodsky (The Pavilion for Vodka Ceremonies and Rotunda) upon which the paper is based as an interdiscursive study.

**Index terms** | *Alexander Brodsky; appropriation; artworld; experimental architecture; ready-made; text.*

**Boško Drobnjak** (Belgrade, 1988) is a teaching assistant at the Faculty of Architecture, University of Belgrade. He holds a master degree in Urbanism from the Faculty of Architecture (2015), and is a current Ph.D. student. Drobnjak's research focuses on the interdisciplinary relations of art theory, aesthetics, and experimental, avant-gard architectural practices; he has published several articles in both Serbian and English. Drobnjak is the secretary of the Society for Aesthetics of Architecture and Visual Arts of Serbia (DEAVUS) and is a member of the International Association for Aesthetics (IAA).

Chen Luyang |  
Wuhan University | Wuhan, China | chenluyang@whu.edu.cn |

## THE WILDERNESS IN ANCIENT CHINESE LANDSCAPE PAINTING

**Abstract** | Wilderness is one of the most important primary ecological environment in the natural environment. Its existence has important natural, ecological and aesthetic significance. In ancient Chinese culture, the wilderness has always existed, however, the ancient Chinese traditional culture never paid much attention to “wilderness”, and the manifestation of “wilderness” consciousness was limited to the background or component of culture. Chinese landscape painting is one of the unique painting art in China. And it shows that in the Chinese landscape, “the wilderness” is a great way to show the infinite vitality and vitality of nature, and to show us the spirit of man and the wilderness. Compared with western landscape painting, the west pays attention to realism, while China pays attention to freehand brushwork. The wild in China is not an ecology, it is live. Not in the dust, outside the dust. Not nature, but culture.

**Index terms** | *The ancient Chinese culture; The Chinese landscape painting; the wilderness.*

**Lu yang Chen** is a graduate student of school of urban design, Wuhan University, China. She graduated from school of art, Xiamen University, China. In the postgraduate study, she mainly studies environmental aesthetics, urban design aesthetics and environmental art design. During the period, she published five articles including CSSCI, such as China's authoritative journals XINHUAWEBZHAI and Journal of Zhengzhou University (Philosophy and Social Sciences Edition). She participated in relevant international and domestic academic conferences for three times and made speeches alone. Six of her conference papers were collected during the meeting and three were translated into English.

| University of Belgrade - Faculty of Architecture, 2019 |

| PANEL SESSION 15 | PHILOSOPHY AND AESTHETICS OF ARCHITECTURE |

| ICA 2019 Belgrade: 21st International Congress of Aesthetics | Possible Worlds of Contemporary Aesthetics: Aesthetics Between History, Geography and Media |

Christiane Wagner |  
Universiti of Campinas | São Paulo, Brazil | christiane.wagner@malix.univ-paris1.fr |

## AESTHETICS AND CULTURAL ASPECTS OF BAUHAUS TOWARDS A NEW CONCEPTION

**Abstract** | In this proposal the Bauhaus school's style is seen as representative of architecture and design in the context of contemporary global society. Bauhaus has influenced generations of artists, architects, and designers – in Germany, the North and South Americas, and beyond, including, for instance, and with particular significance, the architecture and design of Brazil. The legendary Brazilian architect Oscar Niemeyer, who had German roots, designed for the Berlin Hansaviertel, and for the Brazilian capital, and other architectural projects. His architecture and design fulfilled the central demands of the Bauhaus school: that it should be functional and create a sense of community. Contemporary architecture and design in this style therefore offers new achievements and knowledge based on the current politics of sustainable development, and social and economic integration, alongside the essential Bauhaus heritage of function and community.

This proposal covers the new possibilities of the Bauhaus worldview: the creation of new forms for depicting human ideals, through a focus on aesthetics and technology, combined with Niemeyer's impact on architecture and design, still vibrant at the beginning of this century in Brazil. New styles and forms have arisen as offshoots from Bauhaus, which convey the values of each culture through the construction of a collective 'picture' world. The Bauhaus of today expresses the culture industry, dialectically considering innovation and applied art as a path from the modern design of the industrial revolution to 'eco-design'. In this sense, Bauhaus is still significant in its role of linking together art, technology, and industry. Innovation as a dynamic determination of the moment, present in all epochs, is understood as a potent force for maintaining tradition. In addition to a chronological record of the influence of Bauhaus, the significant projects of Niemeyer will be discussed.

Finally, this proposal presents two perspectives on the 'schism' between architecture and technology. The first concerns the human ability to create models in architectural practice for adoption as a configuration of the space. The second concerns the evolution of technologies leading to the imagined becoming reality through time, as described by Hegel in his Aesthetics (see Hegel 1823). Thus, consideration will be given to concepts relating to technological developments, such as the myth of progress and the role of the human in facilitating better interaction between tradition and innovation, subject to the influence of continuous productivity in various sectors. New representations in the accepted Bauhaus style are integrated with social critiques of humanity's resilience. These forms support an environment coexistent with technology, preserving tradition while searching for innovation and the determination of positive power, towards a new design and architectural conception.

**Index terms** | *custom-made; technological developments; space-time; new forms.*



**Christiane Wagner**, Visiting Professor of Aesthetics and Sciences of Communication, Postdoc, UNICAMP, (2014-2018). Ph.D. in Sciences of Art and Aesthetics, Université Paris 1 Panthéon-Sorbonne (First Class Honours Thesis, 2013). She attended the Academy of Visual Arts, Frankfurt, graduated at the College of Fine Arts, São Paulo. Master in Sciences of Communication and Ph.D. in Design and Architecture, University of São Paulo. Recent publications: *Aesthetic Experience: Visual Culture as the Masterpiece of Nonhumanity*, *On\_Culture: The Open Journal for the Study of Culture*, Gießen, 2016; *Poïésis: entre la raison et la sensibilité. Les nouveaux médiums de l'art*, French Journal for Media Research, Toulouse, 2017; *Rationality: Beyond Aesthetics and Communication*. 1st International e-Conference on Studies in Humanities and Social Sciences, Belgrade, 2018. *Art and Perfect Illusion: From Architecture to Cinema. On the Era of Technological Convergence. "Image Evolution. Technological Transformations of Visual Media Culture"*. Yearbook of Moving Image Studies, 38-61. Marburg: Büchner, 2018.

## DELEUZE HOUSE OF ART IN A NETWORK SOCIETY

**Abstract |** Gilles Deleuze understands art as a house. The creator builds a house, establishes a territory where the animal, the senses, and modes of becoming have a home. The intersection of planes create new forms, concepts, percepts and affects. From here, i.e. the territorialization we can de-territorialize and create tensions of finite-infinite, house-universe, heimlich and unheimlich. The creator/artist/human becomes part of the plane of composition, where artistic activity creates new connections, immanent foldings, draws like an architect new ideas.

I would like to use this image of thought - building a house as the core of artistic practice - in an anti-metaphysical, yet deeply universal thought of immanence to reflect on the rapidly expanding network society. Today the individual can hardly leave the network, technological surveillance and surrendering of the private sphere puts the soul to work (Franco "Bifo" Berard). The digital tools, which we have at hand, allow us to establish digital identities, social avatars, individual and collective, commercial and artistic social media spheres. We create homes in the network sphere and in the digital information cloud. But who governs the platforms and spheres, and how can we establish and defend our autonomy within it? Can we develop from here an aesthetic where we shall answer the following question: How does the architecture of a house - as the home of art - relate to the information architecture of the 21<sup>st</sup> century?

**Christoph Klütsch** received his PhD at the University of Bremen in 2006, with the publication "Computer Graphics: Aesthetic Experiments Between Two Cultures" by Springer in 2007. From 2008-2018 he was a Professor for Art history at the Savannah College of Art and Design (SCAD) and the academic director of the SCAD study abroad program in Lacoste, France from 2015-2018. Dr. Klütsch has presented his research at numerous international conferences in USA, Germany, England, and China. His specialty is new media art with a focus on aesthetic theories. For the last several years he has broadened his focus to include post-modern theories (Gilles Deleuze), as well as traditional Indian spiritual philosophies on Art and culture (Sri Aurobindu), and questioning European and Anglo-Saxon western linear historic models.

NATIONALISM IN DISASTERS: ARCHITECTURE AND MANAGEMENT IN MODERN JAPAN

**Abstract** | Nation in Disasters: Architectural Discourse for Prevention in Modern Japan  
This paper focuses a Japanese structural engineer, Sano Toshikata (1880-1956). He introduced reinforced concrete as a new building material and developed a simple formula that enable to calculate horizontal component of seismic force, which connected to the legal earthquake-resistant performance code for the buildings in 1919. In the discussion below, we will focus on his tangled relationship among engineering, nationalism and the profession.

He underestimated the artistic factors in architecture in favour of national problems. He urged architects to concentrate on seismic prevention in terms of Japan's (inter) national, financial, or strategic "present situation" among the Great Powers in the colonialist times. Architects in Japan have to "build strongest buildings with most advantages and least cost" and artistic factors are "for the time being, [...] only a manner to raise our nation's power". He suggested a specific aesthetic judgment: "[...]esthetic designs must be kept simple, noble, steady and never indulge in gorgeousness."

From his viewpoint, Japanese architects must be a *kenchikuka*, not a straight transplant of the Western profession. They should correspond to the government "constructing some genuinely scientific structures, such as warehouses and factories". His tendency to split from Western system of knowledge was probably built with the Imperial Earthquake Investigation Committee. Originally, the Seismologists Society of Japan was established in 1880 by a foreign government advisor in Meiji Japan. It was replaced, however, by that Committee after 1891 Mino-Owari Earthquake under the control of Japanese Ministry of Education.

Sano take an institutional approach to prevent disaster after 1923 Kanto Great Earthquake. As a high government official, he provided primary schools of reinforced concrete construction with a small park as a firebreak. He also tried to refute the general and liberal education as purposeless, in favour of the vocational one in 1928; and he recommended for Tokyo people to compete against incendiary bombs with some water and not to escape from their post in 1938. He understood that fire-resistant construction covered Tokyo's only one percent and predict her second annihilation and new enormous victims, realised in 1945.

The buildings in Tokyo are put under training again to be a defence of the nation against the structural calculation forgery scandal in 2005 and the 2011 Tohoku Earthquake, through the total knocking down and rebuilding as the reserves to prepare for another catastrophe. The question revives: how can aesthetics resist to nationalistic tendency?

**Index terms** | *architect; disasters in city; earthquake; engineer; nationalism.*

**Amanai Daiki** is an associate professor in Shizuoka University of Art and Culture, Hamamatsu, Japan where he teaches history and aesthetics of design and architecture, including design writing. He specialises aesthetics and architecture in modern Japan, especially in the interwar period. He read aesthetics in Tokyo and Osaka and started his career in a school of engineering in Tokyo. His paper in English includes «The Founding of Bunriha Kenchiku Kai: "Art" and "Expression" in Early Japanese Architectural Circle, 1888-1920», *The Japanese Society for Aesthetics: AESTHETICS*, No.13, 2009; «Modernism and the Vernacular: an Architect in 1930s Japan», *Serbian Architectural Journal* v.6, n.1, 2014; and «The Possibilities of A Monument in 21st century Tokyo: Towers and the City», *Shizuoka University of Art and Culture Bulletin*, vol.17, 2017.

GENRES IN TRANSITION: CONTEMPORARY ARCHITECT'S BOOK AS A DISCURSIVE OBJECT

**Abstract |** This paper examines theoretical, graphical, and material dimensions of contemporary print culture of architecture with a focus on the Office for Metropolitan Architecture (OMA), Bernard Tschumi, Didier F. Faustino, MVRDV, Julien de Smedt (JDS Architects), and Bjarke Ingels Group (BIG). Being situated in a plural and heterogeneous context as an object and subject, the architect's book deconstructs and reconstructs textual and visual spaces of architecture. It becomes a critical site of re-evaluating established canons, producing knowledge, generating emergent ideas, and promoting architects as a brand. Reconfiguring format, layout, content, and medium, it blurs the borders of the genres of monograph, manifesto, magazine, design journal, report, exhibition guide, and catalogue. This paper articulates the contemporary architect's book as a speculative, discursive, visual, and physical design object. Through a Foucauldian reading, the paper argues that the book emerges as a social, cultural, and political tool.

Foucault notes in his 1969 essay "What is an Author?" that anonymous writings and alternative genres are conventionally omitted from the domain of an author. Thus, unconventional materials, such as invoices, bills, addresses, appointments, and draft notes are not counted in the body of mainstream literary and scholarly works. Refashioning Foucault's remark, the contemporary architect's book expands the framework of genres by comprising unconventional materials, such as official reports, building regulations, newspaper articles, advertisements, satellite images, maps, technical and scientific diagrams. The paper also reevaluates Foucault's notion of "author-function", as the contemporary architect's book includes texts and photographs from coworkers, partners, clients, and users, rather than a single author. The paper interprets the use of various forms of graphical and textual narration and the coalescence of divergent terminology and expressions as a contribution to the power of language and discursive formation, which is widely elaborated in *The Archaeology of Knowledge* (1972).

**Index terms |** *architectural media; architectural monograph; book; Foucault; genre; print culture; text.*

Deniz Balık Lökçe holds a Ph.D. from Dokuz Eylül University (2014) and M.Sc. from Istanbul Technical University (2009) in Architectural Design. She currently works as a Research Assistant at Dokuz Eylül University Department of Architecture. She is published internationally, including *The Journal of Architecture, Architectural Research Quarterly, METU Journal of the Faculty of Architecture, ITU Journal of the Faculty of Architecture, and The Journal of Modern Craft*. She published her first book *Deciphering Ornament: Discourses and Thresholds in Architectural History* in 2015 (Vienna: Phoibos Verlag). Her work focuses on the theory and criticism of architecture, culture, society, art, media, and urban space.

ON THE CRITICAL REALM BETWEEN ABSOLUTE FREEDOM AND AGENTIAL SUBJUGATION: AN ARGUMENT FOR AUTONOMISM IN ARCHITECTURE

**Abstract |** In this paper we would like to prove that the following premises of moderate moralism: 1. A work is aesthetically flawed or meritorious when it contains an ethical flaw or merit which is aesthetically relevant and 2. A work is ethically flawed in case it manifests ethically reprehensible attitudes by prescribing or inviting their audiences to have certain responses. Unmerited responses can be aesthetic flaws for a work of art, do not take into account two very important characteristics of the architectural art. a. Architecture is a non-representational art and moral values cannot contain any intimation of their aesthetic embodiment.

On what formal and aesthetic grounds exclusive to what we call "totalitarian architecture", do we judge, for instance, that Nazi architecture represents racism? Certainly if we are aware of the Nazi ideology, we can recognize some features as megalomania or aggressiveness. Nevertheless, megalomania and aggressiveness are not exclusive to Nazi architecture and can just be not related to a moral flawed ideology but to an aesthetic experience (Libeskind's Royal Ontario Museum).

b. Architecture cannot, by nature, remain inert or fixed either physically or ideologically to a first agential intention, occupation or ideology. Furthermore, because of its non "representationality", architecture can only insinuate attitudes and subtly invite responses. If architecture serves several goals, and while architects struggle to imbue buildings with or release them from ethical, political or sociological meanings, the architectural object can speak by itself and be experienced accordingly. It can also be used, experienced and criticized in the opposite direction than intended because representation and responses in architecture work with a strong dependence on the cultural and historical contexts, societal progress, individual preferences or personal engagement with the work. La Bastille, symbol of despotism, is today the reminder of French Revolution and its values; public squares, originally symbolizing tolerance and democratic values have occasionally become the scenery of massive paradigmatic executions during totalitarian regimes; Le Corbusier's efforts for a more ethical dwelling were refuted and his buildings altered by furious inhabitants, while deconstructivists' endeavors to free architecture (and themselves) from any responsibility except the aesthetic one, haven't spared them or their buildings from virulent ethical, political, financial or sociological criticisms.

Moderate autonomism grants that artworks can be evaluated morally as well as aesthetically, that a moral merit or flaw can lead to, but cannot be an aesthetic merit or flaw, but contends that moral evaluation is never relevant to the aesthetic evaluation. This premise seems to resolve the autonomy of architecture by respecting a. and b., highlights the importance of an autonomous architectural experience, while it assumes that a work of architecture is not stranger to morality. But this morality is flexible, the acknowledgment that an "architectural object, by virtue of its situation to the world, is an object whose interpretation has always commenced but is never complete" (Michael Hays, 1984).

**Index terms |** *aesthetic and moral architectural evaluation; architecture; moderate moralism vs moderate autonomism in architecture; semi-free architectural experience.*

**Eleni Palaiologo**, “I received a degree in Architecture from the University “Aristotle” of Thessaloniki, then a post-master’s degree in “Architecture and Philosophy” from the Ecole Nationale Supérieure d’Architecture de Paris La Villette and a master’s degree in Philosophy and Social Sciences from the EHESS (Paris). I am currently a PhD student at Jean Nicod Institut (Paris). My primary area of research is philosophy of architecture. I have worked on expressionism and deconstructivism in architecture and on philosophical issues concerning emotions in the art of building. My PhD research concerns aesthetics and morality in architecture.”

FROM FAMILIAR TO UNCANNY.  
AESTHETICS OF ATMOSPHERES IN DOMESTIC SPACES

**Abstract** | The notion of “familiar” has recently become crucial in the debate generated by Everyday Aesthetics. In this essay I will explore this concept following Arto Haapala and Yuriko Saito’s theories, then I will investigate the notion of familiar – and some antonym notions (i.e. strange, uncanny, alien) – while embracing a phenomenological approach. Referring to German phenomenologist Gernot Böhme’s theory of atmospheres, my paper shall compare a notion of a *glass house*, theorized by Modernism, and a notion of a *shell house*, seen from different perspectives by Walter Benjamin, Gaston Bachelard and Juhani Pallasmaa. I will finally draw attention to the notion of strange as possibly degenerating into the idea of uncanny or alien, for instance when the transparency of glass is used as a tool for control or when it is embodied in the digital screens of hyper-technological homes.

**Index terms** | *aesthetics of architecture; everyday aesthetics; strange/familiar; glass house; hyper-technological houses; Modernism.*

**Elisabetta Di Stefano** is Associate Professor of Aesthetics at the University of Palermo. She was in the board of the “Italian Society of Aesthetics” (SIE) and in “The International Centre of Aesthetics”, based in Palermo (Italy). She is also a member of the “Société internationale Leon Battista Alberti” (SILBA). Her research focuses on three fields: the theory of the arts in the Renaissance; the ornament theory; the aesthetics of everyday life. Main publications: *L’altro sapere. Bello, Arte, Immagine in Leon Battista Alberti*, (Palermo: Centro Internazionale Studi di Estetica, 2000); “The Aesthetic of Louis H. Sullivan: Between Ornament and Functionality”, in *Ornament Today*, ed. Joerg Gleiter, (Bozen: University Press, 2012), 64-75; *Che cos’è l’estetica quotidiana*, (Roma: Carocci, 2017); *Cosmetic Practices: The Intersection with Aesthetics and Medicine in Aesthetic Experience and Somaesthetics*, ed. by Richard Shusterman, Series: Studies in Somaesthetics, Leiden-Boston, BRILL, 2018, pp. 162-179.

**Ephraim Joris |**

Faculty of Architecture St-Lucas KU-Leuven | Brussels, Belgium | ephraim.joris@kuleuven.be |

**Guillaume Dreyfuss |**

Research Director at APValletta | Valletta, Malta | Guillaume@apvalletta.eu |

## RECASTING HISTORY AS THE EXPERIENTIAL CONTENT OF SPECULATIVE ARCHITECTURE

**Abstract |** Generally, philosophy is not concerned with specific formations of architectural production to indeed comment on more general significances. This paper observes an architectural drawing practice under the title 'Monolith Drawings' which is structured by a set of formal codes; a precise definition of rules governing the production of set of architectural figures. This paper does not present the idea of the Monolith Drawing as a procedural argument yet as an analysis of becoming and being architecture exploring the contained quality of monumentality.

The idea of monumentality is understood as a specific experiential quality void of institutional moralizing tactics. It was the pyramid that Hegel regarded as an important paradigm of architecture with its monumental qualities; a monolith interpreted to have no other function but its symbolic significance. As such, Hegel developed the possibility for architecture to exist outside the notion practical employment or even occupation.

The Monolith Drawing, in the first instance, exists as a study of architectural expression, resisting more general paradigms to indeed nurture processes of discovery. As such, the search for a ternary space as the (meta)physical location of monumentality complementing the manifestation of binary space. Binary space is understood as a situation where inside and outside exist in close proximity such as by drawing a line on paper to instantly divide space in two opposing regions. Commonly, architecture is drawn as a set of lines to delineate insides from outsides. The Monolith Drawing is not composed as a set of lines but as a set of intersecting volumes, each in reference to historical archetypes. As such, the drawing produces multiple regions simultaneously such as in a Venn Diagram where circles intersect to define common areas of overlap. The Monolith Drawing defines these common areas as void space to form a remaining architectural mass in which the interior morphology can be very different from the exterior outline.

The Monolith Drawing explores this remaining mass, this spatialising divide between inside and outside as 3rd space. This space is transitional in nature constantly negotiated although impossible to enter; creating a distance between previously adjacent spatial regions. The Monolith thus actively explores the decomposition of a binary logic to observe space as trialectical.

**Index terms |** *architectural drawing protocol; continuation of historical compositional principles.*

| University of Belgrade - Faculty of Architecture, 2019 |

| PANEL SESSION 15 | PHILOSOPHY AND AESTHETICS OF ARCHITECTURE |

| ICA 2019 Belgrade: 21st International Congress of Aesthetics |

| Possible Worlds of Contemporary Aesthetics: Aesthetics Between History, Geography and Media |

**Ephraim Joris |**

**Guillaume Dreyfuss |**

**Dr. Ephraim Joris** is a Design Director at Architecture Project and a faculty member at KU Leuven and Piet Zwart Institute in Rotterdam. His research looks at the idea of an architectural phenomenology recasting history as the experiential content of speculative architecture. This research stands at the basis of his design work at Architecture Project as much as his design work stands at the basis of his research. He contributed as a researcher and teacher to various institutions such as RMIT, Syracuse University, Westminster University and Brighton University. He has been a program director at UCA in Canterbury and KU Leuven and is a current member of The Mediated City Research Team at University College London. He is the author of various international publications and academic papers.

**Guillaume Dreyfuss** is Director of Research at AP Valletta. He is an art historian and obtained a Masters in Mediterranean Heritage (University Aix-Marseille I) and an MSc in Sustainable Heritage from UCL (University College London). He is an expert in the identification, assessment and presentation of values associated with heritage assets, as well as in the preparation of restoration, maintenance, and management strategies. He is currently involved in some of the most important restoration projects entrusted to the office, like the St. Paul's Anglican Pro-Cathedral and the Manoel Theatre in Valletta. He is co-editor of *A Printed Thing* (2012), and *The Founding Myths of Architecture* (forthcoming), and is the author of various academic papers.

**Esdras Araujo Arraes |**

Post-doctoral researcher at University of São Paulo (USP), FAPESP fellowship |  
São Paulo, Brazil | esdrasarraes@gmail.com |

## NATURE AND ART: GOETHE ON ARCHITECTURE

**Abstract |** The proposal of this paper is to demonstrate how Goethe's writings celebrate the positive interaction between nature and art, or empiria and aesthetic. To analyze this polarity, it calls upon the German poet's emblematic essay, that have been written in his youth, entitled *On Architecture* by which he clarifies the totality in the particular and the particular in the totality, like it occurs in nature, on organic objects. Taking *On Architecture* as a paradigmatic text, it is also intended to draw attention to productive relation between art and nature in other Goethe works especially *The sorrows of young Werther*, *Italian Journey* and his critical essays on art. As outcome, the paper intends to develop a philosophica-literary discourse of nature and architecture circumscribed in conjugation of poetry with empiria particularly the comtemplation.

**Index terms |** *aesthetic; architecture; beholder; contemplation; nature; poetry.*

**Esdras Araujo Arraes** is Architect and obtained in 2017 Ph.D degree by College of Architecture and Urbanism of São Paulo University (FAU USP, Brazil). Currently, he is postdoctoral research in Aesthetics at Philosophy Department of also São Paulo University with FAPESP fellowship (file number 2017/12296-2). His studies are dedicated in elaborating a philosophical discourse on nature and landscape based upon the works of the poet Johann Wolfgang Goethe and the naturalist Alexander von Humboldt. From June/2019 he develops postdoctoral research at Freie Universität Berlin (Peter Szondi-Institut) on nature, landscape and garden with focus over German Literature and Philosophy that have been written during Goethe's age (*Goethe-Zeit*). These studies in Germany have the coordination of Prof. Dr. Michael Gamper and rely with support of São Paulo Research Foundation (FAPESP – file number 2018/19708-7).

| PANEL SESSION 15 | PHILOSOPHY AND AESTHETICS OF ARCHITECTURE |

| University of Belgrade - Faculty of Architecture, 2019 |

| ICA 2019 Belgrade: 21st International Congress of Aesthetics | Possible Worlds of Contemporary Aesthetics: Aesthetics Between History, Geography and Media |

**Evelina Deyneka |**

University Paris 8 Vincennes Saint-Denis | Paris, France | edeyneka@outlook.com |

## BLOBISM: AESTHETICS OF ORBED FORMS AS A NEW ONTOLOGY OF HUMAN ENVIRONMENT

**Abstract |** The paper analyzes a wide range of architectural innovations brought to reality in the middle of the XXth century as a continuation and development of Frank Lloyd Wright's philosophical ideas about creating „organic constructions“ which would be „in harmony with humanity and its environment“, with particular attention to materials (Wright 2003; Patterson 1994; Satler 1999; Materiality 2015). Comparing several trends in two main types of contemporary „futuristic“ architecture – organic and digital ones (David 1992; Pawlyn 2011; Rosa 2003; Saint-Pierre 2015; Marchand 2013) – we investigate the profound aesthetic foundations which are supposed to have motivated the emergence of so called waveform architecture, or blobitecture. The results of our studies show that, since 1960-1970s, the ecological concern, facilitated by technological progress, gave birth to the new paradigm in design and architecture, which could be summarily designed as BLOBISM (Blobjects & Beyond 2005). In our paper we propose archetypal, cultural and psychological interpretation of orbbed forms symbolism as being related to the revival of indigenous building traditions (Adam, Dauch, Soum 2010), to cosmic allusions, to solar mythology latent cultural representations, to the discovery of Oriental philosophy practices (such as Feng Shui), to the technological revolution in materials and digital engineering which made possible privileging dynamic structures and rounded forms. The significance of such generalization consists in suggesting a classificatory global scope of all the above mentioned branches of organicist naturalizing and digital modeling approaches.

### References:

- Adam E., Dauch O., Soum J., *Construire en rond: Yourtes, Dômes, Zômes, Ker-terre*, Eyrolles, Collection „Les écoconstructeurs“, 2010.
- Blobjects & Beyond. The new fluidity in design*, Steven Skov Holt and Mara Holt Skov with essays by Phil Patton and Bruce Sterling, Chronicle Books, San Francisco, 2005.
- Brayer M.A., Migayrou F., *Naturaliser l'architecture*, Archilab, 2013 (1ère éd.: 2008).
- David Y., *Une maison pour mieux vivre. De l'art du Feng Shui à l'esprit organique*, Arista, 1992.
- Marchand B., *Habiter en hauteur. Traditions organiques: des tours de la borde (1961-1968) de Frédéric Brugger aux réalisations contemporaines*, Infolio éditions, 2013.
- Materiality* (ed. by Petra Lange-Berndt), Whitechapel: documents of contemporary art, The M.I.T. Press, Cambridge, 2015.
- Patterson T.L., *Frank Lloyd Wright and the meaning of materials*, Van Nostrand Reinhold, a division of International Thomson Publishing Inc., 1994.
- Pawlyn M., *Biomimicry in architecture*, RIBA Publishing, 2011.
- Rosa J., *Next generation architecture. Contemporary digital experimentation – The radical avant-garde*, Thames&Hudson, Rizzoli International Publications, 2003.
- Saint-Pierre R., *Maisons-bulles. Architectures organiques des années 1960 et 1970*, Editions du patrimoine, Centre des monuments nationaux, 2015.
- Satler G., *Frank Lloyd Wright's living space*, Architecture's fourth dimension, Northern Illinois University Press, Dekalb, 1999.

Wright F.L., *L'avenir de l'architecture*, Éditions du Linteau, 2003. Trad. de l'américain par G. Loudière et M. Bellaigue, Inrod. de P. Goulet. 1ère éd.: Horizon Press, New York, 1953.

**Index terms** | *biomimicry; blobism; blobitecture; blobjects; digital architecture; human environment; organic architecture; waveform architecture.*

**Evelina Deyneka** in 2002, she acquired her Medical Doctor degree at Medical Faculty of Russian Peoples' Friendship University in Moscow and, after two years of simultaneous studies in French language and literature at the University French College of Lomonosov Moscow State University, got a grant from French Government for pursuing her studies in France.

In 2002-2003, she prepared and defended a Master's thesis at the University Paris 8 Vincennes – Saint-Denis.

In 2004-2009, she worked as Surgeon and Neurosurgeon in Moscow municipal hospitals.

In 2009, after several years of collaboration with Sleep Medicine laboratory as Somnologist and Co-Investigator, she defended her PhD thesis in Neurophysiology.

At present, she is PhD Student (Doctoral School "Practices and Theories of Meaning") at the University Paris 8 Vincennes – Saint-Denis, Laboratory Member of EA 7322 "Literature, Histories, Aesthetics", contractual Professor of Psychophysiology at Plekhanov Russian University of Economics, and Medical Freelance Translator in Paris.

**Gabriella Daris** |

Doctoral Researcher in Philosophy of Art at the Centre for Research in Modern European Philosophy, Kingston University | London, UK | gabrielladaris@gmail.com |

#### THE BODY OF CHRIST QUA THE BODY OF THE CATHEDRAL: DECODING THE CONCEPTUAL SPACE OF MICHAEL CLARK'S *FIVE WOUNDS*

**Abstract** | Michael Clark's site-specific installation *Five Wounds*, on permanent display in Chichester Cathedral since 1994, is a portrait of Christ as the Man of Sorrows, albeit one that does not depict Christ's face. Instead, the work is overshadowed by the rhetoric of the image, concentrating on Christ's bleeding wounds now detached from the narrative of Christ's Passion. *Five Wounds* constructs a spatial code or a 'system of space' that alters the way we experience the space of the cathedral qua the Body of Christ. Drawn from Mantegna's *Dead Christ* (c. 1480), the five square panels depicting wounds in oil that form *Five Wounds*, are inset at certain positions into the walls of the cathedral configuring a pentagon: two on either side of the West door of the cathedral for the wounds on His feet; one in the North and one in the South transept for the wounds on His hands; and, one on the left side of the High Altar's sanctuary for the lance side wound on His chest. Despite their miniature size of 2.236 inches—that is the square root of five, a number which also relates to the Golden Section which would have been incorporated deep into the geometry of the cathedral itself by the medieval builders—and by using the whole cathedral as its 'canvas', *Five Wounds* could be seen as the largest art piece in the cathedral. One cannot see all the wounds at once, and however flat they seem at first sight, they open up views to another, fourth, dimension. By segmenting the image of Christ and using His five wounds as building blocks, and by attributing His faceless 'image' to His iconic 'wounds', *Five Wounds* questions the notion of perspective by choreographing the spectator through and around the mystical and the meta-physical Body of Christ. Henri Lefebvre in his *The Production of Space* questions: 'To what extent may a space be read or decoded?' In answering this question the paper moves from the two dimensional 'seen' to the three dimensional 'known' space, to argue that the work is not meant to be looked at but to be lived within; and it demonstrates how the corporeality of *Five Wounds*, with its capacity to create an 'inner' space, that is both 'conceptual' and 'physical', may be viewed as a metaphysical extension of the body of the Church and a metaphysical prosthesis of the Body of Christ.

**Index terms** | *conceptual space; contemporary art; fourth dimension in art; metaphysics; philosophy and aesthetics of architecture; prosthesis; relational aesthetics; theory of perspective.*

**Gabriella Daris** is a doctoral candidate at the Centre for Research in Modern European Philosophy (CRMEP), Kingston University, under the supervision of Professor Peter Osborne, working on a project that examines the role of ontology in contemporary aesthetics. She is an art historian, critic and curator, a member of the International Association of Art Critics (AICA) and a former art, dance and film critic at Blouin Artinfo and Modern Painters. She publishes broadly across academic, critical and curatorial readership on the intersection between the visual arts, dance, film, philosophy, and psychoanalysis. She has served as an advisor to several exhibitions of Yoko Ono's work across Europe since 2013. Exhibitions she has curated include YOKO ONO: LOOKING FOR... (2019), *Liliane Lijn: Early Events, Five Narrative Sculptures* (2017), *Gustav Metzger: Dancing Tubes Interventions* (2015) and *Yoko Ono: Photographs of The Plastic Ono Band* (2013 & 2014).

**Gianluca Emilio Ennio Vita** |  
Politecnico di Milano | Milano, Italy | gianluca.vita@polimi.it |

**Irene Ruiz Bazán** |  
Politecnico di Torino | Torino, Italy | Irene.ruizbazan@polito.it |

IS THIS BUILT? THE LABILE LIMIT BETWEEN ARCHITECTURAL PHOTOGRAPHY AND RENDERING, A NEW AESTHETIC

**Abstract** | Nowadays, as a result of a global process, architecture is being communicated mostly by images in a global trend that even for architectural competitions ask to the architects for images in order to evaluate the project more than for drawings or traditional models. Architectural photography and its relationship with architecture itself has been long and deep studied, but the academy is still reticent to admit that there is a different kind of architectural images, those that are produced in a synthetic way, so called rendering, that are strongly influencing the aesthetics of architectural photography, and so, of our aesthetical concept of architecture.

We have studied the generation and composition of architectural renders since its origins, focusing in how the evolution of different softwares has led to produce both more realistic renders and to manipulate digital photography beyond limits we didn't expect.

Nowadays, it's hard for us to distinguish an architectural render from photography. At the basis of this confusion there is not only an improvement of the realistic possibilities of the 3d rendering engines that tend to reproduce reality, but also the postproduction and the framing of the architectural photographs, which are coming together into a new aesthetic, hybrid between natural and synthetic effects of the light.

In our research we analyse the publications of several architectural magazines and competitions both from an artistic and composition perspective but also from a technical point of view of its creation and we confront it with the work of the most outstanding architectural photographers of our time. We also make a deep study of the most recent artistic practices which put at the centre of its research and message the actual panorama of architecture. It seems very clear that there is a sort of contamination between disciplines, rendering, photography, and architecture and that this mix has a characteristic aesthetic that plays in an undefined ground between the imagination and the reality, between photography and rendering.

**Index terms** | *architectural competitions; architectural magazines; architectural photography; image postproduction; rendering.*

| University of Belgrade - Faculty of Architecture, 2019 |

| PANEL SESSION 15 | PHILOSOPHY AND AESTHETICS OF ARCHITECTURE |

| ICA 2019 Belgrade: 21st International Congress of Aesthetics | Possible Worlds of Contemporary Aesthetics: Aesthetics Between History, Geography and Media |

**Gianluca Emilio Ennio Vita** |

**Irene Ruiz Bazán** |

**Gianluca Emilio Ennio Vita** is an Italian architect. He teaches both in the faculty of Architecture of the Politecnico di Milano (Italy) and in the Accademia di Belle Arti di Brera (Italy) 3D design and design techniques and is guest professor in different international masters related to Architectural Heritage. He has an expertise in different 3D software training and is specialized in the application of new technologies in the architectural designing process, specially in historical context. He's the director of the international workshop COrtonaOPen3D. His research focuses in the interaction between the project and the tools we use for designing, interface design and visual communication of the architectural project.

**Irene Ruiz Bazán** is a Spanish postdoctoral research fellow of the Architecture and Design Department of the Politecnico di Torino (Italy). She has also a M.A. in Photography of the Accademia di Brera (Milan) and she develops also her professional activities work as architectural photographer and has curated several publications for different architectural magazines. She holds a PhD in History of Art from the University of Zaragoza (Spain) the core of her doctoral research has been the analysis of the history of monumental restoration in Spain during the 20th century, the reception of European theories and the implications and relationships with other disciplines such as tourism, politics or the construction of the image of the territory. He is currently focusing his research on the study of all architectural processes - restoration, reconstruction and translation - which involved the construction of dams in the Italian Alps.



**Hadji Zekagh Rachida |**

Polytechnic school of architecture and urbanism | Algiers, Algeria | r.zekagh@epau-alger.edu.dz |

**Chennaoui Youcef |**

Polytechnic school of architecture and urbanism | Algiers, Algeria | y.chennaoui@epau-alger.edu.dz |

## IDENTIFICATION OF THE FAIENCE DECORATIVE SYSTEM IN THE PALACES OF THE OTTOMAN PERIOD IN ALGIERS AND INVENTORY

**Abstract |** The study of ornamentation is experiencing a great revival of interest within the scientific community. It is no longer a question of limiting oneself to the repertoires of motifs to feed stylistic grammars, but that it is advisable, on the contrary, to envisage ornamentation as a complex phenomenon going beyond mere aesthetic considerations. It is therefore interesting to take into account the role of ornament, by its place in the architectural work. A wide view was taken on the models of faience tiles imported in Algeria during the Ottoman era. Indeed, what dominates the architecture of this period is not only the decoration through the marble columns, the carved wooden doors, but also and especially this decoration in earthenware tiles at the level of patios, galleries and stairwells. The faience decoration is one of the heritage values to preserve and transmit to future generations, it represents the conservative aspect of the aesthetic value combined with an architectural heritage ensemble. This identification and the understanding of the composition logic of the tiles allow the correct reconstruction of this decorative system in restoration works but also the transmission of know-how useful for contemporary architecture.

**Index terms |** *aesthetic; decorative system; faience tiles; identification; ornament; role.*

**Hadji Zekagh Rachida**, graduated from the Polytechnic School of Architecture and Urban Planning of Algiers (EPAU), qualified architect of the protected sites and monuments, teacher-researcher, Deputy Director in charge of international relations, and member of the scientific council within the same school. Holder of a magister, she is a member of the laboratory "city architecture and heritage" (LVAP) and is preparing a PhD in architecture and heritage. Her researches focus on the understanding of the decorative system in the traditional architecture of the Ottoman era in Algiers. She participated in the international meetings of Mediterranean architectural heritage in Genoa in Italy. University research projects PRU:

"the process of revaluating urban landscapes in the periphery, rehabilitation of the old built environment" 2014/2016

"An attempt to categorize cultural landscapes in Algeria". 2018/2020

Freelance architect, she is currently project manager of the restoration of a house in the historical center "Kasbah of Algiers" (15th / 16th century).

**Prof. Dr Youcef Chennaoui** is a full professor at the EPAU (Ecole Polytechnique d'Architecture et d'Urbanisme) of Algiers (Algeria). He is a research director at the LVAP (Laboratoire : Ville – Architecture et Patrimoine) at the EPAU of Algiers.

Prof. Dr Youcef Chennaoui was nominated since 2006, as a qualified architect of historical heritage for the Ministry of Culture of Algeria. Head of "the protective and enhancement plan of the archaeological site of Tipasa (Algeria)" (world heritage). Prof. Dr Youcef Chennaoui is an active member of the UNESCO (Bureau Maghreb). He has published more than 50 papers in a lot of international seminar's proceedings and international reviews.

He has a lot skills and expertise in cultural landscapes, architectural history, architecture aesthetics, heritage sustainability and heritage management.

**Helen Tatla |**

University of West Attica | Athens, Greece | lenatatla@yahoo.gr |

## CLASSICAL ARCHITECTURE IN THE SCOPE OF KANTIAN AESTHETICS: BETWEEN LYOTARD AND RANCIERE

**Abstract |** The impact of classical architecture on modern, postmodern and contemporary architectural experimentation will be examined here in the scope of Kantian aesthetics.

We could argue that classical architecture's inherent potentiality to constitute the principal architectural expression of western culture since Greek antiquity is due to its dual character: although it comes out from the primordial unity of things expressed by myth and religion in archaic times, it acquires its form of completion in the 5th c. B.C., as a symbol of democracy and a harmonic articulation of the world on the ground of philosophical thinking. It is this ability to express myth and reason or religion and democracy simultaneously that gave it a new role in Modernity, initiated by Renaissance in the 15th century.

In his seminal essay "Answering the Question: What is Postmodernism?", Jean-François Lyotard considers the modern and the postmodern alike as forms of experimentation of the arts in the 20th c. and defines the postmodern through Kant's aesthetic of the sublime feeling. By placing modern and postmodern art in the sphere of the sublime, Lyotard focuses on the impossibility of an absolute relation between reason and perception or between thinking and image in modernity. He considers that in cases where this happens, it gives birth to monsters (fascisms etc). In order to interpret the Kantian sublime in this way, Lyotard recalls Freud's "Interpretation of Dreams". Thus, forms of the past can be considered as fragmented images not subjected to causality and outside any sense of continuity. Postmodern expressions of classicism in architecture will be discussed here in this respect.

Jacques Rancière's approach to a Kantian in basis aesthetic consideration of modernity is opposite to that proposed by Lyotard. Instead of the sublime, Rancière relates the beautiful with the rapture between thinking and perception. As a result, a play, a free, open relation can be established between them. With reference to Schiller, Rancière views aesthetics thus conceived as the basis for a democratic articulation of a society. In this respect, fragments of the past can stimulate a creative procedure in the present. The connection of modern, postmodern and contemporary architecture to classicism will be discussed here, under this perspective.

This paper aims to contribute to the dialogue for a renovated approach to the role of classicism in architecture today.

**Index terms |** *beautiful; democracy; classical architecture; Lyotard; modern; postmodern; Rancière; sublime.*

**Helen Tatla** is Professor of Architectural Theory and Design in the Department of Interior Architecture at the University of West Attica in Athens. She is Head of the Department and Director of the Postgraduate program of studies. She also teaches philosophy of art and architecture at the postgraduate program of studies of the Faculty of Architectural Engineering in the National Technical University of Athens, since 2000. Helen Tatla graduated from the Faculty of Architectural Engineering at the Technical University of Athens in 1983 and took her Ph. D. degree at the Edinburgh University, Department of Architecture, in 1990. Her publications and research interests focus on the philosophy and history of art and architecture, in relation to interventions in built and public space. Her publications include: "Architecture and Politics in the Classical City State" (in the book: Acropolis Restoration, Academy Editions, London 1994), "Neoplatonic Origins of Postmodern Art and Architecture" (in the book: Neoplatonic Aesthetics; Music, Literature & the Visual Arts, Peter Lang Publ., N. Y. 2004, co-writer Youli Rapti), publications in congress books, as: "Architecture in the Chora of Plato's Timaeus: Deconstructionist Reading vs Hermeneutical Understanding" (Tunis 2005), "Interpreting Nietzsche: Myth and Sensuality in Neoclassical Architecture. The Greek case" (Portoroz 2007, co-writer Keti Kremezi). "Between Deleuze and Gadamer: Investigating the notion of Time in Contemporary Architecture" (Jordan 2009). Her articles in Greek include: "The Form/No-Form of Democracy: investigation of the notions of wholeness, continuity and fragmentation in the plastic formation of contemporary public space" (Athens 2009, in greek) and "Leibniz vs Descartes: from Modern to Folding architecture" (Athens 2009, in Greek). Her recent publications and presentations in international congresses include: "Norms, Values and Architectural Reasoning" (Florence 2014), "The investigation of the relation of mathematics to architectural form as a moral/political enquiry; a philosophical discussion" (Athens 2014), "Aesthetics as politics: Reflections on an architecture of dissensus" (Belgrade 2015). Also: "Repetition as Displacement and Dismemberment: A philosophical inquiry with reference to the Archeological museum of Athens" (Rennes 2016), "Can Technology become a carrier of criticism? The role of art" (Athens 2016, in Greek), "On the Genealogy of Classical Architecture: a Comparison between Ancient Greek and Baroque Architecture on the Basis of the Philosophies of Aristotle and Leibniz" (Athens 2016).

## A CHANGE OF THE MEDIEVAL CITY IMAGE IN CITY LANDSCAPE DIAGRAM AND CITY MODEL

**Abstract** | The author is studying the role played by the formation of building ordinances in Munich in 1489. In the process of this research, the author was aware of the existence of a city model developed by Jakob Sandtner from 1568 to 1574. This presentation examines the conversion of the city image from sacred to secular through medieval city landscape diagrams and city models.

The city image in the early Middle Ages was considered a sacred place surrounded by city walls, with the church at the centre. This is because society at that time was Christian and subsequently, centred on the church. However, as secular power in the city gradually grew, in the form of aristocrats and wealthy citizens, and became responsible for the administration of urban society, there was a change in the symbolic image of the city, which until then had been portrayed as a sacred place.

The depiction of the city in "The Nuremberg Chronicle", published by Hartmann Schedel in 1493, only depicts the landscape of the city including the topography, cathedral, and castle, while the houses of the citizens are abstractly drawn. In the woodcut prints drawn using partial realism, the landscape peculiar to the city is expressed, and traces of the intellectual desire of the time are evident. In the middle of the 16th century, when survey technology was developed, Sandtner produced a city model of Munich. These were scientific achievements in an attempt to reproduce reality and were reflections of the changing society.

The culture of the city during the 14th and 15th century was an era when importance was consigned to secular practices in place of the existing order. Restrictions and the standardisation of all activities in the city were implemented, and this included a restriction on building activities. In order to solve the diverse problems that arose from architecture, court judgments and individual orders that were valid at the time were compiled and codified as general norms. By disciplining people according to rules and norms, secular power established the legitimacy of city governance.

Sandtner's city model scientifically captured the street networks and buildings of the city, the church and secular buildings were treated equally, and the city was represented as a place for reality rather than the sacred. This reflects good governance by public good, the philosophy of the governance of the secular, and the formation of an order suited to reason.

**Index terms** | *Building Ordinance, city landscape diagram, city image, city model, Jakob Sandtner, medieval.*

**Hiroshi Hirasawa** specializes in architecture at Maebashi Institute of Technology graduate school and acquired a master's degree (engineering) in 2013. Currently he enrolled in the postgraduate doctorate course at the same graduate school, while also teaching at the department of architecture at a technical high school. His field of study is the history of Western architecture, especially the German medieval city. Currently he studies the building Ordinance and the process of form the cityscape in Munich in the 15 - 16th century. As the latest paper, "Considerations of building form based on Munich building ordinance (1489) - A study on the building ordinance and the formation of the cityscape in Munich (1)", *Journal of Architecture and Planning (Transactions of AIJ)*, Feb 2018, Vol.83, No.744, p.323 - p.332.

Irena Kuletin Ćulafić |

Faculty of Architecture, University of Belgrade | Belgrade, Serbia | irenakuletin@yahoo.com or kuletin@arh.bg.ac.rs |

## FROM BIG MAC AND IKEA SOCIETY TO THE ENVIRONMENTAL AESTHETICS, SMART CITIES AND STORYTELLING ARCHITECTURE

**Abstract** | Today our global society is encountering the different challenges of 21st century. Our cities are in processes of constant transformation influenced by urbanization, globalization, advanced technologies, environmental and ecological changes, social, political and economic crises. While corporative capitalism is leading, world population is growing and our cities are sprawling, architecture is reaching almost utopian visions and the boundaries of aesthetics are becoming more and more loose and permeable.

The aestheticization of everyday life is phenomenon that started with the rapid progress of technology, science, industry and production at the beginning of 20th century. Today our contemporary society lives and acts aesthetically. From art, architecture, music, religion, politics, social communication, technological gadgets, homes, gardens, clothes, cuisine to sport and life coaching, everything is a subject of aesthetical consideration.

Decart's *cogito ergo sum* basically determines our epoch of technology and interconnections. Everything is in the arms of global economy and politics. The individuals in this technologically superconnected world are connected to each other more that ever, but emotionally are extremely distant.

Aesthetical perception of architecture and urbanism in constantly changing world demands critical and interactive approaches, that will not only deal with theoretical aesthetic opinions, but also the practical ones. According to that, this paper seeks to discuss aesthetical problems of contemporary architecture and urban planning from global, environmental, technological and social points of view.

Through this study aesthetics of architecture is recognized as *Storytelling Architecture* that could be read through various transcultural and transnational stereotypes all over the world. Analyzing achievements of contemporary architecture and urban planning, the research focus is on a different aesthetic values, such as: expressivity, new structures, advanced technologies, changeability, new materials, intelligence, sustainability, exuberance, grotesque, disappearance of form, digitality, universality, allegory, symbolism, fantasy, utopism, hybridity, metamorphosis, etc.

This study also aesthetically examines the Smart City concept and global urban policies based on advanced technologies and communications, economic, social and environmental sustainability and underline contradictions between technological innovations and environmental and ecological aesthetics positions. Nature is no longer seen as a paradigmatic object of aesthetic experience, but as our unique collective environment upon which we humans depend. Therefore architecture emerges etc and aesthetic approaches in order to reconsider burden of our cities and possible ways of their future development.

**Index terms** | *environmental aesthetics; storytelling architecture; globalism; sustainability; advanced technologies; smart urbanism; intelligent architecture; beauty of grotesque.*

| University of Belgrade - Faculty of Architecture, 2019 |

| PANEL SESSION 15 | PHILOSOPHY AND AESTHETICS OF ARCHITECTURE |

| ICA 2019 Belgrade: 21st International Congress of Aesthetics |

| Possible Worlds of Contemporary Aesthetics: Aesthetics Between History, Geography and Media |

Irena Kuletin Ćulafić |

Irena Kuletin Ćulafić, PhD (1979) is Teaching Assistant at the Department of Architecture, History, Theory, Aesthetics of Architecture and Visual Arts and Restoration of Architectural Heritage at the Faculty of Architecture University of Belgrade in Serbia. In her academic education she has obtained four titles: Graduate Engineer in Architecture and Urbanism at Faculty of Architecture University of Belgrade (2004); *Mastère Spécialisé en Génie des Systèmes Industriels* at L'École Centrale Paris in Paris (2006); Magister of Technical Sciences in Architecture and Urbanism – History and Development of Architecture Theories at Faculty of Architecture University of Belgrade (2008); Doctor of Technical Sciences in Architecture and Urbanism at Faculty of Architecture University of Belgrade (2012).

Irena Kuletin Ćulafić is the autor of several books and more than dozen scientific papers published in domestic and international publications. In 2011 she received architectural award *Ranko Radović* for the book *The Aesthetic Theory of Architecture of Marc-Antoan Laugier*.

**Irena Lagator Pejović |**

docent at Faculty of Design and Multimedia, University of Donja Gorica, Podgorica |  
Cetinje, Montenegro | irena@irenalagator.net |

#### NATIONAL BANK BUILDING IN CETINJE VERSUS SELF VANISHING MODERNISM. PROMOTION OR MAINTAINANCE

**Abstract |** This paper is part of complex research devoted to creation of art and culture through and independantly from political and economic conditions in Southeast Europe, and is thus a particular case of that research. This paper provides an examination of aesthetics and science concieved for the National bank building in Cetinje in Montenegro, whose author is the Yugoslavian architect Petar Vulović. Furthermore it explains how this important monument of Montenegrin modernism was lost during the period of transition from socialism to capitalism to, paradoxically, become a space for exhibiting and promoting, not maintaining, art in the 21st century, a space serving the state and public cultural purposes. Through an analyse of the buildings constitutive elements such as roof and pillars, areas of comparative interest such as Yugoslavian economic model SDK and selfmanaging socialism, my goal is to demonstrate the importance of social value of the organic reciprocity between aesthetics, art, architecture, environment and society, and how in socialist Yugoslavia this reciprocity has harmoniously served society and reflected the role of institutional function despite the already ongoing intititional transition itself. In methodological terms, the paper offers a critical examination of the strategic uses of the public space in socialist Yugoslavia versus the interest based uses of the same in capitalist societies even if they, paradoxically, might serve culture and art. If architecture is art, then the original bank building with its function and history was a perfect prelude for art maintainance via planned art institution and should have been preserved as cultural monument of modrenism. Only then, in this particular case, we could have spoken about maintainance and sustainability and not mere promotion in art and culture what we can also call a self vanished modernism when it comes to highlighting papers principal results.

**Index terms |** *art; aesthethics; architecture; capitalism; devastation; economy; social value; society; paradox; public space; sustainability.*

**Irena Lagator Pejović** is a visual artist. She exhibited internationally at venues: Austrian Cultural Forum New York; Städtische Kunsthalle München; Museum of Yugoslav History and Salon of Museum of Contemporary Art, Belgrade; La Triennale di Milano; MAXXI museum, Rome; Kunsthal Charlottenborg, Copenhagen; National Gallery, Iceland; Museum of Contemporary Art, Genova; Istanbul International Biennial of Contemporary Art; Salzburger Kunstverein. A book about her work was published by Buchhandlung Walther König in 2012. She represented Montenegro with a solo show Image Think at 55th La Biennale di Venezia. Her works are in collections of public institutions such as: FRAC Marseille, France; the Museum of Contemporary Art, Belgrade; Museum of Money, Belgrade. She works (as a Docent) at the University of Donja Gorica at the Faculty of Design and Multimedia in Podgorica. She completed her PhD studies in Visual Arts at the University of Arts in Belgrade, at the Center for Interdisciplinary Studies. [www.irenalagator.net](http://www.irenalagator.net)

**Jakub Petri |**

PhD, Jagiellonian University, Faculty of Philosophy, Department of Aesthetics | Kraków, Poland |  
jakub.petri@uj.edu.pl |

#### INDUSTRIAL LANDSCAPES IN SILESIA STREET ART ICONOGRAPHY

**Abstract |** Many modern street artists coming from Silesia region cover the matter of industrial and post-industrial landscapes on their murals and via their instalations nowadays. However, recent works of Mona Tusz, MiszMasz, Raspazjan and others local artists, seem to not only communicate a sheer fascination of futuristic industrial machines but also establish a certain visual order of a specified model of city experience, which has developed in Silesian region more than a century ago. The so called „city genetics” metaphor has been used in this respect by a famous silesian architect Tomasz Konior to characterize an urban identity that has been forgotten but can be re-established in a process of reconstruction of values and goals of urban planning shaping the original urban project of Silesia conurbation. The presentation examines the chosen silesian murals in quest to document their role in a process of reconfiguration of a silesian identity mythology, which is combining hard labour ethos, a cult of an advanced technology and a very deep respect for the nature, the elements that can be hardly understood as paralel, but rather contradictory. The environmental perspective of Gernot Boehme aesthetics will be applied then, to provide un understanding for procesess of their symbiosis.

**Index terms |** *Silesia; street art; murals; industrial landscape; nature.*

**Jakub Petri**, PhD, works at The Department of Aesthetics, Jagiellonian University, Kraków. His main interests are urban aesthetics, intercultural and transcultural aesthetics an pragmatism. He is the author of the book on aesthetic aspects of Japanese urban space, 2009 (*Estetyczne aspekty japońskiej przestrzeni miejskiej*), and edited volumes *Performing Cultures*, 2015 (ICA2013 proceedings) and *Estetyczne aktywacje przestrzeni miejskiej*, 2016 (urban studies). He has also written several articles on the aesthetic aspects of transcultural and urban pehnomena.

**Jelena Mitrović |**

PhD candidate, University of Belgrade - Faculty of Architecture | Belgrade, Serbia |  
jessicamitrovic@gmail.com |

**Maša Bratuša |**

Msc Arch. | masa@studioplustwo.com |

**Vladimir Milenković |**

Assistant professor, University of Belgrade - Faculty of Architecture | Belgrade, Serbia |  
link@arh.bg.ac.rs |

ARCHITECTURAL SUBLIME: DOME ABOVE DOME

**Abstract |** European concept of the architecture of the sky oscillates in the difference between the two worlds. In the period of classical antiquity, that was the double step forward from the perfect towards the unique, on the course set by the philosophy rising from the thought of the nature (physics) to the reflection of the essence of the matters (metaphysics). The *poiesis* of the whole, as the architectural possibility for the range of a higher scale, was born from the projection of cosmopolite tendencies, but only after the perception of the world had included universality. For the antique thought, which linked its boundaries and its mathematics to the sphere, the universality referred to the shape of the Universe, and geometric sky was the expression of this ideal One. Parthenon and Pantheon, unified through thematization of the geometric dome, open before us the possibilities for the architectural worlds of sublime nature. One world offers pure geometry, while the other one is ruled by the visual presentation. One has projected depth of the sky, while the other sees the sky only as its illusion. The sky is an absolute category for the architecture of both worlds, and is placed outside of real reach, and its symbolic sublimity is achieved through spatial opening, outwards. Sublimity is a constant metaphysical challenge in the European architecture. It connects the aesthetics with the spatial secret: the idea that it takes more than the perfect technique to bring the matter to life. In that sense, the connection between the antique ability to reduce the Universe to the object with weight, and modernistic antigravity which leaves the orbit of the Earth, may be interpreted today only if we removed the borders of visibility of the architecture to the esthetic dimension of digital infinity, the same infinity with the imprint of the pictures of the Voyager on the path without the idea of the return. That proves that leaving own position is still the only one close to what has remained sublime.

**Index terms |** *Parthenon; Pantheon; dome; geometry of the sky; antigravity; digital infinity.*

**Jelena Mitrović |**

**Maša Bratuša |**

**Vladimir Milenković |**

**Jelena Mitrović**, Architect, graduated from the Faculty of Architecture, University of Belgrade in 2007; employed as a teaching assistant at the Department of Architecture from 2009-2015; PhD candidate from 2016. She participated in international conferences and published several papers in international journals and publications. She is currently employed with Blakstad Haffner Arkitekter - Belgrade office.  
e-mail\_jessicamitrovic@gmail.com, <http://poligon.rs/>

**Maša Bratuša**, Msc Arch  
<http://www.studioplustwo.com/>

**Vladimir Milenković**, PhD Arch, architect and music pedagogue, educated in Belgrade (Faculty of Architecture/Faculty of Music Arts), associate professor at the Department of Architecture UBFA (Design Methodology, Design Studio, Master Project, Conceptual Architecture). His field of interest includes theory of form, methodology of design and designing practice. He is the author of two books: *Architectural Form and Multi-Function* (Belgrade 2004: Andrejević Endowment) and *Form Follows Theme* (Belgrade 2015: Faculty of Architecture & Museum of Applied Arts), floor installation *wohlich* (Pavilion of the Republic of Serbia, Venice Biennale 2008), as well as academic exhibitions *All Inclusive H2O Volos* (MMCA Thessaloniki 2012, CCS Paris 2012) and *Almost Transparent Blue* (MDW Fort St. Elmo, La Valletta, Malta 2014). Awarded on many architectural competitions and for built works (Commercial building *Textil Užice* and *Villa Pavlovic, Zlatibor*, both nominated for Mies van der Rohe Award 2009 and 2019), also co-founder of *NeoArhitekti Beograd*. [www.neoarhitekti.nethttp://almostblue.arh.bg.ac.rs](http://almostblue.arh.bg.ac.rs)

**Jelena Ristić Trajković |**

University of Belgrade – Faculty of Architecture | Belgrade, Serbia | jelena.ristic@arh.bg.ac.rs |

**Aleksandra Milovanović |**

University of Belgrade – Faculty of Architecture | Belgrade, Serbia | alekmil@arh.bg.ac.rs |

#### ENVIRONMENTAL EXPERIENCE AND SCALE: BETWEEN HOUSING UNIT AND LANDSCAPE ECOLOGY

**Abstract |** There is a general tendency in contemporary architectural discourse to think about the built environment as objects and, consequently, about the perception of objects, rather than environmental perception. In other words, the emphasis is on dealing with objects as art, rather than as an environment. The paper focuses on the environmental experience as an aesthetic category that manifests itself at different spatial and temporal levels from micro to macro scale. The central research question examines the relationship between aesthetic of ecology and ecology of aesthetic. Theoretical framework of landscape ecology is considered as a connecting domain of territorial, morphological, antropological, social and ecological studies. The importance of development and dynamics of spatial heterogeneity and hierarchy is discussed through the holistic and systemic perspective, which have a significant position in the study of complex relationships between the environment, spatial patterns and humans. The research is carried out through on three main aspects that contribute to understanding the complex relations between ecology and aesthetics: (1) *Orientation and hierarchy*: refers to the understanding that people engage their environmental experience on a certain scale within which they can perceive the surroundings, although both environmental and aesthetic indicators are expressed at different spatial and temporal levels, (2) *Processes and patterns*: refers to the understanding that the intensity of interactions between processes and patterns at the previously established spatial level significantly influences the creation of aesthetic and environmental experience, and (3) *Context*: refers to the position of the contextual framework as an important criterion for the aesthetic experience of the landscape. The question of environmental experience and scale is placed in the context of the housing landscapes through identifying opportunities of Third Nature concept for creating sense and identity of place from architectural to geographical scale, or specifically from the scale of housing unit to landscape ecology.

**Index terms |** *aesthetic; context; ecology; holism; pattern; Third Nature.*

**Jelena Ristić Trajković** is an architect, educator and author. She holds Ph.D. degree in Architecture within the field of Architectural Design and Contemporary Architecture (2016). She is an Assistant Professor at the University of Belgrade – Faculty of Architecture, where she is involved in architectural design courses, as well as in several scientific research projects. She is the author of more than 30 scientific papers in reputed journals and publications.

**Aleksandra Milovanović** is an architect and student of doctoral studies in the field of architecture and urbanism. She is involved as Research Trainee in national scientific project financed by the Ministry of Education and Science of the Republic of Serbia. She is also engaged as a teaching associate in architectural design and urban planning courses at the University of Belgrade – Faculty of Architecture.

**Kaisa Broner-Bauer |**

University of Helsinki | Helsinki, Finland | studio@kaisabroner.fi |

#### THE JAPANESE CITY – A VIEW OF AN ARCHETYPAL ORDER

**Abstract |** This paper analyses cultural and aesthetic phenomena and their inherent meanings in the Japanese city. I will approach the theme from a comparative point of view by examining Japanese urban features and archetypal principles in contrast to the European city.

Early Japanese urbanisation centred around imperial palaces, with the first cities founded by successive emperors from the 7th century onwards in the Nara region, near present-day Kyoto. The orthogonal plan for the imperial capital was copied from the contemporaneous Chinese dynasties. Spatial organization was hierarchical, imperial quarters were located at the northern end of the central south-north axis of the city, and the most prestigious plots around the Emperor's palace. Kyoto, the historical Heian-Kyô, was founded as the imperial capital in 794.

Tokyo, the historical Edo, became a "castle city" in 1457 when a military castle was built, and subsequently the capital, when the Shogun moved government from Kyoto to Edo in 1603. The Shogun's castle, the centre of power, intertwined with the hierarchical urban order spiralling around it. Edo gradually became a modern capital, named Tokyo, while Kyoto remained the traditional centre of high culture and the seat of the powerless Emperor until 1868.

The Japanese city is a cultural metaphor. Psychological uncertainty, due to the country's location on a precarious earthquake and volcanic zone, and an awareness of the perishability of life based on Buddhist philosophy, have all deeply influenced the Japanese culture and mind. Emptiness, the Taoist ideal linked to Buddhist thinking, is also reflected in the urban space. For instance, a Japanese city has no designated urban centre whereas in the European city this is a culturally and economically accentuated place.

In this paper I will also analyse the Japanese spatial concepts *ma* and *oku*, and their archetypal manifestations in urban tissue and street scape. While *ma* means experiencing space in time, *oku* refers to the hidden dimension of the urban experience, or the psychological state of processing a path whereby the urban core remains hidden and only partially discovered.

Regardless of Japan's recent historical and economic development, the cultural characteristics of urban spaces have not changed a great deal. Tokyo is still a mosaic city of small village-type communities with an inherent feeling of togetherness. Hidenobu Jinnai has called this phenomenon an "ethnic continuity", whereby the new and the old are mixed in an ethnic order.

**Index terms |** *aesthetics of meaning; cultural archetype; Japanese city; Japanese culture; Japanese spatial concept; ma; oku; urban space.*

**Kaisa Broner-Bauer** is Professor of Architecture emerita (University of Oulu, 1986-2010) and Architect SAFA based in Helsinki, Finland. She holds PhD degrees in both architecture (Helsinki University of Technology 1986) and urban studies (Ecole des Hautes Etudes en Sciences Sociales, Paris, 1982) as well as a Master's degree in historic preservation (Columbia University, NYC, 1980). Currently she is engaged in a research project on aesthetics in Japanese architecture at the University of Helsinki. Besides her home country Finland, she has worked as an architect, researcher or visiting professor in France, the United States, Estonia and Japan, and is author of numerous publications on architecture, architectural theory and historic preservation.

Hellenic Society of Aesthetics, Professor Emeritus, National Technical University of Athens | Athens, Greece | [kkremezi@arch.ntua.gr](mailto:kkremezi@arch.ntua.gr) |

## INTERCULTURAL INFLUENCES AND AFFINITIES IN VERNACULAR HOUSING ARCHITECTURE IN THE CYCLADES AND ATTICA

**Abstract** | *The aim of this presentation is to contribute to the discourse regarding the notions that define the present and the attitudes towards the future of the “small” and vulnerable traditional architectural heritage –in contrast to the monumental heritage. In this respect, we shall examine a unique architectural element, which proves the absolute self-value of the distinctive forms which derive from the osmosis between different cultures.*

Various intercultural factors determined in the past the local distinctiveness that occur in the anonymous vernacular architecture of the Aegean Sea and contributed to its diversity. Historic and social changes, and especially the Venetian presence, were decisive regarding the form of the houses in the Aegean islands, which is mainly characterized by the flat roof and the austere cubic shaped volumes. In some housing types, a stone arch supported the roof terrace, replacing the usually imported, long wooden beam – because trees on the islands are short trunked. This distinctive type of the “house with interior arch” is found in many islands.

Nevertheless, a variation of the same type appears in the Attica (a mainland). There, the use of the arch resulted in an ingeniously more functional arrangement of the interior, but, in contrast to the island type, it is not necessary for the support of the roof. The construction of the vernacular house was definitively interlinked with the locality of materials and of technical competency. Moreover, the quality of living space was affected not only by cultural elements, such as the *modus vivendi* of the residents but also by several extrinsic formative factors. In the places under examination, the different residing nationalities, contributed to dissemination of cultural elements, as well as technical skills, and thus, enriched the form of the then existing architecture.

In Attica, from 1418 onwards, the Arvanites, descendants of workers and soldiers, were allowed to settle, by the Florentine rulers.

In the islands, the presence of the Venetians since 1204, left a strong cultural imprint. With their technical expertise, they reinforced the local structural knowledge regarding stone arches and vaulting. The architectural typology of the house with the arch in the Attica constitutes a characteristic result of the dynamic cultural influences and the interactions between different architectural traditions. Additionally, it is an example of selection of those elements that improve space functionally, as well as aesthetics.

**Index terms** | *Attica traditional rural house; intercultural influences; Aegean islands; vernacular architecture; stone arch.*

**Kaiti Kremezi** Emeritus professor, Dr Architect, DEA Paris 4 Sorbonne, From 1970-2010 she was teaching in the school of Architecture, National Technical University of Athens, the class of Architectural Morphology (theory and design of the integration of new constructions in the traditional built environment). She was responsible for various research programs and a collaborator in the syntax of the Charter for the cultural routes of South Europe (awarded by UNESCO), a Greek representative of ICOMOS in the international scientific committee of Cultural Tourism and member of the staff for the Cultural Tourism Charter. She has published 6 books, about 60 articles in books, annals, newsletters and scientific reviews, and also she was responsible for the editing and the presentation of various books of architectural interest. As an architect, she has designed and supervised the construction of public and private buildings, and the rehabilitation of historic buildings and open spaces in listed traditional settlements. She was awarded for her works of the restoration, rehabilitation and conservation.

## CAN NELSON GOODMAN'S NOTION OF EXEMPLIFICATION HELP TO EXPLAIN THE ABSENCE OF THE MODERN COLLABORATIVE GESAMTKUNSTWERK?

**Abstract** | When, in 1943, architect José Luis Sert, painter Fernand Léger, and art historian Sigfried Giedion collectively formulated „Nine Points on a New Monumentality,” they not only sought to resurrect a proper monumental expression worthy of its time, they also wanted to revive the collaborative spirit of the Gesamtkunstwerk on Modernist terms. Commonly, however, it was the synthesizing genius of the architect, rather than the artist collective, who epitomized the creativity of this new age. Frank Lloyd Wright's Robie House and Le Corbusier's Notre-Dame-du-Haut in Ronchamp are cases in point. When collaborations did take place, as in the case of the United Nations headquarters in New York, the design process was piecemeal rather than synthetic. And although the Bauhaus pedagogy stressed collaboration, the architectural works produced by this school stimulated the autonomization of design culture and the visual arts rather than their integration.

Why was the Modern Movement incapable of producing *Gesamtkunstwerk* architecture in the old sense? A possible answer, this paper suggests, is to be found in Nelson Goodman's notion of exemplification. Exemplification occurs when something symbolizes aesthetically by functioning selectively as a sample of some of its possessed properties. This paper argues that the prevalence of formal exemplification in Modern architecture can explain why the *Gesamtkunstwerk* effect becomes barren with the advent of Modernism. The Central University of Venezuela is an example of a large-scale architect-artist collaboration within the Modernist idiom, yet the compartmental method of integration of visual arts into architecture is markedly different from pre-Modernist approaches. If we follow Karsten Harries and Dalibor Vesely, it is the catalytic role of ornament that sets the Baroque and Rococo Gesamtkunstwerk apart from its Modernist emulations. Ultimately, this paper thus seeks to explain the emergence of a unique aesthetic culture in Modern architecture that still echoes in today's architectural production.

**Index terms** | *exemplification; Gesamtkunstwerk; modern movement; modern art; Nelson Goodman.*

**Kasper Lægning** is an architectural theorist and currently a Ph.D. Fellow at the Royal Danish Academy of Fine Arts, School of Architecture, Copenhagen, as well as an External Lecturer at the University of Copenhagen. He holds research degrees in Architecture (M.S., University of Pennsylvania) and Art History (M.Phil., University of Copenhagen). He is a recipient of the Gold Medal of the University of Copenhagen and a former Fulbright Scholar.

His research interests broadly include meaning in architecture and the aesthetic experience of architecture, and he has lectured, chaired conference sessions, and published on these themes. A particular area of interest is the architectural implications of Nelson Goodman's aesthetic theory, which is also the topic of his Ph.D. project. He has published in *Architecture and Culture*, *JOELHO - Journal of Architectural Culture*, *Nordic Journal of Architectural Research*, *Serbian Architectural Journal*, *Wolkenkuckucksheim*, and *Garten + Landschaft: Zeitschrift für Landschaftsarchitektur*.



**Kemal Reha Kavas |**

Akdeniz University, Faculty of Architecture | Antalya, Turkey |  
krkavas@gmail.com, kemalkavas@akdeniz.edu.tr |

“THE TACTILE VERSUS THE VISUAL” IN ARCHITECTURAL AESTHETICS:  
DEFINING THE LEVELS OF ANALYSIS IN ARCHITECTURAL DESIGN AND HISTORY

**Abstract |** Since the discipline of architecture is established upon a theoretical background intermingled with its history, architectural history and theory are integrated. The philosophical frameworks through which architectural historiography is constructed directly affect the methods by which the contemporary built environment is designed. Besides, the most characteristic aspect of architecture is that in any context it encompasses human life by being experienced through all human senses. Hence there is a strong reconciliation between architecture and aesthetics because “aesthetics”, which is considered in terms of its original meaning, stands for “sensuality” or “sensed perception”. Although this bodily experience of architecture relates to all the senses, since the 19th century, conventions of the Western history and theory have privileged visual assessment as a sufficient method for understanding space. Principally through visual analysis of plan drawings, historical examples of architecture have been categorized in accordance with typologies, periods and styles. Likewise, new buildings have been designed through abstract formal language of plan drawings influenced by the models derived from historical categories. Both activities recognize visual and mostly planimetric rules as the essential determinants of architecture. Starting from the second half of the 20th century, however, more humanistic views relying on empirical analysis, social context, human content and inductive understanding of space has started to challenge the determinist and deductive approaches of the past. In this change of intellectual climate, aesthetics has become an important field for reviewing architecture in tactile rather than solely visual terms and to conceive the built environment with respect to the human scale. By referring to relevant examples exhibiting how architecture is conceptualized, thought and practiced, this study aims to highlight the philosophical backgrounds of a critical and aesthetic review of architectural history and theory and tries to position the proposed level of aesthetic analysis with respect to conventional ones. The results of this study indicate that the theoretical, educational and professional conventions established by planimetric analyses of architecture constitute a preliminary basis for disciplinary knowledge upon which an aesthetic framework may be implemented. The most significant points made by this study are summarized as follows. From the viewpoints of architectural design and history, aesthetic framework defines the last and upper level of investigation which is enriched by means of interdisciplinary perspectives and when recognized as an upper level of investigation, critical and aesthetic analysis has the potentials for correcting the biased or erroneous points of the basic conventional assumptions.

**Index terms |** *architecture; aesthetics; visual; tactile; design; historiography.*

| University of Belgrade - Faculty of Architecture, 2019 |

| PANEL SESSION 15 | PHILOSOPHY AND AESTHETICS OF ARCHITECTURE |

| ICA 2019 Belgrade: 21st International Congress of Aesthetics |

| Possible Worlds of Contemporary Aesthetics: Aesthetics Between History, Geography and Media |

**Kemal Reha Kavas |**

**Prof.Dr. Kemal Reha Kavas** (b.1979, Antalya, Turkey) Having received B.Arch, M.Arch and Ph.D. (History of Architecture) degrees from METU (Middle East Technical University, Ankara, Turkey), since 2009 he has been working as a faculty member in Akdeniz (Mediterranean) University in Antalya, Turkey. He won the “2009 METU Thesis of the Year Award” with his Ph.D. thesis titled “Environmental Aesthetics of the Rural Architectural Tradition in the Mediterranean Highlander Settlement: the Case Study of Ürünlü”. His academic research focuses on environmental aesthetics, rural architecture, architectural history, theory and education, while he gives courses on architectural design, architectural history and theory and freehand drawing. He has also several administrative positions such as associate dean and chair of the architectural history program at Akdeniz University.

ARCHITECTURE, LANDSCAPE AND THE CONCEPT OF 'DIGITAL VITALISM'

**Abstract** | In July 1816, Mary Shelley visited the Alpic region of Switzerland. In her journal, Mary described Mont Blanc as “a living thing”, whose “frozen blood forever circulated slowly thro’ his stony veins”. Some weeks later she would describe the effort of doctor Frankenstein’s to “infuse a spark of being” into a “life-less creature”, artificially composed from mutilated members of dead bodies. Both references, of Mont Blanc and doctor Frenkenstein’s monstrous creation, may be associated with the first scientific approaches of energy, ‘galvanism’ and electricity. Or, they could be considered as proofs of the romantic re-introduction, in neoteric Western culture, of the medieval belief of an omnipotent power, which could unify organic and anorganic beings in a total ‘animate’ universe. We could describe this occult belief under the term ‘vitalism’ and remark in addition that it was largely enforced, during early 19th century, by the cultural prestige of biological studies. Darwinian theory and the theory of cell mutation did not only influence natural sciences; they also offered an epistemic paradigm affecting social ethics in general. We may judge the previous concept in terms of ‘bio-ethics’, or we may prefer the term ‘bio-aesthetics’, having in mind the reference to an ‘animate’ landscape vision, as described by Mary Shelley, as well as the importance of ‘function’, as proposed by modern architecture. According to this last concept, buildings had to be formed in association to their function, in comparison to the bodies of animals, being formed in association with their functional needs. Even dialectics of history had to be compared to dialectic materialism, in analogy to the Darwinian and cellular theory.

Recently landscape, and architectural constructions designed as ‘landscape formations’, are intensively conceived as structures produced under continuous metamorphoses. Architectural “objectivity ia eroded through time”, according to Bernard Cache, in a way similar to the feeling of landscape continuous formal change. This contemporary tendency in design practices, is certainly correlated to the maturation of the topological mathematics and to their extensive application in computational simulation and computational mechanics. However the final demand of this subversive effort is not limited to commonplace constructional or stylistic needs. It rather refers to the reproduction of the ‘animate’, living existence, to ‘biomorphology’ lately introduced in the schools of architecture as a research project. It refers to what we describe as ‘Digital Vitalism, to the ‘infusion of a spark of being’ into life-less design creations, in analogy to “the stupendous mechanism” that religious belief ascribes to the divine Creation of the world.

**Index terms** | *architectural and landscape design; animate design; bio-aesthetics; bio-ethics; computational mechanics and computational simulation; romanticism; topology; vitalism and digital vitalism.*

**Dr Konstantinos Moraitis**, doctoral thesis under the subject: *Landscape – allocating place through Civilisation. Exposition and theoretical correlation of the most significant modern approaches concerning landscape* (School of Architecture NTUA). Postgraduate Studies of Ethical and Political Philosophy, Seminar of Aesthetic Philosophy (Université I de Paris, Panthéon-Sorbonne, 1980-1981). Postgraduate Program of Arabic and Islamic Studies (Panteion Univ.: Athens, 1981-1982). Teaching in NTUA since 1983. Responsible for the postgraduate seminar of “*History and Theory of Landscape Design*”, since 1998. Publications of architectural projects and scientific articles, participations in collective editions, author of tutorial book, concerning landscape design. Numerous distinctions in architectural competitions in Greece and Cyprus. Two 1st prize distinctions in International Architectural Competitions: Urban and Landscape Design for the city of Lviv – Ukraine (2008), Design for the Centre of Holistic Medicine in Allonisos – Greece (1998). Member of the Greek Philosophical Society. Member of the Hellenic Society for Aesthetics.

**Ksenija Pantović |**

Faculty of Architecture, University of Belgrade | Belgrade, Serbia |

ksenija.pantovic@gmail.com |

**Maja Dragišić |**

Faculty of Architecture, University of Belgrade | Belgrade, Serbia | majchilo@gmail.com |

## AESTHETICS OF THE ARCHITECTURAL PHILOSOPHY AND/OR TRANSFORMATION OF THE PERCEPTION THROUGH THE PROCESS OF ARCHITECTURAL DESIGN

**Abstract |** The processes of perception of architectural design are determined by a number of different factors that influence the specific way of understanding the architectural design. For the purpose of understanding this phenomenon, the aim of this research will be analysis of different transformational potentials of the space, in relation to the specific processes of perception of architecture. In comparison with the dominant degree of determination of different, mechanical, formal, and program characteristics of architecture, the perceptual characteristics are unpredictable, because they depend on a number of subjective determinants, which are based on individual concepts and understandings of spatial characteristics. The model of change, expressed through a series of complex processes of perception, thus determines a conceptual framework through which we can observe architectural design process. One of the main objectives of the research is valorization and analysis of perceptual potentials, and examination of different models of change of perceptual characteristics within which the perception of architecture is transformed. It is important to mention the possibility of an unlimited number of different subjective interpretations, which emphasize the openness of the process of forming an impression about a certain space, and at the same time, it is positioning architecture in artistic discourse. The most visible contribution to this assertion is that visual perception of objects is never constant, but can depend on the position of the observer, or on changing atmospheric influences during the day and the year. This type of specific indeterminacy simultaneously suggests a deeper analysis of the conceptual frameworks under which the creative process takes place. After analyzing the theoretical framework, which will serve to determine the definitions and criteria for analysis, this research will use the case study methodology, where different buildings from the platform of contemporary architectural discourse are analyzed, through previously determined criteria. The research also seeks to analyze and determine the specificity of certain authors views on perception, i.e. the issue of authors thinking and decision-making in relation to perceptual processes, which will initiate a new field of knowledge in the domain of architectural discipline and the methodology of architectural design. In this way, it points to the key concepts that authors use in order to create variable perceptive characteristics of a specific architectural experience. By defining certain attitudes about the characteristics of space, through the subject of perception of architectural design, various varied, complex, and subjective impressions can be re-examined which are usually abstract and difficult to represent.

**Index terms |** *transformation principles; perception in architecture; architectural design; creative process; model of change.*

| University of Belgrade - Faculty of Architecture, 2019 |

| PANEL SESSION 15 | PHILOSOPHY AND AESTHETICS OF ARCHITECTURE |

| ICA 2019 Belgrade: 21st International Congress of Aesthetics |

| Possible Worlds of Contemporary Aesthetics: Aesthetics Between History, Geography and Media |

**Ksenija Pantović |**

**Maja Dragišić |**

**Ksenija Pantović** is an architect, educator and author. She holds Ph.D. degree in Architecture within the field of Architectural Design and Contemporary Architecture (2016). She is an Assistant Professor at the University of Belgrade – Faculty of Architecture, where she is involved in architectural design courses, as well as in several scientific research projects. She is the author of more than 30 scientific papers in reputed journals and publications.

**Maja Dragišić** PhD, is an architect and teaching assistant at the University of Belgrade - Faculty of Architecture, participating in several design studio courses, as well as in the wide range of seminars and workshops. Her research interests lie primarily in the field of contemporary architectural design, exploring methodologies of deformability in architecture, specifically the influence of topology and higher geometry in adaptive design strategies. Her research work is highly practice-based, since Maja Dragišić is one of the founder of Spring Studio, Belgrade based architectural group focused on conceptual and main architectural projects. As part of the team, she developed specific design approach, based on the exploration of new experimental spaces and promotion of architecture as complex social system. Through participation in architectural and urban design competitions and exhibitions, her work was several time rewarded.

**Kyoko Ozawa** |

Wayo Women's University | Chiba, Japan | kyoko.ozawa.8i8@gmail.com |

ARCHITECTURAL IMAGE AS A MEANS OF CLASSIFICATION, HEURISTICS AND DESIGN: FROM J.-N.-L. DURAND'S *RECUEIL ET PARALLÈLE DES ÉDIFICES* AND *PRÉCIS DES LEÇONS D'ARCHITECTURE*

**Abstract** | In France, from the age of Enlightenment to the early 19th century, scientific-technical images and their graphical arrangements became a device for recognizing, describing, and thinking about the world. Along with the illustrated plates and image tableaux in scientific books, dictionaries, and encyclopedias, architectural imagery came to function as a means of classification, comparison, description of history, and designing buildings. It was during this period that a turn occurred in architectural theory: a shift from the neo-classical concept of architectural character to the rationalist or eclectic notion of building types.

Two architectural treatises by Jean-Nicolas-Louis Durand, *Recueil et parallèle des édifices de tout genre...* (1799–1801) and *Précis des leçons d'architecture...* (1802–1805), marked a characteristic point in this turn. In *Recueil*, a juxtaposition of the buildings from various ages and areas in a tableau enabled a typology based on the comparison of formal structures by freeing architecture from the historical and regional contexts and from aesthetic judgment. In *Précis*, arranging several architectural elements on a grid provides an algorithm of designing buildings for the architects as engineers, not as artists.

Earlier research already clarified that Durand's invention of the grid system led to an architectural typology, to the notion of comparison based on visual forms, and to an innovative method of building design. However, they lacked the broader insight into the importance of the role scientific and technological images in various disciplines played in that era.

This paper clarifies the peculiarity and the significance of Durand's graphical system in the context of intellectual history by comparing his *tableaux*; not only with other architectural drawings and plates, but also with visual representations of other fields such as pictorial encyclopedias and natural history. To achieve this end, Foucault's analysis of *tableau* and classification based on his epistemology in *Mots et choses* should be referred to critically. Another methodological base is the theory of picture acts held by H. Bredekamp, which examines how imagery serves as a means or a medium of heuristic and creative thinking rather than a mere explanation of thoughts described in texts.

Through these analyses, this paper shows that the innovation of Durand's tableaux consists in the 2-D grid system based on the homogeneous subjectile where buildings are to be resolved into their minimal elements, which offer the possibility of permutation and combination.

**Index terms** | *architectural control; architectural design; architectural history; architectural theory; buildings; drawing; rationalism; typology.*

**Kyoko Ozawa** is an Associate Professor in the School of Humanities at Wayo Women's University (Chiba, Japan) from 2015. She received her Ph.D. in Liberal Arts from the University of Tokyo in 2014. Her research interests include history of architecture and architectural theory, history of art, history of ideas, and analysis of visual images. Her publications are: OZAWA Kyoko, *The Writing of the Utopian City: Claude-Nicolas Ledoux's Architectural Thought*, Tokyo: Hosei Univ. Press, 2017; SHIBUTANI Tetsuya ed., *Straub-Huillet, Toward the Absolute of the Cinema*, Tokyo: Shinwa-sha, 2018; KUMAGAI Kensuke ed., *Urban Spaces After Destructions: Memories of Post-Catastrophes*, Tokyo: Seikyusha, 2017; OZAWA Kyoko, *Urban Anatomy*, Tokyo: Arina Shobo, 2011, and so on.

**Lang Yujie** |

Dastu, Politecnico di Milano, architect-conservator | Milan, Italy | langyj10thu@gmail.com |

CENTRIPETAL URBAN FORM AND SPATIAL EXPERIENCE AS EXAMPLE OF MILAN

**Abstract** | The cartography is the outcome of space aesthetic in human history. The oldest known city map is preserved on clay tablets from Babylonian city of NIPPUR about 2300 BC. With the development of regional difference and cultural difference, from the old maps we could see that the form of cities appears diverse. The form of Milan is centripetal from antiquity so called Mediolanum. From middle ages to Napoleon period, both religious power and imperial power constantly strengthen the trend of centralization. For instance, the Great Plague brought the Black Death, the Duomo di Milano become the highest point in city center, which symbolized the power of faith and spatial orientation. The church and square are the most important open space for public activities in each parish. Outdoor activities influence the lifestyle from Kingdom of Italy to now. Industrialization promoted urbanization, new districts were planned by the road extension of the old city. a large number of square blocks improved urban efficiency. Because of the preserved centripetal old city, roundabout solve the non-ninety-degree angle problem of each block. Although with the expansion of the urban scale, single center becomes a multicenter city, skyscrapers replace the Duomo to become new directional landmark. The centripetal urban form still exists and enhance the directivity. Cities are the artificial artworks by accumulation of civilization. The urban aesthetic refer to the user experience of spatial orientation within the built environment. Kevin Lynch presented the five elements in his 1960 book <The Image of the City>: Paths, Edges, Districts, Nodes, Landmarks, he also defined wayfinding as "a consistent use and organization of definite sensory cues from the external environment." Compared with the grid urban form with non-central development such as Xi'an, the centripetal urban form provides democracy of individual activities in contemporary society. On paths, centripetal urban form has graded road system, the shortcut always leads to the city center. On edges, blurred and intersective edges are flexible for accessibility. On districts, non-square blocks reduced the walkable circumference and urban unit scale. On nodes, nodes have different forms such as station, square, roundabout, which become multiple functional public space such as weekly mobile market. On landmarks, orientation depend on relative direction towards to city center through spatial experience, not absolute pointing like compass.

**Index terms** | *Milan; historical cartography; centripetal urban form; spatial elements; built environment; spatial experience.*

**Lang Yujie** is currently an arch. PhD candidate from Politecnico di Milano, and meanwhile the general secretary of Tsinghua University Alumni in Italy. He obtained the double degree of master between Politecnico di Milano and Tsinghua University. His doctoral research investigates urban morphology based on Integrated Modification Methodology, specifying on the socio-spatial transition of urban cultural events such as Milan Design Week. With the population mobility and globalization, Urban events are shaping the urban void and adapting the urban form. Through quantifying urban spatial form of urban cultural events to visualize the spatial quality of cities, which research from cartography to space syntax. After mapping the flow activities, the visualization of urban forms is used for analysis the urban structure. Optimization of urban structure dedicate to presenting strategies for urban regeneration and urban sustainable development.

Liu Sijie |

School of Media and Communication, Wuhan Textile University | Wuhan, China |  
liusijie@whu.edu.cn |

#### AESTHETIC ISSUES ON USING DIGITAL MEDIA AND DISPLAY IN ARCHITECTURAL HERITAGE PROTECTION

**Abstract** | This paper analyzes and arguments three perspectives on aesthetic issues on using digital media and display in architectural heritage protection. First, aesthetic experience of traditional architectural culture on using digital media and display in architectural heritage protection. The priori aesthetic experience of audiences for traditional architecture, should be considered during exhibition design. Second, digital technology enrichs means of presentation, objectivity of content should be valued as well as artistic charm and aesthetic intention. Third, virtual technology brings immersion to promote pure aesthetic experience.

**Index terms** | *aesthetic issues; digital media and display; architectural heritage protection; relationship between technology and aesthetics; aesthetic emotion, aesthetic ideals and aesthetic experience and aesthetic value;*

Liu Si-jie is a lecturer and teacher in School of Media and Communication of Wuhan Textile University in China. She got her doctor's degree of architecture in Wuhan University, and master's degree of design in Wuhan University of Technology in China. She has published numerous papers in journals and international conferences. She has also participated in many research-based projects, such as 2013 major project of National Social Sciences Fund, and she is mainly in charge of the research on environmental aesthetics of architecture in Song Dynasty. Her main areas of interests include architectural aesthetics, architectural history, digital media art and technology used in historic preservation.

| University of Belgrade - Faculty of Architecture, 2019 |

| PANEL SESSION 15 | PHILOSOPHY AND AESTHETICS OF ARCHITECTURE |

| ICA 2019 Belgrade: 21st International Congress of Aesthetics | Possible Worlds of Contemporary Aesthetics: Aesthetics Between History, Geography and Media |

Liubov Iakovleva |

St. Petersburg State University | St. Petersburg, Russia | jakovleva.ljubov@yandex.ru |

#### THE PROBLEM OF INTERPETATION OF ARCHITECTURE IN HISTORY OF AESTHETICS

**Abstract** | The aim of this paper is to problematize different methods of the interpretation of architecture in the history of aesthetics. The comparison of aesthetic positions regarding architectural space (G. W. Hegel, R. Scruton, U. Eko, a.o.) is intended to clarify most significant ways of describing the structure of perception in modern aesthetics of architecture.

Throughout the history of aesthetics architecture, in contrast to painting, poetry or theatre has played a less important role in researches. This situation in the aesthetics is partly explained by practically-oriented purposes of architecture which never has been pure aesthetic object. As art historian E.H. Gombrich showed, Hegel's aesthetic was one of the most highly influential strategies of analyzing the architectural space. Architecture in Hegel's philosophy is considered as the first stage in art history as history of Spirit. Idealistic vision of architecture had significant impact on the aesthetics and art criticism (H. Wölfflin, A. Riegl, E. Panofsky) which saw often in architecture the function of expression of *Zeitgeist*.

Another approach to interpretation was recommended by semiotic aesthetics. For example, Umberto Eco (*La Struttura Assente*, 1968) demonstrated variability and openness of architectural "text" which always comprises duality of practical and aesthetic dimensions. However, an English philosopher R. Scruton criticized in his work "The Aesthetics of Architecture" (1979) the attempt to reduce the experience and perception of architecture to language. R. Scruton emphasizes that not only spirit of the time or textuality is significant for understanding the architecture but also uniqueness of experience of architectural space. Attention to experience of perception is crucially important for modern aesthetics: Phenomenological study in architectural theory (C. Norberg-Schulz, P. Zumthor, J. Pallasmaa) and phenomenological aesthetics of G. Böhme seek to reflect ambiguity of architectural perception and atmospheres. Due to interest to the problem of perception aesthetics rethinks its own tradition from Baumgarten and the concept of aisthesis. Architectural space becomes independent space of different atmospheres. Phenomenon of atmosphere is comparatively new for aesthetics of architecture and thus requires further reflection on phenomenological method and his ways of description of architecture.

**Index terms** | *Hegel's aesthetics; semiotic in architecture; R. Scruton; aesthetic experience; phenomenology of architecture; atmospheres;*

Liubov Iakovleva is a Phd in Philosophy, assistant professor of Department of Cultural Studies, Philosophy of Culture and Aesthetics at St. Petersburg State University, researcher at the Center of Media Philosophy at St. Petersburg State University and member of Russian Society for Aesthetics. She was born in St. Petersburg, Russia and is a graduate of St. Petersburg State University. In her 3rd year Liubov spent 2 semesters abroad in Germany studying philosophy at Kiel University. She obtained her degree in Philosophy (speciality: aesthetics) at Saint-Petersburg State University in 2016. From 2017 to 2018 she was an assistant professor at St.Petersburg Humanitarian University of Trade Unions. Her research interests are theory and philosophy of architecture, philosophy of media, media aesthetics and biopolitics.

**Lyudmila Molodkina |**

Department of Social and Humanitarian Disciplines of the State University of Land Management (GUS),  
Dean of the Faculty of Second Higher Education of the State University of Land Management |  
Moscow, Russia | [lmolodkina@hotmail.com](mailto:lmolodkina@hotmail.com) |

PHENOMENOLOGICAL AESTHETICS AS A PHILOSOPHICAL THEORY OF ARCHITECTURAL CREATIVITY

**Abstract |** The content of the paper presents a phenomenological analysis of the specifically expressed aesthetic perception of architectural object as a culturally defined “locus” (“place”) with a variety of included social and individual personalized meanings that form the foundation of the intersubjectivity of the architectural space. The author formulates his own position on the basis of the philosophical methodology of E. Husserl, M. Heidegger, the phenomenological aesthetics of R. Ingarden, A.-T. Tymieniecka and other philosophers. Interesting heuristic judgments of representatives of architectural phenomenology - S. Norberg-Schulz, S. Hall and others served as a scientific incentive for writing this paper.

**Index terms |** “Place”; locus; “life world”; intersubjectivity; intentional object; transcendental-phenomenological reduction; architectural space; cultural meanings; constitution of meaning; corporality.

**Lyudmila V. Molodkina** graduated from The Moscow State University of M.V. Lomonosov (Russia), defended her dissertation at the Department of Aesthetics on the topic: “Artistic and Aesthetic Questions of Garden-Park Art”, received a degree in philosophy; she is an associate professor of the Department of Social and Humanitarian Sciences at The State University of Land Use Planning and Management (Moscow, Russia), as well as the dean of the faculty “Secondary High Education” of the same university. Molodkina L.V. reads a course of lectures “Aesthetics of Architecture and Design” at the Faculty of Architecture, and also conducts classes in the discipline “History and Philosophy of Science (Architecture)” for graduate students of the Moscow Architectural Institute (Russia). Sphere of scientific interests of Molodkina L.V. is a phenomenological philosophy and aesthetics of architectural creativity. She presented reports on this subject at the International Phenomenological Conferences, as well as at the World Philosophical Congresses in Athens (2013) and Beijing (2018).

**Madalina Diaconu |**

University of Vienna | Vienna, Austria | [madalina.diaconu@univie.ac.at](mailto:madalina.diaconu@univie.ac.at) |

HEAT: HERMENEUTICS AND EXPERIENCE IN THE AESTHETICS OF TEMPERATURE

**Abstract |** The extension of aesthetics to aisthetics and the increased interest in embodiment in phenomenology and cognitive studies are likely to stimulate the retrieval of sensory modalities that the aesthetic theory previously overlooked and even the phenomenology of perception addressed only accidentally, such as the sense of temperature. Even there is no art of temperature, its feeling is nevertheless diffusely present in several arts, as well as in the aesthetic experience of natural environments. Thermic perceptions are involved in various situations that form a continuum from pre-aesthetic to aesthetic values. On the elementary level, the thermic comfort is merely a general precondition for making and experiencing art, as it is most obviously in the performative arts; along with light, humidity and air circulation, temperature is a parameter of the natural medium in which the aesthetic experience takes place. Farther on, a thermic comfort (which Kant reduced to pleasantness, while Hermann Schmitz and Gernot Böhme include it in the atmospheric value) is produced deliberately in specific applied arts and participates to the aesthetic value of textile design, architecture, landscape design, and urban planning. Besides, a pleasant temperature is always implicit in the evaluation of a “beautiful weather”. In other cases, the feeling of temperature is involved in intermodal experiences, and qualities of other senses are described as warm, cold, hot or refreshing (e.g. colors, materials, fragrances, aromas, spices). It is well-known that architects create atmospherically “warm” or “cold” environments with the aid of elements that do not rely anymore on tactile-thermic sensations, such as size, materials or echo. The “temperature” of such spaces is neither perceived through tactile sensations nor merely imagined, but felt in-between them. Even in painting the “temperature” often transgresses chromatic aspects and achieves expressive values depending on its subject, dynamics and intensity, a typical case being Turner’s *Rain, Steam and Speed*. More recently, melting is used in installations and non-representational art in order to draw attention to the climate change (Mathias Kessler, Olafur Eliasson & Minik Rosing) or to defy artistic-religious conventions in olfactory art (Peter de Cupere’s *Pink Madonna*). Both the cultural and political debate around the Anthropocene and the challenge of representation and hermeneutics in contemporary art let us expect that the topic of temperature will “rise” also in the aesthetic theory, with implications mainly for the environmental and the urban aesthetics.

**Index terms |** aisthetics; temperature; synaesthesia; architecture; contemporary art; anthropocene;

**Madalina Diaconu** holds two PhD degrees (Bucharest, Vienna) and completed her Habilitation in Philosophy at the University of Vienna (2005). Since 2006 she has been lecturing as Dozentin at the Institute for Philosophy and Institute for Romance Studies of the University of Vienna. She is editor-in-chief of polylog. *Zeitschrift für interkulturelle Philosophie* (Vienna) and member of the editorial boards of *Studia Phaenomenologica* (Bucharest) and *Contemporary Aesthetics* (Castine, USA). She completed research projects on the aesthetics of touch, smell and taste and coordinated an interuniversity project on urban haptic and olfactory design. She authored nine monographs, more than 150 papers and (co)edited fourteen collective volumes on phenomenological aesthetics, urban sensescapes, sensory design, and environmental philosophy. Main current topic of interest: aesthetics of the weather.

Marie Christine Skammelsen |

Aesthetics and Culture, School of Communication and Culture, Aarhus University | Aarhus, Denmark | mcs@cc.au.dk |

#### THE SPATIALITY OF URBAN VULNERABILITY

**Abstract** | With the aim to turn vulnerable spaces into resilient urban environments, counterterrorist measures of design are installed in order to prevent or at least minimise the risk of attacks. Functionally they protect “at risk”-sites, but by being visibly present in the cityscape, they equally point out zones of insecurity. Through the lens of affect theory, the paper examines how *visible* counterterrorist measures of design and architecture—such as concrete jersey barriers, bollards, fences or walls—ambiguously turn everyday urban environments into sites of felt insecurity in an effort to increase resilience. Theoretically, the paper turns to the British-Australian scholar Sara Ahmed as well as the Canadian sociologist Brian Massumi, as they both give way to a terminology of *movement* in their writings on fear and terrorism. Though the writings of Ahmed and Massumi belong to different theoretical traditions within the field of affect theory—respectively following a Freudian and Deleuzeian line of thought—their terminologies of movement, in combination with their shared interest in potentiality or that which is “not-quite-present”, have shown to be of great use when examining counterterrorist measures of design and its staging of urban vulnerability. Thus, within Ahmed’s and Massumi’s terminologies of movement, the paper travels to Paris to take a closer look at the newly built wall of glass surrounding the Eiffel tower. By analysing the wall, its materiality, how it ‘plays’ with (in)visibility, with insides and outsides, and its organisation of space and movement, the paper discusses the affective performativity of the wall and how it functions as a sign of vulnerability whose legitimacy is closely linked to potentiality or the fear of what *might would have happened if the wall had not been built*.

**Index terms** | *affect; counter-terrorism; potentiality, security; urban design; vulnerability.*

**Marie Christine Skammelsen** is a Ph.D. student at Aesthetics and Culture at the School of Communication and Culture, Aarhus University, Denmark. She holds a master’s degree in Modern Culture from University of Copenhagen and has studied at Columbia University in the City of New York. Through her Ph.D. studies she explores what counterterrorist security measures of design and architecture are, how they differ from previous defensive design and architecture and how they seem to affect the urban public space of today. The aim of the project is to categorize, map and analyze the ‘spectacular’ means of counterterrorist design and architecture in order to examine how and to what extent the increasing securitization of the city stages and aestheticizes the public urban sphere.

Marija Riboskić Jovanović |

Candidate for PhD, Faculty of Media and Communications, Singidunum University | Belgrade, Serbia | marija.riboskic.jovnovic@fmk.edu.rs |

#### PHILOSOPHY AND AESTHETICS OF BERLIN’S ARCHITECTURE FROM THE PERSPECTIVE OF OUR CONTEMPORANEITY

**Abstract** | This paper aims to illustrate the analysis of the aesthetics and architecture of Berlin from today’s perspective on the ideological, dominant and decennial effects of power structures. Our starting point is that one of the key characteristics of the city of Berlin is certainly the ambivalence of its developmental architectural capabilities and the turbulent changing history. We will analyse the architecture of Berlin after World war II, which was influenced by the ideology of the opposite political dominances. When we consider the question of power, i.e., in this case, the ways in which art is played in relation to the power through which human relations are regulated, and it maintains and realizes the order of human relations, we see that the relation between politics and art is interwoven and not separable. The function of art in this case of the architectural image of the city is the propaganda of hegemonic politics.

Germany after World war II was divided into two states and Berlin on two sides separated by the Berlin Wall.

Today, the ruins of the Berlin Wall are one of the most visited tourist attractions in Europe, and we have this open passage where there were two completely ideologically different and opposing states leaving the possibility of analysing the ideologies and ideological regimes that were current and left their influence. On one hand, Western Germany is influenced by the United States and the entire Western civilization, and on the other hand East Germany is under the influence of the Soviet Union and Russia. The architecture of the East and the West was dominantly different. Although the Berlin Wall has been demolished more than two decades ago, the division it has made remains in the capital of Germany. Especially if it is our starting point that all the political and military power of Germany came from its capital, and that this way Berlin directly influenced the tailoring of a whole new history of the world.

In this paper we will analyse the impact of the Berlin City Palace (Stadtschloss) on Berlin’s architecture and aesthetics, as well as the influence of Karl Friedrich Schinkel’s Neoclassicism, and further also the influences of the Nazi regime and today’s modernism reflected, for example, in the Federal Chancellery building.

**Index terms** | *aesthetics; architecture; Berlin; ideology; art.*

**Marija Riboškić Jovanović (1980)** is a doctoral student of Art and Media at the Faculty of Media and Communications in Belgrade where she is writing a thesis on the Transit space between media fiction and activism. She has finished Communications studies and Master’s studies in Digital Arts at the Faculty of Media and Communications in Belgrade. Her fields of interest are: research, politics, history of aesthetics, contemporary art, philosophy and teaching. She currently works as an Art director in a privately held Communications company in Belgrade.

**Mateja Kurir** |  
Independent Researcher | Ljubljana, Slovenia | mateja.kurir@gmail.com |

#### THE DESTRUCTIVE CHARACTER OF ARCHITECTURE: SOCIAL ART ERASING SOCIAL RIGHTS

**Abstract** | The paper aims to argue, starting from Walter Benjamin's stands on architecture and the destructive character of development, that architecture today no longer works as a social art. While architecture has reached a peak of the neoliberalism paradigm, it is time to reflect on the characteristic of this social art, that no longer builds shelters for people, but with its rather destructive character constructs rather a system of injustice for the majority.

The German philosopher Walter Benjamin defined architecture as the knowledge to build a perfect phantasmagoria that presents the best way to understand social relations and the core of society antagonisms. Aesthetics in Benjamin's understanding is the realm where we encounter art and the fundamental historical experience of every era, thus is the neuralgic point for the reflexion of modernity and contemporaneity as well. The realm of aesthetic, and within it architecture plays one of the dominant roles, is where the shock of the urban modern dwelling could be seen most clearly. It seems thought, that architecture has been devoured in the last century by the destructive character of development.

The paper will look at the contemporary issues of architecture through Benjamin's perspective, replacing his famous example of the arcades in Paris with contemporary urban settlements with the deadly heatwave in urban areas, that are causing more and more deaths among the urban population. The inhabitants in cities worldwide are now divided into the *cool haves* and the *hot have-nots*. Their socio-economic rights to housing and to an adequate standard of living are constantly violated. Asphalt, brick, concrete and dark roofs act like sponges for heat. Air conditioning is a lifesaver for those who can afford it, but it makes the streets even hotter for those who can't. The poor are bearing the most in the heat – a situation echoed in overheated cities across the world. Urban areas are reaching killer temperatures faster than those that are less populated. Cities absorb, create and radiate heat also because of the specific organization of architecture and urbanism, that did not protect its fundamental activity: to build a shelter for man. *Is architecture still a social art in this perspective?*

**Index terms** | *Walter Benjamin; destructive character; architecture; heat; neoliberalism; aesthetics.*

**Dr. Mateja Kurir (1978)** is a Slovenian philosopher, interested mainly in modernism and architecture. She is an Independent Researcher and currently also a Visiting Fellow at the Centre for Advanced Studies in SEE, University of Rijeka (Croatia), since 2017. She worked as a Visiting Scholar at the University of Leuven (Belgium) in 2015, presented lectures on architecture, Heidegger and modernism at various international conferences and prepared several radio broadcasts on architecture. Her book "The Architecture of Modernism and das Unheimliche; Heidegger, Freud and Le Corbusier" will be published in Slovenian in 2019. She is the author of the series of international symposia On Power in Architecture., held at the Museum of Architecture and Design in Ljubljana from 2017 to 2019.

**Milica Petrović** |  
PhD student, Teaching Assistant, University of Belgrade – Faculty of Architecture |  
Belgrade, Serbia | milica.petrovic.ml@gmail.com |

**Radojko Obradović** |  
Assistant Professor, University of Belgrade – Faculty of Architecture | Belgrade, Serbia |  
robroadovic@hotmail.com |

**Ana Kontić** |  
PhD student, Teaching Assistant, University of Belgrade – Faculty of Architecture |  
Belgrade, Serbia | konticana@gmail.com |

#### INTERRELATION OF FORM AND STRUCTURE

**Abstract** | If we define form as the visible shape of an object, and structure as its barring elements, inevitably the conclusion will be that they cannot exist separately. This unbreakable bond is what creates architectural space. Architectural space possesses certain regularities differently explained through various theories. Everything in nature has structure. In Mondrian's art it is the regularity underneath the changing nature, and for Fuller it is the pattern of the universe. When we talk about structure, we talk about geometry and the interrelations of elements. Geometry of space is visible in the work of both architects and artists.

Emerging technologies have changed the face of architecture. New methodologies have put structure as one of the key points in design. Even just through observation of buildings, it is impossible not to notice that structure creates new ornaments. This gives each building a characteristic spatial expression. In this paper, the focus of the analysis will be the relation between form and structure in order to show the effect of new technologies on architectural design. The purpose is to emphasize the importance of structural design and the impact it has on architecture.

By giving a broader definition of the elements of space, it will be possible to connect various ways of seeing into the analysis of architecture. This kind of analysis systematizes the existing views of the proposed problem and opens the discussion for further research.

**Index terms** | *computer modeling; structural optimization; contemporary architecture; geometry; ornament; pattern.*



Milica Petrović |

Radojko Obradović |

Ana Kontić |

**Milica Petrović (1993)** graduated from the University of Belgrade, Faculty of Architecture after which she inscribed to PhD studies to continue her research in design principles for spatial structures. During her studies she worked as a Student Teaching Assistant on different subjects and is now a Teaching Assistant on subjects regarding Architectural Engineering. In the meantime she worked in several architectural firms. She wrote and presented a number of papers in international conferences, and published some in scientific magazines. She was one of the organizers for a seminar and has participated in several workshops. She is interested in photography, art shows, travel and furniture design. She speaks four languages.

**Radojko Obradović (1966)** graduated from the University of Belgrade, Faculty of Civil Engineering with a major in Constructions. He finished PhD studies at the University of Belgrade, Faculty of Architecture with a PhD Thesis: *Theoretical and Experimental Analysis of Straw-Bale Applications in Constructions*. He worked in architectural firms as a structural engineer and is the author of a number of built objects. He is an Assistant Professor at the Faculty of Architecture and is engaged in several subjects in the field of Architectural Engineering. He authored a great number of research papers, published in peer-reviewed journals and presented at international construction- and finance-related professional conferences. He is a lecturer at PhD studies at the University of Nis and is teaching at the University of Montenegro on the subject of Construction, dynamics and earthquake engineering. He is a member of editorial board of the journal of international importance.

**Ana Kontić (1993)** graduated from the University of Belgrade, Faculty of Architecture after which she inscribed to PhD studies. At the same faculty, she is employed as a Teaching Assistant. Ana's research interests are in the field of protection of cultural heritage, which is a continuation of her Master Thesis research. As a member of the team of authors, she participated in a few student competitions. She is a participant of a number of international and domestic workshops and author of a few articles in the field of digital documentation of architectural heritage. Also, she is engaged in scientific research of Institute of Architecture and Urban and Spatial Planning of Serbia.

| PANEL SESSION 15 | PHILOSOPHY AND AESTHETICS OF ARCHITECTURE |

| University of Belgrade - Faculty of Architecture, 2019 |

| ICA 2019 Belgrade: 21st International Congress of Aesthetics | Possible Worlds of Contemporary Aesthetics: Aesthetics Between History, Geography and Media |

Miloš Kostić |

Teaching assistant, Faculty of Architecture, University of Belgrade | Belgrade, Serbia | milos.kostic@arh.bg.ac.rs |

Ana Zorić |

Teaching assistant, Faculty of Architecture University of Belgrade | Belgrade, Serbia | ana.zoric@arh.bg.ac.rs |

MOBILIZING THE IMAGE:  
IDEOLOGICAL NARRATIVE IN THE INTERIOR DESIGN OF THE SAVA CENTER

**Abstract |** The paper will examine the process of design and construction of the Sava conference center in Belgrade and its role in the creation of the ideological narrative on the disciplinary level through the conceptions of space. During the Cold war, Yugoslav cultural space was in a unique position between East and West, building its international image on the idea of political neutrality and the Non-aligned movement. The Sava center was built in 1977, for the purpose of hosting the second Conference on Security and Co-operation in Europe, and the Non-Aligned Movement in 1983.

The building of the conference center was not only the functional necessity but was also an important factor in presenting Yugoslavia on the international level. By questioning the critical theory and the postmodern condition in the domain of representation of architecture, the main aim of the research is to trace the possible aspects of reading the aesthetic and symbolic layers within the interior design of Sava center. The main hypothesis is that that interior space was a crucial element in the creation of the continual simulacrum, which embodies the idea of political neutrality and self-managing socialism, presenting the Yugoslavian politics as diplomatic and open unlike its communist counterparts in the USSR.

The Sava center is typically considered through the prism of political and economic aspects while neglecting the design approaches, images and conceptions of space. The idea of building the new center can be related to the postmodern understanding of losing imposed centrality in the vision of history and the dominance of the single image as a condition for the unquestionable way of interpretation. By analyzing primary sources stemming from the period of its construction and numerous visual materials, the research aims to discover the possible influences and conditions by which the architectural approach to designing was determined. In general, it the awareness of the importance of critical examination of the socialist heritage in the modern context for the current understanding of the discipline.

**Index terms |** *Sava center; socialist architecture; postmodern condition; ideology; narrative; detail.*

Miloš Kostić |

Ana Zorić |

**Miloš Kostić (1990)** is a teaching assistant at the University of Belgrade – Faculty of Architecture, currently involved in the field of Contemporary architecture and architectural design. He is a Ph.D. student at the same University since 2014, with the focus of the research on the methodology of architectural design, tectonics, and cultural studies. Throughout his research, he inquires complexity and contradictions within different approaches to architectural detail and ornament in architectural theory and practice. Aside from academia, he has been actively involved in design practice since 2011 and has participated and been awarded in numerous national and international competitions and exhibitions.

**Ana Zorić** was born in Nova Varoš, Serbia, 1990. She graduated with Bachelor (2012), and Master degree (2014), in University of Belgrade – Faculty of Architecture, where she enrolled in PhD program the same year. She was selected as a Teaching assistant for the field: Contemporary architecture and architectural design at University of Belgrade - Faculty of Architecture 2016. As the author, she was a participant in several national and international exhibitions in the field of art, architecture, and urbanism. She won several awards at architectural competitions. She is also an active exhibitor in the field of fine arts. Thematic area of her scientific research covers the problems of the abandoned spaces of the city and their potentials in the context of reviving through activities and contents of recreation in architectural discourse. She has exhibited her scientific research at several international scientific meetings.

| University of Belgrade - Faculty of Architecture, 2019 |

| PANEL SESSION 15 | PHILOSOPHY AND AESTHETICS OF ARCHITECTURE |

| ICA 2019 Belgrade: 21st International Congress of Aesthetics | Possible Worlds of Contemporary Aesthetics: Aesthetics Between History, Geography and Media |

Miloš Stojković |

Teaching assistant, Faculty of Architecture, University of Belgrade | Belgrade, Serbia | milos.stojkovic@arh.bg.ac.rs |

WATER IN ARCHITECTURE:  
IMAGINARY AQUATECTURE SPACE – *HOUSES OF WATER*

**Abstract |** This paper research possibilities of perceiving water as an inspiration and tool in research through architectural design. It is a process of shaping and durability in such architecture – that could be called Aquatecture. The Case study is historical Lower City of Belgrade Fortress (also historically known as Water town), as a place from which the City emerged and as the place to which the City should return by way of water. In one part of the river embankment, near the newly reconstructed Nebojša Tower, as a part of the multifunctional cultural city complex consisting of three Houses of water, the City Bath, Nebojša Tower with annex in the former waterfront rampart as a cultural center, and finally *City's Water Museum*, as the last fortification of the city, allows a final meeting of the River and City at the Estuary.

The goal of this imaginary aquatecture research and project is to reestablish the potential of such a historical site. By highlighting the Houses of Water as fragments of the City's infrastructural system, as a complex of aquatectural structure which promotes not only a model of living, but as a total utilitarian way of contemporary life in the city. This kind of contemporary life in the city is triggered by architecture which is inspired by water.

This imaginary and intuitive project, where the House of Water is observed as a future City Museum that would use its spatial form to create a frame for research of spatial structure, the content, form and influence of the water element in the space forming, calling for awareness about the common wealth and possibility of the interpretation of the individual in relation to the real context. That kind of House could become one of more relevant places of the City's meeting points as a new city epicenter. Respectively, the Belgrade Fortress could become a new multi-functional city cultural complex that also contributes to the "hygiene" of Belgrade City.

The aim of this paper is to present the possible way of understanding water not only as aesthetic, but also as functional tool in the architectural design process. Ergo, water is a term, architectural and aesthetic term, which is explained through the architectural project.

**Index terms |** *aquatecture; Belgrade Fortress; city's water museum; city bath; houses of water.*

**Miloš Stojković** M. Arch., is a teaching assistant at the University of Belgrade – Faculty of Architecture, for a narrow scientific and artistic field: Architectural Design and Contemporary Architecture. He graduated at the Faculty of Architecture in Belgrade at the basic academic studies in 2014, and master academic studies in 2016. Presently, he is studying for his PhD - Doctor of Technical Science in Architecture and Urbanism at University of Belgrade - Faculty of Architecture. His scientific, professional and academic interests are related to the theme of water in architectural design and shaping of space, visual presentation, perception and use of water in the extended art media in the field of architectural design. He received the Award of the Union of Architects of Serbia, for the most successful student architectural project in 2016. He received this award specifically for his master project "*Belgrade Fortress as New City Epicenter - Multifunctional City Complex of Culture: City Museum of Water – House of Water*", which was exhibited at the 39th Salon of Architecture - *In Reality*, at the Museum of Applied Arts in Belgrade, in 2017. He regularly and very successfully participates in architectural competitions, workshops and scientific conferences, locally and abroad.

Nela Milic |

University of the Arts London | London, United Kingdom | n.milic@lcc.arts.ac.uk |

## BACKDROPS OF MEMORY – RUINS AS REMINDERS

**Abstract |** This paper will examine the contemporary ruins in relation to memory of conflict. It will juxtapose the known notion of ruins as demarcation of romanticism in art history (Huyssen, 2006) with the destruction of the landscape during the war. This comparison between 18th century aesthetic and the visual prism through which we currently view post-conflict sites will be achieved through the depiction of the everyday performance that the residents of Sarajevo conduct in order to bridge their most recent history of the siege in the 90s and their Ottoman past.

Through mapping, walking and photographing, the inhabitants explore the city architecture, wrapping their memory around it with the creative manifestation that allows for the visual and embodied narrative to emerge in the form of the urban performance. This aesthetic approach provides them with the opportunity to express their emotional as well as political stance at the same time, not discounting the disciplinary disconnect between seemingly rational and objective and empirical and affective quality of one's historical account. The participatory critical spatial practice used for the memories to surface in this work will also be evaluated as a tool for social engagement and a method in memory studies field. This paper is developed from the AHRC funded project Art and Reconciliation, partnership of three London universities: UAL (LCC), LSE (Governance) and Kings (Department of War Studies).

**Index terms |** *ruins; urban; memory; practice; conflict.*

**Dr. Nela Milic** is an artist and an academic working in media and arts, and is Senior Lecturer and Year 2 Contextual and Theoretical Studies Coordinator in the Design School at London College of Communication. Throughout her career, Nela has delivered creative projects for organisations including the Royal Opera House, Barbican, Arts Council England, John Lewis, Al Jazeera, Campbell Works, Oxo Tower, LIFT festival, and London Film Festival. Nela is interested in the intersection of time and space, which has brought her to many multi-media and mapping projects where she's dealt with memory, narrative, digital archives, city and participation. She is a recipient of the European Cultural Foundation Artistic Grant for the project Wedding Bellas after years of engagement with the work of refugees and asylum seekers. Between 2003 and 2006, Nela ran Refugees and the Arts Initiative – a British national organisation for the 'refugee arts'. She won Southwark community arts award for her project Here Comes Everybody in 2015 and her work has been displayed at the Olympic stadium in London. Nela developed the project 'Balkanising Taxonomy' for her PhD where she researched the city as a site of spectacle and the culture of protest. She continues working on art and public space in Belgrade through Kulturklammer, centre for cultural interactions. Her contribution to the book Art and the City: Worlding the Discussion through a Critical Artscape (2017) deals with regeneration and creative practice in London. Nela has taught on the various undergraduate and postgraduate courses at a number of universities throughout London. She conducted research for Gulbenkian Foundation and worked on the project TimeCase: Memory in Action with a Grundtvig grant. She is a reviewer of Memory Studies journal and co-chair of Art and Memory Working Group of Memory Studies Association (MSA). Nela is a member of Space and Place and Design Activism research hubs. She would like to continue supervising students who are working in memory studies field as well as participatory arts. She is especially interested in archiving, mapping, urban development and would like to further explore art and the Balkans.

| PANEL SESSION 15 | PHILOSOPHY AND AESTHETICS OF ARCHITECTURE |

| University of Belgrade - Faculty of Architecture, 2019 |

| ICA 2019 Belgrade: 21st International Congress of Aesthetics | Possible Worlds of Contemporary Aesthetics: Aesthetics Between History, Geography and Media |

Nerma Cridge |

Architectural Association | London, United Kingdom | me@nermacridge.com |

## POST-COMMUNIST ARCHITECTURAL IMAGES

**Abstract |** Taking MoMA's current exhibition in New York entitled *Toward a Concrete Utopia: Architecture in Yugoslavia, 1948 - 1980*<sup>1</sup> as a point of departure, this paper proposes to examine some of the traits behind the current resurgence of images from the communist past.

Intertwined almost in equal measure are on the one side the fashion towards 'urban exploring' and photographs of places which are hard to reach and not as accessible to mass tourism. On the other hand we have a yearning for the recent past that seems to look back with the nostalgia of possibility – an idealised future never realised. An alternative political system, seemed imminent, but never fulfilled.

Yugoslavia's special position in between, the west and the east, the least communist and most western and open of all so called communist countries will be used to define the notion of simultaneous utopia and dystopia. Sarajevo as an example of damaged poignant drawings of war as seen through the work of Lebbeus Woods, which merge with socialist tower blocks reminiscent with many other across Europe and communist world. Several series of examples will be explored – Yugoslav abstract monuments<sup>2</sup>, secret military structures, as well as more humble constructions – Soviet Bus stops.<sup>3</sup> The latter part of the paper will explore extreme North Korean communist imagery, closed, and inaccessible, yet fashionable and which again, evokes a recent, yet seemingly unobtainable more innocent time.

**Index terms |** *post-communist; nostalgia; utopia/dystopia; urban decay; unobtainable; series; monument; bustop; anti-monument; Lebbeus Woods; North Korea.*

<sup>1</sup> See: Martino Stierli and Vladimir Kulić *Toward a Concrete Utopia: Architecture in Yugoslavia, 1948–1980*

<sup>2</sup> Jan Kempenaers "Spomenik: The End of History."

<sup>3</sup> Christopher Herwig *Soviet Bus Stops*

**Nerma Prnjavorac Cridge** is an academic, architect, artist and author. Currently she divides her time between teaching History and Theory at the Architectural Association and running her small art and design practice Drawing Agency in London. Her first monograph *Drawing the Unbuildable*, based on her PhD thesis on the drawings by Soviet avant-garde, was published by Routledge in 2015. Nerma has recently completed research on architecture of Pyong Yang in North Korea and presented a paper on affordable housing shortage entitled *Unlikely Skyscraper City* at a conference in Nuuk Greenland. Forthcoming publications include *Restless: Drawn by Zaha Hadid*, chapter in Routledge's *Companion to Women in Architecture*, *Complexity not Scale in Interior - Inferior in Theory?* and her second book entitled *Politics of Abstraction*.

## TEMPORALITY OF ARCHITECTURE AND THE ETHICAL TURN

**Abstract |** In his book *Aesthetics and its Discontents* Jacques Ranciere mentions architecture on a few occasions, however the position of architecture in relation to his conceptualization of the three regimes of art remains unclear. Even though art and architecture share similar dilemmas discussed by Ranciere, due to its function architecture is integrated in the societal field differently than art. In order to build, a certain purpose is ascribed to the environment and in turn a certain function to architecture. This is particularly relevant for the ethical question as opened by Ranciere in terms of the triad: an environment, a way of being and a principle of action. Namely, architecture (due to its temporality in relation to function) operates in relation to space differently than art and is in this way crucial for the environmental concerns of the future. This poses a challenge for the architectural discourse and demands a rereading of Ranciere's regimes of art in relation to architecture by elucidating its ethical aspect. First of all, the presentation will thus outline a new perspective on the question of the ethical turn through temporality of architecture.

Secondly, rethinking architecture in the context of Ranciere's ethical question simultaneously opens an opportunity to rethink Theodor W. Adorno's take on architecture as developed in his only text on architecture: *Functionalism Today*. There, Adorno explains that in creating architecture an interaction takes place between purpose, space, and material so that architectural imagination fuses the three aspects. When architecture attempts to elevate the sense of space created in this process, it attempts to elevate it beyond the realm of purposefulness even though purpose is still immanent to it. Only if it succeeds in this synthesis, according to Adorno, architecture can reach greatness. The question of purposefulness (with its relation to material and space) can likewise be related to temporality of architecture, thus opening a new perspective on great architecture in light of Ranciere's ethical question.

The presentation will show (with concrete interpretations of architectural works) how rethinking Ranciere's regimes of art can become operative in the context of architectural discourse challenged by contemporary environmental and societal changes. In doing so it will find crossings between Adorno's criterion for great architecture and Ranciere's ethical question.

**Index terms |** *architecture; art; aesthetics; ethics; politics; Ranciere; Adorno; temporality.*

**Nika Grabar** graduated from the Ljubljana University, Faculty of Architecture in 2003. In 2007 she was awarded a Fulbright scholarship for her doctoral research in the field of architecture and politics at Columbia University, GSAPP in New York for two years as a visiting researcher. She defended her Ph.D. thesis in 2009 at the Ljubljana Faculty of Architecture. From October 2009 to May 2013 she was teaching at the Academy of Design in Ljubljana. From October 2010 to February 2012 she participated in the European Culture Project "Unfinished Modernizations," in 2012 she prepared a research project "Stories of the Slovene Parliament" and was involved in preparing architectural research for the 2013 Slovenian pavilion at the Art Biennale in Venice. Since 2013 working as an assistant and researcher at the Faculty of Architecture in Ljubljana and since 2014 enrolled in the Ph.D. program Comparative Studies of Ideas and Cultures at ZRC SAZU Ljubljana. Her work is focused on the question of architecture, aesthetics and politics.

## AESTHETICS OF A REIMAGING URBAN VOIDS AND FREESPACES OF MONTENEGRO

**Abstract |** Montenegro remains to this day an undiscovered destination with limitless "wild beauty - urban void" locations, blessed with illuminated Mediterranean skies, sea, mountains, home of artists and painters, enriched by jewels of untouched nature, and cultural-historical antiquity.

It is precisely these marginalized, forgotten, abandoned spaces that represent a great polygon of possibilities for expressing new identities of contemporary architecture and its increasingly human language. Through the co-ordinated creativity of art, we may renew these untapped, suppressed spaces into "Free-spaces" rooted into the deepest relations between man and nature. The creative "re-imagining", "place-making" and resurrection of these spaces would be strengthened via new "Free-spaces". Their aesthetics can be defined and seen through the imperative of the resilience of socio-ecological systems (SES Resilience) and the values of the places from which they are being realized.

The platform of this concept "treatment" and the freeing of existing, abandoned and marginalized territories (terrain vague) of Montenegro has two goals. The first is articulating unallocated spaces via existing and future road (traffic) structures (as well as its infrastructure), enhancing the possibility of discovery. The first goal is to take into account the dynamic interactions of such sites and their future potentials of transformability and adaptability as the basic components of the resilience taken as their developmental factor. The second goal of research is directed towards the inclusion of "unintentional natural landscapes" and "wasteless sites" with specially defined sources of natural energy sources (wind and sun, characteristic of MNE) where the socio-ecological value of the transformation system is demonstrated through the application of new aesthetic and functional values (interactive) of kinetic art practice. With this goal, the insight and design creates a completely new intangible architectural structure of archetypically defined unexpected values. Its resilience will arise through the direct and indirect (real and virtual) effect of the participation of people and users in the role of actors and audiences in future scenic sites and energy-recognized locations. We as a community are crucially lacking in the development of a culture of universal and traditional values, the language of other artistic expressions and other thoughts that contemporary art and its practice offer and realizes. Therefore, the concept of this work has primarily focused on the projects of those "freespaces", which will create new artistic incubators as spontaneous design pavilions inspired by a well-coordinated selection of projects for the stages of their manifestation. Their strength and energy must be directed towards nature and ecology, towards biological and biomorphic principles and synergy that produces a perceived reality.

**Index terms |** *emerging resilience; urban voids; freespaces; terrain vague; wastelands; wasteless sites; unintentional natural landscape; interactive kinetic architecture.*

**Mr. Nikola Marković**, PhD, as an artist, architect and designer, has been successfully creating for more than 30 years. He graduated in 1993 at the Faculty of Fine Arts in Cetinje and obtained his Masters in painting at the same faculty in 2006. As a freelance artist in since 1998, he has organized 23 solo exhibitions in the disciplines and techniques that he deals with in various fields of art practice. He enrolled the postgraduate studies, a direction of AUP, at the Faculty of Architecture in Belgrade. He passed the thesis as at 10. 9, 2012, thus obtaining the title of Master of Science in Architectural Urban Design. Since September 2013, as a associate in lecturing, he was engaged at the faculties of FDM and Polytechnic at the University of Donja Gorica in Podgorica. As at June 20, 2017, he successfully presented the Doctoral dissertation *Innovations of contemporary architecture from artistic practice and kineticism to the Kinetic Archisculpture* at the Architecture Faculty of the University in Belgrade (AUP Area). In addition to the above-mentioned projects and works in the field of professional development, he is the author of six monographic publications published by the Universities with which he was engaged as a lecturer and expert associate in lecturing. He is a member of the Association of Artists of Austria / BV, the Council of Court Experts of Montenegro, the Association of Architects CAM – MNE and the Commission for the Establishment and Valorization of Cultural Property of the 20th Century at the Ministry of Culture of Montenegro. For his work, he has won several international and domestic awards and recognitions both in the field of design and in the fields of architecture, interior design and contemporary art.

**Peter Šenk |**

University of Maribor, Faculty of Civil Engineering, Transportation Engineering and Architecture | Maribor, Slovenia | peter.senk@um.si |

**AESTHETICS OF SUSTAINABILITY: CAPSULE ARCHITECTURE IN THE CITY AND IN NATURE**

**Abstract |** Architecture of minimum dwellings, like small houses, shelters or cabins, has been a hot topic, especially after the most recent global financial crisis. While these architectures may combine Buckminster Fuller's maxime of "doing more with less," the Australian Aboriginal reinterpretation phrased by Glenn Murcutt as "touching the Earth lightly" or the functionalist rigor of Hannes Meyer's "function times economics," these structures may be extremely sophisticated architectural objects or low-tech, self built or improvised facilities with an inbuilt minimum environmental footprint.

When minimum dwellings are compact, well-equipped, connected to the network, structurally, functionally and visually recognized as one thing, temporary and mobile or transportable, they may be designated as capsule architecture. According to their interaction with the environment, their activity can be mapped. The idea to redefine the notions of home, individual, and community is supported by their characteristics of minimum or non-attachment to a place and the idea of seclusion, autonomy, being off the grid, etc., which may be enacted either in remote natural environments or in the urban or suburban conditions of the globalized world. These characteristics enable them to be appropriated in crisis areas and stimulate experiments in the fields of design and art, as well. Although seeking for disconnection from the immediate environment, these architectures enable or even enhance connectedness to the non-physical information network. Temporary by their nature, these small dwellings, shelters, redesigned container units, special technological structures, parasites and other manifestations of the capsules concept encompass the logic of technological facilities with a distinct architectural expression. At the same time, it is a manifestation of the rule of sustainable design, sustainable architecture and sustainability in general. In this context, the case of small dwellings shows its difference to other sustainable architecture approaches and aesthetics. It subverts the generally sustainable approaches with exposed importance of locality within the global forces, usually relying on context - location, local culture and environmental characteristics, etc. The aesthetic regime of temporary, changeable, a-contextual and autonomous architectural objects can be regarded as an aesthetics of otherness, which relates them to the legacy of the Modern movement's *existenzminimum* experiments, the New Brutalism, radical experiments of the 1960s and other avantgarde and neo-avantgarde practices of the 20<sup>th</sup> century, but firmly placed in the context of individualized, indeterminate, dispersed and ambiguous contemporaneity.

**Index terms |** *aesthetics of change; capsules; minimum dwellings; minimum footprint; otherness; aesthetics of sustainability;*

**Peter Šenk**, PhD, is Assistant Professor of Architecture and Spatial Planning at the Department of Architecture, Faculty of Civil Engineering, Transportation Engineering and Architecture at the University of Maribor, Slovenia and a licensed architect. He graduated in architecture (University of Ljubljana), completed his Master's Degree (the Berlage Institute), and later took his PhD in Humanities - Philosophy and Theory of Visual Culture (University of Primorska). He is a co-founder of Studio Stratum architecture office ([www.studiostratum.net](http://www.studiostratum.net)), Institute for Spatial Policies ([www.ipop.si](http://www.ipop.si)), artistic research platform FWC - First World Camp ([www.fwc.si](http://www.fwc.si)) and a curator at the House of Architecture, Maribor ([ham.raz.um.si](http://ham.raz.um.si)). His research interests lie in the conjunction of architectural and urban history and theory. He co-edited the book *Mesto: rob/City: Edge* (HAM Publikacije, 2014) and is the author of *Kapsula: tipologija druge arhitekture* (ZRC, 2015) and *Capsules: Typology of Other Architecture* (Routledge, 2018).

## A RE-EVALUATION OF GREEN ARCHITECTURE AND ITS CONTRIBUTIONS TO ENVIRONMENTAL SUSTAINABILITY

**Abstract** | Considering the notable effects of natural resource consumption and impacts on fragile ecosystems, reflection on contemporary sustainable design is critical. Nevertheless, the idea of 'green' has been misapplied and even abused, and, in fact, much damage to the environment has been done in its name. In 1996's popular science fiction film *Independence Day*, an alien species, having exhausted the natural resources of one planet, moves on to another—a fairly obvious irony on contemporary human beings' irresponsible use of the Earth's natural resources in modern times. In fact, the human ambition to master nature and freely access the world's resources has long been inherent in manifestos evinced by productions of the environmental design professions. Ron Herron's *Walking City*, an experimental architectural piece of 1964, is one example that comes to mind here. For this design concept, the architect imagined a gigantic nomadic urban aggregate that by way of an insect-like robotic carrier would move all over the world, on land and sea, to wherever its inhabitants want. Given the contemporary crisis regarding natural resources, recently ideas pertinent to structuring a sustainable environment have been attracting much interest in architecture, a field that has been accused of significantly contributing to ecosystem degradation. Great art, such as *Fallingwater* building, has been regarded as nature-friendly, but its notion of 'green' might be inadequate in the face of the resource demands made by human populations today. This research suggests a more conservative and scrupulous attitude to attempting to modify nature for architectural settings. Designs that pursue spiritual or metaphysical interconnections through anthropocentric aesthetics are not sufficient to benefit ecosystem integrity; though high-tech energy-saving processes may contribute to a fine-scale sustainability, they may ultimately cause catastrophe in the global scale. Design with frugality is proposed in order to actively reduce environmental load. The aesthetic taste and ecological sensibility of design professions and the public alike may have to be reshaped in order to make the goals of environmental sustainability viable.

**Index terms** | *anthropocentric aesthetic; aquarium sustainability; biosphere 2; ecological aesthetic; ecological footprint; frugal design.*

**Po-Ching Wang**, PhD, is an assistant professor in the Department of Landscape Architecture at National Chiayi University, Taiwan. His interests focus on the integration of recreation ecology and environmental planning. He served as a senior environmental planner and associate in AECOM, and he was engaged in a variety of professional environmental conservation and design projects. Po-Ching received his Ph.D. degree in Recreation, Park, and Tourism Management in Pennsylvania State University. He also holds master's degrees in landscape architecture, in architecture, and in ecology. His recent paper, *Aesthetic Experience as an Essential Factor to Trigger Positive Environmental Consciousness*, published in *Sustainability journal*.

**Rezzoug Imane |**

Ecole polyethnique d'architecture et d'urbanisme d'Alger (EPAU), Laboratoire ville architecture et patrimoine (LVAP) | Algeria, Algiers | emma01.turqupence@gmail.com |

**Boussora Kenza |**

Ecole polyethnique d'architecture et d'urbanisme d'Alger (EPAU), Laboratoire ville architecture et patrimoine (LVAP) | Algeria, Algiers | boussora@hotmail.com |

## THE ESTHETICS OF THE ENCOUNTERS OF THE BUILT ENVIRONMENT AND THE ARCHITECTURE OF THE KASBAH OF ALGIERS

**Abstract |** Architecture experience is multisensory and aesthetic. The aim of this paper is to point out the visual-spatial properties related to the aesthetic experience of the Kasbah of Algiers. This work reports on a research that calls in the experience of 20 architecture students to restore the aesthetic qualities in the encounters of the Kasbah of Algiers, through a recalling task of the experience they had when walking in the Kasbah. This should allow identifying spatial properties underlying and affecting the aesthetic experience of the Kasbah of Algiers. Results show that the strongest registered aesthetic responses were encountered in the: gigantesque buildings, the terraces, the alleys and in the courtyards of the houses. These preferences can be attributed to visual-spatial properties (factors) of contrast such as: the play of scale, the play of light and shadow, the play of openness and closeness, the contrast between indoor and outdoor spaces; to the awe generated by the sea views and sceneries; beauty judgment generated by the homogeneity of scale and stylistic uniformity of the houses with a courtyard open to the sky, the symmetry and the uniformity of lateral spatial boundaries of the streets formed by building types featuring stylistic uniformity. The pop up and the change in configuration and intensity of these properties, rule the perception and the aesthetic experience of the Kasbah of Algiers.

**Index terms |** *aesthetics; aesthetic experience; architecture; built environment; Kasbah of Algiers; visual-spatial properties.*

**Rezzoug Imane** is an architect and a PHD candidate at Ecole Polytechnique d'Architecture et d'Urbanisme (EPAU). She received her degree in Architecture and heritage Studies from EPAU, 2016. Her master degree research focused on human's emotional response to architecture. She investigated user's sensory experience in the contemporary architecture, by conducting a sensory appraisal and a comparative analysis between the abstract conceived sensory experience by architect and the real lived sensory experience by users in contemporary buildings. As extension for her master research work, for her graduation architectural project, she worked on the integration of sensory and emotional design in heritage buildings, to create new adequate educational space for autistic children in Algiers. As a current PHD candidate, she is engaging in research that investigates the relationship between man and architecture. Her thesis will concern the relationship between neurocognitive multi-sensory experiences and their spatial and morphological corollaries in the Kasbah of Algiers.

**Kenza Boussora** is an architect and associate professor at Ecole Polytechnique d'Architecture et d'Urbanisme, EPAU where she earned her undergraduate degree in architecture and heritage studies. She completed her post-graduate studies at both Oxford Brookes University, UK, and Mohamed Khider University, Biskra, Algeria. She has taught Islamic architectural history with a particular focus on the North African Islamic architecture. Her main researches focus on architectural morphology and the relationship between architecture and mathematics. Recently, she is expanding scientific interest towards researches that investigate the relationship between architectural morphology, human's sensory experience and neuroscience. She conducted many research on Islamic architecture, regionalism and colonial architecture in North Africa and is the author of the book "Histoire de l'architecture en pays islamiques. Cas du Maghreb" 2004. She also has published two articles in the Nexus Network Journal: "The Use of the Golden Section in the Great Mosque of Kairouan" (vol. 6, no. 1 (2004), pp. 7-16) and "Formal style of Medersas buildings in North Africa" (vol. 17, no. 1 (2015)).

**Romano Martini |**

UNICUSANO | Rome, Italy | aestesio@yahoo.it |

**Cristiano Luchetti |**

American University of Sharjah | Sharjah, UAE | cluchetti@aus.edu |

## ARCHITECTURE AS PRACTICAL PHILOSOPHY: THE AESTHETICS OF CONTEMPORARY METROPOLIS

**Abstract |** The aim of this paper is to highlight the dynamics that are significantly determining a reformulation of the urban settings of contemporary cities / metropolises. The urban transformations induced by the recent cultural globalization drastically transformed the classical repertoire of urban typological archetypes (avenues, squares, public spaces, etc.) with which the modern and western notion of cities was defined. These types, constituted the spatial vocabulary of the social and community experience through which the urban context could be ordered and organized. We will begin the study with a brief examination of the notions of *City / Polis versus Civitas / Metropolis*, looking at the logics of their historical transformations and, in this light, we will examine the notion of architecture as a theoretical and practical discipline. Architecture, indeed, is above all, a perceptual event regarding *things, places, and built spaces* and it substantially responds to a visual and tactile code. As a receptive experience it can take place only in "public" and in forms of collective participation. Regarding the issue of the modern relation between *masses* and *art* is still very relevant Walter Benjamin's analysis: «Architecture has always represented the prototype of a work of art the reception of which is consummated by a collective in a state of distraction. The law of its reception are most instructive.» We will proceed on analyzing theoretical and aesthetic parameters that are often not ascribable to the typical "western modernity" ones. Indeed, such urban *phenomenon* of contemporary transformation is predominantly taking place in Africa, Asia, Middle East, and South America. In this perspective, the proposed study will further focus on the analysis of the Emirate of Dubai which, due to its swirling urban development, represents, both an archetype and a paradigm for the urban configuration of the nowadays World/Global-Cities. The "always new" and evidently "artificial" city of Dubai, is still capable to portray its own urban style and tell its own story although one could use the notion of "generic" as in Rem Koolhaas' definition. A term that is, indeed, quite appropriate to the contemporary way of producing urban spaces according to the fetishistic logic of the "integrated spectacle", as described by Guy Debord. The case study of Dubai allows to bring to surface, urban strengths and dynamics that, initiated by the contemporary process of globalization, contribute to form a planetarian "sensitivity" and "taste". By circumscribing our analysis to the material dimension of the city / metropolis, this paper aims to contribute to a reflection on the current processes of construction and production of contemporary aesthetic perceptions.

**Index terms |** *urbanism; global cities; architecture; Dubai; capitalism; Middle East.*

Romano Martini |

Cristiano Luchetti |

**Romano Martini** holds a PhD in “Theories of Law and Politics”. He was a post-doctorate scholarship holder, research fellow, and adjunct professor at the University of Macerata and University “Niccolò Cusano” - Telematics, Rome. He currently teaches Philosophy, History and Human Sciences in higher education institutions. Romano is author of numerous publications. His interests cross several fields of research across the board. In his writings he has dealt mainly with Marxism and biopolitics, developing a reflection around thematic-conceptual nucleuses related to the subsisting relationship between social conflicts and political institutions in contemporary urban / metropolitan contexts.

**Cristiano Luchetti** holds a Master of Architecture from The Pennsylvania State University. He has taught architectural and urban design for more than 12 years for European and North American universities. He regularly writes about the architecture and urban development of the Middle East. His research refers to contemporary urban contexts, new sustainable strategies of development and re-adaptation, as well as vernacular and traditional architecture. As a registered architect he was the designer of a variety of large-scale projects in the residential, commercial and hospitality sectors in Europe, China, India, the Middle East, and Southeast Asia. Cristiano co-curated the Egyptian Pavilion at the 2018 Venice Architecture Biennale. Since 2012 he is an Assistant Professor at the American University of Sharjah.

| University of Belgrade - Faculty of Architecture, 2019 |

| PANEL SESSION 15 | PHILOSOPHY AND AESTHETICS OF ARCHITECTURE |

| ICA 2019 Belgrade: 21st International Congress of Aesthetics | Possible Worlds of Contemporary Aesthetics: Aesthetics Between History, Geography and Media |

Shiho Hasegawa |

Graduate School of Humanities and Social Sciences, Saitama University | Saitama, Japan |  
s.hase14@gmail.com |

A STUDY ON BIOLOGICAL CONCEPT IN ARCHITECTURAL THOUGHTS: COMPARISON OF «DER RAUM ALS MEMBRAN» (1926) AND «METABOLISM» (1959)

**Abstract |** This study analyzes the biological influence on the field of architecture in the 20<sup>th</sup> century, by focusing on two particular biological architectural thoughts; “Der Raum als Membran” (Space as Membrane) by Siegfried Ebeling in 1926 and “Metabolism” by Japanese architects in 1959.

First, I peruse “Der Raum als Membran” which is an essay written by Siegfried Ebeling, who was a German architect which studied at Bauhaus. He saw architecture or space as a biological membrane like skin or cell, and he proposed a theory of “biological architecture”. In his theory, there is an influence of the concept “Umwelt” which advocated in 1909 by Jakob von Uexküll who was a biologist of the same period. Ebeling not only introduced a biological metaphor with the flexibility of a membrane, but also incorporated a biological concept like “Umwelt”, to plan an environment. And he thought architecture is breathing.

Second, I investigate a manifesto and a group of Japanese architects by the name “Metabolism”. It was presented by Kawasoe Noboru, Kikutake Kiyonori, Kurokawa Kisho, Otaka Masato and Maki Fumihiko in 1959. “Metabolism” is a term of biology and includes the meaning of “the replacement of old cells by new cells” or “growth”. They selected the word because they believed “design and technology should be a denotation of human vitality”. They thought buildings and urban designs as an existence having metabolism which is a basic function of living things, and proposed variable and proliferate architectures having dynamic time span.

By comparison of these biological architectural thoughts, I point out three main similarities; 1) the expansion of biological concept to architecture, 2) “cell” as a metaphor and 3) dynamic buildings or urban design. Although they had different historical, geological, social, political and cultural backgrounds, both of them tried new architectural ideas at their times.

Recently, the Earth runs into Anthropocene in the geological classification, and human-beings face biological and ecological problems more and more. Many artists and designers create works and activities by means of biological theory and bio-technology, called “Bio art” or “Bio design”. This occurs because of the rapid development of life science, like genetics and bioengineering, and the awareness of bioethics and ecological problems. To reconsider the biological architectural thoughts in the 20<sup>th</sup> century provides us clues to think about artistic practices we have today.

**Index terms |** *anthropocene; architectural thought; biological architecture; bio design; membrane; metabolism; Umwelt.*

**Shiho Hasegawa** was born in Tokyo, Japan. PhD candidate and part-time researcher of Industry-Government-Academia collaboration, Graduate School of Humanities and Social Sciences, Saitama University. She studied history and theory of art / design since the late 20<sup>th</sup> century. Her research interest is new media art, bio art and bio design, especially a historical contact point of artworks and biological thoughts / methods and an aesthetics of living media. Her main papers are “Artificial Life Expression in Interaction Design by the Esthetics and Historical Analysis” (*Proceeding of 5th IASDR 2013 TOKYO*, 2013), “Gallus Gallus Domesticus and Canine: On the Lineage of ‘living media’ in Art” (*Annual Report / Bulletin 25 Keio University Art Center*, 2018) and so forth.



Snežana Vesnić |

University of Belgrade | Belgrade, Serbia | snegene@arh.bg.ac.rs |

Igor Cvejić |

University of Belgrade | Belgrade, Serbia | cvejic@instifdt.bg.ac.rs |

## AESTHETIC IDEAS IN ARCHITECTURE

**Abstract** | In his *Critique of the Power Judgement*, Kant defines an aesthetic idea as “that representation of the imagination that occasions much thinking though without it being possible for any determinate thought, i.e., *concept*, to be adequate to it, which, consequently, no language fully attains or can make intelligible,” concurrently claiming that all beauty is in its expression. However, in architecture, the expression of aesthetic ideas is limited by the primacy of the appropriateness of the object for its use (its voluntary end). In this paper we will discuss how this limitation affects aesthetic ideas and whether it gives us reason for aesthetic ideas in architecture to have specific status. We take into consideration its dual representational function, because in addition to representing aesthetic purposiveness, as other works of arts do, works of architecture should also represent the kind of intended structure). (1) We will address this issue by concentrating on the question of which relation stands between the voluntary end of an architectural work and the relevant aesthetic idea (and if, as Paul Guyer claims, the beauty of an architectural work could be understood as the harmonious play of its function with its form). (2) The second question we present regards the role of content of aesthetic idea in architecture and which specific content (again referring to Guyer’s claim that adherent beauty could be understood as harmonious play of content with its form). (3) In the final part of the paper, we discuss how a representation of the function of an architectural work could be compatible with aesthetic freedom and how the aesthetic idea could be bound to the architectural concept.

**Index terms** | *aesthetic ideas; architecture; concept; Kant; harmonious play; function.*

**Snežana Vesnić**, PhD is an architect, currently working as Assistant Lecturer at the Faculty of Architecture of the University of Belgrade, where she also previously attended the Faculty of Applied Arts. She is a founding partner of the architectural studio Neoarhitekti (Belgrade) and award-winning author, twice nominated for the Mies van der Rohe Award (2009, 2019). Vesnić conducts scientific research in the field of architectural philosophy and aesthetics. She received her PhD in 2018 from the Faculty of Architecture, University of Belgrade, with a thesis entitled “Philosophy and Aesthetics of the Architectural Concept: Object of Reality and Object of Illusion.” Her theoretical work and architectural practice are focused on research and production of “architectural concepts.”

**Igor Cvejić** is a research fellow at the Institute for Philosophy and Social Theory, University of Belgrade. He obtained his PhD in philosophy at the University of Belgrade, with the thesis entitled “Kant’s theory of feeling.” In addition to his interest in Kant’s philosophy, his areas of research include philosophy of emotions, social engagement studies and issues of collective intentionality, and social ontology. He has published various articles on these topics, and has authored one book, *Irreducibility of the Faculty of Feeling* [Nesvodivost sposobnosti osećanja] (2018).

Snežana Zlatković |

Teaching Assistant, University of Belgrade – Faculty of Architecture | Belgrade, Serbia | snezana.zlatkovic@arh.bg.ac.rs |

## AESTHETICS OF DENSITY HOUSING

**Abstract** | The aim of this paper is to propose a new *reading* of the chaotic appearance of density housing, through drawing as a critical tool of the architecture of the contemporary city. The analysis of the aesthetics of density housing starts from a single recorded photography of the city’s fragment. Most of the drawing experiments consist of mapping fragments of the Modern city of New Belgrade that has been overexposed to the uncontrolled flux of spatial transformations over the last few decades. Unplanned spatial conversions resulted with widely varying dissimilar elements of citizens’ individual interventions within the original buildings. The second part of this experimental process puts the object of research in a correlation with selected ongoing artistic photography practices that interpret the complex housing dynamics in which we live today, such as Michael Wolf (*Architecture Of Density*, 2014), Andreas Gursky (*Tokyo*, 2017, *Paris*, *Montparnasse*, 1993) and Yuya Takeda (*Apartment Complex G-2, D-1, 16, F-3*), etc. After intersecting selected artistic cases with the urban structure of the disrupted Modern architecture of New Belgrade that was rapidly *modified*, results of research show the remarkable density and diversity of human lifestyles that can be perceived as a new kind of active habitat. Shifts between individual and family atmospheres, of each dynamic void of the unnumbered apartments create *indoor landscapes*. Congested buildings of New Belgrade, architecturally composed as a combination of rigidly repeating closed, static physical structures and pure horizontal *indoor landscapes*, trigger the architect to simultaneously consider different spatial situations. By layering the layered, the proposed drawing methodology encodes the relationship between invisible/visible, present/absent building transformations over time and uncovers the aesthetics of density housing.

**Index terms** | *architecture; density; housing; aesthetics; transformation; indoor landscapes; New Belgrade.*

**Snežana Zlatković** is a teaching assistant at the University of Belgrade Faculty of Architecture. Different parts of her PhD process have been presented in various international and national architectural competitions, conferences and exhibitions. Her research had been selected for *Drawing Futures Book 2016* (The Bartlett School of Architecture, UCL). “Habitation - Cityscape - Transformation” was awarded with Special Mention for the Drawing of the Year 2016 (The Aarhus School of Architecture), as well as “Micro Macro Atmospheres” (in collaboration with A. Karabašević) with Recognition in category New Media (STRAND). Drawings “Millions of City Plans Transformation - Micro Macro Atmospheres Mapping (Experiment No. 34-36)” was awarded with Commendation in the RIBA Journal’s *Eye Line* 2017 Drawing Competition and shortlisted for Royal Arts Prize 2018 in London. “Fluid Air Drawing: City-Escapes-Yugoslav General Staff Building” was awarded with Mention in category *Innovation in Architecture, Science & Technology in Digital Era* (STRAND).

Sônia Campaner Miguel Ferrari |

Pontifícia Universidade Católica de São Paulo | São Paulo, Brazil | soniacamp2@live.com |

## CINEMA AND ARCHITECTURE: MODERN PERCEPTION

**Abstract** | In the first part of the paper we take Walter Benjamin's essay on cinema as a reference to think about his prognostic values. By the time he wrote this article his critique of capitalistic mode of production showed the direction towards which capitalism was progressing: in the direction of an increasing intensity in exploitation of the proletariat, but also in the direction of its own abolition. We are interested in these prognoses that affirm the transformation of art and its function, and call our attention to the loss of transcendence and the decay of aura of the work of art. At the same time they show possibilities that affirm the continuity of art with a different role and the dislocation of the aura. The form of art that is suitable to this reflection is cinema, and the parallel drawn by the philosopher between cinema and architecture. Our intention is to think about this parallel and the urban interventions as artistic forms of aesthetic modernity: that is, as products of this modernity that at the same time indicate the way the world is given to us and understood by us. And also to look for reflections on the cinema and the theater indications of how to surpass the corporal determinations that are imposed on us – drawing upon Brecht and Godard - and investigate the effects of the intense urbanization in cities like São Paul (Brazil) in our way of perceiving. Do such theories help us overcome the chaos of modern urbanism?

**Index terms** | *architecture; cinema; modern art; modern perception; urbanism.*

**Sonia Campaner Miguel Ferrari** is an assistant professor at the Department of Philosophy of the Pontifical Catholic University of São Paulo. The early years of his research focussed on the work of the German philosopher and critic Walter Benjamin, having worked mainly on notions like philosophical criticism and dialectic. Currently, she coordinates a research group in ethics and political philosophy with emphasis on the interface of aesthetics and politics. She works more specifically in the area of Aesthetics and Philosophy of Art, Political Philosophy, with emphasis on the following themes: Walter Benjamin, modernity, sovereignty, cultural industry and education, contemporary philosophy, Artistic Production. Her publications deal with aspects of Walter Benjamin's work related to modernity, political action and contemporary artistic production.

| University of Belgrade - Faculty of Architecture, 2019 |

| PANEL SESSION 15 | PHILOSOPHY AND AESTHETICS OF ARCHITECTURE |

| ICA 2019 Belgrade: 21st International Congress of Aesthetics | Possible Worlds of Contemporary Aesthetics: Aesthetics Between History, Geography and Media |

Stefano Corbo |

Rhode Island School of Design, Department of Interior Architecture | Providence, RI, USA | scorbo@risd.edu |

## A THEORY OF FEELING.

AIR-DESIGN, METEOROLOGICAL ARCHITECTURE, ATMOSPHERIC PRESERVATION

**Abstract** | In 1960 the Belgian artist René Magritte paints *La corde sensible*: in the background is a natural landscape, characterized by mountains and by a river. In the front, a champagne glass topped by a cloud. Does the cloud have its own weight? Is glass mediating between the liquid state of the river and the gaseous state of the cloud? A few years later, in 1972, a similar provocative scenario is depicted by the Viennese group Haus-Rucker-Co with *Big Piano*: in place of a champagne glass, a ladder with many steps—each with a different sound—allows to reach a cloud where to be immersed and loose orientation.

In their obvious differences, these two examples, along with many other artistic manifestations from the same epoch, reveal the rise of an aesthetic sensibility that for the first time questions the traditional physical and perceptive boundaries fixed by tradition, and pursues a sort of material evanescence: a process of formal and conceptual dematerialization. Generally, one may say that from the second half of the 20th century onwards, the discipline of aesthetics experienced a radical change: away from semantic or hermeneutic interpretations, it shifts back to its original meaning: aesthetics as *aisthesis*, from the Greek work perception. This implied a rediscovery of the body, the rehabilitation of the senses, a renovated interest in phenomenology. The Italian philosopher Mario Perniola framed this disciplinary turn according to the so-called theory of feeling.

The discourse on atmospheres, and its translation into design, belongs to this more general framework. Despite the evident ambiguities and contradictions that any process of contamination can imply, a common ground of paradigmatic manifestations can be found in the territory of architecture: it articulates around the categories of air-design, meteorological architecture, atmospheric preservation.

This paper aims to describe the effects of this disciplinary turn in relation to recent episodes and innovative design approaches.

**Index terms** | *air design; aisthesis; atmosphere; meteorological architecture; preservation.*

**Stefano Corbo** is an Italian architect, researcher and Assistant Professor at RISD (Rhode Island School of Design). He holds a PhD and an MArch II in Advanced Architectural Design from UPM-ETSAM Madrid (Escuela Técnica Superior de Arquitectura). Corbo has taught at several academic Institutions in Europe, Asia, Middle East and has published two books: *From Formalism to Weak Form: The Architecture and Philosophy of Peter Eisenman* (Ashgate/Routledge, 2016) and *Interior Landscapes: A Visual Atlas* (Images, 2016). In 2012 he founded his own office, SCSTUDIO (www.scstudio.eu), a multidisciplinary network practicing public architecture and design, preoccupied with intellectual, economic and cultural contexts.

**Tamara Radić |**

PhD student and Junior Researcher, Faculty of Architecture, University of Belgrade |  
Belgrade, Serbia | tamaraoradic@gmail.com, tamararadic@arh.bg.ac.rs |

#### AESTHETIC DIMENSION OF STREET EXPERIENCE: CASE STUDY KNEZA MILOŠA STREET IN BELGRADE

**Abstract |** Together with the rise of new digital era, cities have been increasingly organized for commercial advertising, private consumption and impersonal driving, losing its function of human participation and planned retention in public space. Theoretical framework of the research is based on environmental aesthetics, focusing on the analyses of architectural and built environment. The main objective is to analyze the link between aesthetics environment and direct users' experience of the street. The second aim of this paper is to define main elements of aesthetic dimension of experiencing the street. Used methodologies are based on content analysis, expert observation and case study of Kneza Miloša street in Belgrade.

Kneza Miloša street is very rich with its' architectural and cultural heritage, since it locates many important administrative buildings, 10 embassies, numerous cultural monuments, mixed architectural styles and epochs residential and commercial zones, bombed and devastated buildings, parks, historical sites, sacred spaces, construction sites and abandoned lots, and many more. Regardless, it somehow does not possess the strong ability to keep users' attention on the built environment. The aim of this paper is to analyse and categorise aesthetic dimension of experiencing the street, embedded in the built environment and street plan. For the purpose of this paper three categories of aesthetic experience of street will be presented – *micro, meso and macro level*. Each category is followed with theoretical background, as well as with examples which can be found through experiencing Kneza Miloša street in different scales.

**Index terms |** *architecture; environmental aesthetics; everyday experience; Kneza Miloša street; Belgrade.*

**Tamara Radić (1993)** is PhD student and junior researcher at the Faculty of Architecture of the University of Belgrade, Serbia. Since 2018 she has been engaged as a researcher of the Ministry of Education, Science and Technological Development of the Republic of Serbia, within the scientific project "Research and systematization of housing development in Serbia, in the context of globalization and European integrations, with the aim of housing quality and living standard improvement". Her scientific interests are theory of architecture and urbanism, philosophy of architecture and the urban dimension of housing. As an author or co-author she has participated in many international conferences, and has published papers on following topics: open public space, city transformation, city identity, etc. During her studies she has been engaged in teaching in 11 faculty courses. Together with scientific research, she works in architectural design practice.

**Thomas Symeonidis |**

National Technical University of Athens | Athens, Greece | thomas.symeonidis@yahoo.gr |

#### ARCHITECTURE AS A TOOL FOR AESTHETIC AND POLITICAL THOUGHT

**Abstract |** Despite the usual approach of architecture in terms of conception, design and construction of the built environment in our paper we will argue that architecture can be used as a tool for aesthetic and political thought. To this end we will rely on definitions of architecture emphasizing either its aspects of principle (*arché*) and construction either its relational character. On these regards, architecture will be used as a means for conceptualizing and thinking issues at the intersection of the two pivotal notions of political theory, that is, equality and justice.

Our main hypothesis will be that in the contemporary aesthetic regime the thought of aesthetics is indissoluble from that of politics endorsing in that way the main aspects of the relevant contributions of Jacques Rancière. In our analysis, on a first level, we will show the affinity between the political and aesthetic thought and on a second level we will elaborate aspects of architecture such as scale, type, form, diagram, history and hierarchy in order to show the functioning of architecture as a tool of thought. To this end we will provide a solid scheme and definitions of thought drawing from contemporary philosophy.

By establishing analogies between the process of thought and the processes of architecture we will try eventually to show that architecture can be used in an inverted manner so as to shed light on matters of aesthetic and political theory and practice.

**Index terms |** *aesthetics; architecture; diagram; Jacques Rancière; political theory; relation; thought.*

**Thomas Symeonidis** graduated with the highest distinction from the National School of Architecture in Paris (Val-de-Seine). He holds a Master of Engineering from Aristotle University of Thessaloniki. He pursued postgraduate studies in Economics and Political Sciences at the LSE and in Architecture and Design at the National Technical University of Athens (NTUA) where he completed his Ph.D (Philosophy, Aesthetics). He has been post-doctoral fellow at the Athens Fine School of Art exploring the interrelation between ethics, politics and aesthetics. He is a lecturer in undergraduate and post-graduate courses in the School of Architecture at NTUA and in the School of Applied and Fine Art at the University of Western Macedonia. He has translated in Greek *Jacques Rancière's Malaise dans l'esthétique* (Aesthetics and its discontent). From 2010 he lives between Athens and Paris where he is conducting independent research for his research and writing projects.

**Tomasz Drewniak** |

University of Applied Sciences in Nysa | Nysa, Poland | tomasz.drewniak@pwsz.nysa.pl |

## THE TRUTH ABOUT BEING TOWARDS DEATH AS A BASIC DIMENSION OF ARCHITECTURAL BEAUTY

**Abstract** | Martin Heidegger's reflections on art, beauty and architecture fit into his holistic conception of transgressing/overcoming metaphysics as a form of discourse that promotes European culture, and at the same time responsible for the depersonalization and desacralisation of the modern world. Metaphysics - in his founding act, taking place in Plato's philosophy and updated in the philosophy of art to Nietzsche - separates art from philosophy, refusing the first legitimate (independent of discursive knowledge) access to the truth, and thus separating truth from beauty (and good) and them - in a cognitive and ethical sense - depreciating. Art - and architecture plays a special role here - is, in Heidegger's perspective, the original, pre-metaphysical expression of man's establishment (dwelling) in the world, the unveiling of the world as an existential space in which life is realized in belonging to the truth of being. This means above all the affirmation of being towards death and the resulting concern for authentic existence, as well as the measure that defines the position of man in the world as existing "on earth" and "under heaven." As a result, to refuse the ability to present the truth to art, the basic trait of the condition of modern man is "homelessness".

Meanwhile, in the beauty of architecture the opposing experience is made present, integrating in the existential space a natural, architectural, social, cultural and aesthetic space. Architecture is presented in its essence, which reveals beauty in a special way, as "an expression of the structure of its world, as a real imago mundi". Architecture therefore encodes in itself the fundamental order of human life - it determines the position of man in the world, organizes the way of life in both a horizontal and vertical plan - expressed in the triad of Truth, Good and Beauty. The article focuses on the analysis of two aspects of the Heideggerian conception of architecture. First, its onto-logical function - it is, along with poetry, the primal sphere of revealing beauty, structuring space ("arranging places"), and thus human existence, coding the truth and being in truth (goodness). Secondly, the normative-transformative function introduces man to the transformation of his position among the whole of being, reintegrates it with nature and sacrum - along with absorption in dwelling his own mortality man gets rid of his own image as a sovereign Lord of existence, and assimilates the pattern of Son and Shepherd of being.

**Index terms** | *being towards death; beauty; dwelling; the normative-transformative function of architecture; the onto-logical function of architecture; truth of being.*

**Tomasz Drewniak** holds a PhD from the University of Silesia in Katowice, Poland. He is an associate professor at the University of Applied Sciences in Nysa, Poland, and since 2016 also the vice-president of the UAS. He specializes in German philosophy, philosophy of architecture, and philosophy of symbolic forms. Additionally, he is the author of publications in German, English, and Polish, including such works as: *Beauty in architecture: tradition and contemporary trends* (co-editor, 2018), *Signs of tradition in architecture* (co-editor, 2008), *The normative dimensions of culture. Eros, politics and fatherhood figures* (co-author, 2014, in Polish), *Epistemology of fiction* (2011, in Polish), *Denkerische und dichterische Heimatsuche* (co-editor, 2012), *Dionysos und das Dionysische/ Dionysos and the Dionysian* (co-editor, 2009).

| PANEL SESSION 15 | PHILOSOPHY AND AESTHETICS OF ARCHITECTURE |

| University of Belgrade - Faculty of Architecture, 2019 |

| ICA 2019 Belgrade: 21st International Congress of Aesthetics | Possible Worlds of Contemporary Aesthetics: Aesthetics Between History, Geography and Media |

**Tomoko Kakuyama** |

Nanzan University | Nagoya, Aichi | tkakuyam@nanzan-u.ac.jp |

## THE EXPERIMENTAL "RAYMOND RENOVATION PROJECT" AT NANZAN UNIVERSITY

**Abstract** | By analyzing the vision and execution process of the "Raymond Renovation Project" (2017-2012) of Nanzan University in Nagoya, this study aims to explore the possible means and meanings of the sustainable use and development of the architecture of the Modern Movement in contemporary society.

The Nagoya campus of Nanzan University (1964) is a representative work of the modernist architect Antonin Raymond (1888-1976). The greatest distinguishing feature of the university's architectural design lies in its utilisation of landscape to inform the structure and arrangement of the buildings. Nanzan University was awarded a prize by the Architectural Institute of Japan in 1964 for its creation of a brand new spatial order in the university campus by unifying architectural design with the landscape and connecting functional buildings.

In 2014, due to the integration of campus and the reorganisation of Faculties, the university embarked upon a programme of large scale campus construction, including the "Raymond Renovation Project" which started in 2017. The guiding principle of the project is the succession of Raymond's policy "based on nature". The project aims to improve both students' educational and living environments. The Office of the President manages the project, in cooperation with Facilities Management Divisions, while Nihon Sekkei and Obayashi Corporation undertake the construction work.

Construction of the gymnasium, administrative building, main gate parking area, G30 hall and classroom buildings F, G, H and J was completed by October 2018. All of these buildings are based on Raymond's original work from the 1960s. For the renovation, Nihon Sekkei decided to retain the original exterior as much as possible, while installing thermal and seismic insulation and barrier free access equipment. By analyzing Raymond's architectural work and philosophy carefully, Nihon Sekkei aims to improve and diversify students' lives.

However, the plan and progress of the Renovation Project are less well known among students and staff. Although the project has made satisfactory progress, the sharing of its achievement in- and outside of campus has just begun. Renovating the university led to consideration of its membership and *raison d'être* as an intellectual community in the face of deteriorating infrastructure and contemporary needs for education and social diversity, whilst simultaneously sustaining the historical value of buildings. Hence, the renovation project by Nanzan University can be seen as an important experiment to broaden the scope of the aesthetics of architecture in the 21<sup>st</sup> century.

**Index terms** | *Antonin Raymond; modern architecture; Nanzan University; "Raymond Renovation Project"; renovation of buildings.*

**Tomoko Kakuyama** is a lecturer at Nanzan University in Nagoya, Japan. She specializes in the design history of Central Europe, mainly of Austria, in the 19<sup>th</sup> and 20<sup>th</sup> centuries. She is also interested in the inheritance of cultural resources. She conducted research in Cracow as a junior fellow of the Thesaurus Poloniae Programme (2011), and in Vienna as an Austrian governmental scholarship student (2007-2009). Her recent papers include: "The Acceptance of Ornament in Modern Design: Kineticism and the Vienna Workshop in the 1920s" (*Back to the Future. The Future in the Past. Conference Proceedings Book of ICDHS10th+1*, 2018), "Avant-garde of the 'Vienna Kineticism' in the Interwar Austria: Originality and Resonance with International Modernism Movements" (*Design History*, vol.16).

**Tordis Berstrand** |

Xi'an Jiaotong-Liverpool University | Suzhou, China | Tordis.Berstrand@xjtlu.edu.cn |

## WHAT IS AN ARTIST'S STUDIO IF NOT A LIVING ROOM IN A HOUSE?

**Abstract** | The paper pursues the moment in which a living room becomes an artist's studio and vice versa, simultaneously setting the two spaces apart and tying them together within the confines of a house. It does so with reference to Jacques Derrida's thinking on *the truth in painting* actualised by the painter's *stroke* that brings a motif to the surface of a canvas in a visual representation of something lying behind. Derrida considers four categories as *outlines* that *circle* the pursued truth, that which is painting, like containers limiting the work by drawing an outer edge. The paper draws a fifth that literally outlines the work in the sense of the walls of the studio that demarcate the space. This line that the studio draws around the work is preceded by the artist's stroke, and until the moment of this gesture, the space of the work is simply a room in a house with another designation. The moment in which the artist strikes, the room splits in two, or doubles, and the paper argues that like the trait defining the work of art, the stroke opens the space of the studio when the artist cuts through and reaches beyond the surface of the canvas ground in order to draw the work out. The artist thereby broaches a space that was always already part of the living environment from which it emerges and to which it might, again, return. The artist Lucio Fontana has performed the cutting of the canvas in his *Tagli* series from the late 1950s, and the implications of Fontana's gesture is explored in regards to the space that is opened by the action. The artist's interest in the void that the slashing of the canvas produces provokes an exploration in regards to the quality, or trait, of this space that is drawn by the knife when the artist cuts. A cut that also resonates with the artist/architect Gordon Matta-Clark's building cuts from the 1970s, especially the work *Splitting* which cuts a dwelling house in two halves. If the artistic gesture, as such, can be seen to claim its own space while also producing a new, then the paper pursues the possibility that this other space might give clues to the accommodation of a contemporary dwelling otherwise rendered obsolete in the twenty-first century.

**Index terms** | *artist's studio; cutting; Derrida; dwelling; Fontana; Matta-Clark; void;*

**Tordis Berstrand** is a lecturer in the Department of Architecture at Xi'an Jiaotong-Liverpool University, Suzhou, China. She is an architect from The Royal Danish Academy of Fine Arts, School of Architecture, Copenhagen, and she has an MSc Architectural History from The Bartlett School of Architecture, London. After working as an architect in London, Tordis Berstrand studied her PhD at the University of Kent, School of Architecture, Canterbury. Her doctoral study on the construction of living spaces in works by Kurt Schwitters, Gordon Matta-Clark and Gregor Schneider forms the basis of current research on relations between artistic practices and dwelling, courtyard spaces and traditional Chinese aesthetics.

**Tsuneo Ishikawa** |

Professor at Maebashi Institute of Technology, Japan | Maebashi-shi, Japan |  
ishikawa@maebashi-it.ac.jp |

## DESIGN AND IDEAS OF UTOPIA

-THE BEAUTY AND SPIRIT OF RUSSIAN ART IN THE 1920S THAT KENJI IMAI FOUND OUT-

**Abstract** | Architectural Works by Kenji Imai (1895-1987) are warm-hearted and are highly regarded in Japan. After he finished his first work *the Library of Waseda University* (1925) he made a research journey (1926-27) on the Subway in Europe for the design of the Tokyo Subway Station. However, Imai got this opportunity and he called on energetically architects and architectures in Europe, as Alexey Shchusev in Moscow, Gunner Asplund in Stockholm, Walter Gropius in Dessau, "Sagrada Familia" in Barcelona, Le Corbusier in Paris etc. After he came back to Japan, he presented actively artistic works of them. He was one of the introduce of European modern art & architecture. Imai entered Moscow at first using the Trans-Siberian Railroad. It was difficult politically that Japanese enters Russia then, but it was for Imai possible to have special permission and stay for 3 weeks. It's because he wanted to meet A.V.Shchusev in Moscow which designed Lenin Mausoleum. Imai visited Shchusev, M.Ginsburg and A.Gan in Moscow and also I.A.Fomin and N.Trotsky in Leningrad to deepen interaction. Russia is in a turbulent era, classical buildings are trusted, but new design movement has also been flourishing. Imai's interest was directed to all those who saw. His attention ranged not only to architectures but also to mural paintings, tombstones, signboards of shops, book bindings, advertising pillars and posters. He fascinated in all beautiful design that man produces. It's because he thought a structure in the city was even considered by 1 poster. The big or small 37 artistic posters that Imai brought back to his home are worthy of attention. He preserved it carefully. Those are the valuable material to which the avant-garde in those days is expressed. It's interesting because spirit in a Russian utopia in 1920's is expressed graphically. I would like to examine and clarify what the poster appealed and what Imai found in Russian art at the time.

**Index terms** | *architecture; constructivism; graphic design; Kenji IMAI, poster; Russian avant-garde.*

**Tsuneo Ishikawa** was born in 1962 in Tokyo. Studied architecture at Waseda University in Tokyo, Assitant with Prof. Agematsu at the Tokai University (1987-1997) DAAD scholarship holder at the TU Munich 1991-93, 1995 PhD in Tokyo, since 1997 lecturer at the Maebashi Institute of Technology, since 2001 professor at the Maebashi Institute of Technology since 2004 Architectural office Bio-Haus-Japan, since 2005 foundation of the building biology institute of Japan (BIJ), Literature; Rammed clay as the earth building of the future 2017 style synthesis, the theory of architecture in the German 19th century. 2017 Japanese edition; Form-Drawing by Rudolf Kutzli (1997-98), Pathways to Healthy Building (Holger Koenig, 2000), 25 basic rules of building biology (Anton Schneider 2003), Works; Arai Children's Hospital, (2001), Yawata Nursery (2010).

Warren Ser |  
Architect | Miami Beach, Florida, U.S.A | SerDesignInc@aol.com |

## SUPERSTITION, MYTH, AND THE SLIPPERY HOLD OF MEMORY

**Abstract** | How are we to make sense of a world in constant flux? Perhaps this was most eloquently addressed in “Do The Senses Make Sense?” by John Ray Jr. PhD (1952), suggesting that *reality* is up for grabs.

The author of *Superstition, Myth, and the Slippery Hold of Memory* was raised by his grandparents, refugees from Eastern Europe, who escaped the blood-letting of World-War One. The author was raised in an underworld of mobsters, which many refugees must endure for survival, yet sought refuge in a fantasy world of art, higher education, and eventually architecture.

A formal academic education at the University of Miami (BFA, 1974), Washington University, St. Louis (MFA, 1976), and The Cooper Union (B.Arch, 1987) provided the tools for a creative architectural career. Yet how is one to address the concerns of building on a barrier island already overburdened?

*Superstition, Myth, and the Slippery Hold of Memory* is a discourse that explores the various options through a technique of visual and verbal collage. It is a dialogue that questions memory, identity, history, and reality through the lens of a practicing architect who has been battling in the trenches to save his city.

**Index terms** | *reality; memory; academia; mobsters; exile; architecture; collage; identity.*

Warren Ser is an “Independent Researcher” whose mission is obvious in its name. While never using Twitter, finding the platform overly reductive, he incorporates a careful reading of relevant academic literature with observations made by searching the Dark-Web to derive important social truths with high impact. In this case, his particular fascination with techniques of visual, written, and kaleidoscopic collage, creates a dialogue that questions memory, identity, history, and reality through the lens of a practicing Architect as a social construct to open avenues to transform our cultural geographies, mitigate climate change, and achieve social justice. Mr. Ser was abandoned as a child and raised by his grandparents, Eastern European refugees who escaped the horrors of World-War One. He sought refuge from the criminal underworld of his childhood in the chimeric world of Art, higher education, and Architecture.

| PANEL SESSION 15 | PHILOSOPHY AND AESTHETICS OF ARCHITECTURE |

| University of Belgrade - Faculty of Architecture, 2019 |

| ICA 2019 Belgrade: 21st International Congress of Aesthetics | Possible Worlds of Contemporary Aesthetics: Aesthetics Between History, Geography and Media |

Xi Ye |  
Macau University of Science and Technology | Macau, China | underfish008@gmail.com |

## THE POETRY OF ARCHITECTURE AND CHINESE LANDSCAPE PAINTINGS

**Abstract** | The poetry lies in an “aesthetic sense” when one places oneself in a certain environment. The “aesthetic sense” is a kind of feeling results from pure bodily sensations and emotions. “Aesthetic sense” has for a long time being the highest pursuit for Chinese literati in artistic creations. This sense needs to be gained through the body’s immediate perceptions rather than understood through linguistic concepts. Once the “aesthetic sense” is gained by the body, the poetry will emerge.

This article starts with the concept of “somaesthetics” and the concerns of the bodily senses in traditional Chinese culture, this is followed by the discussion of the techniques associated with bodily concerns, by which the painters and the designer approach “aesthetic sense” in landscape paintings and architectural design. Four particularities of the essence of landscape paintings are discussed in the article. They are techniques to achieve “aesthetic sense”. Those techniques are associated with the idea of somaesthetics – the focus on the immediate bodily perceptions and understandings. The designer translated those techniques into an architectural project, Xiangshan campus, China Academy of Art, so that the design particularities of Xiangshan campus becomes an architectural counterpart of landscape paintings. Each technique is illustrated from landscape paintings to Xiangshan campus design, as to make a close connection between landscape paintings and architectural design, and offer a plural explanation of the way to approach “aesthetic sense”.

Therefore, besides demonstrating the idea of somaesthetics in Chinese landscape paintings, the purpose of the article lies more in revealing how the particularities of Xiangshan campus, as illuminated by Chinese landscape paintings, offers a new, expanded, and more nuanced understanding of the poetry of architecture.

**Index terms** | “Aesthetic sense”; Chinese landscape paintings; design of Xiangshan campus; poetry of architecture; somaesthetics.

Xi Ye received her B.Arch in Architecture from Chongqing University (2011), obtained her M.A. in Urban Design from Cardiff University (2013), earned her PhD. in Architecture from Newcastle University (2018). She currently works as an Assistant Professor at Macau University of Science and Technology. Her research interests are architectural theories, criticisms, and aesthetics.

Xie Mengyun |

School of Urban Design, Wuhan University | Wuhan, China | 2013202090041@whu.edu.cn |

## URBAN WILDNESS IN THE ERA OF ECOLOGICAL CIVILIZATION

**Abstract** | Nowadays, the development of urbanization is confronted with many problems. In the context of building the ecological civilization, The wilderness philosophy has become an important part of the ecological civilization thought with the deep concerning thoughts for the destruction of human's homeland and the deep introspection on the current production and life style. The cities as a symbol of human civilization and progress are becoming people's main living environment and carrying people's imagination of a better life. In this beautiful imagination, the wilderness is the most authentic ecological nature, which is supposed to be an indispensable aesthetic object and aesthetic experience in people's city life. Therefore, we advocate a kind of aesthetics in the ecological civilization, that is the wilderness aesthetics. The wilderness as the best object of cognition and experience in people's city life, its value and the beauty of wilderness should be revalued, and it is the great beauty of the ecological civilization.

**Index terms** | *ecological civilization; the development of urbanization; wilderness; human's homeland; aesthetic object and aesthetic experience.*

Xie Meng-yun got her doctor's degree in Wuhan University of China. She has published numerous papers in Chinese core journals and international conferences, such as *The Aesthetic View of Ecological Civilization*, *The Germination of Human Decoration: One of the Aesthetic Values of Prehistoric Jade Wares*, *The Aesthetic Meaning of Ruins*, *Urban Wilderness At the Age of Eco-civilization*, and so on. Xie Meng-yun's doctoral dissertation focuses on the aesthetic image of urban space in Dongjing in the Northern Song Dynasty. At present, her main areas of interests include urban aesthetics and environmental aesthetics.

| University of Belgrade - Faculty of Architecture, 2019 |

| PANEL SESSION 15 | PHILOSOPHY AND AESTHETICS OF ARCHITECTURE |

| ICA 2019 Belgrade: 21st International Congress of Aesthetics |

| Possible Worlds of Contemporary Aesthetics: Aesthetics Between History, Geography and Media |

Yanping Gao |

Chinese Academy of Social Sciences | Beijing, China | auragao@gmail.com |

## THE AESTHETICS OF REMAKING THE NATURE: A COMPARATIVE STUDY OF JI CHENG'S GARDEN BOOK 《园冶》 AND C. C. L. HIRSCHFELD'S *THEORIE DER GARTENKUNST*

**Abstract** | This paper relates to the conference topic of architectural aesthetics by examining the aesthetics of gardens in two representative and influential garden theorists. Both Ji Cheng and C. C. L. Hirschfeld were important figures in garden design and the history of garden theory. Ji Cheng (计成 · 1582 – c. 1642) was a Ming dynasty garden designer and summarized his lifetime experience into a monograph on landscape design, called *Yuan Ye* (园冶, 1631), in English, *The Craft of Gardens*, which is the first monograph dedicated to garden architecture in the world. C. C. L. Hirschfeld (1742–1792), a garden theorist in the German enlightenment era, was acclaimed as 'father of landscape garden art' in Europe. Although from different historical period, they surprisingly shared some common ideas on garden. They both regarded garden as a sort of "fine art" and an art of remaking the nature. They also dealt with the creation of atmosphere and a "picturesque" garden scene, and they shared other ideas about gardens. My paper will examine their affinities and the influence of Chinese gardens in the Europe of Hirschfeld's time, but I will also outline their important differences.

**Index terms** | *Ji Cheng; Hirschfeld; Theorie der Gartenkunst; Yuan Ye.*

Yanping Gao holds a Ph.D in Aesthetics from Chinese Academy of Social Sciences in Beijing (CASS), where she now is an associate researcher in the Institute of Literature. She is the author of *Winckelmann's Vision of Greek Art* (2016), the translator of "Feeling and Form" (2013), *Act and Affect* (2018), *Chinese Way of Thinking* (2018), etc. She is also the editor of the journal *International Aesthetics* (Beijing) and editorial board member of *Journal of Somaesthetics* (the USA & Denmark). Her interests range from art history and Winckelmann studies, to somaesthetics, comparative cultural studies, and contemporary French philosophy. She was visiting scholar at the Oriental university of Naples (Italy) and Aristotle university of Thessaly (Greece), Florida Atlantic University (USA), and Potsdam University (Germany).

**Yiorgos Hadjichristou** |  
University of Nicosia | Nicosia, Cyprus | hadjichristou.y@unic.ac.cy |

## AESTHETICS OF BORDERS AND POROSITIES

**Abstract** | Having lived in the ghost city of Famagusta, and living along the Dead Zone of Nicosia triggered the mechanism to deal with the discussion on the notion of easthetics which thrives out of borders and porosities.

The easthetics in Cyprus in general and specifically the easthetics in architecture have been forged through the more than ten millions of the history of the island. They were dictated and they absorbed influences by all the consequent conquerors. They were rendered by the impact of different Geographies, religions, habits etc. from the Egyptians, Greeks, Romans, Byzantines, Luisignians, Venetians and the Ottomans. Colonialism served as the main catalyst of their current Presence. They enjoyed a momentum of European flair after the 1960 independence, but then, they were puzzled by the division and the 'porous borders' imposed on the island and the capital of Cyprus after the 1974 war. The situation was aggravated even more by the abundance of Crises that ensued, including the 2013 unprecenented condition of the 'BailOut'. The paper will focus on the easthetics that were triggered out of the borders and their porosties, out the recent 'Crises' and the optimistic response of seeing them as 'blessings' for the newness to emerge.

Along the borders, their consequent ambiguities and porosities start playing a bigger role than mere divisions. During the recent abundance of Crises, as the Financial and Enviromental ones that striked relentlessly the island of Cyprus, the emergence of various unique voices of resistance gave birth to new ways of thinking, living, and their relvant easthetics.

The borders and the Crises attracted minorities, emerging groups of people, nomads and immigrants. They brought their impact onto the divisions and Crises. But they also absorbed their unique qualities: Qualities of conditions where the Nature took over the built environment thus dissolving the presence of borders and properties. Where the prevailing condition of seasonality and ephemerality could show and lead to new ways of living. Where the elasticity and the interexchange between the 'eternal/ monumental' and the 'ephemeral/ temporary', the 'public' and the 'private' gain the protagonistic role of the built and the unbuilt environments.

These conditions may serve as the instigators of new, emerging socio economic systems that are defined by substantial ephemerality of borders, boundaries and properties, might as well define new easthetics of emerging cultures?

**Index terms** | *Porous borders; voices of resistance; seasonality and ephmerality elasticity and interexchange;*

**Yiorgos Hadjichristou** is an architect, Professor of the University of Nicosia and member of the Board of the NGO Urban Gorillas. Having conducted his studies in Kiev and Kyoto, he created his own practice in Nicosia. He is the recipient of a number of national and international awards including the Golden Prize of the Union of International Architects- with the project "Athienou Town Hall and Museums". The 'Kaimakli house' was selected by the Architects Council of Europe for the Europeam Sustainable architecture events and exhibitions. The 'Architecture Research Center' was selected by the Italian Union of Architecture and Criticism for the 'In practice- The state of committed architecture in Europe' series of events and publication'. His projects were selected and participated in the Mies Van Der Rohe Awards seven times. He co-curated the Cyprus Pavilion of the Milan Triennale in 2016 and of the Venice Architecture Biennale 2018.

| PANEL SESSION 15 | PHILOSOPHY AND AESTHETICS OF ARCHITECTURE |

| University of Belgrade - Faculty of Architecture, 2019 |

| ICA 2019 Belgrade: 21st International Congress of Aesthetics | Possible Worlds of Contemporary Aesthetics: Aesthetics Between History, Geography and Media |

**Yue Sun** |  
Shanghai Conservatory of Music | Shanghai, China | sunyue@shcmusic.edu.cn |

## THE ARCHITECTURAL STRUCTURE OF MUSIC AND ITS AESTHETIC SIGNIFICANCE

**Abstract** | It is often said in the field of art theory: Music is a flowing building and architecture is a solid music. The parable condenses a very rich connotation which I think is worthy of research. As a musicologist, when thinking about the nature and aesthetic characteristics of music, I found that there are many similarities between the form and structure of music and the overall layout of architecture. When analyzing and deepening the details of the works, I found that ways of design and techniques of both are also same or similar. At the same time, there are many differences between Chinese and Western architectural concepts and techniques as well as the differences between Chinese and Western music thinking and techniques. Therefore, no matter whether the macroscopic or microscopic perspective, whether of history or culture, whether of spatial or temporal characteristics, both of them have very subtle and rich commonalities, which can be described as heterogeneous isomorphism. In the field of music aesthetics, research on these issues is very rare. I think most of the reason is the difficulty and challenge brought by interdisciplinary. This paper intends to demonstrate the commonality between architecture and music in six aspects: philosophical origin, aesthetic isomorphism, historical evolution, cultural interaction, creative design, and morphological presentation.

**Index terms** | *music and architecture; aesthetic isomorphism; baroque style.*

**Dr. Sun Yue**, Lecturer of Shanghai Conservatory of Music. Executive secretary of 10th Conference of Interdisciplinary Musicology 2015. Her researches range mainly across philosophy of music, aesthetics of music, music criticism, art theory and interdisciplinary study of art (especially between music and architecture). Her original term Immanent Listening first proposed in 2012 is a notion for the method of attaining musical meaning as the setting-itself-to-work of truth (Heidegger).



**Zsolt Bátor** |

Budapest Metropolitan University, Institute of Art Theory Budapest University of Technology and Economics, Department of Sociology and Communication | Budapest, Hungary | zsolt.batori@gmail.com |

**Borbála Jász** |

Budapest University of Technology and Economics, Department of Sociology and Communication Hungarian Academy of Sciences, Institute of Philosophy | Budapest, Hungary | jasz.borbala@gmail.com |

## TOWARDS A PHILOSOPHY OF ARCHITECTURE

**Abstract** | Architects, art historians and aestheticians alike often assume that the ontology of architectural works is unproblematic; that we know precisely what architectural objects are. It is also widely held that talking about how buildings convey communicative content is based on a well-developed architectural language. This language is canonised to the point that its speakers can easily discuss questions concerning architectural styles, conventions, functions, etc. Architectural intentions are readable on different levels and layers, depending on the contextual and art historical knowledge of the viewer.

In this paper we suggest that the problem of architectural meaning is considerably more complex, and that its underlying conceptual framework is in need of further development and refinement. The reason for this is twofold. On the one hand, architectural meaning has not been considered in the light of what kind of entities communicative architectural objects are. On the other hand, and in connection with the first point, much of the terminology used for describing architectural meaning is ad hoc or insufficient. We partially rely on some of the concepts suggested by Nelson Goodman in his paper *How Buildings Mean* (1988). By analysing architectural language and terminology he distinguishes denotation (depiction, representation) from exemplification, expression and mediated reference. These are examples of different communicative means and levels of producing architectural meaning. Despite its title, Goodman's system is a promising account only of what can be communicated with buildings, but the how aspect is not explicit in his theory. The typology is not embedded in a developed conceptual framework of (architectural) communication. We propose a new conceptual framework for architectural meaning on the basis of the speech act theory (Austin, 1962, Searle, 1969) and its application to pictorial meaning, the picture act theory (Kjørup, 1974, 1978, Novitz, 1975, 1977). We extend the theory of speech acts and picture acts to include objects in general and buildings in particular. Our theory of object acts accounts for the production of architectural meaning on the basis of how we interpret architectural locutionary acts (buildings) in the context of their production and use. The various types of contents (what is conveyed by buildings) will be analysed in this conceptual framework in order to provide a systematic theory of the rich variety architectural communication. These considerations will also be embedded in an ontological framework that accommodates understanding physical architectural objects as architectural locutionary acts. These two components of our work will be presented as the first steps towards a(n analytic) philosophy of architecture.

**Index terms** | *architectural locutionary and illocutionary acts; architectural meaning; conceptual framework; ontology of architectural works; speech acts, picture acts, and object acts.*

**Zsolt Bátor** |**Borbála Jász** |

**Zsolt Bátor** is a philosopher (specializing in the philosophy of art) and a photographer. He currently serves as dean of the Faculty of Art and Creative Industries and as director of the Institute of Art and Design Theory at the Budapest Metropolitan University, Hungary. He also visits the University of Murcia, Spain for regular research collaboration. He has conducted research and taught philosophy of art and photography courses at universities in Hungary, the United States, Spain and Argentina. His main research interests are the philosophy of photography, the interpretation of artworks (especially photography and architecture), and he is also currently working with Borbála Jász on the foundations of the philosophy of architecture.

**Borbála Jász** is a philosopher, art and architecture historian. She works as an Assistant Research Fellow at the Hungarian Academy of Sciences, Institute of Philosophy, and as an Assistant Lecturer at Budapest University of Technology and Economics, Institute of Philosophy and History of Science. Her main research interests are the connection between architecture and philosophy in the interwar period, and eastern Central-European Socialist Realism. Her current project is the philosophical background of the socialist architecture (Socialist Realism and Soviet modernism) and the role of ideology in the built environment. In collaboration with Zsolt Bátor (Budapest Metropolitan University) she works on the foundations of the philosophy of architecture.



**Anđelka Badnjar Gojnić |**

PhD candidate, RWTH Aachen University | Bonn, Germany | andjelkabadnjar@gmail.com |

#### OPENING PREFABRICATION TO PARTICIPATION: INSTITUTE FOR TESTING MATERIALS SERBIA (IMS)

**Abstract |** The paper departs from pair of photographs indicating common living space in newly built Experimental blocks 1 and 2 in New Belgrade. On the wall there is a memo to the youth working actions that ten years ago put foundations for the city. Throughout the window one could see new housing built by testing application of IMS prefabricated system designed by Branko Žeželj. In the further narrative, the paper traces role of the Institute for Testing Materials Serbia (IMS) in regard to the aesthetics of prefabrication. IMS was formed soon after Yugoslavian break with USSR in 1948 marking country's shift toward rapid industrialization. In this process use of manual building techniques was in the stage of transition toward application of equipment mainly imported through contracts on war reparation. As argued by Cornelius Castoriadis in his article on Yugoslavian bureaucracy from 1950, it was by abroad equipment once installed and further kept in good repair, replaced, and expanded that industrialization of Yugoslavia assured dependence from a qualitative point of view from the West.<sup>1</sup> After retirement from ETH Zurich, one of the most prominent engineers of the generation Mirko Roš will return to his country of origin to constitute a new institution. With import of Swiss equipment the institute will gain its initial organization. In this process prefabrication itself became the object of ultimate expertise involving variety of actors. Deliberately designed as an 'open prefabricated system', IMS enabled primary construction to be completed in situ by manual techniques both as to work compatibility with secondary systems from variety of industrial catalogs. Envisioned to adjust to the different qualifications of construction labor with extreme savings in concrete and steel and being the first to introduce prefabrication at the actual construction site, the IMS system soon become one of the leading Yugoslav export products. From its initial application in New Belgrade, the IMS final product – a flexible flat – generated more than 60 000 housing units in Yugoslavia. Moreover, it domesticized within the European, African, Asian and South American market with incomes big enough to assure autonomy to the house of its origin. Tracing the development of institute from its constitution and import of machinery toward technical characteristics of the system and its application in housing in Yugoslavia and abroad (Cuba) the paper will try to point to the possibility of experimentally lead prefabrication as one of potential legacies of socialist aesthetics in architecture.

**Index terms |** *collective; Cuba; concrete; institute; participation; prefabrication; Yugoslavia.*

<sup>1</sup>Castoriadis, C., "The Yugoslavian Bureaucracy", *Political and Social Writings Vol. 1, 1946 – 1955*, University of Minnesota Press, Minneapolis, 1988, first published in "Socialisme ou Barbarie" no. 5-6, 1950.

**Anđelka Badnjar Gojnić** is a PhD candidate at RWTH Aachen University in the field of Architectural Theory. She graduated from the Faculty of Architecture of the University of Belgrade in 2008. Afterwards, she taught as an assistant at The Faculty of Architecture of the University of Montenegro, at The Barcelona Institute of Architecture, and at RWTH Aachen Faculty of Architecture. She has worked as an architect for several international practices and on independent projects, most notable of which is one for the transformation of the Yugoslav factory OBOD into the University of the Arts in Montenegro. She has published articles in peer review journals, gave papers at international conferences and exhibited at Venice Biennale of Architecture 2010.

| PANEL SESSION 16 | IS THERE AN EAST EUROPEAN AESTHETICS? |

| University of Belgrade - Faculty of Architecture, 2019 |

| ICA 2019 Belgrade: 21st International Congress of Aesthetics | Possible Worlds of Contemporary Aesthetics: Aesthetics Between History, Geography and Media |

**Andrey Rukavishnikov |**

Lomonosov Moscow State University, Faculty of Philosophy | Moscow, Russia |  
rukavishnikov@philos.msu.ru |

#### GUSTAV SHPET AND RUSSIAN PHENOMENOLOGICAL AESTHETICS

**Abstract |** There is a point of view, according to which the content of Soviet aesthetics is perceived as something isolated from the world humanitarian scientific thought. One of the reasons for this is ideological bias, the dependence of Soviet philosophy on Marxist-Leninist attitudes. The purpose of this article is to tell about the aesthetic views of the famous Russian thinker Gustav Shpet (1879 – 1937), who, on the one hand, managed to defend the principles of idealistic philosophy in the face of severe pressure from the official Soviet science, and on the other – clearly showed how the achievements of Russian aesthetics can be integrated into the world aesthetic thought. During his internship at the University of Göttingen, Shpet attended lectures by Edmund Husserl. Husserl's methodology had a great influence on Shpet, in the course of his further work he actively used the phenomenological method in aesthetics. This fact allows us to consider the aesthetics of Shpet in line with the European phenomenological aesthetics, to compare his views with those approaches, used in the writings of Roman Ingarden, Mikel Louis Dufrenne, Nicolai Hartmann. In the 20s of the XX century Shpet takes an active part in the work of the Moscow linguistic circle and together with his colleagues (for example, Roman Jakobson) has a certain influence on the formation of the main strategies for the development of European linguistic science. The main focus of Shpet aesthetics in this period is the theory of poetry, language as a starting point for various cultural studies. In the works "The Inner form of the word", "Language and meaning" Shpet exposes a deep analysis of the doctrine of the language of Alexander von Humboldt, extrapolating the main provisions of his theory on the philosophy of culture as a whole. Here Shpet demonstrates how the study of the nature of a single word as "the archetype of culture" and the text as a set of words leads to the need to synthesize the achievements of hermeneutics, semiotics and aesthetics. Thus Shpet anticipates very popular in the twentieth century, the idea of the necessity of the consideration of aesthetic problems with the angle of interdisciplinary research. In addition to the theoretical study of literature and the problems of poetic creativity, Shpet was keenly interested in the practical material of art, held senior positions in various art institutions of the USSR (RAKHN, Academy of higher acting). He paid special attention to theatre, music (he was particularly interested in Richard Wagner's work) and translation. Speaking 17 (!) foreign languages, Shpet translated into Russian many works of literary classics, and each of his translations was, in fact, hermeneutic, research work. Despite the fact that some European researchers wrote about the Shpet (A. Haardt, Prof. A. Hansen-Löve), his aesthetic views outside Russia are virtually unknown. There is no doubt that the interest in the creative heritage of Shpet can be very useful for the world of aesthetic science.

**Index terms |** *Shpet; Husserl; Russian aesthetics; phenomenology; theory of poetry; linguistics.*

**Biserka Mitrović |**

Faculty of Architecture, University of Belgrade | Belgrade, Serbia | biserkamitrovic@gmail.com |

**Jelena Marić |**

Faculty of Architecture, University of Belgrade | Belgrade, Serbia | jelena.maric1989@yahoo.com |

**Tamara Vuković |**

Faculty of Architecture, University of Belgrade | Belgrade, Serbia | tamara.vukovic@outlook.com |

## OUTSIDE THE PLANNED MOLD. THE (ANTI-)AESTHETICS OF INFORMALITY. CASE STUDY OF BELGRADE

**Abstract |** The aesthetics of unplanned and informal, as well as the other problems that informal growth emerges, are certainly among the most challenging tasks for the contemporary urban planning, urban design and architecture. Worldwide in developing countries, but especially in the Balkans, the unplanned shapes the urban landscape and imposes the unique, yet mostly unwanted visual environment. The unplanned and informal settlements escape from the local planning and architectural rules and norms, and avoid global trends and cultural affinities. The characteristics of the informal growth affect the city on micro and macro scale, reshaping the cityscape. The size, quantity and diversity of the informal buildings warn the professionals in urban planning and architecture not to turn the blind eye on it, and to reshape their concepts with regard to this specific 'architecture without architects'. This paper aims to give an insight into the urban and architectural patterns that can emerge when regulations and plans are put aside, analyzing the way informal city areas can shape the urban and peri-urban environment. By showcasing a specific form of "urban aesthetics" characteristic to the Western Balkan region, and especially the Serbian capital - Belgrade, we delve into the realm of spatial elements that are shaped primarily by an average individual's comprehension of space. The paper deals with examining the context in which a specific contemporary local community constructed its urban environment, identifying characteristic spatial elements that emerged as a result of building outside the mold envisioned by the planning authorities and experts. The problems such a non-planning practice can cause are addressed through different spheres, with the focus mainly directed towards the utilitarian and stylistic elements of this unique type of urban environment.

**Index terms |** *informal city growth; urban planning; architecture; urban aesthetics.*

**Biserka Mitrović |**

**Jelena Marić |**

**Tamara Vuković |**

**Biserka Mitrović** is an associate professor at the University of Belgrade - Faculty of Architecture. She has received B. Arch, MSc and PhD from the University of Belgrade and is professionally interested in sustainable urban planning, social cohesion, the methodology of urban and spatial planning, urban regulation and the research on informal settlements. B. Mitrovic is an author of more than 70 research papers in edited books, refereed journals, and refereed conference proceedings. She has been engaged in 9 national and international research projects. B. Mitrovic is a certified urban planner and spatial planner and has worked on more than 70 community development, urban planning and design projects in Serbia.

**Jelena Marić**, experienced Teaching Assistant with a demonstrated history of working in the higher education industry for over six years. Strong research professional soon to be a Doctor of Philosophy (Ph.D.) focused on Urban planning from the University of Belgrade, Faculty of Architecture. Has participated and organized several international workshops with students from all over the world. As an author or co-author participated in many international conferences and has published papers on the following topics: urban renewal and regeneration, open public space and transformation, healthcare renewal etc.

**Tamara Vuković** (1992) is an architect and urban planner from Belgrade, Serbia. She completed her Basic and Master academic studies at the Faculty of Architecture of the University of Belgrade, where she has been working as a teaching associate since 2015. Her professional engagement focused on architectural and urban design, as well as spatial planning. Since 2018 she has been working as the lead architect and urban planner at Dirigent Acoustics LLC. In addition to gaining practical experience in design and planning practice, she is also engaged in research work. She has participated in several international and regional conferences, having her work also published in international publications. Since 2018 she is a PhD candidate at the Faculty of Architecture, University of Belgrade with her main interest and research topics being related to the field of urbanism.

**Branislav Antonić |**

Faculty of Architecture, University of Belgrade | Belgrade, Serbia | antonic83@gmail.com |

**Aleksandra Djukić |**

Faculty of Architecture, University of Belgrade | Belgrade, Serbia | adjukic@afrodita.rcub.bg.ac.rs |

**Eva Vaništa Lazarević |**

Faculty of Architecture, University of Belgrade | Belgrade, Serbia | eva.vanistalazarevic@gmail.com |

## EXPANDING A DEBATE ABOUT SHRINKING POST-SOCIALIST CITIES TOWARDS AESTHETICS: URBAN SHRINKAGE, INSPIRATION, AND CREATIVITY

**Abstract |** Shrinking cities are becoming a new 'reality' in contemporary urban development thanks to numerous scientific contributions about this globally widespread phenomenon. However, it is not widely known that the term "Shrinking cities" was initially promoted through the same-name international project that culturally dealt with shrinking cities. This project, led by Eastern-German cultural experts, revealed internationally the essence and frequency of urban shrinkage. Interestingly, the approach used in this project has been important to clarify that urban shrinkage is not a negative process *per se*. Even more, the project contributed to define the multi-dimensional and productive character of this phenomenon. The further research and projects on shrinking cities were less devoted to its cultural and aesthetical side. They were mostly oriented towards the main causes and consequences of urban shrinkage, discussed within the discourses of economy, geography, demography, political science, and ecology. Nevertheless, the inspirational, artistic and creational aspect of urban shrinkage has not been lost. With the recent formation of the concept of shrinking cities, a new attention has been given to potential ways to overcome urban shrinkage. New conceptual proposals and attempts have also used culture, art, and creativity again, but in different format. They have tried to connect the previously acquired scientific knowledge with creative industries and applied arts, where they are seen not just as a creative moment, idea or artistic inspiration, but as a comprehensive, and usable "healing" approach to reinvigorate shrinking cities. The aim of this paper is to present ongoing efforts towards the link between urban shrinkage, inspiration, and creativity. It is done by comparing them with the position of this link from the beginnings of the concept of shrinking cities in the early 2000s. Therefore, it is a contribution to the development of the historic perspective of the aesthetical and artistic side of this concept, which certainly needs a more prominent role in the future urban development.

**Index terms |** *creativity; inspiration; post-socialist Europe; urban aesthetics; urban shrinkage.*

**Branislav Antonić |**

**Aleksandra Djukić |**

**Eva Vaništa Lazarević |**

**Branislav Antonić**, Ph.D., is a teaching assistant at the University of Belgrade – Faculty of Architecture, Serbia. His scientific, professional and academic interests in general are urbanism and spatial planning, with a special focus on the planning of medium-size and small communities and urban dimension of housing. He has published several articles in high-ranking scientific journals and monographs on these topics. Moreover, he is an active participant at international conferences and scientific meetings, where he made more than 50 scientific contributions. He also participates in one national scientific project regarding the improvements and systematisation of housing in Serbia and in one international INTERREG project about the urban branding of cultural heritage along the Danube. As a coordinator or member in working team, he has also been involved in more than 35 works relating to urban and spatial planning and urban design, of whose several have been awarded.

**Aleksandra Djukić**, Ph.D., is an associate professor at the Faculty of Architecture, University of Belgrade. Her field of professional activities and research is directed on urban design and planning, urban morphology, urban renewal and heritage. She has published 4 monographs, 180 articles and chapters in international and national scientific journals, books, proceedings. She has participated in numerous national and international research projects and workshops. She was a keynote speaker at three International conferences and she gave lectures at Universities in Granada, Graz, and Bari. In practice, she has done more than 50 urban plans and designs, 10 realized buildings and 5 studies in urban renewal and planning (for UNDP, Ministry, Local government). She has received many awards for competitions, in urban practice, for research project and two rewards for the best paper at International congresses. She is a vice president of Serbian Town Planner Association and a representative in ECTP-CEU.

**Eva Vaništa Lazarević**, Ph.D., is a Full Professor of Urbanism at the Faculty of Architecture of Belgrade, and has over 25 years of experience in teaching urban design, regeneration and planning and as a practitioner architect. She was engaged as Head of Department for Urbanism, Member of City Council Commission for Urbanism of Belgrade and a Councillor for Architecture and Urbanism at Ministry for Urbanism, Planning and Environment of Serbia. Founder and responsible for design and project management of "Atelier Eva Vanista Lazarevic" Design Bureau, she has created design solutions for a variety of projects in Serbia and abroad. She is also the author of over 30 scientific papers concerning urban design and two books, both awarded, and a participant of many scientific and academic conferences and professional meetings.

Danijela Mirković |

Faculty of Architecture, University of Belgrade | Belgrade, Serbia | danijelaaa96@gmail.com |

## TODAY'S AESTHETIC EXPERIENCE BASED OF YUGOSLAV AESTHETICS

**Abstract |** Over seventy years long history of Yugoslavia, and even more older idea about unification of the South Slavs left behind them historical facts, abundance of artworks and some love-hate relationships. The way we perceive Yugoslavia today depends on many things, including our year of birth. Had we chance to experience Yugoslavia in its live days or we were not even born. Second thing about experiencing Yugoslavia is how we perceive nationality in it. Was there Serbian/Croatian/Macedonian art within Yugoslav borders or it was Yugoslav art/architecture/cinematography etc.

*How we remember is how we define ourselves.*

A primary interest of this paper is to stimulate and provoke our thoughts and feelings, to expand our Yugoslavia-based knowledge in terms of wondering is there Yugoslav aesthetics. In the second section of this paper, the main goal is to identify emotions behind post-Yugoslavia experience. People who were born in the last decade of the existence of a state called Yugoslavia nowadays still recognize the Guzzini lamps with nostalgia for that time, and even though they had no opportunity to create at that time they can now feel their internal/unique value. In the end, this work aims to re-examine the potential of today's young creators who can draw energy from their heritage.

**Index terms |** *aesthetic; experience; Yugoslavia; design; influence; creative process.*

Danijela Mirković (1996) graduated from the Faculty of Architecture at the University of Belgrade in 2018. The same year she enrolled in master academic studies at the same faculty. During the first two years of study she actively volunteered at the Belgrade Architecture Week (BINA). She gained her first professional experience at the PJ studio office on the development of architectural and urban projects in the period from December 2017 to July 2018. She participated in the development of competition for the urban-architectural solution of "Old Čaršija" and the conceptual solution of the new bridge in Ivanjica and for the embassy complex of Republic of Serbia in Canberra (2018). Speaks English and German.

| PANEL SESSION 16 | IS THERE AN EAST EUROPEAN AESTHETICS? |

| University of Belgrade - Faculty of Architecture, 2019 |

| ICA 2019 Belgrade: 21st International Congress of Aesthetics | Possible Worlds of Contemporary Aesthetics: Aesthetics Between History, Geography and Media |

Dušan Milanović |

PhD student at University of Belgrade, Faculty of Architecture | Belgrade, Serbia | dusanmil\_89@yahoo.com |

## NEOMEDIEVAL AESTHETICS OF SERBIAN ART AND ARCHITECTURE IN THE SECOND HALF OF 20<sup>th</sup> CENTURY

**Abstract |** During the timespan of the second half of 20<sup>th</sup> century, there were Serbian artists and architects whose imagination was not occupied by themes of contemporary civilisation, but their retrogarde and nostalgic orientation rather revived medieval art. Through fantasies and ornaments, the authors searched for new sensibility of ancient art and tried to merge it with their own time. They created dreamlike, geometrical and cosmological abstractions during the years oriented towards future and big astronomical explorations. This tendency for medieval imagination, fantasy and dreams in architecture, visual arts and literature draws inspiration from mythological and dreamlike imaginarium of fairytale, obscure and ambivalent metaphores; in Serbia, as well as with many western world scholars. Such are Bachellard's elements, Caillois's minerals, Tolkien's Middle earth, Jung's archetypes, Eliade's sacrality and exhibitions in 60's Paris. In his works on medieval aesthetics and utopias, Umberto Eco noticed the rise of neomedievalisms and the need for medieval narrative as a shelter. Exhibition of Yugoslav medieval art in 1950 in Paris gave the heritage its international recognition. Intellectual context was influenced by medievalist scholars Aleksandar Deroko and Oto Bihalji Merin, as well as with formation of the Byzantine institute and Institute for the Protection of Cultural Heritage of Serbia. In architecture, the builders revived middle ages through ornaments, rosettes. "Sun" rosette by Dušan Džamonja at Youth Cultural Centre in Belgrade is an example, but also are the series of architectural ornaments made by craftsmen in Bela Voda, whose work is recently protected as immaterial heritage of Serbia. Mosaics and murals with neomedieval themes by December group members adorn Twin tower of New Belgrade and other important Edifices. While some artists, such as Branislav Makeš and Kosta Bogdanović, explicitly named their works Byzantine, other relating authors, like Nesim Tahirović, were more culturally polyvalent. On conceptual level, book "The Circle on Four Corners" by Bogdan Bogdanović shows a collection of premodern, including medieval, architectural fantasies and imaginary cities. Neomedieval aesthetics is present not only in architecture and visual arts, but also in poetry of Vasko Popa and his "Midnight Sun" compendium. In Kruševac, celebrations marking six centuries of the city and battle at Kosovo gave birth to series of neomedieval artworks. Finally, study of the second half of XX century neomedieval aesthetics in Serbian art and architecture is important for understanding recent, XXI century neomedieval aesthetics in new media art, present in animated movies, comics and virtual reality games.

**Index terms |** *aesthetics; neobyzantine; fantasy; neomedieval; ornament; rosette; second half of XX century; Serbian art and architecture.*

**Dušan Milanović**, born in 1989 in Kruševac, Serbia, is cultural heritage researcher based in Belgrade, Serbia, where he attends PhD studies at University of Belgrade, Faculty of Architecture. Currently engaged in several restoration and cultural heritage projects as an associate of National Museum of Serbia and Republic Institute for the Protection of Monuments of Cultural Heritage Belgrade. Participant and spokesman at several scientific conferences, including International Interdisciplinary Conference on Art at University of Belgrade, Faculty of Philosophy, as well as #SCI conference, organised by Student city cultural centre, Perform and UNESCO in Belgrade. The field of research and main topic of interest is history of art and architecture in Serbia.

**Miloš Milovanović** |

Mathematical Institute of the Serbian Academy of Sciences and Arts | Belgrade, Serbia | milosm@mi.sanu.ac.rs |

**Višnja Vujović** |

Freelance architect and stage designer | Belgrade, Serbia | visnja.vujovic@gmail.com |

## IS THERE AN EASTERN CHRISTIAN AESTHETICS?

**Abstract** | The Eastern Europe is considered not geographically or historically, but in terms of the Orthodox Christianity. In that regard, the originality of an Eastern European aesthetics and gnoseology refers to the energetic theology of icon having no counterpart in other domains. Discussing its manifestations, the authors' interest concerns Russian avant-garde painting from the XX century. The focus is on suprematism of Kazimir Malevich whose action is characterized by the concept of non-objectivity that has become a synonym for the avant-garde movement. It is the artist whose sensibility and artistic philosophy is designed primarily through an immediate experience, excitement and reflexion of painting. Non-objective aesthetics of suprematism in the first place emerged to be a basic nature of the art and then raised to a universal substance of ontology and cosmology. Passing from the black through the colored finally to the white phase, the paintings of Malevich wield a significant relation to Byzantine iconography in respect of its theory and theologico-aesthetical substrate. The suprematistic icons, fulfilled by a specific sensibility and extraordinary energies, discern presence of the fairy faith and an unbearable spark in artist's eyes looking into the future. The Russian avant-garde has remarkably stepped out from the frame of modernism coming near to a postmodern view. Contrary to the modernistic attitudes, it does not favor a strong demarcation between the old and the new art considering such classifications meaningless – which stems from a certain perception of past and future, tradition and history, originality and nation in artistic creativity. In addition to challenge the modern conception of linear time, one suggests an assumption that creativity is already contained in the tradition which indicates a comeback to the origin. Such a paradigm implies continuity, inheritance and restoration of artistic experience making a struggle against the individualism, which comes from a conviction concerning cosmological significance of art. It corresponds to iconographic style that is a common creation whose key tag is absence of the individual subjectivity. Malevich claimed that socialistic community was the last instance of modernism whereby the next step required abandoning the objective art in favor of non-objectivity. His statement that it could not be realized in socialism, but only in suprematism, was prophesying a post-modern culture which should arise afterwards. Its emergence implements a contemporary interpretation of the Eastern European and the Eastern Christian aesthetics.

**Index terms** | *iconography; Russian avant-garde; suprematism; non-objectivity; postmodern culture.*

Miloš Milovanović |

Višnja Vujović |

**Miloš Milovanović**, born on September 13, 1980, Šabac, Serbia. The master of theoretical mathematics and its applications thesis *Applying Symmetries to Solve Differential Equations*, Mathematical faculty, University of Belgrade, 2008. The doctor of applied mathematics thesis *Quantifying Self-organization and Complexity Based on Optimal Wavelet Choice*, Faculty of Technical Engineering, University of Novi Sad, 2013. Employed in the position of research assistant professor at Mathematical Institute of the Serbian Academy of Sciences and Arts. Research area: mathematical physics, signal processing, fractal geometry, philosophy of science and art, aesthetics, iconography and traditional cosmology. The communication at ICA 2019 concerns the Eastern European aesthetics in terms of the Russian avant-garde that elucidates a link between the traditional iconography and the postmodern culture.

**Višnja Vujović** (Raška, 1985) is an architect and a scenographer. She has completed her Bachelor and Master studies at the Faculty of Architecture, University of Belgrade in 2009. Her primary interest is the concept of space in performing arts and its relations with scenic design and new media. She has been developing her professional career as a scenographer in Serbia and FYR Macedonia. She has designed "The Seagull" by Anton Chekhov (2018) at Macedonian National Theater in Skopje, "Belgrade Trilogy" by Biljana Srbljanović (2017) at Kino Kultura in Skopje, "Rosmersholm" by Henrik Ibsen (2016) at Belgrade Drama Theatre, "The Tempest" by William Shakespeare (2015) at Regional Theatre in Novi Pazar, "After the game" (2014) produced by Eho Animato in Belgrade Youth Center.

| PANEL SESSION 16 | IS THERE AN EAST EUROPEAN AESTHETICS? |

| University of Belgrade - Faculty of Architecture, 2019 |

| ICA 2019 Belgrade: 21st International Congress of Aesthetics | Possible Worlds of Contemporary Aesthetics: Aesthetics Between History, Geography and Media |

Murat Çelik |

Ankara University Department of Philosophy | Ankara, Turkey | muratcelik@gmail.com |

## THE IMPORTANCE OF ROMAN INGARDEN'S ONTOLOGICAL AND STRUCTURAL INVESTIGATIONS OF THE LITERARY WORK OF ART FOR THE LATER READER-CENTERED THEORIES OF LITERATURE

**Abstract** | During 1970s there happens a significant paradigm change in the theories of textual interpretation. This is the change of focus from the formal structure of the literary work, to the experience of reader. The formalist paradigm of understanding literary text as a closed semantic system is relocated by the understanding of literary work as a co-creative product of the author and the reader. The emphasis on *intentio operis* is replaced by an emphasis on *intentio lectoris*. The relation between the literary work and the reader has been handled by various theoretical approaches such as hermeneutics, the aesthetic of reception, reader-response criticism, theory of aesthetic response, semiotic theories of interpretation, to name but a few. What they have in common is an interest in the relation between the literary work and the reader in the act of reading. The phenomenon of reading has been handled by the best part of these approaches as an interaction between the text and the reader. According to this position, the meaning of the text is co-created by the creative acts of the reader in the act of reading. Hence, the work takes its last shape through the reading act. All these theoretical approaches accept the openness of the work to the creative acts of the reader. In other words, they presuppose that the literary artwork structurally and ontologically involves an openness that permits the reader to be involved in the creation of its meaning. However, very few of them questioned the ontological background of this presupposition. My aim in this paper is to show that these theories owe very much to Roman Ingarden's ontological and phenomenological investigations of literature. I will try to reveal that it is Ingarden's understanding of "ontological incompleteness" that allows us to postulate the reader as the active co-creator of the literary work of art. In order to achieve this aim, I will briefly lay out his understanding of "schematism," "intrinsic incompleteness," and his distinction between the "artistic" and the "aesthetic" object. Second I will focus on how these notions allow us to understand the literary work of art as an open structure that permits the reader to participate actively in the production of its meaning. Third I will show how his works influence later thinkers such as Wolfgang Iser (and other members of Constanz School) and Paul Ricoeur. Overall my aim will be to show the contribution of Roman Ingarden's (as an East European philosopher) aesthetic theory for the later theories on the aesthetical reception of literary work of art.

**Index terms** | *hermeneutics; Paul Ricoeur; phenomenology; reader response criticism; Reception aesthetics; Roman Ingarden; Wolfgang Iser.*



**Virve Sarapik** |

Institute of Art History of Estonian Academy of Arts | Tallinn, Estonia | virve.sarapik@artun.ee |

## REALISM AS A TRADITION, REALISM AS AN INNOVATION

**Abstract** | My paper will focus on the transformations of the concept of realism in the Soviet discourse of aesthetics in the late 1950s, and on the role of the debates over the socialist realism. The notion of realism began expanding right from the time it was first used, achieving quite wide and liberal dimensions by the turn of the 19th and 20th centuries. Realism was also the notional centre of the Soviet discourse of aesthetics, and its problems in that particular ideological and cultural space were probably most widely tackled, at least quantitatively. Expanding and becoming increasingly vague continued especially briskly in post-Stalinism theoretical discussions. Realism-related discussions were urged on by the inevitable changes in contemporary art life, a wish to “install” the heritage of past art into the Soviet history of art (according to the opinion that only realist art was good art), and also by the disputes’ internal logic and contradictions. One of the most powerful incentives for expanding the notion was the publication of Roger Garaudy’s *Realism without shores* in 1966. Garaudy’s extreme and the Soviet authors’ more cautious opinions at least agreed that realism’s starting point was the connection between art and objective reality. However, the outcome of Soviet realism-disputes, socialist realism had very little to do with either the classical 19th century realism or the true reality. The reasons being that (1) it does not depict true reality but an imaginary, ideologically motivated ideal, and (2) its formal way of depiction, however illusionist on the outside, nevertheless imitates the art of the past (this was especially clearly evident in non-mimetic arts such as architecture and music). On the one hand the discussions smoothed the way to certain liberalisation of the discourses of art. However, on the other hand, the price on the blurring the notions were inevitable distortions or enclosing the Soviet discourses of art into a weird incommunicable sphere. The central question of my paper is how and on which basis is it possible to define the concept of realism in the Soviet discourse of aesthetics.

**Index terms** | *socialist realism; Roger Garaudy; Soviet aesthetics; 1950s; 1960s; concept of realism; imaginary.*

**Virve Sarapik** is a professor in art theory at Estonian Academy of Arts. She received her PhD degree in semiotics and culture theory from University of Tartu in 1999. VirveSarapik has coordinated the international conference series Place and Location, and has served as editor-in-chief of the journal *Studies on Art and Architecture* since 2003. She has been the PI of several research projects since 2000 and has published widely on picture theory, on late-Soviet and contemporary visual culture and literary theory.

| PANEL SESSION 16 | IS THERE AN EAST EUROPEAN AESTHETICS? |

| University of Belgrade - Faculty of Architecture, 2019 |

| ICA 2019 Belgrade: 21st International Congress of Aesthetics | Possible Worlds of Contemporary Aesthetics: Aesthetics Between History, Geography and Media |

**Zhang Chenghua** |

School of Chinese Language and Literature, South China Normal University | Guangzhou, China | zhangchenghua2017@163.com |

## ON THE MERGENCE AND CONTRADICTION OF MARXISM AND MODERNISM IN YUGOSLAVIA

**Abstract** | The domination of socialist realism on the Yugoslav literary and art circles is only a short historical hiatus. Due to the special geopolitical environment and political demands, the mergence and contradiction of Marxism and modernism in Yugoslavia has become a unique literary scene of the socialist countries. In Yugoslavia, Marxism and modernism blended together to create the literary forms that marked national independence and modernization; At the same time, modernism as the method of literary creation and literary concept always conflicts with Marxism as the dominant ideology because of the differences of the inherent logic, concerned issues and status between Marxism and modernism. The core issue inherent in this kind of mergence and contradiction is the relationship between politics and literature. Literature and art can be discussed both in political discourse and in itself. These two ways of exploring literature and art must adopt different evaluation criteria because of differences of the subject of discussion, the way of speaking, the goal of appeal.

**Index terms** | *Yugoslavia; Marxism; modernism; mergence; contradiction.*

**Zhang Chenghua** (1985) is a lecturer at the School of Chinese Language and Literature, South China Normal University. His research interests cover cultural studies and Marxist aesthetics of art and literature and has published many articles on Marxist literary thoughts in Eastern Europe.

The announced participants cancelled partaking at the round table 12 on *Making Sense at the Interface of the Organic and the Technological*.

There weren't any abstract submissions at the panel session 07 on *Condition of contemporary South-American aesthetics*.

CIP - Каталогизација у публикацији  
Народна библиотека Србије, Београд

72.01(048)  
7.01:111.352(048)

INTERNATIONAL Congress of Aesthetics (21 ; 2019 ; Beograd)

Possible Worlds of Contemporary Aesthetics: Aesthetics Between History, Geography and Media :  
book of abstracts / 21st International Congress of Aesthetics ICA 2019, Belgrade, 2019 ;  
[organized by University of Belgrade, Faculty of Architecture, The Society for Aesthetics of Architecture and Visual  
Arts Serbia (DEAVUS) ; editors Nataša Janković, Boško Drobnjak and Marko Nikolić].  
- Belgrade : University of Belgrade, Faculty of Architecture, 2019 (Belgrade : Grafik Centar).  
- 755 str. ; 24 cm

Tiraž 500.

- Str. 7: The Concept of the Congress / Miško Šuvaković.

ISBN 978-86-7924-223-5

a) Архитектура -- Естетика -- Апстракти б) Уметност -- Естетика -- Апстракти

COBISS.SR-ID 277405964