

21st INTERNATIONAL CONGRESS OF AESTHETICS, Faculty of Architecture, Belgrade, Serbia, 2019

PROCEEDINGS



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

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THE CONCEPT OF THE CONGRESS

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 21st 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 21st 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 21st ICA Organizing Committee

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KEYNOTE

BUILDINGS SPEAK TO US

4

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 appartenance 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.*

In this address that will be my last to IAA members, I would like to approach the state of architecture and our relation to it within the city. As I dwell on its multiple assets that are constructive of the city atmosphere, I am constantly reminded how all along history each minute form, from a cornice to a balustrade, from the curvature of stairs to the frames of windows, the height of ceilings, the position of doors, and the size of rooms and spaces, etcetera, were studied and calculated endless times before acquiring their final form. What we see mostly today is the sprouting of competitive erections whose most telling feature is a flat silhouette and imposing physicality.

As our essential living means architecture can be seen from many viewpoints: aesthetic, practical, political, economic, etcetera. My aesthetic evaluation of the architectural body in the urban context will deal with its meaning and how it speaks to us; its language. This will be an implicit political criticism as was basically George Bataille's approach. (1)

Architecture conditions our most intimate and at the same time common aesthetic experience (such as the urban), creating vocabularies and languages that can offer openness or isolation and negativity. As with everyday objects, we are often not attentive to its special attributes, but they certainly work on our psyche unawares and as all objects humanly created and used architectural bodies assume human values. They are the basic stimulant of our daily aesthetic judgments and experiences. Architecture is the one art we cannot do without. As the primary imposing materiality of our environment, creating the basic forms of the urban expanse, architecture conditions the atmosphere of our exterior urban spaces, in fact forming the interiority of urban spaces. In the words of Aldo Rossi, "... as a creation inseparable from civilized life and the society in which it is manifested... By nature it is collective." (2) As the shape giver of our shelter, it surrounds us like a second skin within which we can retreat to our own interiority. Thus, architectural bodies, buildings, are the primary constituents of our worldly and individual orientation. Buildings, as well as the cities they construct over history are always experienced with meanings they suggest, because, as a linguistic animal, we always understand objects through the language of their forms. As Gestalt theory has put forth forms have meanings to which we respond psychologically and behaviorally. I will look at architecture and the city as constructed languages. (3)

Architecture creating the city and our personal habitat, offers the basic sensual stimulants that connect us to the world and to ourselves. In the urban environment architectural bodies affect our psychology and sense of social belonging or can be instruments of discord. In our increasingly polarized world, cultural clashes between fundamentalist and populist or secular and left wing fractions of the society are using modernist forms or religious symbols in architecture or urban designs as oppressive, resistant or concordant forces. Yet, if not made a tool for animosity, the diversities possible in urban contexts are the means for opening and understanding. Robert Venturi was already in the 60's able to bring together, through his book 'Learning from Las Vegas' the dialectical forces within the greater urban context and to show that popular forms can also offer both the high and the low at the same time. (4) Both ideologies, the artistic, the critical and the populist try to build their societies through architecture. The building of a mosque does not only concern architecture, it is creating a society through charity, engineering, land speculation, collecting, consecrating and symbolism. Likewise, 'artistic' or 'critical' forms have meanings that aim to bring together not only like-minded people but to create awareness beyond conformities.

The architectural body

Paul Crowther uses the term 'The Body of Architecture' as: '*... the medium's distinctive physicality and ... the human body's engagement with it*'. (5) I use the term 'building as body', in a literal sense, suggesting that architecture is experienced almost as our bodies, and of the inner space of our bodies that we feel, but can only enter mentally. The inside and the outside are two dialectical positions and relate to the inner world and the 'other', the outside and alien world. The building is an archetype of the body, and like all bodies and individuals its appearance has a distinct meaning, a specific language. However, as the human body, it is most valuable when we are not made to feel its presence. As Bataille has said, architecture is what is left after structure; in other words it is the symbolic and spiritual value that makes the essence of architecture. A window is there for us to see outside, to get light and air. We don't need the window, we need the light the air, we don't need the chair we need to sit. If the forms are beautiful and attract us to their physicality, again beauty carries us beyond the material, to a spiritual world. This is how, one of the greatest architects of the twentieth century, Louis Kahn talked about architecture. In this sense I find the relation between the body of architecture and the human body to be very indicative: We do not want to be reminded of our body, when we walk we should not feel our legs but rather the energy and the force against gravity, our spirit wants to forget the body. Likewise it is when we forget the physicality of buildings and are attracted by the aura of their spaces and presence that architecture becomes valuable and unique and transcends its physique. Today architecture asserts its physicality generally in the most brutal way, drawing attention to its material being.

We make contact with buildings in several ways. A personal contact is established when we live or work in it. Even entering a building can create empathy in us through forms that are welcoming, such as a door-knob, or a top light that facilitates our entry, such as the entrance to the main building of the Juveskyla Campus by Aalto. This quality of welcome has been observed all through history; Sullivan's building which are generally of simple forms pay special attention to the entrance articulation both on the outside and in the entrance hall. Each building in a city talks to us according to its shape, its color, its position and its physical relationship with people and place. A building can be frightening, can be chaotic and make us feel insecure, can be mute, cold and without expression, can be intimate and joyful, it can be aggressive, it can have a form that has no coherence and be confusing, it can be too self conscious like someone who tries to please and makes the observer uncomfortable, it can want to be something else than what it could be, like an apartment house trying to become a Swiss chalet, a building can try to reach the sky without succeeding – as someone who wants to be on top but always fails, it can be confusing because we do not know where the entrance or the exit is, it can be terribly defensive with all kinds of walls and railings around it – as many government buildings in Ankara-, a building can be distorted because its function has been changed without appropriate change in its appearance, it can seem awkward because it can look out of place where it is, a building can look terribly old and weak and make us feel uncomfortable not knowing how to act in front of it or in it, and it can have a presence that attracts, it can be proud or simply ordinary. As people and all humanly assumed objects, buildings have their own language besides having diverse meanings for different people.

In an architectural setting all our sensory perceptions are stimulated, as our body is affected by diverse qualities – visual, olfactory, kinesthetic, tactile, auditory – we

translate these into meanings concerning life and into a language of forms. Architecture also refers to social conditions such as class, gender and politics. Unawares, our relationship with the world and with the cosmos is suggested in the meanings that arise. Even merely as shelter, architecture relates to differentiating human existence from the rest of nature. A building has in store more poignant and varied perceptual experiences than a place in nature would have because in all architectural forms, the qualities of nature are brought to light in intensified and humanly conceived ways, and no matter how much a place in nature is emotionally or aesthetically affective, it is always in some ways mute, inexplicable. According to Heidegger what is hidden in nature is revealed in art. **(6)** It is through architecture that we can abstract or isolate sensual qualities as singular values and enjoy their many phases according to how they enter our space creating a silent language.

Architecture tells us what society and its civil condition is. It expresses the soul of society, and is consequently a sign of transcendent reality. But this also means that it is the soul of power that we meet in architecture. I mean power in both its positive and negative sense. Imagine how proud is a man who builds his own house and gathers his family in it. That is why the natural model for architecture is labor. What we take for granted in a finished architectural work is the result of the love and labor of hundreds of people. Even a simple piece of brick undergoes multiple caring interventions from its very beginning as earth and water and fire. Architecture is not only a symbolic art, as Hegel claims in his book on Aesthetics, but it is a tragic art which leaves the language of most of humanity generally unheard or heard without an objective basis. Thus, as Bataille claims *“Architecture is society’s authorized superego”*. *“It speaks to multitudes or silences them”*. **(7)** It is also tragic because it holds on to memories. The show of power through architecture or urban forms, creating ostentatious spectacles, mesmerizes the masses. In Ankara, since the rise to power of the present regime, people of little means have been willing to be put behind showy kitschy screens and consent to live behind spectacles of power.

Goethe said that the sacred is what connects souls. According to him the sacred is when the end and the means to attain it are one and the same thing. **(8)** Good architecture that achieves this retains and radiates the social soul. Ideally this soul is present in the urban reality, as institutions, monuments, memories connect people who are strangers but who assume kinship by being in the same place and by using common institutions. Each institution is the ultimate development and realization of one of our sense capacity and becomes through this articulation a socializing factor. Music is the development of the auditory sense and a music hall brings people together about their intimate sensory pleasure. Thus architectural bodies representing institutions create the discourse continuing in history and of the diverse aspirations and resistances of whole communities that create the city. Any institutional building has its genealogy in the beginning of human communities that have designed forms according to their needs. Therefore, each building is contingent of multiple narratives and myths. It is the use and discourse of the community of strangers who come together in architectural spaces that gives shape to the city and creates silent interactions through shapes and symbols.

The connection to the ‘other’ can be realized most effectively and peacefully in contexts where communal events in social spaces join people in common feelings, such as in being in an awesome architectural space or while experiencing the urban excitement such as at Times Square, or in a park where people can both be alone and with others.

Experiencing works of art that arouse positive responses and feelings, or even that arouse common political outrage is what can erase racial and cultural differences.

Therefore architecture of buildings and architecture of cities, when they cater to the society can create bonding situations. Alienation, despair and animosity begin to happen in many cities where only the separating forces of racism or Capital are at play. As Levy Straus has so succinctly expressed in *Tristes Tropics*: “Once people begin to feel threatened (besieged) in their geographical, social and mental habitats, they fall into the danger of finding the solution in considering a part of the human species as not belonging to humanity.” (10)

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Authentic art created critically, with knowledge and labor can be the only means to build a sincere human habitat. In architecture and the city, the clarity of spaces, whether public or private, the signs and possibilities for the respectful liberty of use are vital to prevent crisis of identity and exclusionary nationalism or personal political identifications. Is that possible when each ounce of material is considered as an input to Capital? I am hopeful, I am hopeful because as Marx said I am hopeful especially because the situation is so vicious.

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9. Sandercock, L., 2013 *Mongrel Cities*, Bloomsbury, London, p. 127
10. Lévy Straus, C., *Tristes Tropiques* 1973, p. 401 – From David Harvey, *Spaces of Capital- Towards a Critical Geography*, p.90 (Translation from French J.N.Erzen)

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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*

Cities as Ways of World Making

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 Worldmaking” in his book bearing this title (Hackett, 1978, 1981). Both philosophers cite the arts as key ways of worldmaking in their function as various forms of symbols. For Cassirer, art as a form of worldmaking originates in imagination and gives us “the intuition of the form of thingsas a true and genuine discovery.” (Cassirer, *Philosophy of Symbolic Forms*) Art offers a perspective that differs from ordinary seeing as well as from the impoverished abstractions of science based on facts or purported natural laws.

In his book *Ways of Worldmaking* Goodman examines the formative functions of symbols. Goodman asks probing questions concerning our uses of language/literature, pictures, and other types of symbols to create worlds of understanding. For example, he asks, “In just what sense are there many worlds? What distinguishes genuine from spurious worlds? How are they made? ...And how is worldmaking related to knowing?”¹ Goodman holds that “the arts must be taken no less seriously than the sciences as modes of discovery, creation, and enlargement of knowledge” in their role of advancement of understanding.²

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. Works of art including the literary works of JRR Tolkien, (1937, 1936-1949) the opera “Mahagonny” a musical composition by Kurt Weill and Berthold Brecht, (1930), Xu Bing’s recent film “Dragon Fly Eyes” (2017), and “Hudson Yards” a current city development which opened officially in New York city in 2019, will be offered as instances of worldmaking with respect to the arts and city development.

Hence, the aim of this essay is to explore various manifestations of “world making” in a selection of arts relating to world making of fictive cities in the arts and then in reference to the formation of contemporary cities themselves as ways of world making as this process is revealed in the New York project known as “Hudson Yards.”

I. Tolkien and Ways of World Making

My interest in World Making in reference to Tolkien began with an exhibition at the Haggerty Museum which carried the title “The Invented Worlds of J. R. R. Tolkien”.³ As it happens recent scholarship on Tolkien appears to be notably focused on the theme of world making. Among recent publications on Tolkien’s works is the 2019 publication *Sub-creating Arda: World Building in J. R. R. Tolkien’s Word, its Precursors, and Legacies*, edited by Fimi and Honegger.⁴ The insights in these texts especially relevant to our

1 Nelson Goodman, *Ways of Worldmaking* (Indianapolis: Hackett Publishing Company, 1978), p. 1.

2 Ibid., p. 102.

3 Curtis L. Carter, “Ways of Worldmaking: J. R. R. Tolkien,” *The Invented Worlds of J. R. R. Tolkien: Drawings and Original Manuscripts from the Marquette University Collection*, October 21, 2004-January 2005, pp. 7-16.

4 Dimitri Fimi and Thomas Honegger (editors), *Sub-creating Arda: World-Building in J. R.R. Tolkien’s Works, its Precursors, and Legacies* (Walking Trees Publishers: Zurich and Berne, Switzerland, 2019). According to the Editors Tolkien preferred to address his literary world building as ‘sub creation.’ Current interest in this topic is also reflected in a call for papers focused on Tolkien and the Classical World which notes, “Scholarship on J. R. R. Tolkien has become more and more interested in the topic of worldbuilding...”

topic here include Andrew Higgins' account of Tolkien's literary and graphic means used in building of his world of *Arda* which includes *The Hobbit* and *The Lord of the Rings*. These works employ the use of maps, charts, genealogies, and both lexicons and grammars of invented languages. Such literary and graphic means are used both to construct the worlds and to generate the interaction and transaction between author and reader.⁵ At the core of Tolkien's invented worlds is the assumption that "language creates the reality it describes."⁶ In this respect, he holds similar views to those of Goodman who understands languages as entirely constructed symbol systems. Like Goodman, Tolkien did not limit his sense of languages to written texts.

12 *The Hobbit* which appeared in 1937 and *The Lord of the Rings* first published in three volumes in 1954-55 both suggest immediately the theme of worldmaking. It is not the worldmaking of statesmen that occupies Tolkien. Rather it is worldmaking made possible through the author's imaginative constructions using words. Tolkien's literary texts cannot be fully appreciated apart from a larger, philosophical issue concerning language. His childhood fascination with inventing languages eventually led him to the study of languages. For Tolkien, a language is a wholly invented enterprise constructed by a mind, or set of minds, and has no natural existence apart from its invention and use by a human mind, or a community of such minds.

Fewer people are aware that Tolkien was a talented visual artist not having had the opportunity to view his original drawings and watercolor paintings. These works are known primarily as the illustrations for *The Hobbit* and *The Lord of the Rings* and other of his texts.⁷ His paintings and drawings offer further insight into the imagined cities of Tolkien.⁸

For our purposes here, the central question posed is this: in what sense might Tolkien's literary and visual images contribute to the theme of world making in general and perhaps also to our understanding of city as a world making form? The intent here is not to make a full blown claim or to overstate this possibility, but to use Tolkien's ventures into worldmaking as a start for this discussion in the several media proposed here. Rather, it is to show how the city play a role in his imaginative literary explorations.

II. Tolkien and Cities

Although Tolkien offers no full-blown characterization of a city as it might be defined by urban theorists such as Lewis Mumford in his classic study, *The City in History: Its Origins, its Transformations and its Prospects* (1961), Kevin Lynch's *The Image of The City* (1960), or Edward Glaeser's *Triumph of the City* (2011), recent Tolkien scholarship has focused on the city as an important topic in *The Hobbit and Lord of the Rings*, two of Tolkien's major works.⁹ For example, Dominika Niez's essay, "The Forest and the

5 Andrew Higgins, "More than Narrative: The Role of Paratexts in the World-Building of Austin Tappan Wright, J. R. R. Tolkien, and Ursula K. Le Guin," in Fimi and Honegger (editors), Abstract.

6 Verlyn Flierger, *Splintered Light: Logos and Language in Tolkien's World* (Kent and London: Kent State University Press, 2002), p. xxi.

7 Tolkien created the illustrations for *The Hobbit*, *The Silmarillion*, *The Lord of the Rings*, *Farmer Giles of Ham*, *The Father Christmas Letters*, *Mr. Bliss*, and other texts.

8 Tolkien's original paintings and drawings are located at the Bodleian Library, Oxford University and the Special Collections of the Raynor Library, Marquette University.

9 Lewis Mumford, *The City in History: Its Origins, its Transformations and its Prospects* (USA: Harcourt, Brace and World, 1961). Kevin Lynch, *Image of the City* (Cambridge, Massachusetts, 1960), or Edward Glaeser, *Triumph of the City* (New York: Penguin Press, 2011).

City: the Dichotomy of Tolkien's Istari" considers the author's interest in contrasting city and forest. In this context two wizards, Radagast with connections to the forest life and nature and Saruman identified with the city and the forces of industrialization, offer a context for viewing city life in contrast to life in the forest.

By the early twentieth century Birmingham, England where Tolkien spent a part of his early life, Birmingham would have become a thriving city with a history of architectural and industrial development, also reflecting the growing city problems that industrialization brought. Tolkien himself grew up in the Edgbaston area of the city of Birmingham in the shadow of Perrott's Folly and the Victorian tower of Edgbaston Waterworks, possibly sources for images of the dark towers that appear in his works.¹⁰ Also a part of Tolkien's childhood environment was the Birmingham Museum and art Gallery with a collection which included fine art, natural history archaeology, as well as local history and industrial history. It would be an interesting study to explore whether, or to what extent Tolkien's literary or visual images of city might have been influenced by the architecture and other aspects of his life in Birmingham. As it turns out, in his literary works, Tolkien favours the domain of the forest over city. This theme is developed in Conrad-O'Brian and Hynes (editors) *Tolkien: The Forest and the City (2013)*.¹¹

Let us turn to Tolkien's views on city as expressed in his *The Hobbit* and *The Lord of the Rings*. With respect to population, Hobbits, Elves, and Dwarfs are among those who reside in Tolkien's literary worlds. A Hobbit, the main character, is one of an imaginary peoples who populate the tales of J. R. Tolkien. 'Hobbits,' seemingly the main characters, are people-like characters, who give themselves this name meaning "hole-dweller." They were referred to by others as "halflings," since they were half the height of normal men.¹² *The Hobbit* is populated with diverse occupants also including Dwarfs and Goblins along with Hobbits. These characters, whose interests are not always comfortable with each other, were also not immune to external threats, for example a dreaded dragon named Smaug. Similarly, quarrels leading to wars among the different sectors inaugurated conflicting interests and power struggles the likes of which we are familiar in the world of cities outside of fiction.

The dwelling spaces in *The Hobbit* consist mainly of structures set in imaginary cities and landscapes in the midst of mountains and waterways. Although seemingly smaller in scale when compared to portrayal of cities depicted in *Lord of the Rings*, the cities depicted in *The Hobbit* entertain at least some of the characteristics that demarcate city beyond the literary walls of Tolkien. Within "*The Hobbit*" Tolkien assigns names to geographic locations with characteristics of cities. For example, Lake Town, Dale, Esgaroth, and Aberstore. Like city spaces in the non-fictional world, those in Tolkien's literary discourses include certain trademarks: City Gates and walls which regulate access and security are among the marks of a city in the landscape of *The Hobbit*. Additional features of such sites include Great Halls (the Hall of Feasting and of Council) that serve as gathering spaces symbolizing important community gatherings.

As the community of Esgaroth in *The Hobbit* assesses the damages to the city resulting from a battle with the defeated dragon Smaug, we find a model for addressing urban disaster. There is in Tolkien's narrative an understanding of key factors a city might to

10 Jr. R. R. Tolkien Archived 29 April 2011 at the Wayback Machine, Archives and Heritage Forum. Retrieved 27 April 2009. Cited

11 Helen Conrad-O'Brian and Gerard Hynes, Editors, Tolkien: The Forest and the City (Four Court Press, 2013), p. 67-75

12 Humphrey Carpenter, editor with the assistance of Christopher Tolkien, The Letters of J.R. R. Tolkien (Boston: Houghton Mifflin, 1981), No. 316, p. 405.

address in a period of reconstruction after a major disruption of city life resulting from war or natural disasters. As we might expect, providing food for the needy and care of the sick and injured are among the first steps in responding to disaster.

Questions about leadership, debates over whether a new regime or the existing one is best suited to undertake the reconstruction, and attention to new plans for the future are among the considerations that the community of Esgaroth addresses. For example should the Master retain his position as leader, or should Bard, ancestral descendant of the king, who had used his ancestral Black Arrow to destroy the Dragon lead the planning for restoration? After looking at the ruins of their city and the resources that could be utilized, including a store of gold previously guarded by the Dragon, the leaders of Esgaroth began planning a new city more fair and larger than before.¹³ Such sentiments seem to echo the planning needs of cities in the modern world outside Tolkien's literary domain. Of course, the question of how to fund changes in the city depend on available resources. And here the citizens benefited from a treasure of gold liberated from the Dragon who had previously controlled this treasure.

Tolkien's fictive world of *the Hobbit* is not immune from the kinds of group discrimination based on difference among its populations which contaminates the world that we inhabit. For example, Beorn, a character in *The Hobbit*, expresses the view that he is not overly fond of Dwarfs. On the other hand this same character Beorn, while cautioning against trusting any one you did not know, warmly extends hospitality and equips his visitors with food and ponies to continue their journey thru Mirkwood forest and homeward.

Tolkien's account of cities continues in *The Lord of the Rings* as the characters journey thru the lands. In *Fellowship of the Ring*, Part I of *Lord of the Rings*, we find an account of the city Minas Tirith as viewed from a distance by the character Frodo in the midst of battle: "Far away it seemed and beautiful: white washed, many-towered, proud and fair upon its mountain-seat; its battlements glittered with steel, and its turrets were bright with many banners."¹⁴ In Part Three, Book 5, the city of Minas Tirith is described thusly: "For the fashion of Minas Tirith was such that it was built on seven levels, each delved into the hill, and about each was a set wall, and in each wall a gate. In a passage from the *Lord of the Rings* "...Pippin gazed in growing wonder at the great stone city, vaster and more splendid than anything that he had dreamed of..."¹⁵

In contrast to the imagined cities in *The Lord of the Rings* is the account of the Old Forest: "...The Forest is queer. Everything in it is very much more alive, more aware of what is going on so to speak And the trees do not like strangers. They are usually content merely to watch you, as long as daylight lasts, and don't do much. ... But at night things can be most alarming....I thought all the trees were whispering to each other, passing news and plots along in an unintelligible language, and the branches swayed and groped without any wind."¹⁶

The city in Tolkien's literary schemes anticipate some of the problems of cities with their focus on the changing character of non-fictional cities and the problems they

13 J. R. R. Tolkien, *The Hobbit* (London, Sidney: Unwin & Hyman, Anniversary Edition, 1987), p. 216.

14 J. R. .R. Tolkien, *Fellowship of the Ring: Lord of the Ring* (Boston, Houghton Mifflin, 1954, 1965) p. 417.

15 J. R. R. Tolkien, *the Return of the King* (Boston, Houghton Mifflin, 1992) p. 782.

16 J. R.R. Tolkien, *The Fellowship of the Ring, The Lord of the Rings, Part I* (Boston: Houghton Mifflin, 1992) p. 125.

must address in the face of changes due to war and natural disaster. His imaginative descriptions point to creative constructions that anticipate the modern cities, but without the interactive technologies that have not yet arrived even in imagination.

Hence works of fiction such as J. R. R. Tolkien's *The Hobbit* and *The Lord of the Rings* command a noteworthy role in worldmaking. They function not as literal description, but as a metaphorical alternative world view that may actually live in the experiences of those who read Tolkien's text or view his visual images, or otherwise participate. As works of literature, Tolkien's constructed worlds are not the world of the physicist, or of the people we meet on the street. But they may nevertheless inform and enrich the worlds of both. His visual art augments the literary scenes found in his books.¹⁷ Given these examples from Tolkien's literary and visual contributions to world making it would seem that his art exemplifies the imaginative world making anticipated in the philosophical theories of Cassirer and Goodman.

III. World Making in The Rise and Fall of the City of Mahagonny

World making can occur in musical theatre as well as in literary and visual arts. At times artists see as their role to challenge or critique the options accessible in city life. The opera, "Rise and Fall of the City of Mahagonny" by Kurt Weill (music) and Berthold Brecht (Lyrics) first presented in the 1930s during the Nazi era in Germany, sets forth in song and drama the conditions of an imagined city life gone awry.

The city of Mahagonny, in which Brecht's tragic play takes place, is a symbolic caricature of freedom: a legendary place, where everyone can live as he pleases.....It is founded and populated by adventurers, wrecked human beings, criminals, procurers, and prostitutes.....The frontiers are set by the rules of supply and demand.¹⁸

Initially, the city of *Mahagonny* was intended as a model city aimed at offering useful services to its residents. But this model city soon degenerates as abuses of power and greed lead an environment where commodification of goods and services leads to the demise of bourgeois civilities. *Mahagonny* thus offers critique both of social conditions and human vulnerabilities that may take place in the process of worldmaking.

*. The fictive city of Mahagonny in Weill/ Brecht's theatrical creation is intended as a parable of city culture gone awry as it fosters an environment where commodification of goods and services leads to the demise of bourgeois civility. The extreme of life in Weill/Brecht's fictive *Mahagonny* shows poverty as a crime warranting punishment. The aim of his music including jazz rhythms in the context of classical musical forms was to "get people involved and thinking."

At the time of its introduction in the 1930s, Weill's musical production posed a challenge to life in the state of Weimar Germany, and especially to the emerging Nazi view of Culture, making necessary the artist's exile to the United States. There he collaborated with Moss Hart, Ira Gershwin, and Langston Hughes in enriching the cultural life of another live city with Broadway musical successes: New York.¹⁹

A moment of reflection on the decadent conditions of life in Weill's city, reminds us that

17 Richard Schindler, *The Expectant Landscape*,: J.R. R. Tolkien's Illustrations for the *Hobbit*,: J.R>R Tolkien: *The Hobbit: Drawings, Watercolors, and Manuscripts*, Exhibition Catalogue (Milwaukee: Marquette University, June 11-September 30, 1087), pp. 17-19.

18 Kurt Weill and Berthold Brecht, *Rise and Fall of the City of Mahagonny*, (Libretti of North German Radio Chorus Production, p. 15.

19 Joshua Barone, "Kurt Weill: How Germany Finally Unearthed a National Treasure," *New York Times*, March 9, 2017.

our current state of city life also faces many challenges, perhaps not yet as extreme as the deteriorated conditions of Mahagonny. To be sure some of our problems such as corruption emerge from deficiencies in human character. But more pertinent to our concerns here are such issues as the increased commodification of city life, poverty, and the de-emphasis on the values (justice, respect, trust) necessary to support attention to such matters. From the perspective of social aesthetics, what then will be the role of the arts in these new social processes? How will art and aesthetics fare in these social changes? What new forms will the arts that emerge in the new forms of city life that are already emerging?

16

Despite its dour lessons referencing city life in disarray, “Mahagonny” continues to enjoy periodic revivals. In addition to US productions in New Haven in 1974 and 1978, and at the Metropolitan Opera in New York, in 1979, Los Angeles in 20017 its productions continue in theatres across the world. There is now (2017) a festival in Dessau, Germany, home of the Avant garde Bauhaus, where Weill is increasingly celebrated including a recent production of “The Rise and Fall of the City of Mahagonny.” The continuation of recurring revivals of Weil’s enigmatic commentary on city life, reminds us that one of the ways in which art has functioned in city life, is by continuously reviving the arts of the past through restaging and reinterpreting past contributions.

Weil and Brecht were not alone in their challenge to the narratives of life in Germany at the time. He was joined by radical artists including the painter Otto Dix and architect Mies Vander Rohe, cabaret performers and other artists deemed degenerate in the eyes of the Third Reich leaders.

IV. XU Bing: Dragon Fly Eyes

Taking the discussion of worldmaking to a contemporary stance where film is the medium, Chinese contemporary artist Xu Bing’s recent film, “Dragon Fly Eyes” released in 2017. Among Xu Bing’s never ending pursuit of new challenges, “Dragon Fly Eyes,” this “cameraless” experimental film making project is based on footage acquired from some 500 surveillance cameras and on line streaming images of city life. The film ostensibly narrates a simple story centering on the lives of two characters, Wing Ting (Dragon fly) and her boyfriend Siao Xiao as they navigate thru a series of identity changes in contemporary Chinese city life. But it also shows the strains of every day urban life of the twenty-first century. “Dragon Fly Eyes” will generate conversations and concerns over the millions of security camera that focus on nearly all aspects of life contemporary city life, whether in Beijing or New York or London, from the maintenance of street traffic and public safety to national security uses and possibly intrusions into the privacy important to everyday life.

No doubt this new venture of Xu Bing will heighten the realization of the role that surveillance devices have assumed in twenty-first century life. it will generate conversations and concerns over the millions of security camera that focus on nearly all aspects of life contemporary urban life, whether in Beijing or New York or London, from the maintenance of street traffic and public safety to national security uses and possibly intrusions into the privacy important to everyday life.

Apart from its creative advances to experimental film making, this work vividly draws our attention to what may well be a grave threat to values based on personal freedom as it is lived out in twentieth century cities and beyond. While the artist in this work is also concerned with unlocking new aspects of creating art film, no doubt this new venture of Xu Bing will heighten the realization of the role that surveillance devices

have assumed in twenty-first century city life.

“Dragonfly Eyes” was shown in the New York Film Festival in 1917 and was included in Xu Bing’s Ullens Center exhibition in 1918.

V. Hudson Yards

Taking the discussion of Ways of World Making into the actual world of city spaces, I will cite briefly the contemporary city as a form of world making by examining the latest city development in New York City called “Hudson Yards,” which opened officially in March of 2019.²⁰ This recent contribution to world making joins other such projects located in New York such as the 92 acre publicly developed “Battery Park City” completed in 2011, and Lincoln Center, created in 1955, which is currently the cultural hub of the city housing major performance spaces of dance, theatre and music in New York. Unlike the publicly developed 92 acre “Battery Park City” embodying the urban ideals of urban theorist and reformer Jane Jacobs, Hudson Yards consists of a privately developed 28 acre section of Manhattan. This development is located along Tenth Avenue over what previously served as a 30 track Hudson Yards rail yard.²¹ “The development has reimagined a neighbourhood once dominated by rundown industrial buildings and auto repair shops as an architectural landmark.”

Unlike previous urban projects in New York such as Battery Park, Hudson Yards has proceeded under coordination by a single development company headed by Stephen Ross. Hudson Yards as it now exists includes a cluster of residential, commercial, retail, and cultural spaces featuring high rise towers containing office spaces, apartments, an extensive mall and green spaces. Taking note of increasing terrorist threats, Hudson Yards developers are mindful of security needs and ability to cope with natural disasters. Its features apply the latest technology in its systems including its own power system, rainwater collection system, and protection against storm systems, and of course elaborate security features.²²

A place for the arts in Hudson Yards is invested in “The Shed,” a \$475 million dollar centre for the arts designed by Diller, Solidi, Renfo, in collaboration with the Rockefeller Group.²³ The aim of the planners for the Shed was to create a highly flexible cultural entity with architecture that would encourage artists to break out of their narrowly construed discipline based offerings and connect with other disciplines: dancers with visual artists, musicians with theatrical performances aimed at reaching a greater degree of the population.²⁴ Not to be missed in this addition to world making is “Vessel” a 154 high vertical sculpture of connected staircases designed by Thomas Heatherwics Studios in London that aspires to rival the “Eiffel Tower” in Paris.²⁵

All of the elements set forth in the Hudson Park project at the moment anticipate a
 20 Hudson Yards is located in New York City between 30th & 4th North & South, and 10th and 12th East and West. Its designers are Kohn, Pederson, Fox and its developer is Stephen Ross. Although funded as a private development, indirect public costs included 1.4 billion for 4 acres of park and open space 2.4 billion to extend No. 7 subway, and 359 million interest on bonds.

21 C. J. Hughes, “Giants Within A City of Giants,” *The New York Times*, April 7, 2-19, p. 10.

22 Peter Grant, “Hudson Yards Design is Like a Fortress,” *The Wallstreet Journal*, March 13, 2019.

23 Nick Mafi, “the Shed Finally Opens in New York City’s Hudson Yards,” April 5, 2019.

24 Michael Cooper, “Can the Shed Redeem Hudson Yards?,” *New York Times*, March 31, 2019.

25 Andrew Russeth, “Stairway to Nowhere: on the Pleasure of Hating Thomas Heatherwics’s vessel in Hudson Yards,” *Art News*, March 3, 2019.

next stage in world making representing a new development in city planning. Such a development generates hope for improvements, enrichments in future city life by including benefits of newest technologies, and a museum of contemporary architecture featuring buildings designed by leading architects Frank Gehry, Santiago Calatrava, Robert A. M Stern.

Looking at this newest manifestation of world making from a more distant perspective, it is interesting to consider the reception of Hudson Yards from the perspective of Jane Jacobs, urban activist and urban planner who challenged the urban planning ideals of the 1950s to 1980s and questioned the value of tall buildings isolated from street life.²⁶ Jacobs would no doubt hold a sceptical view of the volume of high rise buildings in the setting, and the limited connection to adjacent street life.

And such worldmaking enterprises are not without critical responses from their immediate contemporaries. New York Times Architecture Critic Michael Kimmelman finds Hudson Yards lacking in a semblance of human scale. "...Hudson Yards glorifies a kind of surface spectacle—as if the peak ambitions of city life were consuming luxury goods and enjoying a smooth, seductive, mindless materialism."²⁷ In defense of Hudson Yards is the view of Patricia Derrington, Director of the Center of Urban Real Estate, Columbia University "This is how urban folk choose to live: a defined neighbourhood that represents their values and aspirations, set in amongst others of a different identity."²⁸

VI. Conclusion

The examples of world making with respect to cities in three different art forms (literature, music, and film, and city planning each offer insights into the matter of world making. From Tolkien's literary texts we see references to the imagined city constructions and skeletal sketches of issues necessary to city life including glimpses of fictive architecture as contrasted with nature in the forest and of the needs for governance and societal life although basic in character. Weil and Brecht's *Mahagony*, we witness the breakdown of city life exhibiting human both the frailties of the human condition and hope for future reconstruction of a broken city structure.

Xu Bing draws attention to invasive forces into city life by means of a relative new intervention consisting of the surveillance camera in his "Dragon Fly Eyes". The interventions of invasive security devices into almost every aspect of human life poses a threat to world making issues related to personal values such as privacy and given unlimited access to state authorities as well as to predators. Xu Bing's film, while itself relying on exploratory possibilities of inventive surveillance technologies, also points to a growing societal concern with the possible uses of surveillance devices for intervention into areas of personal life. In the surveillance camera, we have a contribution to world making that raises important questions concerning the rights of personal liberty versus the government and other societal forces access to personal life privacy. Not all world making practices and their uses are necessarily serve good human good. And here is a case where the arts can contribute to the discussion of the role of such devices.

26 Jane Jacobs, *The Death and Life of Great American Cities* (New York: Random House, 1961.) Edward Glaeser, *Triumph of the City* (New York: The Penguin Group, 2011), 142-148.

27 Michael Kimmelman, "Hudson Yards is Manhattan's Biggest, Newest, Slickest Gated Community," *The New York Times*, March 14, 2019.

28 Barbara Goldberg, "Hudson Yards Redraws New York Skyline," *Reuters*, March 15, 2019.

Moving our discussion of world making into the “real world” city planning, Hudson Yards offers an instance of city planning that affects directly the material, social, and economic structure of an actual city, New York, one of the great cities of the world where the lives of countless residents and visitors either benefit or suffer from the actions resulting in a major shift in shaping the future life of New York as a city.

In short, the importance of worldmaking with reference to cities is aptly noted in Edward Glaeser’s *Triumph of the City*: “Great cities are not static—they constantly change and take the world along with them.”²⁹

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

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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 ready-made (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*

The subject of my talk will be the dynamic and transformational *processings* that have occurred in aesthetics and art between 1919 and 2019. This concerns the relations between aesthetics, art, culture, society, and, to be sure, the world. If the subject is *processings*, then my talk will be about the *politics of aesthetics* in relation to aesthetics as a discipline and in relation to other domains that are referential to it. My talk will be comparative and based on diagrammatic indexing and mapping of the relations between art and aesthetics in the field of sociality. Diagrammatic indexing and mapping of, first and foremost, the relations between art and aesthetics is a matter of the *politics of aesthetics* and a matter of the *politics of art*: “The diagram is no longer an auditory or visual archive but a map, a cartography that is coextensive with the whole social field. It is an abstract machine”.¹

I set out from the claim that the unique concept of aesthetics as a philosophical science began growing in complexity from its very inception and led toward distinguishing between the respective characters of philosophical *knowledge* pertaining to the beautiful (Baumgarten), the sensuous (Kant) and the artistic (Hegel), and the political (Schiller).

The crisis of philosophy began, to be sure, in the *century of philosophy*. It began with Marx’s diagnosis of “the poverty of philosophy” in a world beset by real human poverty amid the industrial society of exploitation. It also began with Friedrich Nietzsche, with his “grandiose”, immanently philosophical failure to derive yet another great totalising philosophical system of thinking about everything and for everything. This was the first time that the notion of a philosophical failure became the cornerstone of a reordering of philosophy, a reordering that would grow significant, above all, in the 20th century. Finally, it also began when Dr Sigmund Freud postulated his theory of the unconscious as a universal discourse about the *un-whole subject* and fragile subjectivity within human life, a humanist discourse that *moved across* the empirical and pseudo-empirical fields of biomedical and socio-cultural hypotheses outside of the professional security of philosophical paradigms and styles. Interpreting this in retrospect, one might say that Marx, Nietzsche, and Freud undermined the certainty of philosophical comprehension and thus destabilised the field of a potential aesthetic theory. This philosophical crisis of aesthetics was manifested in various initiatives, for instance, to abandon philosophical aesthetics in favour of a scientific aesthetics, i.e. to posit aesthetics as the science of form (Konrad Fiedler, Clive Bell), science or naturalised science of the arts (Max Dessoir), science of technology in art (Max Bense), and, finally, as a crisis of metaphysics in general (Martin Heidegger). One of the final attempts to defend philosophical aesthetics was the following dictum of the philosopher Nicolai Hartmann, issued in the introduction to his seminal work *Aesthetics* (1953): “One writes aesthetics neither for the creator nor for the patron of the arts, but exclusively for the thinker, for whom the doings and the attitudes of both have become a puzzle”.²

Roughly speaking, philosophical aesthetics could no longer follow or interpret contemporary art, which, starting from the late 19th and throughout the 20th century, came to be, vanished, or became canonised as modern, postmodern, or contemporary art. In the British and American context, philosophers such as William E. Kennick³, J. A. Passmore,⁴ and Morris Weitz⁵ problematised the status and priorities of *Continental aesthetics* or *general aesthetics*, advocating a Wittgensteinian-oriented conceptual analysis of aesthetics as understanding and explaining the concepts of art and those of aesthetics. By contrast, in the context of German critical philosophy, Theodor W. Adorno, in his *Aesthetic Theory*, posed the most sceptical question, confronting the

dramatic shifts of modern art: “It is self-evident that nothing concerning art is self-evident anymore, neither in it nor in its relation to the whole (zum Ganzen), not even its right to exist”.⁶ In his historicisation of Western aesthetics, the Croatian and Yugoslav theorist of aesthetics Danko Grlić interpreted German 19th-century aesthetics under the heading of the Hegelian “death of the aesthetic”,⁷ and the aesthetic of the incipient 20th century under the heading of “beyond aesthetics”.⁸

Grlić’s analysis of late modernist art confronts us with the fact that modern aesthetics was unable to follow the fundamental changes of 1960s art and accept the necessity of revising aesthetic theory in a changed world, where old concepts (art, artwork, artistic practice) were gaining new meanings or losing their conventional functions. This was not about the “suicide of art”, but a fundamental change in the concept, methodology, and effects of the practice of art in relation to its traditions and bourgeois society. This was the shift that Morris Weitz encapsulated in his description of art as an “open concept”. Roughly speaking, there occurred a shift from the Picassoan poetics (remember his *Guernica* from 1937) to the Duchampian concept of artistic *intervention* by means of objects (remember his readymade *In Advance of the Broken Arm* from 1915). This shift in the “object of study” also entailed a revision of aesthetic thought in relation to contemporary philosophies and turns from philosophy to theory and theorisation within the plural field of the humanities.

A new philosophical or theoretical platform was necessary, that is, new platforms outside philosophical aesthetics, in the field of artistic practices, or, from the other side, new platforms extending across structuralism and poststructuralism, cultural and media studies, as an alternative to philosophical thinking about art. There ensued accelerated modifications in the domain of speaking and writing about art, a movement that replaced the great hierarchical platform of philosophy with different positionings and interpretative approaches.

The resulting multitude of unstable shifts may be roughly described with the following *narrative*, only one among many other narratives that could be told about the arts in the late 19th, 20th, and early 21st century:

Artistic micro- and macro-formations kept replacing one another at a fast pace, abrogating the notion of “great styles” with concepts such as *tendencies*, *phenomena*, *movements*, from realism, impressionism, symbolism, secession, expressionism, to futurism, etc. For instance, the relationship between art and the new techno aesthetics at the Bauhaus and the relationship between art and the new revolutionary aesthetics at the art institutes of the Soviet avant-garde (GinHuK, Vkhutemas) led toward the establishment of an expansive emancipatory modernity. But, running in parallel with this upheaval in the arts, there also occurred differences within philosophy and political theory in relation to aesthetics. I would point to the differences between Marxist concepts of socialist realism (György Lukács) and critical theory of modern culture and art (Theodor W. Adorno, Walter Benjamin). One could also highlight the polemic between fundamental ontology (Martin Heidegger) and modern reflective art history (Meyer Schapiro). There were confrontations between positions pertaining to the concept of the autonomy of art and especially painting (Clement Greenberg, Michael Fried) and minimal art (Donald Judd, Robert Morris, Rosalind E. Krauss). Also, paradoxical comparisons were made between anti-art (Dada, Neo-Dada, Fluxus, John Cage), and anti-philosophy (Friedrich Nietzsche, Ludwig Wittgenstein, Jacques Lacan, Jean-François Lyotard). Attention was also drawn to the approaches of analytic meta-

aesthetics in the interpretation of Duchamp's ready-mades as legitimate works of art (Morris Weitz, Arthur C. Danto, George Dickie). Conceptual art developed its own idea of theory in art (Joseph Kosuth, *Art & Language*, Group 143). The group of French authors gathered around the *Tel Quel* magazine, especially Philippe Sollers, established a materialist theory of theoretical writing. Later interpreters spoke about an *age of theory*. Likewise important were "theoretical conflicts" between phenomenology (Roman Ingarden, Vladimir Jankélévitch, Ivan Focht) and structuralism (Claude Lévi-Strauss, Louis Althusser) as well as poststructuralism (the late Roland Barthes, Jacques Derrida, Jean François-Lyotard). A special interpretative demand emerged concerning the need to identify the multiplicity of different aesthetics or theories alternative to aesthetics (Julia Kristeva, Hélène Cixous, Friedrich Kittler, Jacques Rancière, Brian Massumi, Terry Smith, Boris Groys, Aleš Erjavec) in relation to "contemporary art" (feminist, activist, political, environmental, participatory, and appropriative art). It was especially provocative to take note of the new philosophical fundamentalism encapsulated in Alain Badiou's four concepts – "Art, Love, Politics, and Science" – and its relation with the construction of the "Philosophy, Love, Politics, Aesthetics" graph in the Swiss contemporary artist Thomas Hirschhorn's politicisation of participatory art.

These and many other examples open the field of discussion and my risky theorisation!

One possible diagram such as the one below may serve to highlight the productions of differences, ruptures, and constructions of new potentialities in the re-examining of the relationship between aesthetic and art in relation to philosophy and theory.

philosophical aesthetics

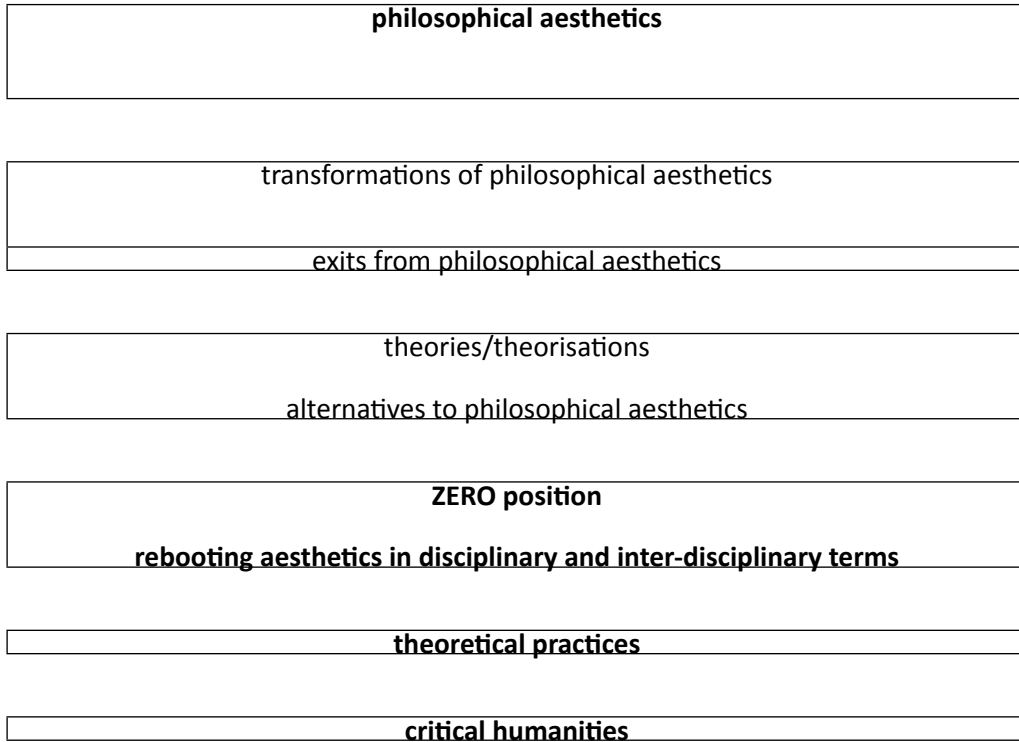
aesthetics (Baumgarten, Kant, neo-Kantianism) aesthetics <i>qua</i> philosophy of art	interpretations of specialised sensualities
aesthetics as the history of the philosophy of art (Hegel, Arthur Danto)	introduction of phenomena and concepts of art into the field of <u>philosophical discussion</u> philosophical interpretations of the <i>nature</i> , functions, and meaning of art history and discourses about art histories
meta-aesthetics ⁹	critique of the <i>language</i> and concepts of aesthetics in disciplinary terms
theory of art ¹⁰	the positioning of <i>art theory</i> in between the philosophy of art and differentiating theories and theorisations in the open field of the humanities, including the critique of <u>philosophy and the humanities itself</u>
theory in art	the incomparable multiplicity of theories, sciences, and philosophies of various origins and functions in the <u>artworld's field of interest</u>
theories beyond aesthetics ¹¹	the domains of various theories pertaining to a specific contextual positioning and approach to the paradoxes, deviations, rambling, replacements, subversions, innovations, catastrophic impacts, and, above all, permanent changes in the <u>nature, functions, and meaning of art</u>
feminist aesthetics and theory gender aesthetics and theory ¹²	women's perspective on understanding aesthetics, that is, theories of art; and gender naturalisation (LGBT, queer) of aesthetic and theoretical discourses <u>about art and culture</u>
the death of aesthetics project (Hegel, Arthur Danto) ¹³	<i>projects intended to complete aesthetics from the domains of philosophy and the humanities, that is, from highly specific theories of art, culture, and media</i>
hybridisation of aesthetics	<i>implementation of the politics of difference i.e. decentering in the field of philosophical aesthetics, the philosophy and theory of art</i>
the decentering of Eurocentric aesthetics ¹⁴	<i>basing an aesthetic discourse on theories from postcolonial and de- colonial studies</i>

rebooting aesthetics ¹⁵	<i>imagining a new beginning or zero position for constructing aesthetics as the multitude of theories and theorisations about the sensuous, art, culture, nature/the world, technology, human as well as post-human and non-human</i>
performing theory ¹⁶ as practice	redefining theory as a set of articulated autonomous bodies knowledge into the processing of theoretical procedures i.e. material practices – theory as an event of accession and retreat in interpretation, not as positing an attained final body of <u>knowledge about anything</u>
politics of aesthetics ¹⁷	approaching aesthetics as a <i>practice</i> within various social dispositives – not the aestheticisation of politics, but discussing politics in aesthetic terms as a social relation in relation to sensuality, corporeality, individual and collective experiences, understandings and beings in the world as the active and interactive dispositive i.e. <u>infrastructure of human forms of life</u>
aesthetic regimes ¹⁸	the demand that the aesthetic (aesthetic event, aesthetic experience, aesthetic understanding, aesthetic affect) be <i>viewed</i> as a moment in a process – in the volatile multiplicity of events pertaining to <i>forms of life</i> , <u>incomparable and yet simultaneous</u>
aesthetic <i>assemblages</i> ¹⁹	unstable and shifting aesthetic complexities amid the continual expansion of the possibility for connecting and restructuring various <i>events</i> from <i>various spheres</i> of human <u>and other forms of life</u>
aesthetic revolutions ²⁰	the end of an order between what may be seen/heard and what may be said, knowledge and action, activity and <u>passivity</u>

theoretical practices
critical humanities

In other words, the diagram above may be viewed in terms of the critical and transformative relationship between “philosophical aesthetics” and “theoretical practices” in relation to the open and flexible field of the humanities i.e. contexts, dispositives, and infrastructures of theorisations about art and discourses about art under various conditions and circumstances. Therefore, the diagram may be simplified as follows:

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On the other hand, the whole story of the “aesthetic” and the “artistic” was moved from the discourse of aesthetics into the field of discourses developed in and around artistic practices and their positionings in the worlds of art, culture, and society. This concerns identifying the concept of “artistic theoretical practice”. A diagrammatic representation yields the following set of relations:

letters, diaries ²¹	artists' private speaking/writing about art
manifestoes ²²	public programme discourses
theories of form ²³	transforming poetic speech into a theory of procedures in forming practices
presented concepts ²⁴	conceptualising an art practice with examples or a discourse that exemplifies the art practice itself, but without theoretical aspirations
theories of artists – I ²⁵	theorisations and pseudo-theorisations derived from an immediate art practice
theories of artists – II ²⁶	theorisations of artists posited as theoretical platforms independent from a concrete practice
theories of artists – III ²⁷	theorisations of artists derived in relation to the open field of the humanities or by entering the field of the humanities

deconstructing an artist's theory ²⁸	problematizing or ironizing an artist's theorizations by means of hybrid discourses from popular, mass, i.e. media culture
politicisation of reflective art practice ²⁹	theorisation, reflection, self-reflection, interpretation as an apparatus for intervening in the domain of the politics of art or for intervening by means of art in the domain of politics

This brings me to an *image* of the surveyability of the unsurveyable, meaning the permanent complicating of relations in various fields of the production of differences between "understanding" and "non-understanding"; as well as influence, exchange, and domination, that is, deriving alternatives to current configurations of the power and disempowerment of theorising and philosophising in relation to an increasingly fluid art in the midst of antagonisms between reality and fiction. The relationship of art and aesthetics, that is, aesthetics and art, will therefore be presented with the following diagram, which delineates the domain of current research:

philosophical aesthetics	theory	rebooted aesthetics
dialectics:	politics of difference:	dialectics of difference:
thesis-antithesis-synthesis	comparability and incomparability	tactical turns
of the sensuous	of the concept of the sensuous	of the dispositive of the sensuous
of thinking about sensuality	of the discourse of concepts-sensualities	of assemblages of the world

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(Endnotes)

- 1 Deleuze 1988, 34.
- 2 Hartmann 2017, 1.
- 3 Kennick, "Does Traditional Aesthetics Rest on a Mistake?" (1958), in Coleman 1968, 411–427.
- 4 J.A. Passmore, "The Dreariness of Aesthetics" (1951), in Coleman 1968, 427–443.
- 5 Morris Weitz, "The Role of Theory in Aesthetics", in Coleman 1968, 84–94.
- 6 Adorno 1997, 1.
- 7 Grlić 1978, 11–15.
- 8 Grlić 1979, 11–21.
- 9 Elton 1954; Shusterman 1989.
- 10 Alloway 1984; Harrison 2003.
- 11 Paul De Man, "The Resistance to Theory", in Lodge 2008, 432–445.
- 12 Lippard 1976; De Lauretis 1987; Pollock 1988; "Feminism and Traditional Aesthetics" (1990), Ahmed 2006.
- 13 Danto, "The End of Art", in Danto 1986, 81–115.
- 14 Smith 2008; Mbembe 2003.
- 15 Welsch 1997; Berleant 2004; Badiou 2005.
- 16 Hall 1986.
- 17 Rockhill 2014.
- 18 Rancière 2004, 7–66.
- 19 Deleuze 1987, 8; Massumi 2013.
- 20 Rancière, "The Aesthetic Revolution", in Rancière 2010, 21–30; Aleš Erjavec, "Introduction", in Erjavec 2015, 2–3.
- 21 H. Anna Suh 2010; Schlemmer 1990.
- 22 Breton 1969, Appolonio 2013.
- 23 Klee 1972, Moholy-Nagy 1973.
- 24 Sanouillet 1975.
- 25 Malevich 1959.
- 26 *Art & Language* 1972; Cage 1997.
- 27 Burgin, "The End of Art Theory", in Burgin 1987, 140–204; Manovich 2013.
- 28 Wallis 1987.
- 29 Alberro 2007; Gillick 2016; Steyerl 2017; Julliard 2018.

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| KEYNOTE |

AN ISLAMIC NUMERICAL INTERPRETATION OF HAGIA SOPHIA IN CONSTANTINOPOLE

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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*

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Philosophical and theological interpretations of buildings are not an unusual occurrence in the history of architecture. Such expressions, however, often remain little more than identifying a given architectural object as an important cultural or religious artifact of an epoch, and by certain means their significance can be magnified to the symbolic level of the cosmic order and universal divine creative laws. One such building is without doubt the church of Hagia Sophia in Constantinople. In this article we will analyze a document representing this most important building of the Byzantine epoch. The document comprises drawings of the plan, section, axonometric section, and four details, namely the window, capital, a part of decoration, and the representation of a sphere. It has been found more than ten years ago among old books on architecture from the nineteenth century in Varna, Bulgaria, not as an integral part of any volume but as a separate page. Obviously, being a hand drawing, it has been purchased separately at some time and added to the collection of books (Figure 1).

The drawings were composed to produce a harmonious whole and framed with three rows of lines. A system of numbers corresponds to each image, related to the parts of the building. Two inscriptions can be seen within the composition, one, taking the central part above the drawings and presented on a ribbon, and the second, in the right lower corner. In the margins, on the left part of the document, but outside it, there are three inscriptions in Arabic letters. In the middle section above the lower margin we see a stamped library seal. The representation on the seal shows a central dome, with two minarets and two stars in the foreground.

The date and origin of the document are uncertain, mostly because there are religiously opposed elements in the representation of the building. The drawings present Hagia Sophia as it was built in Byzantine time, without any Islamic alterations. There is a cross placed on the top of the dome, in the section and axonometric presentation. The axonometric presentation of the interior emphasizes a cherub in the pendentive, as the cube placed on the spot where the Byzantine Emperors stood, and from which the Koran has been read in the Islamic era.

However, the Arabic inscriptions in the margins are comments related to the use of verses and terms related to the beginning of readings of Koranic chapters. They read: “regarding the pronouncement of ‘In the name of Allah the Merciful and all-Compassionate’, when two intend to read the Koran... It is allowed, as it is allowed for them to speak ‘Praise be to Allah’;” and “...and he answered that this cannot be pronounced. There is a question: is this a complete ‘ayah’ or not, and is it regulated as a primal obligation from Allah – most Exalted. And because of this perplexity it should not be admitted in reading or handing down. These words also testify, that they speak how ‘tasmiya’ distinguish from ‘ta’awwuza’, considering to be an integral part of the Koranic text.” The nature of these texts refers to the possibility that the pictorial representation of the Hagia Sophia within the margins, and the related numerical system, can be thought as an important theological discussion.

The two inscriptions in the margins contribute to the uncertainty of the document’s origin. They are not written according to the rules of Arabic calligraphy, and they are still not deciphered, although it is certain they are not in Persian, Turkish or Arabic. It is possible that the author of the document deliberately invented a kind of hermeneutic script, hiding its origin. Moreover, the first half of the inscription in the lower right

corner, repeats the characters placed on the ribbon above the pictorial composition. This fact shows the existence of a logical matrix which binds these two inscriptions, probably containing the title and other information related to the document.

The Christian character of the way in which the Hagia Sophia is presented, as the Koranic comments in the margins point out, raise a few important issues, regarding the possible origins of these drawings. If the document originated within a Christian community and from a Christian author, before or after the conquest of Constantinople, certainly the comments on Koranic issues would not have originally been inscribed in the margins. This possibility allowed that even existing Muslim alterations to the building could be neglected in the presentation, which was an ongoing practice in some Christian drawings of Constantinople from the fifteenth century.¹ However, in that case, the hermeneutic inscriptions accompanying the drawings could be explained as a way to protect the author's name. If so, the Koranic comments were possibly added to the drawings at a later time. The second possibility is related to an Islamic author, who would certainly not be averse to presenting the Islamic alterations to the building or Islamic religious symbols, but only if the drawings were made after the Hagia Sophia was transformed into a mosque. As it is, there is a possibility that the document was made before the Turkish conquest, but also represented the divine dignity of the church and respect for the magnificent importance it held for Muslims in the centuries before the conquest, as Necipoglu documented.² That would explain the Koranic comments, in which the structure of the building seems to be equated with the text of theological importance. By this, it is similar to the Islamic presentation named Djawal, which consists on geometric patterns or a plan with numerical alterations, surrounded by the Koranic verses.³ However, we should keep in mind that alteration of Koranic verses to an important discussion, literal or pictorial, is a broad tradition in Islamic culture.

It seems that one detail can help in the possible clarification of some issues here discussed. The representation in the library seal, pressed on the lower horizontal margin, contains an image of a dome built of stone blocks, with minarets on both sides. A star is placed on each side, between the dome and the minarets (Figure 2). There is a strong similarity in character of image, shape of dome, and presented technique of its construction between the representation on the seal and of those found in the medieval Shiite pilgrimage scroll, related to the shrine of imam Husayn at Karbala.⁴ Despite its importance, this similarity cannot indicate the exact origin or the author of the representation, nor the time of its appearance (Figure 3). However, the possibility that this presentation of Hagia Sophia was part of an Islamic library or school indicates its own importance and a likelihood that it is a copy of an older document made by an Islamic author.

The analysis of the numerical system used in the document and its relation to the drawings indicates two kinds of use of numbers. The first one serves to show the number of windows in the dome, presented in the section of the building, the number of arches related to the central section of the church, and the number of flying buttresses placed on the west façade, in the axonometric drawing, as well as the number of vaults over the parvis presented in the plan.

However, the second numerical system seems to be based on a philosophical approach

to the ideal meaning of the interpretation of the church of Hagia Sophia. We are driven to this conclusion not only by the particular character of the numerical system related to the parts of the architectural structure, but also by the position of the plan according to the section. The plan is not positioned to correlate architecturally to the section, which indicates that we are not looking at a professional architectural plan, but a polygon for expressing particular numerical meanings.

There are only five numbers used in this system: 1, 2, 4, 6, and 9. It is interesting that when they compose a compound number, they are not added one to another to give a sum of the used numbers, but are altered to produce a raw, e.g. 41691 or 914612. There is a strong sense that by these means these five numbers express a kind of process, related to a particular meaning of the architecture and its significance as a creation. Further, it is important to emphasize that the possible system of expressing such ideas comes as an interpretation of a building erected long time prior. This fact raises the possibility that the author of this document used the building of Hagia Sophia to interpret universal symbolical values related to the process of creation in general. In this way, he is also magnifying the importance of this architecture to the level of universal harmonic order, which was not unusual in the Islamic cultural and philosophical tradition.⁵

The possibility that this numerical system was used for such a purpose indicates the way in which these five numbers appeared in the document in first place. They are presented as a progression in the upper left corner of the plan. Numbers 1 and 2 are placed together in the circle of the skeuophylakion, following the horizontal line. They are accompanied by 4, 6, and 9, placed within the left upper corner of the square which forms the naos of the church, but following the vertical line. In the same way, these five numbers appear in Nicomachus, when presenting the geometric progression: 1, 2, and 4 in a horizontal raw, and 4, 6, and 9 in the vertical raw, where number 4 belongs to both lines of number progression.⁶ Number 4 relates to 2 as 2 to 1, giving the ratio 1:2; and on the other side, 4 relates to 6 as 6 to 9, giving the ratio 2:3. Although the interest of Islamic philosophers in ancient arithmetic, particularly of Nicomachus and Neo-Pythagorean, is well known and carefully documented,⁷ it is important for our discussion to emphasize the part of the Epistle on Arithmetic written by the Brethren of Purity.⁸ In the chapter 22, they emphasize the use of numbers 2, 4, 6, and 9, and their ratios, forming the geometric progression, where the number 1 is representing the monad, the beginning and the sum of all numbers. By this, the numerical system in our document finds its support in one of the most important Islamic philosophical text on arithmetic.

However, it seems that the use of these five numbers is not only the consequence of their mathematical significance. The compound numbers formed by 1, 2, 4, 6, and 9, indicate the possibility that their symbolical meaning has also been taken into account. No rational mathematical logic can be grasped from the way in which they alter from one to another, rather it seems that they follow a particular connection to the architectural structure, and to the cardinal directions of east and west. Compound numbers seems to follow a particular metaphorical logic, usually emphasized as the essence of aesthetic and spiritual appreciation of the universe, and architecture as its material image. This appreciation is based on the inside capacities of the soul and its ability to comprehend the relationship between immaterial essence of its material

reflection.⁹

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In the Islamic tradition, number 1 represents the Creator, One, primordial existence of the Monad, the beginning and the sum of all other numbers and principles. Number 2 identifies the Intellect, the active principle of creative power. Number 4 is the matter of artifacts, material order, the square. Number 6 is the first body consisting of six directions, the cube, and ideal form. Number 9 is the 'sphere of spheres', the final number of the cycle and the symbolical end of all numbers, the sum of all beings in existence, their completion and fulfillment.¹⁰ Even in the western Middle Ages we encounter the strong influence of Islamic symbolical appreciation of the number nine. Magister Johannes in his adaptation of the lost Arabic work of Muhammad ibn Musa al-Khwarismi states that "the nine is the first number to contain a perfect number, a cubic number, and a plane number".¹¹

However, the symbolical use of five named numbers in discussion, it seems to correlate also with Islamic philosophical ideas, particularly with the description of five eternal principles of the universe, explained by Muhammed ibn Zakariya al-Razi at the end of the ninth century. In his text we read that the first eternal principle is God and his wisdom which is perfect and pure intelligence; the second is the soul inclining to produce material forms in this world; the third eternal principle is matter; the fourth is the space; and the fifth is time, which is also movement, usually circular according to the ideas of Plato.¹² It seems that the symbolical meanings of the numbers 1, 2, 4, 6, and 9 correlate essentially with this explanation of eternal principles. By this we can reach the broader meaning of the particular relationship which was developed between architectural representation of Hagia Sophia as a model of universal creativity, and the numerical system used to explain its essential meaning.

In the further discussion, we will use these symbolical meanings related to each of the numbers in order to comprehend their compound forms and their relation to the architectural structure of Hagia Sophia.

As a first step in the process of clarification of the possible meaning of the used numerical system and its symbolism, we should pay attention to the representation of the sphere, placed between the axonometric drawing and the section of the building. The drawing shows one half of two concentric ellipses, further differentiated by color, where the larger, external one, is divided into five parts by a vertical and two lateral lines producing acute angles. The point of their intersection with the external ellipse is marked as 1, 2, 3, 4, and 5. The smaller ellipse ends at the lines producing the acute angles. What is important for our analysis is the appearance of compound number 291 in the upper left section of the ellipses and 46 in the upper right section. Inside the angles, on the left side, we read the number 200, and 100 on the right. These numbers, used only in the context of this drawing, also have a symbolic significance. The number 100 signifies the assembly of all things in the plan of the Creator, while the number 200 indicates the return of all things to the One, which is their principle and entelechy.¹³

Following the possible logic of the alteration of symbolic meanings of presented numbers, on the left side we can read that by the potentials of the active creative power (number 2) and by reaching the completion of the creative process (number 9), both merging and finishing in the absolute One (number 1), all created things return to that

One (number 200). On the right side we grasp that this process can be conducted by way of originating from the order of matter (number 4) and by achieving its perfect bodily appearance (number 6), according to the laws by which all the things are assembled in the plan of the Creator (number 100). Inscribed in the shape of an elliptic sphere, the number meanings established this way correspond perfectly to a universal idea of harmony, correlating invisible potentials and visible means of the creative powers of the cosmos. The geometric counterpart to the presented numbers perfectly reflect the ideas expressed in the Islamic philosophical tradition, where the circular or spherical form of the cosmos indicates the return of the created world into the perfect realm of the Creator, while the sphere was the first and perfect manifestation of the created universe.¹⁴ In this context the image of the sphere, which consists of two concentric ellipses (the larger one probably representing the heavenly realm, maybe even air or water, and the smaller the sphere of Earth) can be thought as the geometric pattern of the universal harmony between the elements structuring the world.

In support of this idea, we should mention that in Islamic mystical doctrines, numbers 100 and 200, have additional meanings, related to the name of Allah, and the categories reflecting, among other, the elements of the world structure. In the practice of Da'Wah (call), developed by sheik Abu'b – Muwwayd, we read the number 100 as Qadir, one of the names of Allah, to which belongs the element of water, and the number 200 as Rabb, connected to the element of earth.¹⁵ It seems that this kind of meaning fits into the idea of the sphere representation of the world, consisting on natural elements as earth, air, and water. Reflecting closer to this idea, in the Epistle of music of the Ikhwan Al-Safa, we read not only that the sphere of air can be identified with the number 9, but also that the harmony of the universe rests particularly in the relationship between spheres of earth and air.¹⁶ In this context, we can also reflect on a few literary expressions related to architecture and creative powers which are forming it. When in the preface of Tezkiretu'l – Bunyan, we read of the heavenly metaphors related to architecture, and how it was accomplished through the workshop of water and earth, then the context of our example finds its support in Islamic interpretations of the symbolical meaning of architecture.¹⁷ In other ideas, for instance in the thirteenth century philosopher ibn Taimiyya, the celestial sphere 'arsh, which is the highest of all heavens above the earth, is identified with the shape of dome – qubbba.¹⁸ However, it seems that in the Islamic philosophical tradition an comparison between the heavenly sphere and its architectural representation, can occur even more sophisticated, by gradation of correlated notions: the idea of the heist haven is related to the sphere as its geometric expression, and both of them to the dome as their materialized symbolical form. It reflects on the profound differentiation of the logical, numerical, and visible material existence correlated to the power of intellect.

When applied to the drawing of the building's section, the similarity of the analyzed representation and the spherical shape of the dome and the arches on the wall of the naos come into focus (Figure 4). The lower zone of the wall, colored darker, seems to correspond to the aspects symbolically expressed by the numbers 100 and 200. If we draw over the section, the system of lines represented in the image of the sphere, a vertical axis and two lateral lines producing the same acute angles, will create perfect overlap. The intersecting points of the lateral lines with the section of the building will mark the horizontal line which divides the lower, earthly part, from the upper zone of arches, vaults, and dome, as the representation of the heavenly sphere. For this discussion is important to be emphasized that a similar geometric structuration of the

sphere of dome can be seen in so called Chahar Taq (Figure 5), a particular Islamic architectural practice.¹⁹ It shows that the author of our document probably used, for him recognizable widely circulated construction pattern, to explain the existing dome of Hagia Sophia by the most sophisticated geometric principles of Islamic architecture.

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Moreover, the compound numbers related to the upper zone: 291, 462, 914, correspond in a developed manner to the basic idea of potentials and means of the creative process exposed in the image of the sphere. The compound number 291, placed on the left side of the dome, can be interpreted as the beginning of the creative activity (number 2) and the condition for the accomplishment of the creation and the return of all things to One (number 91). There can also be an alternate reading that indicates the accomplishing of the half sphere, where number 2 stands in relation to number 4 as half of a geometric image. By the same logic, the number 914, placed on the right side of the dome, indicates that the accomplishment of the creative process leads through the material order (number 4), from which all other aspects of the visible world originate. Actually, it indicates that the complete sphere (number 91) can be shaped through the square, as the perfect image of material order (number 4). It is important to emphasize that in the Islamic cosmology, the highest sphere is the ninth one called *talak-al-aflak*, the sphere of spheres, and in the context of our example it carries an important meaning.²⁰ In the same manner, the number 462 indicates the means by which the creative power builds up the visible world, the material order, and three dimensional body (numbers 4 and 6), initiated by the Intellect (number 2). When after the compound number 46 the numerical suffix is 1, this is an indication that the process of finalizing the cube through the square is completed. It seems that the last number in these examples indicates the nature or the stage of the creative process (its accomplishment by 1, active initiative by 2, or the stage of material ordering by 4 and 6).

In this context, the appearance of numbers 2 and 9, inscribed near the apse, and numbers 4 and 6, marking the position of the main entrance into the building, placed in the lower zone, seems to be related to the idea of pure creative potential, as the beginning and the end of the process (numbers 2 and 9), and to the expression of pure means by which the creative power operates in the visible world, the material order, and the three dimensional body (numbers 4 and 6). There is a possibility that even the position of these numbers has been symbolically related to cardinal directions: 2 and 9 in the east, and 4 and 6 in the west, marking the daily motion of the sun. The idea of the whole process of creation is reflected in the ratio 91/46, inscribed in the lower right part under the section. It is a reminder that the completeness of creation (number 91) is proportionate to the use of creative means (number 46). In that sense, the ratio inscribed in the middle, under the section drawing, 291/461914, refers to the creative process as the whole, where the active Intellect at the beginning and the completeness of the creation at the end (number 291) is proportionate to the idea that through the initiative of the use of the material order (the first number 4), and thereby the final shaping of the three dimensional body (number 61) under the final structuring of the sphere (number 91), presents the material order by itself as condition of the creative power (the last number 4).

This example indicates that the process of deciphering the larger compound numbers is highly complex, because there is a greater possibility of more uncertain interpretations.

However, the number placed in the main dome, presented in the plan of Hagia Sophia, seems to provide an opportunity for an attempt at a more accurate result. The compound number 41691, related to the main dome, in the context of the proposed system of reading of the numerical meaning, can be interpreted as: when the material order has been completed (number 41), through the three dimensional body which is the cube (number 6), the creation of the whole and the return of all beings into One has been completed through the image of the sphere (number 91). The variable of the last interpretation joins 6 and 91, and can be read as: through the accomplishment of the three dimensional body under the sphere as the image of the visible universe, all creation returns to One.

According to the logic of this numerical reading, probably all other compound numbers and their ratios can be deciphered, although the reading of large compound numbers often remains in the domain of an obscure dissertation. However, what is clearly discernible is the intention of the author to express the idea of the completeness of universal creative power through the symbolic numerical system related to the architectural structure. In particular because the pictorial representation of the architectural structure of Hagia Sophia is composed as a complete and perfect whole. The drawings of the decorative parts and the window, harmoniously composed among the main presentation of the building structure, are reflected in this aesthetic position, exposed in the Islamic tradition. We should remind on the Islamic philosophical ideas by which the presence of ornamentation indicates the existence of the absolute order by executing the complete and perfect sensation that an architectural body can offer, equally in its material and symbolical appearance. It also reflects on the perfection of the universe.²¹ And again, through the text of *Risale-I Mi'maryye*, we can read on what consists the idea of wonderful creation through architectural metaphors. It is talking that through vault, lamp ornament, bright window, luminous tapers, beautiful form, lofty arch and the great pavilion, and at the end, the vault of heaven and the surface of the world, we can reach the comprehension of perfect harmony.²² The presented decorative parts correspond to the idea of completeness, with the window as presence of divine light.

After discussed issues reflecting on the numerical representation of Hagia Sophia at Constantinople, there remains a particular question regarding its purpose. Was it a part of a larger, extensive exposition on the importance of the building, or just a scholarly exercise showing and teaching the essential connection between architecture and arithmetic, manifesting their universal importance, or both combined? Whatever the exact purpose of this representation was, the author proves himself as educated in important philosophical issues, particularly in the doctrine of Ikhwan Al-Safa, and in Neo-Platonic aspects of the science of arithmetic and geometry. For instance, it seems that there is a strong similarity between the previously explained disposition of numbers and their meanings in the discussed document, with the part of Ikhwan Al-Safa's doctrine regarding the notion of cosmic creative power and its active appearance in this world. This power appeared in the process of metaphysical transformation of substance into form and matter, reflecting on the Neo-platonic cosmic hierarchy embodied in cosmic positions, not only of the named constituencies, but also on their imagined various stages of inter relationships composing the universal order. As Fackenheim emphasized, the Brethren of Purity "worked out detailed and continuous system of levels as possible, using the Neo-platonic principle of gradually increasing multiplicity emanating from the One. Using numbers and mathematics in a fashion

which in its detailed character appears almost absurd, they relate increasing multiplicity and decreasing perfection to the distance from God".²³

In comparison to other older pictorial representations of Hagia Sophia, the discussed drawings occur to be highly accurate in depicting the structure of the building. It seems that the author of these drawings understood perfectly the logic of architectural representation, despite the fact that the plan and the section of the building do not correspond architectonically. For now, according to our knowledge, there is one representation of Hagia Sophia similar by a few elements to this one. In 2016 it was sold at the Roseberys auction, London, as a page from a Nord Indian illuminated manuscript from the eighteenth century. The drawing shows section and the plan of the building, architecturally correlated and even more accurate in details than in discussed document. However, the representation is surrounded by a text generally describing the structure of the building, with just a few numbers related to the drawings. For instance, number 412 marks the dome, and 419 and 419-1 the half domes. There is also use of numbers 3 and 5, but the whole applied numerical system is not developed systematically as in our document, and it is not representing the exclusive way of interpreting the structure of the building. However, there is a possibility that these two examples are linked, particularly because in the Indian example the structure of Hagia Sophia is also presented without Islamic alterations, although there is the crescent moon placed over the dome in the section. These elements are strengthening the feeling that there was a broader use of such interpretations in pre modern Islamic culture.

However, it is from a crucial importance to emphasize that the nature of representation discussed in this work is, by the logic and essential understanding what makes the magnificent importance of the building of Hagia Sophia, very close to literary texts appreciating its exceptional value. For instance, in the description given by Cefer Celebi, which follows the great Byzantine tradition, the metaphorical reconstruction of the cosmic structure captured in the building was exposed.²⁴ In our document we read almost the same significant aspects but expressed through the symbolical numerical essence of such structure, and the universal creative power behind it. It seems that there is a strong principle connection between the textually exposed metaphorical and numerical meaning. However, the applied numerical system is closer to the idea of the building as the *imago mundi*, and to the notion of creation as the proportional hierarchy of numbers and their meanings. By this, discussed numerical expression of the Hagia Sophia, was translated from its material structure into pure spiritual context of the cosmic structure, reaching the higher level of a perfect cognitive meaning.

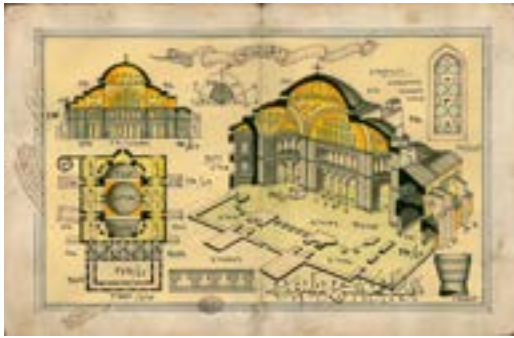


Figure 1



Figure 2



Figure 3

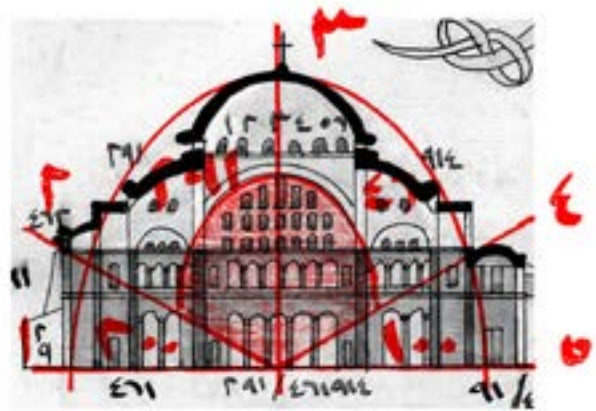


Figure 4

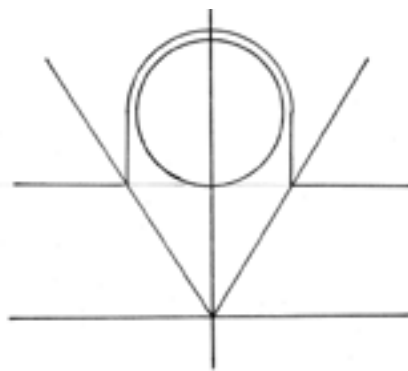


Figure 5

NOTES

- 1 Selen Morkos, *A Study of Ottoman Narratives on Architecture: Text, Context and Hermeneutics*, Unpublished PhD. Dissertation (Adelaide: University of Adelaide, 2006), 229.
- 2 Gurlu Necipoglu, "The Life of an Imperial Monument: Hagia Sophia after Byzantium", in *Hagia Sophia from the Age of Justinian to the Present* (London: Cambridge University Press, 1992), 195-225.
- 42 3 Jean Chevalier, Alain Gheerbrant, *The Penguin Dictionary of Symbols* (London: Penguin Books).
- 4 Ulrich Marzolph, "From Mecca to Mashhad: The Narrative of an Illustrated Shiite Pilgrimage Scroll from the Qajar Period," *Shangri La Working Papers in Islamic Art*, no.5, (July 2013), Fig.21,22.
- 5 Hooman Koliji, *In Between: Architectural Drawing and Imaginative Knowledge in Islamic and Western Traditions* (London: Routledge, 2016), 56-58.
- 6 Nicomachus of Gerasa, *Introduction to Arithmetic* (Great Books of the Western World, Encyclopedia Britannica: William Benton Publisher, 1980), 830, 844.
- 7 Seyyed Hossein Nasr, *An Introduction to Islamic Cosmological Doctrines* (Albany: State University of New York Press, 1993), 47,64,74,77.
- 8 Brethren of Purity, *On Arithmetic and Geometry* (Oxford: Oxford University Press, 2012), ch.22.
- 9 Alfred Ivry, "The Utilization of Allegory in Islamic Philosophy", in *Interpretation & Allegory: Antiquity to the Modern Period* (Boston: Brill Academic Publishers, 2003), 166; Gulru Necipoglu, "The Scrutinizing Gaze in the Aesthetics of Islamic Visual Cultures", *Mudarnas, Annual of the Visual Cultures of the Islamic World*, 32, (2015), 29-33; Morkos, *A Study of Ottoman Narratives on Architecture*, 243, 272-276.
- 10 Seyyed Hossein, *An Introduction to Islamic Cosmological Doctrines*, 51-52,78,82-84; Annemarie Schimmel, *The Mystery of Numbers* (Oxford: Oxford University Press, 1993), 41,48,86,122,167.
- 11 Kurt Lampe, "A Twelfth-Century Text on the Number Nine and Divine Creation: A new Interpretation of Boethian Cosmology?," *Mediaeval Studies*, vol.67 (Toronto: 2005), 8.
- 12 *A History of Muslim Philosophy*, Sharif M.M., Otto Harrassawits eds. (Wiesbaden: 1963), vol.I, ch.22.
- 13 Seyyed Hossein, *An Introduction to Islamic Cosmological Doctrines*, 237.
- 14 Samer Akkach, *Cosmology and Architecture in Premodern Islam* (Albany: State University of New York Press, 2005), 72,125.
- 15 Chevalier, Gheerbrant, *The Penguin Dictionary of Symbols*.
- 16 Ikhwan Al-Safa, *The Epistle on Music* (Tel Aviv: Tel Aviv University, 1978), 45.
- 17 Morkos, *A Study of Ottoman Narratives on Architecture: Text, Context and Hermeneutics*, 241.
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- 19 Seyyed Hossein Nasr, *The Sense of Unity: The Sufi Tradition in Persian Architecture* (Chicago: University of Chicago Press, 1973), 75.

- 20 Schimmel, *The Mystery of Numbers*, 168.
- 21 Akkach, *Cosmology and Architecture in Premodern Islam*, 52.
- 22 Morkos, *A Study of Ottoman Narratives on Architecture: Text, Context and Hermeneutics*, 243.
- 23 Emil Fackenheim, "The Conception of Substance in the Philosophy of the Ikhwan Al-Safa", *Mediaeval Studies*, vol.5 (Toronto: 1943), 119.
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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*

In recent decades the international congresses for aesthetics have become the most visible and—I would venture to say—the most influential aesthetics gatherings in the world. Themes, issues and methods mediated through art and philosophy, made aesthetics not only a relevant but also a dynamic theoretic activity. It is through mixture and combination of various usages of aesthetics that its recent or past terms and concepts are further gaining their import. By a series of events that took place in the last few decades “theory” has regained ground which it held in the sixties, the seventies and the early eighties. This does not mean that at that early stage theory carried more general impact than it did later or earlier, but that it became a breeding ground for a specific type of theory—one that ceased being erected on philosophy as a particular type of theory. This historical process concerned some notable recent events and developments: 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.

My first direct encounter with the gathering that was the predecessor of the International Congresses for Aesthetics happened four decades ago when I took part in the IX international Congress for Aesthetics in 1980 in Dubrovnik. It was my first opportunity to meet a series of specialists with whose work I have been familiar. The congress was somewhat hectic so for me its main import was to meet personally a number of aestheticians from around the world, with many of whom I have remained in regular contact over the decades, who took part in that event. Taking recently a fresh look at the proceedings of the Dubrovnik congress I was struck by the number of analytic American philosophers, on the one hand, and by the number of Soviet conservative Marxist participants, on the other.

Since then international congresses for aesthetics have taken place in Montreal, Nottingham, Madrid, Lahti, Ljubljana, Makuhari/Tokyo, Beijing, Ankara and Seoul, with each of them being different, dependent upon the local organizers, their cultural affinities, and the aestheticians and philosophers they viewed as important and relevant for their own aesthetic tradition. The American are still there, and the Russians too, but the latter in a much smaller number than before.

Right from the start it has to be noted that the International Association for Aesthetics certainly wasn't and isn't the only international organization devoted to aesthetics and organizing aesthetics gatherings. There is an International Association for Empirical Aesthetics, the European Society for Aesthetics and, especially, national societies that bring together art historians, psychologists and other professionals interested in research into art and aesthetic phenomena. It is these latter that forms—I would claim—the backbone of the IAA.

As noted above, one cause for the ever-changing aesthetics landscape, when viewed from the vantage point of international congresses, is its strong dependency upon local cultural circumstances. Since art is its predominant subject, in most parts of the world this implies a strong link of aesthetics with local art and culture. This is also the way in which cultural events occur and are chosen. In the former Soviet bloc countries aesthetics long ago commenced to be regarded in a similar vein as under the conditions of western postmodernism. In the past I pointed out some of the art from these countries that emerged in the seventies and eighties and soon formed a specific politicized postmodern art.

Some of those who have in recent years and decades attended the International Congresses for Aesthetics have encountered a paradox: while each new ICA resembles its predecessor it at the same moment also profoundly differs from it, with this difference resting not only upon cultural characteristics but also upon the meaning and import of theory (or certain theory) within a particular congress venue.

But let me return to theory. This is how the term is explained in *Wikipedia*: “a position or a system of ideas intended to explain something, especially one based on general principles independent of the thing to be explained.”

The ICA kind of gatherings differ from most of the others also due to the cultural specifics that are absent from the great majority of them. It is thus fair to claim that in the case of aesthetics such difference arose from the cultural specificity of individual congress venues and of their specific features. If and why theory is present at such venues rather than a combination of various specifics (historical, cultural, political, linguistic, philosophical, artistic, etc.) helps explain the relatively stable entity that we designate as specifically national, regional or international and global aesthetic congresses.

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The tension between theory and aesthetics arose at a time when theory was still in the shadow of aesthetics interpreted as a philosophical unfolding. It was viewed within philosophy of the phenomenological kind because it was regarded as a branch of philosophy—at that time there was simply nothing else yet there.

The first time in the previous century that theory especially vividly manifested itself was in the French theory of the sixties. Contrary to France where art and aesthetics were tied to the notions of enlightenment and civilization, in the English speaking countries and Germany the accent was put on culture. The first began to relate to rigorous science and the latter to fiction.

French theory then consisted of a variety of authors whose writing existed on different track, and thereof coincided only to a limited extent. Theory signified at the same time Marxism, Freudian psychoanalysis and the emergent structuralism. Perhaps the best-known and the most representative work with that title and content was the collection *Théorie d'ensemble* published in 1968 which brought together under the same book covers writings by Michel Foucault, Roland Barthes and Jacques Derrida. From the present vantage point it is easy to regard these three authors as related, still you will probably agree that these three thinkers also differ enormously. Foucault, Barthes and Derrida—three thinkers, while sharing a certain theory or theories—did not really share a common philosophy (although they were about to make one). Only later, in the seventies, these theories started to be regarded as philosophy—with philosophy now losing its previous characteristics and becoming more a mixture of discourses typical for the last few decades. An insightful observation was made by Michel Foucault in 1978 when he designated this type of intellectuals as “founders of discursivity.”¹ In the eighties and nineties this French theory, combined with the Continental Frankfurt school, acquired a specific name in the English-speaking cultures, namely post-structuralism. Yet another name for this body of ideas was “cultural theory,” which Terry Eagleton in its prime age identified with Jacques Lacan, Julia Kristeva, Louis Althusser

1 See Michel Foucault, “Qu’est-ce qu’un auteur,” *Bulletin, Societe francaise de Philosophie*, lxiv (1969).

and many others—such as Raymond Williams, Jurgen Habermas, and Fredric Jameson.

In the seventies and eighties in France such “theory” opposed philosophy, especially the phenomenological one, such as Sartre’s, Maurice Merleau-Ponty’s, Mikel Dufrenne’s² and partly Martin Heidegger’s—philosophy that found its centers in the academic establishments—the kind that a French critic ironically called “poetry” as opposed to authentic (theoretical) philosophy and science (the latter as opposed to “ideology”).³ In another volume from the same time, namely the collection *Qu’est-ce que le structuralisme?*⁴ Oswald Ducrot also opposed ideology to theory. In that same epoch international aesthetics was firmly in the hands of phenomenology.

It was only with postmodernism in the early eighties that international aesthetics consciously appropriated a theory that was not only more widely accepted but also contemporary. It was since then that international aesthetics could started to be plausibly called “critical aesthetics.” To bring into its fold another contemporary body of theory it had to embrace the Frankfurt School.

In this framework theory often functioned as an empty signifier that was often used but rarely defined or *described*.⁵ by which it means cultural theory. Yet another author focusing on theory is the mentioned Terry Eagleton who in his book *After Theory*⁶ (2003) who sees a new need for theoretical rigor that would replace the previous and present relativism in values. Today theory in conjunction with critical aesthetics could be seen as a dynamic merger between the Frankfurt school tradition of critical theory and the more traditional aesthetics (interpreted as philosophy of art, of culture, and philosophy of sensibility). In spite of many well-founded cases of criticism the broad span of theories and art works that the Frankfurt school authors took into consideration comes as a surprise even today. The other feature of critical theory was its conceptual and methodological variety, something that contemporary aesthetics often lacks. A related observation has to be made: In spite of the aims of the Frankfurt authors who opposed the usage of the term “aesthetics,” such theories are today—although still with certain restrictions or limitations—understood as aesthetics. An example of such position is that of Theodor Adorno who designated his philosophy of art not as “aesthetics” but as an “aesthetic theory.” His reasons for this were clear: in his words, “Aesthetics presents philosophy with the bill for the fact that the academic system degraded it to being a mere specialization.”⁷

The on-going globalization and the transnational character of contemporary culture in the broad sense of the word (aesthetics therein included) and the withering away of the national borders carries certain visible consequences for aesthetics on the international level. The International Association for Aesthetics, for example, may be partly losing some of its previous relevance when it was essentially based on “national” societies for aesthetics, the role of which is, together with the nation-states, slowly diminishing in their national and international import.

The second and equally relevant fact is the geographical and cultural—not to say

2 See for example, Maryvonne Saison, Mikel Dufrenne, *De l'esthétique au politique* (Paris: Editions de la Sorbonne 2018).

3 Vincent Descombes, *Le meme et l'autre* (Paris: Minuit, 1979), p. 100.

4 *Qu’est-ce que le structuralisme?* (Paris: Seuil 1968).

5 Numerous books of this kind exist. In this context I had in mind the book by Mieke Bal and Inge E. Boer, *The point of Theory* (Amsterdam: Amsterdam University Press, 1994).

6 Terry Eagleton, *After Theory* (London: Penguin 2003).

7 Theodor Adorno, *Aesthetic Theory* (Minneapolis: University of Minnesota Press 1997), p. 262.

political—location of aesthetics.

Aesthetics traveled together with other “imperialist” cultural artifacts and influences, reaching continents, countries and cultures that before its arrival did not possess equivalents to the western notion of aesthetics, which mostly praised a detached contemplation of art and beauty. The periods of enlightenment, romanticism, realism and modernism—the epochs of intense awareness of the import of aesthetics (and art)—coincided with the periods of colonization and imperialism. The Kantian interpretation of art hegemonized the globe. Much of the change occurring first in the sixties of the 20th century in Continental Europe and then also on the American West Coast was due to structuralism which started not as a theory or philosophy but as a method and “theory” and was able to “invade” all realms of the humanities and breach the epistemological borders between disciplines. It caused the disintegration of previously firmly divided and separated realms of the humanities and even of philosophy proper, for previously the latter only in some instances—in the critical theory of the Frankfurt school, for example—intentionally and effectively overcame the disciplinary divisions. It was and still remains the main single influence in the realms of aesthetics and theory in that part of the world.

52 What emerged after the great, relatively homogenous philosophical currents of Marxism, existentialism and phenomenology of the first half of the previous century, was theoretic dedifferentiation of the former disciplines and were philosophical and theoretic “schools”: groups of philosophers, who emerged around a referential philosophical figure, a theoretic tradition, etc.⁸—Lacanian psychoanalysis in Ljubljana in the eighties for example, or Merleau-Pontyan existential phenomenology in Northwestern University in the USA. What structuralism accomplished in the 1960s was the transformation of philosophy into theory of art and this one then into a much more empirical realm, wherein vague notions of “art” and “beauty” lost their previous relevance and their essentialist singularity. Barnett Newman’s quip that “Aesthetics is for art what ornithology is for the birds”⁹ may perhaps still be applied, but aesthetics as such—or a part thereof—is being replaced by another kind of aesthetics, one which in the sixties and seventies not yet carried that designation but existed under a variety of terms, these ranging from semiotics, deconstruction and Marxism to psychoanalysis. This emergent theory, which discarded most of its previous connections with traditional notions of art, the artist and the art work no longer existed under such a name, for the term was apparently contaminated by its metaphysical and essentialist foundations, signified a plethora of ways in which “theory” (once again) and philosophical scrutiny—signifying primarily a consequential and self-reflective approach—reached to the arts. As I have pointed out, in this new context aesthetics existed as a notion and not as a term, for the term was considered mostly to be a remnant of the past and something to be discarded. This aesthetics as the notion of aesthetics reached towards the arts, but to be productive in such a reestablished contact it had to be plural to a much greater extent than aesthetics under modernism was. These aesthetics then went into different directions, arising from philosophical traditions and currents or mixing and combining them in what was designated as “theory” (and no longer as “philosophy” or philosophical aesthetics). Aesthetic approaches at one extreme defined art on the basis of borderline cases.

8 On this see Aleš Erjavec, “Philosophy: National and International, Metaphilosophy, vol. 28, no. 4 (October 1997), pp. 329-345.

9 Quoted in Arthur C. Danto, *The Philosophical Disenfranchisement of Art* (New York: Columbia University Press 1986), p. x.

A good example of this were the early writings of Arthur Danto wherein the author developed arguments for including the works of Marcel Duchamp or Andy Warhol within the perimeter called “art.” The borderline cases such as these helped define art of a certain period and type in general. At the other extreme were authors such as Walter Benjamin. Benjamin’s posthumous and other writings met with recognition only in the eighties of the 20th century with the advent of postmodernism. Under such recent circumstances Benjamin’s fragmentary discourse, devoted to Baudelaire and Kafka and from Baudelaire to the *flâneur* and the reproducibility of a work of art, not only met with approval but obviously touched upon issues which may have been irrelevant in the thirties of the previous century but gained strategic value in the eighties. Mechanical reproducibility of art, the aura, the aestheticization of politics, the presumably novel role of cinema as regards its mass audience, photography, the changed mode of human fitted into the mold of traditional “aesthetics.” These themes were all too fragmentary, lacked a homogenous and systematic frame and in all respects opposed the traditional academic discourse, of which aesthetics gave semblance of its integral part. In brief, it sounded very much like a certain kind of theory.

The most recent forms of aesthetics are those that either transcend the realm of art and reach into that of culture. Such discourse (such as for example Terry Eagleton’s mentioned book *After Theory* from 2001) no longer (or not only) speaks of aesthetics as philosophy of art or of theory of culture but of culture in relation to ethics and other implicitly cultural matters.

We need to research what Walter Benjamin has called “the [changed] mode of human sense perception.”¹⁰ If Hegel’s epoch had had as its artistic equivalent and as its “cultural dominant” romantic poetry, if Adorno’s epoch had atonal music and expressionism, if Maurice Merleau-Ponty was the paradigmatic philosopher of modern painting, if Benjamin was a postmodern theorist of art *avant la lettre* and if Arthur Danto’s early theory is the philosophical equivalent of conceptual art and a philosophical reflection thereof, what is it and who is it that is playing or possessing this place today? What I am saying is that since two centuries ago not only art was essentially dependent upon theory, but theory at that time too started to be dependent upon art. It is this incessant dialectical interplay between theoretic reflection and artistic practice that today drives the tandem of art and theory.

To return to aesthetic theory and to reach the conclusion of these few remarks on the last few decades: It seems to me that any contemporary theory today refers partly to the writings and discourse of the sixties and seventies, in other words to the discourse of structuralism and critical theory (or combination thereof). In this respect the ICAs usually offer a highly representative insight into contemporary aesthetics and the related theory.

To designate the increasingly broad aesthetic and other discursive territories we today frequently use a whole set of terms, unusual or as-yet not assimilizable, these ranging from aesthetics and aesthetic theory, to cultural theory, philosophy of art, theory of art, philosophy of culture, and so on. As I pointed out an interesting term was and remains “theory” which lies at the intersection of structural and cultural approaches and at the intersection of various aspects of the aesthetic and the discursive domains

¹⁰ Walter Benjamin, “The Work of Art in the Age of Mechanical Reproduction,” *Illuminations* (New York: Schocken Books 1968), p. 222.

(“writing,” “textual production,” and so on). Such theories emerge today as the designators of what not long ago was named philosophical aesthetics, on the one hand, and “signifying practice” on the other. In other words, to me it seems that today those kinds of philosophical aesthetics and those kinds of theory that are capable of uniting or combing both have the possibility to create new “philosophies of theory and theories of philosophy. Arthur Danto, Jacques Ranciere, Slavoj Žižek and Boris Groys seem to me to belong among such thinkers. The hunger of artistic and cultural practice for such kind of reflection almost the success of other persuasive newcomers to the scene.

In this few words I wanted to shed some light upon the ICAs and the notion of theory as it is today either surviving the criticism of the past or is being resurrected from this very same history. By taking place in different geographical, and specific cultural and historical localities, aesthetic congresses (the ICAs) not only bring foreign participants to the doorstep of their yet another region or continent, but also bring domestic aesthetic audiences into contact with global or international authors, authorities, themes, issues and methods. Moving between philosophy of art and culture and theory and aesthetics these discourses are opening new vistas to 21st century and its aesthetics and theory.

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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.

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

Soviet dialectical materialism's relationship with Hegel is a complex and even a thorny one. While dialectical materialism was being politically implemented in the 1930s as "the world outlook of the Marxist-Leninist party", Hegel was being expelled from Stalinist orthodoxy. Yet, at the very height of Stalinism in 1937, the Soviet Academy of Sciences published Hegel's *Science of Logic* in the fifth volume of Hegel's *Works* followed by the first and second volumes of Hegel's *Aesthetic: Lectures In Fine Art* in 1938 and 1940 respectively.¹ Within the official Diamat that synthesizes Marx, Engels and Lenin, and largely relies on Engels's *Dialectic of Nature*, Hegel is an absent-present ghost, expelled from the pantheon of references and yet silently formative for this very pantheon. Yet, as opposed to orthodox philosophy proper, Soviet Marxian aesthetic theory largely relies on the explicitly Hegelian conception of art as a form of truth and actualization of the Idea in sensible form as ideal. However, as opposed to Hegel, it identifies this 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. It is this conception of the ideal that, I argue, pointed towards a dialectical futurity that could not succumb to the official Stalinist formulations of dialectical materialism. Rather than a broad survey of the reception of Hegel in Soviet aesthetic theory in the 1930s, this paper focuses on the writings of one of the key figures in the development of Soviet Marxist art historical method and aesthetic theory alike, Mikhail Lifshits. After outlining the main tenets of dialectical materialism in its Stalinist formulation in the late 1930s the paper turns to Lifshits's attempts at combining Hegel's aesthetics with Marx's and Engels's dialectic of history to address the central question of the historical destiny of the arts. 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 points at communism as an incomplete and yet historically actualizable ideal.

It is noteworthy that the orthodox Stalinist formulation of dialectical materialism in its most crystalized form appears in a textbook. This is not a regular textbook but one that was to cement the Stalinist version of the history of the Bolshevik party after the physical annihilation of the fellow Bolsheviks. But the party history would be only partial if it were not justified philosophically, on the basis of dialectical materialism. The notorious *The Short Course of the History of the All-Russian Communist Party (Bolsheviks)* [Kratkii kurs istorii VKP(b)] (herein referred to as *The Short Course*) appeared in 1938 with the initial print run of six million copies (more than forty million copies before Stalin's death) and was translated to sixty seven languages within Stalin's lifetime. Allegedly, Stalin would not trust the writing of the chapter on Dialectical Materialism to historians and philosophers, even if those who had gone through a period of "re-education" throughout the 1930s before they were allowed to write the historical chapters. It is widely believed that Stalin himself wrote the part on Dialectical Materialism. The chapter starts with a formulation that would become commonplace up until the collapse of the USSR:

Dialectical Materialism is the world outlook of the Marxist-Leninist party. It is

1 Hegel, *Sochinenie*, V 14-ykh tomakh, vol. 5, Nauka Logiki, trans. B.G. Stolpner, (Gosudarstvenno social'no-ekonomicheskoe izdatel'stvo "Poligrafkniga": Moscow, 1937) and vol. 12-13, *Lekstii po Estetike*, trans. B. G. Stolper, *ibid.* The third volume is published only in 1958 with P.S. Popova's translation as the final and fourteenth volume of Hegel's *Works*.

called dialectical materialism because its approach to the phenomena of nature, its method of studying and apprehending them, is *dialectical*, while its interpretation of the phenomena of nature, its conception of these phenomena, its theory, is *materialistic*. Historical materialism is the extension of the principles of dialectical materialism to the study of social life, an application of the principles of dialectical materialism to the phenomena of the life of society, to the study of society and its history.²

According to this formulation of dialectical materialism grounded in Engels's *Dialectic of Nature* (1883) which itself borrows from Hegel's laws of the dialectic, the latter is based on three fundamental laws that cover both nature and history, matter and consciousness: the law of the transformation of quantity into quality and *vice versa*; the law of the interpenetration of opposites and the law of the negation of negation. Transformation from quantity to quality is the essence of motion and is that which through differentiation brings about history. In Engels's formulation, history in its capitalist stage is still too close to the animal kingdom because the social organization of production amongst man is not consciously planned as to serve all mankind equally. It is with communism that the Dialectic of Nature turned to Dialectic of History achieves its highest qualitative state with the conscious organization of social production. Hence, communism is staged as the highest and most rational organization of social life and one that synthesizes all historical development in the highest form.³

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Stalin's article follows Engels's formulation, and manifests his customary method of collaging the necessary quotes from Marx, Engels and Lenin to advance an argument. Applied as a schema, Stalin's Diamat is based on the crude and undialectical distinction between matter and consciousness, wherein matter is viewed as primary and the mind and thought as derivative of it. In granting matter ontological primacy over thought, this textbook, as Soviet philosopher and logician B.M. Kedrov commented later in the 1960s, excluded thought from philosophy altogether, and so the Leninist identity of dialectic, logic and theory of knowledge was undone.⁴

Stalin-the-theoretician's biggest "innovation" in the redefinition of Diamat (and this is what allows us to ultimately make a distinction between dialectical materialism and its Stalinist variant - Diamat) is his tacit and sneaky omission of the final law of the dialectic, the negation of negation, which is the precondition for revolutions conceived as ruptural events. In the Stalinist Diamat, history is overdetermined by laws of nature, while revolutions appear as evolutions. "Further, if the passing of slow quantitative changes into rapid and abrupt qualitative changes is a law of development, then it is clear that revolutions made by oppressed classes are a quite natural and inevitable phenomenon."⁵ It is this naturalness and inevitability of historical events, including the revolutions that provide the ultimate justification of the Stalinist Soviet state as a historical-transhistorical formation. Stalinism combines revolutionary and accelerated methods in economy as exemplified in the command-control-coercion logic of the Five-

2 *The Short Course of the History of the All-Russian Communist Party (Bolsheviks)*. (International Publishers, New York: 1939), *ibid.*, p. 105.

3 If in the USSR historical materialism as a scientific method of understanding society historically was conceived as part and parcel of the dialectic of nature, Western Marxism rejected this dialectic of nature by relying on the assumption that Nature cannot be dialectical because it has no negativity within itself, and is indifferent to us, humans and thus extra-historical.

4 B. M. Kedrov, *Edinstvo dialektiki, logiki I teorii poznaniia*, Moscow, 1963, pp. 12, 117, 119. Quoted in James P. Scanlan, *Marxism in the USSR: A Critical Survey of Current Soviet Thought* (Cornell University Press, 1985), p. 160

5 *The Short Course*, *ibid.*, p. 111.

Year Plans (the first one having taken place in 1928-32, during Stalin's so-called Great Break) with "gradualism" in political theory and historical development. Revolutions are not conceived as indeterminate negations of the social order but inevitable events inscribed in the evolutionary logic of historical development, and one could add, orchestrated from above, as in Stalin's second revolution of 1928.

The Stalinist Dialectic as philosophy and science at once, a science materialized as a particular social formation in state socialism declared triumphant in the 1936 Soviet Constitution, reaches its final fulfillment in the Party of the proletariat as a permanent historical-transhistorical formation. The paradox is here: while *rhetorically* insisting on the interpenetration of the opposites and thus, also on contradictions, on the law of unceasing movement and negation, Dialectic as Stalinist orthodoxy freezes all further historical development and territorializes movement within the extant Soviet state. Read dialectically, we could say that in this conception, once History has been fulfilled in Stalin's statist formation it accomplishes a full circle and rejoins Nature. Here History appears as natural history. What is forsaken here is the realization of communism as a historical ideal and as an actual possibility.

It is my argument here that Mikhail Lifshits's aesthetic theory based on Hegel's aesthetics and Marx's materialist conception of history, preserved the historical futurity of the aesthetic ideal in its identification with the communist ideal. But it did so from within dialectical materialism and contra Dialectic. Thus, it formed an opposition to Stalinism within Stalinism itself. The key to the identification of communism and the aesthetic ideal, for Lifshits, was the question of the historical destiny of the arts that could be solved only within a Marxian framework, and hence, his project of reading Hegel materialistically, following Marx and Lenin.

For Lifshits, the translation of Hegel's idealist aesthetics to the language of his contemporary materialism was not only a political imperative but it was also a key for developing a systematic aesthetic theory based on Marx. Rather than abstracting a theory of art and aesthetics from the writings of Marx where the latter didn't develop one systematically, Lifshits would point at the aesthetic dimension of Marx's thought from his early endeavors as editor of *Rheinischer Zeitung* in the early 1840s to his mature works – *A Contribution to Critique of Political Economy* (1859) and *Capital* (1867-1894).⁶ In the 1930s' commonplace battles against so-called vulgar sociology which both Lifshits and György Lukács spearheaded in Marx-Engels Institute in Moscow, not only Marx but also Hegel's aesthetic theory came to provide a ground for arguing for non-synchronicity between the material conditions and the products of the ideal: art and literature. Economy does not condition culture, but it determines it in the last instance. There can be periods, such as in Ancient Greece that the works of the spirit while determined by the level of the material development of Greek society, produce ideals that are actual in our present. And the contradiction between lower stages of economic development and higher forms of artistic production are intrinsic to the very dialectic of history. There are objective material conditions that constrain the development of thought, but there is thought that breaks away from the constraints of those conditions. It is precisely for this very same reason that Hegel could not have come up with the conception of class antagonism as the motor of historical development, and Marx could not occupy himself with purely aesthetic concerns. If Hegel's historical limitations were

6 M. Lifshits, *Karl Marx i vopros ob istoricheskix sudbax iskusstva*, Krasnaya nov', 1933. N. 3, pp. 176-190. *Philosophia iskusstva Karla Marksa*, Moscow, 1933. The latter book is the first translation of Lifshits's work in English. *The Philosophy of Art of Karl Marx*. Ed. by Angel Fores (New York: Critics Group), 1938.

framed by the dominant bourgeois ideals of his time, Marx's preoccupations were with the social totality rather than with its individual spheres. Hence, Marx could not have developed a theory of art and aesthetics. And yet, the Hegelian conception of the ideal as the material actualization of the idea combined with the Marxian materialist understanding of the development of history towards the communist ideal can provide an answer to the historical destiny of the arts. This identification would make it possible to exit the historical cul-de-sac of the Hegelian "end of art" on the one hand, and provide an alternative to the mechanistic and vulgar causality between economic and social determinants and cultural production, on the other.

Lifshits' systematic reading of Hegel's *Aesthetics* throughout the 1930s long precedes its first Russian publication in 1938. In a 1931 article "Hegel's Aesthetics and Dialectical Materialism" Lifshits argues that Hegel could not have taken his dialectical conception of history as a development through contradiction to the end: these contradictions would historically crystalize only in the class contradictions between the bourgeoisie and the proletariat that became visible in the aftermath of the 1830 July revolution.⁷ Lifshits finds the limitations of Hegel's thought not only in Hegel's historical circumstances but also in his historical logic. According to the latter the law of the negation of negation as resulting in a higher logical form of affirmation is not a revolutionary one but is politically translated to the stability of the rule of the bourgeoisie with the state serving as the ultimate ideal. Reconciliation of antagonisms in a higher logical and historical form in Hegel functions as "a magical word for gluing together" the fragmented world torn asunder by revolutionary violence and destruction. If in young Hegel the ideal of Greek democracy as the highest political form is connected to the renaissance of the culture of Greek Antiquity, in later works, confronted with the ongoing tide of capitalist transformations, for Hegel neither history nor the arts can go back to some initial stage. Lifshits states,

And it is not his fault that the extent historically conditioned form of progress had thus far always violently oppressed popular initiative and imagination cutting off, almost without any residue, the rich aesthetic culture springing from popular soil. But he leaves aside the historically transient character of this process.⁸

Lifshits's major quarrel with Hegel is the Hegelian solution to the destiny of the arts as their annihilation through historical progress.⁹ Hegel's historical end of art ultimately takes place through the sublation of sensuous actualization. But for Lifshits, the death of art is a resignation to bourgeois asceticism: the bourgeoisie with its calculative reason, means-to-an-end-rationality first punishes the aristocracy for sensuous enjoyment, and then deprives the masses of it as well. Instead of advocating plebeian denial of aesthetic pleasure or conceptual aloofness from enjoyment he insists on the inherently democratic character of aesthetics grounded in non-sublatable sensuousness. In *Marx and Engels on Art*, Lifshits states:

Art cannot exist without a sensual basis; the idea of the artist demands an objective embodied form. This is the law of the sphere of aesthetics that has an irreplaceable meaning for human society. In its foundation lies the ideal of

7 Originally published in M. Lifshits, "Estetika Gegelya I dialekticheskiy materialism", Proletarskaya literatura, Moskva, 1931, no. 5-6, pp. 76-93. In M. Lifshits, *O Gegelye* (Grundrisse: Moscow, 2012),

8 Ibid., p. 74.

9 Ibid. See also *The Philosophy of Art of Karl Marx*,

life that has developed from the entire history of mankind, one that is purified from crude materiality but is nevertheless real. The inevitable domination of the abstract culture of the spirit cut off from the physical labor of the majority of people in a class society is hostile to it. Historically the world of art and poetry is firmly connected to the popular roots of social life, and its presence in this life is a symbol of true democracy, more or less clearly understood.¹⁰

Art as a form of unsurpassable and non-sublatable sensuousness in its most radically democratic and popular realization is identical with communism as the social formation where the sublation of alienation can be achieved. If, from a materialist perspective, aesthetic sensibility arises from the development of the faculties through the foundational activity of labor, while ideation is an imprint of historically constituted productive activity, the liberation of labor from its enslavement to exchange value and the liberation of aesthetic sensibilities from the partiality of class-belonging can't be disentangled. As the human moves further away from the world of need, his or her occupation with the form and structure of the object becomes autonomous from the utility and function of the object, and thus, the aesthetic sensibility as an autonomous domain from the world of need is constituted. But the autonomy of aesthetics is truly achieved when the human is truly free in production, and when there is no longer a division between freedom and necessity. This is when the historical right of the masses to sensuous self-realization is achieved.

Throughout the 1930s and even thereafter in the 1960s and 1970s when the prospects of communism were becoming more and more distant, Lifshits always spoke from the perspective of the victory of socialism, and upheld what I call tragic optimism, the increasingly difficult belief in the realization of communism as the overcoming of alienation. The artistic appropriation of the objective world is one of the central means of the appropriation of the world through man's sensuous productive activity, according to the laws of beauty and criterion of truth. But as opposed to the crude and direct form of the appropriation of the object, on the basis of artistic activity is a universal measure (which is often, for Lifshits, is identical with the ideal). In the capitalist division of labor the masses are succumbed to the world of need, to crude materiality. There the gap between rote labor and creativity is unsurpassable. In contrast, communism bridges the gap between labor and creative play and thus, provides a historical answer to the problem of alienation. From this perspective, any post-Hegelian declaration of the end of art is inevitably replete with bourgeois resignation and nihilism. For Lifshits, it is only the Marxian conception of history that is capable of providing an answer to the question of the historical fate of the arts.

The specificity of Lifshits's art theory, and of much of Soviet Marxist aesthetics and art theory (including Lukacs as someone who bridges Soviet and Western Marxisms) is that while the historical dialectic of emancipation is future-oriented, the aesthetic ideal is sought in the past. The ideal as the historical-transhistorical objective measure is that which orients consciousness towards truth, goodness, beauty and justice. For Lifshits who is largely responsible for the construction of the field of Soviet Antiquity studies,¹¹ the ideal was conceived as actualized in the art of the past, and specifically in Greek Classical art. Here, to be socialist meant to uphold classicism as the highest aesthetic ideal and conceive of socialist realism as a return to classicism in drastically

10 M. Lifshits, *Philosophia iskusstva Karla Marksa*, in *Sobranie socheneniy v trekh tomakh*, vol. 1 (Izobrazitel'noe iskusstvo: Moscow, 1984) pp. 138-139. In Russian, trans. mine.

11 Vardan Azatyan, *Art History of Idea and its Troubles: Humanism, the Cold War, and a Soviet Periphery*. Unpublished draft manuscript.

transformed and progressive historical conditions. Socialist realism, in short, was seen as the re-enactment of Classical Antiquity on a higher historical plane. Here political avant-gardism was being established through an anti-avant-garde consciousness.

While Lifshits upheld the Hegelian conception of art as a mode of truth, he never opposed truth to sensuousness, and while reading Hegel materialistically, he didn't dilute Hegel's objective idealism into dialectical materialism. In the 1931 article mentioned above, he states:

Hegel's philosophy and dialectical materialism themselves express two opposing historical paths, two types of material and spiritual development. By creating deep roots for the initiative of the masses, realizing free collaboration between nations and destroying civilizational limitations the same way as capitalism destroyed patriarchal limitations, socialist society is heading towards eliminating those causes that prompted the best representatives of thinking mankind to find consolation in the idea of tragic fate.¹²

The Hegelian movement of the spirit as a struggle against itself on the thorny road of development is historically tragic from the point of view of Lifshits's historical optimism. The dialectic in Hegel appears in its idealistic form as a permanent development similar to the permanent and unlimited development of production for production's sake in capitalism in the writings of bourgeois political economists. Lifshits is unwilling to accept the tragic cost that development has to pay in the Hegelian system: all good has to die out, and development comes through negation, violence, wiping out entire nations and people, by crushing individuality and so on. In Hegel, one has to reconcile with this fate brought about by the triumphant march of the spirit. As opposed to this logic of reconciliation, Marx discovered the proletariat as a solution to his philosophical system: here antagonisms cannot be reconciled in the ideal state but they appear in their sharpest contours in the practical revolutionary struggle for communism. And it is here that the historical destiny of the arts can't be disentangled from the historical resolution of class antagonisms in communism.

Lifshits reads Hegel's Aesthetics as closest to Marx's materialism since the former is the meeting point of the concept and the living forms of the concrete world, of freedom and necessity, despite the violence of *Aufhebung*. The historical possibility for the actualization of art as a mode of truth and the universal development of the human senses of beauty and goodness, as I have argued, positions Lifshits's Marxian aesthetic theory of the 1930s informed by Hegel's aesthetics as an internal opposition to the official Stalinist Diamat. The latter establishes the Soviet state as the final historical realization of the material dialectical movement, while relegating communism to an unrealizable utopian horizon. In this context, it is through a dialectically materialist reading of Hegel that Lifshits upholds communism as an actual historical possibility. Here communism is identical with the aesthetic ideal as the ideal of de-alienation. He incessantly upheld this historical optimism up to the very end of his life. In his 1984 response to Eval'd Ilyenkov's *On the Concept of the Ideal* after Ilyenkov's tragic suicide, Lifshits still sees the inevitable historical road of de-alienation as a movement through which the real strives towards identity with its concept, and becomes a condition for truth. For instance, society is made identical with its concept with the arrival of the communist society, and until then the truth that communism embodies the ideal haunts the society that has yet to become identical with its concept. In Lifshits's

12 M. Lifshits, *O Gegele*, *ibid.*, p. 94.

positive dialectic there is a movement toward higher forms of truth, good and beauty embedded in the purposefulness of nature that extends from nature to the social world. And it is this movement of reality towards consciousness that brings about the capacity to pierce through the reign of commodity fetishism. For Lifshits,

The drama of contemporary civilization clearly demonstrates that alienated “representations” and “stereotypes” can crush all ideality – the ideals of reason, of good and beauty, - if reality itself indifferent in its natural or social material being, does not meet halfway the social thought enclosed within these ideals. And it’s a good thing when reality destroys what is ready-made in culture, and when what Engels called the “triumph of realism” is accomplished.¹³

Lifshits’s insistence on the primacy of objective reality and the inevitable historical accomplishment of communism today may sound like an echo from another world, especially since that world has vacated the stage of history. And yet, perhaps his aesthetics with its future-directed historical trajectory is still capable of providing an alternative to the ongoing and manifold “ends of art”, and perhaps the funeral has always been for the wrong corpse.¹⁴

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13 Mikhail Lifshitz, *Dialog s Eval’dom Il’yenkovim (Problema ideal’nogo)* (Moscow: ProgressTraditsiya, 2003), p. 275.

14 Hal Foster, “This Funeral is for the Wrong Corpse”, *Design and Crime* (New York, London: Verso, 2002), p. 123.

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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*

I
The words 'aesthetic' and 'aesthetics' are often used casually to refer to the arts, to the pleasurable experience we have with them, and to beauty as the distinctive mark of that experience. In its most general import aesthetics concerns sensible experience, experience centering around perceptual events and the elaboration and refinement of sensory awareness. This is reflected in the etymology of the word 'aesthetics,' which derives from the Greek *aisthesis*, perception by the senses. Such experience is not purely sensory but is colored by culture, education, and personal history. Developing a sensitivity to perceptual experiences is one of the gratifications of living: delight in the subtle signs of seasonal change, in the curved volume of a Chinese vase, in the imaginative unfolding of the intricate plot of a Dickens novel, in the spontaneous expression in a child's response. But at the same time as this perceptual capacity is enhanced, it becomes more vulnerable to abuse and to pain.

All these possibilities derive from the philosophical sense of those terms, which identify the aesthetic as the value we recognize in the largely perceptual experience we have in appreciating the arts and natural phenomena. Often those experiences and the value we find in them are called 'beautiful' and 'beauty,' and philosophical aesthetics is the study concerned with identifying and exploring them. However, we must recognize that not only are some experiences of art and nature not beautiful in the positive sense of the word, but they may be disappointing, demeaning, offensive, or even hurtful. Thus the aesthetic value of an object or experience may be negative as well as positive, and this requires us to recognize the range of aesthetic value in its various degrees and modes. We can call an aesthetic experience negative, then, when the aesthetic value in such experiences lies beyond being merely neutral, that is, insipid, bland, or unmoving, but rather is offensive, demeaning, repugnant, or even painful.¹

It is important not to confuse negative aesthetics with aesthetic failure, that is, bad art, bland architecture, formulaic writing. Failure occurs when an artistic attempt does not succeed in creating the direct perceptual participation of aesthetic engagement that is the mark of successful art. Of course, here, too, there are degrees of failure as there are degrees of success, but in all such cases the value we call aesthetic is more or less inadequately realized. Recognizing aesthetic failure is important in extending the range of aesthetic perception. My concern here, however, is not so much with failure as with its unfulfillment.

Aesthetic negativity is widespread in daily life but its presence is often obscure and hidden, in part because it is commonplace and unremarked. I want to explore here one of the manifestations of such negativity: the conjunction of the aesthetic with violence. This critique does not oppose the artistic appropriation of violence. It condemns its social acceptance through turning the presentation of violence into an object of disinterested appreciation. When aesthetic appreciation of violence is engaged, however, it becomes a humanizing force, testifying to the moral influence of aesthetic experience.

Negative aesthetic experience occurs in many guises, from the offensive environmental conditions that shadow daily life to the drama of terrorist attacks, but perhaps the most egregious instances of negative experience are those that inflict physical or emotional pain. A distinctive feature of pain is the difference between the experience of one's own pain and the pain of others. We blindly avoid the first, whereas the pain of others seems to exert a strange fascination. How is such pain experienced? Wherein lies the

fascination with the pain of others? Our understanding of aesthetic experience may help reveal some of the contours of these questions.

Rather than aesthetic failure, the issue here concerns the relation of aesthetics to violence. This discussion, however, is not about the aestheticization of violence, that is, I am not concerned here with the motives, significance, or consequences of efforts to idealize violence by turning it into an object for delectation.² Violence has often been made appealing by prettifying, romanticizing, or sentimentalizing its appearances, that is, by aestheticizing it. The present discussion, however, centers not on how or why violence may be given a positive cast but on ways of understanding the aesthetic experience of violence as it appears in the arts.

II

The practice of joining aesthetic values with violent content is found in most societies, and its frequency in recent times suggests that it has become a dominant theme. Because violence so permeates the media, it is easy to overlook the fact that the fascination with violence has ancient origins. Not only are prehistoric images of hunting scenes found on Paleolithic cave walls; ritual sacrifice was practiced in the early history of many cultures. National art museums feature paintings that depict famous historic battles. Uccello's fifteenth century depiction of *The Battle of San Romano* is a classic example,³ as is J.M.W. Turner's dramatic painting of *The Battle of Trafalgar*.⁴ Many other artists turned to the drama inherent in violent events for their inspiration, and embodied them in graphic scenes of the chaos and horror of massacres and battlegrounds, the most famous modern example of war-borne violence undoubtedly being Picasso's *Guernica*.⁵ Paintings of the crucifixion of Jesus constitute a genre in their own right, and extend from the beautified portrayal of Rubens⁶ to Grünewald's grisly depiction.⁷ It is easily overlooked that the prevalence of the cross in Christian iconology idealizes an instrument of torture, turning the cross into a symbol and an ornament. Nor is literature far behind in its dramatization of violence, from the bloody battles in the *Iliad* and the murders that inform the tragedies of Aeschylus, Sophocles, and Euripides, to the dramatic accounts of Shakespeare and Tolstoy. The violence of battle has been romanticized for English-language schoolchildren, who are taught to admire Tennyson's Crimean War poem, "The Charge of the Light Brigade."⁸ And from war slogans to the titles of laws that by legal strictures and oppression terrorize the lives of refugees, immigrants, and simply poor citizens, rhetoric is regularly put to the purpose of sanitizing legal violence.

All of this is familiar to those who find in the arts distinctively rich occasions of experience and recognize the prevalence of violence in art. Indeed, we can easily trace the fascination with violence in multiple aspects of contemporary popular culture. Ranging from deadly chases to full-fledged battles in space, violence is as vividly depicted today in film, television, and video games as it was in the past in painting and theater. Moreover, this pattern continues in sports and in contemporary ritual and performance art. Here the vision has changed from paintings that recall past violence to enjoying and even participating in violence in the process of actually occurring. What kind of aesthetic pleasure is found here? What kind of aesthetic is at work when the perceptual experience leads not only to the enhancement of awareness that is one of the fruits of aesthetic appreciation but to dismay, pain, and the mortification of moral feeling?

This brings us to the crux of the issue. A concern with the aesthetics of violence is a matter quite separate from the perpetration of violence that, in its many forms, so imbues the world of the present. The ubiquitous association of violence with the arts has special significance, not only as an issue in philosophical aesthetics, but as a problem in its relation to ethics. The larger question, of course, concerns the appeal of violence in human social behavior, an attraction that encourages commercial as well as political exploitation in addition to its artistic appropriation. My discussion here centers on one aspect of this issue: the influence of aesthetic appreciation on the acceptance and promotion of violence. Questions of aesthetic appreciation are not only about the distinctive experience of art and nature *eo ipso*: appreciative practice also carries moral implications and social consequences.

Human violence has changed in form and extent over the course of human history and, as I noted earlier, it is obvious that acts of violence are experienced differently by the perpetrator and the victim. But what of the spectator? Institutionalized exhibitions of violence have long-standing popularity. There was a large Roman audience for gladiatorial combat in the Coliseum, and jousting was a frequent martial entertainment in Europe in the Middle Ages. Many sports are combative, if not as overtly as football and fencing. Violence has proliferated in ways other than by direct physical harm. Many social critics are devoted to exposing the subtle and ingenious forms of institutional violence and structural violence that infuse modern societies and urge peaceful alternatives.⁹

I am concerned here, however, with the aesthetics of violence, violence that assumes various forms as perceptual experience in art and culture. This is far from a purely theoretical philosophical fancy. Not only a subject-matter, the arts are regularly used to contribute to war frenzy and have long played a role in romanticizing violent events. I have noted how the history of painting is replete with renderings of violence, from crucifixions to battles and executions. Think of the many versions of Judith with the head of Holofernes, a favorite subject in Italian Renaissance painting.¹⁰ Where would Elizabethan drama be without murders? Where would film be without chases, fights, and war scenes? Not only is violence widespread in human societies; it has long been reflected as a subject in the arts. The history of the arts displays no evolution toward moderation and benevolence but, on the contrary, shows increasingly imaginative exhibitions of violence. Consider Kovalcik and Rynnänen's account of the contemporary Viennese actionists:

Their Orgies-Mysteries Theater (1970-) at Schloss Prinzdorf have included a large number of performers and spectators who have performed Dionysiac orgies of blood and gore. The activities of this group performance included ritual disembowelment of different animals (bulls, sheep), the act of stuffing entrails back into hacked-open carcasses, pouring blood on actors representing Christ and Oedipus, and night time processions around Prinzdorf with goats, pigs, horses, sheep dogs and cattle, not to mention actors who bore flaming torches. One member of the group, Günter Brus, drank his own urine, and sang the Austrian National Anthem while masturbating in another performance, and Hans Cibulka posed with a sliced open fish covering his groin.¹¹

Vienna is not alone in attracting artistic expressions of violence. Violence in art has become a reflection of the ever-increasing social violence of the present world.

Witness the continuing popularity of the quasi-documentary (mondo) horror film *Faces of Death* and its sequels. Performance art that disfigures the body, temporarily or permanently, is common and self-mutilation is a frequent feature. Marina Abramović is an early and major exponent of such performances, and some of her work involves audience participation in body deformation. Sites of natural as well as human violence have a grisly attraction, and disaster tourism has become a profitable commercial enterprise. The popularity of the American crime drama, *The Sopranos*, in which murder is as casual as eating breakfast, confirms the observation of the rock musician who commented, "Violence is as American as apple pie."¹² Violence takes imaginative forms with different degrees of subtlety in the various genres of art. It is an easy matter to document the prevalence of violence in the arts, not to mention the larger society, and those I have cited are but a small sample. But it is as a philosophical issue that the role of the aesthetic appreciation of violence has evaded critical analysis.

III

The aesthetic enjoyment of violent spectacles may seem sadistic, yet, as we have seen, it has a long history. Violence has had an eager audience, from the throngs that filled the Roman Coliseum to the onlookers at public hangings lynchings. Some people attend boxing and wrestling matches, and football and hockey games from similar motives. These spectacles are ritualized performances, and the dynamics of such displays are not unlike those of theater.

Yet what is their aesthetic? The question calls to be asked, how can witnessing violence be satisfying? How can violence, with its attendant brutality and pain, provide aesthetic pleasure? When art romanticizes, idealizes, or glorifies violence, is art being used to sanitize and justify it? Is this what Henry R. Giroux calls an aesthetics of depravity, "an aesthetics that traffics in images of human suffering that are subordinated to the formal properties of beauty, design and taste—thus serving in the main to 'bleach out a moral response to what is shown'"? Giroux mourns the growth of a "culture of cruelty" in which people find aesthetic satisfaction in images of violence.¹³ These may be ethical concerns more than aesthetic ones, yet they demand attention here since moral issues are embedded in the aesthetic on which the enjoyment of violence rests. As an ethical phenomenon such enjoyment may confound the moralist more than the aesthetician, who has been told to keep aesthetics clear of ethical interests.

Psychological questions are intimately involved, as well. Theodor Adorno put the key issue squarely: "The inability to identify with others was unquestionably the most important psychological condition for the fact that something like Auschwitz could have occurred in the midst of more or less civilized and innocent people."¹⁴ The incapability of empathizing is a crucial question for social psychology but it also has an intimate bearing on the aesthetics of appreciation. But while the enjoyment of violence clearly implicates ethical and psychological issues, the attraction it holds also has social and political dimensions, as Benjamin recognized when he identified violence as central to a fascist aesthetic.¹⁵ However, the question for us here is not psychological or political but aesthetic, and it concerns the aesthetics of appreciation: how is the appreciation of violence possible and what are its implications? There is a philosophical issue lurking behind this question: what kind of aesthetic is at work here? For this is an aesthetic

issue as well as a moral one.

Aesthetic appreciation follows many forms and occurs under many conditions, not only in the arts but in the informal experiences of daily life: the passing delight in the color and texture of a piece of fabric, the momentary illumination of a shaft of light, the play of shadows on winter snow, the panoramic view of a landscape. And the many forms of the popular arts evoke appreciative responses, from boisterous enthusiasm to maudlin emotion.

When aesthetic satisfaction is sought deliberately, different patterns may prevail. One pattern is exemplified by the spectator disinterestedly contemplating a painting in a gallery or witnessing a theatrical performance. This pattern incorporates the “official” aesthetic conventionally employed by critics and scholars and embodied in formal exhibitions in museums and traditional performances. It is grounded on an ontology of objects separated by use, function, and interest. This is the pattern of most inquiry, scientific as well as practical problem-solving: the pattern of an observer regarding a distinct and separate object. It takes a special, distinct form in the disinterested contemplation of art as object or spectacle. And it enables the aesthetic enjoyment of violence.

There is another pattern of aesthetic enjoyment, one that reflects a distinctive sense of the world of human experience. It is found in many places and situations that exhibit a particular sense of involvement, of a connection and participation with an object and the occasion. It can be found in the wild enthusiasm of the audience at a rock concert but also in the imaginative participation of the viewer of a film, the engagement of the reader in the world of a novel, and in the absorption of the listener at a musical performance. We easily experience appreciative engagement with drama in film, theater, and the novel, as well as in dance. Sometimes this perceptual engagement is spoken of as empathy; sometimes the experience is described as being “caught up” or “carried away.” It is important to make clear that this is not just a state of consciousness, a psychological condition, but an act of full bodily engagement. There may be overt physical participation in foot tapping, head nodding, muscular tension, tears, perspiration, an increased heart rate, and other signs of physical involvement. But it may also be restrained, intense, internalized participation, though no less engaged. Vastly different from the distancing of disinterested contemplation, engagement in an aesthetic process is familiar to both the creative artist and the performing artist. Such experience embodies a different world view from the contemplative aesthetic usually assigned to the spectator. Engaged appreciation is more familiar to Eastern cultures that have been deeply influenced by Taoism and Buddhism, world views that emphasize a continuity of humans and nature and that embrace the particularity of perceptual experience.¹⁶ When manifested in the aesthetic appreciation of art and nature, this aesthetic is known as aesthetic engagement.

What kind of aesthetic supports the satisfaction of regarding violence? I suggest that there is indeed an aesthetic that underlies the benign appreciation of violence. It is an aesthetic that turns the focus of aesthetic experience into an object of contemplation, that separates aesthetic satisfaction from personal interests and regards aesthetic pleasure as disinterested. This is the familiar aesthetic of Western cultures, developed by British theorists in the seventeenth century and formulated by Kant in the eighteenth. It identifies aesthetic enjoyment as a contemplative state of consciousness directed toward an external object. It is an aesthetic in which “taste in the beautiful

is alone a disinterested and free satisfaction...The object of such satisfaction is called *beautiful*."¹⁷ Kantian aesthetic pleasure projects a distanced spectator and enables aesthetic gratification without concern for uses or consequences and without incurring moral judgment. It recognizes aesthetic satisfaction but interprets its condition as the disinterested contemplation of a perceptual object. It is an aesthetic that abets the representation of violence.

An aesthetic of disinterested satisfaction tolerates and even encourages the appetite for violence of an uninvolved voyeur. It objectifies the material of aesthetic gratification and insulates the subjective enjoyment from any misgivings or moral qualms.¹⁸ An aesthetic of distance allows violence to be tolerable, acceptable, even pleasurable because it projects appreciative experience as the enjoyment of a disinterested spectator toward an object insulated from any moral or practical interest.¹⁹

An aesthetics of engagement, by contrast, identifies a different kind of aesthetic sensibility, one that rests on an interpenetration of subject and object. Indeed, it transcends that dualism in a continuity of perceptual experience and concern. Moral interests are not foreign to an engaged aesthetics. It recognizes that the inhumanity of violence is germane to aesthetic engagement and is not reluctant to recognize the moral concerns inherent in negative aesthetic experience. Far from the aestheticized paintings of Uccello and Turner, paintings that encourage disinterestedness by muting the violence in their representations through painterly grace and sensory delectation, an aesthetics of engagement leads to a quite different experience. It is the direct encounter with violence that is the aesthetic force in Grünewald's Isenheim altarpiece²⁰ and Pieter Brueghel the Elder's "Triumph of Death."²¹ An aesthetics of engagement encourages empathetic human feeling. It recognizes the inseparability of the moral and the aesthetic in the confrontation with violence in the arts. Moral interest is inescapably present; it is inherent in the encounter with the image. To exclude or ignore the moral content in such depictions of violence is to eviscerate the image, to render it lifeless. By the standard of such experience, the aesthetics of violence is unqualifiedly negative: It is not contemplatively benign or complaisant but appalling. The engaged aesthetic of violent occasions produces experiences that are never pleasant but are genuinely distressing emotionally and repugnant morally. It is a direct encounter with negativity.

IV

In our age of widespread violence, perhaps its most egregious manifestation is the proliferation of acts of terrorism. Terrorism is an especially vicious expression of violence: Acts of terrorism, by their very nature, have dramatic impact; this, indeed, may be their larger purpose. The aesthetic character of terrorism lies in its bizarre drama, its deliberately staged theatricality. Thus we may speak of an aesthetics of terrorism.²² Through their aesthetic impact, acts of terror overpower the boundaries of objectivity. Their audience, the public, is not disinterested; it feels threatened and vulnerable. The perpetrators of terror may themselves be disinterested, their specific effects arbitrary, and their victims impersonal and abstract—an ethnic group, a nationality, a race, a religious community. However, the experience of the onlooker or witness is personal and compelling, an engaged aesthetic.

This critique does not oppose the artistic appropriation of violence; it condemns its benign or tolerant appreciative acceptance. Turning the presentation of violence into

an object of disinterested appreciation encourages acceptance. An aesthetic that promotes the distancing of violent acts and events reinforces acquiescence in the public and private forms of violence that pervade the world of the twenty-first century. By contrast, engaging with violence aesthetically can sensitize and chasten those who encounter it. Disinterested appreciation has the effect of condoning violence, whereas when aesthetic appreciation is engaged, it can become a humanizing force, a testimony to the moral significance of aesthetic experience.²³ The aesthetics of violence is a decisive test for aesthetic theory.

(Endnotes)

1 Negative aesthetics is a substantive domain of aesthetic value that is not identical with aesthetic failures, as in kitsch, insipid art, or thoroughly unsuccessful art. Identifying and recognizing negative aesthetics is a critical dimension of aesthetic appreciation. See Arnold Berleant, *Sensibility and Sense: The Aesthetic Transformation of the Human World* (Exeter, UK: Imprint Academic, 2010),.

Aesthetics beyond the Arts: New and Recent Essays (Farnham, UK & Burlington, VT: Ashgate, 2012), and Yuriko Saito, *Aesthetics of the Familiar* (Oxford University Press, 2017), pp.169-170, 214-216.

2 The writings of the Marquis de Sade are an extreme case but hardly representative of the common phenomenon of aestheticizing violence..

3 https://en.wikipedia.org/wiki/The_Battle_of_San_Romano#/media/File:Uccello_Battle_of_San_Romano_Uffizi.jpg

4 [https://en.wikipedia.org/wiki/The_Battle_of_Trafalgar_\(painting\)#/media/File:Turner,_The_Battle_of_Trafalgar_\(1822\).jpg](https://en.wikipedia.org/wiki/The_Battle_of_Trafalgar_(painting)#/media/File:Turner,_The_Battle_of_Trafalgar_(1822).jpg)

5 [https://en.wikipedia.org/wiki/Guernica_\(Picasso\)#/media/File:PicassoGuernica.jpg](https://en.wikipedia.org/wiki/Guernica_(Picasso)#/media/File:PicassoGuernica.jpg)

6 https://commons.wikimedia.org/wiki/File:Peter_Paul_Rubens,_Crucifixion,_c.1618-1620.jpg

7 https://en.wikipedia.org/wiki/Isenheim_Altarpiece#/media/File:Grunewald_Isenheim1.jpg

8 Alfred, Lord Tennyson's narrative poem, "The Charge of the Light Brigade" (1854):

Theirs not to reason why,

Theirs but to do and die.

Into the valley of Death

Rode the six hundred.

9 One famous example is William James's essay, "The Moral Equivalent of War," which advocates disciplined social service as an alternative.

10 Giorgione, "Judith," 1504. http://www.dailyartmagazine.com/wp-content/uploads/2016/09/Giorgione_-_Judith_-_Eremitage-449x1024.jpg

11 Jozef Kovalcik and Max Rynnänen, "The Art Scenes," *Contemporary Aesthetics*, Vol 16 (2018), §4.

12 I owe this quotation and some of the examples to William Pardue.

13 Henry A. Giroux, "Disturbing Pleasures: Murderous Images and the Aesthetics of Depravity," *Third Text*, 26/3, (May, 2012), 259–273. Giroux quotes Susan Sontag, *Regarding the Pain of Others* (New York: Farrar, Straus and Giroux, 2003), p. 263.

14 Theodor Adorno, 'Education after Auschwitz,' in *Critical Models: Interventions and Catchwords*, Henry W Pickford, trans. (New York: Columbia University Press, 1998), p 201.

15 Cf. Giroux, *op. cit.* p. 263: "Walter Benjamin's claim that in late modernity the mesmerising and seductive language of power underlies captivating spectacles that inextricably fuse aesthetics with a Fascist politics. To his credit Benjamin recognised the affective force of aesthetics and its at times perverse ability to 'privilege cultural forms over ethical norms' while mobilising emotions, desires and pleasures that delight in human suffering and become parasitic upon the pain of others.¹⁴ Benjamin's notion of the aesthetic and its relation to Fascism is important, in spite of appearing deterministic, because it highlights how fascist spectacles use the force of titillating sensations and serve to privilege the emotive and visceral at the expense of thoughtful engagement. In his analysis of Benjamin's notion of the aesthetic, Lutz Koepnick develops this point further by exploring how the fascist aesthetic 'mobilizes people's feelings primarily to neutralize their senses, massaging minds and emotions so that the individual succumbs to the charisma of vitalistic power'."

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16 The union of nature and the human is a central feature in the philosophy of the twentieth century French aesthetician, Mikel Dufrenne. See Maryvonne Saison, *La Nature artiste. Mikel Dufrenne de l'esthétique au politique (Nature as Artist: Mikel Dufrenne, from aesthetics to politics)*(Paris: Editions de la Sorbonne, 2018). A brief summary can be found under Recent Publications in *Contemporary Aesthetics*, vol. 16 (2018).

17 Immanuel Kant, *Critique of Judgment*, trans. J.H. Bernard (New York: Hafner, 1951), §5, pp. 4-5.

18 "Auschwitz begins wherever someone looks at a slaughterhouse and thinks: they're only animals." Adorno.

19 In an interesting parallel, Joseph Kupfer associated the aesthetics of what he terms 'ultra-violence' with objectifying its victims. *Experience as Art* (Albany: State University of New York Press, 1983), pp. 54-55. He also found a social aesthetic implicit in the prevalence of violence. Cf. pp. 61-65.

20 https://en.wikipedia.org/wiki/Isenheim_Altarpiece#/media/File:Grunewald_Isenheim1.jpg

21 https://en.wikipedia.org/wiki/The_Triumph_of_Death#/media/File:TheTriumphofdeath.jpg

22 The aesthetics of terrorism is the subject of "Art, Terrorism, and the Negative Sublime," first published in *Contemporary Aesthetics*, Vol. 7 (2009). Reprinted in *Arts and Terror*" ed. V. L. Marchenkov (Cambridge Scholars Publ., 2014), pp. 1-15. Reprinted in *Artenol*, Winter 2016, 24-31. Originally published in Arnold Berleant, *Sensibility and Sense: The Aesthetic Transformation of the Human World* (Exeter, UK: Imprint Academic, 2010), Ch. 10.

23 I would like to express my deep appreciation to Prof. Yuriko Saito and Prof. Riva Berleant-Schiller for their valuable references and comments.

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**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 o 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.

Who am I? I am not a straight stonemason,
Neither a shipbuilder, nor a roofer,
I am a double-dealer, with a double soul,
A friend of night, and a daymonger.

—Osip Mandelstam

He speaks in six known and six unknown languages.

—Daniil Kharms

1. Sound Writing

Never met a pun I didn't like.

I'm a veritable Will Rogers, with plenty of *roger* but without the will to say *enough's enough already*. All instinct. Like a Brooklyn Ahab stalking a whale in the back yard or a curmudgeonly Odysseus hurtling toward his sirens.

But wait a sec.

This is not the opening of a nightclub act.

Jokes are not arguments.

I am for avant-garde comedy and stand-up poetry.

That is, to my way of seeing it, there are only two kinds of writing: Sound and unsound. Stand-up and stand-down. Wanted and spurned. Risible and bereft. Incomprehensible and desperate. Performed and blank.

What a glorious idea Truman Capote had for typing that wasn't writing, as he said of Jack Kerouac in 1959 on David Susskind's TV show (Capote meant it as an insult).

Can there be verbal sound without meaning? Soul without soullessness? Body without flesh? Listening without hearing? Hope sans history?

But this is going too fast.

Let me start at the beginning.

When Vincent Broqua asked me to come to Paris for a conference on homophonic translation (not *homophobic*, don't even THINK of that here!), he proposed to call it "Sound – Translation – Writing." I suggested "sound/writing": "the sturdy resources of [the] ear," as Robert Creeley once wrote me, echoing Charles Olson's "by ear, he sd."

"Homophonic translation" is a genre of "sound/writing." Sound/writing provides a broader context for the homophonic imaginary and includes modernist European sound and *zaum* poetry and within the larger context of radical translation,

what Haroldo de Campos calls *transcreation* and Ezra Pound calls *traduction* (in the sense of *transduction*).

Pound often avoided using the verb 'to translate,' preferring a calque such as 'to bring over' that recalls the etymology of the conventional term. When his first translation of Cavalcanti's »Donna mi prega« appeared in *The Dial* in 1928, he called it a »traduction,« replacing the usual word with a Latinism derived ultimately from *traductio*, »a leading across.«

—*Calque* is a loan-translation, a word-for-word carrying over from one language to another (as *vers libre* to *free verse*), from the French *calquer*, to trace.

Homophonic translation is a form of sound tracing.

(My term is echopoetics.)

The homophonic sublime is a form of *délire* in Jean-Jacques Lecercle's sense, either phony or toney, depending on how you frame it. At its core, homophonic translation refuses a Cartesian split between sound and sense, seeing sense as never more than an extension of sound. At every moment it refutes the idea that meaning can be displaced from sound or that reference has an arbitrary, rather than motivated, relation to acoustic rhythm, sound patterning, and aural iconicity.

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From a pragmatic point of view, any individual poem will fall short of the homophonic sublime. In that sense, homophonic translations might be heard as pushing in a direction, correcting a course, re-embodiment of the word. The homophonic is poetry that leads by the ear, foregrounding aurality: poetry that resists cutting the umbilical cords between translated and translation, source and target, original and copy, essence and accident, brain and mass, figure and ground, spirit and materiality, irony and sincerity, singer and song, imaginary and real, semantic and antic. The homophonic sublime is a necessary improbable of poetry, a rebuke to rationality in the name of linguistic animation.

In its archetypal form, homophonic translation creates a perfect mirror of the sound of the source poem into the target poem. It is mimesis by, and as, other means. While homophonic translation is related to sound poetry, the premise is that it extends an original text into a new language using real, not made-up, words of the target language. In a Borgesian pluriverse, the ideal homophonic translation would be heard by the speakers of the source language as if it were the original poem while heard by the speakers of the target language as a strange word concoction but still in their own tongue. I tried this with "Sane as Tugged Vat, Your Love," my 1993 homophonic translation of Leevi Lehto's "Sanat tulevat yöllä" ("Word Arrive by Night:) Finnish speakers hear it as if it is their own language, yet they cannot make out the words:

Olen sanonut tästä jo monta kertaa.

Talon jokaisessa veeseessä on valo.

Sillat virtaavat itään.

Sanat tulevat yöllä koputtamatta.

O when sanity tasted of muffled curtsy.

Talon -- Jokasta's vivisected valor.

Silly virtual item.

Sane as tugged vat, your love, kaput.

I've said about this many times before.

In every toilet of the house there is a light on.

Bridges flow east.

Words arrive by night without knocking.

Tämä tapahtui kaukaisessa maassa tässä lähellä.

Olen sanonut tästä jo monta kertaa.

Talon jokaisessa veeseessä on valo.

Sillat virtaavat itään.

Tamed tapestry's caressed master's tasseled luau.

O when sanity tasted of muffled curtsy.

Talon -- Jokasta's vivisected valor.

Silly virtual item.

This happened in a faraway country nearby.

I've said about this many times before.

In every toilet of the house there is a light on.

Bridges flow east.

Maaseudulla puut eivät vielä olleet lähteneet juoksuun.

Tämä tapahtui kaukaisessa maassa tässä lähellä.

Olen sanonut tästä jo monta kertaa.

Talon jokaisessa veeseessä on valo.

Medusa pouts as vat's veil's oldest lament jokes.
 Tamed tapestry's caressed master's tasseled luau.
 O when sanity tasted of muffled curtsy.
 Talon -- Jokasta's vivisected valor.

In countryside the trees had not broken into run yet.
 This happened in a faraway country nearby.
 I've said about this many times before.
 In every toilet of the house there is a light on.

Presidentti itse oli täysin lamaantunut.

Maaseudulla puut eivät vielä olleet lähteneet juoksuun.

Tämä tapahtui kaukaisessa maassa tässä lähellä.

Olen sanonut tästä jo monta kertaa:

President -- he itsy, oily, tainted, laminated.
 Medusa pouts as vat's veil's oldest lament jokes.
 Tamed tapestry's caressed master's tasseled luau.
 O when sanity tasted of muffled curtsy.

The President himself was utterly paralysed.
 In countryside the trees had not broken into run yet.
 This happened in a faraway country nearby.
 I've said about this many times before:

talon jokaisessa veeseessä on valo,

sillat virtaavat itään ja

sanat tulevat yöllä koputtamatta.

Talon -- Jokasta's vivisected valor.

Silly virtual item, yah!

Sane as tugged vat, your love, kaput.

in every toilet of the house there is a light on,

bridges flow east, and

words arrive by night without knocking.

There is a kind of perverse pleasure in trying to create the same (*homo*) from difference (*hetero*): homophonics is pataque(e)rical. The homophonic sublime is also the dream of a pure poetry, words for their own sake, the cry of their occasion, "COME CI": *only this and nothing more*.

A pure homophonic (or *isophonic* or *synphonic*) translation would be the same words brought into a new language, not at all uncommon for proper names and place names. The Mexican conceptualist Ulises Carrión plays on this possibility with his "The translation of 'Pedro Páramo,'" a reference to the 1955 novel by Juan Rulfo:

to English: Pedro Páramo

to French: Pedro Páramo

to Italian: Pedro Páramo

to German: Pedro Páramo

to Portuguese: Pedro Páramo

to Dutch: Pedro Páramo

Homophonic translation is parasitic: a parasite that may want to live symbiotically with its source or may wish to replace it, at least in becoming a new poem in its own right, autonomous, no longer dependent on the original but an original of its own.

In "The Use of Poetry," Basil Bunting writes about reading Persian, German, Italian, and Welsh poetry to a class that did not know those languages. He genially insists that the students would get as much out of hearing a foreign language poem as hearing one in their own language, since pronouncing a word is more important than knowing his meaning. While Bunting's recitation of foreign language poems incomprehensible to his students was a quite serious endeavor, I see a connection with postwar American comedian Sid Caesar's "doubletalking" — deliriously funny live verbal improvisations that sound like Italian, German, and Japanese speech but are composed on the tongue with made-up strings of words. Where Caesar gets laughs, Bunting gets poetry.

Bunting's insistence on sound over meaning is an extension of his framing of poetry in terms of music. Perhaps the most common experience related to Bunting's modest proposal is listening to an opera sung in a language you do not know and feeling you are missing nothing, indeed, preferring to hear the original to having the libretto sung, in translation, in your own language; and, moreover, preferring to listen without subtitles. It's no coincidence that opera parody is crucial to Caesar's doubletalking.

The *zaum* poems of Russian futurians Velimir Khlebnikov and Aleksei Kruchenykh were composed of synthesized or invented words that, whether intend or not, broke down the barriers of nationalist tongues and evoked species-wide listening, something that might be compared to Esperanto, despite the radical differences. “Incantation by Laughter” (1909) is the best-known *zaum* poem. My transcreation follows the sound:

We laugh with our laughter [O, rassmeites’, smekhachi!]

loke laffer un loafer [O, zasmeytes’, smekhachi]

sloaf laffer int leffer [Chto smeyutsya smekhami]

lopp lapter und loofer [chto smeyanstvuyut smeyal’no]

loopse lapper ung lasler [O, zasmeytes’ usmeyal’no!]

pleap lofer ech lipler [O, rassmeshishch nadsmeyal’nykh]

bloop uffer unk oddurk [smekh usmeynykh smekhachei]

floop flaffer ep flubber [O, issmeisya rassmeyal’no]

fult lickles eng tlickers [smekh nadesmeynykh smeyachei!]

ac laushing ag lauffing uk [Smeievo, smeievo,]

luffing ip luppling uc [Usmei, osmei, smeshiki, smeshiki,]

lippling ga sprickling [Smeyunchiki, smeyunchiki,]

urp laughter oop laughing [O, rassmeites’, smekhachi!]

oop laughing urp laughter [O, zasmeytes’, smekhachi!]

In modernist poetry, *zaum* is the most radical – and perhaps hysterical – extension of the sublime ideal of a poem being *only itself*, a cry of its occasion, “only this,” overthrowing a subservience to representational meaning, or a parasitic relation to an original. Khlebnikov may have desired a deeper ur-Slavic but he also wrote of his desire for “a single human conversation”; in some sense — “beyond sense” — *zaum* echoes international socialism. On the Dada side, there are the sound poetry inventions at the Cabaret Voltaire, one hundred years ago, especially the work of Hugo Ball; and the ur-text of sound poetry, composed from 1922 to 1932, Kurt Schwitters’s “Ursonate.” Within American popular religious culture, there is speaking in tongues (glossolalia) – the spontaneous utterance, as if possessed, of an unintelligible or foreign language, which Jennifer Scappettone contrast with xenoglossia. Within American popular music, consider the scat singing of Ella Fitzgerald and Cab Calloway.

Reuven Tsur argues that you can’t hear verbal utterances as non-verbal, but a poem can surely try to entice you by foregrounding the physical materiality of language, short-circuiting semantic processing. Then again, what’s verbal and what’s not is a matter of framing. We can hear a brook talking to us, can make animal sounds, and even turn the clackity-clacking of a sewing machine into a song.

The transformation of voicing or homophonically mimicking mechanical or machine sounds is its own genre of “sound-alike” poems. In Gertrude Stein’s “If I Told Him: A Completed Portrait of Picasso” (1923), she echoes the sound of a shutter

opening and closing: “Shutters shut and open so do queens. Shutters shut and shutters and so shutters shut and shutters and so and so shutters and so shutters shut and so shutters shut and shutters and so.” Then jump ahead to 2012 and Michael Winslow’s mimicking the sound of 32 different historical typewriters.

In Western poetry, birdsong has been a foundational metaphor for poetry, especially the nightingale’s song. The earliest homophonic poetry would then be mimicry of birdsong in human language. Robert Grenier took this almost literally, writing a series of poems in 1975, *Sentences Toward Birds* that transcribed, into “the American,” the “actual” sounds of birds in his immediate environment. Here are three of the poems, which, like his later *Sentences*, are each printed on individual cards:

why you say you see later

didn’t see go to a

A BIRD / who would call / not for but for you / in the day

More recently, Hanna Tuulikki’s “Air falbh leis na h-eòin – Away with the Birds” (2010 to 2015) has explored the “mimesis” of bird sounds in Gaelic poetry and song.

In *aaaaw to zzzzd: The Word of Birds*, John Bevins not only provides a “lexicon” of birdsongs — “chinga, chinga, chinga” is the homophonic signature of the swamp sparrow— but also a set of “mnemonics,” such as the song sparrow’s lyric refrain, “maids, maids, maids, put on your tea, kettle, kettle, kettle,” which makes me burst into song, as if this is Broadway musical:

Maids, maids, maids
Put on your tea
Kettle, kettle, kettle.

No time to waste

Get out your bass

Fiddle, fiddle, fiddle.

Young lads make haste

Dance to your love’s

Riddle, riddle, riddle.

Bevins also suggests a motto for the homophonic sublime is his adaption of Walter Pater on music – “All art aspires to the condition of birdsong” (p. 15).

But perhaps the ultimate revenge of the long tradition of homophonics belongs to Sparkie Williams, “the talking budgie,” a bird who, in the mid-1950s, was able to parrot a wide range of English words, mimicking human speech.

A decade after Sparkie, Michael McClure’s *Ghost Tantras* (1964) features a partially invented vocabulary that he calls “beast language” (guttural, expressive), which brings to mind a kind of primitive *zaum* (McClure references Vladimir Mayakovsky). McClure wanted to find a level of language that invoked animality:

Grahhr! Grahhr! Ghrahhr! Ghrahhr. Grahhr.
 Grahhr-grahhr! Grahhr. Grahhr Ghrahhr.
 Ghrrrr. Ghrahhr! Ghrrrr. Ghanrr. Ghrahhr.
 Ghrahhr. Ghahr. Grahhr. Grahhr. Grahhr.
 Grahhr. Grahhr. Gahr. Gmhr. Grahhr. Grahhr.
 Ghrahhr. Grahhr. Grahhr. Grathrr! Grahhr.
 Ghrahrr. Ghraaaaaahrr. Grhar. Ghrrrr! Grahrr.
 Ghrahrr. Ghrr! Ghrahhr. Grahrr. Ghrahrr.

The 1964 and 1966 recordings he made reading his poems to lions are powerful poetic documents, notable for how much more expressive and poignant are the roars of the lions than are the homophonic translations of the poet, whose human language echoes wanly against the formidable sounds of the beasts. Wittgenstein famously remarked, “Wenn ein Löwe sprechen könnte, wir könnten ihn nicht verstehen,” a homosyntactical (word-for-word) translation is “If a Lion speak could, we could him not understand.” But when the lion roars, in a duet with McClure’s mimicking, we hear the sound as song, a wail, perhaps a lament. The lion is growling at the human intruder’s appropriation, as if to say I am the king of my own language, do not mock me. And growling at us, the unseen listeners: *beware!*

Listening to a poem or opera in a language foreign to you, but feeling you get it all the same, is a far cry from homophonic translation: it leaves the original just as is, the foreignizing occurring in the listener’s response. If the aim of a poem is to foreground the materiality of sound, then listening to a language you don’t know is a kind of poetic experience. But that only goes so far. Listening to a poem in language you don’t know gets less interesting the longer it goes on; entropy sets in faster than a mosquito dodging a fly swatter. Sid Caesar’s doubletalk is hilarious because it is exaggerated in its stereotyping and because you know he is going on nerve: it’s a high-wire act and the wire is not that long. In contrast, homophonic translation allows for extensions and textual subtlety since it goes beyond imitation into commentary and because it is able to create a new poem in the new language.

2. Wot We Wukkerz Want

Let me to make a brief detour in my account to consider Edgar Allan Poe’s “The Philosophy of Literary Composition,” published in 1846, near the end of the troubled poet’s life. Poe’s delightfully bizarre paean to artifice is, in part, a send-up of spontaneously inspired, frenzied, sincere verse, what Poe calls “ecstatic intuition.” Writing about “The Raven,” Poe claims that the origin of a poem is a set of logically predetermined effects, including sound effects: meaning comes after. In effect, Poe attempts to treat verbal composition as if it were musical composition. Poe’s elaborate and impossible rules for poetic composition bring to mind Sid Caesar’s grifter-like elaboration of impossible rules for a card game in his early 1950s sketch “The Poker Game.” Both Poe and Caesar offer a kind of doubletalk, or talking out of both sides of the mouth, though,

in these cases, not deceptively, since their discourse foregrounds the absurdity, even though performed with straight faces. In the comic pathos of Poe’s insistence on the author’s total control of the poem through the rigidly pre-determined, Poe never breaks character, that of the author whose sole aim is beauty, achieved by maximizing melancholy (not to say pathos). Poe elaborates his doubletalk with absolute conviction. Like Caesar, Poe aimed to please “the popular and the critical taste.”

Both Baudelaire’s and Mallarmé’s translations of “The Raven” (1865 and 1875, respectively) swerve toward the homophonic, often echoing Poe’s exact sound patterns. Even if you don’t know French, you’d recognize “The Raven” if the translations were performed. A performed Yiddish translation by I. Kissen is always already a homophonic translation. “The Raven” is as identifiable as Beethoven’s Fifth, and if you don’t know Yiddish, it can seem as if it is doubletalk.

The modern history of radical translation in American poetry might reasonably with Pound’s Chinese adaptations but I want now to briefly cite his two translations of Guido Cavalcanti (1250-1300), “Donna mi prega,” the first from 1928, the second from 1934. Pound gives the constraints, worthy of Poe’s “Philosophy of Composition” or Caesar’s poker rules: “Each strophe is articulated by 14 terminal and 12 inner rhyme sounds, which means that 52 of every 154 syllables are bound into pattern.”

Because a lady asks me, I would tell
 Of an affect that comes often and is fell
 And is so overweening: Love by name.
 E’en its deniers can now hear the truth. (1928, *Pound’s Cavalcanti*, 171)

•

A lady asks me
 I speak in season
 She seeks reason for an affect, wild often
 That is so proud he hath Love for a name
 Who denies it can hear the truth now (1934, *Pound’s Cavalcanti*, 179)

In 1940, at the beginning of World War II, Louis Zukofsky took the Cavalcanti translations to another dimension. What he produced was not a homophonic translation but rather a sound transcreation that radically accented the poem, making it, in part, an ethnic dialect poem, a sort of Yiddish doubletalking, where doubletalking implies bilingualism and double consciousness. As with his inaugural “Poem Beginning ‘The,’” Zukofsky radically engaged an American vernacular, following the model of Pound and Williams, and he brought it home, to a *mamaloshen* (mother tongue), homey and homely, but with a majestic beauty brought over from the sound structure of the Cavalcanti:

A foin lass boddens me I gotta tell her
 Of a fact surely, so unrurly, often’
 ‘r ‘t comes ‘tcan’t soften its proud neck’s called love mm . . .

Perhaps the closest recent work of this kind – a translation into a marked, comic dialect, with accent *über alles* — is the riotous “The Kommunist Manifesto or Wot We Wukkerz Want” – “Redacted un traduced intuht’ dialect uht’ west riding er Yorkshuh bi Steve McCaffery, eh son of that shire” in 1977.

3. Doubletalk

Discussion of homophonic translation is generally placed in the context of radical poetic innovation. I want to contrast that lineage with two examples from popular culture, one from the postwar American comic Sid Caesar and the other from *Benny Lava*, a recent viral YouTube video.

Doubletalk, as Caesar uses the term, is homophonic translation of a foreign-language movie, opera scenario, or everyday speech into an improvised performance that mimics the sound of the source language with made-up, *zaum*-like invented vocabulary. Consider an uproarious 2015 performance by French poet Joseph Gugliemi, where he performs a made-up language under the guise of reading a poetry text, which at one point he shows to be all blank pages. In contrast, literary homophonic translation begins with a defined foreign-language poem as source text and creates a new work in English that mimics the sound of the original.

The best example of Caesar's "double-talk" is a concert in which he moves through four languages, starting with French and moving to German and Italian, ending with Japanese. The serial movement from language to language also suggests a nomadic display of multi-lingual code-switching. It brings ... home ... the final line of Charles Reznikoff's 1934 poem about diaspora:

and God looked and saw the Hebrews
citizens of the great cities,
talking Hebrew in every language under the sun.

SHOW CLIP

Caesar was the most important and influential comedy star of early American television, a key member of a generation that included Lenny Bruce, Jackie Gleason, and Jerry Lewis. Caesar was born in 1922 and died in 2014. His parents were Jewish immigrants, his father was from Poland and mother from Russia, both coming to New York as children, which means that Yiddish would have been their home language.

Yiddish is a nomadic language, not based in any nation but creating a common tongue for diasporic Jews in Poland, Hungary, Russia, and America, among other places. While sometimes thought to be a dialect of German, Yiddish is its own language, spoken by people who did not know German. As a consequence of the Systematic Extermination of the European Jews, compounded by Israel's turn against Yiddish by selecting Hebrew as its national language, Yiddish came to be a dead language, like Latin, though it persists, with vitality, in pockets.

In *Bridges of Words: Esperanto and the Dream of a Universal Language*, Esther Schor tells the story the invention of Esperanto by L. L. Zamenhof (1859-1917), an Eastern European Jew who grew up speaking Russian at home, Polish and German for business, Yiddish with other Jews, and Hebrew in synagogue. Zamenhof said that the hostility of one group of language speakers to another "made me feel that men did not exist, only Russians, Poles, Germans, Jews, and so on." He conceived Esperanto as

a way to overcome ethnic and national barriers, which echoes, while departing from, Khlebnikov's "single human conversation (and given *zaum's* "magical" derivations from Russian root words).

"Instead of being absorbed by the Christian world, we [Jews] shall absorb them," Zamenhof proclaimed in 1907 (pp. 82, 132). Schor comments that, in this context, Judaize means not to turn into Jews but to make justice and fraternity our foundation.

Sid Caesar was not likely to have known of Zamenhof or Esperanto. eleprompters.

In his autobiography, Caesar tells a story that brings Zamenhof to mind (and ear). At his father's restaurant, where he worked, speakers of different language groups sat at different tables and Caesar would go from table to table mimicking the sounds of the customer's native tongues, much to their delight. The scene recalls lines by Hebrew poet Avot Yeshurun (born 1904) addressed to his mother, in which the poet expresses his sense of the loss of Yiddish, his mother/other) tongue while evoking a primal experience of doubletalk: "You who hear a language in seventy translations / at night in the garden of Dizengoff Square."

Caesar's first cited use of doubletalk called "Conversation between Hitler and Donald Duck" — Caesar did both parts. The bit was likely inspired by the 1943 Walt Disney / RKO propaganda cartoon *Der Fuehrer's Face, Donald Duck in Nutzi Land*, which won the Academy Award for Best Animated Short Film, though it was subsequently suppressed for fifty years. This sidesplitting short features the song Spike Jones made famous in 1942, "Der Fuehrer's Face,"

But before Caesar or Looney Tunes did their German doubletalk, there was Charlie Chaplin's extended homophonic translation of a Hitler speech in *The Great Dictator* from 1940: doubletalk salted with English words. That speech is given by the dictator Adenoid Hynkel, whose double is Schultz, the Jewish barber.

Homophonic works are usually funny, if not outright comic. They succeed because they have a sense of humor about the apparent absurdity of the idea. It's the humor, and the sense of identification with the other, that inflects the homophonics of Zukofsky and Caesar, both of who grew up in a Yiddish-speaking household but for whom English was, if not the mother tongue, than the father tongue, the language they mastered. Ironically, for Caesar, doubletalk was not deceptive or artificial but a honing/homing into the language-spring of *mamaloshen*. Indeed, Caesar notes that some of his first jokes were based on translinguistic puns and mishearing between Yiddish and English, which greatly amused his audience, who were making their way to being American by moving from Yiddish to English. Caesar credits Yiddish dialect performers as precursors. He mentions Willie Howard, who sang Yiddish words to Mexican-themed skits (*Caesar's Hours*, 16). Fanny Brice comes to mind.

Caesar's approach to all his performance art is that it "had to have a basis in reality. It had to be believable". It is this believability – what Zukofsky called "sincerity" — that undercuts parody and irony: it allows language to be reinhabited ("objectification" in Zukofsky's sense) rather than mocked. This, in turn, connects to Zukofsky's "An Foin Lass" – a translation that brings home the Cavalcanti, *makes it home* and a little bit homely. The doubleness in doubletalk is, then, not deception or

evasion but double consciousness in W. E. B. Du Bois's sense – the consciousness of the dominant English but the echo of the *mamaloshen*. It's not about a return to an authentic original language, it's the dialectal relation of the two, the echopoetics, that is the ground. Doubletalk that foregrounds doubletalking as its own kind of poetry or verbal acrobatics. And just to bring this point ever more homeward: Caesar would intersperse Yiddish and English words into his doubletalk routines. As he boasts, a Yiddish word pronounced the right way can sound Japanese.

Caesar's doubletalk uses the full prosodic resources of verbal language, foregrounding intonation, gesture, rhythm, syntax, and sound patterning rather than lexical identification. Doubletalk resembles sound poetry, but it is tied to the specific sounds and rhythms of the language being parodied. It is homophonic translation not of specific text but, rather, of the texture of the source language.

Like doubletalk, homophonic translation, *zaum*, sound poetry, and scat singing are not against expression; they are hyper-communicative. Sound writing makes meaning by other means; other, that is, than lexical. This is meaning for those who feel at home in the world, or want to make the world more homely (*gemütlich*, *haimish*). "At home," according to theologian Ernst Fuchs, "one does not speak so that people will understand but because people understand." Language at home is marked by the temporal, transient, always in-process "presence of a dialect": "Here language is emotional. Its understanding of time ranges between song and shout" (p. 126).

The presence of the word, that is, *verbing the word*, is antinomian: *the performance of language supersedes the law of language*.

Only that which can become present as language is real. "For where meaning is, there also is language. And where language is, there is reality. Language belongs so closely to reality that it sets reality free for the first time: language ex-presses reality. ...The word not merely conveys the concrete situation but creates it."

In 1912, Franz Kafka gave an "Introductory Lecture on Jargon," a talk on Yiddish that he wrote as a prologue to a performance of Yiddish poetry. Yiddish represented for Kafka a "kind of immediacy of expression" in sharp contrast to the "endemic alienation of Western assimilated Jews" like himself. Yiddish, for Kafka, is related to Fuchs's idea of a language of home. At the same time, Kafka saw Yiddish as *mifßachtete*, a disregarded and stigmatized dialect, a language appropriated from other language, and a subculture argot

Caesar's homophonics are all about accent and accent is always a matter of class and ethnicity. In American culture, to have a marked accent is a stigma, a mark of your status as immigrant or ignorant.

Doubletalk is usually considered something bad, deceitful, fraudulent. Saying one thing and meaning another, a means of disguising the true meaning of something. It is connected with viral Jewish stereotypes, all repeatedly invoked in Pound's 1941-1943 Radio Rome speeches: the uprooted, usurpers of a language not rightly one's own, destroyers of the plain sense of the word and authenticity, untrustworthy, "diabolically clever." Doubletalk is associated with gobbledygook, obfuscation, and gibberish — fake or counterfeit language, what George Orwell famously stigmatizes as doublespeak or bullshit, which gives "an appearance of solidity to pure wind." ... Doubletalk begins in

the deliberately unintelligible and fragmented. Modernist poetry has often been tarred with this brush. It's fast talking on theory and chock full of elisions and evasions, obscure references, logical lapses, emotional bankruptcy; in other words, *the kind of poetry I want*. Caesar saw the poetry in these language textures, even if he would not have figured them as "material" not "poetry." In the immediate wake of the extermination of the European Jews, he practiced a kind of shtick alchemy, turning the Jewish stigmas of accent and shyster into song, in the process turning the tools of intolerance and nationalism on their heads. Doubletalk is applied nomadics (to use Pierre Joris's term for non-national language): it pushes back against blood and soil nativism.

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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*

INTRODUCTION

The general theme of the 21st International Congress of Aesthetics, 'Possible Worlds of Contemporary Aesthetics: Aesthetics between History, Geography and Media', is very meaningful. Both history and geography have been globalized since the 15th century when the Age of Discovery started and, even more so, since the early 20th century which saw two world wars. However, there are also a variety of histories and geographies all over the world and various attitudes toward history and geography among architects.

Human geography and history are closely linked. Physical geography deals with the study of processes and patterns in natural environment. Although it is not closely linked with history, physical geography is also important to understand architectural history and the contemporary architecture of each country. At some point in the 21st century, the usage of the terms 'contemporary history' as well as 'contemporary architecture' may change again. (1)

HISTORY OF CONTEMPORARY ARCHITECTURE

'History of Contemporary Architecture' may appear to be a rather strange title for a paper in the 20th century. In the 21st century, almost seventy-five years after 1945, it is perhaps more understandable to talk about its outline by using the title 'History of Contemporary Architecture' and the three -isms, 'Modernism, Postmodernism, and Deconstructivism'. Modern architecture emerged at the end of the 19th century because of innovations in technology and building materials, and from a desire to break away from past architectural styles. Before the 19th century, each architectural style continued for at least half a century or, as seen in the Middle Ages, for more than a few centuries. However, the length of time for each style after the Middle Ages became increasingly shorter.

In Europe, Renaissance architecture was designed and constructed between the early 15th and late 16th centuries in different regions. Baroque architecture lasted from the late 16th century to mid-18th century in Europe and Latin America. The next style in the West, Rococo, prominent from the early 18th century to the late 18th century, was much shorter. Neo-classicist architecture lasted much longer from the mid-18th century or even from the early 18th century as a reaction to the Rococo style. It was a forerunner of the revivalist movements of the 19th century.

The 19th century was a century of revivalism or revivalisms in which various styles from the Classical, Middle, and Modern ages were revived. The length of each revivalism was a few decades. The Greek Revival was an architectural movement of the late 18th and early 19th centuries. The Gothic Revival lasted from the mid-18th to the mid-19th century, the Baroque Revival took place in the late 19th century, and the Rococo Revival in England only lasted for a few decades in the early 19th century. The Queen Anne Revival was a historicist architectural style of the late 19th and early 20th centuries in English-speaking countries. It hardly included any elements typical of the actual architecture of Queen Anne's reign in the early 18th century. It was one of the last historical revival styles and a kind of free style, freely using traditional forms of architectural elements. (2)

Modern architecture emerged at the end of these historical styles including 19th-century revivalisms, which had gradually and rapidly sped up their style changes. It developed in the early 20th century and became dominant all over the world after

World War II. Modern architecture is a historical reaction against historical styles up until the 18th century, especially against the revivalisms in the 19th century when almost all historical styles, Greek, Roman, Romanesque, Gothic, Renaissance, Baroque, Rococo were revived one after another.

However, postmodern architecture emerged in the 1960s as a reaction against the austerity, formality and lack of variety of modern architecture, particularly in its International Style. The postmodern architecture movement was mainly started by Robert Venturi (1925-2018) and Denise Scott Brown (1931-). (3) Starting from a few publications by Charles Jencks (1939-) in the 1970s, the terms postmodern architecture and postmodernism started to be widely used all over the world. (4) Postmodernism thrust modernism which split off from historical revivalism into historical styles. Modern architecture, represented by the International Style, became one of the main historical styles in the 1960s-80s. Deconstructivism is a subset of postmodernism in a broad sense, but it was against postmodern classicism. It was a new development from Russian constructivism.

GEOGRAPHY OF CONTEMPORARY ARCHITECTURE

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There is a world history, as well as the unique history of each region, each country and each area. Although each continent has its continental geography, the geography of each region or country or area is a specific one. Especially in the Eurasian continent, the geography of each of the areas in the north, south, east and west is very different. Human geography and history are closely linked. Physical geography deals with the study of processes and patterns in the natural environment. Although it is not closely linked with history, physical geography is also important to understand the architectural history and contemporary architecture of each country.

Although Japan is considered one of the safest countries in the world, the continuous process of subduction causes frequent earthquakes. The Japanese Islands are also affected by typhoons. Japan is a country subject to numerous natural disasters, but it is a country which recovers relatively quickly and is considered safe. The history of contemporary architecture is not related to natural disasters in the West and in several other parts of the world. In Japan, however, it is impacted by the occurrence of earthquakes.

As this chronological table shows, two major earthquakes occurred in Kansai and Tōhoku in 1995 and 2011, respectively, after the Great Kantō Earthquake, which occurred in Tokyo in 1923. In a sense, Japan had major earthquakes in the beginning of modernism and at the peak of postmodernism or more properly deconstructivism. History of contemporary architecture in Japan should be written, with focus on earthquakes or at least with the related activities of contemporary architects.

Tadao Ando (1941-) is one architect who is still continuing modern architecture in Japan. When we observe his design and completed buildings, we may feel that modern architecture still exists. Although it is not necessary to talk about earthquakes when referring to Ando's work, it is very important to think about it in relation to the work of Toyo Ito (1941-) who is a contemporary of Ando. They made their architectural debuts almost simultaneously in 1976. Ito's 'White-U' built in Tokyo is an exposed concrete house, and so is Ando's 'Sumiyoshi-no-Nagaya' built in Osaka. Between 1982 and 1984, Ito took a different direction with his own house 'Silver Hut' built next to his elder sister's 'White-U'. Since the completion of 'Silver Hut', Ito has been searching for

flexibility, openness and transparency or translucency, in contrast to the solidness of Ando's architecture.

The Sendai Mediatheque designed by Ito and completed in 2001 was conceived as a transparent cube through which thin floor plates float suspended on organic-looking seaweed-like tubes. It is a new reinterpretation or gentle deconstruction of Le Corbusier's Dom-ino house and comparable to the Centre Pompidou designed by Renzo Piano (1937-) and Richard Rogers (1933-), but more harmoniously blended together with or melted into the cityscape by using glass facades which, through their variable reflections and transparency, allow the building to alternately dematerialize itself creating a kind of ephemeral connection with infinite space. Ito explains its inventive tube structure by showing seaweeds in a glass case and the phenomenal ephemerality of its facades and the flexibility of interior partitions by touching upon traditional Japanese architecture. The Great Tōhoku Earthquake occurred in northeastern Japan on March 11, 2011, was also called the Great Sendai Earthquake. However, the Sendai Mediatheque, a building of light image was structurally strong, and did not suffer disaster from the earthquake. It became a relief centre of Sendai City for a while.

More modern elements of Ito's architecture such as slick and clean surfaces made of glass and metals are shared by one of his successors, Kazuyo Sejima (1956-). After apprenticing with Ito, Sejima established Kazuyo Sejima & Associates in 1987 and in 1995, the Tokyo-based firm SANAA (Sejima and Nishizawa and Associates) with Ryue Nishizawa (1966-), who had worked with Sejima at Toyo Ito & Associates and Kazuyo Sejima & Associates afterward.

SANAA uses large windows which allow natural light to enter a space and create a fluid transition between the exterior and the interior. The Kanazawa 21st-Century Museum of Contemporary Art completed in 2004 is comprised of a circular building, 112.5 meters in diameter, with no main façade or main entrance. Designed without a front or back, the central area of the museum hosts temporary exhibitions. The museum also has a number of public spaces which include a library, lecture halls and workshops. (5) Interspersed with the public spaces of the museum are some permanent installations open to the public free of cost. These installations include works such as 'Swimming Pool' by Leandro Erlich, a pool where people appear to be underwater, and 'Blue Planet Sky' by James Turrell, a space exploring blue sky as a medium. 'Blue Planet Sky' is a small sky and 'Swimming Pool' is a small sea. This circular-plan museum building could be a small model of the earth.

Structural design and building construction are also very important in an earthquake-prone country. Advanced structural engineer, Mutsuro Sasaki (1946-) has teamed with Japanese architects Toyo Ito, Arata Isozaki (1931-) and SANAA to help bring to life free-flowing forms of organic architecture, such as the Sendai Mediatheque and the Kanazawa 21st-Century Museum. The steel columns of the Kanazawa 21st-Century Museum are slender, ranging from 95 to 110 mm. By using many steel braces in the walls of galleries for the north-south and east-west directions, the almost transparent building of the museum was achieved in the snowy city of Kanazawa in Japan, a quake-prone country. (6)

The Kanazawa 21st-Century Museum can be compared with another 21st-century museum in Europe. It is the MAXXI National Museum of the XXI Century Arts designed by Zaha Hadid (1950-2016) and completed in Rome in 2010. Being a very striking building, it received the Royal Institute of British Architects Stirling Prize in the same year. It is dynamic and sculptural not only in its exterior but also its interior with large ramps and stairs. The Guggenheim Museum Bilbao, designed by Frank Gehry (1929-) and opened in 1997, is one of the first and most important museums of deconstructivism. It was opened as part of the revitalization efforts for the city of

Bilbao. Immediately after its opening, the Guggenheim Bilbao became a very popular tourist attraction, drawing visitors from around the world. Even now it attracts a great number of visitors. An unexpected aspect of the museum is that most visitors watch and experience the building more enthusiastically than works of art exhibited in its galleries. The Guggenheim Museum Bilbao is a gigantic sculpture and a huge jewel made of titanium shining alongside the Nervión River (figure 1).

Louvre-Lens, designed by SANAA and opened in 2012, is a development from the Kumanokodo Nakahechi Museum, which opened in 1998. Therefore, it is appropriate to compare Louvre-Lens with the Guggenheim Museum Bilbao and two 21st-century museums in Rome and Kanazawa as important museums designed at the turn of the century. The Kumanokodo Nakahechi Museum was the first museum designed by SANAA. It is a small museum built in a mountainous part of Tanabe City, registered as a World Heritage Site. (7)

Louvre-Lens was designed as a string of five low-profile structures. The central one is square with glass walls and the others are rectangular with polished aluminium façades, giving a blurry reflection of the surroundings. Altogether, the museum is 360-meters long and contains three exhibition spaces. The square, central building is the main reception area. It contains several round glass rooms that include an information centre and a museum boutique. The building to the west of the entry hall is a gallery for temporary exhibitions. Its round curtained spaces like round glass rooms in the central building are often used for exhibitions. In traditional museums, there are many rooms, which are used for various sections of a temporary exhibition or permanent ones, where showpieces are put on the walls. In the gallery of temporary exhibitions in the Louvre-Lens, walls are not used. Showpieces are exhibited in these round curtained spaces and the titles and outlines are printed on the translucent curtains. Therefore, visitors can see the whole exhibition and its various sections at the same time or continuously one after another.

To the east of the entry hall is the Galerie du Temps, which houses approximately 200 showpieces from the collection of the Louvre, Paris. The showpieces in the large, open hall are arranged chronologically, from 3,500 BC to the mid-19th century. With more than 380,000 items, in the Louvre Paris, the collection is divided into main buildings which are further subdivided into rooms in each building. Although the number of showpieces is much smaller in the Louvre-Lens, visitors can take a general view of the whole history of Western art, by walking through the Galerie du Temps. In comparison with the Guggenheim Museum Bilbao and the National 21st-Century Museum in Rome, the Louvre-Lens is not sculptural but transparent or translucent. In a sense, SANAA pays much higher regard to the museum and exhibition spaces than the museum building.

Philip Johnson (1906–2005), a late architect and the first curator of the 'Deconstructivist Architecture' exhibition held at the Museum of Modern Art, New York, in 1988, said deconstructivist architecture is not a new style. He also wrote that deconstructivist architecture represents no movement. Associate curator of the exhibition, Mark Wigley (1956-), also wrote that deconstructivist architecture is not an '-ism'. (8) There are scarcely any architects who call themselves deconstructivists. However, deconstructivist architecture is rather positively accepted in the West, particularly in many international competitions. In Japan, postmodernism and deconstructivism are not widely spread. An exceptional architect is Kengo Kuma (1954-). His work should be compared with that of Peter Eisenman (1932-).

Peter Eisenman designed a few buildings in Tokyo in the 1980s. Although deconstructivism does not mean destructivity, works by Frank Gehry and Peter Eisenman include the multi-storeyed buildings in which construction and destruction are superimposed. Eisenman designed the Koizumi Lighting Theatre, which was built in

1988-90. He also designed the Nunotani Building in 1992. In the US East Coast, where there is scarcely any major earthquake, such buildings can exist. In Japan, however, the Nunotani Building was demolished after the Great Hanshin Earthquake of 1995 and before the 2011 Tōhoku Earthquake. The Koizumi Lighting Theatre was renewed after the Tōhoku Earthquake.

Kuma designed M2 (Memolead Tokyo) in 1991. This building included a postmodern huge Ionic column-shaped tower and destructive outside stairs. He is an exceptional architect who tried to design and develop works in which postmodern classicism and deconstructivism were combined. Before M2, Kuma designed the Small Bathhouse in Izu in 1988. It is similar to the Frank Gehry Residence. In the USA, deconstructivism was developed in contrast to postmodern classicism. Kuma, when he was a young architect, was open to both.

Around the time of the Great Hanshin Earthquake in 1995, he completely changed his style. Kuma began developing minimalistic and naturalistic buildings. In 1994, he designed the Kiroosan Observatory. In the same year, he published *Shin Kenchiku Nyumon* (Introduction to New Architecture) in November, and *Kenchikuteki Yokubo no Shuen* (The End of Architectural Desire) in December. In 1996, he published *Kenchiku no Kiki wo Koete* (Beyond the Crisis of Architecture). Kiroosan Observatory is described as follows: 'This project focused on anti-disposition of objects in nature. Kiroosan Observatory appears as a single narrow slit inside the hillside. This has reversed the concept that is embedded in our daily life that any observation platforms typically expose their presence by simply standing amidst the natural environment'. The Kitakami Canal Museum, built in 1999, is also a minimalist, naturalist work.

Kuma started to use louver in large-scale in his architecture in the late 1990s. In 2000, he designed three museums in Nasu, the Stone Museum, the Nasu Historical Museum, and the Batō Hiroshige Museum. In the Stone Museum, horizontal stone louvers were introduced to create a unique lighting effect on the inside. In the other two museums, he used the wood louvers throughout the buildings. Kuma also started concentrating on Japanese wooden timbering.

For the Xinjin Zhi Museum of China, completed in 2011, Kuma used the permeable screen façade, using locally available tile. An airy screen was created by fixing the tile that has a natural rough texture made at local workshops using traditional techniques with stainless steel wire. The Folk-Art (Crafts) Museum of the China Academy of Art in Hangzhou was built in 2015 (figure 2). It is described as follows: 'Roof tiles used to cover old homes in the area were gathered, and these and various other locally available materials with rich textures such as cedar were used inside. The group of small roofs that were made using these tiles give the museum the appearance of a village'. Kuma used these tiles also for airy screens as seen in the Xinjin Zhi Museum. Unlike Sejima and Nishizawa of SANAA, Kuma designs his architecture based on the history and geography of the construction site.

Kuma used the term 'brise-soleil' only when referring to the Fonds régionaux d'art contemporain (FRAC), Marseille, built in 2012: 'Le Corbusier attempted to solve the problem of light with brise-soleil by defecting sunlight, but we attempted to solve this problem by using particles (panels)'. He often uses another term 'louver'. He also wrote about André Malraux: 'Creating an "Art museum without walls" is an idea that was proposed by André Malraux in 1947, and we attempted to add to this concept by using an ambiguous façade'. Kuma is conscious of contemporary history in addition to historical geography.

Unlike Tadao Ando or Toyo Ito, who started from modernism, Kengo Kuma is an architect who started from postmodernism and deconstructivism. As explained above, he made

an extreme example of postmodern classicist and deconstructivist architecture in Tokyo. Around the time of the Great Hanshin Earthquake, Japan's worst earthquake in the 20th century after the Great Kantō earthquake occurred during the period of modernism, he left postmodernism and deconstructivism for a kind of minimalist and naturalist style, and then, started to use louvers in various forms and materials.

However, his louvers gradually became more artistic or decorative rather than functional. Although he is an architect with an extreme character, he is also active and positive person. He was 34 years old when he made a Small Bathhouse in Izu, which was influenced by Frank Gehry, and 37 years old when he made the M2 Memolead Tokyo. In one of his recent works, V&A Dundee, he still used louver or brise-soleil, but in a slightly less decorative way. He was thinking about the beautiful cliffs of the Orkney Islands in the north of Scotland. Kuma may gradually change his style again.

EPILOGUE: HISTORY AND GEOGRAPHY FOR CONTEMPORARY ARCHITECTS

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Kengo Kuma is very conscious of the history and geography of architecture. Kazuyo Sejima and Ryue Nishizawa of SANAA are not. However, some of their works seem to be related to traditional Japanese architecture. Both the Kumanokodo Nakahechi Museum and the Louvre-Lens can be compared to the Katsura Imperial Villa built in a district of Kyoto in the 17th century. Although most of SANAA's buildings do not have traditional sloping roofs, the simple façade of glass and aluminium looks like those of the Katsura Villa with simple *shoji* screens in a beautiful composition.

The asymmetrical plan of the Louvre-Lens may partly look like that of the Katsura Villa. The Louvre-Lens is surrounded by its site with green grass and concrete, which vaguely looks like a traditional Japanese garden with grass or moss and stones laid also asymmetrically (figure 3). The large windows allow natural light to enter the interior space and create a fluid transition between the interior and the exterior, which is a characteristic of traditional Japanese residences. Unlike Kuma, SANAA does not use large louver or brise-soleil. Instead, they use translucent curtains or thin blinds for large windows, which are similar to *sudare* (reed screen) used in traditional Japanese buildings like the Katsura Villa. The ceiling is relatively low and its height is equal throughout, unlike museums by Frank Gehry or Zaha Hadid. The interiors of SANAA's museums are made with transparent glass and are partly movable like *shoji* or *fusuma* in Japanese houses.

Kengo Kuma is conscious of and positive about the history and geography of his building sites in various countries. Although Kazuyo Sejima and Ryue Nishizawa of SANAA are also doing their research on the history and geography of their building site, they do not insist on it as specifically as Kuma. They are more transparent or translucent about it, in a similar way to the style of their architecture.

While comparing contemporary architecture in the West and Japan, and also among several architects in Japan, I started asking myself when will 'contemporary history' change from its start around 1945 and when will 'contemporary architecture' change from its style in the 20th century. It is almost impossible to find out when, just as nobody discovered when the new 'contemporary history' would start until the world wars. However, sometime in the 21st century, today's 'contemporary history' may end,

ushering in the start of a new 'contemporary history' and 'contemporary architecture'.

Figures in A HISTORY AND GEOGRAPHY OF CONTEMPORARY ARCHITECTURE by Haruhiko FUJITA (Photos by the author)



Figure 1. Frank Owen Gehry, Guggenheim Museum Bilbao, Spain



Figure 2. Kengo Kuma, The Folk-Art (Crafts) Museum, China Academy of Art, Hangzhou, China



Figure 3. SANAA (Kazuyo Sejima + Ryue Nishizawa), Louvre-Lens, France

Notes

1. Geoffrey Barraclough, *An Introduction to CONTEMPORARY HISTOSRY*, (New York: Basic Books, Inc., 1964), 1-35.
2. Mark Girouard, *Sweetness and Light: The "Queen Anne" Movement, 1860-1900*, (New Haven: Yale University Press, 1984)
3. Robert Venturi, *Complexity and Contradiction in Architecture*, (New York: Doubleday, c. 1966). Robert Venturi, Denise Scott Brown, and Steven Izenour, *Learning from Las Vegas: the forgotten symbolism of architectural form* (Cambridge, Mass.: MIT Press, c.1977).
4. Charles Jencks, *The Language of Post-Modern Architecture*, (New York: Rizzoli, 1977).
5. Yukio Futagawa (ed.), *GA Architect, 18, Kazuyo Sejima, Ryue Nishizawa 1987-2006*, (Tokyo: A.D.A. EDITA Tokyo), 116-131.
6. Mutsuro Sasaki, *FLUX STRUCTURE* (Tokyo: TOTO Shuppan, 2005), 9-93. Mutsuro Sasaki, *Kōzō, Kōchiku, Kenchiku*, (Tokyo: LIXIL Shuppan, 2017), 222-225, 238-241.
7. Yukio Futagawa (ed.), *GA Architect, 18, Kazuyo Sejima, Ryue Nishizawa 1987-2006*, (Tokyo: A.D.A. EDITA Tokyo), 72-75.
8. Philip Johnson and Mark Wigley, *Deconstructivist Architecture*, (Boston: Little, Brown and Company) 7-9, 10-20.

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COLLECTIVE THOUGHT-ACTION: ON LECTURE PERFORMANCES, TRANSMEDIA KNOWLEDGE, AND DESIGNING POSSIBLE WORLDS

The Global Lecture Machine

To give a lecture opening a lecture performance festival puts one in a paradoxical situation, especially before the International Congress of Aesthetics: I am lecturing before and about a genre whose aesthetics seem designed precisely to explore, expand, and in many cases explode the lecture as a form of power and knowledge. We can situate the lecture onto-historically as part of a global lecture machine, a disciplinary apparatus that arises with the modern university as a panoptic institution producing human subjects worldwide. “Lecture” means “to read,” and this immense reading machine you are seated in today stretches back to Plato’s Academy and around the world through colonialism and other waves of globalization. Over centuries, religious pulpits and shamanic circles have made way for secular lecterns dispensing universal reason through ideational thinking. Universal reason demands universal seating, assigning errant individuals and entire nomadic peoples to their seats in schools and lecture halls so they can see and hear ideas presented in logical order — and learn to reason themselves. Compulsory education laws require them to do so. Modernity’s challenge is thus: reason or else! Attend lectures, learn to read and write! From this perspective, experimental lecture performances explore, expand, and sometimes explode this global lecture machine, critiquing and/or reimagining its operation of power-knowledge. It is here that other possible worlds emerge.

If Derrida taught us that logocentrism is the most powerful ethnocentrism the world has ever known, we also know that the lecture machine can become not just a driver of intense nationalisms—one thinks of Heidegger’s Rector Lecture—but also the *target* of such nationalisms. Thus, in India, the Modi government has long targeted JNU or Jawaharlal Nehru University for “anti-nationalism”; in Hungary, the Orban government has driven the Central European University from Budapest to Vienna; in the United States, the Trump Administration seeks to deny federal funds to sanctuary campuses protecting immigrant students, while campus lectures have become sites contested by both the right and the left. And more subtly and perniciously: national intelligence agencies in collaboration with IT corporations have manipulated electoral processes worldwide, using data analytics to localize and microtarget voting behaviors through social media we both love and hate. The dramaturgies of fake news and post-truth produced by Vladislav Surkov and Cambridge Analytica operate not only through texts and images, discursive performatives and embodied performances, they also function at the level of data flows and algorithms, the input/output matrices of micro-performative power and knowledge analyzed by Lyotard and which Lazzarato, following Guattari, analyzes in terms of the diagrammatic.¹

1 See Jean-François Lyotard, *The Postmodern Condition* (Minneapolis: The University of Minnesota Press, 1986), Maurizio Lazzarato, *Signs and Machines: Capitalism and the Production of Subjectivity* (Los Angeles: Semiotext(e), 2014), and Felix Guattari, *Schizoanalytic Cartographies* (London: Bloomsbury Academic).

In the era of global micro- and macro-performativities, lecturers find their texts and images confronting diagrammatic power circuits operating at scales far below and above human consciousness. These circuits are not limited to nationalisms, but include international and multinational powers, as well as the powers of communities, coalitions, social groups, and individuals. Both states and hacktivists agree: power has gone virtual, nano, and networked, mobilized in the streets and raining down from cyberspace in a grand pincer movement joining earth and sky, intimacies and ontologies. The battle over subject positions — whether nationalist or ethnic, capitalist or communist, western or eastern, urban or rural, cis or lgbt, white or rainbow, old or young, human or posthuman—involves a battle over packets and networks, events and assemblages. Performative power and its ubiquitous dataveillance do not preclude the formation of stable identities and hierarchies, and in fact, the new power circuits depend upon these as raw material, as common building blocks of societies of control.

What becomes of knowledge as power becomes diagrammatic and post-disciplinary, when panoptic enclosures give way to open networks? And what becomes of aesthetics—which as embodied experience, philosophical concept, and field of knowledge emerged with the human subject, the Enlightenment, and thus with discipline and its global network of lecture machines? Without these lecterns, there would be no International Congress of Aesthetics, no International Association of Aesthetics, and none of the myriad of national aesthetics associations. What becomes of aesthetics in a post-disciplinary, performative world? And what might be its role in generating other possible worlds?

The future of knowledge, power, and aesthetics—in classical terms, the True, the Good, and the Beautiful—is precisely what is at stake and in play with the lecture performances we will see and hear shortly. Lecture performances mix elements of traditional lectures with practices from art, design, and everyday life, from experimental performance to data visualizations to walking in a field. A genealogy of the lecture performance would stretch back through 20th-century avant-garde performance to 19th-century orators and beyond. Rather than attempt such a genealogy, I will instead situate lecture performances transversally across genres and mediums, connecting them to contemporary forms such as theory rap, science dance, experimental conferences, and other genres of what I call *transmedia knowledge*. Transmedia knowledge is knowledge moving across different genres to engage different stakeholders, including specialists, communities, policy-makers, and the general public. The Scholarly Communication Institute at the University of Virginia calls such forms “emerging genres in scholarly communication.”² But communication does not exhaust the effects these genres produce and invite. By mixing specialized and common knowledge, by resituating *logos* within *graphie*, text within media, transmedia knowledge destabilizes a founding opposition of the Platonic academy: *episteme* (knowledge, science) and *doxa* (opinion, belief). In areas such as community engagement, participatory research, and citizen science, knowledge may flow from the people to the experts. What becomes of aesthetics in a post-Platonic universe, where mastery of knowledge takes a rap?

2 Scholarly Communications Inst., <http://uvasci.org/institutes-2003-2011/SCI-8-Emerging-Genres.pdf>

Discipline, Control, and Masters

In his dissertation “Owning My Masters: The Rhetorics of Rhymes and Revolutions,” A.D. Carson raps critical race theory as a form of knowledge that challenges the legacy of slavery and mastery in America and beyond. He writes: “This hip-hop album is a critical-theoretical reflection on personhood vis-à-vis Black bodies and Black lives. Rather than theorizing about hip-hop, the project ‘does’ this work through the genre of hip-hop.”³ Through rap, music, video, and texts, Carson situates his research using the campus of Clemson University as a critical site of intervention and invention. Clemson is a state institution whose founder, Thomas Green Clemson, was a former slave owner, US Cabinet member, and Confederate officer who bequeathed his plantation to found an agricultural, land grant university. Carson *owns* his masters by rapping critical race theory on Clemson campus grounds, monuments, and buildings such as the Strom Thurmond Institute, thereby expropriating and remixing the US history of slavery and oppression of black lives. In doing so, he also analyzes the relation between mastery, discipline, and knowledge, and the ways that rap and hip hop culture struggle with and within established forms and institutions of knowledge, challenging the role of mastery within disciplinary knowledge. The implications here are profound.

Like millions of others around the world, I hold a Masters degree, one earned at another land grant university in the American South, the University of Florida. I now teach in upstate New York at Cornell University, itself a land grant institution founded on indigenous land and that recently changed its arboretum’s name from the Cornell Plantations to the Cornell Botanical Gardens. Plantations and cultivation, masters and fields, subjects and objects, discipline and punish: Carson’s theory rap exposes the violent colonial history underlying modern knowledge and cultural production at large. Here we can patch in tracks from Alexander Kojève’s famous 1930s lectures on Hegel’s master/slave dialectic, a reading that influenced an entire generation of French intellectuals, who later inspired an entire generation of American intellectuals. Kojève’s reading: the dialectical victory of absolute knowledge over ideology marks the end of History and is achieved through the slaves’ superior practical knowledge, the labor of making things.⁴ In her pathbreaking essay “Hegel and Haiti,” Buck-Morss argues that Hegel may have developed the master/slave dialectic — the model Marx adapted later to theorize the working class as the revolutionary agent of history — from the anti-slavery Haitian Revolution of 1791.⁵ History rhymes through rhetorics and revolutions: through Carson’s transmedia dissertation, the figure of the Master emerges, and it is us: the scholar’s podium resonates with the slave auctioneer’s podium.

The connection between masters of slaves and masters of knowledge was famously made by Audre Lorde, the self-described “black, lesbian, mother, warrior, poet.” Angered by the marginalization of black women at a 1979 NYU conference on the role of difference in feminism, Lorde addresses what counts as acceptable skills for experiencing difference: “survival is not an academic skill. It is learning how to take our differences and make them strengths. *For the master’s tools will never dismantle the master’s house.* They may allow us temporarily to beat him at his own game,

3 A.D.Carson, "Owning My Masters: The Rhetorics of Rhymes & Revolutions" (All Dissertations. 1885. https://tigerprints.clemson.edu/all_dissertations/1885, 2017).

4 Alexandre Kojève, Introduction to the Reading of Hegel (New York: Basic Books, 1969).

5 Susan Buck-Morss, “Hegel and Haiti” (*Critical Inquiry* 26:4: Summer, 2000, pp. 821-865).

but they will never enable us to bring about genuine change. And this fact is only threatening to those women who still define the master's house as their only source of support."⁶ The master's tools and master's house point to both the plantation and the university. In this light, A.D. Carson's rejection of the traditional dissertation, a monomedium genre with black letters lined up on white paper, is a rejection of the master's tools and the master's house — yet also an embrace. Citing Stephano Harvey and Fred Moten, he describes his work as "Black study, the work of fugitive planning. It is work for and against the university, for and against disciplines, for and against verification and validation. The object of 'Owning My Masters' is the aim of 'Owning My Masters.' The work is underground."⁷ Carson's theory rap performs the critique of the master's thesis and does so precisely through the displacement of the logocentric dissertation into the rhymes and reason of transmedia knowledge. What is specialized knowledge if not mastery of a field of objects and set of methods, in our context, the objects and methods traditionally categorized as aesthetics, as art, art history, and philosophy? Is not mastery what separates *episteme* from *doxa*, knowledge from ideology, method from ritual, experts from amateurs, and academic conferences from mere conversations? Is not shared mastery what motivates the formation of academic societies and international congresses? Lecture performances, theory rap, and other forms of transmedia knowledge challenge the model of mastery by enabling elements of common knowledge to encounter specialized knowledge in new and provocative ways. Carson's rap dissertation in Rhetoric, Communication, and Information Design follows on the graphic theory book *Unflattening*, Nick Sousanis' 2013 Columbia dissertation on visual and verbal thinking written in graphic novel form and published by Harvard University Press. These two transmedia dissertations indicate that tools other than the master's have emerged and that the master's house is being dismantled and reimaged.

Different bodies, different institutions, different worlds are coming into being. The International Congress of Aesthetics hosts a lecture performance festival: this suggests what aesthetics may become in post-disciplinary societies of control: transmediated, remixed, and remastered — and ultimately unmasterable. It comes as no surprise that the question of mastery arises in the shift from disciplinary to performative power-knowledge, for mastery bridges the grand narratives of humanist discipline and the input/output matrices of post-humanist control. To engage with the micro- and macro-performativities of contemporary power-knowledge and invent other possible worlds, mastery of a single medium or discipline no longer suffices, while mastery of many media and disciplines seems both unrealistic and undesirable. What is needed is something different than mastery: the willingness and agility to think and act across different media and fields of knowledge, both specialized and common. Transmedia knowledge entails choreographing different knowledges, different ethics, different aesthetics.

Reconfiguring Thought and Action

Dance Your PhD is an annual contest sponsored by *Science* magazine in which doctoral candidates in biology, chemistry, physics, and the social sciences transmediate their research into dance videos judged by panels of scholars and editors. The quantum

6 Audre Lorde, "The Master's Tools Will Never Dismantle the Master's House" in *Sister Outsider: Essays and Speeches* (Berkeley, CA: Crossing Press, 1984), p. 112. My emphasis.

7 Carson, *ibid.*

physicist and ballerina Merritt Moore won the 2015 Dance Your PhD contest in physics for “Spontaneous Parametric Down-Conversion: Photon Pair Generation,” a Tango dance video shot partly in her lab and partly on a staircase. As with other work in this transmedia genre, the dancing bodies here incarnate not fictional tales or poetic images but rather scientific concepts and methods. The tango, it turns out, resonates with quantum processes of entanglement, the phenomenon of groups of pairs of quantum particles to share physical properties, even across the universe. Einstein called it “spooky action at a distance.” Dancing her PhD, Moore overlays music, dance, video, and text to present her research, juxtaposing images of a lasers, beam-splitter, and other lab equipment with footage of herself dancing the tango with a partner. Using small phrases in large text superimposed over the video images, she describes the process of separating photon pairs. In her description of the video, she writes, “Even when a photon pair leaves the crystal (the lab), they continue down the same path. It is only when they are separated by a polarizing beam-splitter that the two photons are forced in different directions, because of their different polarizations. These photons are generated spontaneously and would otherwise be impossible to measure without destroying them; therefore they are intentionally separated so that one can be detected to herald the existence of the other.”⁸ Moore’s tango of entanglement offers us a performance of quantum alterity: it heralds the existence of an other, beginning with other ways of thinking and acting that are always already entangled with our own. Quantum alterity offers a way to tune in the micro-performativities of post-disciplinary power-knowledge and displace mastery with spooky action at a distance, the telepathy of an other and another and an otter.

The dancer and choreographer Yvonne Rainer famously stated, “The mind is a muscle.” Moore’s “Spontaneous Parametric Down-Conversion” and other Dance Your PhD videos demonstrate how working across different media involves working different parts of the mind-muscle. By bringing together dance and highly conceptual discourse, Dance Your PhD effectively combines elements of orality and literacy, introducing into logocentric science the music, song, and dance that Plato so successfully excluded from true, epistemic knowledge when he banished Homeric poets from the Republic. In *Preface to Plato*, Havelock reframes *The Republic* as a battle over pedagogies: Plato vs Homer, idea vs. image, logic vs myth, monomedia writing vs polymorphic performance. Havelock stresses that the Homeric tradition functioned as the encyclopedia or repertoire of Greek knowledge. The epic is mnemonic: as in other oral cultures, Homeric knowledge is remembered in the body, and epic poetry both records and disseminates this knowledge through tales rhythmically composed and performed in organized action using the stringed lyre. And there are other means beyond music: “These are the legs and feet and their motions organized as dancing. Once more, as with the use of the lyre, we confront here a pattern of organised actions, the function of which is mnemonic. It moves in a rhythm which parallels that of the spoken words, and spaces and punctuates them, so that the choric recitation becomes also a bodily performance which assists in ‘acting out’ the recital.”⁹ It is this precisely this acting out that disappears within the *vita contemplativa*, the life of contemplating ideas. This is why universal reason requires universal seating: Plato interrupts the poetry, song, and dance with prose, logic, and stillness. The separation of knower and known comes down to separating mind and body, ideal Forms (*Eidos*) and visceral Images

8 Merritt Moore, “Dance Your PhD” Physics 2015: EnTANGOed” (YouTube video description. <https://www.youtube.com/watch?v=BzKdKJn9EI4>).

9 Eric Havelock, *Preface to Plato* (Cambridge, MA: The Belknap Press of Harvard University Press, 1963), p. 150.

(*Imagos*), logic (*logos*) and myth (*mythos*). With theory, the Greeks sat down: the birth of the lecture machine was the death of music, song, and dance as general activities of knowledge production and dissemination.

With respect to the festival before us: the Homeric tradition constitutes an entire world known through lecture performances, except without the ideas, arguments, and theories, all of which arise with Platonic literacy. Dance Your PhD transmediates these literate elements and acts them out. Transmedia knowledge reanimates song, dance, and images to revel in the entanglement of orality and literacy within digitality, understood as an onto-historical apparatus that displaces oral repertoires and literate archives within networked databases. The displacement of discipline by performative power-knowledge channels this displacement of literacy by digitality, and both entail the reinscription of static, Platonic ontology within the dynamic ontologies associated with Heraclitus, Nietzsche, and Whitehead. The genres of transmedia knowledge function as interfaces atop digitality's sociotechnical infrastructures. Through transmediation, knowledge is dynamically acted out, as truth has become not simply a report on the world for specialists but also an event in the world, a world with multiple stakeholders.

We can register this entanglement of thought and action in numerous modern philosophers and schools, beginning with the pragmatism of James, Pierce, and Dewey, for whom the truth of theoretical knowledge is found in its practical application. Similarly, truth in the life forms that Wittgenstein called language games resides in their everyday use, and the stable identity of ideas gives way to shifting family resemblances. Austin distinguished constative reports from performative speech acts, utterances that "do things in the world." Such performatives are thus not judged as true or false but as successful or unsuccessful, happy or unhappy. Along a very different trajectory, Heidegger countered the contemplation of Platonic forms with the event of *Ereignis* where truth unfolds as unconcealment or *aletheia*, a revealing that also conceals Being. For her part, Arendt countered the entire tradition of the *vita contemplativa* with the *vita activa*, an explicit call for an active philosophy. All of these philosophies act out, entangling thought and action, paired activities that have been communing despite the Platonic beam-splitter.

Dance Your PhD heralds the emergence of *thought-action figures*, figures that are to digitality what ideas were to literacy, cognitive forms of an emerging apparatus of power and knowledge. Unlike ideas, thought-action figures are dynamic and mediated rather than static and ideal, but like ideas they are not limited to human figures. Animals, plants, machines, systems, processes, materialities, symbols, concepts, and other abstract entities—all become thought-action figures via transmediation, movement through mediums deemed material, spiritual, cultural, historical, ontological, etc. While ideas are transcendent, unitary, and eternal, figures are immanent, multiple, and transitory: they emerge and dissipate both within and across different media and contexts, from sociotechnical systems and animal rituals to microbiological evolution and chemical interactions. Unlike ideas, thought-action figures are not governed by the three foundational laws of thought: the law of identity ($X=X$), the law of non-contradiction ($X\neq-X$), and the law of the excluded middle (either X is true or $\neg X$ is true). Nor are their movements and relations limited to abodescent logic and its methodical steps of induction and deduction: figures can make these moves but are also rhizomatic, their movements also include abductive leaps across conceptual systems and conductive flashes that arise by overlaying different systems. Thought-action is thus choreographic. Ideas are forms, figures are rhythms, or more precisely,

packet-like waves moving across media and bearing traits of both traditional objects of knowledge as well as a class of strange objects that not only includes quantum particles but also Aristotle's black swan (rare event), the Stoics' *ti* and the Scholastics' *aliquid* (both meaning "something" rather than a thing), Meinong's *Aussersein* (outside being), Klein's partial object, Gödel's undecidables, Baudrillard's simulacra, Deleuze and Guattari's incorporeal acts, and Derrida's *pharmakon* (remedy/poison). Reinscribed within digitality, Platonic ideas become rare forms of thought-action figures, produced at particular moments within critical and creative processes alongside affective, non-discursive, and material, environmental elements.

When Plato expelled the poets from the Republic, he did so not only because for him poetry, music, dance, and myth could at best produce *doxa*, but more important, he believed that they harbor the morally corrupting effects of mimetic enchantment. Philosophy was the *pharmakon*/medicine he prescribed to counter the *pharmakon*/poison of mimesis, just as we prescribe critical theory to counter intoxicating ideologies.¹⁰ Platonic beauty, like Platonic love and dialectics, idealizes away the body and its figurations, using *logos* and *eidos* to drive out myth, images, music, song, and dance. While Aristotle's *Poetics* effectively rescues practices that will later become known as art, this rehabilitation reduces their pedagogic and intellectual function to the training of small children and eccentric adults. Millennia later, art remains trapped in a cage called aesthetics; or perhaps it is the other way around, and it is aesthetic practices that remained trapped in the cage of art. In either case, it helps to approach this cage as a thought-action figure, alongside the lecture machine, the master, and the entangled dancer.

Chance, Constraint, and the Cagean Escape

In 1960, John Cage performed *Water Walk* on the popular American game show *What's My Line?* Cage had premiered *Water Walk* a year earlier on the Italian game show *Lascia o Raddoppia*. The performance of *Water Walk* on television game shows was part of a series of experimental works exploring the borders of music and sound, art and life, high culture and mass media. *Water Walk* uses a specific chance operation technique developed in *Fontana Mix*. Over an existing score, Cage overlaid different transparent sheets, some with random dots, another a line, another a grid: the resulting performance score was determined by the chance patterns produced by overlaying the sheets. For *Water Walk*, the score included a diagram of the space, a 3-minute timeline with notations of events, and thirty-four different materials, including prepared piano, five radios, an audio tape player, and a host of things related to water: ice cubes, pressure cooker, toy duck and fish, water pitchers, vase and flowers, blender, and a tub. As Cage states on air: "I call it *Water Walk* because it contains water, and I walk during this performance." And water walk Cage does, moving about the set to pour water, chip ice, strike radios, water flowers, make seltzer water, strike the piano, drink seltzer water, knock radios to the floor—each event's duration determined by chance operations and then performed by this poised figure named John Cage.

Post-disciplinary, post-Platonic aesthetics gets its chance from a certain Cagean thought-action figure. Cage is sometimes associated with anti-aesthetics or the rejection of art as the expression of Beauty, or if you like, the freeing of aesthetics from the cage

10 See Jacques Derrida, "Plato's Pharmacy" (in *Dissemination*, Chicago: University of Chicago Press, 1981).

of art or vice versa. Cage's displacement of music within the broader space of sound and, more broadly still, the blurring of art's boundaries with everyday life obviously echoes Duchamp's dadaist interventions in, and subsequent withdrawal from, the art world; and Cage's juxtaposition of indeterminacy and intricate planning and execution would inform the neodadaist, Fluxus movements then emerging around the world. Cage also gave "lecture events," reading texts composed by *I Ching* operations, accompanied by music, installation, and/or dance. He was, in short, a prolific maker of lecture performances in which the written text generates the performance, confusing the distinction of thought and action. In her essay "Post-Cagean Aesthetics and the 'Event' Score," Liz Kotz identifies the conceptual ambiguity that directly relates to the reinscription of writing within transmedia and the entanglement of thought and action. "This conceptual ambiguity," she writes, "derives from the use of the *text as score, inseparably both writing/printed object and performance/realization*."¹¹ Kotz shows how Cage's approach to composing texts as scores directly influenced Fluxus artists such as George Brecht, George Maciunas, and La Monte Young. Here texts become performative and diagrammatic: not reporting on past events but generating new ones, functioning she says as "music scores, visual art, poetic texts, performance instructions, or proposals for some kind of action."¹² *Water Walk* has been performed by different artists over the years, and YouTube contains video documentation of many performances. Note, however, that all lectures have this performative dimension and transmedia potential, though typically we reduce the performing body to reading written texts whose contingencies remain hidden behind method and mastery. We don't touch the frame or call attention to the cage.

Cage's particular freeing of aesthetics from the cage of art (and vice versa), as well as the symbiotic play between John Cage and cage as enclosure, informs the 2012 documentary *How to Get Out of the Cage: A Year with John Cage* by filmmaker Frank Scheffer. Assembled from interviews and performance documentation that Scheffer shot between 1982 and 1992, *How to Get Out of the Cage* was created for the 100th anniversary of Cage's birth. Over the course of the film, we learn of several Cagean escape routes, beginning with Cage's citation of Duchamp's call to escape the image, specifically past or projected images that block off the event before us. Contributing to the emergence of thought-action figures, Cage says that ideas outside his head open his mind better than the ideas inside it. At another point, pianist David Tudor describes how working with Cage freed him from all past associations. But sometimes the escape may also be part of the trap. Perhaps the most provocative insight into the Cagean escape from the cage comes late in the film, when Cage states that if "you want to get free of your tastes and memories, likes and dislikes, then you have to discipline yourself."¹³ Cage's freedom, his escape from the cage of traditional art-making and aesthetics, paradoxically lies in discipline, but this Cagean discipline is in turn itself paradoxical as it gives up control to the indeterminacy of chance operations. Discussing the impact of Zen Buddhism on his work, Cage makes it clear that the cage he seeks to escape is Cage himself, the ego or self making choices and judgments about the world. He does so by "shifting responsibility from making choices to asking questions and getting the answers by means of the ancient coin-tossing method of the *I Ching*. Now I have it in the computer."¹⁴

11 Linda Kotz, "Post-Cagean Aesthetics and the 'Event' Score," *October*, Vol. 95 (Winter, 2001), pp. 54-89.

12 Kotz, 57.

13 See *How to Get Out of the Cage: A Year with John Cage*, directed by Frank Scheffer (DVD. Berlin: Euroarts and Silk Road & Dreyer-Gaido, 2012).

14 Cage in *How to Get Out of the Cage*.

Digital *I Ching*: within post-disciplinary thought-action, mastery here gives way to the paradoxical constraints of chance operations and the chances of subject-less constraints, which entangle the pairs chance-necessity, art-life, though-action. Imagine reading John Cage's name as a performance script generated by chance operations and then using this script to compose a post-disciplinary, post-critical aesthetics, one freed from the cages of both discipline and Platonism. Ulmer attempts such a project in the influential collection *The Anti-Aesthetic: Essays in Postmodern Culture*. Ulmer applies to Cage the signature experiment that Derrida conducts in *Glas*, where Derrida reads Hegel in terms of eagle and *Ekel* (disgust) and Genet in terms of *genêt*, a flower that appears in *Our Lady of the Flowers*, Genet's breakout novel written in a prison cell. Unlike Hegel, Genet signed on to the becoming improper, become common of his name. Artists sign works but only because we first respond to the world's sign or call to respond, to an alterity beyond all mastery. Likewise, Ulmer follows the chances of Cage's signature in order to theorize the object of post-criticism, an entire genre of experimental works that mix theory and practice. "Such texts," Ulmer writes, "represent or mime not by means of signs but by signing—the signature. What remains of 'identity' in a post-critical text is constituted by the new mimesis—the contamination between language and its user, the effects of which may be seen in the fact that the man who composed 'Music of Changes,' who composes all his productions by means of the 'Book of Changes' (*I Ching*) in order, he hopes, to change society, is named *Jo Change* (John Cage)."¹⁵ Thought-action figures thus include both the strange objects of post-criticism and also their eccentric and sometimes cagey subjects. To each subject-object pairing belongs its "own" immanent aesthetics, its own quantum signature event, its own possible world which escapes human mastery. Compositionally: the lecture you are hearing-seeing now was composed by juxtaposing six different works of transmediate knowledge—video essay, theory rap, Dance Your PhD, avant-game show, etc.—and then using their chance associations as constraints to generate six texts roughly 3-pages each that together outline a theory of post-disciplinary aesthetics through different thought-action figures. The experiment seeks to produce abductive leaps and conductive flashes in others. Thus far, I have focused on individual works of transmedia knowledge; however, as I have intimated, experimentation also occurs at larger scales, such as academic conferences and research universities.

Misperforming and Shifting Aesthetics

In 2005, the 15th annual gathering of Performance Studies international (or PSi), introduced an intervention into the dominant form of conferences, the reading of papers. Unlike most conferences, PSi combines scholarly and cultural practices, yet even then these are often siloed, caged off from one another: papers here, performances there. Significantly, PSi 15 took place in Zagreb and was titled *Misperformance: Misfiring, Misfitting, Misreading* for it explored the gaps and misalignments between between and within fields, as well as between ideas and action. Co-organizer Lada Cale Feldman states that the conference addressed the "longstanding issue of how to bridge the gap between theory and practice, between the delivery of papers and actual performances."¹⁶ She and co-organizer Marin Blažević call this intervention *shifts*. Blažević writes: "Shifts are devised as a crossover format that cannot be exclusively reduced

15 Greg Ulmer, "The Object of Post-Criticism" in *The Anti-Aesthetic: Essays in Postmodern Culture* (Port Townsend, WA: Bay Press, 1983), p. 107.

16 Lada Čale Feldman, "Intro 1 : PSi Mis-Performing Papers" (Performance Research, 15:2, 2010), p. 1.

to panels or working group meetings, roundtable discussions, workshops or lectures, work-in-progress presentations, public forums, highly contingent interactive events, actions or installations, theatre, dance or performance art, multimedia performances, exhibitions, seminars or interventions: rather, *shifts may be the combinations of all those formats and genres, shifts are experimenting on their intersections, with their functions and protocols* (my emphasis).¹⁷ In short, shifts are transmedia knowledge operating at scale to intervene in the university lecture machine. Indeed, shifts can help us situate aesthetics in relation to the displacement of discipline by performativity and literacy by digitality: shifting is displacement at the level of disciplinary fields.

The PSi Misperformance conference encouraged proposals by international and regional scholars that shift research toward performance and also proposals by artists that foreground the research dimensions of their creative process. “SHIFTS are hybrid collaborative platforms inviting both artists and scholars to jointly (mis)perform ‘in between’ conventional or at least recognizable modes of doing a conference, doing art, being an artist or an activist, being a scholar or a curator.”¹⁸ The result: a conference that started each day with traditional panels and then moved to shifts in the late afternoon and evening when participants attended lecture performances, parodic panels, postdramatic theater, historical reconstructions of Yugoslavian performance art, and even a participatory School of Sisyphus which misperformed disciplinary knowledge through absurdist lectures, exercises, and examinations. The headmistress and headmaster, Rachel Fensham and Joe Kelleher, describe the School of Sisyphus in Kafkaesque terms, highlighting both its disciplinary cages and its existential transience: “Over the few hours of its existence, in cells dedicated to the purpose, the School’s professors conduct their lessons on a variety of singular skills and topics, ranging across the discursive, the mechanical, the embodied, the disembodied, the ‘practical,’ the arcane and the seemingly remote. [...] Thankfully, the teaching cells adjoin an examination area where the knowledge and capabilities acquired in the lessons can be put to the test (oral, gestural and scriptural) and thus made real. [...] There is evidence that the School actually exists, has existed, may exist again.”¹⁹ Another panel, on the genocides of the Yugoslav Wars, took a simple yet darker form: in a black box theater, the audience sat on risers before an empty table and chairs placed before a black curtain illuminated by a singler search light. Behind the curtain, the panelists read their papers hidden from the audience.

Transmediating knowledge intimately and at scale—just as PSi introduced shifts, ICA is thinking-doing at scale with its performance lecture festival, shifting the lecture machine and field of aesthetics within the context of imaging possible worlds. Such shifts are not limited to aesthetics and performance conferences. In the US, while lecture performances have not yet caught on as they have in Europe, another transmedia genre has: Pecha Kucha, a presentation genre in which speakers present 20 slides, each playing for 20 seconds, that advance automatically for a total of six minutes and forty seconds. Sometimes called the poor man’s TED Talk, Pecha Kucha’s 20x20 format uses constraints to generate creativity, just as Cage used chance operations. Pecha Kucha is a Japanese term meaning “chit chat,” and organizations from the American Folklore Society to the Internet Engineering Task Force have held Pecha Kucha sessions at their meetings. Significantly, Pecha Kucha conference sessions have also been held by the

17 Marin Blažević, “Intro 2 : Dramaturgy of Shift(s)(ing)” (*Performance Research*, 15:2, 2010), p. 6.

18 Blažević, *ibid.*

19 Rachel Fensham & Joe Kelleher, “The School of Sisyphus” (*Performance Research*, 15:2, 2010), p. 13.

Association of American Colleges & Universities, whose Essential Learning Outcomes criteria inform the curricula of over 1,300 member colleges and universities.

In the transmedia knowledge workshops I give at Cornell, faculty have repeated embraced Pecha Kucha, along with another genre, information comics. Info comics use graphic narratives to present research to specific communities and the general public. Sousinus's *Unflattening* may be the first graphic dissertation but info comics have been used in public health for decades to combat issues such as the AIDS crisis, teenage pregnancy, and mental health. Brown University recently started a certificate program in Science Cartoons, and in another field, the University of Toronto Press has launched *Ethnographics*, a series of graphic novels produced by ethnographers. And info comics book series such as "For Beginners" and "Graphic Guides" offer hundreds of titles across dozens of fields, including aesthetics.

We may recoil at the very idea of *Introducing Aesthetics: A Graphics Guide*: that's the voice of the expert in us, the specialist, the master, the ego. We are trained to defend our fields and be wary, critical, and sometimes dismissive or hostile to amateurs and outsiders: "what do they know?" But let us recall Joseph Beuys' statement: "everyone is an artist." Could everyone be an aesthetician? What might a generalized aesthetics look like, one that shifts its focus to include not only art and media, art history and philosophy, but potentially any field? I note that the ICA's call for papers does not include the sciences and engineering, domains of knowledge where questions of beauty, form, perception, creativity, and design have emerged with considerable force. Design, in particular, now informs and structures everyday lives worldwide, both personal and social. While artists make art, designers make everything else, from iPhone apps to kitchen appliances to the undergraduate experience, for better and for worse. Yet design has historically been marginalized if not excluded from the humanities. Could we imagine general education requirements in critical design and transmedia aesthetics analogous to critical thinking and first-year writing courses (which in the US are the only required courses for virtually all college students, such is the power of the literate lecture machine)?

While teaching at the University of Wisconsin-Madison (another land grant university situated on formerly indigenous land), I founded and directed DesignLab, a design consultancy for transmedia knowledge. As with the Science Cartoons certificate at Brown, DesignLab scales up transmedia knowledge and makes it sustainable through infrastructure. DesignLab trains graduate students from six different departments to support over twenty transmedia genres, including Pecha Kuchas, science posters, video essays, and info comics. One great challenge has been developing design frames to help students and faculty design, create, and evaluate transmedia knowledge integrated into class projects, theses, and dissertations. While conceptual skills are taught by individual disciplines, and technical skills can be provided by academic technology staff, the aesthetic dimension poses a daunting challenge in large part because of specialization: the aesthetics of writing, visual culture, music, dance, and theater all remain separated not only from the sciences, social sciences, and professions; they are also separated from one another, divided into different fields overseen by different masters. For those committed to social change, to connecting specialized knowledge with common knowledge and merging art with life, siloed aesthetics makes for siloed activism and siloed worlds.

Generalized Aesthetics and Collective Thought-Action

The Art of Transformation project at the University of Maryland at Baltimore County (UMBC) seeks to connect actual and virtual worlds by combining art-based cultural organizing with IT-based collaborative data analytics. Cultural organizing uses storytelling and art-making as forms of community engagement that help social groups to organize and advocate for rights and resources within the larger community. For its part, collaborative data analytics involves information systems that enable sharing and cross-platform integration of information among different groups in order to enhance and potentially transform organizational decision-making from the bottom-up. Developed by UMBC's Imaging Research Lab, the Art of Transformation (AoT) project promises under- and misrepresented communities of Baltimore a way to better represent themselves while contributing to the development of IT systems that support decision- and policy-making. Composed of university researchers and representatives of community organizations, the collaborative team writes that with "AoT we are asking: What media—as a tool for collective thinking—has the capacity we need to create positive social change? What will it actually look like, and how will it work?"²⁰

Connecting collective thinking and social change scales up thought-action into *collective thought-action*, transmedia figurations that scale up thinking and making into shared experiences and collaborative platforms. Collective thought-action moves across disciplinary fields and social institutions and potentially transform them. In the case of the Art of Transformation, collective thought-action connects the collaborative activities of advanced research with those of community organizing. For researchers, this may involve problem-solving and trouble-making far from discipline. As the AoT group writes, "Until recently, the pinnacle of good thinking and smart action was to dissect a problem with thinly sliced disciplinary thinking, seek its narrowest and most precise definition, and look for a single cure. We wanted the best perspective, an efficient and effective solution, and one truth. But now, the story of how we should address complex challenges is changing. We are increasingly more comfortable seeking out diverse perspectives and entertaining all relevant data, information, ideas, and truths at the same time."²¹ What emerges here is not a fixed and coherent conceptual structure but an open, dynamic figure composed of diverse elements, a figure irreducible to any one medium or discipline but emerging through the interactions of different media, stakeholders, and values. In the field of human-centered design, researchers draw on Bruno Latour's "cascades of media" to describe how design projects move from abstract, low-resolution media such as notes and sketches to concrete, high-resolution media such as a manufactured object or public service. For us, figures of collective thought-action cascade through different forms of transmedia knowledge and social practice.²² Just as conference papers often begin with initial notes and outlines, pass through drafts and revisions, and then culminate in a polished paper or PowerPoint presentation, a community engagement project might begin with conversations, move into research and planning, and culminate in a specific event or public policy. At this scale, transmedia knowledge operates as participatory research and civil discourse.

Collective thought-action produced through cultural organizing and collaborative data analytics offers one path for dis/engaging the microperformative circuits of post-disciplinary society. The AoT group cites the values of organizational efficiency and technical effectiveness: these values drive the performance assessment regimes of global performativity, from community organizations to national governments to multinational corporations. By connecting highly qualitative cultural organizing to

highly quantitative data analytics, AoT can help contest knowledge-power relations by injecting values of cultural efficacy, of doing the right thing, into systems dominated by efficiency and effectiveness. The Art of Transformation thus heralds both generalized aesthetics (*everyone an aesthetician*) alongside generalized data analysis (*everyone a data analyst*). To succeed, it is not enough to create data and media. AoT writes that “the software and cultural organizing practices must attend to creating sacred, safe, and brave spaces, clarifying values and principles, and developing practices to support multiple perspectives and deliberation.”²³ A post-disciplinary, post-Platonic aesthetics can help create such sacred, safe, and brave spaces, possible worlds where collective-thought action unfolds across multiple fields, institutions, and lifeworlds. .

A generalized aesthetics entails displacing our mastery, dancing our PhDs, and entering what I call simply *the field*, the space outside the lecture machine which nonetheless haunts its inside. Generalized aesthetics entangles specialized and common knowledge so as to approach the world not as an object to be mastered but as an open field for making knowledge, building platforms, and co-designing worlds. The lecture performances before us, the scheduling of a festival within the conference, an entire International Congress of Aesthetics devoted to possible worlds—all of this itself constitutes a possible world, one composed over days of presentations and discussions, transmedia knowledge and collective thought-action. The challenge will be to connect this event and its collaborative platforms with other events and platforms in order to generate still other worlds that engage and shift the micro-, macro-, and meso-performances of contemporary life. Perhaps there is no off-switch to the lecture machine; nonetheless, lecture performances and generalized aesthetics enable us to imagine other configurations, other cosmographies.



Figure 1

Figure 2



Figure 3

Figure 4



Figure 5

Figure 6

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AESTHETICS OF NECROPOLITICS

Abstract | I will be analysing various bio-necropolitical entanglements of neoliberal global capitalism in order to articulate a disconnection 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.

Intro

I wrote extensively from 2008 on about necropolitics, necropower and necrocapitalism. In 2018 I was asked by Dr. Natasha Lushetch to think about the aesthetics of necropolitics for an edited volume she was working on. This proposal triggered my research.¹

Faced with two hegemonic operations—on the one hand, with aesthetics, and on the other, with necropolitics—I will attempt to articulate their present conditions to discuss global neoliberal necrozones where misery, exclusion, and death are manufactured, administered, normalized and, ultimately, aestheticized. This task will necessitate a revisiting of biopolitics, necropolitics and of the many bio-necro entanglements that form part of racialized differentiations, which continue to devalue bodies of color – that are also bodies of knowledge– by relegating them to marginalized and ghettoized positions. As Ebony Rose suggests, race and racism are central to the bio-necro-political project that traps ‘black bodies in a temporal ontological prison of anti-blackness grammar and the structure of suffering’². Like the numerous catastrophes we have witnessed in the past decades – tsunamis, hurricanes, and typhoons– necropolitical events have a cataclysmic dimension. They injure and scar humanity tissue by repeatedly showing the carefully differentiated, racialized ways in which help and government support are selectively administered to different groups of people. Decisions regarding whom to help and how much, and, conversely, whom not to help, follow a distinctly necropolitical logic. Simply put, this logic is political in that it refers to management and administration; it is ‘necro’ in that the object of management are death zones and events, carried out by ‘sovereign entities’, entities that instituted themselves as ‘sovereign’ after 2001—the sovereign war-state, the sovereign-bank, sovereign debt, and the ubiquitous sovereign multinational corporation. Today, it is these ‘sovereign entities’ that decide ‘who may live and who must die’³.

My purpose in analyzing the various bio-necropolitical entanglements here is not to state the obvious but to articulate a *further disconnection* with the deeply ideologically constructed, necropolitically tainted ethics and aesthetics. To present a systematized reading of these entanglements, the following text is divided into four parts: biopolitics; racialization; necropolitics; and necroaesthetics. In the final section, I ruminate on the possibilities of resistance. However, before going any further, I would like to make explicit and visible the authors whose texts have allowed me to systematize my thoughts and come to certain conclusions regarding the conditions, practice, consequences, and aftermaths of the aesthetics of necropolitics. My analysis of racialization as a critical link between biopolitics and necropolitics, is indebted to Hortense J. Spillers’s ‘Mama’s Baby, Papa’s Maybe: An American Grammar Book.’⁴ My elaboration of the aesthetics of necropolitics is further anchored in two texts: Joshua Dunn’s 2017 ‘Cross Roads of the Living and the Dead: Necropolitics and Market Logic in Chris Abani’s *GraceLand*,’⁵ and Ebony Rose’s 2016 ‘Afro-Stasis: Understanding the Necro/Biopolitical Collaboration in the Creation of a Carceralization of Black Life/Death’.⁶ In the last section that focuses on strategies of resistance, I turn to *Katherine McKittrick’s 2014 Sylvia Wynter: On Being Human as Praxis*.⁷

Biopolitics

In ‘*Society Must Be Defended*’ *Lectures at the College de France, 1975-76*,⁸ Michel Foucault lays out his theory of biopolitics and biopower. Foucault states that:

‘one of the greatest transformations political right underwent in the nineteenth century was precisely that sovereignty’s old right—to take life or let live—was [not exactly] replaced, but came to be complemented by a new right which does not erase the old right but which does penetrate it, permeate it. This is the right, or rather precisely the opposite of right. It is the power to ‘make’ live and ‘let die’.⁹ This make live and let die is the definition of Foucault’s biopolitics

Racialization

Racialization is a complex regime of hyperviolent discrimination, dispossession, exploitation, and dehumanization. To understand its central place within the necropolitical order, a structured analysis that frames its material-institutional and discursive logics is necessary. In ‘Mama’s Baby, Papa’s Maybe: An American Grammar Book’¹⁰ Hortense J. Spillers entwines histories of enslavement with family structure to expose the formation of gender-and-race in the U.S. In so doing she clarifies the implications of vocabularies, naming, and, more generally, terminology. For Spillers, names used to describe black women are ‘overdetermined nominative properties’, as terminology and naming are inextricably entwined with ethics, aesthetics, and with religious values. Spillers writes:

‘Embedded in bizarre axiological ground, they [names] demonstrate a sort of telegraphic coding; they are markers so loaded with mythical prepossession that there is no easy way for the agents buried beneath them to come clean. In that regard, the names by which I am called in the public place render an example of signifying property plus’.¹¹ This is the most condensed way of describing racialization.

Necropolitics

In his 2003 ‘Necropolitics’,¹² Achille Mbembe builds upon Foucault’s idea of state racism but relocates the argument to spaces of colonial occupation and the apartheid state. Mbembe adds two key concepts to Foucault’s analysis: ‘the relation to enmity’, which concerns the threat from a (fictional) enemy, and ‘the state of exception’, in which the rule of law is suspended in response precisely to this perceived threat. In a straightforward yet sharp manner, Mbembe defines the necropolitical, as the ‘power and . . . capacity to dictate who may live and who must die’¹³. Such a politic of death management places Mbembe’s notion of necropower not only with the state’s prerogative to wage war, but also, and equally importantly, within the neoliberal market technologies whose purpose and goal is ‘*the generalized instrumentalization of human existence and the material destruction of human bodies and populations*’¹⁴. Mbembe argues: ‘in the economy of biopower, the function of racism is to regulate the distribution of death and to make possible the murderous functions of the state’¹⁵. But, as already mentioned in the section on biopolitics, the function of racism is also to naturalize abandonment via the tacit agreement to, for example, not talk about migrants—the labor force that played a crucial part in the revitalization of the post-Nazi, post-World War II Western Europe. For Mbembe, the colony is the ultimate space of exception; it ‘represents the site where sovereignty consists fundamentally in the exercise of a power outside the law (*ab legibus solutus*) and where ‘peace’ is more likely to take on the face of a ‘war without end’¹⁶. In such settings, necropolitics is a *structure*; the ‘sovereign right to kill is not subject to any rule [...] In the colonies, the

sovereign might kill at any time or in any manner. Colonial warfare is not subject to legal and institutional rules. It is not a legally codified activity'¹⁷. Mbembe develops the necropolitical theme by drawing parallels between early-modern colonial occupation and its late-modern counterparts, and, finally, contemporary warfare in which state actors are increasingly replaced by war machines. What is produced in all these cases, regardless of epoch or technology, is the necropolitical space. Mbembe writes:

'I have put forward the notion of necropolitics and necropower to account for the various ways in which, in our contemporary world, weapons are deployed in the interest of maximum destruction of persons and the creation of *death-worlds*, new and unique forms of social existence in which vast populations are subjected to conditions of life conferring upon them the status of *living dead*'¹⁸.

In 2016 Ebony Rose revisits this relation, and suggests that 'we rupture and deconstruct the theoretical preoccupations of both the material body and architectures to provide a close reading of the black body situated in a place and space as a negative one that's exclusively exposed to the highest form of vulnerability under the guise of Achille Mbembe's 'Necropolitics,' (insecurity/death) and life-optimization and population management under Michel Foucault's 'Biopolitics' (security/life)'¹⁹. Therefore this involves examining the political, material, economic and ideological conditions of the re/production of life but only and solely through processes of racialization in contemporary neo-liberal global capitalist societies. My thesis is that this process of racialization develops a racist basis for practices, structures, and discourses in the field of culture and art, as well as being reproduced in contemporary division of labor and in new forms of exploitation and expropriation.

Necroaesthetics

In neoliberal necrocapitalism, the entire society has been transformed into one *big investment sector* that provides new opportunities for the incessant capitalization of capital in order to make surplus value. Neoliberal necrocapitalism is continually reproduced not only economically and politically, but also institutionally, socially, and culturally. The effect of these destructive processes is disturbing and destabilizing. This, in turn, gives free rein to capital's most urgent task: the de/re/structuring of the working class using intensified precarisation, a gesture that mimics the shift from biopolitics to necropolitics. These de/re/structuring processes are underway in many different realms: in the imposed war on terrorism, in multiple forms of abandonment and immiseration, such as redundancy, rising unemployment, asset liquidation, and forced evictions, while simultaneously being coexistent with the various art, cultural, health, and economic institutions, such as banks and multinational corporations', which too, are disallowed to disobey the imperative of profit maximisation. The situation created here, as Joshua Dunn poignantly notes, is that:

'the [Western] biopolitical state must ultimately step in to install a secondary apparatus of security around the artificial milieu produced through the regulatory power of the market. This is the domain of labor laws, minimum wages, and environmental regulations. (...) It is the very dissolution of this state security apparatus, the unleashing of the market's necropolitical function, which marks the neoliberal turn, in which free-market fundamentalism and an attack on the 'welfare state' come together to form a new biopolitical landscape'.²⁰ Dunn goes on to propose another differentiation, which,

in my opinion, is axiomatic to the relation between aesthetics and necrocapitalism: the relation between the biopolitical aesthetics and the necropolitical social, which is a key characteristic of the ‘financialisation of the biopolitical technologies of power’. Dunn writes:

‘[the] phenomenon of debt-collection and austerity can be understood as financialization of the biopolitical technologies of power. When the aleatory elements of a population are regulated so that the objective is not the preservation and maintenance of life but rather the protection of a return on investment, and when the elements of risk to be secured against are not only those concerning human existence but also the risks which are inherent to financial speculation, and when the latter supersedes the former, the technologies of biopower are converted into a financialized necropower in which a population is sapped of its vitality in order to prioritize debt repayment’²¹.

Let me be even more precise. We have two forms of the esthetics.

One is the financialized biopolitical esthetics. Operating in the Occident, Japan, Australia, Saudi Arabia, etc. Empty, formal, hyper technological and branded. This financialised biopolitical aesthetics forms part of the procedures, mechanisms and structure that also put *into practice* necropolitics.

The other is the esthetics of necropolitics. The most palpable characteristic of the esthetics of necropolitics is uncontrollable violence. It is a ‘pure’ aesthetic intensity that profoundly reorders space and time. In the so-called necropolitical South, in the so-called ‘third worlds’, in the Middle East (Afghanistan, Iraqi, Syria), or at the Mexico—US border, there is nothing but necroaesthetics. The global world is organized around the ordering of bodies—bodies that are expendable; black bodies, transgender bodies, Roma bodies, white trash bodies, migrants; bodies that are collateral ‘damage’, as can be seen from the so-called ‘human rights’ practiced in the EU which left the refugees dispossessed, discriminated against, ghettoised and incarcerated (that is captivated).

Consequently, it is possible to state the following that if the body of the refugee is taken as the ultimate political figure of necrocapitalism, its emergent aesthetic parameters are:

- a) hyperviolence,
- b) the body as a corpse, and
- c) hyper immobilization.

But let’s go through a detailed reading of these elements.

First: Hyperviolence is the central trope here; it ‘behaves’ as the ‘spontaneous violence of the mob’²², however, lurking under its surface is the well-organized repressive violence of the necrocapitalist government. Prior to the numerous terrorist attacks that became Europe’s reality in the second of the twenty-first century, the 2011 London riot, in which the ‘mob’ looted shops, damaged, and burnt property, was characterized in the media as an outburst of greed, vandalism, and meaningless destruction, in other words, as spontaneous violence. But expunged from media reporting and the various opinion pieces was the riot’s protest against conspicuous consumerism reserved for the wealthy yet imposed as a necessity, as a measure of dignity on the working class who could afford it. The riots took place one year into the Conservative and Liberal

Democrat Coalition's government that had implemented many drastic cuts. This situation was exacerbated by the death of Mark Duggan, who was shot by the police several days before the Tottenham riot in an area historically steeped in racial turmoil, and the bloody battles between the police and the local black community that still resonate with the Broadwater Farm riot of 1985.²³

The same interweaving of necropolitics, biopolitics, economy, and aesthetics is present in the violent demolition of the third world slums or of unwanted parts of the Western mega cities, as was the case with the French town of Calais and its 'Calais jungle', a refugee and migrant encampment, in use from January 2015 to October 2016, that was dismantled and demolished.

Western financialization is, of course, inextricably entwined with the necropolitical regions of the global South via the extraction of goods and value, the ruination and dispossession of lands and lives, and the exploitation of the ultra-cheap labor force. Western biopolitical aesthetics is predicated on *factual* death and *factual* death-worlds. Although the Western imaginary may initially be shocked by the images of destruction and death, these images are soon enough 'normalized' through the routine sublimation of 'the biological racial caesura' as formulated by Foucault, further developed by Mbembe, and mentioned above. Amidst this state of affairs, the aesthetics deployed in films and television serials—in the Hollywood industry as such—serves as a link between the necrosapes of devastation and riot sites, and commodified disaster-scapes.

Second: and in reference to the body—the body as a corpse—every relation of violence invariably produces racialized immobilization, although, in the West, there is a proliferation of bodies *as* stories (not histories) suffering from a myriad sexual neuroses, while in the overtly necropolitical context of any given city, in the slums or the ghetto, bodies and entire communities are perceived as a disease, contagion, even when such ghettos are purposefully constructed, as is the case with many Western mega-cities.²⁴ This is why, when Alexander G. Weheliye in *Habeas Viscus: Racializing Assemblages, Biopolitics, and Black Feminist Theories of the Human* discusses the difference between the body and the flesh, he insists on '*habeas viscus*' (flesh), in contradistinction to '*habeas corpus*' (body). Through the category of '*habeas viscus*,' Weheliye asks for a recognition of the distinction between those who are seen as fully human bodies (the white, Western wo/men) and their (less-than-human) 'complements'.

The third and un-circumscribable problem is immobilization. There are vast—and from the point of view of the EU superfluous—populations of refugees, second-class citizens that are immobilised in enclaves and camps, either in the EU, or in the bordering countries, such as Turkey, or in states that have an agreement with the European Union, such as Libya, and that serve as a sanitary cordon to stop the refugees from entering the EU. Significant, in this respect, is Kirstine Nordentoft Mose and Vera Wriedt's analysis of the various seclusion and security measures and systems that resort to a vocabulary of violence encapsulated in abbreviations:

- FRONTEX (European border enforcement agency)
- EUROSUR (European Border Surveillance System)
- NCC (National Coordination Centre in EU countries)
- ENP (European Neighborhood Policy, consisting mainly of bilateral policy agreements)

between the EU and partner countries, outside of the EU).²⁵

Apart from being spatially, physically, and linguistically omnipresent, necroaesthetics is also (paradoxically) absent from sight since one of the goals of necropolitics—as management of death—is to destroy evidence. The necropolitical thus disappears into invisibility. The status of the image is key to this process as it protects the necropolitical project by emptying it of any content. Today, concomitant with the absence of real finance, if one is to go by the images that circulate in the media, and the non-ghettoised part of any Western city, one might conclude that there is also an absence of poverty, suffering, or strife. Naturally, images of poverty, suffering, and strife are present, but they are present as a mirage, as an immense complexity that is incomprehensible and far removed from those living under the reign of necrocapitalism. The empty form of the image is co-existent with the empty balloon of economics, and with financialisation that functions as appearance and abstraction. Such a situation of pseudo-invisibility is necessary to *naturalize* contemporary necro-culture.

The necropolitical regime is ultimately about death, visible or invisible. However, it operates in such a way as to link aesthetics to the devastation of landscapes and bodies to produce the ‘beauty’ of death. Consequently, we have two processes that seem opposed but are, in fact, coextensive, even mutually structuring. The empty form of the image is directly related to the empty ‘subliminal’ form of death, which is a mise-en-scène of capturing death’s ‘beauty’. As Dunn suggests:

‘the necropolitical regime does not make death any less unruly. [...] Instead, death exceeds logic, and transforms in ways which cannot be mastered, contained, or made uniform [...]. The constant exposure to death produces its own distinct logics and subjectivities which resist order and control’.²⁶

It hardly comes as a surprise that inventing new forms of death is one of the central aspects of Hollywood’s blockbuster film productions. These death forms are empty, but meticulously, indeed, forensically, elaborated. A good example is *Blade Runner 2049* (2017) that has no content whatsoever but is an abundant collection of empty forms of death. Here, death is not hidden; it acquires an almost sovereign status through its empty form.

The question that remains is: What might be the consequences of the above-discussed changes that are rapidly taking place? The 1970s saw the imposition of what I term the biopolitical amnesia, not as a racializing process of forgetting, but as a deficit of memory. After the fall of the Berlin Wall, in the 1990s, the suppression of counter-history continues as aphasia. In ‘Colonial Aphasia: Race and Disabled Histories in France’, Ann Laura Stoler presents the case of France that cannot put together the French Republic and the colonial Empire. Stoler’s notion of cultural aphasia points towards a lack of language with which to address the colonial past. This is, of course, yet another form of contemporary colonial violence, used, as Stoler argues, to displace ‘amnesia’ that three key features: ‘an occlusion of knowledge, a difficulty generating a vocabulary that associates appropriate words and concepts with appropriate things, and a difficulty comprehending the enduring relevancy of what has already been spoken’²⁷. In historical terms, processes and procedures for racializing aesthetic assemblages imposed on counter-histories turn from the biopolitical amnesia of the 1970s to the aphasic abandonment of the 1990s. From 2001 onwards, this process transforms into

the sovereign necropolitical seizure, or confiscation, and complete privatization of communal counter-histories. The result of this process is both an aesthetic of erasure, and an aesthetic of seizure, as Mbembe suggests in his definition of necropolitics as a 'concentration of bodies that allows to the sovereign to deploy weapons onto them and to construct death worlds'.²⁸ Seizure is therefore co-substantive with necropolitical racializing assemblages; it is, literally, a confiscation of history that paves the way for the erasure of counter-cultural histories.

Coda: Resisting the Necropolitical

Resisting the necropolitical aestheticization of death and abandonment is a challenge. Suggestions for a possible praxis are drawn from a rereading of Katherine McKittrick's *Sylvia Wynter: On Being Human as Praxis*. In reference to Aimé Césaire, Wynter suggests that what needs doing is 'a rewriting of our present now globally institutionalized order of knowledge'²⁹. The second suggestion comes from the title of the book itself, the first part of which consists of a long, meticulously knitted interview. In a question to Wynter, McKittrick emphasizes the racial line of division that runs through neoliberal necrocapitalism, suggesting that

'the enactment of our present biocentric descriptive statement (and thus its eugenic and dysgenic sociogenic codes of symbolic life and death) is linked to the law-like normalization of the corporeal features of Western Europeans in their now ethno-class bourgeois aesthetic configuration. This normalization is most strikingly evident in the consumer marketing of skin bleaching creams and cosmetic surgery, as well as by the proposed mainline genetic engineering of designer babies'.³⁰

McKittrick also clarifies that the process of 'beautification' in bourgeois- consumer terms, refers 'most markedly, [to] blackness', which is furthest removed from the standard image of the '*homo oeconomicus* (the virtuous breadwinner, the stable job holder, the taxpayer, the savvy investor, the master of natural scarcity)'.³¹ For Wynter, however, such a category reveals the *symbolic death* of the denizens of the 'planet of slums' and of the 'reality of climate change/ instability, to which, inter alia, it gives rise'³². In reference to Frantz Fanon, Wynter suggests that what we need at this moment in time is

'to initiate the exploration of the new reconceptualized form of knowledge that would be called for by Fanon's redefinition of being human as that of skins (phylogeny/ ontogeny) and masks (sociogeny). Therefore *bios* and *mythoi*. And notice! One major implication here: *humanness* is no longer a *noun*. *Being human is a praxis*'.³³

If we understand this suggestion without *naïveté*, we can begin to think a radical transformation of relations of necropower for a different future. For example, as T. L. Cowan, suggests by '*staging living*' in the 'apparently uninhabited/uninhabitable spaces', in borderline necro-zones, or 'spaces marked for death'³⁴. Such an aesthetic depends on a 'decolonial imaginary', characterized by a lingering, dwelling and reflecting on the 'living that happens in the borderland necro-zones, living that happens in spite of being marked for an *unlivable life*'³⁵.

(Endnotes)

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3 Achille Mbembe, "Necropolitics," *Public Culture*, Vol. 15, No. 1 (Winter 2003):1.

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16 *Ibid.*, 23.

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22 *Ibid.*, 10.

- 23 <https://www.theguardian.com/commentisfree/2017/aug/04/a-moment-that-changed-me-london-riots-2011>
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- 28 Achille Mbembe, "Necropolitics," 40.
- 29 Katherine McKittrick, ed., *Sylvia Wynter: On Being Human as Praxis*, 18.
- 30 Ibid.
- 31 Ibid., 19.
- 32 Ibid.
- 33 Ibid., 23.
- 34 T. L. Cowan, "The Land of the Living in the Necro-Zone: Linking Border Stories with Prison Stories in Yadira De La Riva's *One Journey* and Liza Jessie Peterson's *The Peculiar Patriot* on the Cabaret Stage," *Liminalities: A Journal of Performance Studies*, Vol. 12, No. 4 (2016): 16. In this respect Cowan exposes the works of Yadira De La Riva and Liza Jessie Peterson, arguing that these two authors "confound the exclusionary matrix of borderland necro-zones". Ibid.
- 35 Ibid.

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ROUND TABLE 01 | POSSIBLE WORLDS OF CONTEMPORARY AESTHETICS

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 Schneckenburger 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*

Modernism invested art with ambivalent mission: it represents a quintessential moment which is to confirm legitimacy of hope. Art may even be the machine which is capable of bringing about civil society and cosmopolitan whole. At the same time, it is bereft of any concept, while its creators seem to be more like obsessed natural beings than rational builders of human future. Postmodernism took art's mission away, but invested it with another set of ambivalent feelings when it claimed that art has finally liberated itself from philosophical disenfranchisement, and got a voice of its own. For what good? Well, art cannot make anything happen. After the end of history this may work. But we are still in history, just left without faith in its progressive movement. The question which, according to postmodernism, should not appear again, is again here: »What can art do? « To at least try to answer, one has to start again from where postmodern negation of modernism started: at the announcement that humanism is over. Contemporary art and contemporary philosophy do not dare to claim that old humanism with human being as master of the universe has to be reinstalled (it is still making history anyway), but move by move they show a tendency to re-invent some kind of tender, weak and cautious neo-humanism as an opposition to humanist monotheism. The moment this tendency gets an image or a formulation, however, it is attacked both from positions of less ambitious artistic mission and from positions of avant-garde belief in the revolutionary power of art. This conflict is going on in the mainstream as well as in marginal movements: the certainty that art can and therefore has to do something about contemporary state of human affairs goes hand in hand with universal uncertainty about how it should approach its re-invented mission.

Here, I will first give an example of the case of criticism which accompanied the Venice Biennale, undoubtedly mainstream event if there is any. Then, I will say a few words about the modern and the postmodern, the avant-garde and the contemporary in relation to artistic activism, engagement or tendency – call it as you like, these relations condition moralization as the growing ideological power in, about and over contemporary art. Finally, I will name some »prophetic histories« (Kant) which all, albeit coming from quite different political and intellectual perspectives, confirm the general tendency of historical movement towards transition to post-capitalism.

1. Canal Grande of humanism

The slogan of the 57th Venice Biennale of 2017 was "VIVA ARTE VIVA". Christine Macel, the curator, stated that "art may not have changed the world, but it remains the field where it can be reinvented."¹ What exhibition aspired to reinvent was humanism, or, "what makes us human"². What makes us human? It is art, stupid! President of the Biennale Paolo Baratta explained 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 affair."³ To be inspired by humanism in *Anthropocene*, after philosophical obituary announced its death in 1960s, comes as a surprise. To speak about humanism as a program might mean that *Anthropos* and its creation – our planet as *Anthropos'* universal work of art – should be humanized and reinvented. If that is the case, humanism means dissatisfaction with *Anthropocene* and its creator. But first things first, and what came first was criticism of the concept of the Venice Biennale.

Those who praised the exhibition brought forward Macel's ability to invite so many unknown artists, and underlined this Biennale's distancing from overly political Biennale of 2015 by Okwui Enwesor. They liked apolitical Biennale. Those who criticized the concept were all for politics. Louise Buck found out in *The Telegraph* that "Macel's show has come under fire for making scant acknowledgement of the current global climate."⁴ In *New York Times* Holland Cotter developed it further: "Timing isn't everything, but it is a lot. If the bland, soft power 2017 Venice Biennale, called VIVA

ARTE VIVA had arrived two, or four, or six years ago, it might have passed muster, even made sense. But coming post-Brexit and post-Trump, it feels almost perversely out of sync with the political moment and nowhere near strong enough to define a moment on its own.”⁵ One way or another, most of them used juxtaposition of Biennale with Damien Hirst’s exhibition in Palazzo Grassi and Dogana to exemplify where apolitical art finally arrives, namely, in *artertainment*.

That timing is not a problem proves a case of Biennale not two, four or six years ago but ten. Then, under the title “Think with the Senses – Feel with the Mind: Art in the Present Tense” Robert Storr, the first curator of Biennale coming from the U.S.A., presented art “on the conviction that art is now, as it has always been, the means by which humans are made aware of the whole of their being”.⁶ At least for these ten (or now already twelve) years and five curators Biennale is trying to reintroduce aesthetic humanism. In all of its versions, aesthetic humanism needs autonomy of art as a safeguard for the aesthetic against powers of reality. Robert Storr’s Biennale was a festival of “back to art” and “back to teleology of the aesthetic”. Biennale of 2007 was violently attacked as apolitical understanding of art under circumstances which demanded that art embraces a direct political cause. Modernism without final cause brought about art with as many causes as possible, but without teleological perspective. Or, as Arthur Danto explained art after the end of art: “The only respect in which ‘You can do everything’ is true is that of a philosophy of art history of the kind I have tried to develop here. But it is consistent with that that there should be all sorts of causes, political of otherwise, which enter into the explanation of art.”⁷

2. When Whole is no more

Aesthetic modernism depended on sovereign existence of the artwork which contains its independence from beholder⁸, and on the utopian atmosphere of the artworld. Both components broke down. Sovereign existence can survive the death of utopia no more than utopia can survive the death of aesthetic sovereignty. What we got after the break are two inconsistent halves: art without cause trying to stand in shoes of art for art’s sake and art with a cause standing in shoes of the aesthetic education of humanity. The result is no Cinderella for a prince. Boris Groys defends art and its right to be activist and politicized. Comparing contemporary activism with avant-garde art, he still has to stress two red lines of separation. First, “contemporary art activism does not rush to abandon art but, rather, tries to make art itself useful.”⁹ Second, to be useful artist has as anybody else to produce media effect, and as anybody else falls in a media trap: he/she has to produce “the sincerity effect”, and to achieve it, he/she needs design and self-design which is as suspicious as Derridaean *pharmakon*: “while design makes an object look better, it likewise raises the suspicion that this object would look especially ugly and repellent were its designed surface to be removed.”¹⁰ If we use Michael Fried’s words, activism falls under the principle of theatricality, being dependent upon beholder/media public, which is consequently erasing artwork’s sovereignty. If artwork is not sovereign, it cannot make anything happen.

Adorno’s first sentence of *The Aesthetic Theory* could explain the awkward situation of contemporary art: “It is self-evident that nothing concerning art is self-evident anymore, not its inner life, not its relation to the Whole /Verhältnis zum Ganzen, n. L.K./, not even its right to exist.”¹¹ If nothing, not even the Whole, is self-evident, then evidence has to come from the outside of art where perhaps at least some fragment of the Whole needs art to support it in its intention to arrive from actuality to reality. Without the Whole there is no final cause, and without final cause embedded in the aesthetic, art is free from finality and free to choose among multiple causes of which the aesthetic cause is just one of, and does not belong to art’s essence any more than

climate change, revolt against populist politicians, campaign against sexual harassment, decolonial criticism of Eurocentric concepts, Debordian accusation of spectacular consumerism, or any other cause. The question than should be: why contemporary artworld needs perverted division between artentertainment and art with a cause? Perhaps the answer was there in Bürger already: "Art in bourgeois society lives off the tension between the institutional framework (releasing art from the demand that it fulfil a social function) and the possible political content (*Gehalt*) of individual works. This tension, however, is not stable but subject to a historical dynamics that tends towards its abolition, as we will see."¹² The abolition of tension went in unexpected direction. For the last sixty years, the process of class dynamics went in the direction opposite to Marx's and Engels' prophetic history present in the Communist Manifesto. It has been predicted that the middle class of petit-bourgeoisie will dissolve and disappear, mostly into proletariat and partly into the capitalist class. This tendency came to an end with post-industrial society and late capitalism. With the traditional working class and bourgeoisie diminishing, petit-bourgeoisie is the mighty class which, among other things, produce global standards of taste. There is no *a priori* to form the aesthetic appreciation. Petit-bourgeois, traditional or contemporary, always demanded a reason and a cause for the existence of art., and *ars gratia artis* is not enough – there has to be something handy and useful to give a reason for the existence of art.

3. The Whole of Moralization

Moralization is not something around art and about it; it is art itself trying to be useful. It does not present moral troubles of contemporaneity in aesthetic form but in a form of moral cause. There is no confrontation between reality and actuality, they are both conflated into what already is, just creamed with unhappy conscience. This situation corresponds well with contemporary "prophetic histories" which announce that we are in transition from capitalism to post-capitalism: conservative Peter Drucker¹³, Marxist Immanuel Wallerstein¹⁴ and liberal Jeremy Rifkin¹⁵ agree about that. What is agreed as well is that this transition does not open the horizon of ultimate, final cause. To use Aristotle's terms from *Physics*, our prophecy does not involve *tuche* (chance which starts with free will's choice) but *automaton* (pure luck). Human history is becoming natural history: we act in it but cannot know what consequences will come out of it. Contemporary sublime gets from terror to moralization without enthusiasm because there is no safe place from where one could just contemplate terror. Singularity is a derivative of moralization, a derivative which, according to Fredric Jameson, is "not a new beginning, but...a new present of time. It produces no future out of itself, only another and different present."¹⁶ Feeling that this is quite unsatisfactory he concludes that a sense of history can be awakened only "by a Utopian vision lying beyond the horizon of our current globalized system, which appears too complex for representation in thought." One could understand this as a call for aesthetic education of humanity. Utopian (neo)humanism is repeatedly, from Schneckeburger to Macel, offered as remedy for post-modern hangover. But this petit-bourgeois utopia of moralization of the Whole (*das Ganze*) can produce just "a miserable fir of the blues".¹⁷ It sounds better in German: "in einen Katzenjammer verlaufen."¹⁸ On the other side of eternal hangover is another contemporary art's choice: global entertainment with moralization as a proof that we can be engaged and have a good time at the same time. Both (neo)humanist art for art's sake and (post)humanist art engaged for the benefit of cosmopolitan humanity end in contemporary art as a derivative of aesthetic education of humanity, a derivative which does not construct time understood as progressive history. There is no tragedy or comedy, but also no farce. In contemporary activism, time is understood as

a melodrama, a close relative of the mourning drama (*Trauerspiel*). May be that Walter Benjamin can help with his conclusion that mourning drama “represent a decline, even though it may be a decline of a fruitful and preparatory kind”.¹⁹ To prepare what? Under conditions of moralization and singularity, no conflict can be serious, no laughter can mark a hole in the Whole, no *Doppelsatz* can be pronounced. The anxiety of and about contemporary art does not concern its lost contact with reality but its inability to give voice to actuality, and not so because art is in crisis or at its end but because actuality is in crisis and perhaps at its end.

Without will to power and against Nietzschean and Lyotard’s assumption that the subject is nothing but an eschatological subject; and taking into account that human being as an individual is still suppressed exactly in its existence “as the being of hope and fear, love and pain”²⁰; the restoration of humanism without utopian perspective is possible if we take into account long humanist tradition of those without power who continue to fight against subjugation to one or the other will to power.

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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 | *aesthetics, aesthetic experience, contemporary art infrastructure, art market, art fairs, museums*

Imagine an average visitor during her holiday spending some time in a luxurious shopping mall where high-end works of art are also shown.¹ If she still has some time to kill between shopping, dining and movies, she may also enjoy for example Juan Miró's works, just to quote an actual example, as it happened in the Polygone Riviera mall in France.² Besides watching the works, she may perhaps also wonder how come that these works are now available to be observed so easily and for free, as so far she had normally seen famous artists' works in museums with expensive entrance fees. Let's also imagine this was not her last day in the vacation, but has two more, on which she is planning to go to see the recently opened experimental art space, the Muzeum Susch of the Polish collector Grazyna Kulczyk in the relatively close-by Swiss Alps.³ Our imaginary tourist is curious of it also because it is not in a traditional art hub, not in downtown New York and not even in Zurich, but an hour from Basel. Therefore, while driving home she may be wondering why the rich collector decided to show the art pieces in the remote and isolated location, and how the experience of travelling there and back adds to her experiencing the exhibited piece.

In the above imaginary situation we have seen different set of questions that involve various forms of arts and their experiencing, consumption and appreciation. My title can thus be understood in both senses, hence "the search of aesthetics" can mean where to search aesthetics and where aesthetics as a discipline has something to search? Or, we could also say: where to search something aesthetic, and where aesthetics has something to (re)search? There are many areas and aspects where aesthetics as a discipline needs to apply its methods, occasionally also renew its approaches, in certain cases justify its legitimacy and – let's not be afraid of claiming it – also defend its authority. From the myriad of issues here I would only mention one broader area a bit more in detail, also in order to come back to the multiple aesthetic experiences of our imaginary tourist from above: what and how are the new forms, novel modes and innovative ways of encountering aesthetic content, how do they affect art appreciation and what can aesthetics as a discipline search in this?

Long gone are the days of "classical" forms of encountering artworks – if, there were at all, i.e. if we can nominate or consider one particular period's or era's ways, venues, traditions and norms of encountering pieces of art as standard. In fact, art appreciation is continuously changing throughout history. Many art lovers still think and are perhaps nostalgic of the time when museums were simply places of exhibitions and galleries were to sell the works. However, this description is not only idealised in many ways, but also heavily simplified, as the situation had never been so clear and straightforward.

For example practically right from the beginning, museums – both as actual institutions as well as the very concept of the museum itself – can be interpreted as somehow dubious, and their "pure scientific" image can be brought into question. This is especially the case when considering the aspects and instances of rivalry between the newly established institutes of the nation-states of the 18th-19th centuries, also with regard to their impulsive ways of collecting objects from Antiquity, partly motivated by the consideration that the (new) nation hosting and displaying the origins of human culture is not only the legitimate inheritor of the actual objects, but also the culmination of human culture itself.⁴

Looking at the other side, another well-known fact and art historical commonplace is that the commercial art galleries were and are not necessarily only in the service of financial gain, but often helped to promote avantgarde art, well before progressive

contemporary pieces could make their way in large national institutes. In this way commercial galleries often contributed to the “institutionalising” of the progressive pieces, hence, in a curious change of positions sometimes bold commercial galleries may have substituted the function of museums in canonising works.

The situation was thus never really straightforward, however in today’s world it gets even more complex, due to several factors and challenges. One is definitely the radical increase of contemporary – and, in fact, also of classical – artworks’ prices. The higher and higher auction records definitely grab the attention of even those who are not really interested and/or following neither the classical nor the contemporary art worlds’ events, it is enough to think of the hype around the 450-million-USD *Salvator Mundi* by Leonardo in 2017. These spectacular prices, breaking records, breaking news and sometimes even breaking of artworks – just remember Banksy’s half-shred piece... – definitely confuse the non-specialised members of the larger public, and then this confusion contributes, what’s more: nurtures, the ambiguity in the relationship between aesthetic and market value. Adding to this, undeniably certain works have an established although often not clearly understandable fascination – a classical example is the *Mona Lisa* that is currently practically invisible due to the large masses of tourists in front of it, while in the neighbouring rooms there are at least five other very fine Leonardo paintings that remain almost unnoticed compared to the lure of the *Mona Lisa*. Or, as George Goldner, former chairman of the drawings and prints department at the Metropolitan Museum of Art in New York recalled, “A week after the sale of the *Salvator Mundi*, I happened to be at the National Gallery and I wandered into the room with *Ginevra de’ Benci*, which is a much better painting in much better condition than the *Salvator Mundi*. There was not a single other person there.”⁵

Another addition to the complex landscape of contemporary art world, institutions and market is the growing – and, naturally, again greatly ambiguous – role of private collectors. Their connection and (inter)relationship with art institutions are not without tensions and mutual jealousies, mainly regarding financial possibilities and/or state sponsorship. In any case however we can see amazing private collections, and many of them can easily dwarf the possessions of numerous national or state museums. This may at first seem as a pure gain for visitors who thus have more places to choose from, however, again not as simple as that. At least two questions arise that could perhaps have even more attention in aesthetic discourse. One is if these private collections are only for the pure sake of art and were born because of the owner’s passion of art, or, if not, how much of strive for increasing status symbol, legitimacy of wealth or even pretentiousness is behind the collection-building? It is thus not surprising if for many these question – *mutatis mutandis* – are reminders of the debates over the scientific purity of 18th-19th century museums. The other question worth examining from an aesthetic viewpoint and especially with its consequences for aesthetics is how much the art commerce in general and private collections in particular modify the canon of art, especially that of contemporary art that is understandably and necessarily still more flexible than the more established classical canon, even if this latter is never entirely fixed either, see for example the recent re-discovery and re-evaluation of Baroque woman painters.

Adding some further concerns to the above considerations on art, its market and the aesthetic consequences of their relationship, especially with regard to the ever more blurry division of functions between the actors and factors of the art infrastructure, we can also mention some potential issues with the large-scale art events, including

the mushrooming art fairs. During these three-four-day commercial events the participating galleries show their artists, as in most of the fairs it is not directly the artists, but the galleries representing them that exhibit. The fairs, especially the leading ones are very expensive, to the booth rental one also needs to add the shipping costs, customs, insurance, accommodation, travel, per diem etc. For many art collectors the fairs are the primary acquisition events, and they enjoy the opportunity of having a great overview of the contemporary offer plus they also appreciate the publicness of the fair and the transparency of the event. Based on these one might easily think at first that the galleries participate solely for the hope of selling the works to the collectors visiting the fair. However, again we cannot simplify it as much, because, honestly speaking, the well-visited fairs may also serve as a great general publicity for an artist. Despite the few days of opening, the biggest fairs are seen by several dozens of thousands visitors, and obviously not all of them are full-time collectors, but also curators, art critics, advisers, journalists, patrons, politicians, specialised bloggers, influencers or general art-lover intellectuals. Hence it is not surprising that many artists are often happier of participating in a leading art fair, than even in the National Gallery of a smaller country, since the difference in visitor number can be ten-fold. Naturally this also gives a large responsibility to the organisers and selection committees of the fairs too, as the large number of visitors and the diffuse media coverage often disseminates the aesthetic content seen at the fair much more than in the case of a gallery or museum show. Hence again a game changer shaking up the traditional division of functions, especially if we add the issue of entrance fees – although most of the fairs have quite pricy entrance ticket, some fair organisers decide not to charge visitors or at least heavily subsidise the ticket for students, thus strengthening their mass-educative function in the palette of cultural events.

It would however be too easy to explain the popularity of these event with the glittery hype around some forms and manifestations of contemporary art. It is perhaps explainable or partially explainable with the interest of the visitors in another, new places and forms of experience. And naturally this could again be analysed with regard to its aesthetic consequences – can we perhaps simply say that, at least in some ways, visitors are right in desiring novel forms of experiencing art? This may also make us remember Robert Ginsberg’s affirmation: “Experience, not theory, is the creative source for responding, reflecting, and exploring. Philosophers who work on aesthetic matters need to keep their should full of experience – and not only of aesthetic objects.”⁶ We can agree with Ginsberg, and if we enlarge the circle to include not only “philosophers who work on aesthetic matters” but the broader audience in general, then we can say that the wider public’s seeking for novel forms of experience can be considered as natural, and the new approaches of art consumption should not automatically be judged as unprofessional or lowbrow and popular in negative sense of the world. What’s more, the proper and scholarly aesthetic examination of the lure of encountering artworks in new contexts and of the fascination of alternative modes of art consumption could also help finding bold answers for the current challenges that classical museums have to face, since undeniably traditional museums still have not only high relevance but also growing responsibility. Tristram Hunt, director of the Victoria and Albert Museum in London summarised some of these tasks: “In an era of deepening nationalism and parochialism, where accounts of ethnic purity and manifest destiny abound, the ability of museums to tell complicated stories of hybridity and cosmopolitanism is vital. (...) Museums need to be brave in confronting the big issues. (...) Museums need to provide a civic arena for contentious debate. Through our exhibitions and public programme, we can frame and generate discussion with the kind of respectful and inclusive approach

that is so often absent from contemporary political discourse. As politics gets more heated, we shouldn't fear that it is too difficult to entertain all shades of opinion under our roofs. We can show leadership in curating the ethics of disagreement."⁷ Hunt's opinion is also extremely useful for finding novel ways of function and functioning of the museum. The investigation of these tasks may also remind us of Boris Groys' recommendation, who argues for the museum to be converted from a place where we merely contemplate objects to one where things happen (e.g. lectures, presentations, discussions, screenings etc.), hence an institute that keeps an intellectually fertile flow of events and activities.⁸ These more event-like and experiential curatorial projects can ideally attract new audience in the old institutes, without losing the visitors with more classical tastes of and for appreciation.

All this may also convince us that there should be even more cooperation between the various institutions instead of rivalry and mutual jealousy. The bold, experimental and experiential projects, crossover collaboration between actors and factors of the wider art infrastructure can be rewarding for all, and aesthetics as a discipline can only benefit when following and analysing these tendencies and the numerous potential answers offered for these issues.

Coming back to our original questions and also to our imaginary average art-inclined tourist from the beginning of this paper, we shall not necessarily worry if she sees Miró's works in the mall for the first time, or if she ruminates not only on the artworks but also over her own experiencing of these very artworks in the isolated private contemporary art collection in the Alps, because all this may be natural additions in the offers of showing and encountering artworks today. As of our work and duty however, when professionals and practitioners of aesthetics investigate these novel challenges, and manage to contribute significantly with finding adequate and inspiring solutions for current issues in culture, they are not only securing the future necessity for and legitimacy of aesthetics as a discipline but also open up possible new worlds of and for aesthetics, i.e. where to search aesthetics and where also aesthetics has something new to search.

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ROUND TABLE 02 | *FEMINISM, GENDER AND RACE POLITICS IN GLOBAL WORLD*

THE DYNAMICS OF THIRD-WAVE FEMINISM, NEOLIBERALISM AND BEYOND

Abstract | In this article I will deal with the paradigm shift of feminism within the temporal framework beginning in the 1990s and onward. I will discuss the notion of third-wave feminism as a polymorphic phenomenon. This is also connected with the idea of intersectional theory, which refers to the inclusiveness and diversity of multiple identities, a term also used by feminist activists. My intention is to point to the differences between third-wave feminism, post-feminism and the fourth wave of feminism. I will also trace the relation of global neoliberalism with the processes of the 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 a feminism of choice. On the other side, I will also emphasize that 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 the 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 Anthropocene feminism as an important contemporary tendency.

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

The narrative which tells the story of feminism usually is constructed as a model of rises and falls, whose analogy are waves. This model is useful but can also be criticized because it speaks of continuity that is realized within the discontinuity of specific feminist *moments* much as the peak of a wave becomes visible and then disappears from sight. But despite the criticism that I generally agree with, I will use the model in a very schematic way in order to describe the main aims of feminism and to point to their shifting in time. According to Pilcher and Whelehan, the political and activist activities of feminists from the first wave (approximately from the mid- or late 19th century to the 1920s) to the second wave (between the 1960s and 1980s) were “transformed from a discourse of rights to that of liberation” (Pilcher and Whelehan, 2004: 171). *First-wave feminism* is considered to be an emancipatory project that appropriated liberal ideology of equality and liberty for all citizens. It is connected to women’s fight for legal and constitutional rights. *Second-wave feminism* is associated with the Women’s Liberation Movement, and it broadened liberal ideologies through radical and socialist ideologies in order to question structures of capitalism and patriarchy. It also stressed that the personal and private spheres are important sites of inequality. Both these waves participated in the grand narrative based in the Enlightenment ideology of universality and rationality, with its consequence of modernist ideology of progress. Since the mid-1980s, the political, economic and media environment has been changing. This was the time of a *backlash against feminism*, which is in media studies labeled as *post-feminism*, and later the synonymous term *popular feminism* was introduced (Gill and Scharff, 2011: 3). The notion of *popular feminism* appeared in 1990, marking the fact that feminist values had started circulating widely in all segments of popular culture (McRobbie, 2008: 13). McRobbie defines post-feminism as “the co-existence of neo-conservative values in relation to gender, sexuality and family life [...] with processes of liberalization in regard to choice and diversity in domestic, sexual and kinship relations” (McRobbie, 2008: 12). This means that post-feminism is defined as a mixture of feminist and anti-feminist ideologies. Post-feminism appeared within the context of the shaping of antidemocratic tendencies as well as the “political empowerment of fundamentalist Christianity and regnant paradigms of commercialized family values” (Negra 2009: 6). The intention of post-feminism as a cultural form is to ‘empower’ women and encourage them to become actors in the neoliberal game of *consumer feminism* (Lazar, 2011: 44) in which women act in accordance to the “right” to be beautiful and sexy (Đurić, 2015: 276). The feminist political ideology of rights and choices, whose function was to enable women to act as equals to men, is now transformed into *consumer feminism* which employs a consumerist discourse of emancipation (Lazar, 2011: 38). Advertising agencies also started ‘rebranding’ feminism within the context of anti-feminist backlash. The effect of this renders feminism as sexy and stylish, i.e. appealing to different women, especially young ones (Evans 2015: 63). In this new narrative, these terms are delivered to female consumerists, erasing the fact that in previous feminist discourses they were firmly tied to revealing structural gender inequalities. But, it also should be stressed that renewed interest in feminist activism is partly a response to the neoliberalism and neo-conservatism that activated the backlash against women. So, it could be said that the appearance of *third wave feminism* (1990-2010) develops within the context of neoliberal politics “as an oppressive set of political, economic, and social policy regimes that promote a sense of atomism and over-reliance on market forces” (Evans, 2015: 1). This was a response to the anti-feminist backlash of the 1980s, at a time of increasing privatizations which especially negatively affected women during the professionalization of feminist organizations and the proliferation of women’s and gender studies departments (Evans 2015: 60). These political and

economic transformations are also discursively produced, and especially operative in this production is the incorporation of feminist discourses and ideas into neoliberal institutions. McRobbie finds this dangerous because this appropriation produces feminist discourse as safe and non-threatening, and feminism itself as something which belongs to the past and is not needed anymore (McRobbie 2008: 18). At the same time, feminism in its third wave has been characterized by its turn toward *intersectionality*.

Third wave feminism places the notion of intersectionality at the center of its discourses. The complex historical moment of third-wave feminism caused it, as a concept, to be multiple and contested and full of contradictions. It is in opposition to contemporary new global neoliberal patriarchy and strong anti-feminist sentiments. Within this context feminists struggle among themselves advocating different, contradictory and competing definitions of what feminism is. Crenshaw explains that *intersectionality* refers to taking into serious consideration “the ways in which multiple forms of oppression overlap” (Evans, 2015: 49), most notably, racism, sexism and classism. This meant that for third wave feminists the idea of identity politics and pointing to the intra-group differences became crucial. The *intersectionality turn* in feminism occurs within the context in which individualism as a value became the most important aspect of neoliberalism as well as individual responsibility, producing and equating ‘citizen’ and/as ‘consumer.’ The context of this transformation is deeply connected with the global triumph of neoliberalism after the fall of the Berlin Wall and its individualistic values, with all its contradictions. It is a time of the mainstreaming of feminist values implemented in official state institutions and popular consciousness. Many feminist theoreticians maintain that mainstreaming imposed a challenge to feminism. According to Budgeon, “gender equality initiatives have become part of governance structures organized through the normalization and institutionalization of a neoliberal economic paradigm, which has ultimately contributed to de-democratization of policy-making” (Budgeon, 2011: 13).

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Neoliberalism is characterized by state power which is used, according to Saad-Filho and Johnston, in order “to impose financial market imperatives, in a domestic process that is replicated internationally by globalization” (quoted in Evans, 2015: 41). The acting of neoliberalism has its consequences in increasing “inequality, deterioration of public services and a drop in the quality of life for all those most vulnerable members of society” (Evans, 2015: 41). Within this agenda, conservative values are presented as democratic and as ‘common sense.’ By insisting on individualism and the importance of the market within the discourses and ideologies of neoliberalism, questions of gender and group identity are minimalized.

Neoliberalism and intersectionality have in common the emphasis on individualism, which is why they both challenge feminist activism. The difference is, however, that intersectionalist feminism points to the complex interaction of our heterogeneous identities in our everyday conduct, while neoliberal ideologies tightly connect individualism to consumerism. The situation with feminism and its spread is complex because some of the right wing and conservative women consider themselves to be feminists advocating market-based values. This means that neoliberalism has co-opted the feminist intersectional insistence on diversity and difference, which actually coincides with neoliberal ideologies of the gender-free concepts of individualism and consumerism, eroding any sense of collective identity and loyalty.

Tracing the idea of the sovereign individual, Budgeon points out that this idea has

implied modern masculinity, and for a long period of time femininity was not included in this concept. And feminist critique was focused on the denial to grant the women the status of an ‘individual.’ The *post-feminist social condition*, according to Budgeon, which is articulated within the wider neoliberal *culture of the self*, imposes the idea that women look at themselves “as liberated individuals, regardless of their immediate social context. Successful femininity now incorporated character ideals and norms previously associated with masculinity” (Budgeon 2011: 51). The complexity and paradoxes of this resulted from the fact that this state of affairs is the result of several factors that interact: the ideas of second-wave feminism, post-feminism, traditional gendered discourses, and neoliberal self-monitoring and calculating the ideal of individual agency. The important conclusion that derives from the feminist *politics of subjectivity* is the insight, articulated by de Lauretis, “that subjects are situated within the concrete, socio-historical conditions, which structure subjectivity, and that gender is the product of ‘various social technologies [...] institutionalized discourses, epistemologies, and critical practices, as well as practices of daily life’” (Budgeon, 2011: 52). In neoliberal times, *new femininities* come into being, because traditional gender boundaries between masculinity and femininities disappear. But this has happened in a particular way: although traditional gender roles are still strong and unquestionable, some gender norms that were for a long period of time bound to masculinity, now are broadened and applied to femininity as well. Women are in the position now to be an autonomous and demanding subject acting towards self-realization, and at the same time are obliged to fulfill all the traditional expectations regarding ‘proper’ femininity.

The economic crisis (around 2007) imposed the urgent need to oppose neoliberal values, persuading women, especially young ones, to become feminist. In order to do this, many activists started advocating a less radical version of feminism. Online space became important in this effort to reclaim the label ‘feminist’ from anti-feminist media (Evans 2015: 67). There is no agreement when this fourth-wave feminism started: some point to the US’s post-9/11 (2001) responses to global inequality, while in Great Britain it is considered to appear post-2010 (Evans, 2015: 5-6).

The new generation of feminist activists who considered themselves to be fourth wavers belong to the “*selfie*” *generation* and are “tech-savvy and gender-literate” (Kalogeropoulos Householder, 2015: 21). The fourth wave of feminism is characterized by the usage of new technologies within the digital culture and it overlaps with the third wave, using the possibilities of the internet for activism, and which now embraces a global space, using Twitter, Blogs, Facebook, etc. For example, Laura Bates established the Everyday Sexism archive on Twitter and documents everyday misogyny (Chamberlain, 2017: 119). The phenomenon of *celebrity feminism* points to the controversial embrace of feminism by female celebrities in a neoliberal and postfeminist form within the current fourth-wave feminism (Rivers, 2017: 61)

I will now very briefly turn to the notion of *Anthropocene feminism*. Feminist studies, along with other “studies” that appeared from the 1970s onward (gender, queer, race, postcolonial, cultural, media, etc.) questioned Eurocentric universal humanism, establishing anti-humanist approaches. But, the *post-anthropocentric* or *posthuman turn*, according to Rosi Braidotti, “blur categorical distinctions (human/nonhuman, nature/culture, male/female, oedipal/non-oedipal, European/non-European) in attempting to redefine a program of feminist social justice” (Braidotti, 2017: 28). Reconfiguring its knowledge epistemology, feminist theory imagines a new version of subjectivity, rejecting the androcentric and anthropocentric vision. In our rapidly

changing world in advanced capitalism, the shift from biopower to zoe power occurred. The new technologies have made our world of neoliberal capitalism a “postgender system capable of accommodating a high degree of androgyny and significant blurring the categorical divide between sexes” (Braidotti, 2017: 35). All this poses a challenge to the well-established categories and imposes fundamental redefinitions of all the well-established categories of thought that we have used to understand the world in its totality.

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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, „#MeToo,“ defamiliarization, empathy, consciousness-raising, Zhuangzi*

I'll begin by stating I take it for granted that art is more effective when it communicates in an understated way, and less effective when it presents a message blatantly and that art that is to serve socially transformative goals, particularly in connection with identity politics, will be more effective if it provokes reflection and suggests its aims obliquely.

An example of a work that does so is Carrie Mae Weems's, *Then what?: photographs and folklore (Open)*. The work involves photos of African Americans in domestic situations and informal gatherings, some with captions that might be considered to be the words of the subjects or words being spoken to them. For example, one image shows a young man at a kitchen table smoking, apparently having a drink, and gazing at a tape recorder. The accompanying text says, "Jim, if you choose to accept, the mission is to land on your own two feet." The intimate contexts of the photographs encourage the observer to feel welcomed into private spaces and to feel empathetic connection with those depicted. The title "Then what?" provokes consideration of outlooks toward the future. Observers are invited to imaginatively envision the future from the points of view of those presented in the photos. For example, what does it mean for Jim to be faced with the decision of whether to accept the mission of landing on his own two feet? "Your mission if you choose to accept it" is a cliché from the television series *Mission Impossible*. The caption suggests that the young man's prospects are dismal, virtually a impossible mission. Given that, what would accepting the mission involve? How does he see his future? As viewers of Weems's photographs, we can linger in the viewpoints we associate with the subjects. If this elicits empathetic connections with members groups beyond those with whom we typically identify, it can further the aims of those working for justice on behalf of African Americans, yet without explicit reference to identity politics.

Many artistic strategies have been used to good effect in supporting contemporary movements based on identity politics. One such strategy is to draw attention to the marginalization or harm to specific groups. Many of Kehinde Wiley's works of portraiture utilize this strategy. Taking African Americans as his subjects in largely heroic formats, Wiley reminds the viewer of the rarity with which African Americans have been presented in traditional art, particularly in starring roles.

A second artistic approach that can serve aims associated with identity politics is to consolidate a sense of connection among those who share a particular political identity. Cases in point are Michael Nicholl Yahgulanaas's "Haida mangas," graphic novels that incorporate stories and images from the Haida tradition in the format of Japanese manga. The primary audience for these works are those with who share Yahgulanaas's Haida background. Yet these mangas can also be enjoyed by those outside this primary audience, functioning in a third way that I think can be beneficial to social justice movements.

This is the category of works that promoting empathy for members of a particular group among those outside it. Cauleen Smith's video *Elsewhere* is another work that falls into both the second and third categories. It shows an African American woman stepping into a flourishing garden, where the sweater she is wearing is unraveled by a lover (who is not seen), stitch by tantalizing stitch. The video is shot in such a way as to encourage the viewer to take on the perspective of the video's protagonist, and thereby encouraging empathy for her, perhaps altering standing perceptions on the part of some non-African American members of the audience.

Another strategy that might serve the aims of movements that champion those who share a particular political identity to amass cases in point. Typically, groups that advocate on behalf of those who share their political identity do so because they are convinced that those sharing the identity in question have suffered under arrangements they take to be unjust, arrangements they seek to help rectify. One way of raising social consciousness is to emphasize the routine character of the injustice being perpetrated. Amassing instances of the same sort in such cases is a useful and necessary strategy. A case in which this strategy was utilized effectively is the Names Quilt Project, in which memorial quilt patches to honor individuals who died of AIDS were contributed by people who knew them and incorporated into a growing quilt. The quilt soon become too large to be exhibited in ordinary viewing spaces. It was exhibited on the National Mall in Washington D.C. in 1987 with a powerful visual impact.

The strategy employed in the Names Quilt Project is a version of practices that utilize what I term “cumulative aesthetics.”¹ By “cumulative aesthetics,” I mean the aesthetic practice of amassing many instances of a particular image, token, or gesture to achieve the impression of a powerful tendency, commitment, or emotion. This practice has many manifestations. The cumulative effect of numerous milagros or other tokens placed at a shrine, for example, amplifies the gesture of each of them, a gesture of prayer. The cumulative effect of the terra cotta attendants in Qin Shi Huangdi’s tomb is to convey the tremendous power of the emperor. The cumulative effect of Felix Gonzalez-Torres’ works of piles of wrapped candies that are carried away by various individuals who come to see them gives a powerful impression of the (on-going) dissipation of the life-force of his lover, whose death these works commemorate. Tracy Ermin’s notorious work *Everyone I have Ever Slept with 1963-1995* (included in Saatchi’s Sensation exhibition at the Royal Academy of London) might also be cited here. The work consisted of a blue tent, with the names of everyone she’s slept with in appliqué, including relatives she shared a bed with as a child, her twin brother, and two fetuses she aborted. The tent might be seen as drawing attention to the vulnerable body, which itself is a site impacted by cumulative experiences of sharing a bed with another person.

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Cumulative aesthetics here because I think it is a common political strategy that can be utilized in connection with efforts toward social justice toward particular groups. Demonstrations in general, in fact, are practices that utilize cumulative aesthetics, and they are often highly effective in creating the impression of an overwhelming force that will only end when political transformation occurs. Cumulative aesthetics is also a way of considering certain phenomena that enlist social media to political ends.

A recent case in which cumulative gestures have been used in the service of identity politics is the case of the #MeToo movement in the United States. The movement developed in the wake of public accusations of sexual misconduct on the part of powerful Hollywood film director Harvey Weinstein in October 2017. Alyssa Milano, an actress, encouraged other victims of sexual harassment and assault to tweet about it in order to publicize the extent of the problem, following up on the use of “Me Too” as a rallying cry in 2016 by social activist Tarana Burke, who sought to solidarity among victims, particularly those in underprivileged groups. The response on Twitter was tremendous. By the end of the day after Milano posted the initiating tweet, “MeToo” had been tweeted over half a million times. The response and the various efforts to address sexual harassment and assault that followed, many of which were well publicized, are described as the #MeToo movement.

Does the #MeToo movement utilize aesthetic strategies? I would say that it does. In effect, it is a technologically enabled demonstration. It is effectively an instance of performance art that makes its impact through cumulative aesthetics. Using social media, the movement is able to swell its ranks to dramatically large numbers because those joining the effort need not appear simultaneously in a specific location. The #MeToo movement also makes use of aesthetics in asking prospective participants to consider whether they can apprehend any of their previous experiences in terms of a particular plot type. Those who sincerely tweet “Me too” are each identifying some prior experience as fitting the profile of the sexual harassment narrative, and in this they are engaging in the aesthetic activity of emplotment.

Emplotment, defined by Paul Ricoeur as “the operation that draws a configuration out of a simple succession,” situates events into a narrative sequence that suggests an explanation.² Emplotment commonly makes use of standard story types, though it allows for innovation. The #MeToo movement has helped to enshrine a relatively new story type as among the stock scenarios to which society can appeal in emplotting personal experiences. The “#MeToo” movement has capitalized on what social media are good at – enabling large numbers of people to communicate quickly and to coordinate gestures at an impressive scale. The “#MeToo” movement also illustrates, however, certain limitations that afflict certain strategies built on cumulative aesthetic gestures. The very catch phrase “Me Too” is serviceable only to the extent that cases are identified as similar. It is not good at enabling identification of particularities that differentiate cases.

Some have charged that the #MeToo movement has led to the conflation of a whole continuum of objectionable behaviors, ranging from not being sufficiently considerate or fumbled flirtation to outright violence. This is an argument made in the open letter to *Le Monde* signed by Catherine Deneuve and about one hundred other prominent French women. It argues, “In fact, #MeToo has led to a campaign, in the press and on social media, of public accusations and indictments against individuals who, without being given a chance to respond or defend themselves, are put in the exact same category as sex offenders.”³ On the other side of the Atlantic, Katie Roiphe has raised similar concerns.

The danger into which these critics believe the #MeToo movement has fallen is a potential problem whenever a story type becomes a cultural paradigm. Paradigms can be unreflectively applied, and when they are dissimilar cases are all too often taken to be instances of “the same old story.” It is too easy to attribute a stock plot scenario to a given case, without recognition of important variations in circumstances and the complexities of interpersonal communication.

Another problem when a huge number of cases are considered “the same old story” is those involved in these cases tend to be relegated to the status of stock characters. This becomes especially pernicious when these stock characters are then considered in melodramatic categories, with some being entirely sympathetic and some being entirely unsympathetic. This situation is particularly ironic when employed by those who want to empower groups that have been marginalized, such as women in the workplace, for simplistic binaries of this sort often contributed to such marginalization in the first place.

If the aim of social movements is to bring justice to those who have been marginalized, identifying the scope of the problem is an important step, but justice depends on

attending to situations with full attention to specifics and the full personhood of those involved. But for this, cumulative aesthetics is not enough. Other aesthetic strategies can supplement those employing cumulative techniques, and I have mentioned some of these earlier. I will conclude by adding another to the inventory, one exemplified in the writings of the ancient Daoist philosopher Zhuangzi, who lived in the fourth century B.C.E. Zhuangzi draws attention to the Dao, the natural world in its dynamic unfolding, filled with “things” (including human beings) that are temporary configurations of interconnected energies. Although considered a Daoist, Zhuangzi shuns such categorizations as distorting, and the limitations of categories is a consistent theme in the vignettes and stories he presents. His aim is to encourage heightened perception that is not filtered through preconceived ideas. In the service of this effort, he often positions characters who might be socially dismissed or marginalized in roles that resist stereotypes. This is the strategy to which I wish to draw attention.

For example, Zhuangzi describes a king visiting his kitchen and learning life lessons from his butcher and cook. Zhuangzi tells a somewhat similar story of a marquis asking a woodworker how he is able to make such bell stands so amazing that they seem to be the work of spirits. Zhuangzi repeatedly writes of characters who would be socially marginalized having insights that those in high positions typically lack. Even Confucius is depicted seeking insight from a hunchback catching cicadas with a sticky pole and considering making a disabled man his teacher. This latter case appears all the more impressive when we recall that in ancient China, amputations were common punishments for serious crimes. In Zhuangzi’s account, Confucius would seek instruction from a felon!

Zhuangzi’s characters include members of groups frequently treated with condescension, whom he portrays as sages with notable spiritual and practical accomplishments. His goal is not political. Instead he is concerned to undermine adherence to categories, particularly binary ones. Nevertheless, where categorizations of people are concerned, there is some overlap between his aims and those of many concerned with contemporary identity politics. Still, Zhuangzi is not focused on inclusiveness or justice toward members of a particular identity group. Instead, he is drawing attention to irrelevance of social status to discernment of reality and awareness of what living well involves.

Zhuangzi’s apolitical motives notwithstanding, his writings serve to remind us that we all share a common reality and can best learn how to flourish by attending to each other’s perspectives. My suggestion here is that those concerned with aesthetics within identity politics should recognize the value not only of strategies straightforwardly aimed at changing mainstream perceptions of members of socially underprivileged groups, but also strategies that assume parity among persons in exploring the ways we can attune our energies and productively share our experience. Such strategies may not be the most obvious approaches to use. Nevertheless, they can support the goals of movements seeking justice for those within particular identity blocks, for they encourage mutual empathy and help to break down the socially divisive binaries that cause so much harm and make identity politics so necessary.

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(Endnotes)

- 1 The phenomenon of cumulative aesthetics was first pointed out to me by artist Sarah Canright in 2008.
- 2 Paul Ricoeur, *Time and Narrative*, trans. Katherine McLaughlin and David Pellauer (Chicago: University of Chicago Press, 1984), vol. 1, 66.
- 3 “Full Translation of French Anti-#MeToo Manifesto Signed by Catherine Deneuve,” *WorldCrunch*, English Edition, January 10, 2018. URL: <https://www.worldcrunch.com/opinion-analysis/full-translation-of-french-anti-metoo-manifesto-signed-by-catherine-deneuve/>. Accessed: February 25, 2019.

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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*

To talk about

A feeling that is expressed for the first time.

A feeling that is announced to other, in silence.

L. Irigaray

During its millennial history, full of questions and answers, on which civilizations were based, disciplines were produced; history that shaped the paths of truth and knowledge, developed knowledge techniques; history in which ethical cosmos was established, and that was place of idea's warfare and mind's polemics, philosophy was not celebrated by discourse of woman, philosophy was not celebrated woman, philosophy is even rarely gave a word to woman. All we have as legacy is some kind of threatening emptiness, a place that does not exist, deprivation, separation from the place, or becoming a place of other. Or a place that (woman) must be without taking it. Space that must be available without (her) disposal of space. And always under the magnifying glass. In the mirrors that blind her, making her an adjective of a sentence whose subject she can never be. And, finally, in front of the mirror in which she sparks like *subjectum*, looking for her cause, but never thought as such. And in front of the question can she see if she is not visible. And can she speak. And how. That is why this paper attempts to consider the possibility of discovering and establishing so-called language of sexual difference, which is emerged from poststructuralist philosophical thought, that is, an attempt to illuminate the answer to the question of whether a woman truly and essentially belongs to philosophical logos that is generally accepted.

“Manifest” of sexual difference language

*The fact that man and woman do not speak to one another -
from the first garden? - is also expressed through suffocation of voice in discourse,
forgetting voice in language.*

*Always an unstable modulation of truth,
which marks the index of sexuality in discourse.*

The truth could not exist or persist without a voice.

L. Irigaray

According to Luce Irigaray, in the history of Western patriarchal culture and philosophy, women were the mirror for men, starting with the *speculum*, the mirror used in gynecological office, thought as instrument of power over women, and supporting resource, an object for his (male) use. This dark, bodily, mystical, invisible, mute “other”, Irigaray makes visible without hesitation, beyond expressions prescribed by androcentric way of thinking. In other words, a woman *still does not exist*, because commonly accepted discourse is capable of presenting her only as negative reflection of man, a *space* with unwanted attributes, losses, defects, worthlessness, etc. Female is dependent opposite to male, woman is non-male, copy of male original, pathologized and castrated man, etc. As long as she is observed by eyes of man, she remains in the domain of unfulfilled possibilities. The exit from this cruel *predestination* consists in passing through the mirror, while woman is at the same time “on both sides of mirror”,

so thus she cannot be left out of consideration. But passing through and being on both sides is not enough to make it easier or to remove the burden of historical and eternal existence in front of, inside and under the mirror. Also, it is not enough just to extract from anonymity women who gave their ideas, stories and experiences to this world, and accost or address them. Also, I doubt that it is sufficient, although it is necessary, to directly discuss with our contemporary philosophers, and to be in “ambush,” criticizing the existing and unquestionable authority of philosophical discourse. Nor can we satisfy ourselves with simplified definitions of feminine/female as a mere opposite to the male.

A woman’s/feminine identity can and must be established in a language, language that is not neutral, a language that does not introduce and does not reduce. A language that in questionable and unmasking way sets itself against the supremacy of philosophical *logos*, its generality and its persistence on reducing all otherness and all others to economy of the same (Irigaray, *This sex which is not one*, 74); a language that, despite of its deconstructive “virtues” that escape from giving distinctions and making decisions, is decisively determined, because it is aware of its own responsibilities and obligations, because it has perceived the perversity of universalization that pretends to swallow any possibility of out-totalizing-thinking. Hence the necessity of re-opening the figures of philosophical discourse, such as idea, substance, subject, transcendental subjectivity, absolute knowledge, in order to extract from them what has to be returned to feminine (Irigaray, *This sex which is not one*, 74). It was precisely the otherness of feminine that was the victim of the most systematic philosophical endeavor of reducing to sameness, that is, the reduction of sexual difference to the “neutral” economy of the same was the worst and most complete crime of Western philosophy, as Luce Irigaray said. That is why the birth, the emergence of a new ethics, ethics of sexual difference, had to happen, by resistance to power by which Western philosophical project wanted to eradicate sexual difference in systems that are the self-represents of male subject. It can be implemented by the invention of different text, new speech, in order to show the neutralizing of sexual difference in history, to transform the question of the other into question of sexed other, and with this gesture, as Irigaray suggests, we could delete and wash away all philosophical-ethical injustice, breaking up with tradition and inherited language and thinking.

Female discourse, speaking as a woman, *parler-femme*, means to criticize, not referring to criticism as an abstract judgment, but rather to life, practice, answer to what is its live relationship with the subject under examination and with the context that surrounds it. Criticism is the place of encounter of two consciousness, two experiences, two passions, two intentions: its consequence is new experience, transmitted by thought, text and image: for example, feminist critique of the universally accepted philosophical language unites interest both for reexamination and affirmation of philosophy itself, as well as for the constant reconstruction and deconstruction of the experience of consciousness. The task that it fulfills in this way is always about freedom, but also about its recognition and realization in the world. At the same time, criticism is the readiness to accept the responsibility of unlimited search for a new language and addressing, while accepting the risk that the language and the world remain unfinished, but open and free for new opportunities and newly created polemic ideas. Bearing in mind the etymology of the word criticism (κριτική τέχνη, κρίσις) and its original meaning associated with resolute changes (crises) in the course of disease, I also consider the criticism as a way of reacting to some phenomenon-change, a way of contributing to

better understanding of this change, expressing decisiveness of subject and observer to confront themselves, and to overcome the supposedly self-explanatory data, surface and first layer. Criticism is benevolent innovation, a kind of new living, but also a new thinking - as an act of the author and a negation of negativity. I prefer to see the critic as a responsibly implemented revolution (or a revolutionary change) rather than a reform or synthesis of events.

In order to speak as woman, *parler-femme*, in order to speak by language of sexual difference, the language cannot be possessed, internalized - this effort requires the transformation of all ethics and thinking, a reinterpretation of everything we know, including relations subject-speech, subject- world, subject-other, subject-cosmos, and also reinterpretation of the subject itself, which is always written in masculine gender, even when it is universal (human), despite the fact that human is not neutral but sexed. If female sexed discourse is missing, the woman is homeless, she is excluded from living in a word that does not conceive her except as material for building, nor does it address to her; and so atopic, she fails to reach *for-herself*. If she speaks by well-known, fortified speech, which deprives her of places from which she cannot come out, the question is whether she speaks like she, whether she comes out of her inhabitable sameness, whether she is paralyzed in her ethical acting, does articulated language discharge her from her mediating roles... Therefore, feminine discourse, language of sexual difference is a kind of exit from existing exchange systems, escape, overwhelming the known linguistic ways and the production of *logos*, adherence to a word that is always in danger and which constantly invents itself.

To address by discourse of sexual difference means shaking the language by re-discovering which not only undermines the existing syntax, but also prevents every form of possession, appropriation, leaves without foundation pre-given and presumed, unchangeable universal word, makes place for different created speech, for the suppressed or censored language of another sex that requires to see daylight. *Parler-femme*, although it is an encouraging gesture of female self-identification, self-confirmation and self-vision necessarily means *dialogos*, call to the other, not break with him and sweep from him, as often (and unfounded) we can hear from critics of feminist theory. It is a political act, that is, a demand for deconstruction of naturalistic idea of woman's nature as passive, of woman as hidden, modest, withdrawn, closed in mystery, of woman as secret that evades comprehension and *whose mode of existence is shame*¹. It is a reaction against philosophies that prevent this dialogue and close the field of true female presence. And the problematic and thematising of female and presence of real, empirical woman are inseparable: symbolic and discursive dimension are inseparable from material, empirical and historical ones. There must be no symmetry between sexes in order to speak and address. On the contrary, sexual difference is guaranty for ending of the alienation, condemnation, the appearance and predestination, for ending of reflecting in the male, the stopping of instrumentalization and exploitation of female for male's intentionality in becoming-subject. Through the word of sexual difference, whose status is related to status of our culture and its language, we respond to abnegation of women's/feminine language, we release ourselves from the qualification of unknown, unrepresentable and unrecognized

1 „The mode of feminine existence is to hide, and this fact of hiding is exactly the shame. It's a runaway from light.“ Emanuel Levinas, *Vrijeme i Drugo*, prev. Spasoje Ćuzulan (Podgorica: Oktoih 1997), 69.

feminine, and we suspend its limitation to gesture and body. So it's understandable why for Luce Irigaray sexual difference is the question of our time that would bring us salvation if we think of it and that is the horizon of world more fertile than any we know.

Keep on talking

*If the whole language already resides in silence of subject and world,
like their ontological tissue,
then I can turn the world towards itself,
and to return to myself after I move to the other side.*

L. Irigaray

The language of sexual difference, as a re-creation, as philosophical critique that, always questioning itself and always seeking to meet the overtness, seeks to approach the truth and reach it, always responsibly carrying the "burden" of critical consideration of truth itself. Truth of language, philosophy, identity, sexuality, world. This creative potential always strives to responsibility, action/acting, discovery/discovering, to responding to object, and by this process we could "get" overtness (of truth). Because everything that is hidden disappears when we go towards vision. And when we get to it. That is why language of sexual difference in the viewing-in, viewing-towards, viewing-with. Watching. Insight. Access. And this gesture is not only critical, but political and ethical. Political because, as stated, it starts *dialogos*, opposes to monologic and monopoly discourse, opposes to ruling binary oppositions, opposes the overall reduction of women, invents new opportunities for women to leave the private domain, always bearing in mind one of essential feminist principles – *personal is political* – and disputes with ordinary repressive references and meanings. Ethical because it accepted the responsibility to extricate a half of humanity from injustice, to abolish homogeneity/monopoly² in order to ultimately prevent unilateral interpretations that deepen female inferiority and ignore or annihilate entire women's experience.³ All this with aim to abolish all (especially philosophical, scientific, linguistic) favoring the male norm, that is, the tendency of masculinity to be perceived and experienced as more progressive. The language of sexual difference provides the possibility for inherited knowledge to be reconstructed in new meaningful perspectives.

A world without language is hard to imagine. Without language, the world cannot be perceived, understood. And one whole language existed and resided in silence. The

2 Feminist postmodernism completely rejects all dualisms that provide the basis of traditional epistemology, because all these dualisms rest on basic dichotomy between male and female, and which as a result have the privilege of 'male' side in each pair of these basic dualisms. It emphasizes that the problem with traditional epistemology consists not only in its dualisms and dichotomous thinking, but also in the fact that these dualisms and those dichotomies, and the whole way of thinking, are gender-based. Feminist postmodernism points out that there is no single (male) true knowledge, or one general truth, but a lot of knowledge and many truths, "none of which is privileged on a gender basis".

3 Here we can make parallel with an important argument of feminist epistemology, which underlines the neglect of women's experiences, perspectives, knowledge and contributions in numerous social and scientific fields. Eva Bahovec says that "We can grasp feminism, as an epistemological project in several of its meanings. It signifies an interruption with misogyny, it contains constant tension and ambivalence in relation to the category of women, also denotes a conflict with the category of self-understanding and immutability." Eva Bahovec, „Feminizam kao epistemologijski projekt“, *Zarez*, IV/80 (2002) : 23.

language of women, mediators of incarnation and world of men, women who, for centuries, were stumbled in attempts to produce their triad: *language-body-world*. A world that has never existed, but which is nevertheless present, as suppressed, concealed and potential. The language of sexual difference as the language of women in all their differences, by which they are excluded from ruling over them, by which they are drawn from constipation, language that goes towards, setting up with acquisition, appropriation and withdrawal. The language of women who must be able to know that, through the effect of difference, is possible to reconsider and criticize reduction to sameness, and whose ethics of resistance is directed to better condition, not only here and now and for us, but overtime and evermore. The language of women who are not fighting as men but as women.

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ROUND TABLE 03 | *AESTHETICS BETWEEN HISTORY, GEOGRAPHY AND MEDIA*

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POSTHUMANITY AND TECHNO-HUMANS: STIRRING UP THE COORDINATES

Abstract | The text „Posthumanity and techno-humans: stirring up the coordinates“ deals with a couple of issues: first, the issue of an understanding of cultural, social and technological human existence in contemporary times; second, with the notion of posthumanity and its relation to the humanist and anthropocentric coordinates of time and space, and third, with the possibilities of thinking about different temporalities, different maps and different approaches towards questions of subjectivity, body, histories and geographies within the field of various theoretical discourses. The aim of the text is not to point to a kind of a break within the discourses of theory or cultural realities of living, but to think through, against and next to already present cha(lle)nges of contemporary time, marked by a rather fast development of technology and media, and by a rapid transformation of a context from which we understand subjectivity, society and life itself.

Index terms | *posthumanity, technology, coordinates, temporality, spatiality, anthropos.*

ORIENTATIONAL COORDINATES REVISITED: TECHNO-HUMAN OF A CONTEMPORARY TIME

This is not a text which aims to point at one of the possible theories of an end of an era, nor to the territory of a definite redefining of fundamental coordinates which made the traditional notions of subjectivity, body/materiality limits, temporality or spatiality. Although different theoretical perspectives offered a potential of introducing the notion of the end within theories of humanity, my goal here is to think through, against and next to already present cha(lle)nges of contemporary time, marked by a rather fast development of technology, digital culture, translating Cartesian subject into a carnally structured machine – a wetware,¹ and generally, the contemporaneity marked by what Braidotti would call *transhumanism* and *technotranscendancy*.¹

Living within the technological landscape which contracts space and multiplies notions of time, human subject is not alone anymore,² and more so, its connection to technology and machines doesn't stop at the utilitarian level. Today the interrelation of humans and machines form a specific *intimacy* in technotranscendence,² which brings the *transgression* of limits that once made the core of the ideas of humanity, subjectivity and anthropocentrism which, in turn, produced concepts such as body, history, linearity of language in its performative form, physically measurable space, unquestionable progress, teleological temporality and even death. As Paić would put it, maybe it is the time to pose questions about other histories, or about the possibility of *other history*, which would in a way correspond with collapsing of the human history as biologically-defined and biologically-centered, anthropocentered history.³

Speaking of technology, it seems that the societies continued developing technologically in one or the other way, in spite of certain “anti-technological tendencies in human nature”,⁴ or better to say, in spite of different objections towards the technologically transformed society.³ According to Marshall McLuhan,⁵ as human body is a form of media itself (it receives informational units through organs which are functionally and symbolically located as senses – the receptive openings to the outer stimuli), and as it deciphers the message using the culturally learned code,⁶ in order to enhance the ability to perceive/receive/decipher/communicate, a human subject tends to grasp for technological extensions, which in turn leads to a permanent interest in technology and media development, which is in the same time the bodily development, or, simply, human potential enhanced. This indistinguishable merging of a human and technological element is in contemporary literature described as a *posthuman state*, characterized by a fusion of human and a machine (sources cited). Traces of this theoretical thesis can be found directly in McLuhan: “Physiologically, man in the normal use of technology (or his variously extended body) is perpetually modified by it and in

1 Rozi Brajdoti, *Posthumano* (Beograd: Fakultet za medije i komunikacije, 2016).

2 Ibid, 122.

3 Žarko Paić, *Posthumano stanje: Kraj čovjeka i mogućnosti druge povijesti* (Zagreb: Litteris, 2011), 5.

4 Nick Bostrom, „Why I want to be a Posthuman When I Grow Up“, Bert Gordijn and Ruth Chadwick eds., *Medical Enhancement and Posthumanity* (New York: Springer, 2008: 107-137), 20.

5 Marshall McLuhan, *Understanding Media: The Extensions of Man* (New York: McGraw-Hill, 1964).

6 See also Stuart Hall, „Encoding, decoding“, Simon During ed., *The Cultural Studies Reader* (London and New York: Routledge, 1993, 90-103).

turn finds ever new ways of modifying his technology”.⁷ It seems, again, that what led to a posthuman state is exactly the culturally nourished and enabled behavioural pattern that was seen as specifically human. This leads to the conclusion that what was considered human/humanity cannot be easily divided from the present issues of posthuman/posthumanity – so it is more of a permanent hybridization than a clear break of an era, which still doesn’t negate the massive shift in numerous paradigms – on the contrary.

POSTHUMAN CONDITION AND THE ISSUE OF NEW REALITIES

What would be a posthuman state, or, from where do we start to think about the posthuman? Rosi Braidotti puts in into a very direct statement: “...my interest in the posthuman is directly proportional to the sense of frustration I feel about the human, all too human, resources and limitations that frame

Our collective and personal levels of intensity and creativity”.⁸ What is important here is that posthumanity, posthumanities or posthuman studies do not exclude humanity or humanities, or even still surviving anthropocentrism. In spite of the strongly expressed attitudes that the anthropocentric times are almost long gone (sources cited), it can even be said that all this proliferation of literature in posthumanities and posthuman studies again revolve around the issue of the *anthropos*, or around the curiosity, fascination, fantasy and/or even fear of what a (post)human could be – in the present and in the future. It is as if we, humans, or already posthumans, are immersed not only in the cultural and linguistic simulacrum but also in the *technological simulacrum*, a kind of a *new reality* fused with what once was a certain limit of the human body, imagination, lifespan and so on.⁴ This new reality is what gives the basis for discussing the posthuman and posthumanity in the vast field of contemporary approaches that stem from philosophy to social theories, science to technology studies, communication studies, media studies, biology studies and so on. It can be said that the appearance of a *posthuman* defines either a certain break⁹ – or a continuum¹⁰ that bridges modern Western culture with its Vitruvian Man, a *measure by itself* well positioned in the center of the World and all its creation, with the cyborg, and, in the end, with the android, the *new humanoid* released of the human incompetencies, imperfections and mortality.⁵ It was in 1985 when Donna Haraway proclaimed: “I would rather be a cyborg than a goddess”,¹¹ thus moving away from the idea of the human-as-omnipotent-creator towards the interest in terms such as fusion, merged categories, states of *becoming*, and so on. This idea seems to be materializing within the contemporary reality of technologically plugged-in biological bodies, technologically hybridized bodies, where technology pertains to media, digital technology and medicine, to everyday and holy,

7 McLuhan, Understanding Media: The Extensions of Man.

8 Braidotti, Posthumano, 7.

9 Jay David Bolter, „Posthumanism“, Klaus Bruhn Jensen and Robert T. Vraig eds., The International Encyclopedia of Communication Theory and Philosophy (New Jersey: John Wiley & Sons Inc, 2016, 1-8), 1.

10 Braidotti, Posthumano.

11 Donna J. Haraway, „A Cyborg Manifesto: Science, Technology, and Socialist-Feminism in the Late Twentieth Century“, Simians, Cyborgs, and Women – The Reinvention of Nature (New York: Routledge, 1991, 149-181), 181.

to thinking robots, thinking machines, thinking humans and all the levels in between.¹² All of this range of possibilities can be implied within the term *posthuman* and *posthumanity*, a reality or a cultural circumstance that is both to come and already is, and, also, in the certain way, already was in all the human striving for the technological enhancement of its body and the environment he/she/it is dwelling in.

POSTHUMANITIES: OTHER TEMPORALITIES, OTHER MAPS, OTHER PERSPECTIVES

The notion of a posthuman condition induced a lot of new theoretical perspectives on all the coordinates that gathered and sustained the humanist cultural concept as a firm presupposition. In the other words, if the firm boundaries of the human body had been cracked up and dissolved either through becoming-machine, becoming-animal or becoming-earth,¹³ so did the conceptual boundaries of time and space that had been measured by the humanistically, antropocentrically conceived Man, “the measure of all things” or the measure-of-itself. Thus we can see posthuman condition as a posthuman predicament,¹⁴ or/and we can understand it as a possible gateway to a differently thought temporality and spatiality, which would also include transfiguration of the linear History (and even linear histories) and measurable geography into new maps and new worlds, opened up to multiplications and non-linearity. Culturally analysed and anthropologically noted, time and space were always culturally conditioned;⁶ or, the understanding of the concepts of time and space was always rooted in culture from where the subject comes from. For example, besides the linear, teleological time or the evolution and progression that is characteristic for Western notion of humanistic, antropocentric culture, there are also examples of differently conceived time dimensions, such as cyclic time, monumental time, monochronous/polychronous time and simultaneous time, and so on.¹⁵ Also when it comes to the notion of space, current researches in technology-based theories in micro-physics and macro-physics prove that we cannot speak exclusively of Geography as it is known from a Eurocentric map or geographies as seen from within different geographical regions or cultural realities, but we can also start to think about space as multiplied and compressed, *simultaned* (first experienced as a virtual space through digital technology, and then also theoretically seen as a multidimensional space or an empty space in cosmology and so on).¹⁶ Or, as Sigfried Giedion says, “The essence of space as it is conceived today is its many-sidedness, the infinite potentiality for relations within it. Exhaustive description of an area from one point of reference is, accordingly, impossible; its character changes with

12 Peter Baofu, *The Future of Post-Human Space-Time: Conceiving a Better Way to Understand Space and Time* (New York: Peter Long, 2006), 9.

13 Brajdoti, *Posthumano*.

14 *Ibid.*

15 Paić, *Posthumano stanje: Kraj čovjeka i mogućnosti druge povijesti*; Brajdoti, *Posthumano*; Baofu, *The Future of Post-Human Space-Time: Conceiving a Better Way to Understand Space and Time*; Richard Brislin and Eugene Kim, „Cultural Diversity in People’s Understanding and Uses of Time“, *Applied Psychology: An International Review* 52/3 (2003): 368-371; Julia Kristeva, „Women’s Time“, *Signs, Journal of Women in Culture and Society* 7/1 (1981),13-35. and so on.

16 Baofu, *The Future of Post-Human Space-Time: Conceiving a Better Way to Understand Space and Time*, 157; Yoko Arisaka, „Spatiality, Temporality, and the problem of Foundation in Being and Time“, *Philosophy Today* 40/1 (1996): 36-46; John and Mary Gribbin, *Time and Space* (New York: Dorling Kindersley, 1994).

the point from which it is viewed".¹⁷ Stirring up the fundamental coordinates of time and space, history and geography in posthuman studies context this way can have a deep impact on different theoretical discourses and fields such as aesthetic, philosophy, social theory, cultural studies, media studies, mediology, politics and political studies and so on in the time to come, or in the time that already is. This is just a beginning, and in the same time, it is already happening.

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(Endnotes)

1 The term *wetware* (also *liveware* or *meatware*) would designate the living organism whose structure can be represented as a complex network of the multiplicity of communicational elements and paths. Speaking in that way, *wetware* would be the living organism defined by its channels of informational flow. This idea is closely connected to how human body system was “translated” into the informational platform of communication flows and portals, which was later used in digital algorithm and artificial intelligence projects, as well as in technologically advanced medicine and science (Brajdoti, *Posthumano*, 2016, 131).

2 Though it is questionable if it was ever alone at all – being immersed into a Symbolic structure of language and being produced and interpellated through it, it seems that a human subject has always functioned through a certain (linguistic/symbolic) algorithm, necessarily producing the Other which enunciates it [the subject] and defines it as being something entirely estranged from itself – almost, a machine, if it wasn’t for a mortal body, which, paradoxically, is the very thing that made the subject *human*. (see Jacques Lacan „The Function and Field of Speech and Language in Psychoanalysis“, *Ecrits – The First Complete Edition in English* (New York: W. W. Norton & Company 2006, 197-268) and Jean-Francois Lyotard, *The Postmodern Condition: A Report on Knowledge* (Minneapolis: University Of Minnesota Press, 1984).

3 The phenomenon of rejecting or criticizing the technological development is not unknown in newer history – some of these tendencies can be noticed especially in times of a huge technological development – with the beginning of modern times, and also today, with the emerging of a *posthuman condition*. Some of the examples of the often noted objections followed with contraarguments can be found in Bostrom, „Why I want to be a Posthuman When I Grow Up“, 2011.

4 But is a virtual reality, as a contemporary technological product, just another, newly invented simulacrum (Jean Baudrillard, *Simulacra and Simulacrum*, (Ann Arbor: University of Michigan Press, 1994), or it is, actually, the *extended* reality, the multiplied space and compressed time system that is more potent, more thick, than the linear/3D map reality that we knew by now?

5 It is especially the issue of technology as a tool for transcending the mortality of a human *wetware* that attracts my intention as a specific knot of a posthuman turn, which would certainly be the path of my further theoretical research. The notion of a death itself, as an ever-present already-happened event (Maurice Blanchot, *The Instant of My Death*. (Stanford, CA: Stanford University Press, 2000) gives an excellent nodal point of weaving the theoretical paths of posthuman studies, temporality studies, memory studies, media studies, body studies, subjectivity studies and technology studies.

6 They are also conditioned by the potential of human memory, which is in its very system a non-linear, network-like, even rhizomatic structure, with the free flow of the elements

that we culturally learned to recognize as past, present and future. It is not unusual, then, for these dimensions to intertwine in the attempt to be lined up in the teleological narrative by the cultural subject (Henri Bergson, *Matter and Memory* (New York: Zone, 1988). Following this, it is not surprising that there has been a raised interest in memory studies within culture studies, media studies and technology studies in the past years (also Brajdoti, *Posthumano*, 205).

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.

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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*

1. Introduction

The Athens metro is the first intervention for reconstructing the urban space of a Greek city through displacing a part or public transportation from the surface to the subterranean level of city soil. Doubtless, demands of urban planning, socio-economic reasons, and problems of traffic led to the political decision of constructing the Athens metro. Nonetheless, the Athens metro was designed and constructed as a technological and architectural achievement within the context of Greek culture from the very beginning. Nowadays, citizens become involved in this environment as agents and viewers; they develop and realize new forms of practical attitude, of interaction with machines, of aesthetic apprehension, of aesthetic evaluation and appreciation. This acquaintance of the citizens with the subterranean environment of the metro as well as with travelling by metro has been encouraged by a strategy of aestheticization that was implemented by the state authorities and the constructive society and promoted by the media during the construction work until the opening of the metro to citizens. Nowadays, there is a tension between art and technology, which rather indicates the openness of self- understanding of the subject as well as of the subject's understanding of the world.

In the following, I explore these aspects in four parts. The first part sets out the aesthetic characteristics of spatialisation as it regards the Athens metro. The next part deals with the strategy of aestheticization implemented during the construction and until the opening of the metro to citizens. The third part investigates the surplus of meaning emerging through the presence of the works of art in the areas of the metro stations. In the Conclusion, I outline some open problems concerning art, technology, and the subject.

2. The Aesthetic Aspects of Spatialisation

The construction of the Athens metro was first of all the construction of the space of the Athens metro. This relationship describes the frame of the following investigation, since it points to the concrete character of the mentioned space as a subterranean field, although there is interplay between itself and the surface of the soil of the city through points of entrance/exit at the metro stations. Taking into account that this space is not given immediately as natural space, although it is constructed on the basis of nature, we can describe its construction as a spatialisation, namely as the process through which the whole system of the Athens metro -its interior spatialities included- vindicates and occupies its space. Moreover, this process has its origin in human activity, intention, and understanding of values.

Mutatis mutandis, Shields' conception of spatialisation as the nature of place as well as his consideration of spatiality as 'the quality of orders of spacing and placing' (Shields 2013: 1; 12; 21) could be used as the frame for describing the peculiar space of the Athens metro. In this regard, spatialisation indicates that order is given through the relations of objects and things included in it. These orders of spacing and placing as concrete results are also sensuous and perceptual orders for the embodied subjectivity. In fact, the embodied subjectivity has space as medium for accessing the world. Because of its living body and of physical body as well it is engaged in this space through its lived experience (Plessner 1980: III, 91; IV, 242). While the area of the Athens metro is constructed as an interaction environment, it is also a field of

lived experience. Moreover, the complex of the Athens metro should be considered as a work of culture beyond the split between machine / technology and meaning / culture. On the one hand, machines and technology are cultural achievements, while they also shape culture. On the other hand, the differentiation of spatialities not only for operating wagons and other machines but also for the remains of previous local culture, the presence of the works of art, lighting, cleanliness, and noise reduction create a perceptual order corresponding to the cultural value of recognizing the travelers as guests. Thus, citizens may have an emotional self-affirmation in this interaction environment of travelling.

The area of the Athens metro has also architectural qualities. Doubtless, these qualities are not independent of the computer-based engineering design. Nonetheless, architecture fights with the hard materials of the earth, identifies and creates boundaries and thus it creates human space as a space for the human being. In terms of Michelis' conception, the architectural qualities of the area of the Athens metro are the covering of human needs according to 'the measure of art', familiarity, beauty and not only elementary functionality (Michelis 2002: 445; Apostolopoulou 2007). Archaeology has offered an important contribution to the cultural richness of the Athens metro. Since the deeper layers of the subsoil of the city of Athens hides the remains of previous stages of this city, archaeological excavations brought to light a large number of mobile objects, e.g. vases, objects of daily life, etc., as well as immovable objects such as aqueducts, walls, cemeteries etc. (Reboutsika 2016: 191-194). Some of them are exhibited in different stations and point to the geohistory of the urban space of Athens (cf. Soja 2000: 4, 96).

In the Syntagma Station a special place is devoted to archeological findings. (Figure1). On the wall, behind a glass, there is a stratigraphic presentation; below is the riverbed of river Eridanos, while tombs are indicated in the above zone. Vases, pithos, marble loutrophoros and other objects are exhibited in the showcases or on the floor. In their interrelation, they visualize the historicity of the place and the continuity of Greek culture.

It is plain that different discourses can be developed concerning the significance of spatialisation in regard to the Athens metro, as is the case with the plurality of discourses on space. Lefebvre' famous book develops a significant strong theory of the social production of space (Lefebvre 1991). Since the aesthetic consideration of the Athens metro deals only with a peculiar case, it has to remain at a distance from this strong and comprehensive theory.

3. The Presence of Works of Art and its Openness

Because of the exhibition of many works of contemporary Greek culture and archeological findings of ancient Greek culture, the Athens metro has been characterized as a 'museum space' (Reboutsika 2016). Indeed, the works of contemporary Greek art are more than 35 after 2009 (Koskina 2009).

The most significant works of ancient Greek art are presented at the Acropolis station. These are replicas of the Parthenon West frieze (Figure 3) as well as of East pediment (Figure 4). On the one hand, they are samples of the classic in Greek art before the advent of classicisms. On the other hand, they show the intrinsic connection of the beautiful

and the sacred in terms of the political religion of ancient Athens (Cosmopoulos 2004); Connelly 2014).

The works of contemporary Greek art manifest the variety of inspiration and creativity of the artists. They attract sensation and perception. Nonetheless, perception is not simple observation. Doubtless, there are various levels of aesthetic apprehension and appreciation. The viewer affirms the interplay of his/her aesthetic apprehension and the work of art. He/she, however, expects and searches for the meaning of the work of art, and appreciates this connection of perceiving and understanding as well as the indication to a meaning that cannot be exhausted in that which he/she understands towards the work of art. In this regard, the works of contemporary Greek art that are exhibited in the stations of the Athens metro point to different aspects of perception, of lived experience, of understanding. Thus, Takis' 'Bright Shots' at Syngrou station intend to manifest the sudden yet pleasing experience of light. Christos Karas' 'Diptychon' entitled 'poetry of space' presents geometric shapes and deformed tubes as the elements of a new grammar. The hermeneutic aesthetics of the following works of art offers some examples of their peculiar surplus meaning as works of art commissioned for the area of the Athens metro.

Costas Tsoclis' 'Underground Park' (Figure 5) in the Ethniki Amyna station introduces a depiction of nature in the underground realm of technology and points to the critical question of the logic of home (eco-logical) of the human in the scientific-technological era. It is an installation consisting of 12 metallic trees. The neon lamps of the ceiling send strong light on the park, while the mirrors behind the trees enlarge the space and multiply the trees. Thus, the viewer perceives the real and the illusionary space as a unity, and he acquires the impression that this park is an exit to an open space beyond the metro space.

Theodoros' [Papadimitriou]' 'The Clock of Metro' (Figure 6) in the Syntagma station signifies the endless movement of time through the circular elements of its construction. It is an installation consisting of three wheels of stainless steel, 250 cm in diameter, of bronze bots and of 2 clocks. The word 'metro' (from 'metropolitan') and the verb 'metrô' that means 'count' seem to remind movement, time and number, which are characteristics of everyday life, since the metro is integrated in everyday life. The position and the material of the installation create a contrast to the works of ancient Greek art, which are exhibited on the opposite site. These works are detached from their original spatial-temporal frame, or better of their world, and they are not subjected to this condition of modernity represented through 'The Clock of Metro'. Their presence throws a ray of beauty that has its origin in another time and enriches the hasty rhythm of contemporary everyday life.

Christina Sarantopoulou (Figure 7) exposes an installation with the message "The city unifies the diversity of the humans". The installation is exhibited in the Agios Ioannis station and it is a sample of kinetic art. It consists of eight large metal circles that depict fingerprints in yellow, red, or brown. The metal circles move and reveal a metal map of the area of the station. On the one hand, the message is the affirmation of the unity of the people in the city; on the other hand, it addresses an appeal to the citizen or viewer to accept and support this message.

Giannis Psychopedis' monumental work entitled "Peace Station" is exhibited in the Syntagma station. The work is a fourfold 40-meter composition that presents philosophers, poets, composers, politicians, resistance fighters, landscapes, photos,

words. It is a composition of remembrance and history in its double sense, as a reality and as a story about reality. Questions and emotions, riddles and anticipation make up a crossword puzzle. While this work of art is situated opposite the place with the antiquities, it stands in a dialogue with the works of classic art.

4. The Forgotten Strategy of Aestheticization

The construction of the Athens metro came across with a strategy of aestheticization intending to inform citizens about the progress of the work, to attract their attention and to cultivate the acceptance of the new public-transport means. In this case, aestheticization denotes the mediated increasing meaning of appearance or of picture in contrast to the immediate meaning of reality (Welsch 1993; Welsch 1996: 9ff). On the one hand, these secondary bearers of meaning are 'medialised', namely they are integrated in the context of mass media, first of all of television, and, on the other hand, in this way, they 'mediated' the meaning of reality as their meaning (Schneider 1998). Further, this contextualization entailed an interpretation of meaning, which was addressed rather to emotion and imagination about this constructive work than to careful reasoning. Thus, these secondary bearers of meaning had an elementary cognitive value about what was happening, they had a pleasing effect for the expectation of citizens as regards the improvement of everyday life through the metro.

This form of aestheticization was developed in reference to the two Tunnel Boring Machines (MBTs). At first sight, their odd figure and outstanding power -effective and threatening power at once- were viewed with awe and astonishment, as if they had some traces of the sublime. The use of personal names, however, created a distance toward the requirement for knowledge of the complicated technology of the Tunnel Boring Machines (MBTs), and transformed these to cooperative agents. The machines were named 'the metro-big-mice' (*metropontikas*) pointing to the animal mice that dig up tunnels beneath the soil (Figure 9). Further, they were presented in a mythic status, because they received the names 'Jason' and 'Persephone'. This form of aestheticization had various effects. Mass media showed 'Jason' and 'Persephone' during work, they informed about the 'progress' of the work, or about the 'arrival' of 'Jason' and 'Persephone' at planned metro stations. It is plain that this 'information' was an interpretation to a great extent. Since the constructive work took place in a deep level beneath the soil, and only professionals and experts in charge were permitted to enter the construction site, the work was almost 'outside society', an unseen, unknown, and semi-public reality. Yet personification, visualisation, and narrative in mass media attributed to the work a public character, and they mediated to society a commonality of understanding.

Another form of aestheticization was the interpretation of the Athens metro as an important event in view of the preparation of another 'mega-event', namely of the Athens Olympics of 2004 (Leontidou 2010: 49). In this context, the Athens metro was presented as a representative work of governmental policy and as a high-level achievement of Greek society and culture. The analogue of this interpretation was the grand ceremony at the hall in the Syntagma station. The ceremony became almost a festivity for the opening of the Athens metro as well as for its integration in everyday life. Citizens were invited to visit the space of the Athens metro and to travel for free. Thus, thousands of people enthusiastically took this opportunity (Figure 10). After the enthusiasm of the first months, the strategy of aestheticization was forgotten and the

extraordinary character of the Athens metro disappeared. Nonetheless, in reference to Mandoki's view of the prosaic (Mandoki 2007: 80), we may argue that the Athens metro with its perceptual order, with the works of art as well as with its convenient cleanliness enriches the everyday life of citizens and city.

5. Conclusion: Art, Technology, and the Subject

The emblematic characteristic of the Athens metro is the presence of the works of both ancient as well as contemporary Greek art. While the complex of the Athens metro is a work of *techne* in the Greek sense, namely of technical expertise, it provides spatialities for *techne*/art in the poetic-creative sense. Nonetheless, the difference between *techne* and nature presupposes the metaphysical order of reality, in Aristotle's view. Nowadays, this difference tends to become marginalised, since we consider nature in terms of artificiality. Thus, there is the question whether art or technology defines the space of the Athens metro. On the one hand, there is a poetic aspect, and creativity beyond functionality; on the other hand, there are speed, increasing acceleration, functionality. This raises the question about whether technology or art is the top expression of human creativity and of *techne* as well. In the metro area, technology and art follow different goals.

While technology caters to the hasty passenger who wants to reach his/her destination as soon as possible, the work of art invites him/her to procrastinate, to spend some time out of his time and turn his attention to it. This collision between the two targets is condensed into the fleeing eye of the hasty passenger as spectator of the work of art and enriches his/her everyday life. As it seems, art has lost its absolute content (Apostolopoulou 2009). Nonetheless, art has the power to accompany the human even in everyday life. The tension between art and technology maybe indicates that human freedom will depend on whether we can restrict planning and leave room for some important possibilities that are not and should not be planned.

Nonetheless, the increasing acceleration of life rhythm as well as the repeated use of high-speed transport affects the quality of life of the subject. Virilio maintains that this increasing acceleration will alienate the subject from the immediate values of life and of its own life (Virilio 1981: 104; Virilio 2012). This is indeed also possible for the citizens of Athens. Nonetheless, there are corrective strategies, such as the slowing-down of activities or the ties with family and friendship that can protect the subject from alienation.



Figure 1. Wagon of the Athens metro



Figure 2. Syntagma station. Antiquities.



Figure 3. Acropoli station. Parthenon, part of West frieze (replica).



Figure 4. Acropoli station. Parthenon, a part of East pediment (replica).



Figure 5. Ethniki Amaryna station. Costas Tsoclis, 'Underground Park'



Figure 6. Syntagma station. Theodoros (Papademetriou), Metro's Clock



Figure 7. Station Agios Ioannis. Christina Sarantopoulou 'The city unites the diversity of the humans'



Figure 8. Syntagma station Giannis Psychopedis 'Station'Peace'



Figure 9. The Metro-big-mice and a person (who is this?)



Figure 10. The First Day of Operation of the Athens metro (29.1.2000)

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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*

Sharing the concern of a number of contemporary thinkers that we have lost the future as a political object this paper discusses the temporal complexity of our current situation.¹ The loss of a futural moment and thus of another temporal horizon than the present one 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.² Such presentism, the sense that only the present exists, is a crisis of time.

On this background the aim of this paper is to provide a critical reading of the notion of “untimeliness”, particularly in Giorgio Agamben’s influential text “What is the Contemporary?”,³ as a decisive aspect of being contemporary. Agamben makes the Nietzschean claim that: “Those who are truly contemporary, who truly belong to their time, are those who neither perfectly coincide with it nor adjust themselves to its demands. [...] Contemporariness is, [...] *that relationship with time that adheres to it through a disjunction and an anachronism.*”⁴ Untimeliness is about temporal disjunction and anachronism. Agamben writes of “their time”, “their own time”, “the epoch”, but what is *our* own time and *the* epoch? Who in the post- or decolonial situation do actually take part in the possessive determiner “our”? I will argue that it is becoming increasingly difficult to identify a hegemonic “cultural” time in relation to which one can be untimely; that the current contemporaneity – understood with Peter 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.⁵ Claiming that under contemporary conditions of an intensified global interconnection of different times and social narratives it is no longer useful to employ the Agambenian conception of “untimeliness” when trying to engage with the present in order to reinstall a futural moment – or to install other temporal horizons than the one in which we live – this 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 poetics and artistic practice of Kader Attia.

I

Today it seems redundant to criticize the linearly progressive and teleological understanding of history that is often associated with Western modernity. As indicated above, the farewell to this idea of history has, however, also consequences for the ways we may conceive of critical relationships with the times in which we now live and thus for what it might mean to be untimely when (the idea of) linear unified homogeneous history has become obsolete. These consequences seem less clarified and therefore worth pursuing.

Agamben furthermore introduces a supplementary definition of contemporariness, which can be seen as an elaboration of the last part of the first one about being able to see one’s own epoch: “The contemporary is he who firmly holds his gaze on his own time so as to perceive not its light, but rather its darkness.”⁶ Through an analogy to our perception of the dark sky at night where remote galaxies move away from us at a speed that is faster than the speed of the light, which emanates from them, he defines the quality of being contemporary as “being able not only to firmly fix your gaze on the darkness of the epoch, but also to perceive in this darkness a light that, while directed toward us, infinitely distances itself from us.”⁷ Thus, the present that the contemporary perceives cannot reach him or her: “[T]he appointment that is in question

in contemporariness does not simply take place in chronological time: it is something that, working within chronological time, urges, presses, and transforms it. And this urgency is the untimeliness, the anachronism that permits us to grasp our time in the form of a ‘too soon’ that is also a ‘too late’; of an ‘already’ that is also a ‘not yet’.⁸ The untimeliness of contemporariness is an urgency that takes place within chronological time while at the same transforming chronological time. In this way Agamben’s analysis shares some structural similarities with Derridean deconstruction and the insight that there is no outside (of the text), but it also operates with *one* more or less unified epoch, with one identifiable hegemonic temporality and shared chronological time in which contemporariness takes place and which contemporariness transforms. This time in the singular is a very Western – and male – one; its history includes Nietzsche, Barthes, Pericles, Robespierre, Sade, Mandelstam, Paul, Christ, Messiah, Foucault, Benjamin, and takes place in Paris, Athens, New York, etc. It is therefore in a certain sense an undivided or undifferentiated time, which perhaps should be historicized in the light of the present state of globality to which cultures all over the planet have arrived via different historical trajectories.

Interestingly Agamben makes a last qualification of his conception of the contemporary who is not only the one that perceives a light that cannot reach its destination; the contemporary “is also the one who, dividing and interpolating time, is capable of transforming it and putting it in relation with other times.”⁹ I would claim, however, that today these other times should not only relate to the past – and perhaps the future – on the axis of Western chronological time but also to other cultural times formed along other trajectories.¹⁰ Today chronological recomposition and Hartog’s notion of “regimes of historicity” as changing articulations of the structure of past, present and future are too reductive approaches to understand temporal complexity.¹¹ As I will try to show later, such a complex inclusion or entanglement of different cultural times in the constitution of the present may be said to take place in the work of Kader Attia.

II

Nietzsche’s second *Untimely Meditation* should not be read as a critique and rejection of historicism in itself – defined by “the basic thesis that every aspect and expression of human life is unavoidably conditioned by history” – but rather of the teleology and necessity with which it is often associated.¹² Walter Benjamin’s reflections on the concept of history (*Geschichte*) provides an elaborated critique of this notion of historicism. The version of historicism that Benjamin addresses is thus a form of historical time-consciousness, which is characterized not only by an objectivism about knowledge of the past, but also by the idea of history as progress.¹³ According to Benjamin the historicist conception of history as “the subject of a structure whose site is homogeneous empty time” involves a naturalization of chronological, continuous history and an oblivion of the constitutive role of the present in any time-consciousness, as the point from where history is given direction.¹⁴ Benjamin is looking for a “different, *qualitative* experience of the ‘now’ as an *historical* present”.¹⁵ The instantaneity of the now is thus a historical rather than a merely natural or a priori given form of temporality.

In this way, Kant’s analysis of the sublime might be seen as a tacit model for Benjamin’s concept of “Jetztzeit” that describes time at a standstill where the past, in a flash, enters into a constellation with the present, objectively interrupting the mechanical temporal process of historicism.¹⁶ Like the sublime interrupts the

successive apprehension described in the *Critique of Pure Reason*, the dialectics at a standstill interrupts and opens the linear continuum of history.

In Benjamin, the dialectical convergence of past and present therefore holds a political potential. His ambition is to explode “the continuum of history” in order to make it possible to recompose it.¹⁷ His now-time is a constructive form of temporality in which “the slivers of history,” as emphasized by Isabell Lorey, “are newly composed, in which history persistently emerges. The now-time is the creative midpoint, not a transition of the past into the future.”¹⁸ Unlike the presentism described by Hartog, Groys, and others, Benjaminian now-time becomes time filled with emancipatory possibilities (rather than mere probabilities): “History is the subject of a structure whose site is not homogeneous empty time, but time filled by the presence of the now [Jetztzeit],”¹⁹ as Benjamin remarks in the famous passage quoted in part above. Time is not an empty, homogeneous duration unaffected by the events that fill it. Time itself has a history and politics. It is mediated, constructed, and multiple, not a blank a priori, and there are many different co-existing ways of being in time and belonging to it. The experience of contemporaneity is perhaps sublime in the sense that it is an interruption of the unified linearly ordered time, but the contemporary condition does not allow us any distance to that which otherwise would elicit an experience of the sublime – today there is no temporal outside to the sublime spectacle, so to speak.

The difficulty of experiencing the Kantian sublime today not only has to do with the cancellation of our distance to that which triggers the sublime experience, the loss of a secure position from where to experience something as a sublime spectacle. There is also an important *temporal* aspect in that we no longer enjoy the comfort of a secure position in relation to a one-dimensional time, from where to grasp time or to establish a disjunctive relationship with time, thereby becoming untimely as in Agamben’s definition of the contemporary. Contemporaneity may, of course, be seen as synchronization and standardization of all the worlds cultures and time-experiences, in line with a conception of the sublime as “a symptom of the supersensible totality of global capitalism,”²⁰ but, it can also – as an, in principle, shared present, a globally shared experience of co-presence – be seen to hold a potential of interrupting the mechanical progression or rather accumulation and repetition of what is with no alternatives.

To be untimely then – that is, under the modern regime of historicity – was to not coincide with the present time in the singular, to be untimely now is to act on present times in the plural and to counter the time of global capital, which is about standardization, synchronization, and accumulation with no other temporal horizon, with no different future, if even imagined. In Peter Osborne’s analysis a large part of what we call contemporary art works in the service of such synchronizing and standardizing global capital. I do not, however, think that we should only deplore that the institutions of contemporary art have created a new kind of cultural space, “dedicated,” in the words of Osborne, “to the exploration through art of similarities and differences between geo-politically diverse forms of social experience that have only recently begun to be represented within the parameters of a common world.”²¹ Osborne sees the new international biennials as “emblems of capital’s capacity to cross borders, and to accommodate and appropriate cultural differences. Art labour,” he claims, “is variable cultural capital.”²² The idea of contemporaneity, understood as the “projection of the temporal unity of the present across the planet,” is no doubt grounded in the interpenetration of social forms and cultural clusters by capital and

their consequent interconnection and dependency,²³ but the experience and cultural significance of contemporaneity cannot merely be reduced to the workings of global capital. Some of the most interesting contemporary art explores the possibilities for installing a social imagination beyond capitalism on the conditions of contemporaneity, which to a large extent is the consequence of the development of that very capitalism without being reducible to it. Perhaps it is therefore time to pay attention to and allow for cultural difference in the – at a certain level at least – globally shared present, as the access to this present is still highly unevenly distributed. Marc Augé describes a new condition of radical contemporaneity between peoples and cultures as the speed of cultural, economic and migratory circulation has inaugurated *a generalized sharing of time*.²⁴ “The world’s inhabitants have at last become truly contemporaneous,” Augé states.²⁵ Due to this circulation there is now an undeniable co-existence of different temporalities.

The time in relation to which one should be untimely today is the complex temporality of global capital subjecting all social forms to its standardizing logic. Untimeliness today may consist in differentiating the presentist present, in opposing colonizing synchronization by marking or articulating a contemporaneity of difference that allows for another kind of world-making.²⁶

III

Kader Attia is a contemporary artist in the sense that he – unlike modernist artists who produce new work and carry the progressive history of art forward,²⁷ – is occupied with establishing relationships, or what he calls restitutions and reparations, with the past and allow it to take part in the present. The pasts that he actualizes are, however, pasts that come from places and cultures which do not share the Western point of view on history. The different – and from a Modern Western progressivist perspective hitherto “other” and perhaps even developmentally “delayed” or non-coeval,²⁸ – cultural temporalities that are being brought to the fore and become visible and audible in Attia’s reconfiguration of the distribution of the sensible are not necessarily reduced in their difference.²⁹ They are not being made to comply with a neocolonial standard set by a Western dominated notion of art and cultural signification but rather enter into relationships while retaining their prehistories and particularities. In Attia’s work they often in a certain sense incorporate the otherness of the colonizing cultures – which of course also have been the primary motors in the globalization of capitalism – but leave this incorporation or appropriation visible without covering it up and without wanting to return to an original, “non-contaminated” state of self-identity – to a time and history that is exclusively their own.

Central to Attia’s critique of coloniality is the relationship between injury and repair, concretely as well as psychologically and metaphorically. Repair has thus become a very central concept and concern in Attia’s poetics and artistic practice.³⁰ He talks of the ambiguity of the concept of repair or reparation and opposes the way in which it is understood in so-called traditional non-Western civilizations to the way it is understood in modern civilizations. The modern repair tries to erase the traces of the injury and bring the object back to its original shape, which according to Attia involves a denial of time as the removing of the injury is actually a removing of time, of the history of the object. The non-Western repair, in contrast, keeps the trace of the injury and acknowledges what has happened to the object. It therefore adds to the history of

the object.³¹

Achille Mbembe writes of the postcolonial present where a multiplicity of co-existing times and traditions are interconnected and are being broad to bear on the same present as “the *time of entanglement*”: “[T]his time of African existence is neither a linear time nor a simple sequence in which each moment effaces, annuls, and replaces those that preceded it, to the point where a single age exists within society. This time is not a series but an *interlocking* of presents, pasts, and futures that retain their depths of other presents, pasts, and futures, each age bearing, altering, and maintaining the previous ones.”³² Nietzsche’s and Agamben’s contemporary person were a Western person, or man, who is able to establish a disjunctive relationship with his, or her, *own* time, that is, with a singular, unified Western progressivist time and history. Attia’s work of repair complicates this modern untimeliness by introducing other times, other pasts and by allowing hitherto unheard pre-histories to the present to become audible in a shared, entangled contemporary present. The repairing relationships with different pasts that Attia’s artistic practice brings into being somehow interfere with and differentiate an otherwise synchronized present – and thereby imply at least a potential for imagining another, decolonized future where several cultural traditions take part in the constitution of the present.

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(Endnotes)

- 1 (Groys 2011, 90).
- 2 (Hartog [2003] 2015).
- 3 (Agamben [2008] 2009).
- 4 (Agamben [2008] 2009, 41).
- 5 (cf. Osborne 2013, 17).
- 6 (Agamben [2008] 2009, 44).
- 7 (ibid., 46).
- 8 (ibid., 47).
- 9 (ibid., 53).
- 10 The art historiographical consequences of what I prefer to call the condition of contemporaneity are explored in a recent anthology, *Time in the History of Art: Temporality, Chronology and Anachrony*, edited by art historians Dan Karlholm and Keith Moxey (2018). See also my "Making History Through Anachronic Imagining: Notes on Art History and Temporal Complexities of the Present." (Lund 2017).
- 11 (Hartog 2015).
- 12 (Breazeale 2018, xv).
- 13 (Benjamin [1942] 1992, 391).
- 14 (ibid., 395).
- 15 (Osborne 1995, 143).
- 16 (Benjamin [1942] 1992, passim and Benjamin [1927-1940] 2002, 262).
- 17 (Benjamin [1942] 1992, 395) (cf. Cox and Lund 2019).
- 18 (Lorey 2014).
- 19 (Benjamin [1942] 1992, 395).
- 20 (Wayne 2014, 118).
- 21 (Osborne 2013, 27).
- 22 (Osborne 2010, 9).
- 23 (cf. ibid., 7).
- 24 (Augé [1994] 1999, 50).
- 25 (ibid., 89).
- 26 (Smith 2015 and 2016).
- 27 (cf. Danto 1998, 4-5).
- 28 (Fabian 1983).
- 29 (Rancière [2000] 2004).

30 (Attia 2014).

31 (Attia 2018a).

32 (Mbembe [2000] 2001, 16, his italics) (cf. Chakrabarty [2000] 2008, 109) On the register of the postcolony as, initially, a reference to a chronological moment that ambiguously signals an end of colonization and a beginning of the establishment of a new nation-form, see Harootunian (2017, 197-234).

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ROUND TABLE 04 | *AESTHETICS OF ARCHITECTURE*

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AESTHETICS OF COLLABORATION IN ARCHITECTURE

Abstract | Not only the aesthetics of painting and sculpture but also that of architecture are mostly predicated upon the concept of an individualized vision or oeuvre. Although there are some famous collaborative works such as the Centre Georges Pompidou in Paris designed by Renzo Piano and Richard Rogers, their aesthetics of collaboration was not discussed enough. These collaborators are usually dissolved after their successful or unsuccessful work. In architecture, the aesthetics of collaboration should be considered in the collaboration of architects and engineers such as civil engineer and environmental engineer, and also in the collaboration of plural architects or architectural designers from various countries.

Index terms | *Aesthetics of Collaboration, Collaboration in Architecture*

INTRODUCTION

Some schools or faculties of architecture are positive about collaborative project in architectural design. In the Faculty of Architecture and Design at the Pontificia Universidad Javeriana - Bogotá, Colombia, the first- and second-year students are grouped in fiftens for their architectural design projects. Each group makes their joint design. The third-year students are grouped less than fifteen. This group education system has a history of twenty years in the Faculty of Architecture and Design at the Universidad Javeriana in Bogotá. (1)

In some other schools or faculties of architecture, the collaboration of architectural students and related engineering students is emphasized. The School of Architecture, Civil and Environmental Engineering (ENAC) at the École polytechnique fédérale de Lausanne (EPFL) has their interdisciplinary teaching program, "Design Together." This program was conceived at the start of the ENAC school in 2004. Each group consists of four students, two from the department of architecture, another from that of civil engineering, and the other from that of environmental engineering. Although this "Design Together" is basically in their undergraduate program, some students in architecture, civil and environmental engineering continue their group works even after graduation. (2)

COLLABORATIVE DESIGN OF SANAA

In the campus of the École polytechnique fédérale de Lausanne (EPFL), there is a well-known joint-design architecture, the Rolex Learning Center. Although once in a while mistakenly identified as a work of Kazuyo Sejima, it is a joint work by SANAA, Sejima and Nishizawa and Associates. Kazuyo Sejima (1956-) and Ryue Nishizawa (1966-) of the Tokyo-based design office SANAA were selected as the architects in EPFL's international competition in December 2004. The construction took place between 2007 and 2009, its building opened in February 2010 (Figures 1 and 2).

The Rolex Learning Center is both a learning laboratory, a library housing 500,000 books and an international cultural center. It is open to both students and the public twenty-four hours. On a continuous surface of 20,000 square meters, it offers libraries, information centers, social spaces, places of study, restaurants, cafés and magnificent exteriors. The building is very innovative, with continuous slopes and terraces waving around interior patios. Thin pillars on a continuous curved-floor support the curved roof. The structure that required unprecedented construction methods was designed by SANAA and Mutsuro Sasaki (1946-), advanced structural engineer.

Sasaki has teamed with important Japanese architects Arata Isozaki (1931-), Toyo Ito (1941-) and SANAA to help bring to life free-flowing forms of organic architecture, such as the Sendai Mediatheque designed by Ito and the Kanazawa 21st-Century Museum designed by SANAA. The steel columns of the Kanazawa 21st-Century Museum are slender, ranging from 95 to 110 mm. The structural design of the Rolex Learning Center is based on the collaboration of SANAA and Sasaki for the construction of the Kanazawa

21st-Century Museum. (3)

Sejima keeps her architecture office, Kazuyo Sejima & Associates along with SANAA. Nishizawa also opened his own design firm, Office of Ryue Nishizawa in 1997, after the foundation of SANAA in 1995. Both Sejima and Nishizawa design various works of architecture in Japan by their own architecture offices. In a sense, they mainly use SANAA as their collaborative office for international competitions. Therefore, it is interesting to compare their individual works built in Japan with their collaborative ones constructed abroad.

Nishizawa also collaborates with some other architects in Japan. In 2012, he designed a housing complex, Treform in Otsuka, Tokyo, with Manabu Chiba (1960-) and Shin-ichi Ogawa (1955-). Treform actually means a housing complex consisting of three different buildings. Chiba designed its E building with larger windows. Ogawa designed the long N building in its northern site. Nishizawa designed the W building with relatively small windows and undressed concrete. Treform was awarded a good-design prize in 2012, perhaps for its simple and interesting combination of three different buildings. Chiba is a professor at the University of Tokyo, and Ogawa is a professor at Kindai University in Osaka. Treform is a housing complex in which three different buildings coexist. Although an excellent work awarded a prize also, it is very different from various collaborative works of Nishizawa with Sejima.

In 2016, the Sumida Hokusai Museum was completed in Tokyo by Kazuyo Sejima & Associates. Although not a collaborative work with Nishizawa, it shares characteristics with SANAA's works abroad. The outside walls of the structure are made from aluminum panels like several parts of the Louvre Lens. The outside walls in Lens and Sumida are slightly mirrored surfaces. Also like the Rolex Learning Center in Lausanne, a sense of having a "front" and a "back" of the building is avoided to enable access from all points in the surrounding area.

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The Sumida Hokusai Museum by Kazuyo Sejima & Associates is a small museum, but it shares various characteristics with larger works by SANAA abroad such as the Rolex Learning Center or the Louvre Lens. The Sumida Hokusai Museum is even more elaborated in its outside surface. However, its interior spaces are less fascinating. It is too small to use the combination of four blocks, diagonal walls and glasses.

INTERNATIONAL COLLABORATION

SANAA is a collaborative office of female and male architects and designers in Tokyo. There was an interesting collaboration of younger architects from Italy, Lebanon, and Japan. In 2005, soon after the competition for the Rolex Learning Center, the Estonian Ministry of Culture and the Union of Estonian Architects announced together with the museum an international competition for the Estonian National Museum's new building. The international competition for the design and execution of the 34,000 m² building, housing a collection of 140,000 objects including Estonian national costumes, was launched in 2005. The proposal by Paris-based architectural practice DGT (Dorell.

Ghotme.Tane) / Architects was selected as winner among 108 entries.

The project was won by an international collaboration of architects, Dan Dorell (1973-), Lina Ghotmeh (1980-), and Tsuyoshi Tane (1979-). DGT (Dorell. Ghotmeh. Tane.) Architects started with this international competition in 2006 and dissolved in 2017 after the completion of the new Estonian National Museum in Tartu in 2016. Dissolved, but their collaboration beyond different cultures and genders is very important.

Their proposal was very unique. DGT Architects' proposal for this museum challenged the international and, in a sense, historical competition. Instead of locating the building on the proposed site, they chose to build it in a nearby former Soviet military base as the setting for the new museum. They expected that the new national museum becomes a continuation of the airfield. The abandoned airfield in which the museum was built is inevitably connected to the history of the country. Length of the building is 355,8 m. A very long rectangular shape of the building is the ideal continuation of the old runway. The museum's slightly sloped roof is a metaphoric launching pad from which to fly to the sky (Figure 3).

The new building of the museum is very bold but also gently decorative. Estonia's symbol is used for its glass wall. In the underground gallery, there are many national costumes of Estonia. The eight-pointed star is used in various parts of these costumes. The eight-pointed star is printed on the aboveground glass walls. Its color is white. The new building of the Estonian National Museum is covered with the glass walls with the white eight-pointed star. (Figure 4).

The Estonian Ministry of Culture and the Union of Estonian Architects promoted closer collaboration among four architectural and design offices for the new building of the Estonian National Museum. Estonian partners, Hanno Grossschmidt's HG Arhitektuur, Pille Lausmäe Interior Architects, and Kino Landscape Architects also played important roles.

Aesthetics of architecture is mostly studied as an individualized vision. Which is still

important. The aesthetics of collaboration in architecture is also important for



Figures 1 and 2. SANAA (Sejima and Nishizawa and Associates), *The Rolex Learning Center, EPFL, Lausanne, Switzerland*



Figures 3 and 4. DGT (Dorell. Ghotmeh. Tane. / Architects), *The Estonian National Museum, Tartu, Estonia*

Notes

1. Bibiana Arcos Arciniegas (ed.), *El hacer del ARQUITECTO javeriano, Primera muestra del ejercicio profesional* (Bogotá: La Pontificia Universidad Javeriana, 2010), 285-292.
2. The Editorial Committee, *EPFL ARCHITECTURE*, (Lausanne: EPFL-ENAC-SAR, 2017), 40-43.
3. Mutsuro Sasaki, *Kōzō, Kōchiku, Kenchiku*, (Tokyo: LIXIL Shuppan, 2017), 270-273.
4. Shigeki Maeda (ed.), *Kaigai de Kenchiku wo Shigoto ni suru (Working abroad for Architecture, "Chance of Architecture, Global Challenge"* by Tsuyoshi Tane, (Kyoto: Gakugei Shuppansha, 2013), 62-78.

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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.

The art of the city is a collective art in that it expresses the culture incorporated in a place in order to create other places that are considered more comfortable; it transforms nature, from which it draws its resources, and entails thought that facilitates building on the earth, using its physical laws. Indeed, architecture shapes immense sections of the environment. Through the sum of its architectural structure and habits, the product of work, perception, and the organization of life, the city unleashes the capacity to produce great works and gives the world an art that, based on history, represents enormous human effort and daring. In his *Pensieri diversi (Thoughts)* (1980, 87), Ludwig Wittgenstein states: "Architecture is a gesture. Not every purposive movement of the human body is a gesture, just as not every functional building is architecture." This image of the gesture of architecture that is created in physical space is relevant and interesting because it establishes a relationship between the individual and urban society. In addition, we have here a practical illustration of the imagination at work. It is precisely to highlight this living and active form that Gilles Deleuze, in explaining the notion of the fold in various parts of his study of Leibniz and the baroque (1992), claims that architecture does not begin with the flesh but with the house, and that it is first among the arts. In fact, the forms of architecture, even the most refined, always construct and join together levels and borders. In addition to suggesting movement, architecture is a "cornice" (or set of interlocking cornices facing in different directions) that imposes itself on the other arts, from painting to cinema.

To provide greater detail on the notion of the art of the city, it is useful to take into account ideas from eighteenth-century France, documented in the *Encyclopédie (Encyclopedia)*. In particular, we can refer to the ideas of Denis Diderot (see the entries for *art* and *artisan*), who, rather than reiterating the discussion on the major or minor guilds, which were in their heyday during his lifetime, introduced a great social idea for the progress and future of human activity. In his definitions, Diderot chooses to swim against the current, defining the artist in terms contrary to the rigid distinction between the liberal and the mechanical arts, and between intellectual work and manual labour. He applies the term to someone who exercises either an art or a science that presupposes a level of intelligence, the difference with respect to the work of an artisan being the hierarchy of the guilds (intellectual work, manual labour) and the different kinds of intellectual work that the guilds perform. Art, therefore, is not so much an expression of the prestige deriving from the aesthetic value of the fine arts, as it is a social and intellectual reassessment of work and technique. This concept is along the lines of the ideas held by Bacon, in which the trades and scientific work were elevated for their psychology of inventiveness and development of production capacity. In this context of activity and industriousness I present my own comments on architecture and the city, which relate to the realms of rules and abstractions, realms that contribute to the greatness of humankind. As Diderot might say, experimental and applied geometry is assisted by pure geometry. The following is his advice:

An individual should leave the academy and go down into the laboratory to see the phenomena of the guilds so he may describe them in a work that induces artists to read, philosophers to think in useful terms, and the powerful to make good use of their authority and their recompense. (Diderot, et al. 1988, 96)

Artists and intellectuals, therefore, making full use of their intelligence and implements, should promote the well-being of society. Diderot encourages them to conduct experiments together, since humanity has always dominated and interpreted nature; the arts, technologies, and sciences should proceed in unison. On the one hand, there are technical rules according to which an object is produced; on the other

hand, observations can be made from various points of view. We engage in both a practice and a theory. As Diderot goes on to say, implements and rules are like muscles, complementing those of the arm, and acting as accessories for the intellect. What the French philosopher says about art (ironically in the eighteenth century, when the metropolises were forming) is especially useful for our reflections on the city, and on its industriousness and idealism in building and imagining. In this sense, real beauty sheds light on the megacities of today. By real beauty, I mean the perception of relationships and combinations in a mesh of images that break through the limits of space and time while avoiding the dangers of the modernist style, which can produce monotony. We must always safeguard the genius of invention. Thus, Diderot anticipates the era of design and applied arts.

There is an entire history of beauty that we need to examine: both that of antiquity and modernity.

The ancient world is revisited in an interesting way in the 1900s. I am referring to Paul Valéry's *Eupalinos, or The Architect*, published around 1920 as a preface to *Album Architectures*. The poet reinvents a Platonic dialogue to show that an idea and the search for the truth tend toward the analysis and construction of form. He reminds us of the rules of Eupalinos of Megara in order to affirm the desire that human creations be eternal. What is the relationship between knowing and building? Is knowledge of ideas related to the search for and creation of forms? The text revolves around a poetics of knowledge. In Valéry's interpretation, architecture is the art that seeks perfection and harmony, which makes it similar to music. Like music, architecture goes beyond imitation, because it is not enough to imitate nature to achieve a perfect creation. The two have numbers and geometric rhythm in common. In this dialogue, we find two precepts: "Il n'y a point de détails dans l'exécution" (In execution, there are no details) and "Il faut que mon temple meuve les hommes comme les meut l'objet aimé" (My temple must move people as a cherished object moves them). In the second precept, we infer enchantment, such as the passion for forms and appearances. Furthermore, we notice that there are silent buildings that speak and sing. Stones evoke the history of a place and its people; they sing as a result of their capacity to rise against the pull of gravity, as Amphion tells it, or they are silent as a result of their mysteriousness.

Natural objects are juxtaposed with man-made objects, which are subdivided into useful and beautiful objects. The point in Valéry's text that pertains to our discussion is that artwork offers itself to our attention like a practical, analytical object, and as a product of calculation, experience, and technical skill. In addition, the form of an artwork, based on a model provided by architecture or music, must always refer to something else by analogy, in accordance with the process typical of these arts. In fact, the arts are recognizable as such because of their capacity for adhering to universal laws that, ironically, they apply to underscore their inner will to affirm their aesthetic value. These ideas are important for our discussion on the composite nature of architecture and the city.

A tour of the world's megacities presents frenzy and destruction as well as the erasure of local cultures, some of which are the victims of a voracious tourism that denatures the environment. We are witnessing a true consumption of the city, that is, its human, historical, and symbolic meaning. Large electrical, telecommunications, and digital companies control vast areas of energy and transportation. The architectural styles are

hybrid and eclectic, and suited to this system of civil aggregation. This is true of almost all places on earth.

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. Those that exist between conservatives and postmodernists are the latest of these. We might think that, by returning to the decorative and rejecting the functional, postmodernists are promoting the recurrence of tradition, but this is not the case. In architecture, they seek the ludic element rather than the universal forms of design, which is what conservatives seek.

It all stems from the question of technologies, even though in the final analysis, technologies do not determine the primary value of architecture.

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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)**

BETWEEN NON- AND ANTI-

Although always present, based on modern technology, the significance of art in architectural theory of the past century was always understood unilaterally. The tide of scientific definitions overflowed as almost exclusive type of subjective *overstepping of the norm*. Well-known conflicts between aesthetic and moral, and of art and technique masked the real problem to a certain extent, that being the inclusion of a certain function of a special type in the life of the society despite endless changeability of the work. There has always been a need to overcome the idea of justification as an excessive or secondary activity, and to substitute its arbitrariness by confirming the place of *one way of thinking*. Even today, this is a specific activity of the spirit, and the interest in it oscillates in the zones ranging from a total lack of interest to absolute infatuation. But knowledge of *beauty* (and why not mention that as well) is one of the most direct forms of knowledge. **(Pierre Francastel, Art et technique, 1964)** In an ideal design, aesthetic recognition is inherent, but stratification of aesthetic relations is achieved only later, during the period of the extended design process. The intention is to overcome the gap between ideal values of forms per se, which only warrant an internal harmony of the future structure, and external ones attributed to visual facts of newly created architecture as of the moment of its direct materialization in space on all the levels of city life and culture. It seems as though the aesthetic contribution of the object thus really crystalizes and obtains the sense of objective value only in the atmosphere filled with divergent movements between semi-conscious, conscious and uncertain indicators. This new architecture is characterized by that atmosphere which inevitably manifests an erosion of ideally shaped architectural work and the dissolving of its internal conceptual unity.

From the methodological point of view, regarding terminology and appearance, this is an intellectual incentive which always breeds something different, turning analysis into synthesis and vice versa. Such aesthetic procedure turns theory into practice, and programmatic idealism (identity) or the role of an architect into non-identical or anti-identical (anti-aesthetic). This is not the first time that mannerist contours (forms) of *diversity in the equivalent* appear on the parallel track of history of architectural style. **(Giulio Carlo Argan, Classico anticlassico, 1984)**

ALIVE AT ALL COSTS

We live in a time of intensive communication and direct transfer of images and messages, and we have forgotten a once endemic role of the language. In this medium, which has lost its initial resemblance to the spatial figures to which it gives a name, the items still meet indirectly and are connected through their abstract essences. **(Peter Sloterdijk, In the Same Boat, 1994)** Although the world of signs of a modern man shows weakening of its mimetic power, an awareness remains that the words originate from once natural correspondence with objects, and that there was a meaningful link with the character of figures which cannot be traced today, such as, for example, the constellation. **(Walt Whitman, Leaves of Grass, 1855)** The parallels we still notice in the figures are only a small portion of those which unconsciously define us, but the ability to make analogies is entwined in the work of signs where we are still able to see similarities. Such observation is a flash, a moment in time, a movement in which art associations come to life. This cannot really be retained as another observation, and appears as a glimpse, as temporary as position of the stars. **(Walter Benjamin, The Doctrine of the Similar, 1933)**

For example, monuments still have that artistic character – indefinite potential to stimulate the shifting of a viewpoint and of the meaning which points to a deeper identity (of the world) in their reflection, regardless of the direct message that they represent. Luis Kahn was well aware that architecture was also a monument and used his brick structures to reach for the layer buildings usually achieve with time which gradually frees them from representative meanings. **(Nathaniel Kahn, My Architect, movie, 2003)**. What the positions of the stars produced at the moment of the birth of a man or a history (historical event) is woven into a monument through similarity, and primal and simple **(from the Tower of Babel to the House of the Nation)** materials such as brick, which for us may signify an archive of non-sensual correspondence.

Unlike in classical architecture, kinetic structure is the moving figure which describes time through the trajectory of form and confirms the trajectories of stars seen by every poet. He, Walt Whitman, a poet who walked through a modern city shouting out the words, was a contemporary orator of the ‘similar’, whose voicing of the opinion *appears in a flash, in the moment and from one sound*. But that similarity is not new, it echoes in the constant analogy with the cosmic shape of the being which inspired a Renaissance philosopher of the nature to write that the splendor of the grass reflects the very configuration of the sky: “stars are ancient measures of all the grass and every star in the sky is only a spiritual reconfiguration of the grass, as it presents it”. **(Oswald Crolius, Traité des signatures ou vraye viver anatomie du grand et petit monde, 1610)** Such movement subjects an observer to a necessary rhythm, enabling him to take part in the moment in time when the similarities spark from the flow of things only for a second, only to disappear once again.



Figure 1. Hall of Horses, Palazzo del Te, Màntova, 1524 (palazzotr.it); Image 2. Cavalli di San Marco, Workshop, M01A, UoB FoA, Room 236, 2018; Image 3. Westworld, Opening Scene, TV Series, (youtube) 2016; Image 4. Neorhitekti, “16” Kinetic Structure, Maquette, 2019

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There weren't any paper submissions at the round table 5 on Subversive Aesthetics.

ROUND TABLE 06 | URBAN AND NATURAL LANDSCAPES

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URBAN AND NATURAL LANDSCAPE

Tokyo: a quest in the rhizome

Abstract | We will highlight suggestions and problems associated with representing Tokyo as the Far East Asia post-metropolis archetype, starting with the fascination of sci-fi and cyberpunk imagery. The two ideas operate differently within both European and Japanese urban space. This will be emphasized from the work of Deleuze and Guattari through their conceptions of tree and rhizome. The research will not limit itself to demonstrating the rhizomatic and fluid nature of Tokyo's urban space, which makes it a fully-fledged post-metropolis. It will also identify some of the rhizome's main nodes or junctions, thus highlighting its conformation in terms of efficient strength.

Index terms | *post-metropolis, Tokyo, rhizome, space, sakariba, architecture.*

“Tokyo has been my handiest prop shop for as long as I’ve been writing: sheer eye candy. You can see more chronological strata of futuristic design in a Tokyo streetscape than anywhere else in the world. Like successive layers of Tomorrowlands, older ones showing through when the newer ones start to peel.”¹ These words by William Gibson, father of cyberpunk and author of *Neuromancer* evoke the imaginative charm that this Japanese post-metropolis has exercised since the beginning of the 1980s in the creation of an urban space archetype of the future, on the verge of dystopia and wonder.

Tangled architectural bundles give life to pulsating spatial choreographies in a continuous and chaotic succession of minimal and gargantuan dimensions that alternate without any break. Short-circuited Escherian modules settle on a liquefied and multidimensional space where gigantic electronic hyper-surfaces transmit non-stop lysergic and dazzling images. This is almost a postmodern revisitation of the periegetic *mirabilia* literature. From an infinite and bewildering sprawl, an urban representation emerges to seduce us with its immeasurable indifference. Its meaning resists any constraint and logic because it goes beyond them by its very nature.

“Tokyo, a hyper-modern megalopolis, whose modernity is ante litteram, abysmal, and vertiginous, seems to have always existed and, as Barthes observed, ‘it constitutes the specialty of Japan itself.’”²

Here, then, the edgy film stills and sci-fi literature fragments, combined with a new global dimension, have fueled a new path that is both cognitive and imaginative. They trace the lines of a third Grand Tour through the emergent area of the planet spanning from China to Japan, and from Korea to Malaysia³. Tokyo is probably the most iconic and representative metropolis of this quadrant that emanates—as highlighted by the international relations specialist Parag Khanna in his latest essay *The Future is Asian* (2018)—a new global and multipolar economic and political power. However, we must not forget that competition from cities, such as Hong Kong, Singapore, Seoul, Shanghai, and Bangkok is growing as intense as the influence (especially cultural) of their respective countries.

Further, the sense of loss for the growth of information technology and the global economic emergence of first Japan, then followed by the Asian Tigers, has nourished a cyberpunk aesthetic through which Western iconographic imagery has given rise to a dystopian and noir archetypal post-metropolis mottled by fascinating and incomprehensible Oriental marks. How can we forget the shimmering kanji on the neon signs from *Blade Runner* or the fantastical Chiba City of *Neuromancer*?

We could easily say that sci-fi vision from the mid 20th-century and onwards reverted and inverted the famous sentence from *Lectures on the Philosophy of History* by Hegel. Circumnavigating the globe, the world’s history has once again reached the Far East from where it is ready to start again through an inter-connectivity deployment.

Now, cyberpunk aesthetics and functional geography offer keys and suggestions for interpreting Tokyo as a contemporary post-metropolis. However, on one hand, they risk flattening the complexity of urban phenomena in a utilitarian sense, whereas on the other, they keep us tangled among the knits of what new media scholar, Wendy Hui Kyong Chun, has called high-tech Orientalism⁴.

1 William Gibson, “My Own Private Tokyo”, *Wired*, January 9th, 2001, <https://www.wired.com/2001/09/gibson/>.

2 Livio Sacchi, *Tokyo-to* (Milan: Skira, 2004), 225.

3 Franco Purini, “Introduzione”, in *Tokyo-to*, ed. Livio Sacchi, (Milan: Skira, 2004), 7.

4 Wendy Hui Kyong Chun, *Control and freedom: power and paranoia in the age of fiber optics* (Cambridge, Massachusetts: The MIT Press: 2006)

The Deleuzian notion of rhizome can help us interpret the urban fabric of the immense Japanese megalopolis: “the rhizome connects any point to any other point, and its traits are not necessarily linked to traits of the same nature; it brings into play very different regimes of signs, and even nonsign states. The rhizome is reducible to neither the One nor the multiple. [...] It is comprised not of units but of dimensions, or rather directions in motion. It has neither beginning nor end, but always a middle (milieu) from which it grows and which it overspills.”⁵ It contrasts with the tree, whose binary structure consists of a settled center that organizes and tightens the multiplicities. Its dual structure presupposes a logical order in which meanings are arranged according to a pre-defined linearity. Imposition of an ontology, which is the metaphysical foundation of Western thought, is implicit in its paradigm.

Apart from any intrinsic axiological-political connotation inherent in these two systems, what is relevant here is the way these models act topologically in the organization of the urban fabric.

The European city features a *forma urbis* which, however residual, refers to an ideal model rooted in a *lebenswelt*. This is the result of a rational order at the base of which explicit logical processes lie. On the contrary, the Japanese megalopolis shows non-hierarchical fractal recursions that intertwine with a proliferating labyrinthine network. Here, the transport network nodes seem to generate hypertext connections capable of creating a loco-spatial continuum as undifferentiated as it is ambiguous. The European city reflects a transcendental order in opposition to contingency. It refers to a harmonic geometry aimed at recreating a metaphysical model where every detail recalls a wholeness that is organized and complete in itself. A common thread runs from Aristotle to Le Corbusier, and through the Renaissance and the epigones of modernity. It unfolds within the urban models of the Western European city and is visible in the Roman *cardo* as in Nevsky Prospect, Sunset Boulevard, and Broadway. It emerges in the Cartesian coordinate system as in St. Peter’s Square.

True, “geometry is very present in Japan, from the countryside to the city, from the rural rice fields grid (条防制 *jōbōsei*) to the the urban grid (条里制 *jōrisei*), and the variability of its application (fragmentation of the 下町 *shitamachi* grids) shows that Japan does not feel a need for general coherence.”⁶ Moreover, the axes, while remaining the foundation of both the cartographic and mnemonic map of a city, are often tinged by an evanescent ambiguity. In fact, except for those present in the *monzen machi* (門前町)⁷, the axes are not designed for a destination: “routes are interrupted (the chicanes of Ginza), obstacles stand in the way (the gates of the detached Akasaka palace), its end is crippled (the void prospective of Omotesandō [...])”⁸. Probably also this lack of geometric coherence, which highlights the absence of a pre-designed fabric, contributes to creating a persistent feeling of proliferating but intrinsically deterministic chaos in the Western visitor.

Add to this the absence of a square-shaped center to reinforce the estrangement that captures the misguided traveler. In fact, despite 広場 *hiroba* (the Japanese word suitable for translating square) exist in Tokyo, they are often shapeless and stereotyped, divorced from their context, if not even a mere road dilation. Japan lacks the monumentality and

5 Gilles Deleuze, Félix Guattari, *Mille plateaux* (Paris: Les Editions de Minuit 1980), 27-28.

6 Manuel Tradits, Nobumasa Tkahashi, Stéphane Lagré, Hiroki Akita, *Tokyo. Portraits & Fictions*, trans. Federico Simonti (Bologna: Odoya 2018), 109.

7 Literally "the city in front of the door"—small towns and villages built around a large shopping street that ended before the heavy wooden door of a Buddhist temple or the *tōri* of a Shinto shrine.

8 *Ibidem.*, 61.

the socio-political functions of the Western square. Substantially the Japanese square is a shapeless spot, nothing but a passage or at most a meeting “non-place”.

Roland Barthes, in the *L'Empire des signes* (1970), identifies the center of Tokyo in the Imperial Palace (皇居 *kōkyō*). While the center of the Western city is full, according to a metaphysical vision that makes it the seat of a truth and the place appointed to shelter the values of civilization, the Japanese capital's center is instead empty. “The whole city revolves around a place both forbidden and indifferent, remaining hidden in the countryside, defended by water ditches, and inhabited by an emperor who can never be seen, i.e., literally, by someone nobody knows”⁹. Although suggestive, this oxymoron of absent presence is not unproblematic. First of all, one wonders if it makes sense at all to speak of a center in a city that is rhizomatic by definition. Then though, as the French architect Manuel Tradits points out, while recognizing the value of Barthes' analysis from a symbolic and semiotic spatial point of view, “this physical center exists, less void than it would appear, and the streets, turning around it, underline its shape.”¹⁰

From this place on the brink of the visible and the invisible, home of a “sacred nothingness”, eight rings of homothetic avenues unfold but with an intricate and at times uncertain path. Its eastern trajectory leads them to stop near the Yamanote (山手線) or to break against the bay, altering their concentric way. Such a system combines with the large radials. Although starting from the Imperial Palace and moving toward the periphery to turn into national roads, these converge on the Nihonbashi (日本橋), which have been the heart of Japanese transit since the dawn of the Edo period. This is another kind of center, but perhaps it would be better to call it a node, in agreement with a rhizomatic fabric that outlines the evanescent borders of a liminal urban spatiality. Its limits transcend the rigidity of political boundaries and tend to lead to a giga-city that appears to us as a natural and restless evolution of the post-metropolis. The ancient river routes and the criss-crossing highway network are installed on this dense fabric as links to hypertext connections.

It is, however, in the sprawling Tokyo railway network, whose heart is the Yamanote, that we witness the palingenesis of true independent cells. On one hand these configure a disharmonious continuum of places, whereas on the other, they constitute a malleable connective tissue. Through a wonderful infrastructure this is able to give a coherent form to the whole. Nerve nodes morphing into cloned urban centers spread from the six main stations (Shibuya, Shinjuku, Ikebukuro, Ueno, Tokyo, and Shinagawa)¹¹. It is the modern *sakariba* (盛り場).

These nodal junctions, which fully share the characteristics of interzones, had already begun to exist in the Edo period¹² when they served as gathering and shelter places in case of fire, earthquakes, or other calamities. Such a peculiar urban form of Japan often grew on broad streets (*hirokōji* 広小路), as in the case of Ueno, or near the *kawara* (原), the broad river banks that line Tokyo's Sumida. Two more spatial forms are at the origin of modern *sakariba*: the entertainment and trade districts developed along the main axis of the *monzen machi* and the red-light districts (*yūkaku* 遊郭)¹³. Asakusa, built around Sensō-ji, represents the maximum example of the first typology. This

9 Roland Barthes, *L'Empire des signes*, trans. Marco Vellora (Torino: Einaudi 1984) 42.

10 Tradits, Takahashi, Lagré, *Tokyo*, 161.

11 *Ibidem*, 163.

12 The first literary source where it is possible to find the use of this word, literally “place full of fun”, seems to be the *Ukyoburo* (浮世風呂) novel, written at the beginning of the 19th century by Sanba Shikte.

13 Sepp Linhart, “Sakariba: Zone of evaporation between work and home” in *Interpreting Japanese Society*, ed. Joy Hendry (New York: Routledge 1998) 232-233.

includes leisure areas built near important temples or sanctuaries. This way people, who may even come from far away, might indulge in entertainment after praying and leaving offerings on religious sites. As for the yūkaku, on the other hand, it is noticeable how many modern sakariba developed from those areas that had once been used to house red-light districts. This turned into a spatial and behavioral continuity.

The catalyzing power of these places made them comparable to European squares. Notwithstanding, their fluid and informal nature, typical of interzones, where trade, distractions, and more or less legitimate occupations are mixed together, had caused these spaces to be relegated to the edge of Edo. Used as an escape from the rigid impositions of the Shogun authority, the sakariba expose the depth of the historical roots of Tokyo's urban heterogeneity. Since the Tokugawa period this has been "the manifesto of a coexistence, of a [...] profound and precarious balance, between the organizing and arbitrary will and the adaptation to contingency, [...] always on the verge of degenerating into a dangerous 'laissez-faire'"¹⁴.

While maintaining those elements of transgression and marginality that characterize them from the beginning, modern sakariba, with the onset of urban explosion and political changes, are swallowed up in today's metropolitan fabric. They become fractal matrices whose proliferating pace not only strengthens the amorphous character of Tokyo but also generates a rhizome in the rhizome.

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14 Tradits, Takahashi, Lagré, Tokyo, 112.

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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.*

A deep sadness reigns on the earth. We are powerless against the tide ... forests and rivers, fish who can no longer breathe, birds who can sing no more. I am worried about my trees, my brothers and sisters with whom we have grown up together becoming adults and aging together...to them I made a vow of care.

I fear that money forces will come and demolish my garden, will cut down the trees for 'urban renewal' even before ecological disasters arrive.

Is it possible to redeem what has been lost, to redeem the love that the trees have given us with their green, their oxygen their fruit, their beauty and their singing birds? I don't know. I am going to read you a letter I wrote to my Pear Tree:

Dear Tree, you sexy creature. What is this that you are doing, giving birth to tons of fruit and then with the first wind of autumn scattering them to pieces on the ground. I am worried about you, my worries are different each spring, each autumn. Different each year. You stand there still, without moving, without eating, just dancing with your shiny round leaves all green till winter. Each time I open the door and enter the garden I feel your thousand eyes on me; they seem to be saying, "hey here she comes again, she constantly comes and goes. " As I raise my head to look up I see the western branches painted red and even the tiniest ones carrying dozens of pears. After absorbing the humidity of the air and the water of the earth each pear will soon become a little bomb, each will weigh at least a pound. What will happen then?

Then your branches will break: on a pleasant autumn evening as I watch the garden I will hear a sound 'Garch!, a branch will break and a basketful of pears will fall to pieces and be wasted. How can I throw away so many pears? Besides your feelings will be hurt. But it is the same story every other year. I keep telling you: look sister your branches are not as strong as they used to be. It is obvious from their cracked skin they have become brittle. Your skin is as cracked as the skin of an elephant. Dear sister I tell you make fewer pears. But no, you are as obstinate as an Ankara woman. Maybe it is because you give birth every two years that you forget what an ordeal it is.

As your fruit begin to ripen a deep thought gets hold of me: Should I find a fire-brigade ladder, is there an athletic young man in the neighborhood who could climb your branches and gather your pears before they fall? Or should we find a large blanket and stretch it under your branches and make the pears fall with a long stick. That won't do either. The pears that roll down the blanket and hit each other become rotten in a few days. All the while I keep eating pears without stop so that your gifts are not wasted and that you don't think I do not value them. Each other year, when November comes all I do is eat pears. But as the tangerines from my garden in Izmir arrive in November life becomes real difficult, one pear one tangerine, one pear one tangerine. That is all I do. I have no intention to offend the tangerine trees either.

Years ago one evening I found my father standing on two chairs balanced on top of each other above small table. He was trying to reach the high branches. He wanted to collect the pears before they fell and keep them safely till they became juicy. He was 78 and had asthma. If he had coughed his bones would have broken into pieces with the pears. But he invited me outside the garden on my first warning. I see that I was never as crazy as my dad, all I do is devour the pears before they go rotten.

You cannot imagine how sad I was when one of your branches broke. It seemed as though my child had been wounded. I know, if a branch of yours is broken it wont hinder you from walking or from writing your articles, but I feel that your wound is deeper inside. I feel anxious because I am not sure how such incidents affect you or

how much pain you feel. That year I decided to prune one of your old branches. After consulting a few gardeners, we decided to do this in the coming spring. I called one of my most confidential friends. The angle of the saw was calculated, it was made clear where the branch would fall, my neighbor Ridvan Bey climbed the thickest branch, below, the gardener was waiting to hold the branch so that it would not break. I inside almost in tears. I kept going out to see if my tree was OK. Finally the cutting was over, a terrible anarchy on the ground, leaves were helter skelter, what a sad view it was!

The following year as I burned these in the fireplace I had a bad feeling. But As I look at you now I see dozens of new sprouts coming out from your amputated branch and that there are many pears on each. Sometimes I ask myself if this is much ado about nothing. Even when your branches break and your pears go to pieces, you seem to be quite happy. A few times your leaves had some pests, I would be worrying when I used pesticides. But that is over now and you are in full health. You seem to be making fun of me, your shiny leaves are playing in the sun, they flirt with the birds and with the lightest breeze they dance and sing. Don't think that I do not see or hear, when I consider your relation to life you seem to be a better artist than I.

Your big sister

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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.

In order to understand the space-pause, the space interposed “between” other spaces in Japanese architecture, we need to go back to classical Chinese thought, to the importance it assigns to the idea of the void. The space-pause appears in the urban fabric as the sensorial correlative of emptiness that assumes other forms, such as the syntactic and constructive element in all the areas where Japanese “ways” appear. Not only “owing to” and “with” but “through” the void, they achieve the highest degree of expressiveness in a process whose end point is the maximum rarefaction and emptying of form.

The *Tao Te Ching* is the most remote reference for the concept of the void in the Far-Eastern tradition. The classical Taoist begins by focusing on the fact that the Tao (way) eludes definition; it can be “described” only apophatically. The Tao is emptiness that generates and swallows everything, but it is an advancing, immanent and non-transcendent void, a charge of energy, an emptiness-energy that suggests interesting analogies with the so-called quantum vacuum, as opposed to pure nothingness. From the immanent void of the Tao emerges the principle of *qi*, the “breath-energy”. The *qi* is expressed in the oscillation of the binary *yin-yang* and plays a strategic role in a figurative art, i.e., Chinese “landscape” painting where incompleteness, indefiniteness, *the void itself* is assumed as the generative foundation of *form*. The void is the transcendental possibility of this bipolar alternation (*yin-yang*) in which *qi* appears. Two famous verses of the *Heart Sutra*: *form is emptiness, emptiness is form* (4th century A.D.¹) convey what the Tao asserts through well-known images: “We join spokes together in a wheel, / but it is the center hole / that makes the wagon move. / We shape the clay into a pot, / but it is the emptiness inside / that holds whatever we want. / We hammer the wood for a house, but it is the inner space / that makes it livable. / We work with being. / but non-being is what we use.”² This “useful emptiness” is a genuine “constructive” principle, one immanent in both nature and human activity, that which in our tradition is *poiesis*, from the most “useful” everyday objects (the wagon, the pot, the house) to the arts. In the Far East, emptiness (*ku* in Japanese, *wu* in Chinese) thus disclosed an essential, constructive role in sensory and signifying processes that are the substratum of fundamental Japanese aesthetic ideas. From this perspective, emptiness itself could be considered literally the most basic aesthetic and semiotic unit of the Japanese arts, owing to the critical influence exerted on them by Zen spirituality from the Muromachi period onward. This way, in Japan emptiness becomes the common denominator of the different arts, or “ways,” from poetry to Noh theater, from painting to architecture, from the tea ceremony to garden landscaping and the art of floral arrangement³. It is due to emptiness – as the white space between brushstrokes, the pause or suspension of action in Noh theater or in the flight of the arrow, the silences between sounds during *chanoyu*, etc. – that each expressive gesture can acquire its aesthetic and symbolic meaning in sensible forms. A void that is immanent in form, as the quoted chapter XI of the *Lao Tzu*, and more directly in the cited passage of the *Heart Sutra* indicate. Emptiness and form are connected by a reciprocal implication that “in-forms” all reality. For this reason, the void is not nothingness, like “non-being” in the western tradition; rather, it is the condition of possibility of all phenomena, their appearing and disappearing in the structural impermanence of all sensory reality, according to the Buddhist concept of the vacuum. Something similar to the Platonic *chora*, the place-

1 See, G. Pasqualotto, preface to *Shitao, Sulla pittura*, edited by M. Ghilardi. Milan-Udine: Mimesis, 2008, pp. 15, 6.

2 *Tao Te Ching*, translated by Stephen Mitchell. New York: Harper Collins, 1988, p. 11.

3 On the role of the void in Japanese aesthetics and arts, see, G. Pasqualotto, *Estetica del vuoto*. Venice: Marsilio, 1992.

receptacle in which the Demiurge creates the forms he contemplates. Western art, instead, has remained anchored for millennia to the opposite principle of *horror vacui*, of which linear perspective, with its geometric three-dimensionality (where the same perspectival empty space becomes full) is the clearest illustration in the figurative arts.

Therefore the essential element of Far-Eastern aesthetics is the unexpressed. In the allusive and elliptical Nō theater, Zeami Motokiyo attributed great importance to the silent pauses during the performance. *The interval during which nothing happens* represents the flower, the essence of interpretation. Further, the haiku is harmonious because it is elliptical. The voids between the sections create a relationship between things that seem unrelated. Harmony is created by the receiver's reconstruction of mental procedures that the poet has deliberately left unexpressed. The poet sets aside his own self, melds with natural phenomena, and registers the events, allowing them to emerge as they are, and conveying them in a few syllables, according to the Zen rule of reducing things to their essence (*yohaku*)⁴.

The character that denotes the idea of *interval* or *pause* also appears in the word "time" (*jikan*). Importantly, the word itself indicates the fusion of space and time, both imagined as "intervals", and quite distinct from the categories of western thought. It is, indeed, the character *kan* that leads most directly into the *aesthetics of the void*. Due to its basic meaning and the wide variety of linguistic uses derived from it, this character has been taken, with its more common pronunciation *ma*, as the category of choice of the Japanese aesthetic sensibility. When the character is pronounced *aida*, it represents the preposition "between" and is composed of the character *mon*, "brings," and *hi*, "sun." The prepositional meaning of the sinograph is determined by the position of the character that represents the sun, placed "between" the door jambs. In combination with the other characters, it also acquires the meaning of "room", with the pronunciation *ma*.

Here we have an avenue to return to the idea of the void: in the correspondence between this first concrete meaning that the character produces – that of "room" – and the word "vano" or room, which, in Italian, refers to a room as empty space. Whereas the "vano" represents the idea of an emptiness contained within a predefined space, the Japanese room, whose boundaries are indicated by moveable partitions that are necessarily temporary (*shōji* and *fusuma*) is a space visualized as an interval within a larger void: an "in-between" that opens onto a space and generates a new one, made possible by the void, which also stands for its usefulness (as stated in the quoted passage of the *Tao Te Ching*). The western room "stays" and allows us to "stay," according to the etymology of the word ("stanza") in the Romance languages; on the contrary, the Japanese room appears and disappears, like the objects inside it; it is the negative version of the western room, just as the corresponding idea of emptiness is the opposite of the void, as traditionally conceived in the West. The Japanese room appears and disappears not only in space but also in time, as it manifests itself also as a temporal interval. The sun "between" the door jambs, in fact, also introduces the temporal element into the essentially spatial dimension of the image, and it confirms the indissoluble entanglement of space and time that unveils its full meaning precisely starting with architecture. Thus, the *tokonoma* (a word that, with its *ma* ending, denotes the niche inside the most important room of the traditional Japanese house) is not merely a spatial interval within the room; it also becomes a temporal interval, wherein the eye contemplates the calligraphic roll and the *ikebana* floral composition located

4 See, G. Pasqualotto, *Yohaku*, Padua: Esedra Editrice, 1992.

in a space that is considered sacred. Thus, there emerges the chronotopic dimension that characterizes all Japanese architecture, where space is not subordinated to the perspectival unity in which western reason has enclosed it; rather, it takes the form of a continuous series of transitional spaces, precise moments in an experience that is literally “aesthetic”, which can occur only in time.

Thus, before entering a Japanese house or temple, we pass through the *genkan*, the atrium where we remove our shoes in a transitional moment that is also temporal. Another transitional space in the traditional Japanese house is the *engawa*, a veranda that projects out onto the garden: a line connecting the exterior with the interior, a place of passage, but also of contemplation and meditation in both temples and traditional houses, a genuine zone where space-time is suspended and which, for this reason, represents the fullest architectural expression of *ma*.

Intermediate spaces are features not only of the structure of living spaces; they are also evident in the fabric of the major cities of Japan, where we experience unexpected glimpses of unsullied nature, genuine areas of spatial and temporal “suspension” that, in Tokyo, can be of enormous size. An aerial view reveals a green chasm in the center of the city, the nucleus of which being constituted by the Imperial palace, which is a villa encircled by a vast park and protected by moats and high walls. The center of Tokyo is “empty”, as Roland Barthes⁵ has incisively underscored. Similarly, the Shintō Meiji Shrine, dedicated to the modernizing emperor and Tokyo’s “monument” par excellence, is now concealed in the heart of the city like a prehistoric village in a forest that has remained uncontaminated, like the ancestral temples of Ise.

In the West, the city center is, by definition, the place of monuments, the area that is richest in meanings and symbols. One of the features that distinguish Tokyo and, in general, the Japanese cities from the monumentalized and centralized European cities is, precisely, the low-level monumentality. The temples of Kyoto, for example, are delimited and hidden by greenery and by simple enclosures on the outskirts of the city⁶. We are beyond Cartesian space and also time, or better, history, at least as we are accustomed to understating it in the West: namely, evolution, progress, *entelécheia*.

During the Tokugawa period – otherwise known as Edo from the ancient name of Tokyo, designated as the residence of the *shōgun* of the homonymous dynasty (1603-1868) – Edo, paralleling the unfolding of an uncontrolled urbanism, which is inseparable from that of the middle class, is transformed from a small community on the periphery into the most populous urban center in the world. Tokyo is built over the ancient urban structure of Edo, which emerged on the seven hills of Yamanote (topographically and socially the “high city”) around the fortified nucleus of a castle and the residences of the military aristocracy scattered throughout the land. Normally, we Europeans can identify in the unity and morphological compactness of our cities a *forma urbis* that is still visible. It is difficult to identify the structure of today’s Tokyo. Its layout, however, can be discovered through careful study, and with such scrutiny we discover that, from its origins, it has been “without form” – or, rather, that it has an “open” form. We are dealing with an urbanistic process, rather than a project, one determined by contingent, successive additions.

The verticalization of space is, perhaps, the main feature of Tokyo’s urban landscape, but it is not reducible to the height of the skyscrapers. We find ourselves immersed in a

5 See, R. Barthes, *L’Empire des signes*. Paris: Skira, 1970.

6 See, A. Berque. *Le Sens de l’espace au Japon*. Paris: Éditions Arguments, 2004, p. 83.

three-dimensional space, where elevation is not, as in the western city, the orthogonal projection of an urban design as traditionally conceived, i.e. as flat and laid out against a perspective background. Here, the elevation is an important variable of the urban design itself, a carefully planned and articulated aspect, like that of the surface, by means of elevators, escalators, and ramps that stratify the city, where people and vehicles swarm simultaneously on the roads, waterways, aerial terraces, and superimposed bridges and pedestrian walkways. We need only enter on foot into any point of this palimpsest to realize this as we continually traverse from interiors to exteriors, orthogonal swerves and horizontal-vertical transitions, passages through building clusters that are perfectly homogenous or surprisingly inconsistent, the labyrinth of a unique circulatory system of the urban organism. The original layout of Edo was influenced by a deeply-rooted penchant in the Japanese sensibility for establishing a relationship between human settlement and the surrounding nature, city and countryside, coming together in an organic unity due as well to the absence of perimeter walls. Thus, in the Tokyo of today an urban design is perfectly identifiable, one that develops on a bay, with the scenic backdrop of the ocean and Mount Fuji, thereby replicating the ancient integration of nature and landscape that circumscribed Edo in a singular design. The name Edo itself means “estuary.”

Tokyo appears as a water city⁷; water was a critical factor in the urban topogenesis of Edo, where the Sumida river and its mouth, the sea, the canals that flow into the moats of the castle, have represented a unique circulatory and propulsive system for the city. This is a system that, in recent times, has seen the order of its factors overturned. While before it was the city that adapted to the water, exploiting its potential for defense and transit, from the second half of the last century it has been the city that has taken control of the water, with an increasingly intense urbanization of the bay, which is now crisscrossed by a spectacular network of bridges, landings, and artificial islands. Having become a marine lake embraced by the city, the bay pushes to the maximum the dialect between emptiness and fullness: land and water, gardens and canals, extending on the horizontal plane, enter into dialogue with the vertical skyscrapers and the telluric, majestic backdrop of Mount Fuji.

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⁷ See, H. Jinnai, “Strategie di analisi dell’eredità storica urbana a Tokyo,” in *Un confronto sulle città storiche tra Italia e Giappone: conservazione e trasformazione*, introduction, editing, translation by L. Ricca, *Atti del Convegno di studio italo-giapponese di Tokyo (10-11 April 2010)*, in *Parol-Quaderni d’arte e di epistemologia*, 21, Sassari 2012.

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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.*

1. As has been observed, even in the recently published posthumous edition of *La mia America (My America)*¹, Gillo Dorfles's first trip to the America in 1953 is at the root of many aspects of his criticism and philosophy, and the cultural implications of his aesthetic views on the Orient. That year Dorfles is awarded a travel grant to present a series of lectures encouraged a year earlier by Wittkover and others in the *Journal of Aesthetics and Art Criticism*, such as Thomas Munro, the editor. These international experiences constitute the fragmented, initial phase of his scholarship. From his four-month stay emerge a variety of impressions and reflections, which resulted in a narrated journey published in *Letterature* (March-June, 1954), titled "L'America tra Occidente e Oriente" ("America between the Occident and the Orient").

One of the article's last paragraphs (section XI) is titled, appropriately, "L'inversione di oriente e occidente" ("The inversion of Orient and Occident"). We are dealing with narrative or, more precisely, periegetic prose. We might even call it "imaginative" prose, but it is no less complex for that. The issues addressed here arise from several passages of that publication. To appreciate the independent spirit expressed in these excerpts, we need to look at the full range of subject matter (religions, society, glamour, architecture, customs, psychosomatic medicine, etc.) and focus on observations that stand out once we go beyond the "civilized zone" commonly associated with American East Coast, which is really much like the final phase of the "European Far West".

This would be a sort of advanced stage *Abendland (The Occident)* theorized by Spengler, which Dorfles translates adroitly as "Paese della sera" ("Evening Land"): the product of a civilization (in the sense of a "situation in which the notion of *Abendland* is debated"). For him, "something truly different seemed to be appearing on the 'barbaric' west coast". This statement shows traces of proairesis, especially as regards the "anticipatory" or "predictive" element of a "future semanticity" (i.e., "meaning that can be attributed to one's own conjectures and premonitions").

Without mentioning all those who predicted such a reversal, Dorfles's proairetic perspective cannot be seen insignificant if we consider the phenomenon subsequently called by Harvey Cox, *Turning East*, in reference to American society, culture, and literature.

Today we have another world view, entailing economics and geopolitics, which looks favorably to familiar traditions in "developing" Asian countries, even if these are enmeshed in the strident advance of new global markets (food, medicine, disciplines of the mind and body, religions); but the advance impacts the fundamentally weak social ties of western societies and their values.

Dorfles's interest in the Orient is complex and incisive; it appears clearly in a text like *Elogio della disarmonia (In Praise of Disharmony, 1986)* and is the foundation of his philosophy and criticism. That same element can be found in pages of his diary or notebook, alongside expressions of insatiable curiosity for "the mystery of the Japanese mind and spirit", which emerges from the notes of a journey to Japan. Dorfles writes:

An old passion of mine for Japanese culture that many years ago inspired me to acquire a large volume on the Kanji (Sino-Japanese ideograms) may be the reason for my journey. Now, confronted with such a westernized metropolis as Tokyo, along with the technological and electronic wonders of the country, I must confess that the Kanji continue to amaze and convince me that, if one day they were to vanish, the entire culture and originality of Japan would disappear with them [...] And, here too, the formative power of the ideogram as the root of all creativity that reveals its presence and tells us that "thinking in images", which accompanies the child and "shapes" his or her brain from infancy, is

truly dominant. As a result, I am persuaded by the view of neurologists who reportedly have found greater development in certain areas of the cerebral cortex, which can be attributed to the early use of the Kanji [...] and the development of that form of thinking, one that is both visual and conceptual, which is less evident in our part of the world, whereas in Japan it forms the basis of cognitive and creative activities of every individual and of the entire population.

Comparing this passage with a page in the diaries, which we should always keep in mind, we find that the reference to the book of kanji appears in 1964 (“I have just purchased a treatise on standard kanji and, even if I never learn Japanese, the study of a few dozen ideograms alone has opened up unexpected cultural horizons for me”²). The mention appears years after the period in which interest in the Japanese expressive and cognitive forms result in the first studies, published respectively in *Rivista di Estetica* (“Appunti per una ‘estetica Zen’ in rapporto all’arte moderna” [“Notes for a ‘Zen Aesthetics’ Relative to Modern Art”, 1959] and in *Ultime tendenze nell’arte di oggi* (*Latest Trends in the Art of Today*, 1961). It should also be noted that the diary notes cited come after an interesting repudiation of the most recent trends (“Of what use to me are the latest trends in literature and philosophy? To what extent do they enrich my work? [...] Among the few things that can truly enrich me are, perhaps, the languages, above all”).

2. As we have seen, this variety of models makes Dorfles a scholar capable of appreciating both the aesthetic phenomena of the Occident (the most topical one being the social forms of style and consumerism), and those of the Far East, which correspond to a kind of thinking “that is at once visual and conceptual”; this also makes him a western thinker perfectly in tune with oriental aesthetics.

By the same token, a predictive hypothesis of a general *inversion* of Orient and Occident (which, in fact, was originally formulated in a California university), the actualization of a possible utopia that the author predicts, applies to every established binary that life’s changeability destabilizes (for example, the “binary” mythos/logos).

Dorfles deals with this issue in various writings, such as *Intervallo perduto* (*Lost Interval*, 1980) and *Dal significato alle scelte* (*From Meaning to Options*, 1973) (which represents, to a certain extent, his “practical reason”, if I may be allowed the comparison) in terms that cannot be dealt with in the present venue: proairetic dynamics that focus on the common denominator of European cultural and moral being, its “way-of-being-in-the-world”. He also deals with these matters in *Elogio della disarmonia* where he identifies involution in the mental habits of western peoples:

It is certainly not easy to describe the situation in which the idea of the *Abendland* is debated today (It has never been more appropriate to describe Western Europe as the “Paese della sera” [“Evening Land”]: the twilight of a moribund civilization). The *terra firma* – not only ideological and anthropological, but ethical and aesthetic as well – on which its progress was still based in the middle of the last century, is slowly and inexorably disintegrating, perhaps sinking into bogs where eurhythmy, harmony, and symmetry no longer thrive, but where an emergent archipelago appears among the algae of eutrophication and the froth of pollution (These are not merely metaphors: eutrophication of algae, but also of ideas that are too much influenced by rotting materials; pollution of the oceans, but also of lucidity, as in “weak thought” or “negative” thought). What can emerge, then, from this decline of traditional certainties, and from this new seething of tumultuous and perhaps fecund forces?

The metaphor of the eutrophication of the European moral and cultural humus suggests an apocalyptic image of stagnation and decline: a typical image of asphyxiation, poisoned waters, and “confusion of languages” that characterize the semantic drift of terms that are boldly transported from one language to another.

And so, reflecting on transformations destined to be actualized “in our society, our customs, and our way of being and thinking”, Dorfles asks what foothold – “for our thinking and our world view” – can re-establish a renewed “intervallic consciousness” in the swarming of *Vorstellungen*, “that is, images that recur”, and of *Wahrnehmungen*, that is, “authentic perceptions” – among the toxic algae and pathological images of a life nourished by forms that have reached their expiration date, as in the “waste land”.

As he does for the “trend toward degree zero” in literary communication, against which he champions a “return of the values of reciprocity” or the *relationality* of language, Dorfles envisions an “assessment metric for the phenomena of life, art and society”, a sort of “preference platform” that functions like a necessary proairesis emerging from the current crisis: an *inversion* of models that we detect in the air and that returns us to the topic from which we started, namely, Dorfles’s encounter with the American Pacific coast:

But is the Pacific perhaps not a great, immense Mediterranean? This was one of the strongest and most unexpected sensations that I experienced [...] The Pacific is an immense sea on whose coasts emerged the extraordinary civilizations of China, Japan, India, the islands of the South Pacific, and, further North, Alaska; while in its occidental sector, the Incas, Aztecs, and the Mayans alternated their mysterious, often disconcerting, and certainly very evolved civilizations. It was not only the environment that shaped their culture, but a sort of telluric destiny, a geographic karma that pushes minerals, streams, plants, and humans toward certain parts of the world [...] Not only this, but if we look more closely the cultural and creative aspect of this vast area of America, we discover a swarming of new artistic expressions, a new and vigorous development in architecture, and many groups of imaginative young artists and sculptors; in other words, an unexpected ferment of ideas and innovations. For this reason, I maintain that in the future the development of an original and autonomous American culture is more likely to occur on the Pacific rather than on the Atlantic coast, and this is not only because of the discovery of oil or uranium deposits, but rather because these vast and still not fully explored territories face the Pacific Ocean – hence the Orient. If America can manage to integrate itself with the still living seeds of the Pacific civilizations, it is probable that from such a melding of cultures new and unimagined experiences can result [...] But it seems to me that a spiritual *integration* of the Far East and the Far West is propitious. America will no longer be able to find new creative impulses by drawing inspiration from a Europe that is by now rather “exploited”, but rather by distancing itself more from our civilization [...].

There is a naturalistic and philosophical tinge in his observing “rocky coasts whipped by seething waves”, and his viewing a simple “ethnographic-geographic map” that hangs in “a museum in California”. We must, therefore, turn to the memories and impressions generated by this American journey in order to contemplate “proairetically” a fertile *inversion* of cultural hegemony. We should also refer to the literary output of our thinker, where we find elements of the philosophy and the spirituality of the Far East (Zen, in particular). Mention of *Elogio della disarmonia*, which is entirely devoted to the spirit of asymmetry, should suffice.

3. Beyond its application to aesthetics, the greatest value of the concept lies in the consideration of asymmetry as a substitute or twin of proairesis. The polarity between symmetry and asymmetry does not lend itself to perception as such, but, rather, has an impact on all the values pertaining to the inversion of Occident and Orient.

Though the European artistic poetics of the post World War II period promoted its recovery, with typical allusions to Japanese “Zen” and Chinese Taoist traditions of one thousand years earlier (the taste for irregular forms and the asymmetrical arrangement of stones in the dry landscapes of the Zen temple of Ryōan-ij, the plan for the Katsura Imperial Villa with its famous “tea room” or “drawing room”, or “chamber of asymmetry”), Dorfles’s interest in Zen is not limited to art. He uses its symbolic language in order to access a deeper level of modern occidental feeling and thought. As regards the post-war artistic currents, Dorfles writes:

In the improvised cultural filiations in certain of today’s art, we must recognize an albeit vague trend toward something different from the usual occidental artistic practice, something that presents itself today to the man of the *Abendland* not only as a vision of freedom and expressive renewal, but one that undoubtedly betrays a need to find elsewhere those communicative and linguistic possibilities that our European civilization no longer offers.

If it is the trend of artistic practice toward something different from the occidental style and expressive attitude that initially awakens the interest in Japan on the part of our scholar, it is nonetheless *aisthesis* and its gnoseological elements that are of philosophical interest to Dorfles; that is, the cognitive constants of both irrationality and logical knowledge that affect the new perceptual and hermeneutic polarity between symmetry and asymmetry.

The oriental charm of the stones in the garden of Ryōan-ij, arranged according to a variety of geometric criteria, cannot but suggest a comparative vision from the standpoint of forms, while it is related to the Goethean concept of “metamorphosis”, which is not very different from this type of reasoning: from chemical compounds to the structure of crystals, the symmetrical-asymmetrical specularity of our brain, which is the source of all creativity, whether it is biological or it has implications for the problem of freedom. An aesthetic preference, therefore, that concerns philosophy and existence as a whole, together with the world view that can emerge from it, one directed toward the search for models that countervail the situation that pervades the human *Abendland* (at least in terms of nihilism, which, according to Heidegger, shapes the final phase of western history).

Turning, then, to the classes and particularities of every language, the asymmetrical clearly pertains to functions that remain difficult for the occidental mind to assimilate, since it has always been trapped within the web of symmetry – as Dorfles points out in an article from 1971 (“Premesse antropo-cosmologiche a un’estetica dell’asimmetrico” [“Anthropological-Cosmological Premises for an Aesthetics of the Asymmetrical”]), which predates *Dal significato alle scelte* and *Elogio della disarmonia*:

Why has mankind always been obsessed with the problem of symmetry? Why, even from the fragmentary recorded history of the first millennia, do we always find ourselves faced with questions concerning specularity, equilibrium, proportion, harmony, modularity and – most definitely – symmetry? There can be only one reason: the same physical and psychological constitution of and the universe. The same “laws” that govern some of the most conspicuous physiological, physical, cosmological, etc. situations apply to this essential principle; but, at the same time, they vary from that principle or shatter it. Only by plumbing the mysteries of symmetry and specularity can we understand that, like the history of mankind on earth, the evolution or involution of civilization is based on a constant conflict between the symmetrical and the

asymmetrical.

Nevertheless, the neuro-physiological explanation justifies, in a way, the hypotheses regarding the dominant factors (right and left hemispheres – then substantially reworked in *Mito e ragione (Myth and Reason)*, 1989), and regarding the authority of Aristotelian thought, whereby the author sees in “ideative and cognitive mechanisms” a “tending toward the asymmetrical [...] a shattering of the apparent laws of symmetry”.

In the cited “Appunti per una ‘estetica Zen’ in rapporto all’arte moderna”, the author deals with aesthetic notions pertinent not only to art but to the oriental mentality as a whole, which eludes our principle of non-contradiction, perhaps by intuiting a special kind of equilibrium that is different from our common propositions and conceptions. Even in this scenario, I limit myself to brief examples that illustrate innovative developments in the relevant discipline – in particular those deeply rooted in occidental peoples – far from the popularization that some terms, symbols, and Far-eastern therapies enjoy today.

Dorfles chooses to start with a general cognitive subdivision that reflects the diversity of mental activities and, consequently, the organization of human capacities: that is, the Buddhist distinction between two basic types of knowledge, *prajñā* and *vijñanā*. The second term corresponds to rational knowledge, the “principle of differentiation”, which is the foundation of all intellectual and discursive knowledge; *prajñā* is the equivalent of transcendental knowledge, the fundamental noetic principle, absolute and irrational, or intuitive knowledge. According to Suzuki, “*Prajñā* sleeps in us under a thick blanket of ignorance and karma”, and it is the task of the Zen practitioner to re-awaken it.

Assuming that *prajñā* is something “much more meaningful than what our ‘occidental words’ can express”, and *vijñanā* is something that may remind us of Schopenhauer’s *principium individuationis* – Dorfles’s use of the two Japanese terms indicates, once again, his vision of a unified aesthetic sphere: increasingly widespread expressions of a common sensibility, not only an artistic one, and psychophysical behaviors.

Thus, it is the ubiquitous axiological modifications in the notion of time and the tastes of the human subject – and not the artistic productions in the first instance – that bring about a gap in today’s widely perceived conflict between *being* and *willing*. It is a kind of Goethean *Umgestaltung* (reworking), that is to say, a temporal retrogression that brings about the “pause” and the essential behaviors conducive to an *inversion* of our values and adulterated percepts in the domain of experience and in the “extreme impairment of existential time”. Finally, revalorized is the sense of a *diastematic* pause, “for those who want to maintain intact [...] their own autonomy” in order to experience “a completely different notion of time [...] that is not yet dominant among some Zuni and Navajo peoples”. Also revalorized are those Zen concepts that Dorfles has always studied, namely, *wabi* and *sabi*, connecting them with as many psychological processes and axiological judgements.

Suffice it to underscore the fact that the *wabi-sabi* experience encapsulates “that element of privation and absence, but it is a positive privation and i.e., that sense of fullness acquired through a lack that transforms personal experiences into natural elements and generates an ardor that is, in a sense, suspended over a void, one present in the great events, the great laws of the cosmos as well as in minimal materials; similarly, it is in the style of products made in an unaffected manner, an intense feeling of subdued things that surround us – and whose recesses we could go on describing forever – which should bring us face to face with “the vacuity of many of the mythemes of our time”.

In Dorfles’s work, these themes are asserted vigorously, but with a delicate touch, and they are part of the legacy of essential principles in world philosophy, to

which our author periodically has recourse (such as Humes’s binary, *novelty facility*, Goethe’s dyad, *Gestaltung Umgestaltung*, etc.), as we can find in his studies, including his last writings, which invite the reader to explore the depths of his thought.

As for the term *wabi-sabi*, I would say that it remains a constant in a great number of emerging reflections, as do all the constants that identify the development of the author.

4. Is there more that can be said on a meditation on the American Pacific coast from more than sixty years ago? Perhaps only a reflection on the changeable “becoming” of Dorflès in the mirror of an oceanic fluidity, the subtle slowness, or the majestic presence that splinters in favor of the theoretical insight of a general condition that is never constrained or fixed, but experienced as “oscillation”, in the predominance of thought and unstoppable ephemerality.

As regards Zen, *wabi* and *sabi*, in the notebook *Horror pleni (Fear of Full Spaces)*, published in 2008, we find a text that appeared in the journal *Agalma* (“Disarmonia, asimmetria, Wabi Sabi” [“Disharmony, Asymmetry, Wabi-Sabi”]), which was written on the occasion of the inauguration of the exhibit curated by Giancarlo Calza (*Ukiyo, Il mondo fluttuante [Ukiyo, The Floating World, 2004]*). The topic of the article is this proairesis related to the floating world and the concept that expresses it, i.e., *ukiyo*.

Translated roughly – writes Dorflès – *ukiyo* means “floating world”: an image-symbol that embraces the entire social, cosmological becoming, the moral and religious afflatus of the Japanese civilization and feeling, as expressed through its artistic genres, starting with Noh theater and the great, lyrical, Sino-Japanese essence of mythic elements, ethical and animalistic trends, etc., which constitute its basis.

We can return, then, with the calm of the ancients and a new knowledge, to the spirit of the haiku, attributed to Issa, a lyrical flower that Dorflès held on to from the time of his initial reading of the book by D. T. Suzuki, *Zen and Japanese Culture*, a poem that reads as follows:

A firefly

floating floating

passes by

Dorflès writes:

Apart from the fact that the whole atmosphere of the poems is one of simplicity (meagreness), but also of restlessness (the firefly that quivers as it flutters past). What expresses fully the concept of floating, *ukiyo*, even in grammatical terms, is the use of verbal repetition *yurari yurari* (floating floating), which is common in Japanese and Chinese [...] because it represents a linguistic feature not found in other occidental languages, and indeed indicates imprecision, instability, chance (perhaps the equivalent of our use of the repetition of certain adverbs, such as *poco poco* (very little), *chissà chissà* (who knows)). In short, *yurari yurari*, supposedly denotes non permanence, the transitory quality of the flight of the firefly, which, however, would allow the actualization of that magical moment that a long duration would cause to vanish: an “imperfection”, more effective, however, than it would be in the case of a stable and static event.

If, after a long perusal of the book of life, we look for the symbol that captures everything and, at the same time, turns toward the natural isthmus through which our author connects rivers, continents of thought, probably this delicate and humble insect *wabi-sabi*, restlessly moving before our eyes, can also be the symbol of the brilliant personality of the scholar Dorflès, who, with unmatched energy, passes through

different Americas.

An example of freedom from imposed models and of independence of thought (as well as of economy that records the changes of the transient moment) that never ceases to ride the waves, encountering always new forms, describing with rigor a concept that fades before our eyes, Dorfles conceives of the aesthetic world as a category that conveys “floating” being.

This is a category that resembles the gentle flight of the firefly or the restlessness of the inexhaustible fluctuation of thought; like the masses of foam from the crashing waves of the Pacific (which is so different from Eugenio Montale’s Mediterranean, his lifelong friend), and like the repeated buffeting of the waves that the currents of perennial experience shape his phenomenology.

If “imperfection” means irregularity, asymmetry, and if occidental predicates tend to render static what is delicate and constant change in a stable *ousia* (essence), we have an aesthetics of becoming that coincides with the epistemic inconstant in which it is mirrored. If, despite a deliberately “weak” thought, it consists in a solidity derived from the constancy of transience, it would not be far-fetched to transgress the boundaries of language, indeed to establish relationships among remotely dissimilar things that are bathed by the same sea of sense perception, from which a *theory of the senses* draws its material.

Thus, from *wabi-sabi*, as from other occidental concepts (those of Hume, Vico, Cassirer, etc.), there is a convergence on the same mental schema “synonymous with change that perpetuates itself in duration” (Goethe) and is on the verge of restoring that which becomes its *Gestaltung*, “type”, or embryo; in other words, the “first operation” and, finally, the attempt to compare the aesthetic category with the flight of the firefly.

1 Gillo Dorfles. *La mia America*, ed. L. Sansone. Milan: Skira, 2018.

2 Gillo Dorfles. *Lacerti della memoria. Taccuini intermittenti*. Bologna: Compositori, 2007, p. 188.

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 Katushika 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.*

1. Japanese aesthetics of “being in the space”

Katsushika Hokusai (1760-1849), a well-known Japanese woodblock (ukiyo-e) painter, published his *Tour of Waterfalls of Various Provinces* consists of eight prints in 1833. Hokusai’s waterfalls comprise much imagination. Waterfalls have been appreciated by Japanese people for reasons of belief, religious asceticism, and most of all, for sightseeing that is connected with pilgrimage.

In Japanese art history, painters created waterfalls in unique forms and styles. Maruyama Ōkyo’s works in the room of landscapes (Sansui no Ma) in the Kotohiragu Shrine (1794, fig.1), which are so elaborate in their mise-en-scène. The waterfall painted on screen is intended to flow toward the west of the room and successively into the pond outside. The water stream enters the room again from the south side, going along the mountain landscape, then to the waterscape on the east side, to construct a circular water flow. Viewers were to hear the sounds of both the real pond and the depicted waterfalls. In this way, pictorial space merges with real space; fiction and reality become one, both in sight and sound. *Jōhei* Sasaki interprets this unique composition as follows: “[Ōkyo’s] attempt is to make the room exist in a great landscape of water flow, a cycle of birth, growth and death... When we are in the room, we become, indeed, a part of his landscape.”¹ His unique three-dimensional sense and animation originate from his intention to express landscape as an encompassing environment.

The commitment of the viewer in the pictorial space was essential for Ōkyo as also observed in the *Green Maple and Waterfall* (1787, fig.2). The water forcefully and directly falls onto a pool and splashes as it hits the stone. The atmosphere of light and mist dispersed in space, the sense of coolness, and the sounds of water beating the basin are delivered to the viewers beyond the frame.

Similar to Ōkyo, in Hokusai’s ukiyo-e, people in the pictorial space are not only amazed by the dynamism of the waterfall but are also surrounded by the splashing water that conveys the physical reality. In the *Aoigaoka Waterfall in Eastern Capital* (fig.3), water vapors dispersing around the fall are precisely drawn with a kind of pointillistic technique. Water mist is forcefully articulated especially in *Yōrō Waterfall in Mino Province* (fig.4) and *Kirifuri Falls at Kurokami Mountain in Shimotsuke Province* (fig.5). People in the pictorial space are depicted as awed in silence for the powerful nature before their eyes. The strong contrast between the roaring waterfall’s dynamism and the people’s silence is effectively expressed. The viewers share this extraordinary experience by identifying with the characters in the pictorial space.

The desire for being in the space is also seen in the fragmental composition of Japanese traditional paintings. The suggestion of “the whole from a fragment” influenced Impressionists during the Japonism movement in the last half of the 19th century. The common fragmental feature becomes obvious in the *Willows* of both Hasegawa Tōhaku and Claude Monet (16th Century, 1915, fig.6). It is pointed out that Monet might have been inspired by the hanging wisteria of Hiroshige’s *Inside Kameido Tenjin Shrine*.²(1856-58, fig.7)

Furthermore, in Japanese landscape paintings, elements are drawn from multiple viewpoints, and accordingly, the viewer’s eye freely moves around the pictorial space. *Mountain Stream in Summer and Autumn* (fig.8) - a seasonal landscape of a stream among Japanese cypress, lily, and maple leaves - for example, painted by Suzuki Kiitsu of the Edo Rimpa school, makes us focus on these motifs as we approach them. Such proximity urges us not only to see but also feel the drifting fragrance and humidity

of forest, by evoking our intimate physical perception. Thus, the methods of multiple viewpoints and fragmental expression invite viewers inside the painting to physically experience the space. The ultimate aim of the painter is to create an atmosphere by the pictorial space and the physical perception of being wrapped up in the space. If we recognize how these screen paintings were actually viewed, the depth into pictorial space is created further through folding the screen in zigzag form, giving deeper spatial effect. (fig.9)

Another important aspect of Japanese painting is the notion of empty space (*yohaku*). It is inherited from Chinese ink paintings of the 13th century; the poetic and lyrical expressions suggested in the “invisible” blankness of *yohaku* is successfully composed in *Sesshū Tōyō’s Splashed Ink Painting*. (1495, fig.10) According to Norman Bryson’s interpretation, the empty space in this landscape functions as an expanded field. Instead of the Western standpoint where the subject is at the center, Bryson introduces the concept of “blankness” (or “emptiness”) that attempts to dissolve the tight bond between the subject and the object.³

Sesshū’s technique influenced many generations, as seen in Kaihō Yūshō’s *Pine and Plum by Moonlight* from the 16th century or Ogata Kōrin’s *Azalea* from the beginning of the 18th century. (fig.11) These works effectively use *yohaku*, with a focus on flowers for fragrance.

Paralleling *yohaku*, Japanese preference for *yōjō* (suggestiveness or lasting sensation) has been favored in poems. *Waka Kuhon* (after 1009), edited by Fujiwara Kinto, categorized nine ranks for poems; the top ranking was for those that express *yōjo*. The following two poems were selected as the best of all.⁴

Faintly with the dawn
 That glimmers on Akashi Bay
 In the morning fog
 A boat goes hidden by the isle—
 Must be missing on return
 (*Kokinshu*, Anonymous Poems)

The spring has risen
 Is no sooner said, it seems,
 Than fair Yoshino
 Stands this morning to the view
 With a mist on its mountains.
 (“The Day Spring Begins” by Mibu no Tadamine)

Both poems articulate the sea and the mountain landscape, covered with fog or

mist, from a broad perspective. According to Fujiwara no Toshinari (1114-1204), *yūgen* (subtle and profound beauty)⁵ usually accompanies *yojō/yohaku*. It is not only invisible landscape that we cannot form in words; it is sensing spring flowers behind the mist, autumn behind a deer, the fragrance of spring wind behind a plum tree, maple leaves behind the rain—essentially connected to physical and environmental features.⁶

2. The phenomenological tendency in landscape theory

James Elkins, an art historian of The Art Institute of Chicago, regards phenomenology as an important aspect in thinking about landscapes. He emphasizes the “phenomenological encounter,” namely, a founding reciprocal relation of the self to objects:

...the theorizing on landscape, which was once avowedly an ideological matter, has been

increasingly replaced by a kind of de facto phenomenological understanding. Landscape is taken to be the most diffuse and dispersed, the most ungraspable, the most unbounded, but

also

the most optimal occasion for meditating on the unity of the self.”⁷

Considering his analysis of the landscape as the most diffuse, dispersed, ungraspable, and unbounded yet the most optimal occasion for meditating on the unity of the self, the characteristics of Japanese art, namely, being in the space and the expanding field of *yohaku*, are akin to contemporary Western landscape theory. In fact, Gernot Böhme’s new phenomenology relates to the typical Japanese phenomenon, the concept of *ma* 間柄 between the subject and the object, therefore, the spatial and the environmental. Böhme proposes a new aesthetics as *aisthesis*, in contrary to judgmental aesthetics, and from this point of view, emphasizes sensory perception in his book *Aesthetics of Atmospheres* (1995).⁸

Contemporary Japanese artist Fujiko Nakaya uses such atmospheric, surrounding function of fog/mist as material in her works; she is acclaimed as the first artist who worked with fog as sculptural medium. She explains that she doesn’t directly create images with her fog sculptures, instead, fog is a kind of transducer that reacts to the local meteorological conditions. (fig.12) She comments that the landscape can appear to be mostly static until fog is introduced. With the introduction of fog, as artistic procedure, nature’s stories and information become more accessible to the observer. Nakaya’s fog sculptures connect art and science; she created a technique for producing fog, which must be made of pure water vapor, allowing it to interact with the atmosphere. The artist desires to restore the idea of fog as something beautiful rather than problematic, and strongly relates to traditional Japanese thinking; she speaks of the fog in Japanese poems as “breathing of the atmosphere.”⁹

However, we cannot conclude that phenomenological understanding could thoroughly explain the Japanese thinking of being in the pictorial space, especially the relation between nature and humans. It is, in any case, flexible how we understand the phenomenological concept. To confirm this point of view, I would like to consider

another fog/mist sculptures of the Belgian artist, Ann Veronika Janssens.

Mieke Bal uses the following phrases in reference to Janssens' *Horror Vacui* (1999, fig.13a): duration, deceleration, interlocutor, ungraspability, participation of multiple senses in events of perception.

The mist entraps the viewer, body and soul, in such an unsettling experience that something

shifts in one's physical being in the world. Janssens attempts to elude "the tyranny of objects"

and their "overbearing materiality."¹⁰

Domains of sensation are united through the fuzziness of mist that suspends boundaries and their simultaneous appeal to hearing, seeing, and feeling.¹¹ The ontological meaning of the mist room is emphasized in Bal's analysis, so as its political feature: "It is, most fundamentally, art's contribution to the space we share—which I call 'the political'." Bal's interpretation of the space to countermeasure the movement of migratory culture could be visually seen in Janssens' people — an immigrant with a scarf on her head — trapped in the mist in *Blue, Red, Yellow* (2001, 14b).¹²

As the title *Horror Vacui* indicates, and according to Bal: "the first moment inside the mist installations yields an experience of lostness(...)Such an experience can simultaneously function as a social experiment, which draws attention to the practical aspect of the solitude of 'lostness.'"¹³ A mist room, *Horror Vacui*, may possibly develop to a moving space, which urge people to act in awareness, as Bal points out. However, we cannot avoid horror-evoking images¹⁴, or the images of the sublime, that alludes to the distances of the transcendental existence and human being shown in the landscape paintings of German Romanticism. It differs fundamentally from the concept of Nakaya's fog sculpture; according to the artist, 'happy', experience of the interactions between humans and nature.¹⁵

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3. Postscript

Japanese traditional concept of space is also reflected in today's technical art such as that of the teamLab.. (fig.14) The Japanese artist group expands their activities on a global scale and tries to attain the sense of spatial awareness of premodern Japan. They explore the logical structure of space in a way that makes the three-dimensional space appear flat, as in traditional Japanese art: "to reintegrate the modern objective world and the subjective world that the predecessor saw." The essential concepts for teamLab are that "we are a part of nature," and "the world I am seeing is, the same world the figure in the picture is seeing."¹⁶

Comparing with the *Waterfalls* by Hokusai, the landscapes of digital teamLab seem very contemporary, but both are based on the same aesthetic concept. The global discussion on phenomenological thinking of natural landscape could be more specified under cultural diversities.



Figure 1 - Maruyama Ōkyo, Kotohira-gu Shrine, 1794

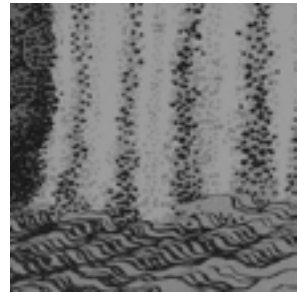


Figure 3a,3b - Katsushika Hokusai, Aoigaoka Waterfall in Eastern Capital, c.1833



Figure 4a,4b - Katsushika Hokusai, Yōrō Waterfall in Mino Province, c.1833



Figure 5a,5b - Katsushika Hokusai, Kirifuri Falls at Kurokami Mountain in Shimotsuke Province, c.1833

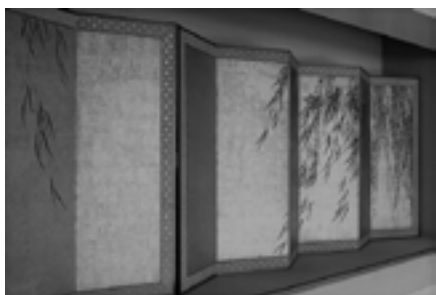
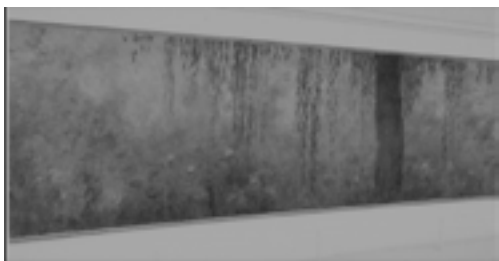


Figure 6a - Hasegawa Tōhaku, Seasonal Willow, 16th century



Figure 7 - Hiroshige Utagawa, Inside Kameido Tenjin Shrine, One Hundred Famous Views of Edo 1856-58



Figure 8b - Suzuki Kiitsu, Mountain Stream in Summer and Autumn, Right Screen, 19th century



Figure 10 - Sesshū Tōyō, Splashed Ink Painting, 1495



Figure 11b - Ogata Kōrin, *Azale*, 18th century



Figure 12b - Fujiko Nakaya, *Fog x FLO, the Emerald Necklace Conservancy, Boston, 2018*

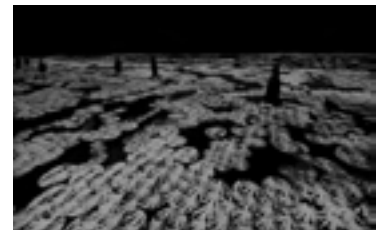


Figure 13b - Ann Veronika Janssens, *Blue, Red, Yellow, 2001*

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There weren't any paper submissions at the round table 7 on Aesthetics and Technologies.

ROUND TABLE 08 | CURTIS CARTER AND CONTEMPORARY AESTHETICS

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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.

In Curtis Carter’s article, “Globalization, Modernity and the Place of Nature in Chinese Art”, he demonstrates his genuine concern of the captioned subject¹. In his brief of the prominent subject of Nature in Chinese Art history, he correctly points out that Chinese tradition featuring nature in the arts has carried forth from Tang artists through Song and Ming into the art of later periods of Chinese history. Natural landscape dominates both Buddhist and Daoist art, and their artists contributed to the development of the so called “artistic landscapes”, ranges from traditional “regulated” styles to more free forms.² The subject of Nature in both traditional Chinese paintings and poetry, as Carter nicely puts, “represented an imaginary paradise grounded in an idealized Nature.”³

Carter said in examining the literature of Nature aesthetics, one finds a wide range of understandings of the subject.⁴ I would like to add that besides Carter’s saying that in the tradition, Nature is valued for its visual features and its aesthetic values and the ways it is represented in painting and poetry, it is also appropriated to describe the personality and moral strengths of a person in both Confucianism and Daoism. Confucians like Mencius asks for regulation and cultivation of one’s physical nature and relates the exercise to moral nurturing.⁵ Daoists ask for living according to Nature or natural instincts to be a real person or a sage.⁶

Here comes Carter’s concern, “Modernity in the art of West had among its aims a shift away from Nature as a favorite source of imagery for purposes of representation or depiction.”⁷ Therefore, when Chinese art receives modern Western art in a series of events at the turn of the twentieth century and currently in the twenty-first century, Carter is concerned with the displacement of Nature which used to be a dominating subject in Chinese art. Carter quotes that in Western modernity, “replacing Nature as a principal source of art is the ‘fugitive, fleeting beauty of present-day life, the distinguishing character of that quality’ in modern life.”⁸ He continues the same concern when we enter into the state of globalization, and wonder, “what will be the impact of westernizing globalization on the place of Nature in Chinese art?”⁹ As he points out much of the art that globalization brings to China from the West does not any longer feature Nature, there is the risk that this factor will show negative results for the future of Nature’s place in the art of China.¹⁰

The Place of Nature in Traditional Chinese Landscape Painting

I have to say Carter’s concern is very valid. Before discussing his concern, a review of the meaning of Nature in traditional Chinese art is recommended. Here I want to revisit Shitao’s notion of Nature in his most representative painting notes, *Huapu*. Shitao

1 The paper was presented by the author at the American Philosophical Association (APA) meeting in 2014. Parts of the content of this article can be found in the book chapter, “Globalization and Chinese Contemporary Art, West to East, East to West,” in Curtis ed., *Unsettled Boundaries: Philosophy, Art, Ethics. East/West*. Milwaukee: Marquette University Press, 2017. pp. 113-128.

2 Curtis Carter, “Globalization, Modernity and the Place of Nature in Chinese Art”, 2

3 Ibid., 3

4 Ibid., 4

5

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7 Note 2, p.5.

8 Ibid., 6.

9 Ibid., 7.

10 Ibid., 8.

(1642-1707), the influential painter in the late Ming and early Qing period in China, is not only well known as an ink artist, but also a prominent art theorist who suggests art as metaphysics. His surviving notes on ink painting, *Hua-pu (Treatise on the Philosophy of Painting)*,¹¹ is regarded as one of the most important Chinese philosophical reflections on the art form. Shitao's key theory of "One-stroke" in *Hua-pu* provides a systematic discourse in artistic practice. The "One-stroke" in ink painting is argued by him as both a visible event and a metaphysical concept, which includes primordial intuition, spiritual transformation, and ways to achieve the proper forms of living.

Shitao's attraction to Daoism had been regularly demonstrated in his former thirty-years of painting career.¹² This could be reflected on Shitao's increasingly use of "raw" color, subjects of leisurely living and outings, in arresting extraordinary Nature subjects such as Yellow Mountain. It is argued that Shitao's subordination to Daoist sympathies "marks the culmination of a long pursuit of Oneness through painting over a period of fifty years."¹³ He states in *Huapu*:

I, having mastered one-stroke painting, can penetrate into the form and spirit of mountains and rivers. This is why I have always kept to mountains and rivers during the past fifty years. I neither neglected them as useless nor let them conceal their secrets. Mountains and rivers let me communicate for them. They are free from me and I am free from them. I thoroughly investigate strange peaks, making rough sketches. Mountains, rivers and I meet on a spiritual level and mingle together without trace."¹⁴

He further explicates the manifestation of Dao or Nature in his Oneness of stroke,

From Oneness, produce the ten thousand things, govern the One. Transform Oneness into this harmonious atmosphere, is indeed the highest achievement of art in the world.¹⁵

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with Nature as the world/object,

If one uses the one-stroke to fathom it, he can participate in the transforming and sustaining of the universe (heaven and earth). The artist can then describe the conditions of mountains and rivers, estimate the breadth and length of the terrain, judge the dispersion and density of mountain peaks, and penetrate into the obscurity of clouds and mist.¹⁶

11 On the authenticity of the *Hua pu* and the question of the treatise's various recensions and titles, Jonathan S. Hay has provided an overview and list of bibliography, see Jonathan S. Hay, *Shitao: Painting and Modernity in early Qing China*. (Cambridge: Cambridge University Press, 2001), pp.208-209, 364. The citations in this paper come from Earle Jerome Coleman's English translation. The original texts of *Hua-pu* is from 石濤著, 朱季海註釋, 《畫譜》 (上海: 上海人民美術出版社, 1962)。

12 Ibid., pp.242, 258-259.

13 Ibid., pp.276.

14 Earle Jerome Coleman, *Philosophy of Painting by Shih-t'ao: A Translation and Exposition of his Hua-p'u(Treatise on the Philosophy of Painting)*, Ph.D Dissertation, The University of Hawaii, 1971, pp.158.

15 Earle Jerome Coleman, *Philosophy of Painting by Shih-t'ao: A Translation and Exposition of his Hua-p'u(Treatise on the Philosophy of Painting)*, Ph.D Dissertation, The University of Hawaii, 1971, pp.155.

16 Ibid., pp.157.

Shitao talks about the relationship between artist/subject and Nature,

It is not the function of particular aspects of mountain or water or the function of mere brush strokes or ink wash, or the function of antiquity or the present, or the function of the wise man. Within this function, there is reality. In short, it is the oneness of strokes. It is limitless, it is the Dao of heaven and earth.¹⁷

He further suggests:

The splashing of the ink onto the brush is to be done with spirit. Ink wash cannot be spiritual unless one has achieved the state of concealment in nondifferentiation. (which means communication with the Nature or Dao in whole). If the brush stroke is not endowed with vitality, then the brush is without spirit. If the brush contains the spirit of concealment in nondifferentiation yet cannot release the spirit of life, then this is ink wash without brush strokes.

When the awakening of cultivation of non-differentiation and lively spirit is grasped, then flowing everywhere, and embracing and encircling each other, will take place. When flowing everywhere, and embracing and encircling each other take place, then the function of mountains and rivers is fulfilled.¹⁸

Thus. the intimacy between Shitao's metaphysical ideas and Daoism is in light.

Shitao's view of the world is a self-regulating system, within which artists have their own ethical imperatives to fulfill and they function as receptive to Nature's gift. With the introduction of the painting method, "One-stroke" as the departure or the beginning of the first stroke, is affirmed its unique transcendental position that encompasses and unites all things in Nature.

Shitao, while dissolving himself in the state of Oneness, also participates in the Daoist ideal of the perfect man:

Therefore the perfect man cannot not be wise, cannot not be enlightened. Because he is wise, he transforms; because he is enlightened, he is free. When confronted by things, he is undisturbed. When he deals with forms, he leaves no traces. When he moves the ink, it is as if the work were already finished. When he grasps the brush, it is as if he were doing nothing. On a one foot wide canvas (small area), he manages heaven, earth, mountains, rivers, and the ten thousand things; yet, his mind is as pure as nothing. Because ignorance is diminished, wisdom is produced. Because ordinariness has vanished, purity of mind is attained.¹⁹

Shitao states the essentials and the highest reference of Chinese art with his deep

17 Earle Jerome Coleman, *Philosophy of Painting by Shih-t'ao: A Translation and Exposition of his Hua-p'u(Treatise on the Philosophy of Painting)*, Ph.D Dissertation, The University of Hawaii, 1971, pp.180.

18 *Ibid.*, pp.179.

19 *Ibid.*, pp.173.

believes in Daoism, and the engagement of an artist with Nature in the deepest, meditational sense which will determine the quality of art when it comes to external manifestation. He lays out the principle of Chinese art and grants Nature the supreme state of artistic engagement. So it is not the imitation or grasping of Nature that counts, but also the artist's cultivation and devotion to one's understanding of Nature that determines. Therefore, the subject of Nature in Chinese traditional art goes beyond making Nature the object of art, but Nature and the artist are both the subjects that merge in one, turning the subject to be an disinterested, spiritually free being. In the Confucian sense, the implication is artist's moral strength as the Confucian Heaven or Nature is the supreme moral principle in itself.

Carter echoes the reading by mentioning traditional Chinese painter Gao Jianfu (1879-1951) and his work, focuses on Gao's suggestion of looking beyond painting to the improvement of human nature and the betterment of society.²⁰ Yet Carter's concern also hinges on the depiction of Nature in Chinese art, and says that the changing focus of landscape would appear to be on expanding the urban landscape under the development process of globalization. His elaboration is the situation for artists as well as for other citizens who value Nature is becoming critical, as the economic development consumes more and more of the land once reserved for appreciating Nature.²¹ He mentioned Garden in particular, saying that gardens in urban settings are supposed to keep a presence of Nature and exemplifies it as a symbolic presentation.²² He ponders if Gardens would be diminished or even replaced by all kinds of urban development projects. In addressing to Carter's concern, a review of Chinese garden using an exemplary case is provided here for reference.

Strolling in Traditional Chinese Gardens and the Displacement of the Aesthetic Experience

Geyuan Garden in Yangzhou, China was known as "the garden of the long-lived Ganoderma" during the Ming Dynasty. It covers an area of 2.5 hectares (6.2 acres), and is primarily composed of bamboo and rocks. Rocks of different hues and shapes are used to represent scenes from the four seasons; hence, the rock garden is named the "Artificial Mountain of Four Seasons." Arnold Berleant's description of a classical Chinese scholar's garden can best describe Geyuan.²³ It is said that Chinese gardens are carefully integrated into the landscape, embraced by trees and shrubs, and usually connected by covered walkways. They are interspersed by equally important semi-enclosed natural areas that contain a profusion of rocks and vegetation. That water is almost always present, often as a central large pond but also in smaller pools connected by narrow waterways traversed by small foot bridges. They are natural sculptures of arresting presence and absorbing detail, and the Chinese consider them 'a concentration of the creative forces of the Dao'. These features of the garden structures convey a sense of continuity. As one wanders contemplatively through the garden, the visitor becomes part of the landscape and nature. Nature is habitation and habitation is Nature. Wandering through a Chinese garden can evoke an association with a scroll painting and perhaps even its embodiment. Moreover, Classical Chinese garden is usually shaped by and for human participation. It requires human presence to be completed and fulfilled.

20 Note 2, p. 10

21 Ibid., p. 16.

22 Ibid., p. 18.

23 Berleant, Arnold *Aesthetics Beyond the Arts: New and Recent Essays*, GBR: Ashgate Publishing Ltd., 2012, 131-147.

Although Chinese gardens encourage a reflective, contemplative mood, this is not a state of passivity or inactivity. It is a roving contemplation, an immediacy of thoughtful presence in the activities of walking, noticing, listening, contemplating, and sensing bodily the garden's constantly varying environmental experience. Finally, it is due less to the layout and the formal arrangement than to what vibrates through and around the various elements of composition, enhancing their power to bring out the rhythm of Nature.

I want to refer to contemporary neo-Confucian, Tang Junyi's concept of landscape appreciation, namely, "hiddenness," "cultivation," "resting," and "traveling."²⁴ Tang's insightful analysis contributes to the understanding and appreciation of Nature in Chinese gardens that Carter is concerned.

Tang suggests that the notion of "travelling" in Chinese landscapes embodies both the physical and the spiritual, as manifests in different Chinese architectural forms, such as towers, palaces, gardens, and home interiors. Unlike the churches and castles in the West, Chinese architecture allows and enables the visitor to travel in the space, even if it has a deep courtyard, and layers of curtains and draperies.²⁵ The concept of travel has another layer of metaphysical meaning, as it echoes the Daoist concept of the intertwining relationship of the concreteness in the empirical world and the vacuous (*hsu*) in the metaphysical world of the *Dao*. Tang further suggests that in addition to "travelling", the notions of "hiddenness", "cultivation", and "resting" emphasize the unity of the visitor's inner feeling with the outer space in landscape traveling, and in this case, the experience one could have when travelling in a Chinese garden likes Geyuan.²⁶ He states,²⁷

"The meeting point of the concreteness and the vacuous is where one's mind and soul travel freely. The beauty resulted from this is the realization of a free-mind and openness...that is why I compare the aesthetics of Chinese architecture to that of travelling."

When travelling in a Chinese garden, one can appreciate the landscape by hiding alone ("hiddenness"), reflecting on one's moral life ("cultivation"), sitting around and resting the body ("resting"), and walking through the aesthetically natural or artificial space of the garden ("travelling"). The experience transcends the rigid binary opposition between subject and object in Western aesthetics, and that the visitor gains an overall understanding, self-nourishment, and enrichment when the mind departs from the garden and travels into the realm of the Nature or *Dao* and back again.¹ This going beyond enriches the viewer and results in his or her aesthetic appreciation of the fluid nature of artistic qualities. This is best illustrated by Chinese landscape painting in ink as much as the perception in a Chinese garden..

Tang regards the Daoist idea of travelling as the key to the aesthetics of the gardens, as it integrates the physical freedom of the body and metaphysical transcendence of the mind. Moreover, Geyuan Garden demonstrates that all of the elements and parts of the garden are designed to blend gently together to show the harmonious forces of Nature. In his words, to experience landscape aesthetics is "to follow the

24 Tang, Zunyi. *Zongkuo Wenhua de Jinshen Jiaji* (The Spirit of Chinese Culture). Taipei: Zhenzong Publishing co., 1979.

25 Ibid., p. 304.

26 Ibid., p. 305.

27 Ibid., p. 316.

Dao of Nature, getting oneself in tune with the underlying rhythms of the seasons, the plants, the very universe, so that there was no discrepancy between inner being and outer reality.”²⁸ With this in mind, I could only share the concern Carter has laid over the impacts of globalization in terms of its values, rapid developments and lacking of concern over the place of Nature in humanity. The concern goes beyond the physical existence of Chinese garden sites, to the lost of extraordinary environmental aesthetic experience that traditional Chinese gardens have so much to offer.

Global Interventions and the Response of Contemporary Chinese Art

Carter suggests three major global interventions since the beginning of the twentieth century with particular relevance for the current place of Nature in Chinese art.²⁹ The first major global intervention he mentions refers to what took place at the beginning of the twentieth century when Chinese artists began studying western art in Japan and later in Paris. He suggests that for a variety of reasons, efforts to introduce western art during the era of 1920s had only limited success in China, and for the most part this movement posed little immediate threat to the place of Nature in traditional Chinese art.³⁰

According to Carter, the second main global challenge to Nature’s place in Chinese art comes during Mao Zedong’s Cultural Revolution, when art has to focus on the socialist’s agenda and traditional arts with their celebration of Nature, did not have the same value or support. Then the third stage of global intervention started in the 1980s when Chinese artists began their migrations to the West in search of greater freedom of artistic expression.³¹ Carter mentions the American artist Robert Rauschenberg’s launch of an Overseas Culture Exchange project in 1985, bringing paintings, installations, and mixed media arts to the China National Art Gallery. Yet despite the opening of China to western economic and artistic cultures through the processes of globalization, Chinese art did not mindlessly succumb to hegemonic dominance from the west.³²

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In digging out the reason why, Carter turns to Chinese art critic and artist Gao Minglu’s views for understanding. According to Gao, Chinese history and its art does not fit the linear periodization of the western system, from being traditional, classical, modern to postmodern and contemporary. Gao argues for “total modernity”, which consists of the state of art in particular time and space, and cultural contexts. The fact is, in Carter’s reading of Gao, Chinese artists carry with them the long and highly developed tradition of Chinese art practices, and bear in mind the shared inventions of an endless stream of new paradigms for creating art which resources are now available worldwide.³³ Carter, in response to his main concern, suggests to look at the practices of contemporary Chinese experimental art, versus traditional art practices, to check if Nature is to retain a significant place in the Chinese art practices of today when under the strong influences of globalization.³⁴

The “Expansion” of New Ink Art

My study on the evolution of traditional Chinese Ink Art supports Gao’s observation

- 28 Ibid.
- 29 Note 2, p. 9.
- 30 Ibid., p. 11.
- 31 Ibid., p. 12.
- 32 Ibid., p. 13.
- 33 Ibid., p. 14.
- 34 Ibid., p. 19.

and would like to supplement at here the phenomenon of contemporary ink art in China. Here I quote Tang Dynasty literati Wang Wei's words on ink painting:

*"In the art of painting,
Works in ink surpass all.
They stem from Nature,
And fulfill the functions of the universe."*

It has been emphasized that traditional Chinese ink painting, from its ancient beginnings in decorating Neolithic pots, has evolved and flourished in the hands of great masters from different dynasties, and shaped by social, economic and cultural values of the times. It has come full circle as contemporary ink painters have sought to expand beyond the two-dimensional confines of ink on paper or silk, and the continuous re-interpretation links ink art to our present-day society and keeps it alive.³⁵ Numerous daring attempts in ink deviate ink art from its traditional format and its usual subject of depiction including landscape, and has become geometrically framed than being fluid.

When Gao Minglu argues for a different kind of Modernity in China, it still shares with other forms of globalization in its elaboration on spectacle, and the excessiveness of spectacle captivate the modern Chinese subjects to the extent that they are actively involved in it. It is said that modern Chinese subjects face not only the passing of the past and the looking forward to a pluralistic future, they have come to terms with their own modern selves and new identities. Chinese modernity is in fact constantly renewed through the interactions between the subjects and their rapidly changing cultural environment.³⁶ As contemporary art is strongly expanding its range of expression, the mingling of all kinds of techniques, media and subjects is addressing to the recent cultural pertinence, strategy and speculation, which has no exception for Chinese ink painting. The following sayings are representative statements made among contemporary ink art curators:³⁷

"The unique spirit and the specific cultural connotations of Chinese ink painting that were formerly concealed by the contemporary may now be implemented as a kind of accessory or special flavor of the contemporary and thus compromise with current aesthetics. To define its position within a pluralist and multicultural context, we have to introduce Western artistic grammar into the context of ink painting, with a strategy that aims at producing diversified models of a contemporary quality. Only through such a process of continuous exchange can the factors participating in it successfully participate in cultural negotiations. .. one of the tasks of the contemporary ink experiment is to rediscover the cultural functions and spiritual implications of ink and to revive ink as an artistic language, as well as for the actual grammar and rhetoric of this particular language."

It is clear that new ink painting, together with its favorite subject of Nature, has to fulfill multi-functions: as spiritual revival and be as functional as culturally identifiable. That is why a curator raised such a question: "is it correct to say ink makes a sacrifice

35 *Ibid.*,14.

36 Pang, Laikwan, *The Distorting Mirror: Visual Modernity in China* (Hawaii: University of Hawaii Press, 2007).

37 Sun, Xiaofeng. "Note on the Contemporary Chinese Ink Experiment," *Infiltration-Idylls and visions*, Guangdong Mei Shu Guan (ed.), He Bei: He Bei Mei Shu Chu Ban She, 2007, 10.

to obtain a contemporary identity?"³⁸ We are reminded to avoid the illusion of the existence of a privileged domain of ink and that there is neither a definite conclusion, nor the declaration of the establishment of other norms for ink painting – only through the expectation of possibilities can we meet with the yet unknown possibility inspiring the experiment.³⁹ It is said that the contribution of the ink experiment lies in the fact that it preserves a text of the practice of the evolution of the concepts in the field of contemporary art and culture; and, what is more important, it provides a valuable experience in what concerns the appropriate strategy of a situational culture effected by the drive of globalization. But what about Nature, if even “spiritual resonance” as the first principal of painting in the Chinese tradition is now only regarded as a functional act for mental balance in the living of an international city?

To Shih Tao, the “One stroke” painting is the point of departure to the metaphysical intersection of self and Nature. One can find numerous evidences in *Hua Pu* in which he stressed on the transcendental origin of aesthetic experience:⁴⁰

“The art of painting is a manifestation of truth. With regard to the delicate arrangement of mountains, streams, and human figures, or the natural characteristics of birds, animals, grass, and trees, or the proportions of ponds, pavilions, towers, and terraces, if one’s mind cannot deeply penetrate into their reality and subtly express their appearance, one has not yet understood the fundamental meaning of the oneness of strokes.”

Somehow, the following Shih Tao’s sayings still echo among some of the ink painters of today:

“Those who know the subtle manifestation, but forget the origin of the fundamental principle of oneness of brush strokes, are like children who forget their ancestors. Of one knows that ancient and modern works never perish, yet forgets that their achievement of merit is not limited to men, this is the same as the ten thousand things losing what is given by Nature. Heaven can give man a method, but cannot give him skill.”⁴¹

“This is what heaven gives to man: Because he can receive, heaven gives to him. If one has a great capacity, then he receives a great gift. If his capacity is small, he receives a small gift. Therefore, ancient and modern works of calligraphy and painting originated from heaven and were completed by man.”⁴²

This revisit of Shitao’s texts bring us back to the concern of Carter over Nature and Chinese art, and what Gao Minglu has suggested, that

“not all Chinese artists or theorists will agree on the best routes to follow. Some may choose to continue to imagine Nature as it was and attempt to revitalize the traditional roles of Nature in art.”⁴³

38 *Ibid.*,10.

39 *Ibid.*, 11.

40 See translation in Coleman, Earle J. *Philosophy of Painting by Shih T’ao*. The Hague: Mouton Publishers, 1978, p. 37.

41 *Ibid.*, p.104.

42 *Ibid.*, p.105.

43 Note 2, p.19.

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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.*

During modernity art and science have been established as relatively autonomous social fields with their own structures, institutions, and rules. In the beginning of the 21st century collaborations between art and science have become popular. Collectives of collaborators from both fields gather in very interdisciplinary or transdisciplinary projects. This situation calls for reflection upon the question, how is art compatible with science, so that these collaborations are possible and fruitful. Does art approach differently to the world and does it work for different goals than science? If art and science strive for different objectives, how are these art and science projects then harmonized. Does this meeting of art with science generate changes or does it require “the change of the state of the art”?

It is important to stress the concept of art, inherited from Romanticism. This heritage is crucial for the comprehension of art that encompass scientific research and that is engaged with its socially relevant implications. It means a concept of art as a political agent. It was extremely important for the 19th century art to comprehend itself as avant-garde, particularly at the end of the century 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”.¹ This romantic tradition of positioning themselves against the norms and cannons of the majority of population, the rebelling attitude, which reflected the revolutionary social atmosphere of the age, insisted later in art throughout modernism of the 20th century and expressed particularly strongly in historical avant-gardes. The artists have expressed concrete political affiliations, such as Italian and Russian Futurism, but also Dada. Some artists even got directly politically and military engaged. It is significant for these movements that the artists were writing manifestos. Consider, what is a manifesto. Manifesto is a programmatic text that sets foundations for further acting. With practical objectives a manifesto is a plan for the action. It is also an act of intervention with its concrete political demands into the society. It is a strike. Comparing it to a scientific paper, which is a reflection on what has been researched and a presentation of results, which is oriented to the past research activity, manifesto is oriented towards the future.

Jacques Ranciere emphasized that the idea of the avant-garde in accordance with Schiller’s model, and ascertained that it is rooted in the aesthetic anticipation of the future.² Not the artistic innovations, but the invention of sensible forms and material structures for a life to come, this is what gives the concept of the avant-garde meaning in the aesthetic regime of the arts. And this is what the «aesthetic» avant-garde brought to the »political« avant-garde, or what it wanted to bring to it – and what it believed to have brought to it – by transforming politics into a total life programme.³

This opening of art towards the future, but also towards the society has generated innovative artistic activities, which have surprised the world of art of that age and which have influenced the forthcoming artistic endeavors and the accelerated experimentations in art that where pushing the boundaries of art far into the domain of everyday life.

With entering the field of science art has got confronted with a challenge, how to operate in the collaborative complex of art and science and yet to be able to overcome the task of science to offer only interpretations of the world.

1 Matei Calinescu, *Five Faces of Modernity. Modernism, Avant-garde, Decadence, Kitsch, Postmodernism*, Durham: Duke University Press, 1987. pp. 107–108. Interview with Jules Huret in 1891.

2 Jacques Ranciere, *The Politics of Aesthetics*, New York: Continuum, 2006, p. 29.

3 *Ibid.*, p. 29–30.

I would like to introduce the concept of projectability into this discussion in reference to art, in particular to the recent art projects encompassing life sciences. I wish to argue, that these projects operate with the mode of projectability in their relationship to the world.

Projectability is here understood as an ability to project. Latin *proicere* that originates from *proicio* (*pro* – from, for, instead; *iacio* – to throw) is the opposite of Latin *perspicere*, from *perspicio* (to see through something and also to perceive, to distinguish clearly). *Projection* thus stands in opposition to *transparency* and marks the “throwing onwards” instead of “uncovering the existing”. This is not the mode of denoting the world as it is, but an active mode of shaping the world. The mode of projectability is not the mode of explaining the world, but the mode of effecting tomorrow. This feature is to be comprehended as a political dimension.

Among the two scopic regimes in modernity, *perspicere* played an admittedly important role for modern science. It is the regime of transparency or visibility that has supported the logic of a gaze penetrating through surfaces. For the beginners of modern sciences, it was an important principle for gaining knowledge. At present, it still has this importance. Consider the rhetoric that was accompanying the announcement of science that the human genome has been sequenced. The achievement has been discussed as if humans (the scientists) have managed to crack the code of life or in as if we have got a complete insight into the *Book of Life*. This is the promise of the *perspicere* regime, to assure an insight into the “truth”. *Proicere*, on the contrary, projects ideas into the future. If *reading* the book of life means in-sighting the truth of life as if it is an existing program that has been awaiting to be discovered, this is the domain of science – to *discover* what lies there in the universe and waits to be comprehended by man. Remember Thomas Kuhn’s definition of science – it is about doing the puzzles.⁴ The notion “cracking the code” speaks about this same unrevealing the truth. But furthermore, is science is the production of knowledge, what does this knowledge then serve to. I have claimed in this book that science (about body and life) is subjected to the objective to gain the power over the subject – the body, life and the social body, i.e. population. With gaining that power we are able to engineer – tissues, organs, “biological” life and what it also means – the social life. The micro scale of tissue engineering is directly linked to the macro scale of biopolitics. It is the mode of engineering as the mode of technology that has the central role in this social game.

Science is apparatus. Michel Foucault has emphasized the role of the apparatuses in the late capitalist societies and Giorgio Agamben has traced the genealogy of this notion. Foucault’s definition of apparatus is broad and never complete. In an interview from 1977 he defined apparatus as: “a thoroughly heterogeneous set consisting of discourses, institutions, architectural forms, regulatory decisions, laws, administrative measures, scientific statement, philosophical, moral, and philanthropic propositions – in short, the said as the unsaid. Such are the elements of the apparatus. The apparatus itself is the network that can be established between these elements.”⁵ Agamben summarized Foucault’s notion of the apparatus: the apparatus is a heterogeneous set that includes virtually anything; it always has a concrete strategic function and is located in power relation; it appears at the intersection of power relations and relations of knowledge.⁶ Agamben traced the genealogy of apparatus or dispositive back to

4 Thomas S. Kuhn, *The Structure of Scientific Revolutions*, Chicago: The University of Chicago Press, 1962.

5 Michel Foucault, *Power/Knowledge: Selected Interviews and Other Writings, 1972–1977*, ed. C. Gordon, New York: Pantheon Books, 1980.

6 Giorgio Agamben, *What is an Apparatus? And Other Essays*, Stanford: Stanford University Press, 2009, pp. 2, 3.

its Greek origin and the term *oikonomia*, which was later translated as dispositive in Christian theology. *Okionomia* meant the administration of the home (Gr. *oikos*) or more generally, management; for Aristotel *oikonomia* is “the way in which he [God] administers his home, his life, and the world that he created”.⁷ Agamben stressed the process of subjectification, that is inherent to the apparatus – they “must produce their subject.”⁸ Yet at the same time, the apparatuses in this phase of capitalism, act through the process of desubjectification, which is implicit in every process of subjectification.⁹ One who lets himself be captured by the “cellular telephone” apparatus, whereat desire has driven him to that, “cannot acquire a new subjectivity, but only a number through which he can, eventually, be controlled.”¹⁰ Here and with the stress on captivation within the apparatuses, Agamben refers to the theory of *the Umwelt* of Jakob von Uexküll on the circle of receptors and disinhibitors. Martin Heidegger later discussed the difference between humanity and animality originating from this concept. Within the *Umwelt*, a living being is captured. Agamben accordingly defines apparatus: “I shall call apparatus literally anything that has in some way the capacity to capture, orient, determine, intercept, model, control, or secure the gestures, behaviors, opinions, or discourses of living beings.”¹¹ For this discussion on the entrance of art into the apparatus of life sciences, the following Agamben’s conclusion is very helpful. For Heidegger, the break or the interruption of the relationship between receptors and disinhibitors produces boredom in living beings – “that is, the capacity to suspend this immediate relationship with their disinhibitors – and the Open, which is the possibility of knowing being as such, by constructing a world.”¹² In another work, Agamben focused on *the Open* as a possibility given to human with the descend from the position of superiority, as human has been considered as essentially different, distinct to animals altogether.¹³

This post-anthropocentric stance can help us consider the possibilities for art to resist the apparatuses. Art can be considered as striving for *the Open* and as such, art has the ability to interrupt the captivation of the subject in the apparatus, or at least to launch the process of becoming Open.

There are authors who have claimed that art in art and science collaborations serves just as a promotor of science with uncritically transferring the scientific achievements to the world of art and communicating the success of scientists with wider public. Furthermore, we meet a reproach that art cannot compete with science because of the level of complexity and high technical requirements that art cannot, but science can fulfill. Science is in this regard in a better position, this is not a question. It is systematically supported by the states, as well as certain lobbies with commercial interests. Exactly for this reason science works for the apparatus of power. And here art and science do not wear same shoes. If art is a sole promotor of scientific achievements, then all there is, is science, there is no art at all. But this is not what we aim for. There are interests in a requirement for art to glorify the promises of science and to take part in the processes of the mythologizations of scientific achievements or technological hits. But this is not the subject of my interest here.

There are two principles in art that are both accordant to *proicere* regime, yet different in their character. One is a practice closer to what Claude Lévi-Strauss called bricolage and the other is closer to engineering. According to Lévi-Strauss there is a huge

7 Ibid., p. 8.

8 Ibid., p. 11.

9 Ibid., p. 20.

10 Ibid., p. 21.

11 Ibid., p. 14.

12 Ibid., p. 16.

13 Giorgio Agamben, *The Open: Man and Animal*, Stanford: Stanford University Press, 2004.

difference between the practice of engineers and the practice of bricolage. Bricoler is a home master who improvises and is inventive and passionate in solving problems that appear to him in his everyday life. The engineering approach is well organized; the activity follows exact plan made in advance.

In the project *Maya's Yogurt* (2011) Maja Smrekar has designed a yogurt product by adding her own, the human enzyme to yeast. This is an engineered product that responds to the issue of global food deficit in the context of the planet exhaustion and to the political calls for science and technology to find solutions for the survival of the human (and not also other species).

With the series *K-9_topology* Maja Smrekar is challenging anthropocentrism with linking biology and culture, in particular addressing interaction between human and animal species. For the project *Hybrid Family* as a project of the *K-9_topology* series she nurtured a puppy to address this process as a process of becoming, of becoming-animal, becoming-woman and becoming m(Other). The process of becoming (m)Other is a biopolitical statement or an intervention of the artist with the investment of her body with the purpose to re-gain the position of power. This is an act of resistance to bio-power – the exercise of power on and through bodies.

Hege Tapio has engineered and produced human fuel as an alternative power.

Marta de Menezes and Luis Graça have planned and realized a skin transplant that will remain as a scar in their bodies forever, a visible stamp of their mutual affection, but also traversing and molding. Splitting those two condensations into two entities means splitting this course, scaring.

Of course, a contemporary art project that is highly involved in life science could be a deep poetic reflection. Robertina Šebjanič projects the living and moving of the animals into another medium – sound or music. The art project could be a deep cultural reflection on the imaginaries of the humans, as in the case of Robertina Šebjanič's interest for the cultural, political and biological realities of marine and aquatic environments. The artist thematizes the culturalization of nature and shows the picture of human power over the other species, i.e. the cultural appropriation and mythologization, which direct the politics over these species, their biological life. The project communicates nonscientific representations of the nonhuman species, even if she uses scientific depictions, she tells us about how cultures project the ideologies onto wild animals. This builds the notions of them and the politics over them and the environment.

These projects are serious voices in the discourse on the politics of life. It is not knowledge to what they aspire to, as well as it is not a functional outcome. They respond to power structures and build resistance. Yet they are not real political programs for overturning the world, grand plans for revolution. They are also do not offer knowledge and know-hows that could be used for power structures. But they are very much engaged in today and in the tomorrow world.

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There weren't any paper submissions at the round table 9 on Russian Aesthetics Between East and West.

There weren't any paper submissions at the round table 10 on Beyond Period Possible Modernist and Avant-Garde Legacies in Contemporary Art and Aesthetics.

ROUND TABLE 11 | URBAN AESTHETICS IN MOTION

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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.*

VARIETIES OF THE AESTHETIC IN URBAN CONTEXTS

One of the central aims of this paper is to analyze the most salient meanings of the “aesthetic” and to develop conceptual tools for an improved understanding of the relevance and role of aesthetic values in the everyday lives of urban citizens as well as in planning processes, especially in relation to mobility possibilities. Contrary to standard engineering perspectives, we argue that human mobility should not be considered only under the assumption that the major or even the sole aim for planners is to minimize travel time. We emphasize the human perspective and the experiential character of cities.

There is a controversy and a confusion at the very heart of the discipline of Aesthetics – is there something that can be called “the aesthetic,” and if so, how to define it? There are a number of classic approaches and solutions to this issue, referring, for example, to the notions of taste, aesthetic attitude, aesthetic experience, aesthetic qualities and aesthetic concepts. The scope of the “aesthetic culture” is vast encompassing just about all possible artefacts, natural objects and scenes, as well as urban environments. We will give a broad outline of the scope of the aesthetic. Urban settings give a possibility to experience the whole variety of the aesthetic. In parks, for example, there are aspects that raise immediate sensory pleasures, whereas architectural constructs require historical and theoretical knowledge, sometimes even intellectual pondering until the aesthetic is captured. Both “surface aesthetic” and “deep aesthetic” are involved. An everyday leisurely walk in an urban environment provides aesthetic pleasure of its own kind – aesthetic of the everyday, is yet another modification of the aesthetic. All these three varieties of the aesthetic have a role in the urban experience.

Besides the notion of the “aesthetic,” “imagination” has been widely used as an explanatory concept in Aesthetics. It goes without saying that the concept of the aesthetic should have a prominent role in every aesthetician’s toolbox, but also imagination has clearly a role in the arts, perhaps even more broadly in all aesthetic phenomena. The aesthetic and imagination are, indeed, closely connected. When something – whether fictional or real – is imagined, it quite often, although not necessarily, gains the status of being an object of aesthetic consideration – an aesthetic object. There is broad enough a notion of imagination which is useful also when trying to understand the varieties of the aesthetic. Edward Casey’s phenomenological analysis is helpful here.

According to Casey, there is a certain kind of attitude we can adopt to things and states of affairs, regardless of whether they are real or not: imagination is a human capacity to entertain something in our minds. The stance is to posit whatever is the object as a pure possibility, “as *sheer supposition*: a supposing that is free from either overt or covert connection with what is actual.”¹ This stance can be extended to purely abstract and non-representational matters: we can entertain in imagination also visual forms and sound patterns. By this extension the notion of the aesthetic has also gained content. Urban environments and moving in them, offer a great variety of possibilities for this kind of entertaining. Although this kind of “sheer supposition” is most easily conceived when talking about the surface aesthetic, it is crucial also in cases in which the objects of our perception are conceptually defined. Entertaining the formal patterns of a Gothic or Neoclassical architecture requires historic knowledge of what is relevant in these styles. Entertaining forms and patterns is not, however, restricted to artefacts – very often the most powerful imaginings occur in nature. Walking in a

wintery forest and seeing pines and spruces heavy with snow forming many kinds of forms and shades of green, white and grey. Or we can entertain the different shades of green of an urban park in the spring.

The faculty of imagination helps us to understand the nature of the aesthetic. However, there is, at least, one variety of the aesthetic that requires a different analysis – the notion of the everyday aesthetic which probably is the most common when talking about urban environments and movement. In everyday aesthetics, we are dealing with phenomena that are, most often, in the background. They do not raise in the level conscious entertainment. Rather, they form the solid bedrock of our conscious activities by simply being there, by giving constancy and reliability to our everyday activities.

If we accept the relevance of everyday aesthetics – as we think we should – the consequence is that it is just as futile to try to capture the varieties of the aesthetic under of single definition as it is to try to define all the arts by referring to a formal feature or to the contents of works of art. But this is not a loss to philosophical aesthetics, rather the opposite: we are dealing with a fascinatingly complex phenomenon.

LEGIBILITY AS AN AESTHETIC ATTRIBUTE IN THE URBAN ENVIRONMENT

For a pedestrian, the legibility of an urban environment is a functional attribute of central significance. It is impossible for one to move and find one's way in the city, if one cannot "read" – i.e. perceive and interpret – the surroundings correctly. Besides this, the question of legibility has notable aesthetic relevance, though the relationship between legibility and aesthetic quality is multifaceted and ambivalent. On the one hand, easily comprehensible urban environment may be satisfying in its rationality, but also monotonous and dull; on the other, complicated and complex cities may be chaotic and frustrating, but also fascinating in their originality.

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In order to fully understand the aesthetic relevance of legibility-related issues in urban environments, a conceptual clarification is needed, as the notion "legibility" is used ambiguously, and it may refer to multiple interrelated yet distinct phenomena. First of all, it is usually not acknowledged well enough that legibility is necessarily legibility *for someone*: there always is *an experiencer*, whose relationship to the particular environment and experiential background in more general have a central role in assessing whether an environment is legible or not. Despite the apparent significance of personal experiential history, the questions of legibility are not a matter of mere idiosyncrasy. Hence, instead of assessing the legibility from the perspective of a single person, it is reasonable to make use of reference groups, manifesting different *types* of relationships to the particular urban surroundings.

In practice, however, even though various user groups are often identified, and the differences in their relation to the urban surroundings are acknowledged to a certain degree, the potential variation concerning the notion legibility *itself* is not properly addressed. "Legible environment" is thus supposed to mean by and large the same for the members of the different user groups, even though their environmental experiences are likely to comprise a very heterogeneous and diverse entirety – not merely with regard to *content* of the experience, but also representing different *modes* of experience.

For example, in their analysis of legibility, King and de Jong categorize the users of

an environment into three distinct groups: locals, regulars and visitors.² According to them, locals “are very familiar with how to get around and rely mostly on landmarks”, whereas regulars “are quite familiar with their route, [and thus] do not necessarily need maps, signs, or local information”. For the visitors, the local environment and its idiosyncrasies seem more or less “foreign”.

Such a fundamental categorization is surely helpful to some extent, but it does not shed light on the *dynamism* inherent in our environmental relationship, and it remains unclear what happens *experientially* when we become acquainted with an environment. To be more specific: *how* does the regulars’ experience change in the course of time so that they do not have to (anymore) rely on maps and signs, and *why* locals can move around on the basis of mere landmarks?

It seems that we have here two distinct *modes* of knowing one’s environment: one based on propositional or declarative representations and mental images, and another based on procedural skills and habitual practices. These modes correspond effectively to knowledge *about* (navigating) a route, and knowledge of *how* to navigate the route.³ Legibility, in turn, is usually addressed merely in light of the former, emphasizing the abstract structural and visual dimensions of the urban surroundings and thus privileging the perspective of a *stranger*. What legibility means in a *familiar* environment – whose characteristics are “registered in one’s muscles and bones” as Yi-Fu Tuan⁴ puts it – remains then largely unanswered.

Such a distortion has serious and detrimental implications for understanding the relationship between legibility and aesthetic issues. For example, in an analysis founded on a traditional Lynchian⁵ notion of legibility understood as “imageability”, Nigel Taylor ends up defending aesthetic quality of an environment at the expense of legibility,⁶ whereas judged from a more holistic point of view, the overly sharp separation between legibility and aesthetic quality is ill-advised *from the very beginning*.

For ecologically-oriented environmental psychology, legibility forms one of the four main spatio-structural features behind the environmental preferences (i.e. the aesthetic appreciation of an environment),⁷ implying that we tend to *prefer* surroundings that are knowable – in the *both* senses of knowing. How, exactly, the legibility-related preferences may manifest themselves in a variety of either familiar or strange⁸ urban environments *experientially* is, however, a topic for further examination that falls under the scope of philosophical aesthetics.

AESTHETIC APPROACH TO EXPERIENCING URBAN COMPLEXITY

Urban lifeform in itself is undoubtedly one of the main characterising features of the 21st century. Urban environments have thus also become central territory for different types of contemporary debates and controversies. These controversies range from the ecological to the social, from the technological to the political but most of them have some types of direct or indirect aesthetic consequences that affect the everyday life of people living in cities. Following the paths these controversies open more closely will elucidate what are the unique approaches that philosophical aesthetics can provide to studying contemporary cities and understanding the conditions they provide for human life.

Urban aesthetics is still often defined as the study of urban forms of art. This narrow definition stems from the tradition of aesthetics focusing solely on philosophy of art. Instead, aesthetics offers a wider opportunity to understand the human experience in

and of the urban environment. Urban aesthetics points towards understanding how the urban lifeworld takes place, how it is shaped and how it shapes us. It is thus of interest, what form and shape things, planned and unplanned, in the urban sphere take, and how they become perceived and acknowledged. Recent advances in urban aesthetics have had focus on the meaning of place, mobility related aesthetic experiences, and the role of familiarity and strangeness in urban everyday life. Also qualities such as fluency and usability or notions such as atmosphere and the tourist gaze exemplify some of the central concepts that comprise the study of urban aesthetics.

If conceptualizing the lived quality of urban environments is stated to be the aim of urban aesthetics, some of the traditional accounts regarding what a city could or should look and feel like are in dire need of an update. Emphasis on moderate amount of aesthetic diversity, harmony, or traditional notions of beauty, for example, might not be fit to describe the aesthetic ideals of cities that aspire to high-level sustainability, efficiency, and livability. Cities have proven to be "emergent, far from equilibrium, requiring enormous energies to maintain themselves, displaying patterns of inequality spawned through agglomeration and intense competition for space, and saturated flow systems that use capacity in what appear to be barely sustainable but paradoxically resilient networks"⁹. In contemporary megalopolises of both Northern and Southern hemisphere aspects such as chaos, conflict or complexity are present also on the level of the urban experience and by no means necessarily in an inherently negative way.

Focusing on the form and characteristics of the 21st century cities, it is obvious that the forms that urban life is taking all over the planet is challenging the traditional aesthetic norms attached to city life. The inadequacy of traditional aesthetic notions in describing urban experiences is also symptomatic of a more general shift in describing the contemporary experience: also within the sphere of art new types of qualities such as interesting, cool, or cute has to some extent replaced more traditional aesthetic qualities¹⁰. Without taking this into consideration, there is a strong risk of universalising a certain form of the city as the ideal and not paying enough attention to the new aesthetics of cities. An example of this is the notion of "messy urbanism", an umbrella term for "understanding the 'other' cities of Asia"¹¹. Another example is related to how the bottom-up urban development strategies in cases such as Rio de Janeiro's favelas, for example, are feeding mainstream aesthetics.

The fast changing, postindustrial, and self-organizing megalopolis as a paradigmatically complex system might be to some extent understood through the notion of *the sublime*. This is exemplified, for example, in how perceptually acquired information about the limits of the city is not necessary for our understanding of the city, since we *know* that the city continues beyond our perceptual capabilities. This knowledge and the very borderlessness of the megalopolis itself are a source of pleasure that colours the aesthetic engagement with the city. Collective experience, immersion, *scale* that surpasses the human perceptive capacities, and *modes of organization* that surpass the individual human cognitive capacities are in the focus of this approach to urban aesthetics. In contemporary and rapidly changing megalopolises of the 21st century, the functioning mechanisms of enormous systems becomes visible in glimpses to the experiencers defined as *users* of the city, no longer categorizable merely as either tourists or inhabitants.

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Arto Haapala received his Ph.D. in Philosophy at Birkbeck College, University of London. He has been Professor of Aesthetics at the Department of Philosophy, History, Culture and Art Studies, University of Helsinki since 1995. He has been a visiting Professor at Temple University, Philadelphia, Lancaster University, UK, University of Murcia, Spain, and University of Málaga, Spain. He has done research in different problems in aesthetics, particularly in ontology and interpretation, as well as in environmental aesthetics and Martin Heidegger's philosophy. His most recent interests are in the aesthetics of the everyday environment. His publications include *What Is a Work of Literature?* (1988), *The End of Art and Beyond* (ed. with Jerrold Levinson and Veikko Rantala, 1997), *Interpretation and Its Boundaries* (ed. with Ossi Naukkarinen, 1999), *Aesthetic Experience and the Ethical Dimension: Essays on Moral Problems in Aesthetics* (ed. with Oiva Kuisma, 2003), and *Ympäristö, estetiikka ja hyvinvointi* (Environment, Aesthetics, and Well-Being, ed. with Kalle Puolakka and Tarja Rannisto 2015). In 2010 he founded a journal entitled *Aesthetic Pathways* together with Gerald Cipriani; in 2014 the journal was relaunched under the title *Journal of Aesthetics and Phenomenology*.

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 the round table 12 on Making Sense at the Interface of the Organic and the Technological.

ROUND TABLE 12 | MAKING SENSE AT THE INTERFACE OF THE ORGANIC AND THE TECHNOLOGICAL

ROUND TABLE 13 | *POP-CULTURE STUDIES IN JAPAN AND BEYOND*

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.*

INTRODUCTION

A convenience store is full of light. It seems to be the opposite of the Japanese aesthetics known as *In-ei Raisan* (In Praise of Shadows). 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. Besides EA, other food comics (comics that deal with foods and meals) are issued by the same publishing company: we have *Omoide Shokudo* (Memorial Dining Hall), *Tokimeki-Gohan* (Heart Fluttering Meal), and *Min-na no Shokutaku* (Dinner for Everyone). Except EA, they all address meals with family and friends.

EA consists of around 20 short manga made by different cartoonists. Each manga depicts a female protagonist, normally a young girl, who eats her meal “alone” for some reason. The protagonist, in most cases, is tired of something; for example, she has troubles with work, family, or friends. However, when the protagonist eats some meal—usually a common food—it reminds her of past memories with her family during a meal or intimate fellowship with friends. At other times, that meal gives her new discoveries and insights. Furthermore, it gives her a new interpretation/awareness about her memories. Finally, that memory or new discovery encourages her and gives her the power to try harder from tomorrow. These are the stories common to almost all manga in EA. Sometime the protagonist cooks, and sometimes she only eats. In any case, the preparation of that meal is often described by protagonists or other characters.

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.

2. COMPARISON WITH OTHER FOOD COMICS

2.1 Comparison with general tendencies of food comics

Kei Sugimura organizes the reasons why food comics are interesting into the following seven points (Sugimura 2017, 4-7, the numbers from 1) to 7) are attached by Akiba forconvenience):

- 1) They are faithful to our appetite for foods.
- 2) They satisfy intellectual curiosity.
- 3) They give a useful introduction to foods.
- 4) There are elements of conflict.
- 5) They are also growing-up stories.
- 6) They give recipes on how to make various dishes.
- 7) They stimulate our five senses using various means, such as onomatopoeia and exaggerated expression.

I will briefly elaborate on each reason. 1) Because appetite is one of the most fundamental desires for human beings along with sexual desire, comics dealing with appetite cannot be boring. 2) They teach us unknown cuisine.

3) You can learn how to eat and the etiquette of the dish. 4) The protagonist fights against the chefs (competitors) of the business-enemy through cooking, acquires various items, and cultivates friendship and romantic emotions. Finally, the protagonist wins. Like many RPGs, this story invokes the empathy of readers. 5) As the protagonist grows from an apprentice up to a chef, readers also grow up together. 6) Recipes and tips on cooking are provided. 7) By skillfully incorporating onomatopoeia and exaggerated expressions into manga, which itself is a visual medium, it is possible to stimulate taste, tactile sense, smell, and hearing as well. The meal is made more delicious by inserting useful information about the food (rarity, value of ingredients, etc.).

Of these, 2), 3), 5), 6), and 7) will be easily found in EA. Because, as already mentioned, EA is a story where the protagonist gains new awareness through eating and develops as a character. If she is a beginner in cooking, she also gains new knowledge and know-how about foods such as recipes and food manner. In addition, in scenes where she eats meals, in order to make the reader realize the deliciousness of the meal, onomatopoeia (“pu ha” after drinking beer, “zuzzu” when sipping miso soup etc.) and expression of taste (the main character’s flushed cheeks, objects like flying soap bubbles, etc.) are used.

The circumstances are different with 4), because EA is a story that shows the protagonist overcoming her own weakness while eating a meal alone, switching her mind to the task of working hard from tomorrow forward. Therefore, she does not confront enemies but persists with a bearish self, even though the situations that tire the protagonist are often inserted briefly. For example, scenarios depict the protagonist as working and living alone and isolated from other classmates with family and children at the alumni association (Imobata and Taki 2019, 145). In another episode, a young girl protagonist is stupid of her favorite kabuki by friends because it is old-fashioned (Miyabe 2018, 65), etc.

As for 1), as with other food comics, it seems that a sexual meaning is superimposed on the scene where the female protagonist eats something. However, a more cautious analysis is necessary for the issue of sexuality in EA. Here, I do not deal with this problem.

From the above discussion, we can see that EA shares many of the characteristics of food comics in general, but its uniqueness is that the protagonist confronts herself through the act of eating alone.

2.2 Comparison with other “eating alone” manga

In this section, I compare EA with other manga where the protagonist eats a meal alone. Through such comparison, I aim to confirm the characteristics of EA in more detail. As is well known, the masterpiece of this genre is Qusumi and Taniguchi’s *Kodoku no Gurume (Solitary Gourmet)*, cf. Minami 2013, 236-237; Sugimura 2017, 125-130). The motto which forms the root of this comic is spoken directly from the mouth of a male protagonist. “When people eat, they must be free, not being disturbed by anyone, and ...how to say... they must be saved, alone, quiet and rich...” (Qusumi & Taniguchi 2000, 123).

Remarks that respond to this motto are also seen everywhere in EA. However, what is decisively different is that the protagonist of *Solitary Gourmet* is male, enjoying his meal in the diner of an unfamiliar town that he visits on business. He pays much attention to the town and the people living there. His interest is attracted by not only meals, but also by the people and the societies they live in. This characteristic is not seen in EA. Furthermore, while eating, the protagonist of *Solitary Gourmet* wants to be free, but it does not mean that he eats only what he likes. The protagonist is often forced

to order something he does not want to eat for various reasons and eats too much because of it. Yet, such accidental events are something that does not exist in everyday routine work; therefore, he enjoys it. In this sense he is free and rich while eating.

In addition, interactions with society and other people are described. Indeed, the remark of the protagonist quoted above comes from his anger for being hindered from his pleasure by a chef of the dining hall. Furthermore, the protagonist of *Solitary Gourmet* does not grow up through the act of eating. He simply eats something before him and observes everything around him. To tell the truth, *Solitary Gourmet* does not satisfy 1) to 6) of the seven characteristics of the food comics listed above. For that reason, it is different not only from EA but also from any other food comics. Nonetheless, the comparison with *Solitary Gourmet* highlights that in EA the protagonist is not really disturbed by anyone when she is eating, and she has a taste of bliss. Also, comparing the two leads to the following questions: Where is the social nature of EA? Does sociality and others not exist there? In the next section, I will compare this point with *pachislot* manga which is one of the representatives of CC.

3. COMPARISON WITH PACHISLOT MANGA

3.1 Sales strategy of *Panic 7*

Panic 7 is a manga magazine set against the backdrop of the *pachinko/pachislot* industry that is worth 30 trillion yen sales in Japan, and it is sold at convenience stores alongside EA. Its goal is to provide information to win the *pachislot* through manga and the DVD of the appendix. As of 2016 it has sold 100,000 copies. According to Yoshimura (2018), the following four strategies are responsible for such high sales (122-134); the numbers are given for convenience by Akiba).

- 1) Bold pricing.
- 2) Sales at convenience stores.
- 3) Effective issue format.
- 4) Community formation.

These are sales strategies that cater to the lifestyle of the *pachislot* practitioners called “slotters.” 1) The reason why the magazine can be sold at a high price is that for readers who aim to win through *pachislot*, it is quite natural for them to invest money (usually about 8 US dollars while EA is about 4.5 US dollars) for information on *pachislot*. An appendix DVD containing a movie showing that the writer actually practices *pachislot* is also attractive. 2) It is reasonable for slotters that *pachislot* manga is sold at convenience stores because slotters are too busy pursuing *pachislot* from early morning until late night, so they cannot go to book stores within normal business hours. So naturally, in the morning and late at night, when buying other items of daily living, they purchase *pachislot* manga at a convenience store. *Pachislot* manga is a tool that will heal them as entertainment and will give them useful information towards the next slot game. 3) There are three kinds of *Panic 7* (normal, special, and gold): the magazine released on the 7th of every month, a separate volume released on the 17th, and a gold released on the 26th. Popular manga characters appear across all three magazines, and popular *pachislot* models are featured in each of the three magazines, so readers are induced into buying all three magazines. 4) In addition, the publishing company hosts fan meetings in big cities, inviting prominent manga artists and writers who contribute to *Panic 7*, and it holds meetings with local readers at regional *pachislot* stores in cooperation with *pachislot* TV programs. In addition, the publishing company

also forms communities across the region using SNS such as Twitter and presenting or selling various kinds of cartoon characters' goods, in order to keep the readers' interest.

3.2 Comparison with EA

Thus, as the same CC, can the background of *pachislot* manga and its strategy described above be applied to EA too? It seems not. The meals in EA are much too common so only beginners may receive useful information on food while reading it. In fact, there are quite a few readers who actually cook and post the meals on SNS. Similar to *Panic 7*, EA shares popular characters with other CCs published by *Shonen Gaho Sha*. Therefore, the fans of such characters may purchase all of those CCs, but they have nothing to do with knowledge on cooking and meals.

Furthermore, most purchasers of *pachislot* manga are real slotters, and they purchase *pachislot* manga at convenience stores before and after their *pachislot* practices. The *pachislot* manga is incorporated into the life of the readers. Is EA incorporated in the life of the readers in the same sense as the *pachislot* manga?

Slotters buy a *pachislot* manga at a convenience store because it is a daily necessity. It is not the same as the biological need for food, but it forms part of the essential life for them. On the other hand, does the reader of EA purchase as a necessity for survival? Certainly, the meals that appears in EA are quite common; you can easily eat them. However, as I discussed in Section 1, the most important thing in EA is not the food itself but changing people's feelings through food in order to motivate working hard from tomorrow on. Actually, the readers do not have to eat that food tonight, tomorrow, or in fact, at all. The reason why the reader reads EA is not to survive by eating, but to survive by reading. In this sense, EA can be a part of their life. Its function is quite different from *pachislot* manga.

4. CONCLUDING REMARKS

From the brief consideration above, I can suggest another 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 in these places 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.

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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.

There weren't any paper submissions at the round table 10 on Bauhaus.

ROUND TABLE 15 | QUOTIDIAN AESTHETICS IN EAST AFRICA

Lydia Muthuma |

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CONTEMPORARY PAINTING IN KENYA: MUKABI'S MAMA KIBANDA

Abstract | *Mama kibanda* is every woman, the woman of the kiosk. She is a permanent fixture in Kenya's urban life and the outstanding figure in Patrick Mukabi's paintings. Mukabi attempted to exhibit in several galleries. Gallery Watatu, foreign owned and active in the 1970s and 1980s, promoted naïve art from East Africa since this genre sold well in the international art markets. Mukabi rejected the style, opting for one that he believes reflects today's Kenya; one that rises about emotion to arouse thought.

He uses the figure of ordinary, everyday women saying that they are apt for reflecting society; they display the everyday with ease.

The rationale behind making images, any images not just paintings, is quizzed while the reader is asked to decide, for himself, whether Mukabi's paintings reveal who Kenyans really are.

Index terms | *Contemporary art, every woman, everyday aesthetics, naïve art, creating images.*

INTRODUCTION

The Artist

Mama kibanda loosely translates to the woman of the kiosk. She is, however, difficult to describe! She is that person who carries out odd jobs to put food on family tables; a casual labourer, participant in the informal economy. Her mobile restaurant, while boasting makeshift impermanent structures, feeds more than half of Nairobi's population. Wholesome meals she brings to those whose pockets are too lean for fancy restaurants. She may be found in homes sorting out laundry, doubling up as the nanny, the indubitable vendor of assorted wares in the marketplace; she is a permanent fixture in Kenya's urban life.

This *mama kibanda* is the outstanding figure in Patrick Mukabi's paintings. Mukabi has been practicing for the last 20 years (c. 1986 to date, 2019) He started in 1986 after completing studies in graphic design at the then Kenya Polytechnic (now upgraded to The Technical University of Kenya). He found graphic design somewhat slow, saying, 'there were no computers then and you did everything by hand. Producing one logo would take so long.'¹ Although Mukabi was always interested in painting, his father, Joshua Mukabi, a graduate of Makerere University, had advised him to study graphic design –not painting– hoping to employ him in the graphics department of the Kenya Railways Cooperation. Mukabi, the younger, did not enjoy graphic design. After graduating from the Polytechnic he joined Kuona Trust (a foundation for Kenyan contemporary artists) to the disappointment of his father.

The Galleries

Kuona Trust is an offshoot of Gallery Watatu.² Gallery Watatu (now defunct) was founded, in 1970, and operated by Joni Waite, David Hopcraft and Robin Anderson. It thereafter changed hands from one foreign owner to another, to eventually become the property of Ruth Schaffner, an émigré from Hitler's Germany.¹ The year was 1984. Gallery Watatu was active throughout the 1970s and 1980s. Mukabi took his early paintings to Schaffner who rejected them on account of style. Schaffner had been, and still was, promoting naïve art from East Africa. This genre sold in the international art markets especially in the United States –her adopted country. She however, took two of Mukabi's paintings for an ongoing local competition that had been sponsored by East Africa Industries, now Unilever.

Mukabi's painting won the second prize, about KES 70,000. After deducting Gallery Watatu's 50% (Schaffner's undisclosed fee) Mukabi received a cheque of KES 35, 000 and a voucher for art materials worth KES 10,000 as prize money for coming second in that competition. He continues, excitedly, 'I went home and gave the cheque to my mum. I then went straight to Science Scope (a shop in Nairobi that stocks Windsor and Newton art materials) and bought oil paints, acrylics, pastels, brushes, palette knife ... all those things that a painter requires but can never afford.'³

The Style

Schaffner was now interested in Mukabi's paintings but she continued to advise style change. If Mukabi's paintings were to be rendered in an abstract style, it would be easy to sell them as naïve contemporary East African art. 'Try to paint like Sane Wadu, Wanyu Brush, Mbuthia... if you paint like them, I will make you big.'⁴ Schaffner intimated.



Figure 1: *Never, Never, Never Again* (2011), Artist: Wanyu Brush, source: Frieze Magazine <http://frieze.com>



Figure 2: *Circle or Lot* (n.d.), Artist: Jak Katarikawe (Ugandan born, practicing in Kenya) now deceased, source: <http://artauctioneastafrica.com>, East African Modern and Contemporary Art Auction.

Figure 3: *Everyday Chores* (c. 2010), (e.g. of a mama kibanda painting), Artist: Patrick Mukabi, source: facebook artist's page

Wanyu Brush, Jak Katarikawe and other Gallery Watatu artists have a style different from Mukabi's. Theirs is an abstract expressionistic style while Mukabi's is realistic.

Mukabi was not happy with Schaffner's request. He reported this conversation to his mother (his mentor) who replied, 'if she (Schaffner) didn't like your work but sold it, then continue painting as you like. It will still sell.'⁵ This is because the prize painting was in realistic not the naïve-cum-abstract style.

Commenting on Brush's painting above, *Never, Never, Never Again* that was executed as a response to the 2007/8 election violence in Kenya, an American critic says, 'His *Never, Never, Never Again* (2011) is the consummation of this particular abstract expressionist style; it's a danse macabre that depicts the brutality of the Kenyan riots in the style of Picasso's *Guernica* (1937). The detailed grotesqueries in Brush's paintings, while closest in spirit to the purview of the exhibition, do, however, belie a pronounced lack of depth of field and their grandiosities often overwhelm any complex sense of perspective – an accusation often levied at Francis Bacon, whose work is a kindred influence on that of Brush.'⁶ Mukabi, on the other hand, appears comfortable with depth, perspective and realistic depiction of the human form as can

be seen in the cartoon above, *Everyday Chores*.

Because Mukabi was unwilling or unable to adopt the naïve style, beloved to Nairobi galleries of the 1980s, Schaffner directed him toward Family Planning Private Sector (FPPS) run under the USAID. A calendar for FPPS was being prepared and paintings carrying the relevant message were required; the theme was the AIDS pandemic. Mukabi remembers that he ‘painted a woman in a nice *lesso* lying on top of a coffin.’⁷ *Lesso* or *khanga* is an iconic piece of fabric, carrying significant history and culture. It has been used, for several centuries, along the East African coast. And, like the language of similar origin, Kiswahili, it has gradually moved into the hinterland.

A month later, Mukabi was announced the winner. The judges appreciated his message of hope amid the hopelessness of the AIDS story. He was paid KES 20,000 as copyright and an additional KES 40,000 as prize money. ‘That was the year I started my painting career,’⁸ Mukabi recalls.

Contemporary Painting

The term ‘African contemporary painting’ may conjure up pale, indistinct images or none at all; it is understandable if the global audience questions what exactly it refers to. Contemporary art is not the ancient tribal collections, nor the assorted curios sold to visiting tourists; it is rather genuine artwork that engages life today, using materials, subjects and debates that resonate with the here-and-now. Mukabi’s *mama kibanda* is a case in point. And, because of the richness in variety, of this art, it appears to lack a dominant aesthetic.

The hopes, fears, joys, ambitions and concerns of individuals and society, animate contemporary painting. A recent author who compiled the work of 57 Kenyan contemporary artists summarised it as, ‘vibrant, edgy and growing. (It is) not the traditional images of masks, tribal figurines, bucolic scenes showing landscapes and wild animals. (Instead) it displays art’s vital role in documenting the social, political and cultural experiences. It shows the changing tastes, styles and narratives; how conversation about art and its function shifts with time.’⁹

And, these shifting issues find adequate expression in painting, although some critics¹⁰ are of the opinion that the East African (Art) scene is modest compared to South Africa’s well established scene, or Nigeria, Ghana and Senegal. Whether the critics refer to the more modest and quieter tempo of life in East Africa, is an open question. Perhaps the measurement alludes to the exuberance of artistic output, with its consequent commercial hubbub, as witnessed in South Africa and in Nigeria. It could also reflect government support (or lack of it) for the fine arts given that 2017 was the first time the Kenyan pavilion, at the international Venice Biennale, showcased artwork from Kenyans not Chinese or other foreign nationals.

What the measurement cannot possibly testify to, is the absence of paintings in Kenya that reflect today’s society; paintings that defy vague emotion to arouse thought, like the *mama kibandas*.



Figure 3: To Market, Artist: Patrick Mukabi, source: facebook artist's page



Figure 5: Patrick Mukabi next to one of his paintings from the mama kibanda series.

290 His message to Kenyans: find your identity and stay true to yourself.

Pertinent Questions about painting

Throughout his painting career, Mukabi has used the image of woman. Because artist draw attention to what merits a closer look, what merits appreciation or denouncement, they help shape our worldview. Salient questions therefore emerge about Mukabi's mama kibanda.

What does the artist want us to notice in Kenya's urban life?

What ideas does he have about women, about this particular type of woman?

These and similar questions were posed to Mukabi. His answers are reported as they were given.

Questionnaire and responses

Q1. Your paintings often have women. What are your ideas about women?

A: Women reflect better how a society lives: through their mannerisms, wealth, poverty, discrimination etc. All these are very visible in women –first.

Q2. What do you think about using the human figure as the main composition tool in your painting? Why not paint abstract images?

A: I am fascinated by the way the human figure can be posed, stretched and its many gestures. The effect of light and shadow, drapery is always fascinating...

Q3. What approach do you have toward the human figure? Are you critical, appreciative, questioning, explorative... say anything you think fits best.

A: My approach to the human figure is appreciative, I have a fascination with it. My approach is to also explore the human figure.

Q4. Why do you depict mama kibanda and not the super model, slay queen...?

A: That ordinary person I meet, everyday in the street, doing what they do, everyday, has for me, more to tell.

Q5. Who do you imagine as the main 'viewer' of your paintings? Kenyans, the international community... or it doesn't matter who wants to look at them?

A: I paint for all. I do not want to have a particular audience.

Q6. Why paint? For money, for pleasure, for expression.... all of these or only some of these?

A: The reasons have varied over the years. In the beginning, I painted for the pleasure of it, for fun and for fame. But with more responsibilities, I am now sometimes motivated by money.

Q7. You can add any other info that you want to.

A: The need for business, financial knowledge has become important. Branding and constant visibility in the industry is also important. Planning is necessary.

Mukabi does not flatter or beautify his women –he doesn't depict them for sheer emotional admiration.

Instead, these women are working; they are absorbed... they are far from appearing as beauty models. They are ordinary –the type of woman one expects and meets in the streets of Nairobi.

They are not prostitutes; they are not picturesque; but they stand out. How? Why?

The underlying reason for posing these questions is to better understand the *raison d'être* of painting or creating images.

What is image or imaging? Why do we need images?

Are they supposed to be artistic? Beautiful? and therefore Good?

What relation exists between our values and our images?

Images, these works of art, reveal our longings and our yearnings.

And when they treat of evil, it is because we want it not!

We try to understand evil for the sole purpose of avoiding it.

We affirm and revel in the good and the beautiful

because to it, we naturally tend.

Art, we fabricate, to celebrate the ideal, that which we so long for.

Art, we also fabricate, to mourn our loss and condemn our evil doing.

This is what image is for: a vehicle for our longings; a pointer of what to avoid;

a receptacle for what we cannot voice

and we cannot voice it because it is too deep.

Image is truly the unveiling of ourselves.

And when devoid of self, hollow is its ring, never to be heard.

It can hold no value; it can point to no good and is lost amid beauty.

Images that stray away from us, eventually lose the reason for their being.

Images that move in our direction, need a value if they are to belong.

And image is not happy in solitude. It wants to share, to communicate, to feel with another. Image builds our communities; it is the glue that holds us together.

Because an aesthetic discussion is neither prescriptive nor normative, the reader of this paper is invited to decide, for himself, if mama Kibanda does indeed serve this purpose.

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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).

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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.*

A Rich Craft Tradition

The foundation of African design aesthetic is based on the continent's culturally rich artistic past that is credited for some of the world's iconic objects and artefacts that reflect the ingenuity and timelessness of the designs (Matsinde, 2015). The artefacts, sculptures and craft products produced reflected religious beliefs and cultural values – two inseparable elements that are enmeshed in African craft. It is therefore, futile to attempt to appreciate the aesthetics in African craft in the self-same manner as one would European craft with emphasis on elements such as symmetry and aesthetics (Mirow, 1997). To this end, Oludhe (n.d.) contends that African traditional art is fundamentally functional, meeting some specific utilitarian purposes whereas its aesthetic consideration is normally regarded as having some secondary significance.

In Kenya, the informal sector, which is also referred to as the *Jua Kali*¹ sector, is the predominant manufacturer of these craft products in clusters such as woodwork, metalwork, basketry, ceramics, leatherwork and textile (Kidenda, 2017). These crafts embody African design aesthetics that have retained traditional designs as much they also reflect elements of innovation, hybridity, hackability, sustainability and modernity (ibid).

From antiquity, woodcarving was deeply ingrained in African craft traditions and was predominantly practiced by men. There were numerous symbolisms, geometrical shapes, and human forms that were incorporated into the woodcraft based on their functionality. Besides masks and sculptures, stools/seats were other important iconic and important genres that were found in classic African carving (Matsinde, 2015). The other genre of woodcarvings involves the production of animal and human sculptures and masks, which is largely embraced by Kamba carvers (Safieli, 2016). Kamba carving is greatly influenced by carvings of the Zaramo and Makonde in Tanzania, after a few Kamba carvers interacted with carvers from these communities during World War I (von D. Miller, 1975). The key distinguishing feature of the Kamba carvings has been the use of dark wood, which has subsided with the decrease in the supply of the wood. The product range of the carvings has also not changed, which include wild animals such as birds, reptiles and mammals (see Figure 1) that target tourists (Safieli, 2016).



Figure 1: Examples of woodcarving

The Luo traditional stool is a good exemplar in the Kenyan context. The stool has a round top, which symbolises of the round universe; it is also a reflection of the round traditional Luo huts and homes (Ngore, 2014). In many African cultures these curved seats were symbols of prestige and leadership, reflecting the status or power of their owner within society (Ayima, 2012). In the Luo culture the top is also the symbol of the universe that the husband reins in a home, with its legs embodying male virility – only the father was qualified to sit on the seat as he had requisite authority (Ngore, 2014).

Stone carving is the other craft that is of significance while taking into consideration African design aesthetics. Soapstone carving is largely a craft of the Kisii people in western Kenya. The soapstone has been excavated and used for producing craft products at Tabaka in Kisii County since about 1885. It is currently used to carve a broad array of products such as jewel cases, candleholders, busts, animal sculpture and bowls (see Figure 2).



Figure 2: Examples of soapstone carvings

Basketry craft is dominated by women and is found in various cultures in Africa and basically involves skilful hand-weaving of strands derived from local resources such as grass and reeds. The examples of these are the Rwandese *agasege*, the Zulu's *ukhamba* and the Ethiopian *mesobo* that are largely functional and are used for serving food, winnowing and storing grain. Basketry crafts are characterised by broad range of intricate patterns that reflect the creative fingerprints of the weavers, with subtle variations that differentiate one from the other (Matsinde, 2015). The contemporary basketry craft is also incorporates the characteristic of *hybridity*, as its manufacturing has evolved from the use of traditional material such as reeds to include sisal, plastic twines and beads to enhance their look, durability and functionality – in a sense, basketry has shifted from its traditional African role, becoming a fine example of the combination of traditional art and contemporary design aesthetics (see Figure 3). Apart from using the traditional material artisans are adopting recyclable material such as plastics that provide more intricate design and greater weaving flexibility as well as demonstrating traits amenable to *sustainability*. In order to be relevant to the local and international markets modern weavers are combining the existing craft traditions and skills, with the good product design.



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Figure 3: Examples of basketry

The metalwork clusters have also had a fair share of their contribution to the development of contemporary African design aesthetics. Traditionally, metalwork is believed to have emerged from ceramics during the process of firing clay. This led to the development of weaponry, sculpture, currency and agricultural tools (ibid). Currently, metalwork is still dominated by men who mainly make functional products such as cooking pans, utensils, cooking stoves, boxes, and iron boxes to name a few (see Figure 4a). Contemporary metalwork craft also include ingenious metal sculpture inspired by the rich Kenyan wildlife – these include lions, giraffes, and elephants, which are displayed inside malls, at roundabouts and in lawns at airports and other public spaces (see Figure 4b).



Figure 4a & 4b: Examples of metalwork

Ceramics is regarded as one of the oldest artforms in Africa, dating back to 9400 BC based on the fragments that were excavated at Ounjougou, in Mali. Ceramics was widely practiced predominantly by women across the continent. They moulded ceramics with their hands, using simple tools such as stones and shards, adapting their forms to suit a broad scope of functions. For instance, the pots that has slightly elongated bases were design to them stability while sitting on the ground. They also used shells, corncob, seeds, grass and wood to embellish their surfaces apart from incising, stamping and using slips to add colour (ibid). Presently, pottery craft reflect an evolution from the focus on functionality to aesthetics, whereby some of the ceramics artisans focus on the creation of flower vases of various designs. Notably, these ceramists are mostly found in the urban spaces where there is a demand for such products. There are however, those who are still tapping into the local market such as the Oriang' Pottery Women Groups and Ong'ayo Women Handicraft Group by creating ceramic products that bear traditional motifs and functionalities (see Figure 5). These include products such as *mbiru* (water pot), *kwesi* (traditional smoking pipe); *oswaro* (bowl for eating fish); and *ohigla* (pot for cooking fish).



Figure 5: Examples of decorated pottery

Beadwork is another craft that reflects African design aesthetics and often communicates personal information regarding the wearer. This is especially true amongst the Maasai and other communities in East Africa (Bigham, 2000). Notably, beadwork is considered as a traditional skill amongst the Maasai women (deSilva, 2014). The Maasai, beaded skirt symbolised a woman’s readiness for betrothal; beaded headbands indicated the initiation of a young man into warrior status; whereas wearing beaded earring indicated that a woman had given birth to her first son. Significantly, the Maasai have over forty words specifying the different types of beadwork (Bigham, 2000).

Materials and Processes

Quotidian aesthetic applications within the African context include natural materials such as wood/timber, ivory, leather, bone, shell, beads, seeds, stone, metal, clay, sisal, and hyacinth; as well as synthetic materials such as nylon, various plastics, glass, rubber and various found objects. According to Kimairu (2015) the design process involved in craft production falls into four categories *research, conceptualisation, designing and production*. These processes are never distinctly demarcated and they more often than not overlap – in many instances, the characteristic themes of eclecticism and *hackability* are evident.

With respect to processes, few Jua Kali artisans follow a traditional ideation and tend to move from the conceptualisation straight to production phase, and even fewer still conduct research on the products that they make. There are some Jua Kali artisans who are a little enlightened such as the Ber Neno Creations who make sketches for their hyacinth furniture and allied products such as those depicted in Figure 6. Others such as the Kamba carvers at the Nairobi Handicraft Cooperative Society, who have tacit knowledge, they claim the product ideas ‘are in their heads’. This is largely based on what they have learnt by doing as intergenerational apprentices and then craftsmen using largely manual methods of production (Akoojee et al., 2013).

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Figure 6: Examples of hyacinth products

Craftsmanship and Design

Traditional apprenticeship is the most predominant methodology of the acquisition of design skills in the Jua Kali sector – improvements in basic workshops would aid in complimenting this approach (Kasfir *et al.*, 2013). Kamuiru (2015) considers traditional craftsmanship as the most tangible exhibition of the intangible cultural heritage. The traditional craft is normally based on the knowledge that is implicit in the craft product itself in the manner it which is it made and used. The purpose of safeguarding is to ensure that the knowledge and skills that relate to the innovative craft and design traditions are recognised and co-produced via an emerging narrative so that they continue to promote social equity and cohesion for generations to come (M'Rithaa & Abbas, 2017). The craft traditions have thus developed age-old systems for facilitating instruction and apprenticeship by tapping into *tacit* and embedded (as opposed to explicit) knowledge (Langenkamp, 2000; Maina et al., 2017).

Such forms of tried and tested competency-based model of transmitting skills and knowledge should be aligned with novel pedagogic and didactic strategies so as to make the skills more pertinent to current socio-economic and geopolitical imperatives. Additionally, a future-oriented educational and training agenda that promotes social innovation would need to address such wicked problems and their concomitant and developmental challenges so as to remain socially conscious, resilient and sustainable within the broader academic project (Manzini & M'Rithaa, 2016). To this end, the inclusive *STEAM* (as opposed to STEM) agenda of Science; Technology; Engineering; *Art & Design*; and Mathematics should be interrogated with an aim to adopt and adapt the same to each country's needs. Such progressive policies should be reinforced within *Quadruple Helix* partnerships (of academia; business/industry; civil society; and government).

Implications for Design Education

The findings from the research on the Jua Kali sector and its potential contribution to Kenya's national economy and developmental agendas is instructive – there are key lessons to be learnt and implications for design education. These include the following:

Informal creative industries are markedly labour-intensive and make a significant contribution to the national fiscus and should be supported to expand activities, improve financial, entrepreneurial, infrastructural and logistical sophistication, and play a more important role in co-developing competency-based human-resource capacity in alignment with national, regional and international developmental agendas, visions, priorities and goals;

Quadruple Helix partnership models (including public-private partnerships) should prioritise capacitation of properly trained artisans who enjoy a decent quality of livelihoods;

Digital platforms are uniquely suited to diverse African contexts should be incorporated within the broader skills and training programmes for both formal and informal education and training sectors;

Design [Thinking] (within the STEAM framework) is an important component of any creative, service or manufacturing industry and should be mainstreamed within national developmental policymaking and praxis. Higher education institutions should have formally recognised and sanctioned programmatic learnerships (including work-

integrated learning, internships, and cooperative education) with Jua Kali and allied sectors; and

Emerging context-specific themes (such as *informality*, *hackability*, *hybridity*, and *sustainability*) should be systematically documented, codified, and disseminated in an open-source ethos to encourage uptake and valorisation of the informal creative industries and manufacturing sectors across the continent.

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(Endnotes)

1 *Jua Kali* literally means "in the hot sun" in KiSwahili (Kenya's national language. This distributed informal manufacturing sub-sector accounts for 84.8% of the national labour force of the country.

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).

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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.*

INTRODUCTION

Characteristics of Contemporary Life and Art

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. To refer to this phenomenon we will use the images of Nelson Brissac Peixoto and Umberto Eco as they present us with the scene of American culture at the height of the 1980s, and then give some examples of artistic productions and urban interventions that respond to it in a way to provide solutions to problems created by urbanisation.

The Cities

... are contemporary landscapes. The skyline of São Paulo, seen from the top of the buildings, spreads like the archaic floor of Pelourinho. The pretensions of Belém circumscribe the same emptiness of Brasília (...). Field of intersection of painting and photography, film and video. Between all these images and architecture. Horizon saturated with inscriptions, deposit in which accumulate archaeological vestiges, ancient monuments, traces of memory and the imagery created by contemporary art. This cross between different spaces and times, between different supports and types of image, is what constitutes the landscape of cities "(PEIXOTO, 1996: 10).

Despite referring to the B-movie scenario, Brissac Peixoto gives us a description of how the contemporary man experiences the urban landscape: everything happens as if the city hides an abstract scenario, simplified environments, "everything is a staircase, a window" (PEIXOTO, 1987: 228) just as in the film, everything is image, not reality. Everything is done for a certain narrative to take place. Thus we live in the city, a kind of trap that conditions our perception and our actions. The expression through images corresponds to a world saturated by the media: our identity is forged by the movies, comics, music, novels. There is an aesthetization of the self at the same time that the personality is fragmented to correspond to the innumerable stimuli. To match these images, the inhabitants of the cities become deceivers, alienating themselves.

The city presents a "pretend" world, without frontiers, in which all stories are the same, "all their stories are family histories" (PEIXOTO, 1987: 92). If, as Adorno and Horkheimer postulated, the cultural industry made men distant because the media put itself in the place of personal relations, now it makes homogenous histories, there is no differentiation. But this absence of frontiers is artificial and consists only of the monetary unit and the unique scenario that it is intended to create. And the inhabitant of the city has to learn to make this scenario in its place. To adapt to the scenery is a necessity, and that makes us forget who we are or what we are, just being part of the scenery. The internal dramas, and the lack of space for their expression are reflected in a difficulty in expressing themselves. When we express ourselves it is with formalism, the formalism created by the space of relations and coexistence. "Unable to portray themselves and the landscape around. Lacking of image in which to recognize" (PEIXOTO, 1987: 153). Such difficulty is reflected in the production of visual and literary images, for which it is possible that the cinema can provide elements so that the inhabitants of the city can recognize themselves.

Despite the daily life of the city: every day people wake up, they go to the same place of work (whatever it might be) in the same means of transportation, constantly

passing the very same places, with nothing in this day-to-day life making relations any deeper. Life passes, time passes and no one knows the why or wherefore. An artificial life is lived in an artificial landscape. Umberto Eco had already denounced this characteristic of American culture in *Journey into Everyday Unreality*, that has extended into contemporary culture in all imaginable directions; not only related to the culture of the false, the imitation, but also the unrealistic scenarios that define reality. “The new aluminum and glass mirrored buildings are another form of urban simulacrum. The glazed front only shows the reflection of the clouds in the sky or the deformed image of the other buildings in front. Huge buildings appear to have been decomposed geometrically or are about to collapse (...) A street seems to start on a façade, when in fact it is on the opposite side” (206). We can call these images surreal, but they are actually effects produced by the materials used that give us the impression that we live in a way that can disappear.

These scenarios, however, are ambiguous, “fluctuating vertiginously between reality and representation, between true and false, between what they are and what they pretend to be” (Peixoto, 1987: 207), and the great task of those who live in this scenario is that of unravelling the artifices of its construction, of its appearance, just like Dorothy in the land of Oz. Peixoto asks the question: “How to survive in this realm of opinion?” (PEIXOTO, 1987: 207). We can add: what is the function of art in this context in which life seems to be an illusion? Can art be reality? Real? What kind of image will it be?

How can Art be an Image that is opposed to this?

We will examine some examples of artistic productions that seek to respond to the effects of modern life (be it life in the big city, disputes over power and wealth in the context of international capitalism, contempt for life for profit, or abandonment of ethics in relations). However, these responses are not uniform, which often results in the public visiting these major exhibitions to state that they do not understand contemporary art. What this audience fails to appreciate, however, is that the current artistic production takes into account public reception, which is a participant of artistic production in the sense that it matters how this audience receives the work, and that it is especially for this audience that it has been produced¹. Some artistic installations and interventions seek to recall a traumatic past, as Dominick Lacapra, James Young, and Karen Till² refer to them. Alfredo Jaar, a Chilean artist whose work deserves special comment, insists on the importance of art as a way of occupying spaces, as well as questioning the representation itself. He has produced a series of interventions with the objective of drawing attention to events that we see simply as facts³. With his multidisciplinary artistic practice, Jaar explores the unequal power relations and the socio-political divisions that result from globalisation. One of his best known works, *The Logo for America*, 1987, consisted of an electronic billboard in New York’s Times Square that displayed the statement “This is not America” on a contour map of the United States (see Figure 1). Through an apparently contradictory juxtaposition of word and image, Jaar drew attention to the fact that the word “America” is routinely but erroneously applied to only a part of the American continent⁴.



Figure 1: Examples of decorated pottery, <http://www.phaidon.com/agenda/art/articles/2014/july/31/alfredo-jaar-tells-nyc-again-this-is-not-america/>, acessado 01/02/2018

Over the past three decades, Jaar’s work has focussed on human rights violations and, in particular, on humankind’s fulfillment of inhumanity. From hunger in Sudan and gold mining in Brazil to the Vietnamese refugee detention centers in Hong Kong and the Civil War in Nicaragua, Jaar combines photography, cartography and language to question the ethics of image and representation.

We would like, however, to emphasize the Arte/Cidade project, an urban intervention project curated by Nelson Brissac Peixoto, which took place in São Paulo from 1994 to 2002. According to the definition of the Arte/Cidade project: in the 1994 exhibition, City without windows, the project “leaves from the urban horizon as a backdrop to the multiplicity of experiences and languages that characterizes contemporary art production” (Art/city: City without windows, p.9). Whereas in this first exhibition a “relationship with the still-typical world of the nineteenth century is presupposed: the Baudelairean city, the field of experience, the path, the gaze ... it is no longer possible to make this itinerancy as a tour. The displacement has long led the passerby to get lost in urban chaos “(Art/city: The city and its flows, p.9). This perception of the life of individuals in the city as chaos, violence, practically, and in opposition to a human body’s requirement for survival, guides the last exhibition of Arte/Cidade, which was held in the eastern zone of the city of São Paulo, the site of this city’s first industrialization. “The region went through a period of disinvestment and the establishment of the railway. In the abandoned areas of the region, favelas (shanty towns) , street vendors and other informal occupational activities emerged. The result of this form of occupation was the development by local populations of equipment “to inhabit and operate the global city”. The artists and architects participating in the project “developed proposals for intervention for different situations in the region” (all quotations up to here 15) as a way of “discussing urban processes and the devices of

art production” (idem) and thus “to create new modes of intervention in megacities” (idem).

The intervention proposals have all the hallmarks of the solution to problems that a city like Sao Paulo has; problems that arise from the political options of city organization: demolition over conservation, to build over rather than maintain, or construction based solely on appearance whilst ignoring people’s needs in terms of space and practical occupancy. - v. p. 130 - v. p. 138. Another aspect that characterises these interventions is in the attempt to undermine current perception of the excluded with the production of vehicles for the homeless population (p.108-9), the valuation of the informal economy “and its role of resistance against the globalising economy “(170).

There are also four aspects to be emphasised that contribute to the discussion on art today: the function of art, the role of the artist, the audience in relation to the interventions and what is being talked about.

The artist in this project is seen as an agent, almost as a facilitator, who in proposing new and unusual solutions brings into question the relation of the individual with the city, and the city with him, insofar as it restricts his area of activity. In one of the interventions it is clear that the audience is not merely a spectator, but assumes the role of “curator or publisher of the content generated by the artist” (215). He also has a voice, and is thus called upon to state his position. Art is therefore a channel of expression and no longer of representation⁵. By showing the “failure” of representation, contemporary art is a way of pointing to what is beyond all abstract urban forms. The intervention of Waltercio Caldas in creating an empty auditorium has the dual function of pointing to the opacity of social processes for the individual as well as to refer to the beyond, beyond the city, beyond this life. What do we talk about then? We are talking about us, this “we” that has become opaque in the face of the innumerable processes and machines we have interposed between us, both inwardly and outwardly.

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(Endnotes)

1 Here, we mainly refer to interventions and installations, whose characteristics resemble those of architecture and cinema according to Benjamin’s definition. We leave the reflection on painting for another occasion. See *Arte/cidade Zona leste*, p.188-9.

2 D. Lacapra, *History and Memory after Auschwitz*, Cornell University Press, New York 1998; J. Young, “Memory and Counter-memory”, *Harvard Design Magazine*, Fall 1999, 4, 13. K. Till, “Reply, Trauma, Citizenship and Ethnographic Responsibility”, *Political Geography*, 2012, 31, pp. 22–23.

3 See, Alfredo Jaar, *The politics of Images*, Introduction.

4 Fonte: <https://www.guggenheim.org/map-artist/alfredo-jaar>

5 Critique of art as representation in the contemporary world is found, for example, in Butler, J., *Precarious Life*, p. 144. Cit. In Jaar, op cit., p. 7

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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

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, Usui 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.

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*

INTRODUCTION

One of the possible worlds of contemporary aesthetics is cognitive aesthetics, which investigates the cognitive mechanisms involved in our engagement with art and aesthetic forms of stimulation. My aim in this paper is to give an outline of what led to the emergence of the cognitive discourse in the arts and show how the study of the arts became empirical in its concerns. More specifically, I would like to put in perspective the present re-framing of aesthetics in terms of natural and cognitive sciences by looking at its relation to both history and psychology. My hypothesis is that both a conception of mind and an awareness of the historical dimension of works of art are determinant in art investigations and that establishing what ties cognition to history is liable to contribute to a dynamic view of psychological aesthetics. I will take Collingwood as guide to a range of questions that are asked within both a historical and psychological framework.

HISTORICAL AND NATURAL-SCIENTIFIC MODES OF EXPLANATION

Let me start with a classical distinction between *scientific* modes of explanation and *historical* modes of understanding. On the one hand, *scientific* modes of explanation are based on the observation of facts¹, which are further examined in the light of general laws that would reveal the fixed nature of things and the constant relations that hold between them. *Historical* modes of understanding, on the other hand, deal with individual, contingent facts, which are subsequently ordered in temporal sequences so as to reveal the changing nature of things.

Against such a “secessionist movement”² within areas of knowledge, Collingwood reflects on the possible connections between historical and natural-scientific modes of explanation, calling into question, at least provisionally, a methodological dualism which foregrounds the difference between nature and history. Here’s a relevant passage:

natural science as a form of thought exists and always has existed in a context of history, and depends on historical thought for its existence. From this I venture to infer that no one can understand natural science unless he understands history [...] And that is why I answer the question, “Where do we go from here?” by saying, “We go from the idea of nature to the idea of history”³.

Importantly and for the purpose of this paper, in connection to the idea of nature and the idea of history, Collingwood also articulates a conception of art. I will come back later to what holds together the three strands.

Now, what does history add to our understanding of concepts in natural science and why is this significant for the study of the arts? The distinction between historical and natural-scientific explanation is important for the empirical the study of the arts, which aims at a causal explanation of appreciation and at deriving laws verifiable through observation that would hold irrespective of the temporal and spatial location of appreciative practices. The difficulty is that observation in aesthetics and art history targets a class of historical facts (i.e. individual works of art or art practices or a wide range of possible responses to art, made under changing conditions). Explaining appreciative practices from an empirical standpoint should in principle include the historical factor and not restrain itself to the mere experience of works in their physicality. Hence the ambivalence of the status of aesthetic understanding, which is

located both within the framework of natural sciences and history.

That aesthetic understanding might be a shared subject matter in both natural sciences and the broader field of humanities is open to debate. Panofsky, for instance, finds in temporality the main criterion that differentiates natural science from the humanities: on the one hand, natural processes, although time-bound, are described in terms of timeless laws, on the other hand historical processes (among which works of art) that the humanities have as their objects are considered in their context, “where time has stopped of its own accord”⁴. Another criterion, shared both by Panofsky and Collingwood, is the subjective character of the analysis of human productions deemed to elicit a particular kind of experience. This analysis is called mental re-enactment, which refers to the capacity to think for oneself thoughts that lie at the basis of human actions (but not ways of perceiving or remembering, which are unreflective, unconscious⁵). We would thus have a phenomenal privilege, not only an epistemic one, to such thought processes; they would become singled out in experience rather than be accountable in causal terms⁶. “Mental re-enactment” or “re-creative aesthetic synthesis”⁷, as applied to the arts, appeals to the original intention of the artist.

Following these criteria of temporality and subjectivity, as events that happen in time, episodes of art production and appreciation could not lend themselves to direct empirical apprehension through perception⁸; they would fall within a historical inquiry. On Collingwood’s view, historical inquiry is intimately related to human experience, more specifically to the activity of mind; it is a reflective, mediated mental activity⁹, and also a means toward knowledge of one’s own mind.

PSYCHOLOGICAL EXPLANATION IN HISTORY:

A HISTORICAL CONCEPTION OF MIND

But what does it mean when we say that historical inquiry is intimately related to the activity of mind? Is there a historical component of the scientific knowledge of human mind? Would an account of a historical psychology – a psychology that is historical in character –, or a historical psychology of thoughts re-enacted at the experiential level¹⁰, as Collingwood puts it, be unintelligible? If not, what exactly would be the characteristics of a conception of psychology based on history, what would be its subject matter? With these questions I come to closer to integrating historical and natural-scientific modes of explanation. There were several attempts at such integration.

If we were to retrace the significant moments whereby humanistic studies took up (or at least aspired to take up) the methods of natural sciences, positivism would be a good place to start. The nineteenth-century positivist programme deemed to foster an objective, scientific knowledge of man¹¹, and aspired to be associated with the natural sciences while it was in fact a philosophical doctrine, a “grandiose philosophy of history”¹². It also sought to articulate a conception of mind where nature and history are coalescing¹³.

Positivism rested on the assumption of a progress or development of human mind¹⁴, while in its original phase paradoxically rejected psychological explanation. In Comte’s view, for instance, positivism proposed a dynamic view of human nature considered from a historical perspective¹⁵, seeking to provide the fundamental laws of the human

mind derived through historical verification and consideration of the past¹⁶.

The positivistic method, which consisted in conducting inductive research based on the observation of facts in order to arrive at broader generalizations, was adopted in a number of art discourses, namely in the Vienna School of Art History¹⁷, by the proponents of a scientific study of art (Riegl, Dvorak, Gombrich). A number of art historians shared the positivist's interest for objectivity, but no longer dismissing psychological explanation, grounded the study of art phenomena in perceptual analysis, emulating nineteenth-century psychology of perception¹⁸. In contemporary empirical aesthetics, on the other hand, although not differing in aim, the reference to the positivist project is lost. Positivism can be considered as an important stage in constructing empirical aesthetics, which not only draws from nineteenth century experimental sciences but also continues a rich tradition of humanistic studies.

Collingwood also allows for the possibility that there might be a "historical conception of mind"¹⁹ that would consider human nature as a variable, as product of an historical process. Whereas eighteenth century science of human nature stressed the constancy, uniformity, and unalterable character of human mind, as well as its accountability in terms of universal causal laws, Collingwood's conception of mind puts emphasis on its liability to change and development:

whereas the right way of investigating nature is by the methods called scientific, the right way of investigating mind is by the methods of history. I shall contend that the work which was to be done by the science of human nature is actually done, and can only be done, by history²⁰.

On this view, mind appears as a historical rather natural process, which can be investigated primarily through historical reconstruction. While there are various ways of knowing mind, only historical thought can capture the specificity and context sensitivity of actions to which it gives rise²¹. In seeking to articulate the constancy of human nature, philosophers, and more particularly Hume, were in fact endorsing the humanistic principles of Western Europeans in the early eighteenth century²². This might be a sign that Collingwood is after all a dualist with respect to modes of explanation and their proper subject matter. His exposition is equivocal since he also holds in an earlier work that "one could consider the scientific fact as being a class of historical facts"²³.

The psychological categories upon which aesthetics and art history rest equally have an historical dimension: it may arrive that art historians, like philosophers, work with a conception of man modelled upon worldviews that prevailed at a specific time in the past, for instance Panofsky speaking as a "Renaissance viewer located in time and space, detached from what he observes as he is from the process of observing"²⁴.

PSYCHOLOGICAL EXPLANATION AND AESTHETIC UNDERSTANDING:

A DYNAMIC VIEW OF PSYCHOLOGICAL AESTHETICS

There has been a revival of the study of art in psychological terms in contemporary empirical aesthetics. One could legitimately ask what forms of psychological investigation are adopted as methods of inquiry since there is no unitary scientific method.

Collingwood insists on clearly delineating the subject matter of areas of knowledge:

history, and humanities more broadly, have for their object thought or the activity of thinking, natural sciences deal with the given objective world, whereas psychology, which is conceived in terms of reactions to sensory stimuli, studies immediate experience, sensation, and feeling, understood as purely sensuous-emotional experience (as distinct from thoughts, imagination, and will²⁵). These phenomena are studied for their own sake, leaving aside the relation to their object²⁶.

Despite the establishment of these disciplinary divisions, Collingwood seeks to find out in what relation psychology stands to history and the natural sciences²⁷. Neither dissolving into history by pretending to study the functions of reason, nor reduced to mere physiology, psychology's aim is to study of the psyche, that is, irrational or unconscious elements, blind forces behind our actions²⁸. The psychical level comprises the mere experience of sensations, possibly emotionally charged²⁹. Moreover, psychical experience, unlike imaginings³⁰, cannot be the object of self-reflection. If the study of art should have as its object thought, then a stimulus-and reaction theory of art, situated at a psychical level, therefore focusing on sense experience rather than imagination must be misplaced³¹. Following this line of reasoning, art cannot be the proper field of study of psychological science; it can only be the field of study of reflective practices such as history or philosophy of art. Psychological reactions would be irrelevant to determining the essence or a definition of art³². In Collingwood's terms, focusing on the stimulation of reaction in given audiences would make art as irrelevant "as a pharmacologist's account of the effect of a hitherto unanalysed drug would be irrelevant to the question of its chemical composition"³³. Psychological aestheticians would be holding "a pseudo-aesthetic conception"³⁴ that reduces art to craft, to organizing sensory materials. This view rests on the assumption that a proper theory of art or aesthetics should primarily answer questions such as: what is the essence of art, how can we explain the nature of art?

Collingwood imports re-enactment within the aesthetic realm, considering art as manifestation of mind, as part of human experience rather than works as such. He holds that "discovering what art is [...] involves not an examination of the world around us in order to discover and analyze instances of it, as if it were a chemical substance, but a reflection upon our own activities, among which art has its place"³⁵. Art is therefore playing a role in the life of thought; more specifically it marks the passage from unreflective to reflective thought (referring to an activity that might be taking place in the mind of the artist's³⁶ or the viewer's).

According to Collingwood, any engagement with a work of art is twofold, with an emphasis on the second fold: art experience is made of sense experience and imaginative experience, the latter not necessarily connected to its "sensuous basis"³⁷. He posits a dynamic view of both the perceptive and imaginative act; looking and imagining are presented as mental processes actively used in order to find in the picture what "the artist has put there"³⁸. Rather than passively receive sensory impressions (a view that is endorsed by empirical theories of the eighteenth century), we transform these impressions into ideas, a conversion³⁹ that would allow avoiding the confusion of art with pure matter or craft. Here's Collingwood's working definition of aesthetic experience that puts emphasis on this process conversion: "The aesthetic activity is an activity of thought in the form of consciousness, converting into imagination an experience which, apart from being so converted, is sensuous"⁴⁰. Artistic experience is generated neither by crude sensation nor emotion (psycho-physical states or psychical processes) – although they are part of such experience –, but by imaginative activities;

controlled by consciousness⁴¹. We experience artworks through imagination, where imaginative experience is an intermediate level of experience, neither full-blown thought (intellect) nor psychical experience (sensation or emotion) but in-between⁴².

The above analysis suggests that a dynamic framework for understanding the human mind in its relation to the arts would leave aside psychological explanation. But we need not embrace Collingwood's conception of psychology, now obsolete in many respects, which is reduced to the study of passive reactions to sensory stimulations. We may turn instead to work in cognitive science, which approaches the mind from an interdisciplinary perspective, including psychological contributions, focusing on the acquisition, representation, and manipulation of information in eliciting particular behaviours⁴³. If there is a lesson to be drawn from studies in cognitive science, this would be that the causal explanations of processes that link stimuli to behaviour are much more complex than the passive relation of stimulus-response evoked by Collingwood. Contemporary empirical aesthetics falls within this framework of cognitive science, using artworks as primary data in order build up a new science of mind⁴⁴. Hierarchical models of aesthetics⁴⁵, for instance, articulate cognitive processes underpinning a wide range of responses to art and aesthetic stimuli.

This shift in perspective allows us to re-think Collingwood's aesthetics: what kind of questions about art and mind are asked within the contemporary cognitive framework? Paradoxically, the same Collingwoodian puzzles resurface, namely epistemological questions, related to the nature of concepts employed⁴⁶, ontological questions, related to nature of works – for instance whether there is such a thing as artistic salience⁴⁷, or normative⁴⁸ questions, knowing whether there are standards of appreciation etc. One of the main objections to contemporary empirical aesthetics is that it accounts for art appreciation in terms of perceptual explanation, looking at the immediate engagement with a set of stimuli⁴⁹; since only common perceptual mechanism are evoked, it would fail to locate art⁵⁰, to identify an artwork as art. Another objection, also Collingwoodian in flavour, is that only sub-personal psychological processes⁵¹ or basic mechanisms are summoned in empirical studies of the art, which are blind to the conventions of artistic practices and to established categories of art. This would make history irrelevant for how one engages with artworks⁵². Is then the historical conception of mind lost in this contemporary empirical endeavour? Are we back to square one, to a Collingwoodian division among the areas of knowledge? My suggestion is that a dynamic framework for understanding the human mind in its relation to art appreciation is conceivable within contemporary empirical aesthetics. In order to see how exactly it could be articulated, a closer look at its rich humanistic past might be a good starting point.

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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 mediNa 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 enlighten 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 linguistical 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 .*

INTRODUCTION

1. *Image, Form and Matter*

This paper takes its cue from a somehow anachronistic question: how it is possible to think the material dimension of the image in contemporary aesthetics, i.e. in the age of the web and digitalization? While form, in its abstraction, seems to be able to cross the different concepts and praxis of the image, matter instead, rooted as it is in the time of contingency and becoming, finds itself always in a position of withdraw: of the techniques and the materials, bound to be outdated or to re-emerge from a recent or remote past; of the materiality of the artwork that confines it in a specific point of time and space, therefore leaving it to its archeological destiny; of the handcrafted dimension of the artistic process, compared to the automatism of technology – that aims at the abstraction and the extraction of the form from its disposable material support (Mitchell 2014).

The anachronism of this investigation must therefore be specified: on the one side, it seems to relate to a somehow intrinsic “archaism” of the matter, one that concerns the artwork, its production, and its critical fortune; i.e. that concerns matter as the “heavy” element of the image, bound to register the “encrustations” of the ages that hold it in the time of restoration, marking its antiquary regression. On the other side, it seems to relate to the theoretical notion of matter in its tormented relationship with the notion of form. In fact, it is as if image arises from the combination of the two far ends of the ontological order, as well as of their conflicting temporalities: the eternity, the atemporality, the duration, the permanence of the form, and the genealogy, the decadent (or recurrent) temporality of the matter. It is indeed between these two orders of time that, at least since Plato, image finds its own space, where two anachronisms coexist: that of the *eidōs*, of its survival, and its return – the anachronism of the *Nachleben*, i.e. of the «surviving forms» that «open» history (Didi-Huberman 2018, pp. 15-35); and that of the matter, hanging between the atemporality of its mechanical process (Didi-Huberman 2008, pp. 9-20), the aoristic punctuality of its registrations, and the double temporality of its microscopic and macroscopic movements. This “collapse” of times and its peculiar link to the ontological and “metaphysical” dimension of matter are, therefore, the starting-points for the development of a contemporary theory of the image’s materiality.

2. *The Icon Paradigm*

In Western thought, as above mentioned, the image comes to life in the cracks of the ambiguous and conflictual nexus that traditionally links the concepts of form and matter. Depending on which of the two prevails, the image is either 1) what exists in a suspended time beyond its material support, always reproducible on a different medium, (Mitchell); or it is 2) the “limit” in which the invisible emerges from its material incarnation, but also that in which its individuation risks being lost in the «puddle of matter» that always threatens to swallow the form (Nancy 2005, p. 25).

However, this paradigm is no longer viable if we leave the «art galleries of the West» (*Ibidem*, p. 25), outside of which we run across a different aesthetics (rooted in a different artistic tradition) that defines the bond between form and matter on the basis of a peculiar comprehension of the materiality of the image. Such aesthetic theory is developed within the theology and the artistic praxis of the icon, as elaborated by the Russian philosopher Pavel Florensky in his essay *Iconostasis*. According to him, what distinguishes the icon from the Western sacred image is, first and foremost, its ability to work as a threshold (between human and divine world), on which different temporalities are brought together, despite their ontological difference. What gives the icon its clearness – i.e. what makes it possible for the divine to reveal itself in it – it

is not the fact that the form reproduces, in the contingent substance of the material support, the supersensible truth; it is, rather, the fact that the form (and the truth it displays) exists *as* substance and material structure. The process of its production and its material composition are therefore what enable the icon to act as the visible limit between the human and the divine:

That metaphysics, that profound perception of the world that the creative will of the artist tries to express as a whole through his work, is stated directly by the consistency of the color and the way it is applied on the surface, by the chemical and physical nature of the color's matter and binders, by the composition and the texture of the solvents and of the same colors, by the varnishes and other fixative substances of the painted work, and by other "material causes" (Florensky 2000, pp. 81-82).

None of the elements or the procedures are too trivial or insignificant: each one of them participates in that «concrete metaphysics» that differentiates the icon from the artworks of Western tradition by defining its liminal position.

Therefore, the image not only cannot disregard the matter of which it is made, but it cannot exist outside of it. In fact, the nexus between meaning, painting and metaphysics depends on such materiality: «The sense of the icon lies in its concrete rationality or in its rational concreteness, in its incarnation. [...] Both metaphysics and painting are rooted on this rational fact or factual reason: nothing is simply given within the celestial manifestation, without being soaked in the sense, and there is none abstract teaching, but everything is incarnated sense and concreteness full of sense» (*ibidem*, p. 133). The subversion of classic metaphysics determines in turn a subversion of the notion of temporality that traditionally goes with it: i.e. the division between the eternity of the being (the form, the *eidōs*, the divine), the historicity of the phenomenal world, and the becoming of the matter. On the contrary, the time of the icon is an oneiric one: as in dreams, the cause-effect relationship is subverted, as well as that of aim-fulfillment (*ibidem*, pp. 26-28).

The theory and the praxis of the icon make it possible therefore i) to reconsider the function of the support (medium) of the image on the basis of the essential role of its material configuration, and of its binding connection to the form; ii) to link such image to a «concrete» meaning, developed along those same lines that in the icon enlighten (according to a strict set of rules, both theological and practical) the boundaries between different ontological levels, and through which the exchange between life and metaphysics takes place (*ibidem*, p. 133); iii) to gain a surface for the breaking-down of different temporal planes – I shall return to this later. For now, it is worth notice that, thanks to the peculiar status of the material medium, it is possible to recognize, along the material and metaphysical borderlines of the icon, a distinctive process of signification (different from the one matching the classic ontological nexus of form and matter): i.e. that «sense of concreteness» to which Florensky refers, that permeates both the techno-poietic-material dimension of the icon, and its divine and metaphysical component. The point now is to see what happens when we transfer this way of signifying from the field of theology to the materialistic investigation of the image I wish to carry out.

3. *Metonymy*

The first effect of this transfer is that those lines that marked the boundaries between ontologically separated orders of existence now become mobile. That is, they no longer stand as markers of the axis along which the invisible becomes visible but, rather, as signs of the modifiable borders between the forms of an image that no metaphysical order can guarantee in its epistemological validity, in its ontological endurance, and in its duration. Therefore, the image, rather than an icon in the orthodox tradition, looks

more like an artwork of Arcimboldo, in which the representation is never definitive, its «vital semantics» descending from constant movements that do not crystallize in a univocal meaning (Barthes 1991, p. 141), and in which «what has been combined forms aggregates which can combine again among themselves a second, a third time» (*ibidem*, p. 141).

The mobility of the lines, their material structure and the processes through which they compose the forms make it possible to name that peculiar process of signification that the Florenskyan icon, in the metaphysical concreteness of its materiality, had already evoked. In so far as the images signify according to the material proximity of the elements and the figures that result from the endless movements of their lines, they produce meaning according to a *metonymic* signification. That is, they signify according to the modifications of a matter that, far from being the abyssal, chaotic, and irrational principle of the ontological tradition, is one and the same with those ontological as well as linguistic movements of lines, borders and limits between forms that occur on the *surface*. Because of their onto-linguistic nature, these movements are always able to establish material nexus of sense – the part for the whole, the whole for the part, the sequence of “pieces” close to each other, the series of elements that share the same physical structure (Muraro 1991) – and to determine a subversion in the order of time – the effect for the cause, the fulfillment for the aim etc. To such material-metonymical movements (that continuously redetermine the forms and their individuation) the metaphorical signification stands as a counterpoint: indeed, it establishes, on the side of the determination of figures and objects, the correlations of similarity and analogy, along with the criteria of substitutability between forms and phenomena. However, any metaphorical association – as the ontological structure it defines – is always modifiable along the lines of the material signification that organize the fabric of reality.

In his *White Mythology*, Derrida writes that «like *mimesis*, metaphor comes back to *physis*, to its truth and its presence» (Derrida 1982, p. 244). However, there will always be a blind spot of the *physis*, where the connection between metaphor and metaphysics is created (*Ibidem*, pp. 230-245). Still, the material signification and the «metonymical catachresis» (*Ibidem*, pp. 254-257) make room for another interpretation of the link between metaphysics, *physis* and language. In fact, if the configuration of the sensible world can always be modified along the lines of the material signification that mark the boundaries between the sequences of the metaphorical nexuses, therefore metaphysics becomes the discipline of the onto-linguistic movements of these lines, i.e. of what stand «between» (according to one of the possible translations of *meta*) the “things” of the *physis*: a science of the intermission, of the borders, of the way in which the «material edge» (Nancy 2005, p. 25) of the images re-determine, over and over again, their signification and their ontology through a constant process of modification of what Rancière refers to as «the distribution of the sensible» (Rancière 2006).

4. *Anachronism and Archeology*

Thus, besides the identifications and the reproductions of *mimesis* and metaphor, there are also the «dissemblances» of matter (Didi-Huberman 1995), the metonymic connections of which “open” to a different space and time, in which the image becomes the point of catastrophe – in its etymological sense of overturning, inversion, but also of condensation and relocation – of the organization of the sensible, of its metaphysical structure, of the logical sequences that rule it, and of the consequentiality of its temporal order: oneiric image, according to Florensky’s definition, anachronistic image according to Didi-Huberman understanding of Warburg’s visual theory:

In a famous essay on the Florentine portrait of the Fifteenth century, Warburg was

brave enough to introduce in the notion of Renaissance [...] an underlying impurity [...]. Such impurity made it possible to see, in the modern and expressive beauty of the faces painted by Ghirlandaio, suddenly, the cold plaster of the *Roman* funereal masks, the *Etruscan* terracotta and the wax of the *medieval* devotional objects. Different times collided and contradicted each other as symptoms in those images from which Warburg would evoke [...] a new model of temporality [...], a complex model of what he called «survival» (*Nachleben*) (Didi-Huberman 2008, p. 11).

Indeed, the materiality of the image implies – in the clash it entails between techniques, materials and tools – the collapse of the temporal levels. Therefore, along those same material lines, the metonymical movements of which determine the reconfiguration of the image, the composition of different temporalities takes place. While the Warburgian “survival” names the return of the form, the anachronism of the matter identifies something as a procedure of assembly: assembly of the objects and the elements of the phenomenal world, ordered according to their new combination – as in the case of Arcimboldo’s *Heads*; but also assembly of pieces of artworks and monuments, remains of a disused material culture, that are brought together producing something as a puzzle-image made of what Benjamin once called the «rags of history» (Agamben 2009, p. 73), the material proximity of which goes hand in hand with the anachronism of its parts – Florentine, Roman, Etruscan, as in the case of Ghirlandaio’s portrait.

Due to this work of assembling, the puzzle-image becomes therefore also an archeological image: i.e., an image made of the remains and the scraps, taken out of different ages, reorganized according to a metonymical principle of material combination; and, simultaneously, a suspended image hanging outside of time, on account of the chronological “disorder” it displays. Such suspension is what, according to Rancière, makes an image archeological as well as aesthetic. In fact, nor the archeological image, neither the aesthetic one do just comply with the metaphorical principle of substitution, according to which the figure «is simply an expression that is substituted by another one» (Rancière 2011, p. 110), but they both register a plurality of expressions brought together by the metonymic signification, the polysemy of which descends from the material contact of heterogeneous parts. Thus, the anachronism of the image, «emancipated» from the univocity of the meaning, allows to conceive the project of an *Atlas* of the material memory (Didi-Huberman 1995, 2007, 2008), in which archeology intersects the linguistic and ontological capacity of matter to create figures and forms, the motility of the internal and external lines of which transforms each image in an *image ouverte* (Didi-Huberman 2007).

5. Conclusions

So, if on the one side the concept of matter outlined here explains and deepens the anachronism of this interrogation on the materiality of the image – matter understood as an inner mechanism of image’s signification and configuration cannot but be archaic and contemporary at the same time –, on the other it brings it to the heart of contemporary aesthetics, dominated by the enormous amount of images and their possible combinations in that immense catalogue which the web is. The work of assembly, composition and decomposition of pieces, lines, forms and figures, juxtapositions and conflagrations of sense and time indicates here how materiality in all its meanings is always active in any image, be it pictorial, sculptural, poetic, analogical or digital.

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

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 infan- tile. 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 sci- entific 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 distinc- tive 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, ar- gument, 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 bene- fit 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.*

INTRODUCTION

The scientific revolution, the beginnings of which can be traced back to the mid-16th century, changed the course of history. More and more new ideas –which had been stifled in Aristotelian antiquity for centuries, clearly until the Middle Ages– began to penetrate the sciences, while more and more intellectuals began to be impressed by and to align themselves with the new scientific knowledge. Physics, chemistry, biology, astronomy, anatomy and medicine were rewritten almost from scratch. The Enlightenment supplied Western society and its culture with more and more of its advocates.

Religion was, undoubtedly, the first victim of science: Galileo proved that heaven was empty or, more specifically, that there was no heaven. (Kings and all kinds of Gods were deposed.) Darwin proved that man is descended from the ape. (Adam and Eve were deposed, too.) Religion felt that its foundations were being shaken, the truth that it promised the faithful was proved childish. In the late 19th century Dostoyevsky¹ was bold enough to ponder: if there is no God, then everything is permitted, then I am God. Nietzsche² had a madman announce the death and, indeed, the murder of God by the last man. It was not long before ideologies and ideals collapsed; within this framework, people at some point were convinced that they were dying for something which did not exist. The meaning of death gave way to the value of survival. Only what is real has value (Sartre³). What is logical is real and what is real is logical. (Hegel)

Metaphysics came under fire (Hobbes, Locke, Hume⁴). Philosophy gave birth to the Sciences and had nurtured them for long. In modern times, we praise (or bewail) the end of Philosophy because it became divided into so many autonomous yet at the same time increasingly interacting sciences that it lost “its own” cognitive subject-matter (Heidegger⁵)

Contemporary and future philosophy is only the philosophy which appeals to scientists who recognize only scientific philosophy i.e. epistemology, logic, bioethics, philosophy of mind, analytical philosophy... Aristotle, Kant and Wittgenstein become their guides. Philosophy becomes the servant of science – and justifiably so, as science now provides the answers. Science is what now manages the truth with Popper’s criteria of verifiability and falsifiability. Truth ceases to be a transcendent substance or a transcendent substratum of the authentic, but, on the contrary, it necessitates a strict correspondence to reality. Wherever no satisfactory scientific answers have been given yet, philosophy is called upon to aid and confer. Philosophy quite willingly accepted the invitation –the challenge– to be upgraded by being subordinated to the needs of science. The philosophy of mind leads the way, while the neuroscientists are its leaders. Doctors do not welcome professors of philosophy to bioethics committees any more as they themselves have doctorates on philosophy.

Once Philosophy had been emasculated by Science, it was Art’s turn. Art, from its early beginnings, had shown that it could cooperate with Science very easily and creatively: even better, that it needed to be based upon Science. The examples are well-known: music, architecture, sculpture and the golden ratio, painting and perspective – anatomy, mathematics and geometry are the main collaborating sciences. Here Art comes first, it borrows what it wants and what it needs from Science. It borrows them even to posit them as the main body of works of art. There are even a few cases, (such

as that of Takis), where the result belongs to an artistic science or a scientific art.

At the turn of the 20th century, more and more artists began to seek the company of scientists and were inspired *en masse* by technoscience. The Modern and modernity were precisely defined as Art that began to flirt, to be inspired by and imitate Science. Duchamp, Mondrian, Magritte, Picasso, Kandinsky, Valery ... The values of Science at first restored fresh vigour to Art, until insidiously, however, they destroyed it and fully assimilated it within a century. Was the viewer stimulated by the coexistence of the values of Science and Art in Modern art? Art generously hosts Science – we all remember the ending of Pinter's *Servant*.⁶

In the meantime, scientific discourse has strengthened its position and affected us with (absolute) authority. More and more new exact sciences are being born, as well as the humanities. The omnipotence of Technoscience is indisputable, positivism has been able to acquire the bed of Procrustes, with which it measures the scientism of all theories. Very often one scientific theory opposes another, but scientific discourse as such cannot be contradicted nowadays as Philosophy and Art do not counteract Science. One chant that is heard is religious, but it is also helpless and has already recognised the omnipotence of Science. The faithful light a candle whenever they are in danger but they first go to the best doctor they can afford.

Let us focus on Art, however. Within this framework, Science finds Art with its own values standing opposite it: the unconscious, imagination, inspiration, talent, allusions, the ineffable, hideaways, beauty, aesthetic pleasure, aesthetic experience... The scientific spirit does not acquiesce, it now knows how to handle its antipodes so as to deaden it – or to include it: it creates new sciences that will seek to put the chaos of creativity in order. From aesthetic philosophy and the philosophy of art to the history of art, and from this to the psychoanalysis of art, to the psychology of art, to the sociology of art, to the anthropology of art... The face of the discourse of art has changed. In the meantime, however, art has also changed its appearance. The mythologization of the artist and the work of art have reached their end, they have been deposed. It is an open secret that so-called “contemporary art” has overstepped the boundaries of art. Is every form of “contemporary art” revolutionary and hence is this why it is difficult for us to follow it? Is every form of “contemporary art” ahead of its time and are we left to be taught it in plain words by someone in the future?

Heisenberg proved that in the microcosm of quantum mechanics the observer intervenes in the observed particle and its measurements. Is it Science that has distorted Art by analysing it? Or was Art enchanted and did it surrender itself (we can say this today) unconditionally to Science? What is certain is that omnipotent Science hypnotised artists, propagated and imposed upon them its values in its own way.

Art, however, has its own values, which do not combine with or do not keep pace with the values of Science – only at the cost of the degeneration of Art itself. The unconscious, a deep and bottomless well, (from which Art largely drew its subject matter and its method) was suddenly pensioned off and consciousness was left on its own, with works of art originating from it. Indeed, consciousness, in its turn, became creative, creating and obeying the newspapers and self-censorship. Reality, not imagination, is now the vehicle boarded by works of art. At best, imagination degenerates into science fiction. In the worst-case scenario, we are overwhelmed by stark reality. Imagination, namely humans' ability to escape from earthly things and

fly, ensured the flight from reality, an important escape provided by Art. (Freud⁷) Now the emergency exit is locked and the key has been lost. The artist's expression, which was essentially identified with the work of art, has been abandoned, if not forbidden, because what rules is the division between subject and object, a strict precondition of the cognitive process. The scientific terms have defeated the ineffable that nestled in the core of every work of art: the language of art (the language of allusions which is also the language of the ineffable) has now become a dead language, a foreign language to everyone. The contemporary artist no longer thinks through materials (Bachelard⁸), no longer thinks with images (Bachelard⁹) or with his hands (Anaxagore¹⁰); he thinks with words. (Mirasyesis¹¹) He leaves the work half-finished and completes it with words. The mystery concerning inspiration has been abandoned: it is succeeded and abolished by the Kantian artist's rationality because he does not need it – it may even be harmful to him. However, it is not just the source, namely inspiration, that mutates but the method of art itself copies the method of science: observation, working hypotheses, experiments and research now accord very well with our works of art and artists. Induction has conquered us the length and breadth of the earth. The image has been vanquished by the text. The artist's talent is converted into sloppiness and cleverness. What about the myth of the beautiful? All the bibliography on the institutionalisation of beauty has been out of date for a long time. The scientists' indifference to good taste is being imitated by our ephemeral artists.

Contemporary viewers respond coolly to contemporary works of art. Viewers stop being immersed in the work of art (Benjamin¹²); on the contrary, they distance themselves from it and judge it. "The essential point of the epic theatre is perhaps that it appeals less to the feelings than to spectator's reason. Instead of sharing an experience the spectator must come to grips with things. At the same time it would be quite wrong to try and deny emotion to this kind of theatre. It would be much the same thing as trying to deny emotion to modern science." (Brecht¹³) Value judgements have become second nature to us. The aesthetic pleasure from a work of art also belongs to the past, it has fallen victim to the prevailing superiority of the mind over the senses. You do not need to see the contemporary works as their description is sufficient. They do not address your sight, only your intellect as they do not seek to produce aesthetic pleasure. Spiritual pleasures have fallen from grace. All are rushing to enjoy material, tangible pleasures. The viewer of the contemporary work of art responds silently to all of this: from an emotional reaction to feeling indifferent and aesthetically bored. The viewer passes by, skips the aspiring work of art, and returns home empty. We mourn the aesthetic experience. Do we win or lose from this swing in art? "We lost in dreams what we won in reality." (Musil¹⁴)

Artists needed great strength of resistance to rival Science – the great ones achieved success, but what about the majority of artists? Yet many great artists themselves gave way to the values of Science. The values of art are quivering they have begun to breathing their last one by one. Whatever singled out Art from Science has today been flattened to the benefit of Science. Art has been defeated and is enjoying its (crushing) defeat as if it were an outstanding victory. It feels that it breaks new ground, whereas it has been fully assimilated by the scientific spirit. Naturally, there are artists who are independent, but the term "contemporary art" refers to the art that is promoted. Of course, there are great artists who know how to use Science to their benefit and to the benefit of Art, without approving of its values.

The majority of contemporary artists have moved towards Science and have surrendered

the track towards Art to a few who yearn for the old, true? authentic? art. Art as an offshoot or, rather, as a hangnail of Science. Who are the artists and philosophers who waged such a struggle? Have all the great minds gone to science? Who remains for Philosophy and Art? The mediocre, the few? Naturally, there are notable exceptions. Deep down, what is being persecuted is genius, talent, inspiration, diversity. What is being persecuted is anything that cannot be assimilated by rationality.

Kant's attitude to genius is characteristic. First of all, it does not concern the Scientist but only the Artist. Because in science known and clear rules that determine its methods take precedence. By contrast, genius is unable to describe the course it followed thus far. It does not know how its Ideas occur to it, nor can it produce Ideas whenever it wishes, nor give to others instructions as to how they can attain it, as Newton can, for example, nor pass on to others all the steps followed. In Science there is continuous progress towards knowledge. By contrast, the skill of genius cannot be taught and dies along with it. (Kant¹⁵) Kant believes that imagination and intellect collaborate and join forces in genius. In a work of art good taste is more important than genius, just as the power of judgement is more important than imagination... For the presentation of art does not need to be so rich and original in terms of Ideas. What is needed is for the imagination to be free to play with the laws of understanding ... Good taste, just like judgement, is discipline, instruction, education that of genius: this results in its wings being clipped very much and makes it civilised and shiny. It guides it, however, and cultivates it so as to appear fertile to others... If, then, one of the two must be sacrificed, let it be genius. Let the imagination be limited for the sake of the intellect. (Kant¹⁶)

Why is there so much rage? What do Art and Science have to share out between them? Science acts as the authority in our culture and in our entire civilisation: it is Science that holds the right over life and death. Since the only lawful death is illness (Mirasyesis¹⁷), since the highest value of the modern world is survival so as to live for as long and as well as possible (Mirasyesis¹⁸), Medicine becomes omnipotent. Can Art today resist Science? Only if it claims the right to death, only if it manages to design another motif for life, where its values will be apparent. *"We have art so that we may not perish by the truth."* Will nihilism perhaps be overcome through Art? Let us recall Nietzsche, who saw the world as *"a work of art that gives birth to itself"*, as *"a work of art without an artist"*. (Nietzsche¹⁹) *"Our religion, morality and philosophy are forms of decline. — The countermove: art."*(Nietzsche²⁰) *"It is only as an aesthetic phenomenon that existence and the world are eternally justified."* (Nietzsche²¹) *"One must understand the basic artistic phenomenon, which is called 'life' — the spirit that it creates."* Nietzsche wants us to *"to look at science from the perspective of the artist, but at art from that of life..."* Will the moment ever come when Art becomes an authority? With the object-as-work-of-art completely lost, will Art embrace life? *"Man is no longer an artist; he has become a work of art."* (Nietzsche²²)

(Endnotes)

1 Fédor Dostoïevski, *Les possédés*, trans. Boris de Schloezer (Paris: Gallimard, 1974).

2 Friedrich Nietzsche, *Die fröhliche Wissenschaft* (Berlin: de Gruyter, 1999) KSA 3: 480-482.

3 Jean-Paul Sartre, *L'existentialisme est un humanisme* (Paris : Nagel, 1970), 57-58.

4 David Hume, *Enquête sur l'entendement humain*, trans. André Leroy (Paris : Flammarion 2006), 247.

5 Martin Heidegger, *Das Ende der Philosophie und die Aufgabe des Denkens* (Tübingen: Max Niemeyer, 1968).

6 Pinter's screenplay is based on a novel by Robin Maugham. Director of *The Servant* was Joseph Losey.

7 Sigmund Freud, "Der Dichter und das Phantasieren" (1908, *GW VII*) 213-223.

8 Gaston Bachelard, *L'eau et les rêves: Essai sur l'imagination de la matière* (Paris : LP, biblio essais, 1942) ; *L'air et les songes : Essai sur l'imagination du mouvement* (Paris : LP, biblio essais, 1943) ; *La terre et les rêveries de la volonté : Essai sur l'imagination de la matière* (Paris : José Corti, 1947) ; *La psychanalyse du feu* (Paris : Gallimard, 1949).

9 Gaston Bachelard, *La terre et les rêveries du repos : Essai sur les images de l'intimité* (Paris : José Corti, 1948).

10 "Man is the wisest animal, because he has hands." (*DK 59A102*)

11 It is not words that bother Hegel, but, on a deeper level, thought itself within art: in his opinion, the artist has become infected by thought, which gathers around him ever more thunderously. It requires of him to create in a world where opinions are voiced on art and criticism is leveled at artworks from all directions. As a result, he is induced to introduce more and more thoughts into his own work. Living and creating in a world of thought, the artist is not strong enough so that he could ignore it on his own, through his own desire and decision. He cannot stand up and assert his own solitude to replace what he has lost either through some special kind of training or by distancing himself from his everyday life and his social contacts. G.W.F. Hegel, *Vorlesungen über die Aesthetik*, I, Werke 13, (Frankfurt a/M: Suhrkamp, 1986) σ. 25. (For Georgia Apostolopoulou, however, this does not mean that art is assimilated by intellect and is about to reach its end. Cf. Georgia Apostolopoulou "The determination of art after 'the end of art'" in *Annals for Aesthetics* 39-40: 57-72.)

What is happening is clear for us. The artist no longer thinks with images or colors, shades, lines and volumes; he thinks with words. He no longer thinks with his hands or his eyes; he thinks with his mind. How appropriate is it, however, for flimsy words to offer refuge to artists and works of art? How much of an artwork survives if words have overwhelmed and inundated its depths to its very foundations? Are words a kind of funeral offering to a work of art, or do words flow like water, eroding and eating away at the work like mice? (Athena D. Mirasysis, *Metaphysics of Art: Essays* (Athens: EurydiceBooks, 2018), 14-15. (in Greek)

12 Walter Benjamin, *Das Kunstwerk im Zeitalter seiner technischen*

Reproduzierbarkeit (Frankfurt a/M: Suhrkamp, 2007), 45.

- 13 Bertolt Brecht, "The Epic Theatre and its Difficulties" in *Brecht on Theatre: The development of an Aesthetic*. Ed./trans. John Willett (London: Bloomsbury, 1964), 23.
- 14 Robert Musil, *L'homme sans qualités*, trans. Ph. Jaccottet (Paris : Seuil, Points Roman, 1956), 45.
- 15 Immanuel Kant, W. Weischedel (Hrsg), *Kritik der Urteilskraft* (Frankfurt a/M: Suhrkamp, 1974), 243-246.
- 16 Kant, *Kritik der Urteilskraft*, 256-257.
- 17 Athena Mirasyesis, *Ionesco's throat: The longing for death for beginners* (Athens: Eurydicebooks, 2001), 152-156. (in Greek)
- 18 Athena Mirasyesis, *La crise des valeurs du point de vue des masses solitaires* (Athens : Institut du livre - A.Kardamitsa, 1999), 33-44.
- 19 Friedrich Nietzsche 1996: *Der Wille zur Macht: Versuch einer Umwertung aller Werte*. ausgewählt und geordnet von Peter Gast unter Mitwirkung von Elisabeth Förster-Nietzsche. (Stuttgart: Kröner, 1996), 533.
- 20 Nietzsche, *Der Wille zur Macht*, 533.)
- 21 Friedrich Nietzsche, *Die Geburt der Tragödie* (Berlin: de Gruyter, 1988), KSA 1: 47.
- 22 Nietzsche, *Die Geburt der Tragödie*, 30.

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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.*

What is a punctum in the theory of Roland Barthes? What does the concept mean and how does our encounter with a punctum happen? It is a phenomenon of appearance of something inexpressible and touching, which we find while looking at photos – Barthes is trying to grasp this moment of encounter. The author himself lists such meanings of this Latin term as “sting, speck, cut, little hole and also a cast of the dice”¹. Most important for us are the indications of the nature of the wound, the inevitability inherent in punctum, and also its instantaneousness, captured in these translations.

A punctum is an element in a photograph that interrupts the polite interest, *Studium*, introducing affective intentionality into its reading. One could say that a punctum appears when the photo begins to have its own gaze for me – it constitutes me, animates me, makes me be. I *am* in front of it, as it *is* in front of me. It looks at me – a photograph that has the punctum, appeals to me as to a subject with my own personal history, and not to me as a citizen or a person of culture.

Let’s try to recreate the situation, the conditions of the encounter with a punctum. You are looking at photos, and there is something in one of them that touches you, deprives you of calmness, balance, destabilizes, actualizes unsteadiness, disassembles, deprives of the usual reading pattern.

This encounter is always individual and unique. Barthes says that what is the punctum for him would not be the punctum for us, so the author does not see the need to show readers a photo of his mother, which exactly implied for him this inexpressible. His inexpressible will not be such for us, this photo will not happen to us. In other words, a punctum, like an object *a*, falls out of the intersubjective space, the space of the Symbolic. This is an encounter with the Real, and it is traumatic.

Roland Barthes uses expressive metaphors, comparing a punctum with an arrow – it is something instantaneously striking, instantly wounding, something from which one cannot completely dodge, look away, one cannot avoid the encounter with it. It is an occasion, *tuche*, which happens instantly and knocks off the usual reading mode – makes it impossible for us to remain indifferent.

Barthes does not give an ultimate definition or a single translation of this term since it is a phenomenon that eludes symbolization. Instead, Barthes’ task is to try to define the indefinable, talk about what cannot be said or attempt to at least indicate it.

It is important to emphasize that such an encounter causes affect. As Barthes writes: “What I can name cannot really prick me”². The affect can be of different nature – e.g., euphoria, nostalgia, disgust, anxiety: “I realized that some [photographs] provoked tiny jublations, as if they referred to a stilled center, an erotic or lacerating value buried in myself”. It is important for us that this affect is associated with desire.

Jacques Lacan speaks of object *a* in the same terms: it is something that cannot be symbolized. It is a remnant, a blunder of symbolization. And besides, it is what points to our lack.

Unlike other authors, Lacan believed that anxiety was not objectless (*n’est pas sans objet*)³. It has a specific object – this very aphenomenological objet *petit a*. The French psychoanalyst described this affect as something which never lies, since anxiety illuminates an encounter with something that is not amenable to signification, that is absent in words and cannot be called or marked otherwise than by the very appearance of this affect. Anxiety indicates that something *is* for us – an object *a*, or a punctum in

terms of Barthes. A punctum is something that can cause anxiety, that can wound, and this is of fundamental importance about it.

Our thesis is that when we encounter a punctum, as well as an object *a*, what we feel in fact is anxiety. Why do we believe that the affective intentionality arising from this encounter is no other than anxiety? Roland Barthes himself, besides anxiety, pointed out many other possible affects. The fact is that anxiety is understood in psychoanalysis as a transformed libido⁴. Thus, various affects may take the form of anxiety. Repressed desire declares itself through anxiety.

Recall that Barthes speaks of this affective intentionality, which appears in us, as associated with desire. Lacan notes the close relationship between desire and anxiety. An object *a* in his theory is the object-cause of desire. This is what the desire in a loved one is directed at.

The French psychoanalyst in his X seminar writes this way about the affect that occurs during the encounter with an object *a*: what constitutes anxiety is when something appears at the place of an object *a* – “and when I say something, you should understand anything whatsoever”⁵.

According to Lacan, when something arises in the place of a – by definition lost – object of desire, pointing us to our lack, then we begin to lack the very lack. Lacan calls such a situation “lack of lack”. In other words, when we encounter an object *a* or a punctum, something becomes too much — too much of an enjoyment. We face something that must remain lost.

Roland Barthes detects the expansivity (*a power of expansion*) that a punctum entails: a photograph, when it contains the inexpressible, becomes a thing itself, not a signifier. Such a photo overgrows its boundaries, “transcends itself”⁶, becomes “received right here in my eyes” and as a result causes anxiety.

In Lacanian terms, this is the moment when the Imaginary coincides with the Real. An example can be the phenomenon of duality, as if a mirror responded with a look. The reflection only has eyes, not *a gaze* (object *a*). By acquiring the gaze, the reflection becomes independent, begins its own being. At the place of the loss, something appears that causes horror, threatens to destroy our reality.

In the VIII seminar, where Lacan interprets Plato’s *Symposium*, he compares his concept with the Greek word *agalma* (precious thing). It is something I see in the others, which is bigger than they themselves, because this is my own cause of desire which has been put outside. In our experience, we encounter an object *a* in a situation of love: “I love you, but, because inexplicably I love in you something more than you – the objet petit *a* – I mutilate you”⁷.

This is something that, by its own definition, is lost, and in finding it, this dimension of loss reminds of itself: I find in the other (for example, a loved one) something that I do not know how to name, and it eludes symbolization – I see in this impossibility to name that it is already ready to leave me.

When we spot an object *a*, we see in others what is in fact not present in them. And here we proceed to another important point – a temporality *always already, not yet*. An object *a* is the object-cause of our desire. What we see in an important other, no one sees the same way, because each subject has his own history. An object *a*, or a punctum, is what appears for the subject.

The researcher of Lacanian psychoanalysis Mladen Dolar gives falling in love as an example of meeting with an object *a*. Love is our choice, which we are to make (*not*

yet), but we make it in the past tense, which has never been present (it has *always already* been made). In other words, when we meet a person whom we fall in love with, we experience a strange feeling of something already seen, like *deja vu*. We have always loved, but still never did it before, not yet. Inherent to the encounter with an object *a* is repetition – in falling in love, we repeat some earlier conditions, which, however, were never designed by us. This is a choice that we have never made. We follow our trace (the past), which has no source (which has not been present), because it is the effect of the structure, as Lacan claimed: “...one seeks and finds again the trace rather than the trail”⁸.

A punctum from such a perspective appears as an effect, a trace in our history. In our opinion, the two phenomena under consideration are also similar in this specific temporality of their existence. Roland Barthes points out the same thing “always already, not yet”: the author says that we bring a punctum ourselves, but somehow it was always in the photo in some way. A punctum, a significant detail, existed in the photo, but only we could read it as the punctum: “...it is what I add to the photograph and what is nonetheless already there”⁹. We construct the punctum retrospectively. This is a detail to which we pay attention, as if it had already been highlighted, was a mark, although in fact we ourselves introduced it.

For a punctum to be brought into existence, someone needs to exist whom it can prick, who can spot it. The operator cannot intentionally add a punctum to his shot – there is no technical method for it, it does not depend on the skill of the photographer. A punctum is called to life only in connection with the Spectator, it lies on the side of the viewer: “...from my Spectator’s viewpoint, the detail is offered by chance and for nothing; the scene is in no way “composed” according to a creative logic”¹⁰.

The appearance of a punctum is what seems to us as *tuche*, but is actually an *automaton*. It is an occasional encounter and an encounter which was determined by our whole life. It is at the same time something extremely personal, intimate, and taken out, therefore another, alien.

The Lacanian neologism “extimacy” (the concept *extimité* was coined by applying the prefix *ex* to the word *intimité* which means “intimacy”¹¹) problematizes this relationship between the external and the internal, inherent in an object *a* and, in our opinion, also in a punctum. A photograph that touches us, reveals something intimate in something external, is intimate alienity.

What does an object *a* refer to? To the primary object. Recall that Freud proposes two possible ways of choosing an object: by anaclitic type (when we love someone who reminds our family member, for example, a nursing mother or strong, protecting father) and by narcissistic type (in this case, the choice is based on self-similarity) in his work *On Narcissism*.

Thus, we face two alternatives of a possible encounter with an object *a* – love with a mirror’s reflection (me as another) or falling in love following the pattern of the parent. That is, an object *a* is associated with such an object, the choice of which was made in the childhood and in which we are doomed to fall in love again and again. In this regard, it seems interesting to us that the photo which Barthes describes as undoubtedly existing for him, containing the punctum, is the photo of his mother.

The encounter with a punctum, as well as the encounter with an object *a*, only seems to be something unexpected, an occasion. In fact, it is a smooth mechanism, it contains the necessity: to see it, you just have to penetrate its logic.

In one of his Spanish lectures, Jacques-Alain Miller declares the existence of an almost

mathematical “formula of love”, a formula of *tuche*, for each person, which is almost an oxymoron: there exists such an occasion which is a necessity. He draws an example: a man desires a woman if and only if she embodies a certain condition of his love, for example, when X (woman) is Y (woman of another man). In this case, only married women, unfaithful wives can be desired for this man.

It is a condition closely related to some earlier condition, a fantasy that repeats what has once been. Reminding of this lost fundamental object can be some minor detail. Let us turn to another example to illustrate this. “If I happen to sexualize the experience of someone’s handling my hair (even if the childhood genesis of my doing so was a defensive sexualizing of my mother’s abusive hair yanking), and my sexual partner loves to run his or her fingers through it, I am not likely to go into psychotherapy”,¹² – writes Nancy McWilliams. We could add that this condition of enjoyment is revealed by an encounter with the other, and it could not be highlighted without the object that would satisfy it. Paraphrasing Barthes, a desire does not exist without an object, just as a photograph does not exist without a referent. The other is needed to identify this mechanism.

A punctum can just cause an affect, but also tell something about the subject. We suffer and enjoy due to ignorance. It can be assumed that the interpreted punctum, like the interpreted symptom, will deprive us of the affect, distract us from direct relation to the punctum, but will allow us to learn something about ourselves, to highlight the conditions of this initially passive experience. Thus, the expressed conditions of love demonstrate to the subject his fantasy and allow him to cross it.

A photograph is a signifier for Barthes. A punctum as a sign marks a photograph and makes it existing for us, makes it, as opposed to *Studium*, “my delight or my pain”¹³. This detail pulls the subject out of polite indifference, creates a certain rhythm, performing the function of punctuation, noting the indifferent signifiers with an affect.

What makes a person not indifferent, what makes one signifier meaningful in a series of other ones, and determines the way of using these signifiers? The history of the subject. It seems to us fundamentally important that Barthes points out that in order to perceive this inexpressible detail in a photo, we do not need to analyze this photo, but we need memories¹⁴. Memories are what brings us closer to the logic of the unconscious, to the work of free associations, which allows us to single out one photographic signifier not another; closer to something that opposes intellectualization and other defense mechanisms. Memories open access to another way of thinking, that we have forgotten, but perhaps more direct, relating to our truth. This is not cause-effect thinking, but an attempt to think effects and immanent causation.

In general, the Lacanian approach seems to be related to that which was developed by Roland Barthes, overcome by “an ontological desire”¹⁵ in relation to photography. In his work, Barthes considers psychoanalysis to be a method of reduction, while he himself dreams of inventing *Mathesis singularis* about photography, the science of the singularities. On the contrary, we see in this intention a link with psychoanalysis, the theory of which grew out of practice, and the method – from an individual approach to each patient with his own unique history.

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- 1 Roland Barthes, *Camera Lucida: Reflections on Photography* (New York: Hill and Wang, 1982), 27.
- 2 Barthes, 51.
- 3 Dylan Evans, *An Introductory Dictionary of Lacanian Psychoanalysis* (London: Routledge, 1996), 12.
- 4 Evans, 12.
- 5 Jacques Lacan, *Book X: Anxiety 1962-1963*, unpublished translation by Cormac Gallagher, 35.
- 6 Barthes, *Camera Lucida*, 45.
- 7 Jacques Lacan, *Book XI: The Four Fundamental Concepts of Psychoanalysis 1964-1965*, ed. Jacques-Alain Miller, *The Seminar of Jacques Lacan* (New York: Norton, 1988), 268.
- 8 Jacques Lacan, *The Ethics of Psychoanalysis 1959-1960*, *The Seminar of Jacques Lacan* (London: Routledge, 1992), 12.
- 9 Barthes, *Camera Lucida*, 55.
- 10 Barthes, 42.
- 11 Evans, *An Introductory Dictionary of Lacanian Psychoanalysis*, 59.
- 12 Nancy McWilliams, *Psychoanalytic Diagnosis: Understanding Personality Structure in the Clinical Process*, 2nd ed. (New York, NY, US: Guilford Press, 2011), 123.
- 13 Barthes, *Camera Lucida*, 28.
- 14 Barthes, 42.
- 15 Barthes, 3.

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A SYSTEMATIC THEORETICAL ANALYSIS OF AESTHETIC 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.*

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. As the dividing line between art and science is not delimited, what we are finally looking for through our work is the meaning and value of our existence. So we can assume that the transcendent struggle of man is filling the gaps of our supervision and the simultaneous pursuit of emotional completeness and beauty. If anything perfect in nature is nice, then the pursuit of perfection is the quest for beauty. With this approach we come from a different path to the concept of Virtue, which includes logic, beauty, and harmony as integral components of the concept of perfection (Fais 2015).

People all over the world create mythology, philosophy, art and technology because they have the same anxieties and desires. Through our constructions we are expanding our world image by defining more clearly our position in the world. In the context of a culture, everyone is exploring the structure of the same Paradigm, as the concept of Paradigm was described by Tomas Kuhn in the *The Structure of Scientific Revolutions* (Kuhn 1970). Each individual Paradigm, like any construction, is constantly evolving until completion and that is when its evolution stops. But if the cultural development of a people reaches on a threshold beyond which it can not continue to develop based on its own forces, then every culture needs to draw power from other systems. Within a global civilization community, this process continues with the exchange of information between cultures. The achievements of a culture fertilize and redirect the evolution of another culture, and a prerequisite for this is to have fruitful contact, a constructive dialogue between cultures. So we can conclude that the evolution of our world image is a dynamic process. In order to improve our worldview, our intellect must be fertilized by the worldviews of other cultures, just as a scientist or an architect develops his work by studying the work of his colleagues all over the world.

If Construction as a process and result is an oriented structural activity from a starting structure to an arrival structure, then our civilization is typically constructive, since every man's creation, architecture, philosophy, science, art is the result of construction. If every distinguished culture has the fundamental characteristics of a system, then each cultural system has a potential energy and an available free energy (ideas, power, wealth). 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 law¹, the sustain growth of a closed system based solely on its own energy is impossible (Adkins 1968/1983). On the contrary, a fertile dialogue between different cultures is a catalyst for developments and fruitful changes.

The examples abound. Western philosophy began in the cosmopolitan Miletus on the Ionian coast in the 6th century BC. That is the time when the Greeks came into contact with the peoples of the Mediterranean and the Near East. Then, it was Pericles' Golden Age in the 5th century BC which was a result of the immigration of philosophers and artists from all parts of the Greek world to Athens, the scientific revolution in the cosmopolitan Alexandria of the 3rd century BC, the creation of Greek-Buddhist art after the fertile contact of the Seleucid kingdom with India in the 2nd century BC and more recently the technological miracle of the USA in the 20th century. All these brilliant periods of human history were the result of the creative coexistence of different cultures and therefore ideas. The dialectic of cultures is at the same time a timeless process. The examples are also plentiful. The Toltec culture of the American continent, through the work of Carlos Castaneda, has decisively influenced New Age philosophy in the United States, which over the past few decades has begun to rethink the ancient wisdom of the New World natives, while equally important is the influence of ancient eastern thought and philosophy (Buddhism, Taoism), which fertilized European philosophy after the 19th century, as well as scientific thinking in the 20th century, especially in the field of quantum physics.

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.

But at this point it must be stressed that the prerequisite for any dialectical synthesis is to have freedom of expression and equality of value for all the constituent forces. In any other case, contact between different cultures can be disastrous especially when the technological level is different. If there is no mutual respect between the cultures that come into contact then the struggle becomes a war and the opponent becomes an enemy, and as known each war ends with the extermination of the opponent and the definitive prevalence of one of them.

Provided that every distinct culture is a system, a unity of ideas under the rule of Logos (Kant, 1929), 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 the other 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 language on climate (Everet 2013), then cultures, like biodiversity, differentiate on the basis of climate and color the surface of the Earth. On the other hand the forced globalization through merge of cultural systems leads to the inevitable evolution of the world civilization to one closed system, with catastrophic results for mankind. We are now at this turning point. We need to introduce new values into our perception of the universe and succeed in slowing down the illusion of the speed of Western civilization.

The evolution of man has passed into the planetary era, as Edgar Morin described it on his work *Homeland Earth* (1999). As the rapid development of the flow of information, communication and transport has transformed the land into a planetary village, civilizations infiltrate, often violently, one within the boundaries of the other. If the 20th century was marked by irrational industrial growth, now at the dawn of the 21st century of high technology we need to redefine the goals of our evolution, by reviving and empowering forgotten concepts regarding the management of our constructions, the concepts of Virtue and Harmony, which can be reloaded with new meaning with the help of information theory and systems theory. We need new concepts so that we can understand the challenges of the times and envision new construction projects based on the dialogue of cultures. It is only sufficient to agree that the “other” is always a competitor and not an enemy in the great evolutionary struggle of man.

One proposal towards this goal could be the creation of a new model for the redistribution of world wealth based not on combating poverty, but on strengthening the cultural achievements and distinct characteristics of each culture. Poverty in Third World countries is the result of the imposition of Western civilization through capitalism and technological superiority in structurally different cultural models. The wealth of a civilization must represent its culture. By funding and reinforcing cultural diversity through a global system of recording, assessing cultural value and redistributing the surplus wealth according to the estimated cultural calibration of every people that respects and develops its cultural identity, we can shift global interest from frantic material and technological progress on a new era of ethics and aesthetics on the basis of a new relationship between wealth and local cultural value.

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1 The second law of thermodynamics states that the total entropy of an isolated system can never decrease over time. The total entropy of a system and its surroundings can remain constant in ideal cases where the system is in thermodynamic equilibrium, or is undergoing a (fictive) reversible process. In all processes that occur, including spontaneous processes, the total entropy of the system and its surroundings increases and the process is irreversible in the thermodynamic sense. The increase in entropy accounts for the irreversibility of natural processes, and the asymmetry between future

and past. https://en.wikipedia.org/wiki/Second_law_of_thermodynamics#cite_note-2

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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 aestheticsn, 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;y-ijing.*

INTRODUCTION

The Plant Spectrum of Song Dynasty exceeded the previous dynasty in categories and numbers. The Plant Spectrum include floral spectrum and economic plant spectrum, which mainly record the origin, form, type, characteristics, anecdotes and related literary works of the relevant plants, with exquisite illustrations. Literary works of the relevant plant spectrum showed people's interests in the investigation of things, scientific cognition, ethical attitude and aesthetic emotions. The botany of Han and Tang dynasty was greatly influenced by the fairy tales and Buddhism. The botany of Ming and Qing Dynasties was deeply influenced by the science of mind and the scientific knowledge of Western science. However, the botany of Song Dynasty was different from these, especially focusing on the exploration of physics and physicality, and the combination of the nature of plants, human and morality. Based on the foundation of focusing on science, it was featured with scientific literature and literary artistry as well, thus forming the basic structure of "one body and two wings" and the characteristics of Mingli, application and empathy, reflecting the unique value of aesthetics of plants in the Song Dynasty.

1. Cognition about the plant properties

Based on the theory of gasification and sympathetic, people in Song Dynasty showed their own cognitive theory about the plant properties. Take the (*Tong Pu*) written by Chen Zhu as an example.

Tong Pu was the earliest book about tung tree in China. Based on the author's many years of planting, observation, and research, he wrote a detailed account of the species, breeding, growing environment, tools, and related poetry stories.

Firstly, based on the principal of "plant nature is communicated with human nature", the book described its cognition about plant properties from the perspective of gases. Everything grows with gases. The growing depends on inner and outside aspects, which means it grows with inner gases and develops with outside gases. The two different kind of gases interrelated with each other. Since it grows with different gases, the nature of plants would be different as well. If the seeds of the tung tree are in a low-humidity place, they would not burgeon. They should be grown in high and thick places. Thus, it can be concluded that the nature of tung is yang and high. So the conclusion is that the gas of tung is pure.

As it endures the pure gases, paulownia wood has its unique attributes. Therefore, it can be seen that paulownia wood has polished and pure texture with rigidity and flexibility.

Secondly, because it is rugged and hardly to be decayed nor damaged whether in dry or wet environment, paulownia wood is good to be chosen as the material to make ancient inner and outer coffins. At the same time, most of the musical instruments are made from paulownia wood of good quality. Made from the trees next to the springs, the Qin, a musical instrument, gives out a clear and elegant sound. Cai Yong (132-192), well-known for *Ci Fu* in the Eastern Han Dynasty (25-220), who was interested in Qin, once heard the resonant sound given out by the burning paulownia wood. Then he made the burnt paulownia wood a Qin, named *Jiaowei Qin*, to show the existence and the peculiar sound of the paulownia wood to the world.

Finally, plants sympathize with gases and they get together if they are the same. So are the plants and human beings. The reason why the old saying goes like that is that phoenix trees are a superior kind of trees and phoenixes are a superior kind of birds, the gases of which are similar, so that they can sense and summon each other.

As a consequence, it can be seen that the studies on the characteristics of natural

plant properties, carried out by the people in Song Dynasty (960-1279), were mainly based on the way of observation and the theory of sympathetic, which formed the unique oriental view of nature. In other words, by the carefully observation of the external characteristics of plants in the process of growth, the nature of plant through the sympathy of inner and outer gases could be realized. Moreover, on the basis of understanding the nature of plant, one should adapt to the nature and help it grow to make its nature perfectly realized. Meanwhile, one could understand plant properties as well as human properties at the same time, which could be sympathized with each other and play a mutual promotion. In addition, only when plant properties are understood could they be used, so that full use of plants could be made to achieve the great cosmic beauty.

2. Expressions of plant properties

People of Song Dynasty are inclined to be affected by neo-confucianism, especially *yijing* theory when they describe flowers and trees. Their cosmic outlooks come from *yijing* theory which provide a kind of new cognitive pattern for them to know, describe as well as appreciate nature. Founder of ink plum Huang Guang taoist priest created *plum blossom spectrum* which even connects plum's image with *yijing's* mathematical philosophy, using harmonious image-numerology theory to explain plum image. *Book of changes* holds that nature has its image numbers, the image is basic structural unit and numbers are rule and vectors to connect these units. Huang Guang taoist priest connected plum images, tai chi, yin and yang, the five elements with numbers of eight diagrams, formed a unique theory to appreciate and painting plum. It is believed that plum is born of the harmonious nature and flowers bloom in response to the weather variations. It is yang and is integrated into the image of nature. Trees absorb the air of earth and grow naturally, it is yin and is the image of earth. According to the *yijing's* theory, the number of days is yang, that is, one, three, five, seven, nine which is called cheng number or odd number. The number of the earth is negative, that is two, four, six, eight, ten, which is called an even number. The flower elephant belongs to yang and its number also takes yang. When drawing plum blossom, the flower stem uses one ding, that is, using the clove head in traditional Chinese painting to draw the plum blossom stem which symbolizes the number of tai chi. The green house uses three points to represent the three elements of heaven, earth and human beings. The number of calyx is five petals which symbolizes the five elements of metal, wood, water, fire and earth. Seven stems are used to draw root fibril, representing the sun, moon as well as metal, wood, water, fire, earth and stars. Because nine is the number of anodes, nine variations are used to represent the blossom fall which conform to the days.

When people in the Song Dynasty draw the plum tree, they will make use of the number of the earth. The root of the plum is drawn in two, which means the root is not born in single. The image-number of its trunk represents the four seasons in a year, which can be drawn in four drawing techniques, they are: bottom-up, top-down, left-right and right-left techniques respectively. For the branches, there are six ways of drawing: laying down, upturning, covering, attaching, arborizing and folding the branches. For the treetops, there are eight techniques of drawing, which are expressed as lengthening, shortening, tendering, overlapping, interacting, isolating, separating, and wired. And there are ten kinds of plum trees, namely, Kumei, Xinmei, Fanmei, Shumei, Shanmei, Yemei, Gongmei, Jiangmei, Yuanmei, Panmei, representing the number of earth, etc. That is to say, the drawing of the plum tree should accord with the image-number of heaven and earth, following the laws of the nature.

Besides, the influence of the theory of the image-number, philosophical connotations in *yijing* also have a great influence on the expression of the plants. For example, the book, *orchid-yi* written by Lu Tingweng in Song Dynasty stressed more on philosophical connotations of plants. *orchid-yi* details the growth and cultivation of orchids, and its structure is right generated from the book named *Zhou yi*. The book is divided into two volumes, the first volume named *Tian yigen*, and it takes the twelve allo-trigrams as the lunar order of twelve months, which is similar to the hexagrams in *Yijing*; the second one named *Twelve yiyi*, which is like the Appendices. Thus, in terms of the structure of the book, its ways of thinking and understanding the orchid are exactly with Chinese characteristics.

Twelve hexagrams in *orchid-yi* are taken from the hexagrams of twelve months in sixty-four hexagrams in *Zhouyi*. Of all the hexagrams, *fu* hexagram refers to November, symbolizing the winter solstice: yang sheng, which means from now on, yang-qi increases and yin-qi decreases day by day; Gou hexagram represents May, is the symbol of the summer solstice: yin sheng, that is, yin-qi waxes while yang-qi wanes therefrom, the growth and decline of yin-yang in four seasons continues endlessly. Seeing from the picture, we can know that *fu* hexagram represents November, *lin* hexagram represents December, *tai* hexagram represents lunar January, *da zhuang* represents February, *guai* represents March, *qian* means April, *gou* means May, *dun* refers to June, *pi* refers to July, *guan* refers to August, *bo* refers to September and *kun* refers to October. (the months here are lunar months)

The writing of *orchid-yi* starts from the orchids in *fu* hexagram, that is, from the orchids in November, *fu* hexagram means “everything in the world originates from their roots, the roots are on the basis of the heaven, while the root of heaven is fundamentally based on *fu* hexagram, even the heaven has its root, let alone all things on earth and the orchids.” The orchids in November are the foundation of all, should be enshrined rather than be used. Generally speaking, the book is a pretty wonderful one, showing the patterns of the lunar order in Chinese agricultural planting, meanwhile, the writer mentioned the announcements of cultivating the orchids in other months. The last hexagram in *orchid-yi* is the orchids in *kun* hexagram in October. Which also means the changes of yin-yang, the recurrence of a year, and the returning of life, meeting the principle of the nature.

3. Understanding and empathy between plant nature and human nature

While the people in the Song Dynasty found the plant nature outward, they saw human nature inward. On this basis, the sympathy between human and plants was formed. In terms of objects, the sympathy turned from human-plant to person-person. From the effects of perspectives, the plant nature is communicated with human nature, and they can be achieved mutually.

As we know that the education of people and the cultivation of the plant are interlinked. Only when understanding the nature how to cultivate everything, we can raise our own better. It is the same principle to make everything and everyone best, just like horticulturalists cultivate trees and teachers educate people. This is not only a superficial analogy, but also a connection in the root. The similarity in root properties means the same in source, that is “one principle of all things.” On this basis, the “one body of all things” was formed, and then the emotional system between people and nature was established.

Respect for the plant properties and understanding of human nature are synchronized, which constitute a real interaction and equivalence between human and nature. It emphasizes the respect for nature and establishes the relationship of equality, affinity and mutual achievement with all things in nature.

The nature view of “one principle of all thing” is different from that of the West. The traditional view of nature in the West holds that the nature is not only the object transformed by human, but also the resource that people can use. At the same time, humans are the subjects and the nature is resource, which is an unequal relationship. The unified view of nature emphasizes the integration inward and outward and the organic unity of human and nature. Therefore, the nature is not a different existence or just the resource and means, but a natural sympathetic relationship between human and nature.

Summary

Based on the theory of gasification and sympathetic, the plant aesthetics in Song Dynasty established the deep connection between human and nature. In the background of contemporary ecological civilization, it is of great value and significance to rethink the relationship between human and nature, reflect on the predicament of modernity and rebuild the connection between human and nature.

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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.*

INTRODUCTION

This paper aims to show the conception of inorganic sexuality elaborated by the Italian writer and philosopher Mario Perniola.

Perniola wrote extensively for more than 50 years ranging from theory of literature to aesthetics; from radical thinking to critique of Western Society. Specifically, this paper will concentrate on a book entitled *The Sex Appeal of the Inorganic*, recently (2017) re-published by Bloomsbury. This book contains in fact several core themes of Perniola's overall perspective and, at the same time, it allows the reader to better understand his developments over the so called neutral and philosophical sexuality.

In order to clarify the main issues emerging from the book, the following letter – which Perniola sent to a friend in order to settle some of her doubts – can be a useful starting point:

Dear Madam,

[...]

A conception of sexuality linked to beautiful appearance, game, recreational fun, is too poor. It forgets, ignores, removes all the disturbing and perverse aspects from which excitement is born and maintained. It provides an idyllic and sweetened vision of the [sexual] experience. It is too tied to an ethical-aesthetic conception of sight, which was formulated by Plato and above all by neo-Platonism, for which sensitive beauty is appreciated as a moment, a step in the ascent towards transcendental, metaphysical and spiritual beauty.

From this conception a discrimination against the ugly, the sick, the old, the disabled arises, which has no foundation in the sexual experience! This discrimination is based on the neoplatonic ethical-aesthetic spiritualism.

My volume *The Sex Appeal of the Inorganic* elaborates an alternative conception of sexuality: it does not step back scared before perversions (sadism, masochism, fetishism, vampirism...), but crosses them: it questions the relationship between sexuality and pain, sexuality and reification, sexuality and death, sexuality and fear... It sees beyond desire and pleasure, looking for a bond between excitement and activities based on abstraction, such as philosophy, mathematics and music, it searches a way beyond the conflict between masculine and feminine, it seeks a cosmic experience regardless of beauty, age and generally form. Do we want to call it a conceptual sexuality (by analogy to conceptual art)? Yes, provided that we keep in mind that it is based on the idea of the human being as a "thing that feels".

[...]

Many kind regards

Mario Perniola (Taken from Perniola's archives, forthcoming publication)

This letter concentrates and briefly clarifies the main perspective of *The Sex Appeal of the Inorganic* by introducing several key notions. Firstly, the concept of "excitement" appears, specifically intended as an experience created and maintained by all the phenomena – perversions and uncanny feelings – left behind by natural sexuality. In fact, while the spiritualistic and transcendent conceptions understand sexuality as a straight line, bi-dimensional, in which the only directions viable are ascent (sexual arousal until the coitus) and descent (the fall into a normality without tension after the brief climax), neutral sexuality is given in the horizon of complete availability and permanence (through excitement). In order to explain the implications of the word excitement, Perniola does not focus on the Italian word but on the English one.

Indeed, he claims, *eccitato* in Italian is too often translated and intended whether with “sexual aroused” or with *inquieto*, *agitato*, *impaziente*, corresponding respectively with the English “restless”, “worked up” and “eager”. On the other hand, the English term excitement emphasizes much more the aspects of enthusiasm, stimulation, and physical emotionality. In Italian, thus, there is a critical prejudice over *eccitazione* rooted in spiritualistic or vitalistic assumptions. In other words Perniola sees in *eccitazione* two polar meanings: sexual libido (vital) and moral assessment (spiritual). Conversely, his aim is to emancipate the concept of “*excitement* from the pleasure-displeasure problematic through which Italian language imprisons *eccitazione*” (Perniola 1994, 90). Excitement, thus, is not intended as a strong feeling of elevation, close to an ecstasy, nor as a vitalistic descent into the realm of sexual libido, in which enjoyment and pleasure play an essential role. On the contrary, according to Perniola, excitement *accompany* all those experiences related to the feeling from outside, that is, the experiences in which exterior and interior transmute in one another. Excitement “arises and is maintained when the boundaries between one’s own and the extraneous, between self and not-self fall: while pleasure keeps the ego closed in itself, in its intimate tact, in a feeling from the inside” (Perniola 1990, 92). Precisely because the ego is suspended, here emerges an *epochistic reduction*, to be intended as a suspension not only of judgment towards reality but as a suspension of personal pleasure. And yet, neutral, epochistic sexuality does not mean not mean neutralization of feelings but an entrance in another realm, that of excitement: a feeling from outside that flows uninterruptedly because it frees sexuality from the crescendo ending in the climax of coitus.

Neutral sexuality is indicated as alternative, “conceptual”, because of its in-between status that places it next to perversions and abstraction. Organic sexuality, conversely, sees in perversions a drift from the traditional sexual act, which is oriented to pleasure and orgasm through conventional areas of sexual stimulation. In addition, neutral sexuality casts out speculation for a common place, namely that abstraction means “distance”, “departure”, and thus not full physical involvement in the sexual intercourse. Moreover, I claim, Perniola’s goal as an interpreter of contemporary feeling is to challenge the clichés and prejudices on sexuality. From the letter emerges, in fact, that our daily and traditional perception of sexuality is heir to the Platonic spiritualism, which has always considered sexuality according to partial terms such as ascent / fall; beauty / ugliness; male / female; youth / oldness and so on. This division represents and reproduces the metaphysical discourse inside the sexual field. The erotic attraction to a beautiful body, for example, taken usually for granted if not obvious, was firstly established – in Western society – by Platonic tradition. Plato, in fact, in his dialogue *Phaedrus*, claimed the essential unity between sexuality, attraction, love on the one hand and beauty on the other. Consequently with his theory of ideas (Plato 2010, 47), love sparkles when seeing a body that reminds the subject of the ideal beauty contemplated by the soul beyond heaven (before being born and falling into the actual body). In doing so, sensitive beauty is “appreciated as a moment, a step in the ascent towards a transcendental and metaphysical spiritual beauty” (Perniola 1998, 11). Perniola’s effort is focused on refuting this argument, which asserts itself as “The essential” truth once-and-for-all given, by claiming its partiality and one-sidedness.

The Sex Appeal of the Inorganic, in my opinion, is an “uncanny” book, in the Freudian sense of the term. That is to say, through his writing style and his provocative conclusions, Perniola managed to make unfamiliar an everyday activity (sexuality commonly understood as the pursuit of pleasure-orgasm) by creating a distance with the reader, a displacement that takes him/her away from his/her ordinary experiences and conceptions. Sexuality, in fact, is commonly associated with pleasure, erotism and hedonism. Conversely, in Perniola’s book, it emerges as an extraneous and estranging

practice, a “subversive dimension”, as it emerges in the following passage:

When you realize the realization of the Cartesian thing that feels in the cunnilingus or in the fellatio of your partner, when you notice in the coherent and rigorous unfolding of philosophic prose the inexorable movement that brings you to lick the cunt, the cock or the arse of your partner who has become a neutral and limitless extension of cloth variously folded, when you yourself are able to offer your body as a desert or a heath so that it can be traversed by the detached and inexorable examination of the eye, the hands and the mouth of your lover, when nothing else interests you or excites you or attracts you besides repeating every night the ritual of the double metamorphosis of philosophy into sex and sex into philosophy, then, maybe [...] you have celebrated the triumph of the thing over everything, you have led the mind and the body to the extreme regions of the non-living, where, perhaps, they were always directed (Perniola 2017, 16-17)

In this quote not only, so to speak, the familiar experience of sexuality is “distanced” by an almost pornographic prose, but, in addition, an alternative conception of sexuality is brought “closer” through what is commonly understood as far from it: the philosophical theoretical discourse. From the very table of contents of the book the reader might remain puzzled: “Descartes and the Thing that Feels”; “Kant and the Feeling of the Thing in Itself”; “Hegel and the Thing as ‘not this’”; “Wittgenstein and the Feeling of ‘This Thing’” etc. Why a book on sexuality has so many chapters devoted to classics of speculative philosophy? How can the Heideggerian *Ding*, the Kantian thing in itself, or the Cartesian *Res extensa* open up the experience of a neutral sexuality? The answer lies in the fact that, for Perniola, it is a prejudice claiming that philosophy – for its speculative orientation – leads away from the earthly features of sexuality. It is rather the opposite: sexuality is considered as a philosophical experience enabling the exploration of “unknown lands”. In this regard, Perniola himself asserts that his philosophical style aims at making “unlawful matches and divorces of things” (Perniola 2014, 6). Perniola borrows this “method” – taken from Bacon’s remarks on imagination – and reproduces it within philosophy, even though he does not consider his uncanny “matches and divorces” as “unlawful”, but as anti-metaphysic.

In her review of *The Sex Appeal of the Inorganic* (2010), Patricia Marino objects that “the mental image of two persons touching one another in intimate ways with no desire and no pleasure is an unhappy one” (Ivi, 182). What this critique misses, according to this paper, is that is not happiness the goal of a neutral sexuality. Marino remains stuck within a hedonist perspective for which the sexual intercourse is meant to produce beautiful images of peaceful unity. On the contrary, Perniola stresses the focus precisely over uncanny, enigmatic, and surprising images linked with abstraction, perversion, philosophy and so on. In other words, if one does not go out from a vitalistic/erotic vision of sex, one is not able to fully understand what Perniola means with neutral sexuality, namely a new experiential territory ready to be explored for those who are not afraid of becoming *feeling-things*: “To do philosophy today means becoming world, abolishing the distance that separates man from thing. It means doing away with building great philosophical systems, and transforming philosophy in adventure with the sole expectation of expanding the territory of the visible and the thinkable by offering oneself to a movement which is both neutral and impersonal” (Verdicchio in Perniola 2001, 36).

Considering the individual as a “thing that feels” implies precisely an entrance into a desubjectivated and suspended dimension, a neutral feeling. The sex appeal of the inorganic means being against the personal pronoun “I” by praising those feelings emerging from an impersonal “it is felt”. Perniola, in doing so, widens the sphere of affections, by including in it also artificial, neutral and cosmic/astral “feelings”. Paradoxically, Perniola argues, the “I feel” is a narrow and partial aesthetic experience; only from the osmosis between “I” and the “world” it is possible to say “it is felt”

without perceiving it as a reification or alienation. Now, even though the individual becomes smaller by turning into a thing in a world of things, at the same time he/she experiences the same world according to an alternative, lateral and marginal (however dating back to the primordial traces of the *Homo Sapiens* in rock art and cave paintings) with respect to classical Western metaphysics. Metaphysics, both in its spiritualistic and vitalistic ramifications, is considered by Perniola as a theoretical construction through which the individual experiences reality by privileging what is far and transcended (God-spiritualism) or what is close but only insofar as it is organic (animal-vitalism). Metaphysics, in other words, goes only upwards or downwards: what is organic remains separate from the inorganic. Perniola's argument is instead lateral, marginal, moving *in-between*. The post-human philosophy developed by Perniola can be understood only if the classical polar oppositions and dualisms are left behind. Difference emerges if within the same space, reality, human, thing, animal or plant the process of reciprocal osmosis takes place. Perniola, through his researches, demonstrates how it has always existed alongside metaphysical dichotomies – in the specific case those of organic / inorganic, life / death, exterior / interior – a less common way of thinking and acting, an alternative feeling and experiencing reality that has never polarized the things of the world but that have always kept them together. By not focusing only on one of the two sides of the supposed polarity, the neutral dimension does not imply a neutralization of feeling. In fact, the metamorphosis of the human into a thing and of the thing in a feeling surface, implies devitalization as well as revitalization; animation and inanimation; abstraction and concreteness; form and content; and, ultimately, life and death: “becoming a thing, just a thing [...] [means] venturing out in the open, having death behind one rather than before one, exiting from time as conceived as a straight line, little by little becoming space” (Perniola 1995, 46). As Steven Shaviro claimed in an article over Perniola's concept of thing: “Perniola invents a new ontological category, that of the ‘thing that feels’: something that is utterly apart from the duality of subjectivity (which we usually equate with sentience) on the one hand, and of insentient objects on the other” (Shaviro 2005). The neutral dimension implies the awareness that polar oppositions are entangled within a logic of false conflicts: turning oneself into a thing means understanding how dichotomies (even masculine-feminine) are actually interpenetrating, *transiting*, flowing into one another unceasingly. Thus, the neutral is the third term between organic and inorganic that allows oneself not to fix unduly on one of the two poles and at the same time keeps them both active.

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PHILOSOPHY AND LITERATURE: SO CLOSE, YET SO DISTANT

Abstract | In this presentation I analyze the relationship between Philosophy and Literature. First, there is an essential historical summary, then, I analyze the contrasting positions of Derrida and Habermas about this topic. Finally, I use their considerations to give an answer to three fundamental questions regarding the relation between Philosophy and Literature: 1) Is philosophy still able to be a useful tool for describing the truth? 2) Is literature capable to describe contingent realities and not just universal ones? 3) Is it possible to conceive a relationship between Philosophy and Literature without subordinating one to another?

Index terms | *Aesthetics; Derrida; Habermas; Literature; Philosophy; Philosophy of Literature; Relation between Philosophy and Literature.*

INTRODUCTION

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?

HISTORICAL SUMMARY

I will do a brief historical reconstruction of the debate about the relationship between Literature and Philosophy. The purpose is to give a satisficing background for the two theories that I will analyze in the second part of this presentation (Derrida's and Habermas' theories).

Frequently, in the West when we try to analyze the historical root of a philosophical problem, we have to focus on Athens, particularly in Aristoteles and Plato.¹

Plato is the first thinker to speak about the relation between Philosophy and Literature (*poiesis* - *ποίησις*), asserting that the poetry² can only convey fake messages since it is an imitative practice. According to this, poets' work cannot catch the real essence of the ideas because they are inspired by the nature (*mimesis* - *μίμησις*), and this one is an imperfect imitation of the ideas in the *Hyperuranion*.³ Then, it is clear that the *poiesis* is a knotty method to pass on the knowledge. In the best case it is useless, in the worst it is dangerous. It is important to highlight that the idea of Literature as subordinate of Philosophy had been accepted until the appearance of the post structuralists thinkers.

In addition to this, I want to underline another characterization introduced by Plato, because it marked a turning point on the debate about the relation between Philosophy and Literature: according to him, Philosophy should not be written. Plato concludes that it is not possible because Philosophy is an oral discipline, and any attempt to write it is wrong because it stiffens the contents in a univocal “form”, denaturing the dynamism of the Philosophy. This is a paradoxical position because we can read it in a text written by the same Plato.⁴

We could overcome this apparent contradiction considering the literary genre used by Plato to write his philosophical thought: the dialogue. In this way, it is possible to know the system by which Plato conciliates his need to write the Philosophy with his bad impression about it: through the dialogical style, he tries to provide the dialectic dynamism to the text, typical of the oral conversation. This Platonical choice provides a very important idea: the philosophical knowledge is transmissible by writing only through the dialogical genre.⁵ In other words, following the Platonical conception about the relation amid Philosophy and Literature, only the dialogical genre is suitable for writing the philosophical thought, just the dialogue can show the philosophy’s dynamism.⁶

Aristotle disagrees with Plato. On the one hand, he revalues positively the poetry,⁷ on the other, he speaks about the form in which the philosophy should be written. Actually, this is his position about the Plato’s style: “To say that the Forms are patterns, and that other things participate in them, is to use empty phrases and poetical metaphors.”⁸ In particular, the pupil criticizes the poetical method used by Plato on his dialogues. According to Aristotle, his kind of exposition does not have the necessary rigor that Philosophy requires. Thus, speak about philosophical arguments is dangerous because it is possible to create a misunderstanding. In fact, Aristotle chooses another style to expose his philosophical ideas: the treatise.⁹

As everybody knows, the Aristotelian philosophy became the canon of the West. That is, the reference point for almost any branch of knowledge. The way to transmit the knowledge was inspired by the Aristotelian method: undoubtedly, I can assert that for more than one thousand years every person who wanted to write philosophical texts chose the form of treatise only.¹⁰ I can add that: “one of the main characteristics of the relationship between Literature and Philosophy through several centuries is the reciprocal discussion and exclusion, the pendular swinging between amalgam and discord.”¹¹ This clear division lasted out a lot of time, at least until the arrival of *post structuralism*, which compromised the *status quo*:

Until two or three decades, the roles seem well distributed. [...] Render unto Philosophy the things which are Philosophy’s, unto science the things that are Science’s, and unto Literature the things which are Literature’s. In the intellectual scene, the irruption of works of Foucault, Gadamer and Derrida, among others, mean a disturbance and alteration of functions and limits of those spaces, at the point where it would not be ridiculous to assert that the main feature of poststructuralism is to question the clear bounds that separate philosophy from literature, and vice versa.¹²

Precisely because *post structuralism* altered the situation, I will now present the two most relevant positions on the relationship between Philosophy and Literature, beginning with its main exponent.

TWO CONTRASTING POSITIONS: DERRIDA VS. HABERMAS

In this context, and bearing in mind the aim of this presentation, I prefer to concentrate my attention only on Derrida's work. I consider him the main representative of this new stance on deletion of all the formal and content borders between Philosophy and Literature.

Derrida expresses his ideas about this topic in *De la grammatologie*.¹³ In general terms, he states that western truth is expressible only through the occidental language.¹⁴ But, the development of this language is a contingency born in the contradictions of the western culture. Hence, the truth, like we enunciate it, has not value because it can be expressed only by an inadequate instrument. Then, if the truth is not expressible with the language that we normally use, there would not be difference between the various languages that we use for expressing concepts and, in consequence, there would not be useful languages to express any kind of "truth". If we accept the vision of Derrida, we have to conclude that there is not difference between philosophical and literary discourses and, thus, among the different types of literary works either. In that sense, Philosophy is considered like another type of literary genre.

Against this popular school of thought, Habermas appears with his essay *Philosophy and Science as Literature?*¹⁵ Starting from Derrida's theory, Habermas criticizes the poststructuralist thesis according to which Philosophy and Literature are perfectly correspondent, in this way:

In passing through structuralism, this movement of thought has made transcendental subjectivity disappear without a trace, and indeed in such a way that one also loses sight of the system of world relations, speaker perspectives, and validity claims that is inherent in linguistic communication itself. Without this reference system, however, the distinction between levels of reality, between fiction and reality, between everyday practice and extra-ordinary experience, and between the corresponding kinds of texts and genres becomes impossible and even pointless. The house of 'being' is itself sucked into the maelstrom of an undirected linguistic current.¹⁶

After this description, Habermas become judgmental:

This radical contextualism reckons on a language made fluid, one that continues to exist only in the mode of its flowing, so that all innerworldly movements first emerge out of this flow. This concept finds only weak support in the philosophical discussion. It is primarily based upon aesthetic experiences or, to be more precise, on evidence from the domains of literature and literary theory.¹⁷

According to Habermas, if we accept the poststructuralist vision it would become impossible to write texts referring, in some way, to ontological truths.

This is a brief description of the two most representative positions of the 20th century Philosophy. I chose to describe them because they show the contradiction within the contemporary debate,¹⁸ and because I think that it is possible to underline some relevant aspects of these positions for trying to outline a new approach to the problem.

CONCLUSIONS

As I said before, starting from the comparison between Habermas and Derrida, my objective is to answer the three questions that I formulated at the beginning:

- 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?

Before to reply, I think it is better to make a clarification about something that has remained latent throughout the presentation: until these days, we do not have rigorous and formal standards to discern when a text can be considered philosophical or literary. In addition, one of the lessons of post structuralism is that each concept has its own *historicity*. For that reason, it is incorrect to speak about these concepts without specify the historical period we consider. Thus, I want to precise that my conclusions do not have a historicist nature, so I limit my considerations at the contemporary situation. Under these premises, we can try to answer all the questions with just one response.

Beginning with the idea of Habermas that it is important to distinguish between Philosophy and Literature, but abandoning the old prejudice that only Philosophy is able to express and describe the "Truth"; I would like to propose a new approach with the scope to offer food for thought for the scholars about the relationship between Philosophy and Literature. For sure, it is not an exhaustive approach, but it can be a good start.

Bearing in mind the difference that Habermas underlines, we have to consider the importance of the Derrida's considerations about the language too. Piecing together these two perspectives, we can affirm that the border between Philosophy and Literature cannot be thought in cognitive terms but in expressive terms. Both of them are necessary (in a different way) to describe the reality: "The important place to draw a line is not between philosophy and non-philosophy but rather between topics which we know how to argue about and those we do not."¹⁹ Regarding the choice of the objects to study, the question is open yet and it is not clear. For the purpose of this presentation, it is enough to declare that, regardless of the objects in themselves, all of them are part of a group that can be called "objects analyzable by Philosophy and Literature". In other words: there are not objects that we cannot study through Literature and Philosophy. Considering this, we can go on with the consciousness that we are not able to distinguish the different types of objects, but at least we are sure that all the objects are appropriate for our analysis.

But pay attention, I do not want to say that we have to ignore at all the *How*. From this point of view we must take a cue from the attention that Derrida poses in language, albeit with some reservations, judiciously. It is clear that the language is a fundamental part of the cognitive act, but it is wrong his judgment that label the west language as not suitable to express the "truth". This is good for taking another food for thought about the importance of the literature for the knowledge: if the language is a fundamental element, it is true that poets and writers are the "designated" to study and experiment the limits of language's activity. Without the poets' work and sensibility, the language cannot follow the reality,²⁰ they give the necessary dynamism to the language which is

essential for evolving itself in the contemporary environment.

Methodologically, it is sufficient for concluding that philosophical analysis cannot ignore the Literature on its reflection: joining these two disciplines we can describe and know subsequently various “phenomenon” that otherwise can be misunderstood.

Thanks to these arguments, I can answer to the three starting questions in this way: The philosophy is a medium able to describe the “Truth”, the same “Truth” that the Literature can describe with a different methodology. This push to think a relationship between Philosophy and Literature without to subdue the second one to the first one. According to this, it is necessary to think this relation as a complementary relationship, not subordinate.

I want to finish my presentation reminding that these conclusions are not definitive yet. This work is part of a developing project which is in an embryonal state. I wrote this for listening the opinion of other experts in medias res, but also to share my preliminary conclusions with other scholars that study the same problem facing up with the complexities of relating Philosophy and Literature.

Endnotes

1. I don't speak about the pre-Socratic thinkers because they do not speak about it.
2. I will use the terms Literature and Poetry like synonymous because the distinction between them was introduced in the XVIII century.
3. Cfr. Plato (2000), *Republic*, Cambridge University Press, this theme appears in the book 10.
4. The famous criticism to the writing appears in the myth of Theuth, in Plato (2018), *Phaedrus*, Cambridge University Press.
5. To deepen this theme cfr. Vegetti, M. (2003), *Quindici lezioni su Platone*, Einaudi, in particular the 4th lesson 4: *Scrivere la filosofia*.
6. I think that his position about the form of the written philosophical discourse is significant for the Philosophy's history as much as his criticism to the *mimesis*. In this historical summary, I focus on this topic too.
7. Cfr. Aristotle (2013), *Poetics*, Oxford University Press. Unlike Plato, he excludes the negative function of the *mimesis*. However, he chooses a decided distinction between Literature and Philosophy.
8. Aristotle, *Metaphysics*, 1.991b, available in <http://data.perseus.org/citations/urn:cts:greekLit:tlg0086.tlg025.perseus-eng1:1.991a>.
9. For further information on this, Cfr. Vegetti, M., Ademollo, F. (2016), *Incontro con Aristotele. Quindici lezioni*, Einaudi, in particular the 3rd chapter: *L'enciclopedia del sapere: il trattato e il mondo*.
10. There are two examples that I do not prefer to deep in: la *Divina Commedia*, and *De Rerum Natura*. Some people have seen these texts as philosophical ones purely, for example: Cfr. Santayana, G. (1956), *Three Philosophical Poets. Lucretius, Dante, Goethe*, Harvard University Press. These two texts are completely isolated in their historical context; thus they are two extraordinary exceptions.
11. Asensi, M. (1996), *Literatura y filosofía*, Sintesis, 9. About this topic it would be interesting to analyze the exceptional case of Voltaire's philosophical novels. Unfortunately, due to the available space, I limit myself to this short mention.
12. *Ibidem*, pp. 9 s.
13. I consulted the italian version: Derrida, J. (2012), *Della grammatologia*, Jaca book.

14. *Ibidem*, pp. 23-38.

15. Habermas, J. (1992), *Philosophy and Science as Literature?* in *Postmethaphysical thinking*, Massachusetts Institute of Technology, 205-227.

16. *Ibidem*, p. 210.

17. *Idem*.

18. There are some scholars that tried to compare the position of Habermas and Derrida. For these examples, cfr. D'Angelo, P. (ed.) (2012), *Forme letterarie della filosofia*, Carocci; and Villalobos Kirmayr, M. (2005), *Escritura, Pensamiento y Lenguaje: Consideraciones acerca de una Ética literaria y/o filosófica según Habermas y Derrida*, SUMMA Psicológica vol. 2, issue 2, 53-69.

19. Rorty R. (1991), *Essays on Heidegger and others*, Cambridge University Press, 122.

20. Paraphrasing Jakobson, the literature is a form of writing that does violence to the ordinary language, in an organized way. I read this citation in Eagleton T. (1999), *Una introducción a la teoría literaria*, Fondo de Cultura Económica USA, but he does not refer the original source.

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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 make 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.

INTRODUCTION

Nowadays aesthetics presents new avenues of inquiry and has become a common concern for numerous scholars across the world due to the profound worldwide changes in contemporary culture and art. Aestheticians attempt to transcend the limited scope of aesthetics began during the latter half of the twentieth century with a renewed interest in daily's life. In this way, John Dewey's philosophy offers fresh insights into the field of aesthetics, which has been extended to include objects and experiences that have traditionally been ignored. His proposal, ahead of its time, tries to restore the continuity between art and life, laying the foundations for an everyday philosophy and defining the notion of aesthetic experience as a harmonic interaction between living creatures and their surroundings. Thus, Dewey conceives of aesthetic experience not as a special attitude or distinct encounter with works of art, but as a previous phase of knowledge; it is the kind of experience which merges in the immediacy of situations.

The vital core to Dewey's aesthetics is not an analysis of properties of art objects or aesthetic events, but instead concerns the interaction which constitutes our vital process. Our everyday lives entail different experiential qualities depending on our orientation toward the activity or event in question. This kind of orientation fits into the important term of meliorism. This pragmatist notion alludes to that particular interaction which attempts to improve our lived experience, and, as Scott Stroud has addressed¹, have an essential role in aesthetic experiences.

The aim of this paper is to show this melioristic character of aesthetic experience from a reflection which will explore two main points: what makes a common experience into "an aesthetic experience" and his notion of imagination. I begin defining the main characteristics of "an experience" and describing its vital role in improving our everyday life. Secondly, I would like to address fundamental aspects of imagination (the role in Dewey's aesthetics, its functions and the dynamic organization) for explaining how living creatures develop a cumulative progression toward fulfillment experiences. That is, they are not permanent constants, but variable and changed situations of creative process that constitutes our lives. Finally, I will emphasize how important it could be for people on the street to re-focus interest in Dewey's notion of meliorism because this can make the process of life aesthetically possible.

AESTHETIC EXPERIENCE AS A *MODUS VIVENDI*

Dewey starts *Art as Experience* criticizing the aesthetic theory which has separated the existence of the works of art as products that exist apart from human experience. Artistic objects have been isolated from both conditions of origin and operation in experience and have been set in a remote pedestal, "a wall is built around them that render almost opaque their general significance, with which aesthetic theory deals"². Nevertheless his notion of "aesthetic experience", as I attempt to show, is a multifaceted and multilateral concept that alludes to a creative tension which human beings experience every day. For Dewey, the term "aesthetic" is no intruder in everyday experience, but a quality which makes reference to the intensified development of a normal experience; every experience is potentially an aesthetic experience. Therefore, what makes a common experience into "an aesthetic experience" is a variety of features that made it more unified, consummatory, and meaningful.

The first characteristic is its unity, in other words, every successive part flows freely, without seam or gap, into what ensues³. We have "an experience" when the material

experienced runs its course to fulfillment⁴. That is, experience has a unity that gives it its name, although it shows different phases and emphases⁵. Dewey says “such an experience is a whole and carries with it its own individualizing quality and self-sufficiency. It is an experience”⁶, and this is not an unusual fact. Aesthetic experience is a full act what happens in our lives when we are both most alive and most concentrated on the engagement with the environment. What distinguishes aesthetic experience is the qualitative unity and a “closure in consummation, not a cessation”.

In “an experience”, the conclusion is not merely an ending, but the result of an organizing process, which reveals the meaning of the human encounter with the world. Therefore, such experiences may have pauses or silences, but not gaps or breaks. It is important to note that this is a pervasive quality, “the existence of this unity is constituted by a single quality that pervades the entire experience in spite of the variation of its constituent parts”⁷. However, this unity is not to be constituted by the fact that the consummation is anticipated throughout the experience, as Sherri Irvin has suggested⁸. Through this pervasive quality, Dewey is indicating an organizing quality, the temporality of the event as a whole⁹.

Rhythm is the second main feature of aesthetic experience. For Dewey rhythm is a universal scheme of existence, underlying all order in change. Nonetheless, rhythm does not involve a fixed model, but a constant variation. Dewey characterizes it as a quality of life and nature. Human beings are affected and participate in nature’s rhythms, from sunrise and sunset to circadian rhythms¹⁰. Thus, rhythm is not only a phase of artistic product; it is the harmonization which directs the interaction with our environment. In Dewey’s words rhythm is “as an ordered variation of manifestation of energy”¹¹.

Life supposes energy and attention, but also pulses or stimulus; life is a process of interacting and interchanging through which man dynamically organises his environment. For that reason, Dewey gives the same value to change and order; in fact, if there is a greater change or variation, there will be a more interesting aesthetic response. Aesthetic perception is a full act of perceiving what happens in our lives when we are both most alive and most concentrated on the engagement with the environment. At every single moment, every living creature experiences the world and organises the energies, involving past experiences and creating new meanings.

Hence, the notion of rhythm leads to the quality of form. For Dewey, form is the organization of energies; that is, a dynamic configuration which human beings develop in problematic situations. According to him, we experience tensions which require new responses. Therefore, form is not found exclusively in works of art, but in everyday aesthetic experience as well. That is, it is the operation of forces that carry the experience of an event, object, scene and situation to its own integral fulfillment¹².

This configuration is the aesthetic cause of its creative feature, but also it, is vital and functional: it is whereby men develop their lives; and also it is a way whereby men could experience a fulfilled life. In other words, it is the way in which human beings can make our experience more unified and adaptively engaged with the situation in spite of all its obstacles and tension. And this process does not cease, being alive implies to create new relationships in different contexts with different consequences. Every phase, every conclusion, even every pause, are important parts of that configuration¹³.

The last feature of aesthetic experience alludes to a conscious attitude toward the

activity or interaction. In *Art as Experience* Dewey explains that we carry out aesthetic experience by “dealing consciously and expressly with the situation in which we find ourselves.¹⁴”. He explicates this particular orientation using the notion of “mind”. According to Dewey:

Mind is primarily a verb, it denotes all the ways in which one deals consciously and expressly with the situations in which we find ourselves. Unfortunately, an influential manner of thinking has changed modes of action into an underlying substance that performs the activities in question¹⁵.

Therefore, according to Dewey, mind implies every mode of variety of interest in, and concern for, things: practical, intellectual and emotional. That is, it never supposes denotes anything self-contained, isolated from the world of persons and things, but is always used with respect to situations, events, objects, persons and groups¹⁶. It alludes to the engaged interaction of human beings with their surroundings. In Dewey’s words: “mind denotes a whole system of meanings as they are embodied in the workings of organic life. Mind is a constant luminosity; consciousness is intermittent, a series of flashes of different intensities.¹⁷”.

These characteristics show the melioristic quality of aesthetic experience. As I have attempted to expose, they present how meliorism entails a focus on the present situation and try to improve the experience through a creative and concentrated interaction. In this kind of interaction human attention moves in a unified direction instead of wandering, it is controlled by the pervading qualitative unity. And, as Dewey asserts, not only must this quality be in all parts, but it can only be felt, that is, immediately experienced¹⁸. Thus, aesthetic experience can be taken to be a process of cultivation, a *modus vivendi* which provides an artful approach to our everyday life.

THE CREATIVE FACULTY OF IMAGINATION

According to Dewey, nature, our surroundings, is not immutable and eternal, but a changing environment where problematic situations arise, contributing to a reconstruction of meanings. The faculty responsible for this reconstruction is the imagination. Dewey attributes an imaginative faculty to human beings, emphasizing action and the infinite possibilities of our everyday life. But, what is the imagination and how does it operate?

As Thomas Alexander has exposed¹⁹, Dewey’s treatment of imagination is difficult to summarize. In *Experience and Nature* he defines imagination as an organ of nature; “it is the appropriate phase of indeterminate events moving toward eventualities that are now but possibilities²⁰”. Imagination emerges when a habit is impeded or an action frustrated and human beings become aware of the intentional structure of the activity. In other words, it arises in consciousness as a crisis of the activity, and is pregnant of full aesthetic force. Imagination creates alternative possible meanings of situations and secures a restoration of activity’s on-going unity.

Therefore, as Kalle Puolakka has defended²¹, imagination is “the faculty that keeps the experience intact and structures the experience into an articulate, complex unity”. That is, imagination guarantees the unity of the experience, seeking to understand the actual in light of the past experiences and the possible in an experimental way. In Dewey’s words, it is “a way of seeing and feeling things as they compose an integral

whole”²².

This power that unifies all the constituent parts providing a new meaning, as a way of experiencing that offers new understandings of the situational nature of the world. Dewey describes as an aesthetic mode of understanding, a pervasive quality which permeates our everyday experience when we become conscious of the extended environment of a situation. In this sense, imagination has become a center faculty in pragmatist ethics, as Kalle Puolakka has pointed out, Dewey had already found imagination to be “the chief instrument of the good”²³

However, in this paper I attempt to highlight its creative character. Imagination is the faculty which leads human beings to develop a melioristic interaction with their surroundings. Through our imaginative encounters with the world, people can live life as an artist, experiencing the problems, disruptions and tension as an opportunity to develop his creativity.

CONCLUSION

As Thomas Alexander has noted²⁴, Rorty’s interpretation of *Experience and Nature* and Dewey’s later works has promoted a portrait of “two Deweys”: the cultural critic and the metaphysician. This reading, which presents a “good Dewey” and a “bad Dewey,” has a long history even on its own home ground. Whether scholars take a stance on the “two Deweys” issue or not, these views of Dewey often remain unrelated and opposed. Recently, Alexander has challenged this approach by going back to Dewey’s primary concern: the philosophy of experience in terms of aesthetic experience. Following Alexander’s inspiration, these pages present Deweyan philosophy in general and aesthetics in particular as a school of “the art of life.” That is, he is not searching for some essential reality, but seeks to cultivate harmonious relationships with one’s surroundings

As pointed out above, Dewey’s notion of aesthetic experience can be understood as a *modus vivendi*, a creative and engaged interaction with our surroundings. This contextualist approach feeds into a philosophy of life that takes events and situations as its key factor, seeing them as dynamic presences. His aesthetic theory links aesthetic experience with everyday cultivation through his notion of imagination and promote a way of developing a meaningful life.

To conclude I would like to briefly highlight the importance of my proposal. Several authors have regarded Dewey’s emphasis on cultivating our everyday life as one of the most powerful ideas in his thought. However, through this presentation I try to claim the human creativity which makes possible to experience an artful life and place aesthetics not only as a subdiscipline of philosophical studies, but an essential study of humanities.

Endnotes

1. Scott Stroud, *John Dewey and the Artful Life: Pragmatism, Aesthetics and Morality* (Pennsylvania: Pennsylvania State University Press, 2011).

2. John Dewey, *Art as Experience, The Later Works of John Dewey: 1925-1953*, vol. X (Carbondale: Southern Illinois University Press, Dewey, 1989), 9.

3. *Ibid*, 43.

4. *bid*, 42.

5. In Dewey's words: Because of continuous merging, there are no holes, mechanical junctions, and dead centers when we have an experience. There are pauses, places of rest, but they punctuate and define the quality of movement. They sum up what has been undergone and prevent its dissipation and idle evaporation. (*Ibid.*, 46).

6. *Ibid.*, 42.

7. *Ibid.*, 44.

8. See Sherri Irvin, "The Pervasiveness of Aesthetic Experienced", *British Journal of Aesthetics*, 48, 1(2008), 33.

9. Thomas. M. Alexander, *John Dewey's Theory of Art, Experience, and Nature: The Horizons of Feeling*, (Albany: State University of New York Press, 1987), 29.

10. Circadian rhythm is a biological process driven that displays an [endogenous](#), [entrainable](#) oscillation of about 24 hours. These rhythms are driven by a [circadian clock](#), and rhythms have been widely observed in all living beings. Endogenous means that rhythms are determined genetically and are generated by own organism. Although organisms have an on-going relationship with external cycles, adjusting their process to environmental process.

11. John Dewey, *Art as Experience*, *cit.*, 169

12. *Ibid.* 142.

13. *Ibid.*, 177.

14. *Ibid.*, 268.

15. *Ibid.*

16. *Ibid.*, 267-268.

17. *bid.*, 276.

18. *Ibid.*, 196.

19. Thomas M. Alexander, *The Human Eros: Eco-ontology and the Aesthetic of Existence* (New York: Fordham University Press, 2013), 170.

20. John Dewey, *Experience and Nature, The Later Works of John Dewey: 1925-1953*, vol. I (Carbondale: Southern Illinois University Press. Dewey, 1989), 57.

21. Kalle Puolakka, "Dewey and Everyday Aesthetics. A New Look". *Journal of Contemporary Aesthetics* 12 (2014), <http://www.contempaesthetics.org/newvolume/pages/article.php?articleID=699>.

22. John Dewey, *Art as Experience*, *cit.*, 267

23. Kalle Puolakka, "Dewey and Everyday Aesthetics", *cit.*

24. Thomas M. Alexander, *The Human Eros*,. *cit.*, 3.

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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 contemporary society.

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

THE NATURAL CONCEPT OF LAOZI

In the history of Chinese thought, Laozi first put forward the concept of “nature”, which is the central value of Laozi’s thought.

1. Laozi and Nature

The concept of “nature” is very important in Taoist thought. The word “nature” is mentioned five times in *Laozi*. They are as follows:

The sage is at ease and cherishes his teachings. When it was done, people said, “we are what we are.” (Chapter 17)

Less speech is the natural nature of the Tao (Chapter 23)

Man follows the earth, the earth follows the heavens, the heavens follow the Tao, and the Tao follows its own nature. (Chapter 25)

The reverence of the Tao and the preciousness of virtue is that they do not command everything but let it be. (Chapter 51)

The sage follows the natural nature of all things and does not dare to act. (Chapter 64)

Laozi’s concept of “nature” means that something is natural and not affected by external forces, and reaches a state of freedom in his thoughts. In *Laozi*, “the Tao way follows nature” (Chapter 25) expounds the relationship between “Tao” and “Nature”, which is the Tao is based on nature, and the nature of Tao is nature. In Chapter 51, Laozi pointed out that the growth process of all things should not be interfered with, so that everything is natural. Secondly, the concept of “nature” is the state in which the living individual lives in a “non-action” way. Laozi advocates the theory of nature. He believes that everything is natural in the universe, and people should conform to their original nature, that is, adopting the attitude of nature¹. In addition, the concept of “nature” expresses Laozi’s concern and universal humanistic care for the existence of beings.

To sum up, the word of nature has two main meanings, namely, the original nature of things and nature. As one of the most important Taoist ideas, “nature” mainly means that everything should be subject to its own possible trend of operation.

2. Nature and Tao

Laozi attaches importance to the analysis of the relationship between “Tao” and “nature”, which is one of the important factors that distinguish his philosophy from other Chinese philosophies. The chapters 25 and 51 of *Laozi* focus on the relationship between Tao and nature. Among them, “the Tao way follows nature” is an important proposition of the relationship between “Tao” and “nature”.

Of all the statements that describe the Tao, the chapter 25 is the most important. “*Man follows the earth, the earth follows the heavens, the heavens follow the Tao*” points out the relationship among the four important factors, namely Tao, heaven, earth and people. These three sentences show that “Tao” is the ultimate source of heaven and earth. Not only heaven but also people and the earth should follow “Tao”. But the Tao follows what it is. As mentioned above, “Tao” is a chaotic thing without substance, so “Tao” only shows itself through the existence of all things. To imitate the Tao is to

imitate nature, which is our own nature."Nature" here is a state of being,which is the state of being of Tao.

The chapter 51 focuses on how the Tao nourishes all living things.The universe was first created by the "Tao" and then fed by virtue.As a result,the universe takes on various forms and the surrounding environment enables various substances to grow.In this chapter,"*The dignity of Tao and the nobleness of virtue*" means that "Tao" and "virtue" selflessly nourish all things."*The reverence of the Tao and the preciousness of virtue is that they do not command everything but let it be*"shows that the dignity of "Tao" and "Virtue" is presented through the development process of all things, and is also reflected in the formation and development of all things.

Tao creates all things without consciousness and purpose,so it is "*breeding all things but not possessing them,becoming everything but not relying on him and guiding everything but not dominating them*". "Breeding","Becoming" and "Guiding" explain the creative function of "Tao",and "not possessing ","not relying","not dominating" explain that "Tao" has no possessive desire to control.The growth of everything is completely natural and free in the whole process of Tao creation.Therefore, "nature" is the way or state of being of "Tao".In other words, everything bears the "Tao",and the nature of everything is reflected through the existence of the "nature" of things."Nature" is a value or principle,which is extracted from "*the Tao way follows nature*", and its essence is that the origin of the way is constantly emerging in the universe.It can be seen that "nature" is rooted in "Tao", and there is no "nature" if "Tao" is abandoned. At the same time, "nature" also defines "Tao".

To sum up,"*the Tao way follows nature*" does not imitate the nature but a state.This means that the Tao exists according to its own nature.

3.Nature and beauty

Nature is the greatest and highest beauty,because it is the source of human life,providing resources for human survival and development.The beauty of nature refers to the beauty in nature and a state of nature.² All things in nature change unconsciously and without purpose,but their results are in accordance with the purpose.The principle of Tao's natural inaction governs all things in the universe,as well as the phenomena of beauty and art. It is the fundamental principle that must be followed in the appreciation and creation of beauty and art.³

When Laozi talked about his ideal life of "*a small country and a few people*",he said, "*Sweet food,beautiful clothes,peaceful residence and happy customs*".(Chapter 80) Here,the beauty of "beautiful clothes" is not the beauty of "beautiful blindness" (Chapter 12),but the beauty of simplicity and nature in Laozi's ideal.Laozi is fear of exterior pretense obscures the simplicity of nature,thus reminding people to be sensitive and cautious about carefully crafted language."*Faith is not beautiful, beautiful words are not believed*"(Chapter 81).But it does not completely abandon beauty,on the contrary,he believes that beauty and truth can be unified.Therefore,Laozi pursuit of beauty lies not in the external ostentation and decoration,but in the nature and harmony.

Laozi believed that people should comply with the requirements of nature everywhere, "*supplement the nature of all things without daring to do it*" (Chapter 64), "*The fate of man is often natural*" (Chapter 51), and not deviate from the laws of nature to

pursue their own purposes, then they can achieve all purposes, that is, "The people all call it natural when things are successful." (Chapter 17). In chapter 45, "Pride apes humility", exemplifies the natural inaction of Tao. Coincidentally, it is not to show off one's intelligence against the law of nature, but to conform to the law of nature and make one's purpose come true naturally in conformity.

So Tao-Te Ching is a beautiful speech to Tao.⁴ Laozi put forward the aesthetic thought of "beauty in nature" on the basis of the philosophical thought of Tao, emphasizing the beauty of nature and advocating naturalness. Taoist aesthetics emphasizes the non-utilitarian relation between human beings and external objects, that is, the aesthetic relation, which is the inner, spiritual and substantial beauty.⁵

4. conclusion

Nature has two main meanings in Laozi. The first one is natural world and the other one is a spontaneous state.

Laozi saw that nature did not consciously pursue or achieve anything, but achieved everything in the end. Laozi also saw that only by conforming to the laws of nature could man achieve his own goals, and that any attempt to change or destroy the laws of nature artificially would only fail. Through the observation of people and things, Laozi concluded that the thought of "inaction and all action" has a far-reaching influence in the history of Chinese thought, and has a very important relationship with Laozi's aesthetics. Laozi's philosophy and aesthetics were observed from the point of view of Tao's natural inaction and how individual life seeks free development. In this respect, it has developed far more profound thoughts than Confucianism. In addition, Laozi's natural thought has a far-reaching influence on modern society. Laozi's philosophy is a kind of pragmatism philosophy of life, and Laozi's view of nature is a kind of value judgment and choice of life and life state. As far as people are concerned, Laozi advocates that what is natural is beautiful, which means to return to nature and find the most real and natural side of humanity, and finally find a place to settle down in line with the life state and make the life choice in line with the life state.

Endnotes

1. Nature is the most important concept of Laozi. "Doing nothing" means to let nature take its course and not to make people do it. Everything should be allowed to develop according to its own conditions, thus giving rise to the idea of full freedom. Laozi talks about "doing nothing" from a political standpoint.
2. Ekman, an admirer of Goethe, said, "things look beautiful when they reach the peak of their natural development." (Zhu Guangqian. *History of western aesthetics*. (Beijing: People's Literature Publishing House, 1979), 423.)
3. Li Zhehou, Gangji Liu. *History of Chinese aesthetics*. (Beijing: China Social Sciences Press., 1984), 205.
4. Li Zhehou, Gangji Liu. *History of Chinese aesthetics*. (Beijing: China Social Sciences Press., 1984), 216.
5. Li Zhehou. *The path of beauty*. (Beijing: SDX Joint Publishing Company, 2009), 57.

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Zhu Guangqian.1979.*History of western aesthetics*.Beijing:people's Literature Publishing House.

Research experiences and projects

Study on the Social Attitudes to Second Hand Clothes, 09/2013-06/2015

Physical Problem Research of Contemporary Clothing Fashion, 09/2012-06/2014

Participation in the writing of Fashion Marketing, 09/2012-06/201

Extracurricular activities

Member of the Volunteer Association of Huitong County, 06/2015-present

Founder and Chief Designer of YuanYe Design Studio in Changsha, 10/2007-06/2011

Minister of Public Relations Department of University Youth Volunteer Association, 09/2007-06/2010

Minister of Publicity Department of University Calligraphy Association, 09/2007-06/2009

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THEORETICAL ASPECTS OF NON FINITO FORM

Abstract | The paper discusses *non finito* form (an expression of the aesthetic principle of unfinished) and its relevant theoretical aspects in art. One of the best examples of the application of the unfinished as a creative principle is Michelangelo's sculptural opus known as *non finito*. In this kind of sculpture the direct connection between the final background layer and the first 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 the creative process. That's the reason why *non finito* form can be defined as process form.

Non finito sculpture can also be analyzed as an expression of Renaissance neoplatonism. We get impressive results when applying the combination of iconological and phenomenological method in the analysis of these works of art. It helps immensely in understanding the philosophical colouring of the Renaissance. The paper is based upon phenomenological aesthetics, iconology of E. Panofsky and studies of G. Maiorino.

Index terms | *non finito form; process form; aesthetics; phenomenology; iconology.*

INTRODUCTION

One of the most emblematic examples of the unfinished form in the history of visual arts – an example of the application of the unfinished as a creative principle - is Michelangelo Buonarroti's sculptural opus known by the Italian title of *non finito*.

A characteristic shared by all Michelangelo's *non finito* sculptures is the powerful contrast between the rough un-worked stone and the finely moulded human forms (mostly male nudes) which emerge out of the coarse medium from which they are formed.

And why the title *non-finito*? Because of these elements which remain intentionally in a rudimentary state; the state in which nature left them, shapeless, (amorphous) and undefined to the human eye.

Michelangelo's maieutics

According to Michelangelo, the essential quality of sculptural technique is the removal of the excess from the rudimentary block and the uncovering, or discovery, of the figure which lies hidden in the stone - Michelangelo's beloved marble. The sculptor's mission, then, was to free the figure from the rude, bulky matter within which it lay, imprisoned.

The statue, therefore, already exists within the material, its true form is imprisoned in the rough state, and like Socrates, who assists at the birth of truth from the pregnant soul, so Michelangelo delivers the finished sculpture from the pregnant stone. It is Socrates' maieutics transposed into the sculptural process. Michelangelo created these works of art as living testimony to his theory of artistic creativity, rendering perceptible his own understanding of the essence of the act of artistic creation.

Michelangelo's genius lies in exactly this - in a uniquely fruitful observation, he offers the experience of the whole process of wrenching the form out of the material and more, the possibility of continuing the sculptural process, i.e. the removal of extraneous material which imprisons the living form. We experience these works of art as an attempt of form to escape from amorphous matter. And this was Michelangelo's gift, something which appears to be a *contradictio in adjecto*, philosophical speculation rendered perceptible in matter.

Non finito form - window into the process of creation

This tendency of Michelangelo's towards un-free sculpture may seem strange. The Renaissance in sculpture which began with Donatello's release of sculpture, is characterised by the revival of free-standing sculpture in counterpose (*contrapposto*) which does not require the support of a stone mass behind it. Michelangelo had the habit, on occasion, of going against the currents of his times to give us, in his *non finito* works, a window into the process of creation. This opening of the window into the process of creation is one of the most important aspects of *non finito* form and it occurs when applying the phenomenological method to *non finito sculpture* and analysing it through the prism of phenomenology.

Phenomenological aesthetics has brought forth the thesis that due to the principle of transparency, in the process of perception, passing through several layers, recipient

comes to the last possible layer – metaphysical, layer which only masterpieces reveal.

As regards *non finito* form, there is a very special situation. Phenomenologically speaking,

we can recognize direct and tight connection between the objectively existing, real foreground, and the very last layer of subjectively, mind dependent existing background, which consists of several layers. *Non finito* form has the strength to make breakthrough and jump over interlayers, leading recipient directly up to the final layer.

In other words, thanks to the transparency of layers in *non finito* sculpture, when watching Michelangelo's *non finito* slaves, we can see, through the extremely reduced layer of figuration, just the male nude in the amorphous marble, the last, so called metaphysical layer- the contrast between the un-worked marble and the shapely human form as a conflict between form and material. With this, and through it, we are offered a perception of the very process by which form emerges from matte, the process of emergence of a figure which we experience due to the contrast between the shaped and un-shaped.

And through the process of perception we are given the experience of time, the experience of time in naked stone, in sculpture, which is, by definition, spatial art.

Sensory perception allows us to experience the process of movement outside the medium of time which, as Lessing so perceptively observed, is not available to the sculptor as a creative possibility. The sculptor has space as his medium and a single moment in time which, depending on his talent, he may (or may not) imbue with the passage of time, happening, movement. Michelangelo's philosophically ambitious *non finito* approach allows him a powerful breakthrough into time as a creative possibility and enables supreme control over the medium of time.

Giancarlo Maiorino, a contemporary American aesthetician, defined *non finito* form as a *process form*. He develops the thesis that Michelangelo's *non finito* works opened the form, out of which first mannerism and then the baroque would emerge.

"Michelangelo committed violence against the shell of form... He brought to light... the very life of form, for him the sculptural act was a biological process.¹"

The sculpture of Michelangelo however, offers itself as the opening of form, accentuating the creative process which is immanent to it. The essence, therefore, lies in the act of production itself, in the discovery of the sculpture which lies imprisoned.

Michelangelo's *non finito* sculpture offers a new, different and completely specific interpretation of form. Form is open and continues to open up, it is no longer the form of the created work, it is the *form of the creative act – form as process*, not as finished item. This openness is an immanent process and in artistic terms it is a visualisation of process.

This direct, tight connection between foreground, between the *non finito* form of the real, material, foreground and the last layer of spiritual, mind dependent background, is the reason why it is permissible to call *non finito form a phenomenological shortcut*.

In the specific phenomenological analysis with which we are engaged in this study, with the help of the phenomenological principle of transparency of layers, we immediately

discover in Michelangelo's *non finito* works the last metaphysical layer founded on the very first material plan, without intermediate layers except one extremely reduced layer of figuration – just the male nude. That imprisoned body seems to grow out, *a vue d'oeil*, as the French would say, of the rudimentary material, due to accentuated contrast between the undefined, natural stone and the subtly shaped form.

Non finito captives in stone can be interpreted in terms of Aristotle's thinking about relationship between matter and form as the aesthetic embrace of matter and form, the possibility of form to 'drink up' matter, to take matter into itself, and on the other hand, as the possibility of matter to take form and fill it up with itself. We experience this moment of mutual fulfilment as a *process* – the dynamic structure of the fulfilment of form and matter.

As August Rodin said, every great work of art leads us to the border of

“what can be known. Every master arrives at the wall of that forbidden grove where the unknowable Secret resides. Some of them lacerate their foreheads beating their heads against the wall...2”

Thus, every great artist, every great work of art, allows us, in the radiance of sensuality, to guess at the transcendent. Works of art, conceived according to *non finito* principle, above all.

MICHELANGELO'S SCULPTURE AS AN EXPRESSION OF NEO-PLATONISM

The second important theoretical aspect of Michelangelo's *non finito* sculpture is the possibility to be analysed as an expression of epoch; more precisely, Michelangelo's *non finito* opus has the strength to express the neo Platonic philosophical colouring of the Renaissance.

With reference to Michelangelo's *non finito* works of art in their philosophical context, we get impressive results when applying to them a combination of phenomenological and iconological method. It helps immensely in understanding the whole context of *non finito* opus and above all the philosophical colouring of the Renaissance. This combination of two methods is logical and fruitful because of one important characteristic immanent to both of them – transparency of layers.

Viewing through the prism of iconology Michelangelo's *non finito* slaves, we can see that so-called primary meaning or natural meaning of the work of art, both factual – the way marble has been formed, and expressional – powerful dynamism of process form achieved by contrast between formed figure and rudimentary stone, comes to visualisation of the intrinsic meaning,³ in this case – principles of neo-Platonic philosophy.

And once again we have the very same situation we had when analysing these works of art through the prism of phenomenological method – jumping over interlayers and some kind of shortcut between the first layer of primary meaning and the final layer of essential meaning. And this similarity backs up my assertion in this paper that tendency to jump over intermediate layers is *differentia specifica* of *non finito* form.

Influx of creative energy into matter

What strikes us first with *non finito* sculptures in the context of neo-Platonism is

Michelangelo's emphasis on the *process of becoming*, the creative purpose understood as *the influx of creative energy into matter*.

The neo-Platonic vision of the artist as the one who completes that which nature began, and where nature left off, continues her mission, is rendered sensory before our very eyes. We see the marble in the state that nature left it, we see the steps taken by the artist in his creative process, and, moreover, we see the steps that the artist has yet to take, following the form-giving footsteps of creative nature. All of Michelangelo's *non finito* works carry the same philosophical message – they define the creative process as the influx of creative energy into obdurate matter, the struggle with it, with its passivity, and the wrenching of the form out of it.

According to Plotinus, the artist imbues the dead matter with spirit - this is his mission; the artist completes what nature leaves incomplete. It is in this process, the giving of spirit, form, that the creative energy of the artist stands shoulder to shoulder with the energy emanating from Nature herself.

Just as nature removes layers of dead matter, liberating the form that lies imprisoned within, so the sculptor removes layers of stone, searching for the figure which the block conceals. With the contrast between the rough texture of the rudimentary stone and the fine texture of the fully formed content of that stone, Michelangelo, using the self-same technique as that of nature – leaving his work unfinished, suggesting openness to the possibility of a creative process without end, offers to the viewer the metaphysical approach of the artist who completes that which nature began and left unfinished.

When nature tires, the artist continues. What nature could not manage, the artist will achieve.

It would seem that there is no greater deification of the artist and the artistic process in the history of aesthetics.

The dungeon of soul

One thing that strikes us powerfully about Michelangelo's *non finito* works, and which, at the same time, is characteristic of neo-Platonism, is the treatment of matter as the principle of un-freedom. I have already shown that Michelangelo's *non finito* works carry a powerful philosophical message; they succeed in rendering sensory the creative process as the penetration of creative energy into solid unshaped matter, the struggle with it and the wresting of the figure from the block of stone as analogous with the emergence of form from the amorphous. Through all this, in the next layer, we can see the conflict between spirit and body. Just as the unworked *stone is the dungeon of form*, so too, is the *body the dungeon of soul*. All the *non finito Slaves* offer us an intimation of the bonds which the physical places on mankind's spirituality.

Plotinus's concept of Man clearly builds on the Platonic tradition of conceiving Man as an oyster in its shell,⁴ as a creature torn between two opposing principles, tormented by their continual conflict. The soft, refined body of the oyster is our eternal soul, and the bulky rough shell is our physicality.

Just as the uncut rock is the prison of the fully formed body which must be found in the stone and liberated from it, so too, that same fully formed body is the prison of the

human spirit, the ill-fitting shell which hinders and humiliates.

Through the artistic clash between unformed stone and fully formed figure then, with Michelangelo, a conflict of higher rank is always made plain – the conflict between body and soul – his life-long philosophical obsession, that aspect of neo-Platonism which he had absorbed completely.

Michelangelo's artistic life long obsession, slaves, they are always that – the clash between man's immortal soul and the limitations the body lays upon us.

Michelangelo's work is so redolent with meaning that, as a perfect example of Kant's aesthetic idea, offers a forceful and nuanced perception for which "no concept can be fully adequate."⁵

Philosophically powerful and aesthetically convincing, *non finito* is recognised in the modern age as a principle which does not strive for beauty, does not offer beauty, but rather offers us something much greater and more powerful than beauty alone. When asked why he admired the unfinished *Slaves*, Henry Moore, one of the modern masters, answered:

"I like them more than the others because they have much more strength than the finished ones; there is a strange thing about the truly great artists of the past: In a way their final works became simplified, fragmentary and *incomplete*. It is as if the artists ceased to concern themselves with beauty... There is a difference between the beauty of expression and the power of an expression... The former seeks to please the senses, the latter has a spiritual vitality which, for me, is more exciting and deeper." ⁶

In my opinion Moore is wrong here in only one respect – *non finito* does not sacrifice the beauty for the sake of the strength of the expression, on the contrary – the strength of its expression is actually its specific beauty. It is different, perhaps, from the beauty of the mature style of Ancient Greece and the beauty of the Renaissance, but beauty it is, nonetheless.

Endnotes

1. Giancarlo Maiorino, *The Cornucopian Mind and the Baroque Unity of Arts*, University Park, Pennsylvania, The Pennsylvania State University Press, 1989, p. 22.
2. Paul Gsell, *Auguste Rodin on Art*, trans. Romilly Fedden, Boston, Small, Maynard&Co. 1912, pp. 116-117.
3. Erwin Panofsky, *Studies in Iconology Humanistic Themes in the Art of the Renaissance*, New York, Harper & Row, 1962, pp.3-8.
4. Plato, "the body in which we are imprisoned like an oyster in its shell," 250 c, *Phaedrus*, trans. J. Wright, London, Macmillan, 1925, p. 55.
5. Immanuel Kant *Critique of Judgment*, trans. J.H. Bernard, 2nd edition, London, Macmillan,

1914, p.196.

6. Giancarlo Maiorono, *The Cornucopian Mind and the Baroque Unity of Arts*, p. 19.

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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's 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 Kant's 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 ruler's 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.

This paper is concentrated on the fourth volume of *the Republic*, which consists of ten volumes. The fourth volume can be regarded as a transitional chapter between the third and fifth volumes, which is not very long, and the Chinese translation of the Commercial Press is nearly 20 pages. The fourth volume carries on the cultivation of the third volume of defenders, starting from the happiness of the defenders, reiterating the importance of the education about “how to be a proper human”, and establishing the four virtues necessary for a great city-state. Including wisdom, courage, restraint, justice, as well as the rationality, passion, desire of the three-third keep internal harmony in the individual’s mind. The beginning of “external proof”, which is based on individual value and based on city-state justice analogy, is intended to show that the intrinsic value of democratic politics will help individuals to gain a mature self-cognition. It helps individuals to gain inner self-awakening, which can be seen as a defense of democratic values. At the end of the fourth chapter, on the basis of three parts of soul, the honor personality of Sparta militarism, the oligarchic personality, democratic personality and tyrant personality correspond to four political paradigms: honor system, oligarch system, democracy system and tyrant system. The discussion of polis by individual justice shows that inner goodness can also bring external good and lay the foundation for internal evidence.

1.Charges and pleas

First, according to the third volume of Socrates, he put forward to the defenders a simple and militarized way of life with a pure mind and no private property. Admantos began volume IV with a sharp question that this would make them completely unhappy, because in the performance of their escort duties, the defenders received no personal benefit. Admantos’ s doubts can be understood in part as driven by egoism. In other words, any voluntary action is ultimately motivated only by the desire for one’s personal interests.

Socrates never denies something straightly. first he counting on Admantos’s allegations: “...it won’t even be possible for them, or give gifts to lady companions”(420a)¹ at a time of somewhat complacent relaxation of vigilance in Admantosh, Socrates made a clear and conclusive answer: “it is not surprising that if these men, as they are, are also happiest,” he said,“However,in founding the city we are not looking to the exceptional happiness of any one group among us but, as far as possible, that of the city as a whole. “(420c)² then he take the painting of sculptures must focus on the beauty of the whole as an example. It is pointed out that Admantos’s concept of happiness is the judgment of individual value, which is only aimed at the defenders themselves. Socrates regards happiness as a social attribute, and puts individual happiness in the city-state as a whole. Everyone does their work well then the city-state develops harmoniously, and each class gets its own happiness. To show that public service is in the best interests of the individual and will bring them happiness, Socrates has discussed and given answers in *the Republic*, as in the first volume of the debate on why good people agreed to rule the city-state (346e). ³The second volume explains how the community forms (369b), ⁴and the seventh discusses why the philosopher returned to the cave and tell others the outside world (519d)⁵. In addition, Socrates tried to convey moral responsibility to rulers and defenders by using the Cadmus myth, which tells how indigenous peoples were born on the earth, as a strategic means under a rational spirit. They tried to teach them to protect their land as their mother, and to love citizens as much as they did to their brothers.

Plato’s this opinion also closely related to the historical background of that time. When *the Republic* was written around 375 BC, the Hirotts who were conquered by Sparta rebelled. Plato was equally concerned that a deeply rooted warrior class, the guardian, would oppress the defenseless civilians of a dictatorship or a self-reliant dictatorship.

Become Plato's fear of "conquering the country". The single Spartan education and the chaos caused by the Spartan wholeness run counter to Plato's purport. Therefore, from the third volume, Plato asked Socrates to emphasize that defenders should be both brave and submissive, and then compromise on public affairs and public affairs after raising their dedication to the utmost. Plato intended to intervene in real life and solve practical problems. Instead of focusing only on Plato's rejection of Homer's poems, strict regulation of life defenders, and so on, he categorizes them simply as the harsh Spartan model, which Plato spends a great deal of time emphasizing on, that is, music, poetry, and moral education of the soul. The training of the body is also because it benefits the soul, which is obviously closer to the traditional Athenian model of education. This nurtured guardian is a philosophical dog, similar to the existence of Shepherd Dog. Then, in order to argue with his opponents and strengthen the reasonableness of the principle of happiness as defined by himself, Socrates shows that citizens do not perform their duties if they do not insist on "one person, one skill." Without the whole happiness of the city-state and only pursuing the individual or the individual happiness of a certain class, Socrates went to corruption. Socrates also cited the corruptions of the potters as an example to illustrate the serious consequences of the corruption, just as an Chinese old saying goes: "thousands miles of dam destroyed by the ant nest".

2. The influence of rich or poor of the city-state

By indulging the hedonism can not finally be happy, Socrates began to think about the poor and rich. "since the one produces luxury, idleness and innovation, while the other produces illiberality and wrong doing as well as innovation"⁶ Socrates thought to prevent too poor or too rich, because these two will cause the products of the arts and the men worse. One of the duties of defenders is to prevent the city-states from becoming too poor and too rich.

Then Socrates took the example of the "thin and powerful" man who could defeat the two rich men who were "fat and weak", and showed that in battle, a city-state that was not poor or rich could easily defeat a loose city-state, and could also confederate with other city-states. You can always have the most allies and the least enemies.

As for Socrates's diplomatic strategy, Admantos believes that this is unrealistic, that it will create a situation of "one country being single and strong", that poor countries will be in danger, so that Socrates's city-state war theory is not valid.

Socrates explained the definition of "one city-state". To maintain such a "city-state", one needs to consider the size of a city-state, that is, "one man, one skill," It is reminiscent of the maxim written by Democritus in *the remnant*: "it is shameful to interfere in the affairs of others without knowing what you are." broad and superficial knowledge is not only detrimental to the acquisition of wisdom, but also to social disorder. This is probably a critique of a philodoxos, not a philosophos, a philodoxos who focuses on "more" than "one", which is contrary to Socrates's emphasis on exploring things themselves and pursuing truth.

In order to keep the city-state moving forward like a wheel, education and training are repeatedly emphasized by Socrates. In the third volume, there is a great deal of discussion on the education of guardians. Censorship of sports and poetry, children's games, and so on, Children are trained and educated from an early age to establish the right rules in their minds and make them law-abiding citizens. At the same time, Socrates opposed the law. Only the guidance of strict education can solve the problems. In Plato's later work, *The Law*, in the first volume of the discussion of the interests of the law, the Athenian guest said, "good judgment is in itself the most important interest of God."⁷ The second is the use of rational souls and natural self-control. If you combine the two with courage, you get justice. "The law is merely a phantom of "divine wisdom," dressed up by the supreme skill of the legislator, in order to be false

in the presence of ordinary people, and the universal movement of the moon and stars is supplemented by the special god of Olympia, Cosmology is hidden in the dark for the sake of the theory of God and righteousness. The pure intellectual “God” is given the interpretation of the physical nature, and the law restates the myth in the language of the flesh. At this point, Socrates’s good city-state model was finally established.

3. The four virtues of the city-state of justice

After the establishment of a *just* city-state, Glaucon could not wait to return to the original question, also the central question of *the Republic*: to find where was justice in the city-state, and where was injustice, and what was the difference between this two. Socrates is ready to use the exclusion method, first find the other three, then the rest must be just. The logic of this exclusion is considered problematic because Socrates did not prove that good only has these four virtues, such as in the third volume of *the Republic*, and in another Plato’s famous work *The Meno*(78d),⁸ “devotion” is also attributed as a virtue of good. ¹Here we can understand that in Plato’s time, the universally accepted definition of “good” is the four parts: wisdom, courage, moderation, justice.

First of all, to looking for the first element of the city-state’s virtue, Socrates put wisdom at the top of the four great virtues of the city-state, because wisdom points to reason, and reason is paramount and dominates the overall situation. Wisdom comes from knowledge, and then according to the principle of “one person, one skill,” that is, “to acquire a name related to a profession with knowledge of a particular aspect”, Socrates came to the conclusion that the wisdom of a city-state only comes from the leaders and rulers. Here Socrates has not put forward the concept of a “philosopher king”, but calls this class a “protector of the kingdom”. They care about the interests of the city-state as a whole, and their duty as rulers is to apply abstract social order rules to the construction of the polis through the insight into the idea of good.

Then Socrates put forward the courage. Courage can be divided into rational courage and bloody courage, and bloody courage can be understood as an order of recklessness. Ancient Greece was martial, worshipped warrior heroes, and the importance of honor was often incomprehensible to us as modern men. During Socrates’s tenure as a member of Parliament, ten generals had not buried the bodies of the dead after the war. No monument was erected, and the failure to perform without defeat was condemned to death, for it was an honour to do so; During the Peloponnesian War, the Athenians fought the Corinthians, and the Collins soldiers were also severely condemned by elders for failing to erect the monument, which they had to return to the battlefield two weeks later, resulting in numerous deaths and injuries to the Corinthians. The city-state’s courage is manifested in the battlefield, so the city-state’s courage belong to those who defend the country.

The inner spirit of courage is expressed as a maintenance and understanding as a firm belief. According to Plato’s Protagoras, courage is defined as: “the knowledge of what should be afraid and what should not be feared.” For example, Socrates in wool dyeing ratio, only after selection and finishing to start dyeing, wool can not fade purple. In the selection of defenders, who have gone through a similar process, in order for them to have a brave heart, Socrates again emphasizes the importance of physical education and music education, as mentioned in volume III. It is this model of education that allows the guardian to be brave and to control it within a certain range, to avoid the evolution of courage into recklessness and rebellion. In the end, Socrates reiterates that courage is in pain and joy and it is possible to maintain the beliefs about terrible things that have been built up through childhood.

Moderation, compared with other virtues is more like a harmony between the individual and the city-states, which is the virtue that every class of the city-state needs to possess, and runs through all its citizens. “combine strong and weak notes to

produce a harmonious symphony.” For temperance is a good order and a control over certain pleasures and desires. It is a humble self-restraint and a self-knowledge of one’s own. As Socrates famously said, “our only knowledge is to know our own ignorance.” Socrates believes that to an individual, there are two parts in a man’s soul. A better part and a bad part, “to be master of oneself” means that this worse part of the soul is controlled by the better part of the nature. If not, it would be an unrestrained “slave of his own”.

To the polis, abstinence is the consistency and harmony of good natures and inferior natures in the question of who should rule and who should be ruled. A few good men with talent, higher education, and desire to control should rule the most lust. The control of the city-state requires the control of a few, but moderation exists among all citizens. In this way, the harmony between individual and city-state can be achieved. Justice is that every person living in this country must take on a position that is most appropriate to his nature, doing only his part” The ruling class manages with wisdom, the guardian class defends the city-state rationally and bravely, and the peasants, coppers and other unwise and brave civilian strata also perform their respective duties. Socrates stressed that the city-state had grown “naturally”. The justice of the city-state naturally requires the existence of social stratum and social division of labor in the city-state, which means that the social class and the social division of labor are the essential attributes of the human being, and justice is the only way to return to cosmic justice and to reach the true “best”.

A controversial question is whether city-state justice can be restored to individual justice. Gregory Vlastos refuted Grothe and Popper’s argument that Socrates envisions the happiness of the entire city-state as an acronym for the well-being of all citizens. Lesley Brown believes that when Socrates discusses this issue, he has taken the polis as an organic whole, which has its own characteristics and needs, especially the need for harmony and unity. Ask if his internal components are happy or as happy as imagination, as if a sculpture’s eyes are beautiful or as beautiful as imagination.

4. city-state justice to individual justice

A good city-state is built to discover justice and apply it to individuals. Socrates put forward that “there is no difference between a just individual and a just nation” (435b).⁹ The city-state has three qualities: wisdom, bravery, and abstinence. City-state justice is the correct division of labor among the rulers of the city-state, the defenders and the common people. So the soul corresponds to the character and class of the city-state. Glaucon is divided from Socrates about the classification of passion. Glaucon believes that passion belongs to desire. The story of Socrates’ undefined anger by Leontios, who is angry because of his desire to see the dead body of the execution ground. It shows that passion is not a desire and not an ally of desire. The example of born children and dogs shows that passion is not rational. Socrates, by saying that passion is an emotional will, that when a man’s desire is more powerful than his reason, he will be angry at the power within him, and that he will fight for victory for justice when he receives injustice.

So Socrates sees human passion as an ally of reason. Passion is an ally of reason, but when passion is biased on the scales to the side of desire, both the city-state and the individual will fall apart. Therefore, Socrates concludes that the three parts of the soul play a leading role in reason, that passion leads it, that they lead again, and that desire is monitored. The three parts are friendly to each other and achieve individual harmony. In the third chapter, Socrates emphasizes the role of education in justice. At this point, Socrates may have been influenced by Aeschylus, and in Prometheus, Hera Klees atonement for the loss of order of soul, Aeschylus was intended to warn that rational-based order should be added to uncontrollable passion. After that, Kant further developed Socrates in his critique of practical reason, exploring from the angle of pure reason how to balance desire and reason in the proper order, and thus to obtain

happiness, “the principle of individual happiness,” No matter how much intellect and reason are used, there is nothing to do with the will except on the basis of decisions that are appropriate for the lower powers of desire. “ And it is only when reason can decide its own will that it is a truly superior ability to be determined by instinct.

After arriving at the division of labor and interaction among the three parts of the soul, the two people continue to discuss the relationship between the justice of the city state and the justice of the individual. Plato seems here to combine individual experience and collective experience as a “state organic theory”, as Dworkin put it, “A collective life is a life of giants, similar to the lives of a number of citizens who make up it.” Have the same form, encounter the same ethical dilemma and watershed, and follow the same criteria for success or failure. “Rational counsel, passion and bravery, and both lead the desire together. Let desire play a good role. The three parts of soul harmony correspond to the four virtues of the city-state: the passion under the control of reason is the courage of the individual, and the wisdom of the individual is the realization of the common interests of the rational leadership; Each of them plays its own role. It is individual restraint to obey one’s own position and not exceed one’s duty. Therefore, individual justice is the non-interference of each part of the soul, separate, but also coordinated to form a harmonious whole. In the end, Socrates put forward that true justice is not about the external “doing each’s own thing”, but about the inner thing, that is, the real thing about itself, the real thing. Both individual justice and city-state justice describe the correct division of labor, but Socrates emphasizes the “natural” of the division.

Generally speaking, in order to bridge the gap between paradigm and reality, positivism will dilute the paradigm, but with the definition of “normal form” by Vergreen: “Paradigm”. Is a yardstick that can be used to measure things; If things do not reach the standard, or if we cannot bring things close to the standard, the reliability of the standard will not be diminished. “the idealism, based on the principle of justice, is still influencing the political philosophy of the day,” he said. Plato is by no means a utopian or an idealist. He analyses the political paradigm he constructs calmly and with great foresight and is squeezed by “the process itself that makes it happen.” what he leaves us is a “very conscious play.” This play is about “seeking” and “the reality of consciousness and its clear symbolic expression in the existence of philosophers”. The pedigree of the paradigm shift in the polis helps us to understand more intuitively the contest and hierarchy between the various parts of the mind. From low to high, conflicts arise, resulting in turnover, until the noblest part of the soul, the triumph of reason and goodness, and the power and absolute power of order. All the equality embodied in the port of Piraeus symbolized the death of Athens, the disappearance of the meaning of order, and Socrates’s attempt to die. The “supreme goodness” pursued by his book belongs to the transcendental world. We can only feel its clear direction in our soul, and we can only depict its misty figure of the symbolic symbol. Live as a rational and limited being. The way to get happiness went on and on.

Endnotes

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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.*

1. The First crisis of performing dance as art: the lacking of thought

In a paper entitled *Dance as a Metaphor of Thought*, Alain Badiou cited some passages from *Thus Spoke Zarathustra*, and discussed the characteristics of dance with Nietzsche. Nietzsche believes that dance is a resistance of human to the gravity and marching, so it also means freedom. Therefore, Nietzsche uses a few words to describe the dance: *light, fountain, air, flight, bird*. (Badiou 91) However, Badiou pointed out that dance, like marching, was also trapped by shackles. He believes that dance is still trapped by shackles, because dance means the body afflicted by the urgency of music. (Badiou 98) This is an oppression of time. Then, according to his *inaesthetics*, Badiou compares the difference between dance and drama. He defines dance as the following six elements: 1) the necessity of space; 2) the anonymity of the body; 3) the ubiquity of gender-erasing; 4) getting rid of itself; 5) the bareness; 6) the absolute sight (Badiou 100). The dance described by Badiou is like this: on a small stage, a dancer who does not play as any character, who blurs his gender, who forgets the established rules or steps, who wears the simplest costume, becomes the geometry of the movement, and finally his body gets peered in flash by the audience. According to Badiou's *inaesthetics*, which emphasizes on artistic thought, dance does not show enough thoughts therefore it is not an independent art. (Badiou 109) Since dance is attached to the formal beauty of the flesh, which limits the extension of the ability to explore artistic truth. The creation of art should be the exploration of truth, while the dance is the exploration of the body. But since the extension of human corps is quite limited, this exploration is quickly saturated.

From the perspective of accepting aesthetics, Rancière also draws a similar conclusion. He pointed out, "When it is only seen as a religious or healing ritual, it is not art. While it is seen as a simple body skill, it is not art. In the era of Stendhal, This 'something' is called a story. For 18th-century poetry critics, whether the art of dance belongs to beauty has been attributed to a simple question: Does dance tell a story? In fact, imitation is the distinction between craftsmanship of artists and craftsmanship of craftsmen or players." (Rancière 99)

In this debate, Badiou made a shift to the concept of Nietzsche's dance. For Nietzsche, dance refers to those spontaneous, primitive, folk, or traditional, not competitive or performing. While for Badiou, dance means clearly the performance on stage. And from his description, we find that Badiou means mainly the modern dance. Badiou emphasizes the difference between dance and drama. Similarly, Rancière focuses on the difference between concert dance from participatory and social dance. They all challenged Kant's formalistic aesthetics on dance. Although the dance defined by Badiou and Rancière is only a small part of all types, those descriptions of the performing dance highly accord with our daily aesthetic experience. The independent status of dance as a performing art is decreasing in last century, and audience are truly waiting for a kind of "thought" in art, not just "appearance". Therefore, the first crisis of performing dance as art is: lack of thought.

2. The second crisis of performing dance: the limitation of body

If as an art, another crisis of performing dance in the contemporary is the physical limitation. When Badiou criticized the lack of thought in dance, he also mentioned that dance dependent on body. And Rancière mentioned that dance as a body worship and acrobatics. In Heidegger, the skill of dance is also a skill of technology, since art and technology are homologous. As a result, the dance on stage present the mathematics in music (the line of motion) or the literature in music (the story of concert dance), while dancing it itself offers nothing but the skills of corps. Furthermore, dance only needs rhythm. It can be with out music but it has to accompanied by rhythm (Wang 107-109). However, precisely because music and dance have the commonality of rhythm, they

naturally come together and then eventually become difficult to separate, so that they complete a work together for a long time (Zhang 79-82).

Thus, performing dance emphasizes physical ability more than dramatic performance. This makes dancing seem more like a sports challenge than an artistic challenge. As a sport, it naturally leads to an element: strength. Dance is full of demands for the dancer's physical strength, while no other art has such a requirement. But compared to other sports, the power required for dance is less, because it is neither confrontational nor racing or competitive. Therefore, the performing dances are more like rhythmic gymnastics and synchronized swimming, all with rhythm and music. On the other hand, the status of these sports is also seen as more artistic. However, they are more limited than performing dance on strength of corps, while their limitations of body and rules are even greater, so the final expression is even smaller. Does this imply that there will be a stronger expressive performing dance once it is out of physical limitations? This will lead to the third crisis.

3. The third crisis of performing dance: the cancellation of life

As mentioned above, dance at present lacks thought and it depends on the body but it cannot break through the limits of the human body. It is more like acrobatics driven by music. This is the crisis of thought and body of dance. And, in post-Anthropocene, life is also facing a crisis: dance no longer needs human being. It is not actually a crisis of dance, but rather a crisis of flesh. Of course, on the other hand, it is also the liberation of dance from flesh. In the future, dance can be done by a lifeless robot, a virtual anthropomorphic program, or even a virtual object with out human shape. Here are three types:

a) Mechanical dancers. Human labor will gradually be replaced by robots, one type of those is human shaped robot. As an example, Honda's ASIMO (Advanced Step Innovative Mobility) was developed since 2000. It can imitate human movements, because engineers have carefully studied the movements of the legs of insects, mammals, and human climbers, especially at joints, and computerized a complex joint movement program for it. Another similar example is Atlas, a robot from Boston Dynamics. Although this type of robots was originally used for assistance, it will soon move into the show business, acrobatics, and sports industries, since show business has been regarded as one of the main business areas of robots. In the plan of Boston Dynamics, the entertainment industry is an important branch of the robotics industry, replacing human beings in heavy performances that may exceed the limits of the human body, and may even be injured or killed.

b) Virtual dancers. This branch includes movies, video games, and computer software. When we draw a character with changing movements on the edge of a notebook and then quickly flip the pages, they look like dancing. This is the origin of animation and film. Nowadays, dances by virtual characters in movies are not uncommon, since it is a cinematic entertainment demand. For example, in *Ready Player One*, hero and heroine dance in disco. Also, Groot (an alien like a tree) in *Guardians of the Galaxy 2*, the candlesticks, the clocks, and the tea sets in *Beauty and the Beast* can all dance by imitating humans corps. In many video games, virtual characters are also designed to get dance. For example, in *World of Warcraft*, when players enter the command "/dance", their characters will dance. And now there are also commercial and open source software on it. Released in 2004, *Universal 3D* carries out more general three-dimensional modeling and makes programming easier. By 2008, MikuMikuDance, an open source program specially designed for dance making, let everyone even not trained can simply enter the action instructions to make the virtual characters to dance. The simplification makes the program like a mobile phone with camera lens that simplifies photography for everyone, and this making choreography popular online. Since then,

people who have no space or muscle strength have become choreographers, and dance creations have a trend to go behind the scenes. The focus of the dance is still the rhythm of the lines, but the dance becomes technical writing. And in terms of perceptual intuition, the audience also recognizes the dance of these virtual characters. When people watch, they don't care whether dancing is a physical or a virtual object, and people don't even feel the difference. As a result, the real creative dancers who becoming choreographers retreat behind the scenes, while a more powerful, never-fatigued, and infinitely extensive avatar replaces him. In addition, the avatar is also out of the physical limitations, since it can instantly complete the changes in clothing, hair style, and even skin color, and also the scene completes the increase or decrease of characters and the switching of stage and other unrealizable functions in the world of substance. The dance then will be separated from life and substance.

c) Non-human shape dancers, including mechanical substance and digital simulation. Even non-human creations or avatars can dance in their own way. They don't even need to imitate the movements of human limbs, but dance in their own actions. The dance of the Boston Dynamics mechanical dog SpotMini in 2018 is a typical example, which has won a huge applause from the audience. Due to the different limb structure, it can perform some movements that the human body can not achieve. When the treble is getting higher, it can stretch its neck into the sky. This movement transcends human limbs. We can also assume that various other virtual objects, such as octopus or jellyfish, which have more and softer limbs than humans may have a unique expression in dance. This has been done in the era of hand-painting cartoons, and now there is a greater possibility in the era of computer animation. Dance usually still needs limbs, but not necessarily the human body. It can even be the movement of a movable installation art in music or rhythm.

Therefore, dance can abolish life. This crisis is an extension of the crisis of human body's expressiveness in dance, and it is also the crisis of human performing dance on stage. But for the stage performance dance itself, it can radiate even greater potential. Because the abolition of life is a crisis of human performing dance, but not a crisis of performing dance. The performing dance can be changed as same as other art forms -- the architecture from masonry to computer design, the sculpture from stonemasonry to three-dimensional design, the painting from hands to digital, and the film from hand-held photography and rocker to computer animation or drone, literature from writing to typing, music from orchestral to electronic music keyboard and synthesizer -- it can also become a programming activity. Our stage is constantly changing and performing dance is changing, just as contemporary writers are more familiar with keyboard input than with various pens.

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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.*

Introduction

Plato's dialogue Phaedrus has been widely concerned by scholars, and its writing time has once been controversial. Some scholars believe that it is the first time in Plato's early years; Some people think that it is Plato's writing in the middle and late period. There are also scholars who follow the content of dialogue as philosophical rhetoric and immortality of the soul believe that Phaedrus is the summary of Plato's life thoughts. But the current consensus is that Plato wrote the dialogue around 360 BC. The reason for this judgment is more based on the content of dialogue and the analysis of creation, besides the speculation of Lysias and Phaedrus' age and the change of words in Plato's early and late writings: it discusses the conventional rhetoric; it discussed love as a divine ecstasy; it discusses the dialectics, writing conception and the art of writing distinction. it discussed rhetoric art based on dialectics and truth; it discussed priority of memory and writing. Which can show the importance of the Phaedrus.

Phaedrus is divided into three parts: prologue, ramble and speech and it has two universally recognized themes: the nature of eros and the rhetoric of philosophy. Although the dialogue between Socrates and Phaedrus is largely supported by the third part, the introduction and the ramble in the first two parts seem to have little connection with these two themes. Thus, Plato's dialogue throughout the full text of another clue. From a close view of his words and a far view of his power, Plato's subtle words are reflected between the lines and the new mythology based on dialectics is taken out. Plato leads people to the truth through the myth of the soul. In this dialogue, Plato adopted four main myths: he myth of the wind, he myth of the wind, the myth of the soul and the myth of Egypt. He established his own new myth through four aspects of the main points of the dialogue: scenery, words, wisdom and writing. Plato pursues truth, and through this new myth of soul based on dialectics, he guides people to self-knowledge and truth.

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In Plato's series of dialogues, there is very little description of the natural landscape, and the most description of the natural landscape is Phaedrus. The Phaedrus begins with Socrates and Phaedrus encountering each other, looking for a quiet place to sit down and rest in order to appreciate Lysias's writing, then they walk along the river to the shade of the sycamore tree where then can sit and lie. and in this part Plato sketched the natural landscape of the site of Phaedrus with exquisite delicacy:

By Hera, what a lovely secluded spot! This plane tree is very tall and flourishing, the agnus is tall enough to provide excellent shade too, and since it is in full bloom it will probably make the place especially fragrant. Then again, the stream flowing under the plane tree is particularly charming, and its water is very cold, to judge by my foot... The whisper of the breeze chimes in a summery, clear way with the chorus of the cicadas. But the nicest thing of all is the fact that the grass is on a gentle slope which is perfect for resting one's head on when lying down.¹ The direction of this walk is to walk out of the city to the outside of the city, where two contrasting landscapes are formed: materialistic, politically intriguing urban landscape; beautiful scenery, calming natural landscape. Socrates uses his unique Socratic irony: "You'll have to forgive me, my friend. I'm an intellectual, you see, and country places with their trees tend to have nothing to teach me, whereas people in town do."² to imply the desire for nature and the irony of city life. At that time, the youth in Athens were all good at rhetoric, engaged in politics and indulged in the political life of the city, but few of them had any real desire for nature.

Socrates was amazed by such a beautiful scenery, the cool and clear water, the green and comfortable grass, the tall and shade sycamore trees, the long cicadas singing, as beautiful as a picture scroll. But the most beautiful must be the best? Plato sounded the alarm while we were intoxicated with the beautiful scenery and told us beauty and risk coexist. Plato put it in a Phaedrus' tongue: "it is in these regions that Boreas have abducted Oreithuia, the daughter of Ilissus. Both the myth that Boreas robbed the god's daughter, Oreithuia, or that she died while playing nearby, all tell a sad story about the beautiful place. It is worth mentioning that the name of Pharmaceia, the playmate of Oreithuia, has the meaning of "medicine". The medicine has two sexes, both antidote and poison. Here, beauty and the beauty of the scenery all contains danger and the playmates of Oreithuia have brought happiness to herself and brought disaster to her. The word "pharmakon" after turning into "writing" in Egypt - metaphorical writing is both a poison and an antidote. The emergence of the myth of the god of the wind in

this context can be understood as the enthusiasm of the sacred after the indulging in the beauty, the beauty and the danger coexist. The whispering meaning of the myth is recreated by Plato from the original myth.

II

Socrates and Phaedrus wander into this beautiful space and begin the main point of the dialogue. Plato uses Phaedrus to expand Lysias' discourse on eros. As a Greek sophist, Lysias argues in his article that a lover without eros is better than a lover with eros. The arguments of Lysias can be summarized as follows: People who have no love are never regretted, and those who have eros may regret it after the ecstasy retreats; Eros will cause harm, may ignore your career, or cause family disputes; A person who is full of love is not a good thing even if he is respected, because he hovered in the new love of old love; It is difficult to find true love in the minority of people who have eros, while it is relatively easy to find the right person in the majority of people who do not have eros; The desire of the people for his appreciation of others and desire for fame, no desire of the people can control themselves, only speak real benefits and not talk about fame; People with lust will affect your interpersonal relationships and interests due to good jealousy, people without lust as long as they meet the desire never envy; Love should be given to those who are most eager to pursue it, just as being with those who have no desire for love can be appreciated to the greatest extent.

Lysias's rhetoric and ingenious language argue that one should choose a person without eros. The beauty of the words in this article can also be seen from the reflection of the article after reading it: "I think that I have said enough to make my point. If you think I have left anything out and you want to hear further arguments, you have only to ask."³ And Socrates's testimony of Phaedrus' reflection after reading this article: "I'm sure that once he had heard Lysias'

speech he didn't hear it just once. No, he nagged him to read it again and again... Eventually he borrowed the scroll himself and pored over those parts of the speech he particularly wanted to look at, and continued with this, sitting in his place from daybreak onwards, until he got tired

and went for a walk..."⁴ Although Lysias's words are beautiful, they are dangerous because his arguments and what he has argued are not the truth of eros. He merely reverses right and wrong with subtle and beautiful words. Lysias's speech is purely based on personal interests. He believes that choosing a person without love will not harm his own interests and will be grateful. What Lysias talks about in this speech can be reduced to a kind of animal love. This is by no means the nature of eros, and

Socrates criticizes it in his second speech and argues for the nature of true eros. Socrates' second treatise overturns the arguments of the first two treatises on the sanctity of love, because love is related to the soul. Lysias thought that people who have eros are prone to mania, and this mania is a kind of bad, unrestrained. Socrates, however, captures this flaw and defines mania in his essay: First of all, madness is sacred. The first two articles (Lycias's article and the first article by Socrates) smashed love and thought that love is a state of madness. Socrates must celebrate the love from the beginning of the madness. Secondly, Socrates elaborates on the essence and evolution of the soul. To understand the sacredness of

madness, we must further understand the soul:

1. The soul is immortal in nature, sacred, because the soul is automatic.
2. The movement of the soul, like the procession of one man riding on two flying horses, symbolizes the control of the mind over the will and desire. Whether the procession is smooth or not depends on whether the two horses are tamed and whether the stewards have the ability. Therefore, god and human are distinguished from each other.
3. The parade of the soul symbolizes the experience of life here. The gods squad patrol the heavens, the souls of mortals accompany them, the tamer is flying high, and the truth is glimpsed; the poor horses are all able to follow the ability, the more they see The shallower; the ruthless horses fall into the ground, and combine with the flesh to become a variety of different figures.
4. Reincarnation of the soul in conjunction with the body the soul, depending on the degree of its spiritual efforts, and the length of the wings of the strength, in accordance with a certain period of time reincarnation, rising or falling into the realm of animals.
5. As for the memory of the soul, the sensory experience of the human being in the world can awaken the memory of the truth seen in the heavens before the birth, because the sensory experience is the transcript of truth, and the memory revives the soul and prepares to fly again.

Thirdly, Socrates turned from soul to love and determined the essence of love:

1. Love is the state of tension in the heart when recalling the aesthetics of the beauty because of the sensory impression of beauty. The average person thinks that it is mad. In fact, it is attached by the gods. In love, when the soul draws nutrition, it grows its wings; love is the attachment to the essence of beauty, the pursuit of truth, so it is philosophical.
2. The categories of love vary according to the depth of the day, and the sensuous impressions of beauty in him who has not seen the form can only arouse the animal desire, and the sensuous impressions of him who has seen the truth can arouse his worship of beauty, and teach him to be more perfect.
3. The love of a shallow person is often a conflict between will and desire, and reason is reconciled. In summary, Socrates demonstrates through the myth of the soul carriage that people who should have love should be chosen. Therefore, the problem of Lucias's speech is exposed, and the beauty behind his words also contains dangers. It is easy for people to indulge in it because of his gorgeous words and beautiful language, and ignore the meaning of the words behind the words is not the truth. The more beautiful the more tempting, the more confusing, therefore, in the face of the beauty of words, we must be cautious.

III

In the second half of the dialogue, Plato cites Egyptian mythology, a dangerous invention that directly threatens the existence of truth. Socrates said that he heard that Egypt had an ancient god named Titi, inventing many things including numbers, astronomy, geometry, etc. Of course, the most important thing was he invented the writting. One day, Tuti came to see the Egyptian king and presented his invention. When it was the turn of the writting, Tutti paid special attention to: Writing can make the Egyptians have a higher education and a better memory. It is a good medicine for healing education and memory. But the Egyptian king declined writing without hesitation: Writing will make people who learn the words forget, because they no longer try to remember. Writing can only be cured and recognized, and cannot be memorized. Because of the help of writing, they can swallow a lot of knowledge without a coach, as if they know everything, but they actually know nothing.

In his book *Dissemination*, Jacques Derrida discusses this episode in the *Phaedrus* under the title "Plato's medicine". Derrida believes that if the critics are serious and carefully savor this dialogue, they will find that this mysterious text is not a superfluous word, but a key point in Plato's thought. As we all know, the invention of words is a symbol of human writing language and a tool for exchanging information. It is one of the greatest inventions. The birth of words is an important symbol of humanity entering a civilized society and a major achievement of spiritual civilization. The emergence of words is the watershed of human beings from obscurity to civilization. It has far-reaching significance for the inheritance and exchange of civilization. Even in ancient Greece, philosophers wrote books in words. Plato inserted this mythical story in his conversation, although its origin is very suspicious. The key is not to say whether there is evidence or a letter of mouth, but under the surface of the hearsay, there is a hidden rejection of words. Plato does not think that philosophy should first be a kind of text. Words are just a kind of carrier, a tool, a means of expression, and have nothing to do with the thoughts expressed. Even words have become obstacles to that idea. The words(writting) weakens and reinforces the memory of the person while helping the person to recognize it.

The beauty of writing is undeniable, but the danger behind it must be recognized. This problem has become more apparent in today's information technology era. The development of science and technology, such as mobile phones, networks, and computers, has broken people's limitations and extended human capabilities. We can now do it without leaving home. Knowing the world, but at the same time information technology has bound us and ruled us.

The culmination of anthropogene is the rule of technology to man, so we have to get rid of anthropocentrism, open up and move towards negative humanity, reverse the

IV

Plato pursues truth, loves wisdom, and loves philosophy. Truth and wisdom are beautiful but at the same time dangerous. This problem is conveyed in the Earl myth of Plato's

Republic tenth volume. At the end of *Republic*, Socrates tells a myth of reincarnation of the soul. After the war, a warrior named Earl was arranged to watch everything that happened in the post-mortem world, including the rewards and punishments he received after his death, his own choice of the fate of the afterlife in his reincarnation, and the regaining of the flesh by the river of forgetting. Before the reincarnation, other souls drank the water in the river of forgetting, and forgot all that they experienced after death, while Earl was forbidden to drink the water in the river. After the

resurrection, Earl told the world what he saw. Plato tells the immortality of the soul in a mythological way, and aims to tell the world that truth or truth is cruel. Just as in the “cave”, you can’t tell the truth to them, only educate them through myths. Myth is of great significance to ancient Greeks. Both Phaedrus and Socrates’ attitude towards myth is both dependence and farewell. From the beginning when Phaedrus swore in the name of Zeus and Hera to Socrates using myth to organize his speech. As a young man who was influenced by the emerging democratic movement of Greece at the time, his attitude towards mythology was so sloppy, and Socrates, who was a philosopher, was more aware of the attitude of the myth at that time. Socrates was sentenced to death for blasphemy, the introduction of new gods, and the seduction of young men. But deep thought, is philosophy and myth absolutely opposite?

Wisdom and truth are truly beautiful. The pursuit of wisdom and truth is correct, but the truth is cruel and cold. We are often blinded by “opinions” by the influence of our own environment. Therefore the way to truth is full of thorns. So how do we reach the truth? Many scholars hold the view that Plato rejects myth and that myth is irrational. In my opinion, it is not. Plato is not rejecting myths, but building new myths, and pursuing truth in a mythological way.

Plato’s Phaedrus, which seems to be a discursive dialogue, can be understood as an education on the basis of dialectics through the establishment of new myths about the soul. Plato teaches people through the myth to pursue beauty, pursue truth, love wisdom, and love philosophy.

Understanding the relationship between Plato’s philosophy and mythology is not so much that philosophy replaces myth, but that myth is philosophy. The ultimate goal of Plato is to establish a rational myth - Platonic Myth.

Endnotes

1. Phaedrus, New York, 2002, p4.
2. Ibid, p7.
3. Ibid, 12.
4. Ibid, p4.

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.

It is really a great honor to have this opportunity for academic exchange. And on this note, I wish you all a successful and fruitful conference. Thank you.

AESTHETICS IN THEORY OF TRAUMA - THE JEWISH MUSEUM UN 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. Cultural trauma arises when a dreadful event leaves inescapable 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. 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 aesthetic 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.*

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 and to be able to translate that illogic into a poem, book, or painting after an act of barbarism is equally barbaric. Or not? What about the Jewish Museum in Berlin? Is it a live paradigm of an after Auschwitz “poem”?

Trauma:

The experience of trauma begins with exposure to a non-normative or high upsetting, or sequence of events that disturbs the ‘self’.¹ The psychological systems that we are interested in are the following: the self, the psychological needs and the cognitive schemas.²

Significantly, the psychological trauma can be described as follows: An event is traumatic if it is surprising, sudden and non-normative; if it surpassing the character’s skill to meet its anxieties and disrupts the person’s edge of psychological needs, related schemes and orientation.³

More specific, *Cultural trauma* arises when a dreadful event leaves inefaceable marks upon a groups’ perception, marking its memories and its future identity. In this paper we will examine a cultural, historical and founding trauma, the Holocaust.

The *tragic grid* that reached a supreme place in the Holocaust is the one that binds together the victim, the perpetrator, the collaborator, the bystander and the resister. In limit-cases the perpetrator may be traumatized, suffer from nightmares, visions and other indications of trauma. There is a projective effort to conflate the perpetrator with the victim and to accuse it.⁴

In addition, Dominic La Capra as a nation’s absence and loss defines *historical trauma*. He continues with the definition of the *founding trauma*. Such a trauma is typical in traditions of origin and may perhaps be situated in the more or less mythologized history of every people. It is understandable that the Holocaust can become a founding trauma.⁵

Adorno and his theory of barbarism:

“To write poetry after Auschwitz is barbaric.” Adorno, 1986.

“The more total society becomes, the greater the reification of the mind and the more paradoxical its effort to escape reification on its own. Even the most extreme consciousness of doom threatens to degenerate into idle chatter. Cultural criticism finds itself faced with the final stage of the dialectic of culture and barbarism. To write poetry after Auschwitz is barbaric. And this corrodes even the knowledge of why it has become impossible to write poetry today. Absolute reification, which presupposed intellectual progress as one of its elements, is now preparing to absorb the mind entirely. Critical intelligence cannot be equal to this challenge as long as it confines itself to self-satisfied contemplation”⁶.

A certain barbarism is thus, per se, implied in our very being in an era post-Auschwitz.

The past cannot be reversed. Furthermore, a consequence of this is that the whole being itself *is* barbaric which suggests that, everything is barbaric and including our whole existence. What Adorno actually meant, is that people had to deny participating in that fundamental criticism in order to avoid the perpetuation of that barbaric idea. Amongst other things, Adorno here links the holocaust to the culture that produced it. He points the failure of a culture that could allow the Holocaust to happen in the first place. He mentions the end of the humanity. After World War II, the Holocaust became a framework for everything Adorno wrote. For him, it was a representative of all that had gone wrong with philosophy and politics, thus the imperative to think through the implications of this event became the

fundamental task of thinking itself.

“Perennial suffering has as much right to expression as a tortured man has to scream, hence it may have been wrong to say that after Auschwitz you could no longer write poems. But it is not wrong to raise the less cultural question whether after Auschwitz you can go on living, especially whether one who escaped by accident one who by rights should have been killed, may go on living”.⁷ Adorno, 1996

Adorno ultimately admits the possibility of poetry after Auschwitz. In *Negative Dialectics* suggests that, while one can still write poems, the unprecedented atrocities of the Holocaust have radically altered the nature of all art. Art becomes a scream, mourning, and that, which the stench of remains expresses. As Adorno states in *Aesthetic Theory*, “the artwork is not only the echo of suffering, it diminishes it”⁸. For Adorno it is not promoting the redemptive function of art, but the opposite: an erasure or annihilation, art’s critical power.

Also, Adorno believed that art after the Holocaust should portray this catastrophe only indirectly, and that Beckett provides such an oblique aesthetic remembrance. He is the exemplary post-Auschwitz artist: “Beckett has given us the only fitting reaction to the situation of the concentration camps. Beckett’s work exemplifies the legitimate post-Holocaust artistic endeavour by depicting the cultural wasteland remaining.” As Adorno explained, “in Beckett the poetic process declares itself to be a process of wastage as the old artistic parameters melt away to reveal a new locus for aesthetic possibility in an age characterized by barbarism and pervaded by a legacy of catastrophe Adorno prizes Beckett’s work as the embodiment of authentic art par excellence”⁹

The Holocaust changed the face of life and death, and changed the task of philosophy. Thus, for Adorno, it is critical that art, as that which provides the appearance of something death cannot touch, enlighten the way forward for thinking and politics. After he identified the new philosophical voids and chasms opened by the Holocaust, he tried to find a gesture towards the future possibilities for thinking in the wake of this catastrophe. Rather than turning away from the Holocaust, humanity must accept its own responsibility in this event. Mankind must face the Holocaust by working through the past and, indeed, by working through the present, towards the future.¹⁰

Therefore we can suggest that Adorno’s disappointment about art, culture and humanity, reminds us Nietzsche’s Nihilism. Trauma is the cause of these beliefs. It is interesting to see what Daniel Libeskind did in his own “poem”.

Jewish Museum in Berlin:

As Daniel Libeskind mentions, ‘the theme of culture and trauma, the void, and the experience of architecture can be talked about in conceptual terms as well as expressed in concrete reality’¹¹

The museum building designed by Daniel Libeskind and opened to the public without displays in 1999 and with the objects installed, in 2001, has also received much study, admiration, and some criticism. Museums such as the JMB provide a historical example for cautious, liberal, post-national narratives in present and suggesting a varied German identity preceding Nazism and the Cold War.¹²

The building was opened as an ‘empty shell’ without any museological objects or exhibits and persisted until its re-opening in September 2011 nearly three years after its practical conclusion and exhibition. However, the museum itself is considered as a monument, an object of deconstructivism, a building that provokes the visitors feelings in regards to one of the most important historical events, the memory of the Holocaust.¹³

‘Between the Lines’ is Libeskind’s project title, regarding the inseparably entwined lines of German and Jewish history. These lines are stated and quite literally representing German history as violently rambling and Jewish history entrenched within it. Libeskind’s description for the building is: ‘emblem’ and he presents the Star of David in the building’s plan as a delayed answer to the swastika and the Imperial eagle.¹⁴

However, the building is a “five storey, angular, zinc-clad volume, a zigzag in plan, with the shortest façade fronting and indeed protruding into, Lindenstrasse.”¹⁵ The visitor experiences this disorientating lack of visual coherence, entering the building via the underground tunnel. Borrowing the words of Daniel Libeskind “the light that cuts through the windows which are not regular windows, not just holes that bring light to the collection, but rather lights that fall from deep lines of intermarriage and lines of destiny, which are irretrievable. Moreover, light and lines of retrospective annihilation reflected on the trauma of the after-death.”¹⁶ The line running the center of the building, which would have been the logical back of movement, is instead a series of purposely-empty spaces, restricted *voids* accessible only from the ground floor and by a series of bridges.¹⁷

However, the most important spaces in the museum are the voids. In that spatial and metaphorical epicenter of the museum, these deeply affecting spaces, is signified the catastrophic failure of the Enlightenment project, concurrently with the memory of its human victims. The space is dedicated quite precisely to absence but also absence as a reproachful form of presence of a burned culture and society in whose incineration modernism was scorched as well.¹⁸ Moreover, Libeskind embodied into the building, voided spaces to confuse the visitors on where they are. Voids do not intend to teach ‘per se’, but to leave previously conventional instruction into question. The purpose is to make visitors feel The JMB, though, has received a deluge of aids of objects, household items, gadgets, paintings and musical instruments, decorative arts and particularly letters, documents and a lot of artifacts.

The Jewish Museum works by creating an emotional and psychological commotion to the visitor and rebuilding discrete subjectivity through the tragic “experience” of the building. Jewish Museum’s visitors are classify gently with aesthetic representations but not asked to experientially re-enact the Holocaust.¹⁹

Furthermore, the museum's visitors must remember that it is not easy to put back what is forever gone. The purpose is to remember the absence, the void. 'The state of instability/stability, of disconnection/connection, of disorder/order will be understood intellectually and kinetically.' The light of the void and the white line of sprint will be along the visitor's road.²⁰

The interesting fact is that Libeskind designed the building in the center of Berlin, because he wanted the history to stay alive forever. Talking about the building itself, in JMB the building is "alive" it expresses the pain the trauma and the loss into every inch of it and that is Libeskind's purpose from the beginning. In JMB the building is a museum object itself and everything in the museum is created to symbolizes the trauma and memory.

Regarding the curatorial practices, the curatorial purposes are to produce an exhibition about the Holocaust and its memory through the play with the building. The JMB is the object. There are objects from the Holocaust and dedicated to the Jews but there are a lot of empty rooms with sounds or with the "feeling" to make the visitor to experience the pain the trauma and the loss.

Libeskind's museum holds the loss of a culture, the shame of a nation. It is broken, almost impenetrable: one of the jewels of the Deconstructivist movement. He managed to display the un-displayable, to create a building that pointed to absence, to loss, to that which no building could ever encompass. All visitors leave the museum profoundly moved by a loss that cannot be calculated or communicated. Jewish Museum in Berlin is a fitting and lasting evidence to a depthless hole in the history of humanity. It is after all, a *poem* disguised as a building. My conclusion suggests, that it may be a live paradigm of art after Auschwitz.

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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.

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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.*

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

The French philosopher Jacques Rancière refers to the existence of a so-called aesthetic regime. The description of the aesthetic regime has political potential, because it opposes a world, in which everything serves a purpose. 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 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, 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 refers 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 thinking materializes in its production. 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 located both within 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 separate, of being inside or outside, of being opposite or in the middle are determined.

Art happens within the scope of freedom. This is one possible answer to the introductory 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 profound explanations for the concept of the aesthetic regime and the effects on humans.

In this essay, I try to shed light on Rancière's approach to aesthetics. In particular, I will work out the three different regimes. In addition, there are a few specific explanations on politics and the term *dissent*. In a concluding step, I try to make some connections to Bachelard's reflections on the poetics of space in order to suggest exciting consequences for human everyday life. The primary goal is to bring these two theorists closer together and to elaborate on this in ensuing studies.¹

About aesthetics and the aesthetic confusion

Aesthetics has a bad reputation. It is a captious discourse through which philosophy turns the sense of artworks or the judgment about a piece of art in its own favour. What we can see is that different philosophical positions on aesthetics have adopted the prevailing opinion which shows how the glorious presence of art is consumed by a discourse of art. Ultimately, this discourse tends to become its own reality. What we can see is that all those different philosophical discourses similarly criticize the aesthetic confusion.

The aesthetic confusion, as referred to by Rancière, first tells us that there is just as little art in general as there are aesthetic behaviors or feelings in general. Aesthetics as a discourse arose two hundred years ago. At the same time, the indefinite peculiarity of art has begun to contrast with the list of fine or liberal arts. For there to be art, it is not enough that there are painters or musicians, dancers or actors. For the existence of an aesthetic sense, it is not enough to enjoy seeing or hearing those aesthetic senses. To have art requires two inevitable mechanisms: a sensitive look and a thinking to identify art. Looking at and thinking about art are taken up in this essay as two central categories. This is nothing new, as from Kant via Schiller, Hegel, Schopenhauer, or Nietzsche to Adorno the aesthetic discourse has no other object than the act of thinking about this indeterminate relationship. What we find here is the attempt to express the new and paradoxical regime of identifying the art things. Jacques Rancière suggested calling this regime the aesthetic regime of art. And it is this regime, on which we put our focus. It is important to accept that aesthetics is not just the name of a discipline. It is the name of a specific regime of identification of arts, which is one of the main points in Rancière's view on aesthetics. The revolutionary break materialized itself in the separation between the works and the functions, and by that the emergence of a new undifferentiated audience has been accelerated. This audience replaced the specific recipient of representative works. The undifferentiated audience can be seen as a hub to talk about the specific change that hits the audience.

Aesthetics is furthermore the thinking about disorder. The creative activity, to which I will return when discussing Bachelard, and the sentiency can meet each other freely. The hierarchy between active intelligence and sensual passivity is abolished.

Jacques Rancière's intention is not to defend aesthetics but to contribute to the clarification of the meaning of that word, to think about it as a regime of the functioning of art as a matrix of discourse, as a form of identifying the true nature of arts and as a redistribution of relationships between forms of sensory experience. For these reasons, dealing with Rancière's approach to aesthetics is immeasurably enriching.

The fine arts derive their name from the laws of mimesis which define an orderly relationship between a style – a *poiesis* – and a mode of being – an *aisthesis* – that is influenced by it. This threefold relationship determines a regime of identification of the arts, which Rancière suggests to call representational regime. As soon as art substitutes the singular for the plural of the fine arts and evokes a discourse called *aesthetics*, this knot of creative nature, sensuous nature, and legislative nature, called *mimesis* or *representation*, dissolves. The pieces or things of art are now less identified according to pragmatic criteria of modes of production. They are increasingly defined as sensual modes of being. Thus, aesthetics is not the thinking about sensitiveness; it is the thinking of the paradoxical sensorium that now allows determining the things of art. In fact, art is not a common term that unites the different arts. It is the arrangement that makes it visible. This means, for example, that painting is not just the name of a

specific form of art; it is the name of an exhibition arrangement, a form of the visibility of art. What renders art special is the delimitation of a representational space, through which the things of art are identified as such. What links the practice of art with the question of the common is the material and symbolic creation of a certain space-time, a suspension of the ordinary forms of sensory experience. So, art is not political because of the messages and feelings concerning the world order which it transports nor is it political in the way that it portrays the structures of society or the conflicts and identities of social groups. It is politically defined precisely by the distance it takes in relation to this function, the type of time and space it establishes, the way it divides the time and populates that space.

This distance allows for a first response to the leading question of this article. The conflicting different regimes of sensuality are one main aspect which empowers the evolvment of art.

It is peculiar to art to redistribute material and symbolic space. This is precisely where art touches politics, says Rancière. At this point, we need to draw attention to this concept of politics. Politics is not the exercise of power or the struggle for power. It is the formation of a specific space, the separation of a particular sphere of experience, of objects considered to be common and in need of a common decision, of subjects that are recognized as capable of determining and arguing about these objects. Politics occurs when those who lack time take the time necessary to act as inhabitants of a common space. They prove that they are capable of producing a language that is common and not just a voice that signals the pain. This distribution and redistribution of identities, this decomposition and reassembly of spaces and times, of the visible and the invisible, of noise and language constitute what Rancière calls the *distribution of the sensible*. The policy is to reshape the division of the sensible, define the commonality of a community, introduce into it new subjects and objects, make visible what was invisible, and make audible those who were only perceived as noisy animals. This work of producing dissent constitutes an aesthetics of politics that has nothing to do with the staging of power and the mobilization of the masses, which Benjamin called the *aestheticization of politics*. The relationship between aesthetics and politics is thus more exactly the relationship between this aesthetics of politics and the politics of aesthetics, i.e. the manner in which the practices and forms of the visibility of art itself affect the distribution of the sensible and its transformation. Artists and curators operate in the same way: Both cancel the normal coordinates of sensual experience of spectators. Thus, art and politics are linked to each other.

A prominent example is the statue called *Juno Ludovisi* discussed in 1795 by Friedrich Schiller. The medium (*Juno Ludovisi*) is not the matter, in which the artist works. It is a sensory milieu, a definite sensorium, alien to the ordinary forms of sensory experience. But, like Rancière points out, this sensorium can not be identified with the eucharistic presence of the here. Also, identification by the sublime flash of the other is ineffective. In order to shed light on this argument, the most important criteria of the three regimes will be explained in the following.

The three regimes

The ethical regime is the first identification regime of art described by Rancière. In the example of *Juno Ludovisi*, this means that the same statue of the same goddess may or may not be art. The statue can be art in different ways depending on the identification regime, in which she is recorded. In this first regime, the statue is captured exclusively

as a god. Several questions arise: Can one represent a god? Is this represented god a true god? Is this goddess portrayed as she should be? In this regime, there is actually no art, but there are images that are judged in terms of their inner truth and their impact on the customs of individuals and the community.

In a second regime, the representative regime of art, the statue is freed from the questions of the validity of the goddess. The specific category here is that of imitation or mimicry. In this way *Juno Ludovisi* becomes a product of an art form, namely sculpture, which deserves the attribution to art in two ways: First, because it imposes a form on matter, and second, because it is the realization of a representation. It is the creation of a probable appearance, which links the imaginary traits of the deity to the archetypes of femininity. Furthermore, the monumentality of the statue becomes connected with the expressiveness of a particular goddess, which possesses certain characteristics. Thus, in this case, the statue is a representation. It is seen through a whole grid of expressions that determine the manner in which the skills of a sculptor, who gives a form to raw matter, can coincide with his ability to express the corresponding forms of expression.

In the third regime, the already mentioned aesthetic regime of art, the statue owes its artistry not to the adaptation of the sculptor's work to an adequate idea of divinity or to the canons of representation but to belonging to a specific sensorium. The property of being a matter of art does not refer to a distinction between modes of production but to a distinction between modes of being. That means that aesthetically art is no longer given by criteria of technical perfection but by the allocation to a certain form of the sensory capacity of perception. The statue is a semblance and defies its representative status twice. It is not an appearance that relates to a reality that serves as a model, and it is not an active form imposed on a passive matter. It is a sensual form that is different from the ordinary forms of sensory experience that are characterized by these dualities. It is given in a specific experience that cancels the ordinary connections not only between illusion and reality but also between form and matter, activity and passivity, mind and sensuality.

This new form of the distribution of the sensible is summarized by Friedrich Schiller with the word *play*. Reduced to its minimal definition, *play* is the activity that has no purpose other than itself, it does not aim for actual action over things and persons. Immanuel Kant has systematized this traditional view of play through the analysis of aesthetic experience. This is characterized by a double suspension: a suspension of the knowing capacity of the mind, which determines the sensible realities according to the categories, and a corresponding suspension of the power of sensuality to determine objects of will. The free play of the cognitive and the imaginative power is not just an activity without purpose but an activity equivalent to inactivity. In Kant's analysis, free play and free appearances abolish the rules of form over matter and intelligence over sensuality. Within the context of the French Revolution, Schiller translates these Kantian philosophical statements into anthropological and political statements. He sees that the rule of form over matter is (1) the rule of the state over the masses, (2) the rule of the class of the intelligentsia over the class of sentience, and (3) the rule of the cultural man over the natures. These rules suggest an original and incessant contradiction. What Rancière points out is that the secludedness of the work carries a promise of emancipation. But the fulfillment of the promise is the abolition of art as a

separate reality, a transformation into a form of life.

Under the linear scenario of modernity and postmodernism as well as under the opposition of *l'art pour l'art* and committed art, we must recognize, as Rancière writes, the original and persistent tension of two great aesthetics policies: the politics of the becoming-alive of art and the politics of the resistive form. The first identifies the forms of aesthetic experience with the forms of another life. The second, on the contrary, locates the political promise of aesthetic experience precisely in the separation of art, in the resistance of its form to any transformation into a form of life.

There is no art without a specific form of visibility and *discourse* that identifies it as such and no art without a certain distribution of the sensible, which binds it to a certain form of politics. The aesthetics is such a division. The tension between two policies threatens the aesthetic regime of art. However, it is this tension which makes it work.

Space – the prison is outside

The French philosopher Gaston Bachelard is relevant in the current reflection because of his thoughts on Topophilie. Topophilie tries to determine spatial possessions of humans. It focuses on the analysis of spaces, which are defined against hostile powers. Within this field, we are looking at and talking about loved places.

In *Poetics of Space*, Gaston Bachelard writes that people are enclosed in existence; thus, everything revolves around getting out of it. But what can a human do to free him- or herself? We find a field of support in the arts. The prison is outside, says Bachelard, and an abundance of space is more crowding to a person than a lack of it. But human beings have a unique ability: imagination. Imagination increases the values of reality, and without imagination there is no aesthetic regime. At this very point, the connection to the aesthetic regime is evident. Art in the aesthetic regime is tightly connected to imagination. Without imagination there is no becoming-alive of art, no arrival of dissent, which is constitutive for an elaborate development of a political conscience.

The first universe of a human is the house. This refuge has the value of a shell. The house is the first cosmos. But the cosmos of any human grows and has a helping hand in the human ability of imagination. Imagination imagines incessantly and enriches itself with new images. So, the experienced house is not a lifeless box. The inhabited space transcends the geometric space. Space stores compressed time. This means that the house, the cosmos, is one of man's great integrating powers, because it is home to thoughts, memories, and dreams. The space calls the action. But before it acts, imagination works. She mows and plows.

To live in the aesthetic regime of art could mean to inhale this action, to use it, transform it into vivid energies for the raise of dissent. We have to remember: the dissent is constitutive for politics. To live in the aesthetic regime of art means that we are confronted with spaces, pieces of art, and human beings which are full of this dissent. It is a dissent which has an important source in the ability of imagination. To walk through the ethical and representative regime also means to reach the aesthetic regime. And there we have to deal with freedom. We adjust and re-adjust, and we accept the pluralism in life. Keeping an open mind will allow fixations of bliss.

Gaston Bachelard analyses the poetic imagination. For him, the rise of a poetic image

is a sudden emergence of a mental event. And those mental events are characteristic for the life in the aesthetic regime of art. Those images can transform a human being into a vivid participator in a democratic community. The moment, in which the image emerges in the consciousness, holds the tension. The image that appears here is a direct product of the heart, soul, or even of a human being in his or her immediate presence. When Rancière encounters the records of the carpenter Gauny, he is also confronted with his immediate presence², a presence constituted by the distribution of the sensible. Gaston Bachelard brings us closer to two mechanisms: (1) the approval and (2) the reverberation. In the first mechanism, a person hears something (e.g. a poem) or sees something (e.g. a figure), and in the second mechanism, the person says it, appropriates it. When a person appropriates something, there is a shift in the existence, says Bachelard.

A poetic image, the unique event of the logos, is a renewal of our personality. It contains the ability of constructiveness of the becoming existence. An aesthetic regime without this marvelous capability of imagination is unthinkable.

We can ask ourselves, in which regime of art we live³ and whether the unpredictable occupies a firm space. In many cases, the aesthetic regime of art probably encounters closed doors. But wherever it enters, life explodes in all its wonderful forms. Let us not forget that the speaking subject is the whole subject (Bachelard). The question remains whether we are able to leave the language we have learned and find our own.

Endnotes

1. In the essay, I look very closely at Jacques Rancière's statements in his book *Aesthetics and Its Discontents, Distribution of the Sensible*. Many of the remarks on the three regimes have been applied by the author to specific fields. An example of this is the book *Politics of Literature*. Regarding Gaston Bachelard, I focus on his reflections on the *Poetics of Space*.
2. The comments on the carpenter Gauny can be found in Rancière's wonderful book *Proletarian Nights. The Workers' Dream in Nineteenth-Century France*.
3. It would be wrong to believe that a regime appears as a singular phenomenon. The historical context, the constitution of a society, and the view of the individual – everything plays a role and makes the regimes changeable. Thus, a clear identification is usually impossible.

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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?

INTRODUCTION

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. In the book *The Formation of the scientific mind* (1938), which analyze the theories rejected by modern science in order to indicate epistemological obstacles inherent in the mind, alchemy is one from the most analyzed examples. In the years 1938-1957 french thinker published works devoted to poetic images according to the classification of four elements: *Psychoanalysis of fire, Water and dreams, Air and dreams, Earth and reveries of will and Earth and reveries of repose*. After switching to phenomenological position, in *The Poetics of reverie* (1960), philosopher reinterprets alchemy in the terms of poetic creativity.

Bachelard emphasizes the specific character of alchemy, which is psychologically lasting symbolism, manifested in the mind of a modern man. Philosopher usually does not base on specific texts but uses a generalized concept of alchemy driven from 16th and 17th-century treaties. Wherein points out that “there is no one form of alchemy. To discover material imagination of alchemists in its subtleties a dialectic apparatus is needed”¹. Bachelard realizes this postulate by changing methodology from the philosophy of science to reflection about the poetry. These fields represent for him two opposite tendencies thinking - the scientific axis and the poetic axis. Alchemical imaginary is valued differently depending on the perspective: from the scientific point of view is seen as a source of misstatements, valued negatively as an epistemological obstacle, but for art, it contains a huge wealth of symbols.

It is worth noted that Bachelard refers to Carl Gustav Jung’s ideas about alchemy. Jung devoted many years to research on alchemy, convinced that it conceals the material necessary to understand the psyche of modern man. His *Psychology and alchemy* (1944) presented a wide comparative material to show how the dreams of his patients are related to alchemical symbols. In 1946 Jung published *The Psychology of the transference*, containing the analysis of *Rosarium philosophorum* from the 16th century, showing similarities between the psychoanalysis and the process of transmutation². These works are a reference point for Bachelard, but French thinker developed an original approach to the alchemical imagination.

In my paper, I would like to show the analysis of alchemy by Bachelard and its influence on his philosophical ideas. The alchemical key is one of many interpretation possibilities, none of which should claim to express the full complexity of his thoughts. However, due to the recurring motives, it is worth paying attention to significant similarities. For this purpose, I will first reconstruct a vision of the world of alchemists, which are important for Bachelard’s theory. Then I will refer to his views as a philosopher of science: he strongly opposes the thesis that modern chemistry is derived from alchemy. His work emphasizes the discontinuity between these areas, resulting from a different cognitive attitude. Among the works about poetical imagery, I will draw attention to Bachelard’s predilection for the use of alchemical symbolism as theoretical concepts: the elements, the distinction between *anima* and *animus*, and the role of sublimation in a process of creation.

THE VISION OF NATURE IN ALCHEMY

The philosophy of nature emerging from the alchemical treaties is dominated by the idea of the unity of nature and organic development. Nature is not seen as a system of

entities governed by laws; her life-giving, creative power is accented. For alchemists, all beings come from the same source-root. They have varied degrees of development and organization and also transform from one to the other. Natural evolution is making the same transformation that the alchemist tries to accelerate in his laboratory.

Alchemists perceive the problem of matter in terms of becoming, therefore the time is an essential component of their worldview. Bachelard, discussing the universe of alchemists, reconstructs the division of the world into three kingdoms: mineral, plant, and animal. They are characterized by a different time rhythm: for minerals, it is a millennial cycle, counted in thousands of years, for the plants the change of seasons is important, and in the animal kingdom the daily cycle dominates³. Alchemists are interested in the millennial life of metals - Bachelard names it a cosmic dream, a dream of a great rhythm of the world. It enables an imaginary journey in space-time: deep mines draw back into the distant past, and each metal is a multi-dimensional substance with the ability to persist in time and to self-improve.

The surrounding world is given vital significance - the idea of life is projected onto the cosmos. Consequently, every being has a gender. Hence the classifications of masculine and feminine metals, arbitrary from an objective point of view, but justified in the overall vision of reality. The joining of metals is then perceived as chemical wedding, *hieros gamos*.

The role of the alchemist is to direct this *mysterium coniunctionis* by purifying the material essence. He assists the world in its becoming by participating in the process, almost usurping the role of the causative entity. Man feels able to interact with nature, supporting the processes of chthonic growth. The alchemist, continuing the perfection of nature, manipulates time by replacing it.

EPISTEMOLOGICAL OBSTACLES IN ALCHEMY

In the work *The formation of the scientific mind*, Bachelard focuses on the problems of epistemological obstacles, defined as superstitions, erroneous theories and conditions slowing down or even preventing the development of science. He analyzes the theories rejected in the scientific progress, being convinced that errors reveals something about the subject of learning and thus can discover structures inherent in the human mind. The concepts of alchemists provide him with numerous examples when discussing epistemological obstacles.

One of the most characteristic features of alchemist thinking can be seen as a general knowledge obstacle. The vision of the harmonious Nature gives the opportunity to think through analogies, harmonies, and sympathies, leading to easy, premature generalizations. The correspondence between stars, metals and body parts is a faith in the unity of the world, which is typical for pre-scientific mentality⁴. The conviction of common interdependence and influences makes it possible to easily connect all sorts of properties, defining one by another. Then everything becomes the cause of everything and the precise, abstract scientific idea can not develop.

Bachelard contrasts the alchemical and scientific thinking about the purification process. In alchemy it is not the elimination of impurities through methodical fractionation, because "the alchemist, once the distillation has finished, reshapes the elixir and dead matter, clean and unclean, so that the elixir will learn how to release from the impurities (...) objective references to the purification of matter cannot tell us anything

about the dreams of purity, which give the alchemist patience to start again (...) we do not face intellectual patience in alchemy, but we are caught up in the very act of moral patience. The Alchemist is the educator of matter"⁵. As the scientist is making progress, the alchemist begins again.

Alchemy for Bachelard is an initiation not so much intellectual as moral, initiation in a spiritual culture, in which it is not important to prove something but to experience it. The matter becomes the subject of contemplation through slow substance manipulation - but alchemists work in a world of values, not facts. When the value is given to something, the imagination works regardless of the negative experiences. Therefore, the reason for the failed experiments is not searched in the wrong theory, but in conditions such as inadequate time, inappropriate place, unfavorable constellation of stars. The alchemical work depends on Kairos, the right moment - processes of transmutation do not always happen by themselves, but only at a favorable astrological moment. The reason for failure is also seen in the subject itself, in the alchemist's fault of an impure soul. The scientific mind separates morality from science and the failed experiment is only an intellectual failure.

For Bachelard, alchemy is too intuitive, too personal and emotional, based on the identification of the subject and the object and symbolization, so that it has all the features of pre-scientific thinking. That is why there is no continuity between alchemy and modern chemistry.

Bachelard's contribution to the psychoanalysis of objective knowledge is intended to reveal irrational beliefs, but this is not only a historical work, but urgently current. Cognitive structures can reveal a content characteristic of different time orders, which means that past mistakes still pose a threat: "Even in a clear mind there are dark areas, caverns still haunted by shades, and traces of the old remain in our new ways of thinking. The eighteenth century still lives secretly within us and may - unfortunately - return."⁶. The scientific mind should eliminate epistemological obstacles from one's own thought, realizing that "what is more immediate in the original experience are still ourselves, our unconscious desires, the active foundations and the subjective dynamics of our perception"⁷. Therefore, alchemy provides a necessary negative pattern - its reasoning based on far-reaching analogies, too easy generalizations, unjustified valuation - allow to reveal intuitive, though erroneous, thinking patterns and assumptions that can still be present in the mind of a modern man.

ALCHEMICAL MOTIFS IN POETIC IMAGINATION

The idea of universal symbolism of alchemy gave Bachelard the basis for a new project: books about poetic imagination. In these considerations, alchemy appears next to the analyzed fragments of the poetry of Romantics, Symbolists, and Surrealists. It is a significant counterpoint. Among the quoted texts are those influenced by hermetic traditions (Novalis, Gerard de Nerval, Andre Breton), but also authors who did not refer to this heritage. Bachelard wants to draw attention to the similarity of the work of the imagination of alchemists and poets in general.

A series of books on the four elements is an ambitious project to capture the laws of the imagination. Bachelard examines the various aspects of the four elements, reveals the wealth of values that are attributed to them. For that purpose, he quotes poetic images that have a source in reflection on material substances. Bachelard emphasizes the inseparable connection between the imagination and the world, which can be

compared to the alchemical relationship between the microcosm and the macrocosm.

The Poetics of Reverie (1960) is a phenomenological essay full of alchemical motifs. For Bachelard, every dream is a creation and animation of the world. The attitude of the subject is significant - the philosopher distinguishes between *animus* and *anima*, referring to the idea of androgyny presented in Jungian psychology, according to which the soul of every man has male and female aspects. *Anima*, which means a state of peaceful dream for Bachelard, is an important symbol in alchemy - it appears in many engravings as a *soror mystica*, helpful sister of an adept⁸. Described in the chapter *The dreamer of words*, activity of matching words guided by the grammatical type resembles the alchemical *hieros gamos*. In this way, the matter of language became the substance of alchemical transmutation.

Bachelard, after Jung, draws attention to the role of the unconscious in the creation process. Through the work, alchemist experiences hallucinatory or visionary insights. Isolation gives rise to unconscious, which compensate the lost contact with the outside world. During the transmutation, the unconscious is projected onto the substance over which the alchemist works. As a result, the internal content is accompanied by observation and sensory knowledge. Contact with the unconscious is an indispensable element of creating artwork. For Bachelard the purpose of the alchemical process is identical with the ethical duty of art: the substance is to be transformed through the creative process. Because the processes of the physical world repeat and symbolize the processes of the soul, during the transmutation, the soul of the alchemist goes through the same stages of melting, purification, and transubstantiation, leading to spiritual rebirth. Which means that the artist, through working on the artwork, also transforms himself.

Bachelard captures poetry in reference to a reservoir of universal images. "Therefore, faithfully following an alchemist who meditates on a selected substance, a substance always is chosen from nature, one sees a poetic benefit, which for us is proof that poetry is not a game, but a force of nature. Explains the dreams of things"⁹. The unusual language of alchemical symbols expresses the process of creation: "the language of alchemy is the language of dreams, the native language of cosmic dreams, (...) the language of the beginning of the world"¹⁰. Alchemical symbolic language is a wealth for the imagination, it is a model of a dream creating the entire cosmos. The figure of a lonely alchemist focused on work gives the philosopher the essence of the creative process, which is spiritual renewal and sublimation driven by the instinct of verticality.

CONCLUSION

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Bachelard's alchemy can be called the subconscious current, which drives the dynamics of his thoughts and influences the choice of topics and metaphors. Objectivistic evaluation of alchemy made in the field of philosophy of science later loses its negative valorization. After changing the perspective, in the analysis of poetry, alchemy is present not only as the subject of research but also as a structural influence. This can be seen in many points of his philosophy of the imagination: in the choice of the elements, symbols which refers to this heritage and the role of the unconscious in the process of creation.

Alchemy is understood as significant phenomena, having its source in the psychological constitution of man, which is re-manifested in history. Its imagery becomes a theoretical model valid nowadays. For Bachelard alchemical philosophy of

nature is not a systematic knowledge, but rather a great imaginary vision that speaks more about the subject than about the external reality. In this lies the timeliness of its issues: the alchemical imaginarium is seen as a mirror in which a modern man can view himself, noticing his own longings and strivings about nature and creation.

Endnotes

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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;*

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 the 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. The *criteria* on the basis of which I differentiate the existence of applied aesthetics as the one specific regime within the many aesthetic regimes today are the components of disciplinary paradigm of aesthetics: research object, research problems and questions, disciplinary profile, and time and space of aesthetics. According to the interrelation of these components, the applied aesthetics can be determined and described by means of six claims.

First claim

Applied aesthetics starts from the thesis that knowledge about art is crucial for the existence of art and as the criteria for determining specific values and functions of art it sets interpretation, textual and theoretical mediation of art. Thus, applied aesthetics deviates from theorizing the category of disinterested aesthetic experience of work of art and points to the *intertextual* relationship between work of art – as a result of author's gestures on the material of art – and textual mediation of knowledge about art that is *applied* in expressing the values, functions and status of art in a particular society, and thus the constitutive for our understanding of art. Applied aesthetics moves the focus of problematization from identifying the poietic paths of a work of art creation to the ways of *reception* of art, where the interpretation of aesthetically perceived is always mediated by theory and given as a part of one specific context, time, and place. This means that applied aesthetics treats the *aesthetic* – as experiencing of art by senses – and *knowledge about aesthetic* – as materialized experiencing and understanding of art – as a series of the multiplicity of historical or actual cases that are always performed under some cultural conditions of an individual or collective relation to art and culture. Applied aesthetics starts from the thesis that there is no art without an interpretation. Therefore, instead of the idea of a work of art as an idealized object for a disinterested aesthetic experience, applied aesthetics emphasizes the *intertextual* nature of all aspects of art – poietic, phenomenological and aesthetic.

Second claim

The objects of applied aesthetics are different forms of *presentation* and *mediation* of art or different forms of *knowledge* about art understood in a way of *discursive formations*. Using the concept of discursive formations, the existence of knowledge about art is understood as the *sets* of specific statements whose *conditions* of existence can be determined. Hence, it follows that the applied aesthetics is a *general theorization of discourses about arts* which, as its object of research, distinguishes not only the past historical regimes of aesthetics, but also other disciplines of the humanities and their historical regimes. In other words, the applied aesthetics 1) concludes that the history of the humanities exists as a history of different disciplinarily formed platforms for understanding of art and knowledge or discursive formations that emerging from these platforms; 2) concludes that the research platforms of the humanities are not defined by frozen epistemological bases but by transformative, auto-critical potentials through which the one disciplinary paradigm transforms itself from within; 3) registers moments of disciplinary transformations and fractures from which discursive formations of knowledge about art arise reflecting and advocating new axiology of art. Therefore, in the sum of its theoretical statements, the applied aesthetics could be understood as the *critical history of the humanities*. The humanities as a research object and criterion of differentiation of the applied aesthetics simultaneously determine the characteristics of a certain aesthetic regime in terms of its other components.

Third claim

The applied aesthetics is interested in understanding the way in which the relationship between art and textual mediation of art is realized within various disciplinarily shaped types of academic knowledge about art – scientific, philosophical, and theoretical. The set of applied aesthetics **research problems** is related to the question how different discursive formations 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? On the basis of which disciplinary platform did knowledge of art come about? Is this knowledge scientifically, philosophically or theoretically oriented and formed? How specific disciplinary frameworks make an impact on art as the object of their research? What distinguishes one type of discursive formation about art is positioned differently among other types of mediation of art and what values and functions are imputed to a particular artistic phenomenon depending on a specific disciplinary model of understanding art? In order to find responses to these questions, the applied aesthetics defines its disciplinary model in the direction of theoretical presentation of individual cases of the relationship between artistic work and its mediation in the field of academic knowledge about art.

Fourth claim

The applied aesthetics is a **theoretical discipline**. It deals with the particular identification of the conditions under which the statements about art exist within historical and actual, academically recognized and grounded discursive formations about arts – aesthetics, philosophy of art, sciences about arts, art theory, art criticism. According to their defining elements, these discursive formations are mutually different, while they are consistent in their internal level. Defining elements of discursive formations that regulate relations between and within statements and which applied aesthetics locates and recognizes can be classified as 1) particular extenzional or intenzional phenomena as objects of research (differentiation of cultural formations /high art, popular culture, mass culture, everyday culture/ and their inclusion/exclusion in/ from the field of relevant research objects; 2) a corpus of collected knowledge that is related to the object of research that is specific and which a discursive formation does not share with other discursive formations; 3) specific methods aligned with research problems; 4) theories and concepts that organize the statements within a discursive formation; 5) the use of specific terminology and a language adapted to the research object – a linguistic register of a discursive formation; 6) institutional frames – professional associations, institutes, departments, faculties, and universities. Starting from the above classification points and by qualitative analysis, the applied aesthetics theoretically identifies and explains how discursive formations about art accomplish *historical* processes of establishment, evolution, and transformation, as well as the types of discursive formation – scientific, philosophical or theoretical. Since discursive formations about art are always intellectual constructs that arise in a specific context and conditions of that context, the listed classification points are contextualized into the social conditions of a particular discursive formation existence.

Fifth claim

The applied aesthetics could be understood as a **disciplinary transformation** of aesthetics in a wider transformation of the humanities under the influence of the linguistic turn and the time of theory. The applied aesthetics has its methodological and terminological basis in the time of theory – in the poststructuralism and the analytical aesthetics. It is precisely from the analytical aesthetics that the applied aesthetics assumes the thesis that there is no art without interpretation. Applied aesthetics favor the poststructuralist theoretical model of intertextuality as opposed to the typical modernist concepts of

science, philosophy, criticism, history and theory, which implies the autonomy of art from the interpretation of art in its ontological and phenomenological sense, and also the mutual autonomy of differently profiled discourses about art: criticism that follows contemporary art, a history of art that deals with historical art formations, art theory as the application of specific theoretical platforms to the analysis of art, philosophical aesthetics that deals with art as an idealized object of aesthetic experience of beauty, and philosophy of art as a speculative discussion of the general concept of art. All these types of statements about art are seen as a reflection of the Enlightenment imperative for rationality, and the presentation of art as a scientific object liable to be rationally identified, classified and understood. From the focus of the applied aesthetics, the Enlightenment exists as the initial period of disciplinary formatted, scientifically based knowledge about art and the contextual frame of the *conditions* that led to the emergence of the humanities as a typical West European practice. In the comparative chart that followed, certain discursive formations about the art of music were determined in relation to the points of classification of the types of the discursive formation. In the theorization of the history of philosophical, scientific and theoretical discourses about music, applied aesthetics establishes a distinction between *historical* and *prehistorical* times. Baumgarten's identification of the object and goals of the aesthetics, that is, the foundation of the aesthetics as a philosophical discipline concerned with the aesthetic experience of beauty, enabled theoretical identification of the object of aesthetics of music as well as the discursive formation of the scientific platform of musicology as a general science of music. Therefore, for the beginning of the modern, historical time of philosophical, scientific and theoretical representations of music, the moment of the establishment of aesthetics as a philosophical discipline is taken, and the appearance of the other types of the discursive formations about music are interpreted as its consequences.

The Enlightenment →				
(philosophical) aesthetics	philosophy of music	aesthetics of music	musicology	
			as a general science about	new musicology
natural and artificial beauty; disinterested aesthetic experience; autonomy of art ; work of art as an idealized object abstracted form the division of work and everyday life; aesthetic object; aesthetic experience;	philosophical presentation of music as an ideality; ontological and phenomenological questions about music as art;	identification of research object of aesthetics of music; theorization of beauty in music; music as an idealized work of art for disinterested aesthetic experience;	professional composer practice of music; work of music as a theoretical ideality; methodological apparatus of historiography, stylistics and formal analysis (poietic level); history of music as the history of the master composers and master works;	<i>non-autonomous</i> work of music; music text as a symptom or sample of a specific social identity, struggles and powers; without exclusion of cultural formations – all forms of music practices as relevant for theorization; poststructuralist theoretical apparatus;

Sixth claim

I 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 and aesthetics as the applied aesthetics have quite different research objects, problems, methodologies, and value distinctions. 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 and interests that confirm the status of philosophy as an autonomous discipline. On the contrary, the applied aesthetics as a theoretical discipline starts from the fact that the purpose of a theoretical work is not only the representation of a philosophical knowledge in relation to art but also the possibility of practical and concrete application of knowledge about art in the 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 work of art and the field of discourses about art. In other words, the applied aesthetics deals with the strategies of interpretation that are constituted within the specific discursive formations that all represent, and in certain cases even enable, the practice of art. While in the framework of philosophical aesthetics art is presented in accordance with the criteria and values of a particular philosophical platform, the applied aesthetics is concerned with specific examples of how work of art 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. Therefore, applied aesthetics is the analytical meta-theoretical practice about the relationship between artistic practice and discourses about arts. As such, applied aesthetics is not developed in the institutional field of philosophy. In the history of the discipline, applied aesthetics treats philosophical aesthetics as a historically ended discipline. It has the potential to establish and develop meta-theory about the relations between art and culture segments (music, film, theater, fine arts, applied art, design, performance, art as a form of life) and particular forms of their mediation and understanding. In this way, the applied aesthetics is consistent with a sum of contemporary aesthetic regimes that exist today as a practice of interpreting the complexity of phenomena of the contemporary world, and as a sum of parallel existence of all its diachronic historical regimes of aesthetics.

Conclusion remarks

Conditions for realizing a discursive formation of applied aesthetics are located within the specific institution of the higher education – the Faculty of Music – as a custodian of certain aesthetics regimes in the distribution of aesthetic knowledge today. Two important conditions were met within this institution: endeavor to introduce interdisciplinarity in the field of science about arts and to adopt philosophical aesthetics to students of artistic and scientific study programs. These conditions were realized within the Department of Musicology with the merits of the professors Miško Švaković and Mirjana Veselinović-Hofman as the main initiators and advocates of interdisciplinarity in the study of music. Thanks to their initiative and efforts, the subject of applied aesthetics was introduced in the musicology study program in the middle '90s of the last century. Professor Švaković conceptually conceived and practically realized the platform of applied aesthetics at the Faculty of Music. In one of his major studies from 2006, the discursive analysis was demonstrated as the main methodological tool of the applied aesthetics.

The context of the institution of the higher education in music – as the place where the discursive formation of the applied aesthetics is practiced – has led to the

transformation of statements and the discursive type of aesthetics. Aesthetics has become the applied aesthetics not only because of the posture about the intertextual nature of the relationship between the work of art and theoretical work, but also because it is applied in a specific institution, and adapted in such a way that the knowledge offered is concerned about the history of aesthetics as a discipline, the history of sciences about arts, philosophy of art, poetics, and art criticism. The aim is to provide students with the understanding of the relationship between the work of art and its interpretation as discursively grounded. However, the structure of the courses of the applied aesthetics includes not only the critical history of the humanities, but also the practical elaboration of the possibility of applying different theoretical platforms to understanding, exploring and presenting of art. In this way, students of scientific study programs could expand the fund of their methodological-theoretical tools and acquire the skills to auto-critically approach the field of their scientific work, and to connect it with the general conditions of social production as a matrix of maintaining a modern society. Capitalist societies have realized the constant potential of multiplying the field of production, including the production of knowledge and institutionalization of knowledge within the universities. The 'traditional' humanities were organized in accordance with the social division of labor and the differentiation of autonomous artistic disciplines. On the contrary, the applied aesthetics represents a platform with which aesthetics is actualized as a discipline beyond the academic disciplinary division of knowledge in favor of an auto-critical theoretical work within the humanities.

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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.

In this paper, I shall give a sketch of my idea of the poetic construction of reality and try to show how metaphors, stories/narratives, and fictions contribute to the constitution or shaping of segments of reality. Construction is used in a wide sense, comprising both creation, transcendental constitution, constitution by rules, shaping and decisively tainting. Furthermore, I assume for the sake of argument that our cognitive relation to reality is somehow mediated.

The threesome (metaphors, stories/narratives, fictions) are poetic by nature even though they play important roles in domains of reality, which we ordinarily do not call 'poetic'. The whole approach here is experimental; I am toying with ideas, albeit in serious, philosophical manner.

Metaphors

We can learn from Max Black that through metaphors we see one thing in terms of another thing, man in terms of wolf in the metaphor MAN IS A WOLF (Black 1962a: 25-47). We see something as something else, Man as a wolf. Somewhat like we see a Jastrow-picture as a duck or a rabbit. Paul Ricœur maintains that metaphors perform synthesis, Kantian style. The synthesis of the metaphor consists in fusing together apparently disparate concepts. Disparate concepts such as those of wolf and Man acquire an overlapping meaning in the metaphor MAN IS A WOLF (Ricœur 1984: ix-x).¹ By fusing these disparate elements together, a segment of the world is changed, as it were, somehow constructed.

As I see it, Metaphors are transformative symbolic structures (T.S.S.), similar to caricatures. Caricatures twist or warp our ordinary picture of reality, but by doing so often give us a new, even deeper understanding of them. Both caricatures and metaphors, as it were, transform or 'twist' our ordinary picture of reality and thus give us a different, even deeper, understanding of it (Snævarr 2010: 71-87). They are both transformative and informative at the same time. Thus, the metaphor A BATTLE IS A GAME OF CHESS somehow transforms the object, but tells us at the same time something about it. Being transformative means that they somehow construct their objects. But are not these objects just figments of our imagination? Not necessarily. Black thought that a metaphor makes us see both of its subjects in a new way; due to that we need to describe them in a new manner. He further stated that we have an analogical transfer of language usage both in the case of a metaphor and that of a theoretical models. Both in the metaphor THE ATOM IS A SOLAR SYSTEM and Rutherford's corresponding atomic model, we use 'solar system' as an analogy to the atomic structure, using the expression 'solar system' in a new fashion (Black 1962b: 240-241).

Now, Roland Giere has some forceful arguments in favor of theoretical laws describing models, rather than reality. Needless to say, models are important for scientific understanding. He argues convincingly in favor of the contention that the object of science is not reality but models of it. A model is an ideally imagined or imagined representation of reality where certain real factors are emphasized, while other factors are abstracted away. In a model that includes the sun and a planet, for example, the impact of other planets on the planet in question is abstracted away. Scientific laws describe the functional relationship between the various factors that the model contains, but not all the factors that are applicable in reality. These laws thus express relationships in the model that they describe or define (Giere 1988: 82). This is a pretty powerful defense for the idea that models play a necessary role in science. If Giere's analysis is correct, then it is pretty hard to see how we (not only while doing science)

can perceive or understand anything without modelling reality in the way Giere describes. Just making an everyday observation requires emphasizing certain factors and abstract others away. When a hunter is observing a duck, which he wants to shoot, he focuses on the factors that pertain to the possibility of shooting the duck and filters other factors away. The model he makes is very primitive in comparison to a scientific one, but a model all the same. And just like the scientific model/metaphor it is both transformative and informative, thus models/metaphors take part in constructing the objects of our cognition.

Fictions and Fictionalism

What is 'fictionalism'? Fictionalism in a given domain of discourse is the view that this discourse is best served not by aiming for truth, but to regard the objects of the discourse as fictions. Fictionalists among the philosophers of science maintain that the aim of science is not to discover truths about unobservable entities. Such entities are useful fictions, which the scientist make-believes to be real. The aim of science is not truth but empirical adequacy. Mark Eli Kalderon states as follows:

"The distinctive commitment of fictionalism is that acceptance in a given domain of inquiry need not be truth-normed, and that the acceptance of a sentence from the associated region of discourse need not involve belief in the content" (Kalderon 2005: 2).

Roman Frigg maintains that scientific model systems are akin to literary fictions (Frigg 2010: 251-268):

1. Characteristically, there is nothing in the real world of which essential passages of the text of a novel are true descriptions, and the names of fictional persons and objects typically do not denote real people or objects. Competent readers are aware of this and they do not mistakenly think that they are reading descriptions of facts. The same holds for science. Scientific texts abound with passages that appear to be plain descriptions of physical systems, but do not describe actual systems and are not taken to do so by competent people. Frictionless planes, spherical planets, massless strings, perfectly rational agents, and markets without transaction costs, figure prominently in diverse models, but have no counterpart in the real world.
2. In the novel *Changing Places* by David Lodge, the main character is a certain Morris Zapp, and it is true in the world of this novel that he is professor of English literature. It is also true that he has heart and liver, but not that he is a ballet dancer. Only the first part is explicitly said in novel, but the rest is also true in that world, even if it is not explicitly stated. The situation of model systems is the same. The description of the system only specifies a handful of essential properties, but it is understood that the system has properties other than the ones mentioned in the description. No one would spend time studying model systems if all there is known about them was the explicit content of the initial description. It is true that the Newtonian model solar system is stable and that the planets move on elliptic orbits, but none of this is a part of the explicit content of the model system's original specification.
3. A story has content that goes beyond that which is explicitly stated, and the reader has means to learn about this extra content by using usually implicit rules of inference. The same holds for model systems, finding out what is true beyond what is explicitly stated is a crucial aspect of the scientist's

engagement with the system.

4. Even we often only read for pleasure it is the case that when we read serious literature, then we often engage in comparisons between situation in fiction and in real circumstances, and doing so we actually learn about the world. We find parallel in model systems, when the scientists compare features of the model system with features of the target system (that which is being modeled).

Frigg says that these four points can be understood with the aid of Kendall Walton's theorizing, his pretence theory about the representations in arts (Walton 1990). Walton's point of departure is the capacity of humans to imagine things. There are cases when our imagining is prompted by the presence of particular objects, and such objects he calls „props“ („object“ is understood by Walton and Frigg in a wide sense, as anything that can affect our senses can be prop). If someone imagines something because he is encouraged to do so by the presence of the object, then he is engaged in game of make believe, a pretence. Children's play are simple examples of make believe. A stump maybe regarded as a bear, and a rope around the stump might mean that the bear has been lassoed. I want to add that taking part in a game of make believe requires that we see some objects (the props) as something else.

Model systems are presented by way of descriptions, and these descriptions are props in games of make believe. Typically, these descriptions start with „consider“ or „assume“, and by this make clear that they are not descriptions of facts, but invitation to ponder and imagine a particular situation. In elementary particle physics a scenario is often proposed as a suggestion worth considering. Later it is asked whether the scenario has any interesting relation to reality.

Now, if models play a crucial role in science, and even in ordinary perception, while models are somehow fictional, then there must be a fictional moment in the way we view the world. The fictional element in the models must in all likelihood somehow taint the target, somehow construct it.

Stories and Narratives

A story has a beginning, middle and end, and those three are tied together by a plot. Usually, a story has climaxes, very often one decisive climax, and reversals. The climax in the story of Oedipus is when he discovers that he had murdered his father and wed his mother. This is also a reversal of fortunes for him. Louis Mink and Paul Ricœur correctly said that we see things as something else through the lenses of a story or a narrative, just as we can see the Jastrow-figure as a duck, given a certain perspective (notice the similarities with metaphors and fictions/games of make believe). Moreover, Ricœur correctly says that narratives fuse together disparate phenomena, just like metaphors. And I add that they also twist or warp phenomena by changing them in the course of fusing them together (Ricœur 1984, Mink 1987: 35-41, Mink 2001: 211-220).²

It makes sense to say that our mental acts, including those of thinking and observing, have a storied structure. That means that they have a beginning, middle and ending, which is tied together by a theme, working as the plot. If I think about my presentation in Belgrade, then the presentation in Belgrade is the theme of my mental act.

Now, causal explanations are parts of our coping with and cognizing the world. Do they have anything to do with stories and narratives? Yes they do. A causal explanation describes how a state of affairs or an event came about, the cause being its beginning, the process of its coming about its middle, and the event/state of affairs its conclusion.

If the explanation is successful, then it makes sense to say the beginning, middle and end constitute an organic whole. Furthermore, there is a necessity involved in causality; given cause C, then a given effect E must follow. But the same holds for narratives. If Humeans are right, then we have no reason to believe that causal necessity is really out there in nature. Or at least that it is not given unto us to discover it. So maybe the necessity is projected into reality by the purported fact that our mental acts have a storied structure. If this is the case, then narratives take part in the constitution of causation.

Responses to Possible Rejoinders

The first possible rejoinder could be that I am advocating a radical subjectivism and that such a subjectivism is untenable. My response is as follows: Concerning metaphor, they can be judged in terms of how well they fit their target, if battles were entirely chaotic, then the metaphor A MARRIAGE IS A ZERO SUM GAME if all marriages were entirely harmonious. The same holds for models, even if they are fictional, they must fit their targets. Concerning narratives and stories, we can easily discriminate those that somehow fits facts, and those that have no connection with facts, either because they are untrue or pure fiction. Concerning fictional objects, it must be emphasized that they are not necessarily entirely subjective. Mathematical numbers might be fictions, but they have objective properties. There is nothing subjective about the fact that the number seven is a prime number. A fictional world of a novel or a movie can have properties that were not intended by its creators. There might be unintended logical contradictions involved in the plot, and those contradictions are as objective as it gets. It might be the case that nobody will ever discover this contradiction, but it is still an objective fact about the fictional world in question. There are prime numbers that might never be discovered by anybody, nevertheless it remains an objective fact that these numbers are of the prime number kind. Thus fictionalism, as it is understood by me, is not subjectivism, even though fictions necessarily have subjective moments. The second possible rejoinder is that by stressing the importance of stories, narratives, metaphors and fictions in non-poetic domains, I undercut my claim that they are first and foremost poetic. My response is as follows: one reason for me maintaining that metaphors, narrative, stories and fictions are mainly poetic is that if we remove them, then almost nothing would remain of imaginative literature, while philosophy and science might survive, albeit in a radically changed and impoverished fashion. 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 literature than anything else. Another and more important reason is that when metaphors, narratives and fictions come together and form a whole, then that whole gets the emergent property of being something poetic. A written fictional, narrative text, replete with metaphor is most likely a work of imaginative literature, and by implication a poetic object. Even if it were, say, a religious or philosophical text, the text must be regarded as being very poetical, due to the strong presence of the trinity. In cognition, the threesome form a whole, and this whole must, as it were, be poetic. We can talk about the poetic of cognition.

Conclusion

Metaphors, fictions and stories belong to the realm of the poetic. This trinity has

moments of seeing-as. We cognize the world through models, and models are both metaphoric and fictional. Causal explanation are vital for cognition and they have a narrative structure, with the causal necessity possibly derived from the narrative structure of our mental acts. Thus, the poetic threesome of metaphors, fictions and narratives permeate the world as we see it, constituting, shaping, and tainting segments of it. If it does not make any sense to assume the existence of something that neither actually nor potentially can be comprehended by humans, i.e. if there is no thing in itself, then it makes good sense to say that our world is partly poetically constructed.

Endnotes

1. See also Ricœur 1977.
For an overview, see Snævarr 2010: 29-69.
2. For an overview see, Snævarr 2010: 167-280.

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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.*

INTRODUCTION

Since Wolfgang Iser's lecture in 1998¹ (or earlier), "sports" has been recognized as a subject of the (everyday) aesthetics. It has also been discussed in several previous ICA presentations. It may thus be assumed that its history is included in that of "everyday aesthetics." However, as early as the 1930s, a Japanese philosopher, Masakazu Nakai (1900–1952), discussed sports from an aesthetic perspective. So far, his cinema as well as media studies ahead of his time have attracted some attention². It is, however, rarely known that in the 1930s he wrote several essays on sports from the aesthetic point of view. They reveal the insights that seem to anticipate the contemporary "aesthetics of sports" on the one hand, and the interesting connection to the philosophy of the day (within and outside Japan) on the other. This paper aims to clarify these insights.

Before proceeding to the main text I would like to provide a brief overview of Nakai's life because he seems unknown outside of Japan. Born in Hiroshima, Nakai studied philosophy at Kyoto University (then: Kyoto Imperial University), especially aesthetics under Yasukazu Fukada (1878–1928, the first professor of aesthetics in Kyoto University). He simultaneously devoted himself to boat club activities, which influenced his aesthetics. After Fukada died in 1928, Nakai served as the editor in chief of the Collected Works of his teacher. In 1934, he was appointed as a lecturer of Kyoto University but, in 1937, was arrested for violating the Public Security Preservation Law (Chian Iji Hō), that is, for joining the leftist movement. After the end of WWII, he was appointed as the first Vice Librarian of the National Diet Library and made great contributions to the development of librarianship in Japan.

AN OUTLINE OF NAKAI'S AESTHETICS OF SPORTS

Although he mentioned sports in other aesthetic essays, including his most important work *Introduction to Aesthetics (Bigaku Nyūmon: 1951)*, it is mainly in the following two essays that Nakai discussed sports from the aesthetic point of view:

"Aesthetic Elements of Sports (Sports no Biteki Yōso)," in: *Kyoto University Newspaper (Kyōto Teikoku Daigaku Shimbun)*, May 5, 21 and June 5, 1930. (abbr: "Elements." Nakai 1981, 1:407–421)

"Structure of Sports Mood (Sports Kibun no Kōzo)," in: *Shisō (Journal of Humanities)* published by Iwanami Shoten), May 1933. (abbr: "Mood." Ibid., 1:393–406)

In addition, there remains an undated manuscript titled "Structure of Sports Beauty (Sports Bi no Kōzo)," which seems to be a draft of "Elements" (ibid., 1:422–449).

Though these two essays share some similarities, they also reveal some differences. I shall discuss the differences with regard to content in detail later; here, I point out only the methodological difference³. In "Mood" Nakai mentions that "the way by which Heidegger determined the concept of spatiality in the structure of reference of equipment and classified its character of Being into the categorical and the existential meaning provides our present interpretation with a good starting point" (ibid., 1:395f.)⁴. In the end of this essay he notes that "I owe all the translations of the Heideggerian terminologies to Dr. Kuki's lectures in 1931/32 and *Jitsuzon Tetsugaku (Existential Philosophy)*" (ibid., 1:406). This means that "Mood" is Nakai's revised "Elements" in the Heideggerian manner by way of his colleague Shūzō Kuki (1888–1941). However, it must be simultaneously noted that Nakai's "aesthetics of sports" did not necessarily

require instant acceptance of Heideggerian philosophy.

“Elements”

“Elements” is divided into eight sections. Nakai classifies the previous studies on “play” into five types and examines them in the 1st section, and he raises a (hypothetical) question: “Is sports a symbolic use of the inner organizations of Being?” (ibid., 1:409)⁶ in the 2nd section. In the 3rd section itself he reveals the conclusion: the aesthetic elements of sports are “competitiveness” and “operation of muscle.” He discusses the former in the 4th and 5th sections and the latter in the 6th and 7th sections. He argues that “competitiveness” is a quantitative comparison based on homogeneous entities, the quantified blood constitution. If music is the “mathematics of tones” (Leibniz) and architecture is “frozen music,” sports is “flaming dynamics.” In addition, there is, he points out, a feeling produced by competition itself. The structure of the mutual negative judgments “A wins” and “B wins” is nothing but that of “gambling”⁷ and produces the feeling of expectation, that is, “thrill.” On the other hand, he discusses the “operation of muscle” both from the static (in the 6th section) and dynamic (in the 7th section) points of view. He regards this element as the problem of the relationship between “lawfulness” and “aliveness” and argues, referring to the Kantian notion, that “where muscles evaluate their own activity with their inner nerves and deeply reflect on it with considerable comfort, there is a truly pure intuition into the ‘technique of nature’” (ibid., 1:415)⁸. Thus, he locates the beauty of the operation of muscle in between natural and artistic beauty. However, he argues that this is only a one-off and static comfort of the operation of muscle. When it is repeated with exhaustion and becomes, as it were, a “habit,” a higher and dynamic comfort of the operation of muscle emerges. Nakai calls it the “(comfort of) suffering” and regards the “form” of various sports as generated in the height of this suffering. Finally, in the 8th section, he concludes by determining the concept of “form” as integrating lawful order and living impulse.

“Mood”

“Mood” is divided into seven sections. Nakai reveals his task in the 1st section, that is, to elucidate the structure of the “mood,” which is given to and found in sports, a special existence belonging to “play” and based on bodily technique. He declares that he will adopt the Heideggerian framework in the 2nd section, as above mentioned. He then analyses the spatial, communal, and bodily technical characteristics of sports mood respectively. He argues that sports mood has an intermediating characteristic that transfers the categorical characteristics (e.g., distance [Abstand], direction [Richtung]) into existential ones (e.g., deseverance [Entfernung], directionality [Ausrichtung]) (in the 3rd section), “betweenness” (in the 4th), and (not “as-structure [Als-Struktur]” but) “fore-structure (Vor-Struktur)” (in the 5th). On integrating them, he argues in the 6th section that the true sports mood through exhaustion is the special deepening of time in itself, which Heidegger would call “temporalization (Zeitigung).” Finally in the 7th section he mentions that the fan’s or spectator’s sports mood is different from that of the sportsman’s or player’s discussed above⁹. In short, “competitiveness” (alone) matters for fans or spectators. Nakai concludes by issuing a warning that this fan’s or spectator’s sports mood sometimes alienates sportsmanship, with the following critical comments, which are valid even today:

“It is only a distorted development of the fan’s time-mood in the mood character of sports that in the contemporary capitalistic industrial form of culture sports begins

to assume a commercial form. It must be here noted that many sportsmen become more and more subordinate to capitalistic journalism in the Roman way. It is nothing but a sign of enslavement of human beings in this capitalistic form of culture that chronographical time and records become of too much significance.” (ibid., I 405f.)

CONTEXTUALIZATION OF NAKAI’S AESTHETICS OF SPORTS

Historical

It is interesting from historical and comparative perspectives that in “Mood” Nakai applied the Heideggerian analysis of Being-there (Dasein) to space (of sports), earlier than did Tetsurō Watsuji (1889–1969), who attempted the same in the *Climate (Fūdo)*, (1935). This shows how pioneering Nakai was in the application of the Heideggerian analysis of Being-there and that its application into space is one of the tasks shared by the philosophers of the Kyoto School.

Nakai’s reference to Heideggerian philosophy is, however, not essential for his aesthetics of sports, as argued above, because “Elements” was written without reference to Heidegger. What is then essential to or characteristic for Nakai’s aesthetics of sports and common to both “Elements” and “Mood”?¹⁰

I would like to answer this question with the concept of “form.” It was discussed as “a higher and dynamic comfort of operation of muscle” and “integrating lawful order and living impulse” in “Elements,” and as “true sports mood” in “Mood.” Nakai saw in “Elements” the “aesthetic elements of sports” in “competitiveness” and “operation of muscle,” but criticized in “Mood” the former (of fans or spectators) as alienating sportsmanship. This suggests that what Nakai saw genuinely as the “aesthetic element” of sports was (not “competitiveness” but only) the “operation of muscle.”

What matters here is, in my view, Nakai’s critical interpretation of Kantian aesthetics, though explicitly only in “Elements” and not in “Mood.” Because Nakai developed the aesthetics of sports and edited the works of his teacher Fukada, the first (virtual¹¹) translator of Kant’s *Critique of the Power of Judgment* into Japanese, in parallel, it may be natural to regard both activities as closely associated.

Nakai’s critical interpretation of Kantian aesthetics is two-sided, explicit and implicit. It is also the implicit critical interpretation that appears interesting in the context of the time. It is found in his application of the term “aesthetic” in itself into sports. It would be impossible for (the neo-Kantian interpretation of) Kantian aesthetics, according to which the aesthetic judgments must be distinguished from the cognitive ones. It is, however, characteristic of Japanese academism in the first few decades of the twentieth century. As Otabe (2018a) argues, the “aesthetic life” was “a leitmotif in modern Japanese aesthetics,” to which Nakai’s aesthetics of sports can be said to belong.

Contemporary

On the other hand, Nakai’s explicit critical interpretation of Kantian aesthetics concerns the contemporary context. Nakai says that “Kant’s biggest mistake seems to lie in his personal indifference to this ‘inner technique of nature’” (Nakai 1981, 1:415f.). Instead, Nakai proposes to extend the meaning of “nature,” from which “Kant excluded the mundane satisfaction as organic feeling too protestantically,” into the “‘human bodily organisation’ i.e., inner nature” (ibid., 1:415). He thus locates the beauty of sports (or,

to be precise, the operation of muscle) between natural and artistic beauty, between lawfulness and aliveness (or: “purposiveness” in Kantian terms), as it were, according to, but otherwise than, Kantian aesthetics.

Nakai characterizes such beauty (or pleasure) of the operation of muscle as a “feeling of living” (ibid., 1:417f.). Though it might sound paradoxical, this suggests that Nakai is rather faithful to the Kantian position, according to which it is essential to the aesthetic judgment that “the subject feels itself” or, in a word, the “feeling of life (Lebensgefühl)” (*Critique of the Power of Judgment*, §1),¹² whereas the cognitive judgment is always accompanied by the form “I think,” or the “transcendental apperception” (cf. *Critique of Pure Reason*, B131f.).

I argue that this “I feel myself” — “sentio, ergo sum” — which is found in the philosophy of not only Kant but also his student Herder¹³, is the key concept of the contemporary aesthetics of sports or, more broadly, of everyday life. Twice, in pointing out sports’ contemporary shift from the ethical to the aesthetic and while facing the objection that sports cannot be art because it lacks a basic condition of art—being an end in itself—Welsch refers to a new type of training of the Finnish cross-country skier Mika Myllylä, who rejects the usual scientific training and coaching wherein a precise plan is established and has to be followed—which is, in Welsch’s words, “shaped by the ideology of mastering the body” —and relies instead on his own feelings, listening to his body and trying to find out what it wants and needs. Although Myllylä achieved great success with this training, including a gold medal at the Olympic Games in 1998, he insists that “the greatest enjoyment comes from training, not from winning.” Here Welsch finds the change of one of sports’ basic features and the priority of self-purposiveness over competitiveness in sports. These points, which lead Welsch to consider sports as art, were already discussed by Nakai with the notion of the “(pleasure of) operation of muscle.”

CONCLUSION

The contrast between cognitive judgment (accompanied by “I think”) and aesthetic judgment (accompanied by “I feel myself”) does not coincide with that between the everyday and the extraordinary. It seems to me a task of the aesthetics of everyday life to consider whether and how it is possible to judge the everyday aesthetically. Nakai’s attempt was one of the pioneering practices of this sort.

Endnotes

1. Welsch 2005. For a critique of this essay, cf. Higuchi 2009.
2. Cf. e.g. Takashima 2001; Kinoshita 2002; Goto 2005; Lucken 2015; Kaffen 2018.
3. In addition, the media difference should be taken into account (university newspaper vs. academic journal).
4. The word used in the title, “mood,” is in itself Heideggerian terminology (Stimmung).
5. Published by Iwanami Shoten in 1933.
6. Here, Nakai cites Edmund Husserl (1859–1938), who mentioned “play” as an example of the “surrogate function of signs” in *Logical Investigations* (1900–01).
7. Nakai mentions Dostoyevsky’s “Gambler” (1866) as its purest example.
8. To be precise, “technique of nature construed by blood and breath.”
9. Also in the 5th section of “Elements,” Nakai discussed the difference between what “the mutual negative judgments” mean for players and for spectators.

10. Suzuki 2009 is one of the few studies evaluating Nakai's aesthetics of sports correctly in the context of modern Japanese philosophy, but it is only based on "Mood."
11. Fukada died before completing his translation; hence, Yoshinori Onishi (1888–1959: the second professor of aesthetics in the University of Tokyo) successfully finished it.
12. For this point, cf. Otabe 2018b; 2018c.
13. Cf. Sugiyama 2019.

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AESTHETICS IN THE AREA OF HUMANITIES

Abstract | The article explores the place of aesthetics in the area of humanitarian knowledge. The nature of aesthetic is revealed as sensual perfection, possessing an expressive form. It emphasizes the universalism and generic significance of aesthetic value, so that aesthetic can be present in any kind of human activity. A new methodology for measuring aesthetic (as well as other cultural phenomena) is proposed - neo-axiology, which postulates the equivalence of aesthetic value and aesthetic evaluation; it is the latter that records the result of any human action. The philosophical nature of aesthetics as a science is substantiated, the aesthetics connections with philosophical sciences and art history, and psychological and pedagogical sciences are revealed.

Index terms | *aesthetic education, aesthetic perception, aesthetic value, art, methodology, paradigm, philosophical science.*

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.

But before exposing the connections of aesthetics with other humanities, it is necessary to reveal, first of all, our own foundations of aesthetics as humanitarian science.

They consist, first of all, in the direction of science towards man, in the active involvement of man as a subject in the structure of the aesthetic attitude. In this regard, aesthetics from the very beginning of its appearance was unsettled from the paradigm of classical scientific knowledge; in terms of the subject's involvement in the process of aesthetic knowledge, aesthetics is comparable, perhaps, only with psychology.

And in aesthetic terms, along with the object, as an equal magnitude, there is a subject, and its role cannot be eliminated.

In the world of aesthetics, everything begins with the human sensory perception of the aesthetic qualities of a particular object, and ends with an aesthetic evaluation, which is the result of the aesthetic comprehension of the personality.

The deep specifics of aesthetic, in our opinion, up to the present time (beginning of the XXI century) are not adequately understood in the philosophical-aesthetic theory. Pointing to the Baumgarten tradition of understanding the essence of the aesthetic, researchers, as a rule, focused on the epistemological interpretation of its nature, leaving aside the ontological aspects of its existence. The twentieth century clearly demonstrated that such a vision of aesthetics is both insufficient and limited. We believe that the achievement of Soviet aesthetics of the definition of aesthetic proposed by A.Losev (Losev A.F., M., 1970), which emphasizes its basis, which represents "sensual and objective being", where everything is "sensual and tangible, the same time, meaningful and expressive".

We share this position with the necessary addition to the complex composition of the aesthetic, which A.F. Losev postulates (the physical, physiological, psychological and social composition) of the human basic quality - the "spiritual" one. We are close to the position of E. Yakovlev, treating the aesthetic as "perfect" (Yakovlev, EG, M., 1995). However, E. Yakovlev understands the aesthetic in the Socratic tradition, interpreting it as "perfect in its own way" and there is a fear that his sensual-emotional substrate is lost in the philosophical reflection about the aesthetic.

The concept of aesthetic as "sensual perfection" that we put forward (Saleyev, V.A., Minsk, 1994) it captured not only the epistemological and epistemological substrate of the essential nature of aesthetic, but also its ontological substrate. The latter is revealed through experience; through the special role of the emotional-sensual world in human existence, which determines the existence of such unique cultural phenomena as aestheticism.

Of course, a more fundamental study of the aesthetic is connected, in our opinion, with the axiological dimension, since the aesthetic area is permeated with axiological value-evaluative links, they are immanently inherent in it. The neo-axiological analysis of aesthetic we have derived (Salejev, V.A., Moscow, Moscow State University, 2006) assumes the existence of a value field where takes place the process of presenting, mastering and evaluating aesthetic value.

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.

The newest dimension of aesthetic — in the neo-axiological key — is unthinkable without inclusion of aesthetic appreciation. Along with aesthetic value, it fills the aesthetic relation with holistic content; synthetic unity, in aesthetic evaluation, expresses both the qualities of the aesthetic object and the aesthetic subject's aesthetic potential (level of aesthetic perception and experience, and level of aesthetic consciousness).

In the neo-axiological construction, value and evaluation are in equal identity, there is an interweaving of value-evaluative links. It is these connections that fill the axiological field, the poles of which are object structures as carriers of value and the person (subject) as a carrier of evaluation. It is modern neo-axiological methodology that most effectively reveals the universal nature of the aesthetic, its striving for perfection and expressiveness. It can be argued that the aesthetic is the dominant of the entire spiritual world of man, taken holistically, in his generic dimension. In reality, it permeates all forms of human existence and is able to act as a criterion for any kind of human activity (which was recorded in the history of culture by eminent scientists A. Einstein, N. Bohr, H. Poincare, etc.)

Aesthetic is in the center of human development. The formation of an individual's emotional culture in a creative direction - the level of perception, productive imagination, fantasy, development of intuition - is mainly connected with the person aesthetic potential. The aesthetic principle largely determines the intellectual (ingenuity, curiosity, observation, understanding) and practical (ability to empathy, co-creation, improvisation) basis of the person individualization as necessary conditions for its self-development and self-improvement.

The universality of aesthetic naturally affects the place of aesthetics in the system of humanities and its links with other humanity sciences.

First of all, aesthetics is organically connected with philosophy: it stood out from philosophy, becoming one of its "daughter" sciences, and also inheriting the philosophical methodology of analyzing the studied phenomena.

Aesthetics is deeply connected with another philosophical science - ethics. Since ancient Greek times, *Kalos kagathos* is known - the system of educating a perfect person, the essence of which consists in interweaving and reciprocally complementing two fundamental principles - aesthetic (ancient Greek *καλός*) and ethical (ancient

Greek κάγαθός).

Aesthetics has a close connection with the sciences of art. It explores various forms of art in the fullness of artistic ways of learning the reality and the spiritual world of man and rises to a high level of generalization inherent in philosophical knowledge. If the history of art explores the concrete historical development of certain types of art, the theory of art - the specific properties and nature of development of each type of art, and art criticism ("moving aesthetics" – V.G. Belinsky) explores the living, modern process of artistic creativity, then aesthetics considers art as a whole, as a type of artistic activity and as a socio-cultural phenomenon, reveals the most general patterns of art development and functioning.

With sociology, aesthetics closes the need to study the recipient of art.

Special relationships associate aesthetics with a conglomerate of psychological and pedagogical sciences.

Entire sections of aesthetics are devoted to the formation of an aesthetic subject, connected with the psychological bases of his individuality.

So aesthetic (artistic) perception is largely based on the psycho-physiological capabilities of the subject, although its spiritual thesaurus plays the determining role. However, it should be remembered that the aesthetic experience is, first of all, the experience of feeling, and only the second – reflection.

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.

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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.

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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).

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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 Venice. 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.*

In the Slovene painting art, which remembers World War II, Zoran Mušič, who portrayed his own experience of concentration camp in Dachau, stands out. Such direct artistic images in painting will not be found elsewhere. But the authenticity of personal historical experience does not in itself guarantee a high level of artistic creativity. Richard Kearney reflects on this subject in his book *Stories*, where he finds that those who have great expectations purely for the ethical and documentary significance of the testimonial memory often reject the possibility of its aesthetic renderings through fanciful historical narrative. Claudio Lanzmann, the author of the Holocaust documentary *Shoah*, in his essay entitled "Holocaust: Impossible Imagination" (1994) expresses a devastating criticism of Spielberg's attempt to portray Auschwitz, the unthinkable and inconceivable, in the film (*Schindler's List*, 1993). For Lanzmann, this film is a kitschy melodrama that trivializes the unique nature of the Holocaust. Spielberg's sin lies in having shown it by means of a non-existent fantasy narrative, where viewers can emotionally emerge in and sympathize with the main hero of the film. It is not necessary, Kearney believes, that historical realism would be more convincing than the fictitious one, nor that it would lead to catharsis, if at all (some witnesses even committed suicide after reliving their camp life). The crudity of realistic narratives and depictions can deter us from empathy; on the other hand, a fictitious approach, such as the *Schindler's List*, can awaken empathy and compassion. Authentic testimonial art can provoke resistance if it is transformed into tragic naturalism. We are more than willing to emerge ourselves into a narrative or an image, if we are not expected to give too much, otherwise empathy could turn into distress and concern for ourselves, not into compassion for the other. In Lanzmann's film *Shoah*, where the survivors of Auschwitz testify themselves, Kearney misses the very possibility of salvation, a salutary or concordant conclusion: "There are no tears to feel with no sensations to orient yourself, no ecstasy, no catharsis, no purgation" (Kearney, 2002, 53).

The artist should also show empathy for the viewer or the reader by choosing exactly the right amount of emotional thrill. But isn't that more a marketing feature than an intimate call of creativity? It may be the case that the artist's image must be credible if it is to convince the viewer. It does not appear that the rendering of the camp motives, which Zoran Mušič shows, goes in this direction: the truth should rather speak for itself.

The life and creation of Zoran Mušič (born in 1909, even before the First World War, 1914) was particularly marked by the internment in the Dachau camp, where he was imprisoned six months, from November 1944 to the end of April 1945 (Zupan, 2016, 49-50). He made his first drawings of the concentration camp prisoners before leaving Dachau.¹ He was not the only one: some other Slovene prisoners were drawing their own experiences, but Mušič's drawings are considered to be the most artistically recognizable. They look more emotionally expressive. It is still a documentary display and a historical testimony, but full of psychological realism. His sketches give us understanding and compassion with the necessary emotional note. If, on the contrary, the image of the captive is as realistic as that of an anatomical study of the skeleton, then it may arouse resistance rather than compassion. This confirms the position of R. Kearney concerning the importance of emotional submerging. Mušič was able to connect both the documentary, narrative image, and, above all, the artistic expression into an unrepeatable whole.

Nadja Zgonik agrees with that, referring to the work *Dachau: photographs and drawings from the concentration camp* with a comment: "The works created by our

painters in the camps did not have the status of independent artworks in professional and wider consciousness. They were mainly used as a documentation of events and received attention in as far as being the bearers of civilizational memory. The work of Zoran Mušič was the exception, since the paintings with images of the dead at his exhibitions and other presentations managed to obtain the status of central artworks "(Zgonik, 2012, 136).² In this, she does not refer only to the sketches drawn by Mušič directly in Dachau, but also to the cycle of works with camp subject matter that he began to create at the end of 1969 and first exhibited in December 1970 in Paris under the name *We are not the last*:³ »Mušič unlike a photographer who tries to capture the image of reality, document it and show it, sets off with the task of creating the image of reality"(138). Even though the purpose of Mušič was not merely documenting a certain historical moment, it is also necessary to affirm Tomaž Brejc's warning that in this cycle "Mušič does not illustrate anything: he revives his own experience" and that "no motive is invented, he saw and relived it all" Brejc, 2012, 72).

After the Second World War, for a quarter of a century, Mušič has been deterred from the war motive, by rendering horses, ponies, donkeys, Dalmatian, Karst and Italian landscapes, from ones made of stone to those with rounded hills. With some of those motives he already dealt with in the pre-war period, but now, these depictions do not look shrill, there are warm tones that darken, the shapes of objects are purified, sometimes impoverished lines gradually pass into abstract forms. According to Brejc, "Mušič's idyll is not a place of refuge, nor an ideal landscape" (62). Even though it seems that in 1970 he surprises with camp motives, Mušič himself said that his painting had visible traces of war and of human devastation: "My way of looking at things changed completely... As far as the shape is concerned, the hills around Siena are like cadavers. They are reduced to the essential" (Peppiatt, 2000, 14).

In Mušič's camp paintings, we are overwhelmed by the fierceness of directly experienced camp scenes, as it shows us a disposition in the midst of dying, agony. But in spite of this, the faces of the prisoners are not impersonal, without emotion, there are traces of anxiety, horror, despair, suffering and general exhaustion in their eyes. Without these features suggesting that personal self-awareness has not yet been completely dead, the images of near-dead people, or even corpses, which preserve post-mortem expression on the face, could not give rise to empathy and compassion. Particular attention is also given to their nakedness, especially genitalia, which emphasizes their helplessness and vulnerability; they allow us to still identify them as people who ultimately maintain their humanity.⁴

Finally, I would like to raise the question of whether we are enriching or impoverishing art by searching for its bigger communicative value ? Are the images of the Holocaust one and the only and therefore unrepeatably, or can we contemplate them as a symbol of war horrors? By evaluating a particular artistic image as symbolic, we reduce its particular value and slightly neglect its basic meaning. Mušič's art is connected with a certain moment in history, with World War II, showing the suffering and pains that it has caused. Through the process of symbolization, his art became exemplary, a source of possible representations of the horrors of other wars, both past and the ones to come, and we are now using it as an analogy.

Therefore, when we do not have access to direct testimonies, we also resort to military images in art. Perhaps this was done with a silent assumption of the admissibility of analogy, according to which these images are symbolically interchangeable or

comparable with other military scenes. But there is a fear that in this way we will even degrade a certain art form, as if the source of depiction is nothing special and exceptional. Searching for the symbolic value of an artwork can be ethically unpredictable. There is also a contrary view: why would some concrete images of extreme suffering from the past (such as drawings from the concentration camp Dachau) have the right to an unrepeatable exceptionality, if, even in modern times, new forms of extreme suffering in war places and refuge camps still exist?

Mušič showed a great measure of modesty when he addressed his camp work *We are not the last* (His modesty must be attributed to pessimism and resignation as well.) Among the prominent researchers of his art there is no uniform opinion as to the extent of the symbolic message of these works. Gojko Zupan believes that the artist who first lived in Venice after the Second World War and then the major part of his active life in Paris was influenced by the year 1968 when the city was stage to one of the worst student riots in Europe. In addition, “the shadows of the war of Biafra and Vietnam at the reading of Celan, Prima Levi, Ismail Kadare or Pahor’s *Necropolis* (published in 1967) are likely to have had an additional impact on the nightmares of the painter at the threshold of his early old age.” (Zupan, 2016, 63). For Zupan »the series *We are not the last* is not only the memory of the suffering in the camps, they are not only a monument to the Holocaust, or new wars. They are a condemnation of moral shallowness, short memory and, above all, a message from a human being, knowingly denying the goals of *l’art pour l’art*“(63).

Tomaž Brejc, on the other hand, is firmly in favor of the position: “The content of this cycle is exclusively the Holocaust. These are not even close to the mortals from the Gulags and Hiroshima, Biafra or Vietnam; this is not a political commentary: here the Dachau memory “has risen from the dead” (Brejc, 2012, 72). He then notes that in the 1960’s, “the rise of commemorative literature began to turn into the ‘holocaust industry’ ... After long silence and denial, the former prisoners spoke out,” and then “the real dam of the memorial literature opened, and then films, exhibitions and research“(73). Referencing Prima Levi, he emphasized how precious witnesses who were authentic, without ideological inspiration, were back then.

Jean Clair, the great French expert of Mušič, considered that “only a few painters who experienced that had the courage, power or time to intervene” (Clair, 2012, 29). He also establishes the influence of Otto Dix and Oskar Kokoschka, whom Mušič got to know during his academic studies in Zagreb. Brejc adds Géricault and Goya, however, with the firm belief that “Mušič paints exclusively his notion of death” (Brejc, 2012, 74). Igor Zidić thinks that the turning point, with which the bodies of the dead turned into the souls of the dead, succeeded with the help of late Tizian and Rembrandt (Zidić, 2012, 34). From all of the above, we can conclude that, despite the exceptional personal experience, the importance of tradition should not be ignored. As Brejc emphasizes referencing Eric Hobsbawm, the tradition is kept alive by the fact that we can adapt it and change it according to the requirements of the present, so that it is actually invented anew, that is, it is not about imitation and eclecticism, but a creative competition with a tradition (Brejc, 2012, 41). Nadja Zgonik thinks that Mušič’s initial profound belief that the concentration camp experience of Dachau could never be repeated, turned out to be illusory in the second half of the sixties (also mentioning Vietnam and Biafra) and that the title *We are not the last* returned as the realization that persecution, violence and killing are still a common occurrence (Zgonik, 2012, 132). She concludes that Mušič with this part of his work passes through from an intimate

observation to a wider validated message. “These are not the images of corpses, but the monuments of the dead - from universalized forms built into a universal mortuary architecture” (132, 139).

Mušič’s painting confirms the dynamic memory theory: tradition and memories are alive as much as we actualize them in the present, with current experiences that can never be exactly the same as the past ones. Remembering is never a pure reproduction of an absent event, but a construction, not a repetition, but a new creation. Let me conclude with the thought of Maurice Halbwachs: “What we see today is placed within the framework of our old memories, but in the opposite direction, these memories also adapt to the array of our present perceptions. It looks like we are confronting more testimonies. It is precisely because, in spite of some divergences, they largely coincide, thus we can reconstruct a set of memories by recognizing it “ (Halbwachs, 2001, 23). We can draw analogy between present and past events and memories, but nothing more than this: it is a minor or greater degree of similarity, but not of identity. Art is to such a degree general that our images can serve as symbols: in this way we can better understand the present, create the present memories and revive those from the past. With the help of art, it is easier to imagine memories that we did not experience ourselves.

Endnotes

1. Nadja Zgonik states, referring to Gojko Zupan, who first compiled an emergency list of all preserved Mušič’s camp paintings, that Mušič recalled that “in Dachau he made about 200 drawings (the information is changing in the literature, sometimes 150 are also mentioned, and 100 elsewhere), of which 80 were reliably preserved. “(Zgonik, 2012, 134).
2. Nadja Zgonik, mentions a sketch by sculptor Božo Pengov, which seems to be an “academic drawing of nudes” ... which Vera Visočnik had already noticed, and mentioned the embarrassment that the viewer feels at this hard, shadowy drawing, which denies all artist’s feelings “(Zgonik, 2012, 136-137).
3. The last Mušič’s work from this cycle was dated in 1987.
4. G. Agamben, referring to camp testimonies, analyzes the concept of a Muslim (*der Muselmann*) in his work *What remains of Auschwitz* (in the original, 1998), according to which prisoners should be in the last stage of exhaustion on the verge or even beyond ethical consciousness, the living dead, who were no longer aware of themselves, who fell into complete indifference and therefore no longer suffered (Agamben, 31-35). This extreme state is not observed in Mušič.

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ASTHETIC VALUE AND THE NOTION OF A LIFE

Abstract | Modern formalism can be seen as way of making the aesthetic a well-behaved concept with clear boundaries, corresponding to a social-historical process of “secularisation”: coining of the term was concomitant with the “autonomisation” of art from other spheres of social life, and “aesthetic experience” came to be conceived in strictly perceptual terms. Different theories seek to locate aesthetic value either in external objects (“realism”) or features of experience itself (“subjectivism”). Here I suggest an alternative framework: both objects and experiences must be seen as components of a “life-being-a-certain-way” (a concept I borrow from Jerrold Levinson) so as to properly understand the nature of aesthetic experience. The importance that the notion of being the subject of a life bears to these matters, of course, is not the trivial sense in which one is alive while experience the world aesthetically, but rather our capacity to envisage lives, our own as well as others’, as themselves “things” endowed with properties akin to those we attribute, e.g., artistic statements. A step toward it is to see the continuity between the ethic and aesthetic dimensions of experience, how the aesthetic, in a sense, “grows” or develops with oneself, by contrast, e.g., with our capacity to perceive the blueness of an object. I also draw some suggestions toward the interpretation of the notion of “significant form” and how its application to the idea of a life can illuminate its use in the aesthetic domain, as well as the relation between art and what I call “everyday aesthetic activities”.

Index terms | *aesthetic experience; art; ethics; life; beauty.*

INTRODUCTION

Often words carry more insight than their utterers on a particular occasion may have intended or even suspected. I suspect this to be the case with Joseph Beuys' grandiose statement that "art is life and life is art". Namely, I think the notion of a *life* can be fruitfully used to illuminate issues in aesthetics and the philosophy of art.

THE PERPLEXING NATURE OF BEAUTY

The experience of beauty, or what we generally call "aesthetic experience", is puzzling in many respects. When we think of disparate responses people have to certain objects – take the now classic example of futurist provocation, according to which a roaring car engine is more beautiful than the Victory of Samothrace, as well as examples of one person valuing positively what another aesthetically abhors; these are virtually endless and more akin to what happens in moral descriptions, rather than descriptions of perceptual features – "Where one may see, say, exemplary generosity, another may find only wasteful extravagance."¹ Can a person have the same quality in mind when attributing beauty to such disparate things? It is difficult here to think of beauty like we think of secondary properties, for which disagreements may be explained appealing to "standard conditions of observation". Such move just seems far too stretched in the aesthetic case. We are misled by the etymological overtones of "aesthetics": just as not all elements of a life are experiential, not all elements of our "aesthetic life" are perceptual. Yet, it seems to be a dogma of modern aesthetics that its proper scope is exhausted by the perceptual, and particularly the perceptual experience of *artworks*. As aesthetics became more and more distant from a medieval worldview centred on the notion of the divine and man's relationship to it, the concept of the aesthetic underwent a form of "secularisation" involving a narrowing of its scope, so that to speak of the beauty and gracefulness of a butterfly (in general, things we can *perceive*) constitutes proper "aesthetic talk", whereas to speak of the beauty of thoughts, actions, characters or "souls" is a spurious or figurative use of it. Today's aestheticians inherit a picture of the aesthetic that reverses the relationships of priority (perceptual *versus* non-perceptual) that characterised the enquiry in former epochs. To talk of aesthetics today seems *primarily* to talk about lines, colours and sounds on the surface of artworks – a process not strange to art's being, in a way, made to perform, in a secularised world, functions comparable to those of religion in other periods. Aesthetic formalism is a breviary thinkable only in a world where artists, to a certain extent, acquired a sort of priestly role.

THE AESTHETIC AND THE MORAL

As was recently stressed by some philosophers², one enduring characteristic of modern aesthetics is the clear-cut separation between aesthetic value, on the one side, and ethical or moral value, on the other. One standard kind of criticism facing attempts to connect both dimensions of human valuation is given in Zangwill's reply to Scruton: if there was a substantive connection between aesthetic and moral value, then we should expect moral discrimination to be always concomitant with aesthetic discrimination, but this is not what happens. There are "aesthetically discriminating moral brutes and aesthetically blind moral saints."³

I think this is a wrong way to look at the connection. Scruton is careful enough to state that the continuity between taste and moral sentiment is to be found in regulating our

sense of what is “decent” (the ubiquitous concern for what is fitting or appropriate in everyday matters), not of what is right or wrong⁴. We should resist to read a “moralist” approach into this insight. The point is, rather, that there is a “continuum of normative attitudes” in which both the aesthetic and the moral interests are intelligible as such, so that we cannot have a complete picture of the aesthetic in abstraction of the moral. To understand Scruton’s point, one must read these remarks in connection to the thoughts he develops elsewhere⁵ about the exercise of taste in everyday matters. We forget that there is more to the moral dimension than rules concerning right and wrong, a fact often emphasised by virtue theorists of morality (and I would say the notion of the “virtuous person” is as much an ethical as an aesthetic ideal). A narrow focus on morality as a set of rules for action potentiates a narrow view of the aesthetic as detached from life. To glimpse the continuity of the aesthetic with the moral one must look rather into examples such as the predicate “fustian”⁶, as applied to gestures and to “aesthetic objects”. Considerations of the obscene, the sincere, the ridiculous, the sentimental, the ironic and other such qualities as both appropriate descriptions of actions or mental traits, as well as of artworks. To these we should add McGinn’s addition of “terms of moral appraisal that have a strongly aesthetic flavour”⁷, as well as terms of aesthetic appraisal that have a strongly moral flavour, such as *sincere* or *kitsch*.

WAYS A LIFE AESTHETICALLY IS

In his paper “Intrinsic Value and the Notion of a Life” (to which my title alludes), Jerrold Levinson hypothesises that *a life-being-a-certain-way* is the only feasible object of intrinsic value attributions. The key idea is that both (run-of-the-mill) *objects* in the world and *experiences*, depend, for their value, on their placement in the context of a life being a certain way (two qualitatively indiscernible experiences, for instance, can have widely differing values depending on their placement within a life). The advantage of Levinson’s framework is that it allows us to see the one-sidedness of object-centred and experience-centred approaches to intrinsic value. This is important because we can divide standard theories of aesthetic value in the same way: as object-centred and experience-centred, i.e. realist and subjectivist approaches – ones that place aesthetic value in slices of the external world, and ones that place aesthetic value in features of subjective experience.

One result of Levinson’s treatment is that both aesthetically valuable objects and experiences are seen not to have intrinsic value, for the value of either will depend on their wider context within wider sequences of experiences. However, one aspect Levinson deliberately leaves unexplored is that of the particular ways a life can be that make it intrinsically valuable. Imagine now that we widen the scope of the aesthetic so as to encompass more than isolated objects or experiences; in particular, imagine we take the idea of *a life-being-a-certain-way* as itself object of aesthetic valuation. Moreover, suppose that this is our *primary* object of aesthetic valuation, while other things are so valuable *derivatively*, in light of their contribution to the aesthetic value of a whole life, or, in other terms, and appropriating for our own ends the language of Clive Bell, of their contribution to a life’s having *significant form*. This very idea can provide us with an insightful analysis of what significant form, that much berated concept, is. How? Well, we can conceive possession of significant form by things (e.g. artworks) as standing in a certain relation to *a life* possessing significant form, which amounts to a life having certain aesthetic properties. Consider the idea Levinson quotes from C. I. Lewis, that “a life that begins badly and ends well is better than one that begins

well and ends badly.”⁸—what could be the criterion for this if not an aesthetic one? Of course, it doesn’t mean that it is nothing but aesthetic, but I venture we cannot begin to understand it if we don’t see it also, perhaps primarily so, as an aesthetic assessment. And this is but one of the several (complex) ways in which a life can be so assessed, for what we could call the harmony, proportion, fit and clarity of the way its elements or constituent parts are integrated into an “organic whole”.

Another result of Levinson’s analysis is that the notion of intrinsic value makes sense only from the perspective of beings endowed with richly sentient lives, beings from whom the “shape” of their lives matter, who actively engage in their shaping, and in organising the world around them in a way that is fitting to that purpose. In other words, only for subjects of a life is there such a thing as intrinsic value. And the same holds for how the world is experienced aesthetically. Aesthetics is not a matter of outside, “objective” states of affairs nor of some special mode of attention, a sort of machinery of subjective experience allowing one to perceive aesthetic aspects much in the way wearing special goggles enables one to see in the dark. Aesthetics is a matter of both aspects of the world and features of one’s experience being framed by something wider, endowing them with a certain direction. Only from such a perspective can an assertion about the beauty of a roaring engine *vis-à-vis* the beauty of a winged *nike* be a meaningful focus of discussion. It is not a matter of “standard conditions of observation” nor simply of interpreting appearances of things as affecting desires.⁹

THE OBJECT OF LONGING

Crispin Sartwell ventured that the experience of beauty is open to beings who, like ourselves, are constantly in the process of “losing everything they have, including their own subjectivity”. He sees our finitude as a key component of our ability to experience beauty – “That we can lose things, that in fact we are always in the process of losing everything we have, underlies the longing with which we inhabit the world. And in that longing resides the possibility of beauty.”¹⁰

Quite vaguely, Sartwell defines beauty as “the object of longing”. What he means by this is that the possibility of experiencing beauty is connected to our temporal existence and the fact that, ultimately, in a sense, our desires *can’t* be fulfilled. That enables the experience of longing, an aspiration to fulfil unfulfillable desires. This resonates with Zemach’s idea that beauty is crucially connected with our limitations: between two number sequences, we perceive as “harmonious” that which is more “graspable” in relation to our cognitive powers; the sublime is ineluctably connected to what immensely surpasses our cognitive and physical capacity, and so on. But I am especially interested in the way his formulation resonates with the idea of beauty being open only to beings who are subjects of a life, beings who can imaginatively contemplate the course of a life and assess it for its harmonious character, or lack thereof. We contemplate our existence in time and we realise that our desires must ultimately go unfulfilled. The most we can aspire to is leading *meaningful lives*, and what I suggest here is that the meaningfulness of a life goes beyond transitory satisfactions, the search for pleasure and avoidance of pain, and it cannot either be understood in a rarefied sense of “moral” that merely captures a concern with right and wrong and following rules. The meaningfulness of a life is, at one time, both ethical and aesthetic. In ways that widely vary across culture and historical context, we strive to live our lives as if they make up, in a way, *statements*; a meaningful life has properties akin to those of a statement, so that there is a match between the formal properties of a good statement and the formal properties of a meaningful life. Of course, this implies that the ways in which

one may strive to make one's life meaningful varies considerably.

What we have here is perhaps an apt illustration of the role of art in the process of humans' self-understanding as ethico-aesthetic creatures: a statement is functioning here as a metaphor for a life, or living as an organised activity. But it is not just any statement we are thinking about here; we are thinking of *artistic* statements – and artworks are often thought of as statements of sorts. I think here of Alva Noë's recent characterisation of the arts as "reorganisational activities" – e.g. a choreography not just as another example of dance but something bringing into focus the fact that we are organised by dance¹¹; in other words, the arts not just as another example of our "aesthetic life" but as kinds of investigation or enquiry on our lives' being organised aesthetically *before* we develop any special concept of art.

What we nowadays call "the arts" are an outgrowth of what we may term "everyday aesthetic activities", which are the true ubiquitous expression of human beings' interest in the world around them, as the setting where their lives unfold, so that we seek to organise it in a way that aptly expresses our particular mode of inhabiting the world, of making the world our "home". Art is a late comer in the story – like Kandinsky in 1889, tracing along the shores of the Vychegda river the costumes of the Zyrians, their ornaments, the colours and patterns of the *izba* – already a mode of contemplating the previously existing aesthetic organisation of life.

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- 5 «In Search of the Aesthetic». *British Journal of Aesthetics*, Vol. 47, 3 (2007): 232-250.
- 6 See Tilghman, *Reflections...*, 161.
- 7 Colin McGinn, *Ethics, Evil and Fiction* (Oxford: Clarendon Press, 1997), 92. McGinn's examples include: *fine, pure, stainless, sweet, wonderful, rotten, vile, foul, ugly, sick, repulsive, tarnished*.
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- 9 See Eddy Zemach, *Real Beauty* (University Park, PA: Penn State University Press), 1997. The whole of Chapter 5 is an exploration of the thought that aesthetic properties are "desire mediated".
- 10 Crispin Sartwell, *Six Names of Beauty*(New York / London: Routledge, 2004), 4.
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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.

Index terms | *symbolism; realistic thinking; returning to things itself; phenomenological intuition; cogitio.*

Mr. Cao Yu once said that professional troupes must succeed in the rehearsal of thunderstorm, succeed in sunrise and fail in *wilderness*. Different from *thunderstorm* and *sunrise*, Mr. Cao Yu used a new way to write *wilderness*, so it needed a new way to arrange. Wang Yansong's version of the wilderness replaced traditional realism method with a new symbolic one, which was in line with Mr. Cao Yu's expectations.

— Stage design from the perspective of "phenomenological intuition"

"Phenomenological intuition" is an essential intuition method based on the phenomenological suspension method. The suspension method is to treat all the views about the objective existence of the external world as questionable and put them in parentheses. For this is not the point of phenomenology, which is concerned not with perceptual intuition, but with essential intuition, and what it pursues is the essence obtained through essential intuition. According to the phenomenological essential intuition, all things generated by imagination and illusion are real. For example, when I walk, I see a snake from a distance, but when I walk into it, I see a rope. According to the intuitive view of phenomenological nature, snakes are real. This is quite different from the reflection theory of traditional philosophy, which necessarily believes that the snake is an illusion and the rope is the real existence, which is also a challenge posed by phenomenology to the attitude of nature. What remains to be done, after the suspension of all existence in the external world, is to make clear, in the pure intuition, the meaning inherent in the phenomenon. The meaning here "is neither the reality of mentalism nor the setting of metaphysics"¹ But what is it that consciousness itself and the object itself expresses in terms of its intrinsic nature. In the case of the above example, my consciousness points to the snake and gives it meaning. The snake is the real existence without the real object, which has nothing to do with perceptual intuition, nothing to do with the external existence object, and therefore nothing to do with the external world. This "phenomenological intuition" is similar to that of pure aesthetics. In the crisis of phenomenology and philosophy in Europe, Husserl pointed out: "essential intuition does not rely on the accumulation of actual empirical observation at all -- it is fundamentally conceptual."² This means that the feeling is corresponding to the external world and is therefore an external thing that is not me. The essential intuition is purely rational, and its intuitive object is the world of pure idea -- that is, the world of essence. Thus the intuition of the essence of something -- in fact, separated from something as substance. For example, the intuitive nature of the color "red" is separated from the red object. Phenomenology first suspends the red object as an external object, directly referring to the general red,

which exists in pure consciousness. Husserl's intuition is also a kind of imagination, a pure conceptual imagination. In phenomenology, perception is restricted by the senses, and it is difficult to reach the realm of essence. As for aesthetics, it doesn't matter whether the object or scenery in a painting really exists objectively. What matters most is the feeling of beauty caused by it. For example, when people appreciate *Da Vinci's Mona Lisa smile*, no one pays special attention to whether Mona Lisa is a real person. People focus on the unique experience of beauty brought by Mona Lisa, which is real, so Mona Lisa's smile is real. Wang's version of the wilderness expresses the intention of "black forest" and all other stage props by using loess fired ancient pottery figurine instead of stage language, which is similar to the principles followed by phenomenological intuition. Why do I say that? Through the analysis of Wang Yansong's version of the choreography design can be answered. Director Wang is the pursuit of the integrity of choreography design, which requires all departments, namely, choreography, lighting, sound and clothing, change, road must be twisted into a whole. At the same time, the theater should have an overall effect of empty and black, and all the space that the audience can see is painted into empty and black performance space. On the stage, the iron gauze screen with Chinese loess texture is also selected as the screen, symbolizing

the wild land with various life styles, which is in harmony with the ancient pottery fired by loess. In the limits and tension of drama, wang daowrote: “after all, the tension of the play is in the dialogue, not the scene. I used the image of ancient pottery to weaken the so-called set function on the whole, in fact, in order to better perform the tension of dialogue. No other element is more important than the performance of the actor.”³The figure of the ancient pottery figurine is a masterstroke of director wang’s version of the wilderness: “the ancient pottery figurine of loess sintered. It symbolizes a form of life in the wild. This pattern of life has flesh and blood, soul, love, hatred and bitterness. There’s color, sound and dreamland.”⁴It can be seen from this that wang dao did not pursue realistic stage design, and did not move a real “wilderness” onto the stage. Instead, he tried to weaken the background of the stage, and only retained the essence and made artistic processing on it. With the texture of the yellow earth and decorated with some plants iron gauze net, to symbolize the surging of a variety of life styles and love, hate and hatred of the wild earth.

This is similar to the phenomenology of suspending the external world in order to reveal the essence. After “suspending” the real wildness in the original play, director wang completed the second creation of the original play by means of symbolism. Instead of recreating scenes like the railway tracks, jiao’s old house and “black forest” in the play, he devoted himself to creating a performance space with imagery. That is to say, director wang did not restore the scenes in the play one by one like traditional drama, but left a lot of empty and black space for performance. Only with an iron gauze to symbolize the mysterious image of the wild earth, the earth is pregnant with a variety of life styles, performing a variety of love and hate, the pursuit of a symbolic way of expression.

In terms of performance image, director wang also creatively used 7 “pottery figurine made of loess” to symbolize various life styles in the wilderness. Accompanied by a live cello performance of Mozart’s requiem, it creates a mysterious and tranquil atmosphere to match the “pottery figurine made of loess”. This symbolic choreography is a transcendence of traditional and realistic stage design, which, in his own words, “better expresses the tension of dialogue”, thus giving great play to the performance of actors. That is to say, the weakening of the stage design allows the audience to pay more attention to the performance and dialogue of the actors. In the view of phenomenology intuition, it suspends the external world (stage design) and highlights the depiction of human suffering in the drama. Director wang yansong’s symbolic stage design is a breakthrough in the pursuit of realistic thinking in traditional drama. What is its philosophical basis? Professor zou has said in his drama appreciation class: “An artist is not an observer of nature researcher, not an observer who actually observes people, as if he’s trying to do the science of science and human science. When he looks at the world, the world becomes to him a phenomenon (intention), and the existence of the world (external “existential”) is irrelevant to him, as the philosopher (in the critique of reason) does. The difference between the artist and the philosopher is that the purpose of the former is not to demonstrate and grasp the ‘meaning’ of the world phenomenon in the concept, but to possess the phenomenon (image) intuitively, so as to collect abundant images and materials for the creative depiction of aesthetics.” This means that the artist looks at the world in much the same way as the philosopher (in this case, the phenomenologist) looks at the world. It does not matter to him whether the objective world really exists or not. Artists observe the world only to collect rich visual materials for their artistic creation. In other words, when artists observe the world, they do not pursue real knowledge as scientists and natural observers do. Instead, they grab essence of the world and the things, and make artistic creation based on this. Therefore, the artist’s grasp of the world is also a kind of eidetic intuition. He grasps the most direct spiritual core of the world and creates various images in his mind. And the stage design of director wang for the wilderness also follows the creation concept

of symbolism instead of “realism”. This creation of the new approach, firmly grasp the essence of Cao Yu’s original script.

二、The “returning to the thing itself” kind of rehearsal idea

“Returning to the thing itself” is the core spirit of phenomenology, which means to abandon all preconceptions and respect the thing itself in understanding things. It is the method Husserl used to oppose the traditional speculative philosophy of concept to concept. He is usually associated with the phenomenological “suspension method”. The “phenomenological suspension” is the general method of skepticism used by Husserl to replace Descartes. It refers to the “general assumption of the attitude of nature” and all the theories based on it are “bracered” and rendered useless. The purpose of this is to eliminate the disturbance of uncertainty. “We make the useless of the general assumption of the essence of the nature’s attitude, and we put in parentheses all aspects of its existence: therefore we put in parentheses the whole of nature.”⁵ In the process of suspension, Husserl advocated a “no-stand” attitude, that is, not to judge the validity of the existence of suspended objects, in order to face the phenomenological “phenomenon”. A case in point is “to see the sun by putting aside the fog”. Here “to see the sun by putting aside the fog” does not mean to remove the fog, but merely puts it aside. Phenomenological phenomenon is not the appearance used to reveal the essence as traditional philosophy says. In phenomenology, phenomenon is the essence, that is, what things are. What the phenomenological “thing itself” refers to is beyond the scope of this article. It is not discussed here. The “returning to the thing itself” rehearsal method mentioned in this paper needs to be discussed from two aspects: one is to emphasize that Director Wang not only abandoned the previous director’s method of arranging the wilderness, but even abandoned the “realistic” thinking pursued by the traditional drama arrangement. Instead, it uses a kind of expressionistic “new method”. Director Wang uses seven ancient pottery made of loess to carry on the symbolic narration, seven large and small human shape ancient pottery, the face is like the mask, the shape color is weird. They are not only the souls of the characters, externalizing the inner contradictions of the characters, but also the stage props that move freely and even replace the “black forest” image in the third act. This fully shows that the focus of Wang’s version of the wilderness is to show people’s inner life and explore the soul hidden in people’s body. He’s not just telling a story about a peasant’s revenge, he’s exploring human nature. In addition, in the dim light, they seem to be looming ghosts, wandering on the primeval land, creating a solemn and stirring, mysterious dramatic image. And its place renders desolate atmosphere, foil story again from flank.

This kind of symbolism is similar to the phenomenological “returning to the thing itself”, which requires us to suspend the daily attitude and the realistic thinking mode pursued in the past when appreciating Wang’s version of the wilderness, and directly enter the soul of drama. This asks us do not to regard ancient pottery only as the prop that is used to build weird atmosphere, should enter the horizon of Director Wang and understand the role of the terra-cotta figures as the soul or shadow of the characters in the play to achieve the externalization of the inner contradictions of the characters. In this way, the existence of the terracotta figures is not only for the pursuit of a weird and bizarre stage performance, but also a part of the stage content, which serves the dramatic content. The same rehearsal thinking is also reflected in the application of music and “the twins play”. On music, Director Wang moved the cello directly to the stage and performed Mozart’s *requiem* live. The live performance of the cello requiem “reinforces the poetic atmosphere of the theatre and the fate of the characters”.⁶ “The twins play” is mainly reflected in the use of two benches on the stage for many times. In a “twins play” about Mother Jiao and Jiao Daxing, when they were talking about Gold, Mother Jiao beat the wooden bench to the ground with crutches for many times,

and da xing raised the wooden bench again and again and held it tightly in her arms. He holds not only the bench but the love of his heart, and the slut Gold of his mother's eyes. But if only with the daily attitude or traditional realistic thinking to appreciate, it is impossible to understand why the "requiem" live performance, as well as director wang arranged a number of "twins play" good intentions. Director wang yansong presents the drama in a "poetic" form, which is full of connotation and evokes endless aftertaste. However, this artistic conception "focuses on presenting the soul of a person, dramatizing the soul of a person"⁷. This is very similar to the "phenomenon is the essence" pursued by phenomenology. Thus, wang's "the wildness" entered the aesthetic field of phenomenology."

Returning to the thing itself" on the other hand, emphasizes returning to the original play and respecting the script. This requires the director to have a direct insight into the core of the play, and then proceed with artistic creation on this basis. The reason why director wang yansong can arrange and perform such a heavy Shakespearean tragedy effect is that he has his own unique understanding on the basis of respecting the original play: "It is in a little theatre, but it is not a little play, which I am particularly anxious to correct. Because this play has a dream world, very big!"⁸ These words fully shows that director wang's profound interpretation of cao yu's original plays, he wants to do is to through the fields of "evil", showing the evil of humanity, rather than a simple farmer revenge story. In his own words, "what is shocking is not the emity itself, but the inevitability of it."⁹ In addition, Wang Yansong version of the "wilderness" completely loyal to the script and dialogue, director wang through the careful study of the script, already understand Cao Yu's original plays: "The wilderness" represents the dilemma of human nature."¹⁰ The people of "the plain" are bitter, the bondage of humanity to deceit, jealousy and hatred. This kind of bondage will cost the lives of generations of people and even destroy the innocent lives "¹¹After understanding the core meaning of the script, how to accurately and brilliantly express Mr. Cao's original meaning, director wang took a new way to change the story into a symbolic way. He juxtaposed Mozart's *requiem* with the "pottery figurine made of loess" as a symbolic expression. This method is also the form expression of the script content. On the basis of a deep understanding of the original play, director wang presents the essence of the play in a more shocking and beautiful form, giving people a tragic and stirring aesthetic experience.

☐ "Intentionality activity" and the phenomenological aesthetic connotation of the *wildness*

Husserl has almost no works dedicated to the study of aesthetics, but this does not mean that the methods and concepts of husserl's phenomenology cannot be applied to aesthetic analysis. Through the analysis of the basic concept of phenomenology and the artistic conception and overall scenery of wang yansong's version of the wilderness, we make a bold attempt to apply the concept of phenomenology to the aesthetic analysis of the wilderness, so that wang's version of the wilderness gradually enters the aesthetic field of phenomenology. At this point, this paper will make a further aesthetic analysis of wang's "the wildness" with the help of the core idea of phenomenology -- intentional activity.

Phenomenology holds that consciousness is intentional, and people's understanding of things is the manifestation of things in consciousness

through such intentional activities. In the general theory of pure phenomenology, husserl said, "we understand intentionality as a characteristic of experience, namely, consciousness of something."¹² Consciousness always has a certain directivity, that is, pointing to something. The directivity of consciousness is the intentionality of consciousness, but this does not mean that intentionality is the only characteristic

of consciousness."Intentionality is the general experience in the field of the essential features, because all the experience in some way involved in it, although we can't in the same sense, every experience with intentionality, as we might, (for example) the experience of each as an object into a possible reflective vision - even if it is an abstract experience factors - said it has timeliness."¹³The directivity of consciousness means that the object can be included in the category of consciousness, which indicates that phenomenology presupposes the existence of the object.The object of phenomenology is not the pure real object or conceptual object under the naturalistic attitude, but an object that exists in consciousness and is given meaning by conscious activity. Whether such an object exists in reality is not to be set, which echoes the essential intuitions and phenomenological suspensions discussed above.The object of phenomenology is suspended, putting the belief of the existence of the objective world into brackets and leaving it, which is a kind of unsettling.Thus it can be seen that the object of phenomenology is, in the final analysis, the transcendence of the abstract thinking of the dichotomy between subject and object in traditional metaphysics.Under the traditional thinking mode of subject-object dichotomy, the object is either pure objective existence or pure subjective existence, while the object of phenomenology is not purely subjective construction, but is endowed with meaning by the subjective.

The pottery figurine in wang's version of the wildness, the requiem for cello, the "twins play" of striking down a bench and the "black forest" image in the third act are all phenomenological objects.They are not purely objective objects, nor are they purely subjective objects. Their existence is endowed with meaning by the director.This is not to say that the director gives meaning to these objects arbitrarily. In combination with the foregoing, the director creates on the basis of insight into the spiritual core of the play and respect for the spirit of the original play.The pottery figurine represent the souls of the protagonists, as well as those of the wildness.It doesn't matter whether such souls are really objective, but as an image they are alive and can be perceived.The cello live requiem implies the tragic fate of the characters in the play and sets the tone of the whole play.But if we only take it as the objective cello performance, and do not feel it in the whole play , we can not understand the author's intentions, but will feel the existence of the cello is very abrupt.Similarly, in the "twins play" in which mother jiao knocks over the bench three times, if the bench is only understood as a bench and mother jiao knocks over the bench as a simple action, it cannot be realized that this is the treatment of the externalization of dramatic contradictions. That is to say, instead of a stool, the "slut" gold in her heart was what the mother wanted to fight against. What the big star held and protected was also his beloved wife's gold.But the most important "black forest" in the third act, the director did not move the real forest to the stage, but encircle the Chou Hu with branches in their hands, until he was "crushed to death".If there is no understanding of the black forest at this time, is also the enemy tiger "heart of the forest" will surround themselves, then it is impossible to understand why the enemy tiger will finally unbearable inner torture until death.That is to say, in wang's version of the wildness, what the director wants to present to us is not the real "pottery figurine made of loess", the beauty of the live performance of cello and the fact that the mother jiao overturns the bench , let alone the real restoration of some specific scenes in Mr. Cao yu's play.Instead, it allows us to experience a special emotion or a certain meaning, which is endowed by subjective consciousness, while intuitively perceiving these images and scenes.What these convey is also the essence of Mr. Cao yu's original play, but director wang presents it in a form full of beauty. For example, in the prologue of the wilderness, Mr. Cao said: "the earth is gloomy, and life is hidden in it".Then director wang is acted by living person pottery figurine, in the first time, be born again from inside depressed earth, face the audience in theater, mysterious and strange, trigger a variety of conjecture.

The above images and scenes are similar to the meaning of intentional objects. They

are neither pure objective existence nor pure conceptual existence, but the existence of intentionality · it is directed by consciousness and endowed with meaning at the same time, which is also the transcendence of realistic thinking of traditional drama. Realistic thinking pursues a “truth”, that is, a true reflection, which may be affected by the traditional philosophical reflection theory, and is not within the scope of this paper. Under the influence of traditional realistic thinking, all artistic creation is based on the criterion of verisimilitude, that is, the higher the true reflection degree of works, the more beautiful they will be. However, director wang’s pursuit of the rehearsal of the wildness is not true. He does not pursue the consistency with the original scenery on the stage setting, but has his own unique form creation, such as the pottery figurine mentioned many times before and the live performance of the cello requiem. Also give up realistic thinking, the pursuit of formal beauty and Chinese opera art, professor Zou Yuanjiang once said in drama appreciation class: “Chinese drama art is a process of presentation that enables the audience to feel the formal beauty easily, that is, ‘how to do’, while experiential drama is an experience and performance process that enables the audience to feel the character image in the suspense of the plot, that is, ‘what to do.’” The latter focuses on the storyline (the reflection of “truth”). The former focuses on the meaning of form (the creation of “beauty”). Wang yansong’s version of ‘the plain’ replaces ‘black forest’ with clay figurines made of loess, which is a formal beauty in pursuit of presentation. It focuses on “how to do” rather than “what to do”. As tian han said, “we think the most important thing is ‘what to sing’, and the second is how to sing. Because the method of presentation is, after all, determined by what it represents. The means of expression of progress must be compatible with the content of the ideas of progress, or sudden intensification is counterproductive.”¹⁴

We do not care whether the concrete image exists objectively or not, we pay attention to the dramatic meaning it conveys to us, and the beautiful effect it shows at the same time. That is to say, what really makes us feel beautiful is not the objective existence of the pottery figurine, not the scene of cello performance, not the act of the mother jiao overturning the bench. And we feel that beauty is the meaning of independent existence on these objective scenes. For example, in the classic scene of the Wang Yansong’s version of the wilderness, the mother jiao pricked the “little man” to curse Gold with a steel needle : “the mother jiao is excited to shout to need the last one needle, the small black son behind is crying to shout to turn a face to come, the audience has clearly seen that child’s face to keep the blood stain eight steel needle.”¹⁵ If you only understand the scene from the intuitive surface, you will not understand: why does the mother put the needle in her baby grandson’s face? Baby grandson is a person or a ghost? If you have such doubt, it shows that you have not followed the footsteps of the director, still in a realistic way of thinking to understand the Mr Wang’s version of the wilderness. This is also the brilliant point of wang’s symbolic narration with the terracotta figurine: when the mother jiao prigs the needle to curse the Gold, it is actually hatred that sows the seeds of hatred, and the seeds of hatred finally bite the grandson, suggesting that the mother jiao’s hatred will kill her grandson sooner or later. At this time, director wang had already separated from the realistic way of thinking and used exaggerated dramatic expression to make the audience have a shocking experience of watching drama, which is memorable. What really surprised the audience was the meaning wang gave to the scene: “you really want to harm the people, but in the end you do harm to the people you least want to harm.”¹⁵

四、 Conclusion

In terms of the overall artistic conception and expression mode of wang yansong’s version of the wildness, the traditional realistic method was completely abandoned, and all the realistic and specific Settings were deleted. Instead, a new symbolic method was adopted, which better entered the deep heart of the

characters and was in line with Mr. Cao yu's expectation. In the rehearsal, Mr Wang used loess grain iron mesh to symbolize the wild land where lives is born, and "ancient pottery figurines sintered in loess" instead of "black forest", which made the symbolic power of black forest appeared in the third act of cao yu's original text at the very beginning. At the same time, the cello plays Mozart's requiem live to create a mysterious and quiet atmosphere matching the "pottery figurines". The scene collision between requiem and ancient pottery figurine, the formal fusion of classical drama and modern performance, brings a distinctive aesthetic experience.

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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.*

WHY FURNITURE?

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. Richard Shusterman says that 'the good life for us -- is not there to be discovered but instead open to be made and shaped -- aesthetically.'¹ This is an ethics conjoined with aesthetics, which means a contemporary version of *kalokagathia*. We can formulate contemporary aesthetics as the art of living.

Art is 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 product,² applied art retains a definite form of artifact. As the authors of *Functional Beauty* emphasize, function accords a cognitive basis to the appreciation of aesthetic qualities embodied in works of applied art. The great merit of applied art is, therefore, 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 from this tension between the union of aesthetics and ethics.

But philosophers have 'taken little interest' in applied art, especially in design, as Glenn Parsons noted in the third edition of *The Routledge Companion to Aesthetics* published in 2013.³ (A 'design' entry was not included in the second edition (2005) of this book.) This is probably because philosophers have not seriously addressed the problem of utility. Parsons and Carlson note that 'the last major touchstone in this area remains Kant's discussion in his treatise on aesthetics and teleology in 1790.'⁴ The concept of applied art itself shows that the formative principles of pure art are transferable to architecture and design. Applied art remains in substance an unexplored field of aesthetics.

The domain of applied art is vast. Because contemporary crafts in the age of technological environment are mechanically produced industrial crafts, traditional folk crafts cannot be of central importance to design aesthetics. Contemporary design studies that show a marked tendency to history invite scantiness of theoretical studies. Scholars in aesthetics, however, do not usually possess the expertise sufficient for technical discussions about industrial products. While we recognize a national trait even in micro electronic devices, these devices are usually beyond the reach of daily perception. Once industrial products are housed in cases, we have to limit the scope of investigation to their visible surface. The question is if the essential problem of applied art is likely to remain untouched by scholars.

Contemporary life is lived with furniture. The development of our life stage necessitates reconsidering the style and content of interior space, the shaping of which depends on money and individual preferences. Furniture can be an everyday commodity and at the same time, a work of art. As Mario Praz observes,⁵ 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, but the bodily discomfort caused by furniture creates serious problems for us. 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 a 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.

USE AS DISTINCT FROM FUNCTION

As the factors to determine the form of design products, functionalism mentioned practical purpose and technique to realize purpose. Chair is a medium to sit and repose. Bed is a medium to recline and sleep. Table is a medium to set something on and gather people around. Manufacturing techniques shape these purposes.

There is, however, a great difference between a long, narrow table in the Middle Ages for those sitting in a row and a round table set in the center of a dining room in the modern age. The style of sitting in a row reflects the linear social order of feudalism. The new demand for a round table symbolizes the advent of a more nuanced role in society. We see another conspicuous difference situated between the throne as the prime indicator of social standing and a purely private chair such as a sofa. The expression of dignity results from a social consideration for one's body looked at by others. Comfort is nothing but a feeling of physiological desire of one's body. Courtesy and pleasure regulated the rules of conduct in the cultural space of the 17th century when typical modern furniture was created. Function and technique alone cannot, therefore, provide a sufficient account of the difference in form among a historical and cultural variety of furniture.

The concept of the 'techniques of the body' developed in 1934 by Marcel Mauss⁶ might afford clues for solving this problem. His technique of the body means a technique to use *one's own body as a tool* for a certain purpose. This concept is concerned with the type of bodily habituated action, which originates from the concept of *habitus* in medieval philosophy. Thinking that the formation of this technique can be achieved most effectively with bodily education, Mauss argues that basic techniques such as walking, swimming, sleeping and reposing vary with time and place. The connection of sleep and bed, for example, is not self-evident because the technique of sleep is also feasible in a standing posture. Sleep on the floor itself can be varied in accordance with the additional use of a pillow, straw mat or fire. Similarly, one can repose not only in a sitting posture but also in a crouching position. The repose in the sitting style offers in history and throughout the world a wide variety of this technique with the supplements of chair or table. Insofar as we perceive sleep and repose as techniques of the body, they do not denote one single type of action. Notwithstanding Mauss' conception of a general theory about techniques of the body, his paper ended with the enumeration and description of concrete examples. My perspective is that this concept offers rich possibilities to enlarge the scope of the treatment of utility.

The concept of body refers not only to the physiological but also to the socio-cultural body. How to use a human body and its instrument is unconsciously regulated in our daily life. This unconscious consideration for the body should be named use as distinguished from function. Function that has sole reference to the instrument is a narrower concept than use. Considering the three terms of the relationship between body, furniture and society tied by use might make more persuasive the aesthetic explanation of the form of furniture. In the following sections, therefore, the problem

of furniture will be treated exclusively with the concept of bodily use.

FURNITURE AND THE OUTCOME OF MODERNIZATION

Except for a small number of people with expertise in production, we derive our knowledge of furniture from use. The essence of the experience of use consists of the daily repeated and casual style of experience with the human body. As Kōji Taki, a Japanese critic of design culture, emphasizes, the accumulated experience of bodily use plays an important part in the formation of culture.⁷

The interaction of body with furniture is conceivable from two perspectives.

1. Body affects furniture. For example, the pursuit of bodily pleasure caused by the secularization of society brought about the invention of the tilt back chair in the 17th century.
2. Furniture affects body. For instance, the influx of Western furniture during the modernization of Japan converted a sitting culture from the floor-seated to the chair-seated style.

While the first type, body affects furniture, has a more fundamental character than the second, furniture affects body, the second provides an interesting illumination of the acquisition of a new style of conduct by the presence of furniture.

Norbert Elias⁸ and Yi-Fu Tuan⁹ noted the importance of the role of civilization, which prescribed the development of the secular society in the early modern ages into the modern bourgeois society. While secularization regarded bodily pleasure as the index of positive value, civilization, stemming from it, assimilated this consideration for body with the sense of shame.¹⁰ This sense of shame in modern society made possible the separation from and priority to the public of the private. Concealment of the private from the eye of others prompted the differentiation and individualization of modern rococo furniture. The end of the state bed as the symbol of the mixture at court of the public and the private is typical of this tendency.

Secularization and civilization as its derivative are now challenged by the postmodern quest for a new style of community. The downsized family scale casts its clear reflection on the form of furniture. Table as the stage of communication becomes smaller with the decreased need for social life in the home. The height of a dining table in Japan is lower than before to adapt to a table set both for reception and for dinner. Tables manufactured only for temporal use such as those we pull down from the back of the seat in front of us on a train or airplane can no longer be termed the exception.

We should not neglect a significant change that is occurring in regards to the established usage of furniture because the use of architecture and interior space is given concrete form by the placement of furniture. Multipurpose furniture may revive in a different style from the Middle Ages with a reversal of the modern differentiation.

HOW TO LIVE A BODILY DOUBLE LIFE

COMPLEX CHARACTER OF MODERNIZATION IN JAPAN

How to surmount the outcome of modernization in Japan is complicated by the delicate problem of non-Western sitting. Because modernization in Japan could not be

separated from westernization, the co-existence of the wide spread use of the chair-seated style and the bodily memory of the traditional floor-seated style has forced the Japanese to live a peculiar double life on a daily basis. Although the urgent need for modernization prompted the implantation of modern furniture in the daily life of the general population, the Japanese have not yet attained the unity of their techniques of the body with the chair. This missing unity is from the short lapse of approximately 50 years after the diffusion of the chair-seated style, which effects no physical change of figure or walking posture appropriate for the floor-sitting culture. Contemporary Japanese are, therefore, more vulnerable than Westerners to bodily pains caused by the use of chairs.¹¹

While Western architecture realizes the very separation of the inside from the outside by wall, Japanese architecture makes distinct the discontinuity between the inside and outside by floor. Seeing that even now the Japanese retain a long-established custom of taking their shoes off when entering a home, their adoption of the chair-sitting culture remains partial. Since the floor-seated life does not need chairs, tables or beds, the main body of the Japanese household furnishings consisted of partition devices and cabinetry. Because the empty space of a traditional Japanese interior was rendered habitable by the arrangement of partition devices, furniture had a general tendency to be closely bound up with and functionally absorbed into the structure of a home. Still fond of this built-in system of furniture, contemporary Japanese who have already established the built-in dressing mirrors and washing stands are likely to make use of built-in beds and tables in the future.

The value of traditional Japanese culture can be fully recognized when appreciated in the floor-seated style. For instance, when viewed from the height of sitting on an open corridor, the panorama of a garden reveals its original beauty, a beauty that we cannot expect to see from the standing position. When sitting on the chair, participants in the tea ceremony cannot create a congenial atmosphere because intimacy derives from a sense of equality unsuited to the formal, public character of the chair. The dominance of the singularly frontal designs of furniture is due to the fact that people seated on the floor see things from a fixed perspective.¹² Now that the unconditional introduction of Western culture has passed, the Japanese should confront themselves with the adaptation of the traditional sense of space to contemporary life.

FUTURE OF THE JAPANESE SITTING CULTURE

During the Nara period (710-94) when the Japanese imperial family eagerly sought to legitimize its authority by importing Chinese codes of law and conduct, all buildings were constructed in the continental fashion. The structure of the Imperial Palace typified the Chinese dichotomy of the home and the office. Chairs enjoyed considerable use among members of the ruling class.¹³ With the coming of the Heian period (794-1185) when Japan shifted to molding its own unique aristocratic culture, the Imperial Palace was rebuilt in the *shinden* style to incorporate the two types of space into one. This new architectural style enabled the easy adaptation of a bare interior space for both public and private use with partition devices. The *shinden* style led chairs to fall into disuse. The official reversal of the sitting style from the chair to the floor is unparalleled in China and Korea.¹⁴ The fact that several trials of reintroduction of chairs in the history of Japan before modernization failed shows, as Kazuko Koizumi observes, that chairs 'remained at best precious toys of the few – decorative items that never found their way into the daily life of the people'.¹⁵ With the modern influx of Western chairs, sitting

in chairs figured significantly for the first time in Japanese life.

As a brief consideration of the physical and cultural merits of floor-sitting shows, an examination of a strong conservatism toward the floor-based culture coupled with an ongoing change of the usage of modern furniture will provide tangible clues for the future style of sitting in Japan.

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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 aesthetical 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.*

INTRODUCTION

Popular Serbian playwright Dušan Kovačević (b. 1948) has left an indelible mark on the history of Serbian cinema. In the early 1980s, he signed the scripts for two comedies directed by Slobodan Šijan and set in the interwar Kingdom of Yugoslavia, in the Prince Paul regency period, namely *Who's Singing Over There?* (1980) and *The Marathon Family* (1982), both of which acquired cult status in the region, with the former also screening in the Un Certain Regard section at the Cannes Film Festival in 1981 and much later winning some polls for the best Serbian and even Yugoslav film of all time. Later on, after the breakup of Yugoslavia, one of Kovačević's pre-existing plays (as a matter of fact, most of Kovačević's screenplays are updates of his pre-existing plays) was expanded by himself and the celebrated director Emir Kusturica into an exhilarating, controversial, three-hour satire of the Balkans' permanent state of war, *Underground* (1995). This Cannes Palme d'Or winner was a textbook example of a trend in post-Yugoslav cinema that Jurica Pavičić, a Croatian writer and film critic, has labelled "the film of self-Balkanization".¹ Two further well-known examples of this trend, both of which have nothing to do with Kovačević, are Srđan Dragojević's *Pretty Village, Pretty Flame* (1996) and Goran Paskaljević's *Cabaret Balkan* (1998). 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 tragic conflicts are rather endemic.

I would argue that three of Kovačević's post-Yugoslav screenplays – beside *Underground*, also *The Tragic Burlesque* (1995, directed by Goran Marković) and *The Professional* (2003, directed by Kovačević himself) – fit Pavičić's criteria of "the film of self-Balkanization". Yet these three Kovačević's screenplays seem to be substantially more farcical in nature when compared to self-Balkanizing films that were not written by Kovačević. In these three films, the tragic and the farcical aspects intertwine almost indistinguishably. Obviously, this is also true of both Kovačević's screenplays written for Šijan in the 1980s; a specific Balkan mixture of tragedy and farce has always been Kovačević's brand. But whereas, considering Kovačević's publicly expressed political stance as a royalist (a supporter of the 1945-deposed Karađorđević royal family), the two Šijan's comedies can be read in retrospect as some kind of nostalgia for the pre-socialist Kingdom of Yugoslavia, Kovačević's post-Yugoslav screenwriting work is deeply concerned with Yugoslavia's socialist era and with its remnants in the post-1991 Serbian society. What interests me here is, firstly, the way Kovačević's poetics comment on the related quote by Karl Marx that historic facts appear twice, *first as tragedy, then as farce*, and secondly, how does Kovačević's royalist agenda play into his post-1990 screenwriting oeuvre.

THE NEW WORLD

Underground continues the story where and when Kovačević's script for *Who's Singing Over There?* left off: in Belgrade on 6th April 1941, when the Luftwaffe began bombing the city. There and then catches fire Kovačević's and Kusturica's feral satirical stampede covering a turbulent half century of Yugoslav history, all the way until the 1990s. Which is to say Kovačević's 1977 play was updated (by both Kovačević and Kusturica) in order to include Tito's death in 1980 and the 1990s breakup war.

In the opening scenes of the film, the German "punishment" of the Serbian capital for the *coup d'état* against the accession of the Kingdom of Yugoslavia to the Tripartite Pact is harshly contrasted with archival footage of inhabitants of two other Yugoslav

cities, Slovenia's Maribor and Croatia's Zagreb, emphatically saluting the German occupying forces in April 1941. The film, however, neglects to mention that there were thousands of ethnic Germans living in those two cities and that it was mostly them who saluted the invaders, and that not only Slovenes, Croats and Muslims, but some Serbs, too, collaborated with the Germans. With such pieces of information and lacks thereof, *Underground*, although certainly a pro-Yugoslavist film in a sense, conveys a nationalist message that Serbs were always the victims and never the perpetrators, and that *other* Yugoslav nations bear all the blame for the evils that have befallen the Western Balkans. Such understanding of the meaning of the film has been prevalent in film studies, as well as being quite convincing.² Another possible reading was suggested by philosopher Slavoj Žižek, who contended in a 1997 essay that *Underground* was exactly what the Western gaze wanted to see in the Balkans: that this was a place of an incomprehensible, mythical cycle of passions, of Dionysian forces of nature that were inexplicable in rational terms.³

It was precisely this mystifying simplification that played a major part in the West's reluctance to speed up the resolution of the Yugoslav conflicts in the 1990s,⁴ although, of course, the simplification had already circulated in the West way before Kusturica triumphed with the film in Cannes. *Underground* was therefore, among other things, a translation of such statements into the language of film. And as such, it was not in any way a rare bird. As mentioned, Jurica Pavičić would later label a whole stylistic current of such post-Yugoslav films as "the self-Balkanizing film". But, what interests me most is the specific mixture of tragedy and farce which is very much at work in *Underground* yet considerably less potent in all the other films directed by Kusturica. One should take note that *Underground* is Kusturica's sole film with Kovačević as screenwriter.⁵ Being that other Kusturica's films do not intertwine tragedy and farce to such extent, and since many other Kovačević's film scripts (including the Yugoslav ones) do so to a large degree, one can deduce that in *Underground*, too, this is a feature to be contributed predominantly to Kovačević.

The core of *Underground* is a large cellar somewhere in Belgrade in which, during the Second World War, Serbian resistance fighter Marko hides his friends and family. Yet even after the war has ended, Marko keeps them down there, misleading them into belief that the war still goes on because that just suits his own selfish interests. Meanwhile, he enjoys life above ground as a national hero in the Communist Yugoslavia. The farcical aspects are exaggerated to the point of the film approaching the feel of a cartoon, but tragedy is omnipresent, too. After all, the three chapters of the film are very prosaically titled War, Cold War and War, and Kusturica and Kovačević certainly do not spare us the tragedies of wars. Given this "mythical cycle of passions", it is not difficult to understand why the film has attracted charges of Balkanism, exoticizing the Balkans and complying with the Western gaze. And the screenwriters' indictments of the Communists' corruption are laid down plain and simple. All in all, *Underground* is a very watchable film made expertly and with bursts of unsurpassable creative energy, but it is also a film with a highly dubious nationalist sentiment.

THE MADHOUSE METROPOLIS

Kovačević first wrote the play *The Tragic Burlesque* in 1990. The film version, directed by Goran Marković, is set in 1990s Belgrade but was filmed in Sofia, Bulgaria, in 1994. The story of the film is set in motion when a psychiatric hospital on the outskirts of Belgrade, due to the disintegration of the state and the sanctions imposed, runs out

of medications and other necessary means to function properly. A doctor decides to leave the hospital with his twenty-some patients, escort them to the city by tram, and try to accommodate them with their relatives or even anyone at all who would be willing to accept them. Unsurprisingly, this turns out to be a mission impossible, yet the underlying message of the film is that the Serbian society of the 1990s is already so psychotic in itself – through a chain of effects of wars in the region – that the institutionalized psychiatric patients can meld with the “normal” citizens almost seamlessly. Thus, the commotion the patients cause while cruising the Belgrade streets is not really all that extraordinary. The effect of this approach is deeply bittersweet: that which is funny is at the same time forcibly tragic. The film contains perspicuous accusations of the Communists’ wrongdoings, but, in the end, does not amount to much. The jokes are not hilarious, the characters are not interesting enough, the situations are weakly relatable and the story is thin in comparison to Kovačević’s best works. There is no hook to keep us hooked. *The Tragic Burlesque* could be marked as a minor addition to Kovačević’s screenwriting filmography.

NOTHING EVER CHANGES AND POWER IS EVERYWHERE

The Professional, too, was a play Kovačević first wrote in 1990. For the film version, shot in 2002, he updated the story as to cover the most recent period of Serbian history between 1991 and 2001. The film, whose popularity has only grown over the years and now enjoys a cult following, is a high-concept story if there ever was one: what if one day a stranger walked into your office who knew everything about you? Well, that would be because of his job, which he would have been performing with the highest degree of professionalism. In the autumn of 2001, one year after the fall of Slobodan Milošević, an old man with a large suitcase walks into a publishing house in Belgrade where a strike is taking place on the ground floor, ignores the security guard, ascends a few floors and asks the secretary for a brief appointment with the new manager. The manager, Teodor Teja Kraj, a former literature professor and a dissident from the Milošević years, has no recollection whatsoever of the old man, who keeps calling him by his first name and asking him, “You *really* don’t know who I am?” As it turns out, the old man, Luka Laban, is a retired officer of a national security agency, a dedicated professional whose duties in the previous decade included spying and eavesdropping on dissidents like Teja, and periodically taking action. He seems to be ill, perhaps terminally, and appears to have visited Teja to “confess his sins”. In the next “five minutes” of the appointment, which last for a few hours, Luka tells Teja how he twice came dangerously close to killing him because of his anti-Milošević and anti-communist rhetoric, and how he personally took care that Teja lost his job at a faculty. On the other hand, we get to see how Luka twice saved Teja’s life, the reason being that Luka’s daughter, a college student, was infatuated with her literature professor, Teja. Through these reminiscences, major episodes of Serbian 1990s history are revisited: the March 1991 anti-government protests, the 1995 fall of Knin, the 1996 post-electoral demonstrations and the 1999 NATO attacks. In Luka’s large suitcase, there are countless items from Teja’s life – things he lost or left behind.

The film is incredibly rib-tickling – one of the best jokes concerns the inflation crisis in Serbia’s economy which meant that a copy of a newspaper cost 80 million dinars⁶ – and *at the same time* unbearably sad: lives are shattered and loves destroyed. This is full-time tragedy and full-time farce on a large scale. Comedic attitude is shown to be one of the techniques to keep sanity, possibly in more ways than one: a rather corpulent lady remarks in 2000 that once Milošević is removed, she will be even fatter; now she

at least keeps a tight rein on her weight because of all the worrying.

The ending of *The Professional*, where it is revealed that Teja is still being monitored by the secret service even after the fall of Milošević and the retirement of Luka Laban, is all the more hurtful, the point being that on the level of politics, nothing ever *really* changes, the changes are nominal rather than real. The new power continues to spy, and it unscrupulously spies upon “its own” people. In other insights, *The Professional* shows what ubiquitous power, power that has no outside (the concept stems from Michel Foucault), means in a totalitarian society such as Milošević’s Serbia: in a society such as that, justice is unreachable because the perpetrators and the investigators of crimes are often one and the same; if one has access to enough power, one can arrange every political murder to come out as a suicide or an accident. The Foucauldian solution to the ubiquitous power, the resistance which must – and does – come from within the power itself (as there is nothing outside of it and the power pervades everything), comes, according to *The Professional*, from the personal ties that bind us. Every one of us has the capability to put personal above the political. And it is precisely at this point that *The Professional*, sad and tragic as it is, offers at least *some* faith in humanity: when all has been said and done, and before leaving to check himself into a hospital, Luka asks Teja to make a phone call to his daughter in Canada and tell her that they have met up – and *parted amicably*. Is this a right-wing agenda? Should putting personal matters above the political ones be considered a rightist attitude? I am tempted to say that at least in a totalitarian society, this is not a matter of left or right; rather, it is a matter of *resistance to the power*, which has shown time and again to be the real spiritus agens, the real creator of the world’s history, and a rectifier of at least *some* historical mistakes and injustices.

CONCLUSION

An oft-quoted saying attributed to Charlie Chaplin declared that *life is a tragedy when seen in close-up, but a comedy in long-shot*. Similarly, the three films discussed above have shown that tragedy and farce are not consecutive events as in the Marx statement; rather, they are two complementary artistic insights of the same event. Life can be, and often is, at the same time profoundly tragic and hysterically funny. It could even be argued that tragedy roughly corresponds to the Freudian principle of reality, whereas farce (or comedy in general) could be connoted to the principle of pleasure. And from a more cynical viewpoint, if we were to take it, comedy could be understood as humanity’s self-deceit to make the tragedy of life more bearable. The Western Balkans, famous both for their lengthy history of tragedies and excellent sense of humor, seem to be confirming this perspective.

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Regarding the other task I have taken on in the introduction of this paper, my conclusion would be that the three Kovačević’s scripts in question do not deal explicitly with the Karađorđević royal family, but they do exhibit a clear dislike for the Communist regime and its continuation into Milošević’s Serbia, which, combined with Kovačević’s soft spot for pre-socialist Serbia as shown in some of his other works, can be interpreted as fully consistent with his political stance as a royalist.

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Who's Singing Over There? (Ko to tamo peva), directed by Slobodan Šijan, written by Dušan Kovačević, 1980.

(Endnotes)

1 Jurica Pavičić, *Postjugoslavenski film: Stil i ideologija* (Zagreb: Hrvatski filmski savez, 2011), 137-141, 154-160.

2 See, for instance, Pavle Levi, *Razpad Jugoslavije na filmu* (Ljubljana: Slovenska kinoteka, 2011), 81-89, and Dino Murtic, *Post-Yugoslav Cinema: Towards a Cosmopolitan Imagining* (London and New York: Palgrave Macmillan, 2015), 46-60. A bit more lenient

approach, but not in any way denying the nationalist message of the film, can be found in Dina Iordanova, *Cinema of Flames: Balkan Film, Culture and the Media* (London: British Film Institute, 2001), 111-135, and Iordanova, *Emir Kusturica* (London: British Film Institute), 151-181.

3 Slavoj Žižek, »Multiculturalism, Or, the Cultural Logic of Multinational Capitalism“, in Žižek, *The Universal Exception*, ed. Rex Butler and Scott Stephens (London: Bloomsbury, 2014), 182-191. (Žižek’s essay was first published in the *New Left Review* in 1997.)

4 Of the West’s reluctance to intervene in the Yugoslav wars, an overview is provided in Noel Malcolm, *Bosna: Kratka povijest* (Sarajevo: Buybook, 2011), 399-451 (the chapters on the Bosnian war). On the West’s continuous exoticization of the Balkans as the »wild child« of Europe, numerous studies can be consulted, among others Maria Todorova, *Imagining the Balkans* (Oxford: Oxford University Press, 1997), and Božidar Jezernik, *Wild Europe: The Balkans in the Gaze of Western Travellers* (London: Saqui in the Association with the Bosnian Institute, 2004).

5 In the late 1990s, Kusturica and Kovačević had two other common projects in the works, but both fell through: an adaptation of D. M. Thomas’s 1981 novel *The White Hotel* for which Kovačević rewrote a pre-existing script, and *The Nose*, based on motifs from a Kovačević play.

6 The perfectly performed scene in *The Professional* where Teja pays one billion dinars for 10 copies of *Politika* (800 million dinars would be the price for 10 copies, the rest is tipping the newspaper salesman) is one of the two best artistic jokes on Yugoslav-related inflation crisis (that time in the late 1980s and early 1990s when prices and banknotes reached billions of dinars and which I am old enough to personally remember) I have ever encountered, the other being the line in Slovenian singer-songwriter Iztok Mlakar’s song *Republika Palma de Cocco* (from his first album, released in 1992) where the narrator mentions that he received a lousy million for holiday allowance. What on Earth could he do with a lousy million dinars? All that remains is for him to put it in a sock, and once it’s full, he will go on holiday... to a non-existing Republic of Coconut Palms.

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THE “MUNDI” ON THE “MAPPAE”, OR HOW A RETROACTIVE UNDERSTANDING OF MIEVEAL 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 abructing 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, Traum*

How can the supposedly modern notion of landscape be linked to the medieval cartographic curiosities of the *mappaemundi*? The following text will attempt to restore medieval conceptions of space to a historic continuum that overcomes the caesura between the Middle Ages and Modernity, suggesting that an immersion into medieval formulations of Landscape, Earth and Cosmos can have a profound effect on modern concerns of spatiality¹. Landscape, as a category, is inextricably bound with an understanding that is of an aesthetic order, usually formulated through concepts originating from the area of aesthetic philosophy or through a visualizing practice of representation². Those conditions are usually detected in a specific historic time that makes landscape seem as a privilege of the modern world, such a distinction however cannot be self-evidently valid. In an epistemological level, landscape is put forward through ruptures or caesura. The idea of an entity subtracted from nature is therefore situated or correspondent with a historical rupture of pre-modern and modern. Such an epistemological distinction takes different shapes in the context of differing sciences that all have to do with the study of nature in parts. Through such a survey of landscape's appearances, the ideas of Earth and Cosmos also begin to appear as separated from it. Both those entities are extremely critical in our problematic correlation with the natural environment in a way that such a relation cannot afford to be strictly aesthetic anymore³. Bringing landscape, Earth and Cosmos together through the lenses of

1 . Yi-Fu Tuan describes the transition from the one era into the other as an axial shift. In such an understanding the Middle Ages are thought to be vertically organized with all ontological hierarchy and ontological significance being attributed around a vertical axis mundi. Such a conceptualization is evident in all forms of lived experience and is viewed as a guarantee of existential security. In Yi-Fu Tuan's schema, the axial shift occurs with systematic sea travel and the perfecting of navigation technologies that seem to create a horizontal, planimetric understanding of the world, which is now unbound from rigid cosmographical models and open to extensive exploration and charting.

Yi-Fu Tuan, *Topophilia, A Study of Environmental Perceptions, Attitudes and Values*, New York, Columbia University Press, 1974

2 . What is being debated here is the possibility of landscape existing beyond mediated representations of the Earth or the natural environment. Descola's latest contribution to the matter revolves around two basic modes of understanding and conceptualizing landscape. The first is called extensionist and attempts to view landscape in a context wider than that of an aesthetically mediated representation, understanding it either through the lenses of human labor, meaning every piece of humanly conditioned land, or by calling landscape every subjective experience of the natural environment. The second mode is called comprehensional and works through specialization and systematic description of landscape under precise classification. Descola links it with the primary tradition of writers in the history of art, like Ernst Gombrich and Kenneth Clark but such a mode is also evident in scientific description as well. Both manners are considered to be problematic by Descola who instead proposes an understanding of landscape not as an object but landscape as transfiguration, meaning through the very process that produces it. Descola Philippe, *Landscape as Transfiguration*, Edward Westermarck Memorial Lecture, October 2015

3 . Latour describes the contemporary questioning regarding the earth in what he calls the terrestrial node, a new node to be added next to his diagrammatic understanding of the global-local continuum, that attempts to reformulate the possible connections and contingencies the human collective can develop with the Earth. This has to do with a newfound situation in which the Earth responds to humanity's triggering, what could be put under the, rather prob-

the formerly isolated Middle ages could trigger a reconfiguration of epistemological ruptures in that direction⁴. Our attempt seeks to draw from the *mappaemundi* an expanded landscape that is, however, still produced through representation⁵. Our observations cannot of course be valid for all those *sui generis* cartographic objects since only naming and registering all of them would constitute a considerable task. Without wanting to underestimate the variety and contradictions of such a difficult to summarize corpus, our attempt will make some general observations before focusing on the map of Ebstorf.

The first point one should emphasize is how *mappaemundi* can be connected to what

lematic when used in the context of the humanities, term Anthropocene. Regarding the notion of Cosmos, Koyre's classic observations regarding the changes from a closed perception of the world to the realization of the open universe are still relevant today in their basic formulations. Sloterdijk's account is also useful, since it describes the same process in term of notions that connect cosmic perception with microscopic, human intimacy, as theorized in his "Spheres" project. see Latour Bruno, *Down To Earth, Politic in the New Climatic Regime*, Cambridge, UK, Polity Press, 2018, Koyre Alexandre, *From the Closed World To The Infinite Universe*, Baltimore, The John Hopkins Press, 1957. For an elaboration of Sloterdijk's project that is shorter than the "Spheres" series, see Sloterdijk Peter, (2005) *In The World Interior of Capital, For a Philosophical Theory of Globalization*, Cambridge, Polity Press, 2013

4 Our understanding of the reconnection of those three areas through a process of reconfiguring the importance of caesurae, finds a perfect voice in Reza Negarestani and his elaborate theorization of trauma as an ontological factor of co-existing with the Earth. The trauma of the modern man qua citizen, he says is not only expandable to traumas of man and the earth but also extendable to traumas which plunge its putative verity into cosmic depths. It is for this reason that for the post-Copernican revolutionary subject who is determined to deepen the geophilosophical synthesis of its regional horizon along the geocosmic continuum through traumatic binding of the universal absolute, the traumatized figure of the citizen or the modern man appears as the here-and-now feld for local unbinding of universal synthesis. In Negarestani's elaboration, extraction equals new contingencies in a way that is particularly useful when thinking about our mediated relationship with The Earth. When The Earth is viewed as being traumatically extracted from the cosmic continuum, a consonance of almost analogical order also occurs in the microcosm of human perception. Negarestani later notes: In the same vein, the deepening of the geophilosophical synthesis of the modern man – that is, its relation to the territory, the state, the polis and the contingent natural history of the earth – through remobilizing the mediating function of traumas harbours a certain anti-axiomatic surprise or a vertiginous effect. This, as argued, is an expression of the non-local turn from the axiomatic (indexed by the territorializing system or the state) to the non-axiomatic (inherent to the universal synthesis of the open). Earth, territory, State, the modern. We can assume that this trauma-centric, transformative perspective can also apply to our understanding of landscape as a piece of land epistemologically subtracted from the natural continuum. Negarestani Reza, *Globe of Revolution, An Afterthought on Geophilosophical Realism, Identities*, issue: 17/2011: "Heretical Realisms", pp. 25-54

5 That is a landscape that, in Descola's terms is produced through *in visu* transfiguration. Having established his understanding of the "landscape as transfiguration" assumption, the anthropologist goes further in describing the modes by which such a transfiguration is possible. He discerns between two modes, transfiguration *in situ* and *in visu*. The first has a formal, European garden as a paradigmatic case, while the second is mostly established through landscape depictions in European painting. Descola implies that in order to extend the notion of landscape, we should look for counter-examples or alternatives to such highly canonized examples in landscape theory. *Mappaemundi* could be seen as such an alternative to stadardized *in visu* depictions of landscape. Descola 2015

can be described as a synthetic geography, a term that is derived from the synthetic tradition of travel writers⁶. This refers to the composition of travel narratives through recollection of the journey after the traveler has returned and after having combined the experience he collected with already existing sources and knowledge in order to confirm or readjust it. This knowledge was to be exploited by the next travelers but also by non-travelers in a process of virtual or imaginary travel. In order for them to reassemble their memories or to visualize a landscape they have never seen before, writer and readers respectively were supposed to channel spatio-mnemonic techniques that were inherited to them through the rhetoric tradition of classical antiquity and that connect mnemonic or visualizing faculties with the conceptualization of imaginary loci⁷. Such a geography that goes from lived experience to schematic understanding and from personal to communal level suggests that we view the Middle Ages as a period of decentralized intelligence and the mappaemundi as a diagrammatic aid to such a contemplation of Earth and Cosmos through the communal experience of travel⁸. Assuming that the very vocabulary of the mappaemundi's graphic conventions

6 . This tradition, as described by Shayne Aaron Legassie in his evaluation of medieval travel culture, could be seen as a rather interesting and original way of describing and conceptualizing landscape or the natural environment. According to Legassie, works belonging to the synthetic tradition exhibit the following traits: 1. A statement to the effect that the text is an image painted with words, designed to enable readers who have not been to the Holy Land to "picture" it in their minds. 2. A discussion or dramatization of the difficulty involved in creating such a verbal map. 3. An insistence that the finished book is the result of writing undertaken after the author returned home from his journey, sometimes with the help of library research and/or notes taken during the travels. 4. A tendency to equate the endurance of the journey's discomforts and the resistance of its temptations with the subsequent labor involved in composing the account. In many cases, this entails associating – or even conflating – the writing with the memory work of pilgrimage.

This requires a parallel to be drawn between book writing and the meditative practice of pilgrimage. From both the travel accounts of pilgrims and the unique medieval tradition of documentation, Legassie draws an interesting variation on the theme of travel and recollection. Memory, and more precise the memory of a place, he notes, had a strong effect on a pilgrim's perception of what a successful journey was supposed to be. Legassie, Shayne Aaron, *The Medieval Invention of Travel*, Chicago and London, The University of Chicago press, 2017

7 We can confidently assume that maps are part of a spatio-mnemonic pedagogic tradition and thus also part of libraries and pedagogical institutions. Going back to systematic research done regarding theoretical evaluations of mnemonic techniques like those by Mary Carruthers and Frances Yates, we can trace commentary that implies the possibility of a spatiality of memory. For those writers, memory is something that can be charted through a system of localization or loci that are part of wider mental constructions formed in the faculty of imagination. In such mental models, those specific loci are organized and kept discreet from one another in a way that seems to conduct a vocabulary not very far from a cartographic one, that could also have some sort iconic relation with objects of the real world.. see Carruthers Mary, (1990), *The Book of Memory, A Study of Memory in Medieval Culture*, Cambridge, UK, Cambridge University Press, 2008 and Yates Frances, (1966), *The Art of Memory*, New York, Routledge, 1999

8 Yates specifically refers to the semantic correlation that can develop between places or architectural elements and memory, while also outlining a possible range of objects that can sufficiently act in such systems. This range includes monuments, cathedrals and amphitheatres and, in the context of this discussion regarding the mnemonic registry of travel, roads and cities. Yates 1999

is formed considering such paradigmatic examples of mnemonic loci, such an elaboration could also explain the very spectrum of what is considered eligible for cartographic representation.. The symbolic code of medieval cartography, the element that is to take the shape of the well-known map-legend in modern maps, descends from an intellectual tradition of precise memory and recollection that border on an almost abstract, rational thinking⁹. In order to support the general validity of this spatio-mnemonic organization of the world, one need to go no further as to return to books themselves, whose pages were also organized into loci throughout the medieval period. The fabric of things is not supposed to be static during the Middle Ages since it is constantly vibrating by a fluid mobility of meaning. The material world is constantly transformed or viewed as text¹⁰. Past present and future are organized in a logic of layering of different levels of interpretation not very far from modern conceptions of layering. In such formulations the physical journey acquires the same significance as it's subsequent synthesis and rearrangement in memory or the virtual meeting space between memory and other cognitive activities that succeed it. That "after the journey" is culturally or socially formulated and it is absolutely embedded in medieval thinking. Besides the understanding of the work of the individual in accordance with the social continuum or the specialized, theological and scientific context surrounding it, that "after the journey" validates the very receiver of such an attempt, thus presupposing the dynamic engagement of the reader¹¹.

The map's distance from the viewer or interpreter, in any possible context that such a map may appear, either in big physical form like the Ebstorf map or in printed form inside

9 It is worth noting that in the level of the mappaemundi's cartographic conventions, cities are usually depicted as towers or architectural elements and entities and not as miniature versions of the actual city. The optimization of a city's mnemonic registry requires a high level of diagrammatic abstraction that reduces the city to a building and the building to a cartographic module that is visible on the map.

10 Interestingly, the word used through the Middle Ages to denote what we today call continents, was "partes," the term also used to describe the structural organization of texts and books in the context of a "divisio". Geography is thought of as text. Even other instances like cities and monuments or existing landscapes are being turned into "text" through hybrid models that do not discern between topographical description, historical analysis and eschatological commentary. Legassie 2017

11 The reader, probably mobilized by the repressed desire of realizing the pilgrimage to the Holy Land himself/herself, is constantly encouraged through those writings to revoke the mnemonic techniques of his/her rhetorical education in order to mentally construct the biblical scenery actually experienced by the pilgrims. The relevance to memory is not to be found solely in rhetorical education but also in the realization that these «scenes» are often composed through representations of actual, lived experiences. *ibid*

books, seems to construct the condition of a suspended observing subject gazing over a minimized object, fulfilling the impression of a world to be perceived panoramically. Through such an understanding of a dominant distant gaze, the mappaemundi serve as functional instruments to the monastic practice of speculation by inscribing the open-ended process of Christian expansion inside an “economy of salvation.” We can therefore draw the conclusion, that a contemplating position of visual superiority and control over an environment, one that is usually regarded as modern, does also apply to medieval cartography. In the Ebstorf map, Christ’s body is severed in parts, bringing to mind the metaphorical presence of his body in holy communion, but acquiring spatial dimensions in the Ecumene’s scale. The members that were dispersed and fragmented tend towards a higher unity, that in contrast to the additive macrocosm that takes over the map, remains introverted, towards the center and the glorious event of the resurrection being represented in the supposed position of Jerusalem. As a hybrid representation between cartography and christological imagery, a mappa mundi thus depicts the Ecumene’s surrender into the Christ’s embrace not as rhetoric analogy or the virtual space of members organized around the head, but having as it’s material milieu the very flesh of the Saviour. Since the twelfth century, the micro and macro-cosmos dichotomy is taken as a part of the wider conflict between the possibility of a human nature of god and the possibility of a divine essence within humans¹². God takes man’s place and the terrestrial globe takes over the world. The virtual journey the map offers is not only structured through imagination or speculation. It is entangled in the economy and everyday life of a monastic community, as emphasized by its name in the case of the Ebstorf map¹³. The Middle Ages can therefore be conceptualized as a network and the mappaemundi could be seen as diagrammatic depictions of that network-world. The centers or shall we say nodes it depicts, local, peripheral or

12 The Saviour’s body organizes the entire surface of the map by defining the world’s boundaries and signifying the cardinal directions. His face dominates the east axis. The map is thus seen as physical argument in favor of God’s omnipresence as well as his emergence from the Earth itself. The most interesting point, however, is the possibility that the map somehow addresses the ecumenical community that constitutes the church. Kupfer implies that the map’s cartographic agenda is inextricably linked to the function binding it to the community. This community may not necessarily identify with the entire globalized world, but perhaps concerns a smaller monastic unit that could manage and «use» the map on a daily basis. Kupfer Marcia, *Traveling the Mappa Mundi: Readerly Transport from Cassiodorus to Petrarch*, στο Baumgartner Ingrid, Debby Nirit Ben-Aryeh, Kogman-Apel Katrin., (ed), *Maps and Travel in the Middle Ages and the Early Modern Period*, Berlin, Boston, Walter de Gruyter, 2018

13 Drawing from the work of Jeffrey Hamburger, Kupfer links mappaemundi with mental practices that were practiced in monastic environments during meditation. Until the late Middle Ages, icons or objects of human construction could function as vehicles with which the soul emerged from its physical being approaching the divine vision. (visio dei) Mappaemundi are therefore economic or ideological perpetrators of the daily practices and routine of a monastic community, while at a second, less obvious level, they participate in the constellations formed by such communities, first with the rest of other similar societies and then with the wider world, as far as the daily practice of the nuns is concerned. *ibid*

metropolitan, acquire a special position within the spectrum of information that is eligible for documentation. It is through the identification with a distant center that the microcosm of the convent and its associated environments are assimilated to the macrocosm of the globalized Church. Put in christological terms, the microcosm and macrocosm dichotomy renders the spiritual agreement through which the chronicle of the Christian Salvation of Humanity unravel through geographical space.

Despite any divergent interpretive modes and an abundance of possible descriptions, the map of Ebstorf certainly describes a symbolic equation between body and Earth. Such a theme seems at first to be solely dependent on the deleuzian conception of faciality and the signifying regime that goes with it, through a reduction of the whole body to the face¹⁴. What such an understanding does not take under consideration is a dichotomy between body and flesh, that is central to the medieval conception of corporeality.¹⁵ This tension can be retrieved through a deepening into the epistemological mechanisms that define the medieval imaginary regarding the body and its various appearances. Such an divergent appearance in our case, can be found in the cartographic monster depicted on the mappa. Those monsters seem to be mapped as the “other” of Christianity. It is not by chance that this divergent bodies present a fluidity of form that is usually attributed to a dissolution of the face and a displacement of those organs that have an immediate connection with the senses, specifically vision. They are characterized by anomalies in their physiology that attest to their marginal positioning within the cosmic plan. The juxtaposition of flesh and body allows us the daring assumption that there happens a grounding of the body in the mappamundi.

14 Deleuze and Guattari’s commentary of the concept of faciality has a lot to offer on the subject of a signifying regime that derives from the face of Christ and its dominating influence, specifically in the visual arts. In the writers’ own words, “on the brighter side, painting has exploited all the resources of the Christ-face. Painting has taken the abstract white wall/black hole machine of faciality in all directions, using the face of Christ to produce every kind of facial unit and every degree of deviance. In this respect, there is an exultation in the painting of the Middle Ages to the Renaissance, like an unbridled freedom. Not only did Christ preside over the facialization of the entire body (his own) and the landscapification of all milieus (his own), but he composed all of the elementary faces and had every divergence at his disposal: Christ-athlete at the fair, Christ-Mannerist queer, Christ-Negro, or at least a Black Virgin at the edge of the wall. The most prodigious strokes of madness appear on canvas under the auspices of the Catholic code.” Deleuze Gilles, Guattari Felix, *A Thousand Plateaus. Capitalism and Schizophrenia*. The University of Minnesota Press, 1987

15 Alan of Lille describes flesh as a cloud that obfuscates vision. The body in the Middle Ages is characterized by a fluidity that is most likely understood as a dangerous instability. What sets man apart from the world of the nonhumans is not the ability to think but to perceive the difference between the senses and the mind, or to distinguish the physical-material background of his/her action from the psychic or spiritual one. In Suzannah Biernoff’s work, distinctions between body and flesh seem to move away from a more restrictive understanding of duality as a dichotomy between body and soul, the physical and the corporeal, thus attributing a wider range of signification to corporeality itself. Biernoff Suzannah, *Sight and Embodiment in the Middle Ages*, Basingstoke, UK, Palgrave Macmillan, 2002

They can now be seen as inventories of all kinds of bodies or indicators of a bodily spectrum that showcases the possible levels of proximity those bodies can possess towards the cosmic realization of Christianity or a desired communion with the Earth.¹⁶

The hypothesis of a geo-somatic imaginary cannot be sufficiently described by analogical thinking and micro-macro interactions. Those modes act through similitude when in such a case, another mode is needed, that is able to support similarities between non similar entities like the earth and the body. In the context of the Middle Ages, it is allegory that provides a symbolic way of thinking that is able to transform the natural world into symbol¹⁷. Scholastic tradition starts off in continuation of Aristotelian philosophy but then succumbs to the iconographical tendency of the allegorical turn, absorbing the compulsion of turning every object or relationship, into iconic symbols. The contingencies between terrestrial and somatic thinking that we try to bring to the fore would benefit from more paradigmatic cases. Such an example can be located to the cartographic experiments and curiosities of the priest and mystic Opinicus de Canistris, in whose work the formal union of body and geography not only supports our assumption of a geo-somatic mode of imaginary thinking, but also puts forward a sui generis articulation of the allegorical depiction in a hybrid boundary zone between painting and cartography¹⁸. What is interesting in Canistris' oeuvre is the different ways

16 Biernoff describes vision as the truest and at the same time most false of the senses, the one with the greatest ability to reveal the truth and the greatest potential to deceive. The flesh is identified with a loss of humanity or degeneration and physical illness is usually seen as a fluidity or instability of form that is primarily visual. The word "body" possesses a series of positive meanings. One can even mention today's multiple uses of the word "corpus". The body gives shape and renders abstract structures meaningful. The flesh seems to be a notion much less beneficial, sometimes even repellent and harmful. From Augustine on, the presence of Flesh marks the absence of meaning and the bafflement of thought, while after the Fall, it is flesh that is seen as a perpetual carrier of sin. *ibid*

17 The word allegory seems to have replaced the initial word *Hyponia* (ὑπόνοια) that referred to a concealing function of language. The genetic material of allegorical discourse presupposes the existence of a hidden meaning or a semantic barrier that the reader must overcome in order to reach the mystic knowledge. Medieval thinkers describe such knowledge in visual terms, as enlightenment or an uncovering of the truth and their approach is characterized by an anxiety regarding its oscillation between truth and deception. Angus Fletcher further notes that in the Middle Ages a tendency towards imposing global, religious or secular, boundaries in a literal and metaphorical sense, has led to the rise and establishment of an allegorical way of thinking. That is evident in every area of life where some sort of tendency towards achieving a totality exists. «Political dreams of a globalized brotherhood, collective desire for the creation of a totally organized body of knowledge, the religious expectation of a theological souma,» all these claims of universality formed the framework for the development of allegorical language and writing. In this context, Fletcher argues that the stabilized position of man in the world and the complete delimitation of his/her world are factors that counterbalance the medieval mind's volatile tendencies to overcome bodily restraint and approach a state of divinity. The fixed and enclosed world of the Middle Ages is therefore seen as essentially a launching field for spiritual aspirations. Fletcher Angus, (1964), *Allegory: The Theory of a Symbolic Mode*, Princeton, New Jersey, Princeton University Press, 2012

18 Karl Whittington refers to the works of Opinicus de Canistris with the term *Body-Worlds*. The priest's peculiar work consists of experimental projects which are supposed to be

the designer articulates the allegorical bodily forms on top of geographical backdrops that seem to be connected to the portolan charts of the same period. Those are techniques of doubling, reflecting and superimposition of different layers, combined with marginal notes and smaller diagrammatic formations that make the result feel dense and complicated, difficult to read or decipher. In the most simple cases however it is self-evident that those body-worlds are based on actual depictions of geography.¹⁹ Even though allegory in literature and painting usually isolates elements, Opinicus distances himself from such an approach by putting his figures on top of maps that can be viewed as navigable and cohesive.

The portolan charts are rather precise depictions of the natural environment that in the medieval man's mind is of divine creation. Those charts may appear in Canistris' mind as hybrid objects between cartographic accuracy and transcendental creation, not like hidden truths behind the mask of an imaginary narrative but in the form of allegorical meanings that are assimilated inside empirical evidence. As newly discovered relics of the original creation of the world that is made tangible for the first time, the portolan charts seem to carry an inherent meaning that is at the same time symbolic, theological and perhaps even somatic. The somatic dimension is evident in those examples of Canistris' experimentation that introduce allegorical somatic forms in geographical complexes that seem to articulate some sort of cryptic geopolitical commentary²⁰. The detour we took through Opinicus de Canistris supports our geo-somatic assumption and adds depth to our existing understandings of allegory and

designed as a response to an unsettling, revelatory vision that he reportedly received in bed during a night of severe illness. This gives the drawings the dimension of theological exegesis and interpretation expressed in the representational terms of cartographic practice. Whittington Karl, *Body-Worlds, Opinicus de Canistris and the Medieval Cartographic Imagination*, Toronto, Ontario, Pontifical Institute of Medieval Studies, 2014

19 Whittington thinks that Opinicus de Canistris uses the portolan charts, contemporary examples of actual cartography, as backgrounds for the composition of his geographical forms. Whittington 2014. The portolan charts are surprisingly accurate depictions of the Mediterranean coastline, most likely intended to be used in navigation. These maps are traversed by lines in radial formations, implying routes that resemble the Rhumb lines of Mercator's sailing system and mapping projection, where a straight line between two points is equivalent to a loxodrome, an arc that crosses all meridians at the same angle, therefore without having to change course. Contemporary study of portolan charts undermines the established view of the "modern" world as being the only one to have access to technologies that bend physical space, making it more accessible and receptive of human mobility. Contemporary to the highly symbolic or graphic word-maps we are dealing with, portolan charts prove that a precise understanding and regulation of space did exist during the Middle Ages therefore removing such a privilege attributed only to the post-medieval period.

20 Canistris' geopolitical commentary are often disproportionately reactionary and conservative in our modern eyes and sensibilities, especially in relation to their imaginative representational solutions and achievements in terms of graphic design. For example, Africa's body is depicted as female, unclean, inferior and overtly "earthy", while that of Europe is usually male, almost transparent, white and airy. *ibid*

writing. Instead of depicting those themes that were usual in allegorical representation, Opinicus allegorizes the empiric shapes of this new, chartable world and, in extension to that, the ways that those geographical shapes are graphically connected with each other when techniques of embodiment, layering and doubling take place. In that way, polysemy and constant displacement of meaning define an interpretive approach of the very shape of the Earth with all its antithesis and contradiction²¹.

Our effort began by acknowledging a strong spatio-mnemonic tendency located in medieval landscape description and narration where memory takes on an important and defining role. It firstly denotes the recollection of an existing landscape in memory. Mnemonic metaphor is afterwards considered as a formation in memory of existing landscapes without ever having to visit them, reassuring us of the strong cultural factor in shaping such tendencies. What was also stressed is that mnemonic metaphor of landscape is methodologically of the same order with the cognitive formation of imaginary and non-existent spaces that have been drawn from the pedagogical background of rhetoric training. Mappaemundi may not contribute to the refinement of cartographic history but are indicative of a body of cultural practices that strongly present the idea that a landscape can be narrated and read²². Finally, our effort established the hypothesis of a geo-somatic imaginary that seems to predispose the use of the somatic model in design culture of the upcoming centuries while at the same time undermining its regulatory dimension. Our central point was that catering back to the Middle Ages in search of spatial models is valid but many of the points made or insights acquired would not have been possible without a very first strong assumption of historic rupture. Though the process of questioning such an absolute distinction, we have a chance to draw repressed sides of the existing material in a way that pushes our existing preconceptions out of their well-established locations. In that

21 Suzanne Akbari distinguishes between vertical and horizontal allegory, establishing a possible range of allegorical speech. Vertical allegory refers to hidden meanings - transcendental truths not able to be expressed in language, while horizontal allegories explore the multiplicity of words and things, praising the unstable nature of meaning.

Akbari Suzanne Conklin, *Seeing Through the Veil: Optical Theory and Medieval Allegory*, Toronto, Buffalo, London, University of Toronto Press, 2004 Whittington estimates that Opinicus' Body-Worlds are situated exactly between the serious, revealing allegory of the first category and its counterweight found in the second. **Whittington 2014.**

22 What is important in this spatio-mnemonic logic is precisely the way it underlines the idea of a readability of everything. In many such descriptions, landscape is equated with text, and is therefore readable, and text is regulated though geographical metaphor provided as a tool of rhetorical, spatio-mnemonic education. All these elements underline a vocabulary of organization that is both monumental, textual and geographic. Legassie traces it back to a medieval tradition of commentary on Aristotle in whose thinking experience is to be interrelated with remembrance. It is such a tradition of thinking that allows Aquinas to assert that events occurring in a person's lifetime are not yet experiences, since for him the formulation of experience occurs when many discreet things come together and are perceived in memory (*ex multis memoriis unius rei accipit homo experimentum aliquo* «). **Legassie 2017**

context, the isolation of the middle ages from the modern period is not so much in need of radical destruction but most probably asks for a rejuvenating approach. The idea of rupture is not self-evidently good or harmful. Our final position is, that firstly through its acceptance and secondly through negotiation only, are we in a position to claim that we can make short and small contributions into a demanding environment of scientific ambivalence and polysemy.

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THE AESTHETIC EXPERIENCE OF CHINESE PAINTING:A ERP STUDY ¹

Abstract | This study uses behavioural and ERP techniques to investigate the aesthetic experience of the Chinese people on the traditional form of Chinese painting (selecting Chinese freehand landscape painting); and the two experimental forms of Chinese painting (realistic landscape painting and abstract ink painting).The popular sample is composed of 10 executives, 12 white-collar workers and 13 ordinary workers, a total of 35 people.Among them, there are 20 people who have studied art in the system, 15 people have not studied art;There were 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; freehand landscape painting gives people a similar feeling and abstract works are puzzling. Therefore, the experimental materials used freehand landscape painting; and abstract ink painting with/without the title of the artwork hint and realistic landscape altogether five categories.The first is to compare the cognitive and emotional responses of the public after the presentation of freehand landscape painting abstract ink painting and realistic landscape painting works, in order to know which forms of Chinese painting are most sensitive to the public;Second, We want to see what the public know about the traditional freehand landscape painting and the contemporary abstract ink painting, just like after it has clearly described what the realistic landscape painting is.Whether Its view of traditional freehand landscape painting, contemporary abstract ink cognitive processing, emotional response, emotional evaluation and aesthetic judgment will be different from no hint.

The conclusion shows that The public's aesthetic experience of Chinese painting is

1 This paper is one of the achievements of the 2015 National Social Science Foundation project "the study of the popular Cognition approach and understanding Model of Chinese Contemporary Art" (15XSH001). Introduction to first author Ding Yuehua:Doctor, professor, master tutor.Contact telephone:13883722759 ; Email:dyh9812@163.com

embodied in realistic taste. The subjects showed more interest in abstract ink than in freehand Chinese landscape painting but had difficulties in understanding abstract ink painting. Title-hinted abstract ink painting brings about a significantly lower aesthetic and pleasure than the no-title abstract ink painting on a personal sense of beauty and pleasure. The public have the desire to understand the traditional Chinese painting, the value judgment is high, but the aesthetic appreciation of the freehand landscape painting is lack of excitement, it is difficult to understand the freehand landscape painting. The beauty and pleasure of title-hinted freehand landscape painting are significantly higher than those of the no-title landscape. The traditional Chinese painting needs to let more people know through aesthetic education.

Index terms | *Aesthetic experience of Chinese painting in China: ERP Technology Aesthetic Education Countermeasures*

1. The Origin of the popular Aesthetic experience Research on the traditional and Experimental forms of Chinese painting

It is advocated at the national level in the report of the 19th National Congress of the Communist Party of China to dig into the ideology, humanistic spirit and moral standard contained in the excellent Chinese traditional culture, and to inherit and innovate according to the requirements of the times.

The traditional painting form of Han nationality is to draw on silk or paper with brush dipping in water, ink and color. This kind of painting is called "Chinese painting". Chinese traditional painting subject matter can be divided into figures, mountains and rivers, flowers and birds, techniques can be divided into meticulous style and expressive style, the essence of the spirit is "pen and ink". Chinese painting condenses the wisdom, character, psychology and temperament of the Chinese nation. It is based on the humanities subject and is not restricted by the European scientific painting. It has been developing according to the standards of vividness, enjoyed and expressiveness.

With regard to the innovation of Chinese painting, many art creators at present learn from the modelling and realism of Western painting to transform Chinese painting. One of the experimental forms is the one that tends to create very realistic Chinese painting, and the other is an experimental form. For example, the artists' creative tools can be rice paper, ink and brush, or rice paper, incense, vegetable juice, smoke marks, non-brush, etc.

The concept of "ink and wash" is transformed into a subjective feeling similar to that of ink, in the art of "ten ink," the combination of presupposition and occasional occurrence, the combination of behavior, installation, and painting, in a space field. The narration begins with the preconceived conception of behavior and ends with the completion of the act.

At present, there are many artists trying to reform the traditional techniques of Chinese painting, trying to find their own artistic language. As a Chinese, it is not known how the traditional forms of Chinese painting (such as freehand Chinese landscape painting) and experimental forms (such as contemporary abstract experimental ink painting and realistic modern Chinese painting) of the cognitive and emotional reaction. The purpose of this article is to explain what Chinese people will be most sensitive to the form of Chinese painting creation, that is, what kind of visual form characteristics will affect the aesthetic experience of Chinese painting today. In a sense, it is the standard of artistic adaptability embodied in the Chinese people that has been deposited in culture and history during the long process of evolution. This is helpful to understand the current Chinese painting of the traditional form and experimental aesthetic characteristics of the cognition and emotional response, based on this, can better guide the public to understand the way of Chinese culture and art and spiritual connotation.

2. The Experimental Research Feasibility of the Aesthetic experience of Chinese painting “Visual Forms-Perceptual reflection”

2.1 the experiment of “visual form-perceptual reflection” can be used in today’s “creation-acceptance” study of Chinese painting.

The importance of Chinese painting, not only the picture itself, but also lies in the picture and even the cultural spirit behind it. This is difficult to carry out accurate experiments. Lin Mu (2008) pointed out that to use formalism to interpret “pen and ink” is to swallow jujube without regard to the difference of cultural system. We have a way of experiencing the “pure heart to the taste of image”. [1] However, today’s artists are influenced by Western artistic creation, and the times they live in are intertwined with the era of industry and the information age, and the expression of the traditional Chinese painting literati’s freehand mind and hermit spirit has been greatly impacted. Yu Yang (2019) pointed out that the new values and the circumstances of the times have given the ink-painting art more room to expand. The value status of ink is more and more controversial. Many art creators are constantly experimenting with ink and water, trying to develop their own unique styles. [2] Painting is not necessarily painted with pen and ink, but probably with ink and other tools. In a relatively short period of time, various forms of experimental features lead to the disappearance of the content. This paper intends to use the concept of “visual form” from the perspective of psychological research.

2.2 Analysis of the experimental method of “visual form-perceptual reflection”

Since Fichina (1871) and Wundt (1874), the experimental study of the aesthetic experience presented the subjects with the stimulating visual characteristics of the works of art. Gestalt psychologists pointed out that people organize our perceptions based on the simplest or most concise explanations, so their research revolves around how people organize visual scenes, rather than the elements that make up the scene itself. Clive Bell (1914) once asked the question, “what qualities do all the objects that inspire our aesthetic feelings have in common?” his answer sums up his formalistic art theory: in every art, lines and colors are combined in a particular way, and the

relationship between certain forms and forms arouses our aesthetic feelings.[3]The aesthetic experiment must first have some kind of sensory stimulus or an emotional stimulus (C.W. Valentine 1962).[4]The research paradigm of these researchers is “visual form-perceptual reflection”.Perceptual psychologist James Jerome Gibson (1950) compared the perceptual differences between two-dimensional and three-dimensional visual perception. Daniel E.Berlyn developed a theory of arousal of emotion in the 1960s and pointed out that art has three characteristics related to arousal and the most important is formal characteristics.[5]When analyzing a work of art (painting or sculpture), most of the psychological research related to the work of art focuses on the perceptual characteristics of the work of art (Berlyne,1974;Ramadchandran & Hirstein,1999;Solso,1994;Zeki,1999) ,pointed out that advocates who use experiments for aesthetic research advocate that information can be conveyed in work by examining the artist’s production strategy (for example, visual artists develop and use certain techniques).

Noël Carroll, Margaret Moore, and William p. Seeley (2012) :the way to understand how the sensing system works.Visual artworks are intentional design stimuli designed to trigger the audience’s general perceptions, emotions, and cognitive reactions. Therefore, Visual artworks are stimuli intentionally designed to trigger ordinary perceptual, affective, and cognitive responses in spectators. Questions about the understanding and appreciation of visual artworks are, as a result, questions about the way viewers acquire, represent, and manipulate information embedded in the formal and compositional structure of artworks in order to recognize and evaluate their content.[6]

Blake Gopnik (2012) argues that, “in some deep sense, the ‘pure’ perceptual and affective stimuli presented by works of art—and most likely to be facilitated by single skills and techniques— may have least to do with how works function as art, or with what they are as art objects. It may simply be false to imagine that “visual art is largely, though not exclusively, the product of the activity of the visual brain.”[7]Blake Gopnik is actually talking about the aesthetic .of experimental research, not just “formal stimulus-response”, The inspiration from Gopnik is that experimental research should consider “formal stimulation + content” as an experimental hint. The purpose is not to let the subject only pay attention to the form and technique, because the experimental process is the process of artistic picture appreciation, so it is “visual form” Perception reflects “experiment.

Today’s people, except for some people, will go to the exhibition to see the works. Most people come into contact with works of art through the Internet, magazines and television. Before the experiment, the author investigated 196 people to understand artistic works, including senior executives, white-collar workers, ordinary workers, students and so on.The result of the investigation is that 53.06% of the works of art are known through the network. Through art galleries and other works of art to understand the proportion of 30.61%. Through books, newspapers and periodicals to understand the proportion of art works 9.69%. The proportion of works of art through television is 4.59%. Other ways to understand the proportion of works of art are 2.04%. From

this, we can see that most people still appreciate the works of art through the form of pictures rather than by going to the exhibition site to see the original works, so, The appreciation experiment of Chinese painting can show different forms of expression of the works to the viewer to carry out, through the different forms of artistic expression of the work picture presentation to see what the first reaction of the subjects.

Li Miaoli, Chen Jing and Wu Yang (2015) unified the three types of artistic styles of Chinese painting, Western painting and photographic work with positive, neutral and negative emotional potency into a 400-pixel picture with a long side and a total of 360 works. The subjects were randomly presented with the E-prime software together with the experimental guidance, and the subjects were asked to observe the stimulus pictures and then evaluate the emotional response.[8]

Jane E. Else, Jason Ellis and Elizabeth Orme (2015) apply ERP technology to aesthetic research.

According to the change of electrode point and amplitude, the process of information processing in aesthetic activity is accurately determined. In the process of visual, cognitive and emotional response, the ERP components of the visual, cognitive and emotional responses of professionals and non-professionals were studied when they viewed three types of paintings: figurative painting, hazy painting and abstract painting. [9] These experimental studies provide a paradigm for the experiments in this paper.

2.3 the dimension analysis of aesthetic experience

As a nominal phrase, aesthetic experience is a combination of intentionality between the creator or the existential and the object world, which can be obtained by personal experience, or by the use of broad cultural experience or comparative cultural vision. E.H.Gombrich emphasize the critical role of aesthetic experience (that is, relevant knowledge related to aesthetics) in a person's appreciation and understanding of works of art.

If "experience" in "aesthetic experience" is regarded as a verb, "Teng Shouyao's "description of Aesthetic Psychology" (Teng Shouyao, 1998). begins with an overview of aesthetic experience. Aristotle summed up the characteristics of aesthetic experience in 《Ethics》 as an extremely strong, intoxicated, cognitive, intuitive and pleasant experience in watching and listening. [10] In aesthetics, "aesthetic experience", "beauty", "beauty experience" and the words like are referred frequently. Aesthetics is not aesthetic if it is not aesthetically pleasing. Ding Yuehua and Zhao Linli 's research Aesthetics is not called aesthetics if there is no feeling of beauty (2008) pointed out that the process of aesthetic experience includes cognitive process, emotional process and will process. Intuition (direct perception) is often the beginning of this process and may be accompanied by and mixed with rational cognition and emotion. The implicit

concept of aesthetic feeling mainly includes 8 aspects, such as internal force, acuity, abstractness, curiosity, meticulous, integration, pleasure and formality. [11]Helmut Leder, Benno Belke, Andries Oeberst and Dorothee Augustin (2004) put forward an information processing stage model for the aesthetic experience of visual art in the study of the individual aesthetic experience of modern art. According to the model, aesthetic experience consists of five stages: Perception, dominant classification, implicit classification, cognitive mastery and evaluation. The model divides aesthetic emotion and aesthetic judgment into two output types. [12]Rowold (2008) used factor analysis to obtain the "Survey of Aesthetic perception Evaluation" (SAAP), which consists of 16 items including emotion, cognition and self-harmony. [13]Leder, Belke, Oeberst and Augustin, 2004; Silvia & Brown, 2007; Zentner, Grandjean, & Scherer, 2008 uses a common self-reporting approach, mainly from the aspects of "beautiful-not beautiful", "pleasant-unpleasant", "dislike-like". [14]Marieke Hager, Dirk Hagemann, Daniel Danner, and Andrea Schankin (2012) uses the multidimensional method to analyze the Art Reception Survey, from what aspects, and finally obtained several dimensions of painting aesthetic experience is cognitive motivation. Such as "this picture makes me curious"; Negative emotions such as "this painting scares me"; Expertise or skill, such as "I can relate this painting to its art historical background", self-referencing, such as "painting reminds me of my life history", artistry, etc." the composition of this painting is good "; positive attraction, such as "this painting is pleasant" "I will consider to buy". [15]Arthur P. Shimamura (2012) pointed out that the aesthetic experience of a viewer's works of art includes: (1) the way in which the work of art is imitated (How good is the portrayal of the real scene?) (2) Expressionist methods (to what extent do works of art drive emotional experience?) (3) A formalistic approach (to what extent does art enhance the feeling?) (4) Conceptual approach (how good is it for a work of art to convey a meaningful statement?).

The viewer can experience art through any of these methods or combinations. The three psychological components of experiential art, (mental components), are sensation (sensation), knowledge (knowledge) and emotional (emotion). [16]Chatterjee and Vartanian (2014) reviews neuropsychology and neuroimaging studies and points out that aesthetic experience arises from the interaction of the nervous system associated with sensory movement, emotional evaluation and knowledge of meaning. [17]Alex Coburn, Oshin Vartanian and Anjan Chatterjee (2017) used the three frameworks of sensorimotor system, knowledge meaning system and emotion evaluation system to discuss and analyze how to carry out the neuroscience research of architectural experience. [18]

Gerald C. Cupchik (1994) explores William James's primary and secondary emotional responses to aesthetic stimuli. The first layer is composed of "subtle feeling" and "pure and simple" happiness caused by the harmonious combination of lines, colors and sounds, which is related to personal aesthetic preference. When memories and associations triggered by aesthetic stimuli "echo" in muscles and organs, secondary sensations occur. [19]Cupchik (2012) pointed out in a speech "the Aesthetic experience from the Surface to the inside" that there are epistemic surface and deep reactions to the aesthetic induction of the works of art. [20]The measurement of aesthetic emotion, Hagtvedt, & Patric (2008), determines two dimensions, that is, psychological potency

and arousal. These two dimensions constitute four factors (high negative arousal, low negative arousal, high positive arousal and low positive arousal) that describe the emotional response to art. In addition, four cognitive factors are identified to describe the perceptual attributes of art (creativity, aesthetic attraction, formal execution and curiosity attraction). Only the visual stimuli with high positive and negative valence can cause psychophysiological excitement, while the visual stimuli with close to neutral valence have low arousal degree. [21] Ines Schindler, Georg Hosoya, Winfried Menninghaus, Ursula Beermann, Valentin Wagner, Michael Eid, Klaus R. Schere (2017) thinks that the two dimensions of titer and arousal cannot measure the aesthetic emotion well, and try to establish the aesthetic emotion evaluation scale. Contains seven dimensions of negative emotions, respectively, negative emotions, prototypical aesthetic emotions, epistemic emotions, animation, nostalgia / relaxation, sadness and amusement. [22] The measurement of aesthetic emotion of people who watch Chinese painting pictures, as long as they come into contact with the work, will inevitably cause the emotional reaction, but this is not the aesthetic emotion in the strict sense, the aesthetic emotion and the aesthetic judgment are sometimes intertwined together.

In summary and combined with the practice of this experiment, the measurement of "aesthetic experience" is mainly based on three aspects: aesthetic perception, aesthetic emotion and aesthetic judgment (point to the meaning of the work).

The so-called aesthetic perception is mainly to examine the subjects' formal sensitivity to the presented works.

The measurement of aesthetic emotion is mainly through brainwave data to analyze emotion. In addition, the subjects' emotional reaction to the pictures presented (including the evaluation of pleasure) is also investigated by means of self-report and rating.

The aesthetic judgment of Chinese painting mainly refers to the aesthetic feeling evaluation and value cognition of different forms of Chinese painting.

3. This experiment

3.1 the Experimental Design of ERP Research on the popular Aesthetic experience of Chinese painting

At the beginning of the experimental design, the single factor element experiment design with only the creative form (contemporary abstract, traditional freehand landscape painting and contemporary realism) as the independent variable was originally used. The aim is to investigate the effects of exogenous component N1 (150-200ms) and stimulation-induced P3 (200-400ms) on emotion and the average amplitude of LPC (400-600ms), a measure of whether people have more resources to pay attention to in the processing of their brains. It aims to explore the public view the traditional freehand

Chinese painting, contemporary abstract ink painting, contemporary realistic Chinese painting, in the same environment, in which form they reflect most sensitively. It aims to understand the general public about the Chinese painting technique expression form preference, the cognition processing and the mood reaction situation. As the theme of traditional Chinese painting has characters, landscape, flowers and birds, there have been selected materials to avoid face and eyes and other pictures, so this experiment did not choose figure painting and flower-bird painting, the options are landscape painting and abstract ink painting.

Before the experiment, the author found that most people can usually see the content of realistic landscape painting at first glance, Chinese freehand landscape painting gives people a similar feeling and abstract ink is most puzzling. In order to let the public understand the content of traditional freehand landscape painting and contemporary abstract ink as well as they understand the content of realistic landscape painting, two groups of pictures are added to the traditional freehand landscape painting and contemporary abstract ink works for the name of the title-hinted pictures (a common way an artwork shown in a gallery).

Therefore, the whole experimental design for the single-factor subjects within five paralleling levels, 5 levels are realistic landscape, no-title freehand landscape painting, title-hinted freehand landscape painting, no-title abstract ink, title-hinted abstract ink.

3.2 Selection and presentation of experimental materials

When choosing materials for experiment, the basic principle is to exclude personal bias. The pictures are downloaded from the Yachang Art Book Center's (<http://yts.artron.net/>) online collection or obtained with an artist's permits. While collecting the pictures, we collected the author information, the name of the work, the size and pictures of vertical composition: 40 abstract and freehand landscape painting types of no-title and title-hinted and 40 realistic works of no-title, 200 pictures in total. (200 out of 600, after 5-round selections of 20 people in art profession)

"No title" means that the work is presented only in the form of image, and there is no information about the name of the work. "Title-hinted" means that the work is presented in the form of image, and the information of the name of the work is also presented.

Traditional freehand landscape painting in the form of figure 1, figure 2, mainly selected from Tang Yin, Qiu Ying, Shen Zhou, Wang Jian, Wu Wei, Gong Xian, Shen Zhou, Dai Jin, Wen Boren, Huang Binhong, Fu Baoshi, Guan Shanyue, He Jialin, Fu Baoshi, and the following works: Tang Yin, Qian Ying, Shen Zhou, Wang Jian, Wu Wei, Gong Xian, Shen Zhou, Dai Jin, Wen Boren, Huang Binhong Shi Lu and the current active Cui Ruzhuo, Fan Yang, Mo Bangcai, Liu Guosong and other works. Contemporary abstract ink, in the

form of figure 3, figure 4, The contemporary abstract ink works have selected the works of Gu Wenda, Zhang Chaohui, Qin Feng, Chen Guangwu, Qiu Deshu, Chen Xinmao, Xuan Yongsheng, Deng Guoyuan, Lu Zongping, Wu Guoquan, and Yongsheng, Fang Tu, Zhang Yu, Liang Quan, etc.. Contemporary realistic works, in the form of figures 5 and 6, there are mainly works by Liu Liang Jing, Shi Yunxiang, Liu Guozhi, Zeng Gang, Li Zhe and the like.

In ERP studies, the N1 component is usually associated with the stimulative properties of the picture and is susceptible to the characteristics of the image itself [for example: The effects are: clarity, size, color and colorlessness (these are all experimental independent variables that need to be controlled by keeping the feature dimension of the picture basically consistent when choosing a picture). The selected works have black and white, color, mixed appearance, excluded colored one as it is a variable; The size of the ruler is large, small and mixed, which excludes the size of the ruler as a variable, and avoids the appearance of characters and faces when selecting materials.

3.3 the public's Aesthetic experience of Chinese painting: a case study of ERP

The word "public" contains the meaning of "mass" or "popular" in the English context. In the Chinese context, "popular" refers to the majority of social members, who are composed of different occupations, strata, regions, lifestyles and so on. Because the artistic creation is distinguished by fine art and the folk art, this shows that the artistic creation object is stratified. This paper draws upon the theories of sociology scholars Lu Xueyi, Zheng Hangsheng, Li Lulu and Wu Xiaogang, and further merges the social stratum subdivided by sociology researchers into three types. There are three types: senior executives (including government officials, business owners, who can exercise leadership in a unit), white-collar workers (professional and technical personnel, general managers, office personnel, etc.), normal workers (skilled workers, unskilled workers and peasants, who are basically performing tasks according to the instructions of their superiors and do not have administrative authority) only within a certain scope of work. In order to facilitate the follow-up experiment and investigation of the subject selection.

As to the quantity of question selected in the (ERP) study of event-related potentials, referring to previous studies, Yue Guanghui, Hou Chunping, Shen Lili and others selected 9 subjects in the ERP study on the effect of dimensional deviation on stereoscopic viewing comfort. [23] In Jane E. Else, Jason Ellis and Elizabeth Orme's research (2015), two groups of subjects were selected, 36 testees in total. 19 were non-artists (5 males) and 17 were artists (5 males).

The composition of the public sample is as follows: A quilt consisting of 10 executives, 12 white-collar workers and 13 ordinary workers.

The total number of people was 35. Among them, there are 20 students who have studied art in the system, and 15 people who have not studied art; 18 males, 17 females; The age ranged from 20 to 29 years (15 persons), 30-39 years (12 persons) and 40-49 persons (8 persons).

3.4 the experimental flow of ERP research on the public's aesthetic experience of Chinese painting

3.5 the Experimental process of ERP Research on the public's aesthetic experience of Chinese painting

Participants came to the EEG laboratory, the main test for them to wear an electrode cap and to explain the experiment task.

The elements of experimental control include: Presentation time (including fixed time, change time, and infinite time), presentation mode, presentation format, response mode, data collection.

In the formal experiment, all the tasks were carried out on the computer E-prime program, first presenting the "+" of the 800ms fixation point, then the image stimulation appeared, and the subjects were asked to look at the picture 1500ms. After each picture is presented, the participants are asked to make a 7-point button on the following questions:

1. Do you think the picture just presented is beautiful? 1 = very unaesthetic; 7 = very aesthetic
2. How much pleasure the picture just presented brings you? 1 = very unpleasant; 7 = very pleasant
3. What is the value and significance of the picture you just presented? 1 = very worthless and not meaningful; 7 = very valuable and meaningful

For each question, the subjects click the button and jump to the next question. After the above three questions are answered, the next picture is appreciated. The 200 pictures were divided into 5 groups with 40 pictures in each group. The subjects had 10 s rest time for each task. After the EEG experiment was completed, the subjects should fill out the questionnaire and explain the overall feeling of the experiment.

4. Experimental results of this ERP study

The EEG equipment used in the experiment is the BrainCap64 conductive Ag/AgCl electrode cap produced by Brain Products Company of Germany. The electrodeposition is set by the international 10-20 expansion system. The reference point for the data signal is set to FCz, but the offline reference is set to the average of the mastoid signal behind both ears. The vertical eye electrical reference is located below the right eye, while the horizontal reference is located outside the right eye. The scalp resistance of the electrode is lower than 5k Ω . The filter bandpass is 0.01-100 Hz and the sampling frequency is 500Hz.

The data are analyzed offline by EEGLab Toolkit (Delorme & Makeig, 2004) in Matlab 2012 (MathWorks, USA) environment. The EEG data are filtered by 30 HZ low-pass filter using Butterworth method, and the mean value of left and right mastoid is used as a substantial reference electrode. ICA (independent component analysis) method was used to eliminate the artifacts such as blink, eye movement and electromyography. The artifacts whose amplitude is higher than $\pm 100 \mu V$ are automatically excluded. The time course of the analysis was from the first 200 ms (as the baseline) to 800 ms after the stimulus presentation. According to the purpose of this study, on the average amplitude of N1, P3 and LPC components, we carry out artistic work types (realistic landscape, no-title freehand landscape, title-hinted freehand landscape, no-title abstract ink, title-hinted abstract ink) \times the repeated measurement variance analysis of the electrode point. The statistical results were corrected by the Greenhouse-Geisser method.

According to Cherniawsky and Holroyd (2013), [24] Total mean Waveform Map and brain Topographic Map, N1 (80-120 ms), The frontal F3, Fz, F4, FC3, FCz, FC4 electrode points were selected, and P3 (220-320ms) components were selected at the top of CP3, CPz, CP4, P3, Pz, P4 electrode points, LPC (450-600 ms.) Fz, FCz, Cz, Cpz, Pz electrode points were selected for analysis.

4.1. The differences between N1 components in the cognition of different techniques of Chinese painting.

For the amplitude of N1 component (Fig. 7, figure 8), it conducts repeated measurements to analysis of variance of 5 (art works type: realistic landscape, no-title freehand landscape, title-hinted freehand landscape, no-title abstract ink, title-hinted abstract ink) \times 6 (electrode point: of F3, Fz, F4, FC3, FCz, FC4).

The results of the variance analysis showed that the main effect of artworks was significant ($F(4, 31) = 2.49$, $p < 0.05$, $\eta^2 p = 0.07$, respectively). That is, the

N1 amplitude induced by no-title freehand landscape and no-title abstract ink was significantly larger than that induced by the title-hinted freehand landscape (M no-title freehand landscape = -1.19 ± 0.24 V; M no-title abstract ink = -1.15 ± 0.20 μ V; M title-hinted freehand landscape painting = -0.48 ± 0.29 μ V); The main effect of the electric pole is not significant, $F(5,30) = 0.46$, $p > 0.05$. The voltage topographic map shows (Fig. 9),

N1 is located at the top of the frontal part of the brain. The bluer the color is, the greater the influence on N1 is. The interaction between the type of artistic work and the electrode point was not significant ($F(20,15) = 1.19$, $p > 0.05$).

N1 reflects the early ERP attention effect of individual stimulation, and it is very sensitive to the identification of stimulus characteristics that require high attention resources [25]. The results showed that the N1 amplitude induced by the individual perception of no-title freehand landscape painting and no-title abstract ink was significantly larger than title-hinted freehand landscape. The public is more sensitive to the perception of no-title freehand landscape painting and abstract ink works, and will occupy more attention resources, but the less difference between the others.

4.2 The differences between P3 components in the cognition of different technical forms of Chinese painting.

For the amplitude of P3 component (Fig. 10, figure 11) 5 (artworks type: Realistic landscape, no-title freehand landscape, title-hinted freehand landscape, no-title abstract ink, title-hinted abstract ink) \times 6 (electrode point: CP3、CPz、CP4、P3、Pz、P4) Repeated measurement variance analysis.

The results of the variance analysis show that the main effect edge of artworks is significant ($F(4,31) = 2.34$, $p = 0.058$, $\eta^2 p = 0.06$), that is, the amplitude of P3 induced by title-hinted abstract ink is significantly larger than that of the no-title freehand landscape and the no-title abstract ink (M title-hinted abstract ink = 3.65 ± 0.43 μ V); M no hint freehand landscape = 3.03 ± 0.48 μ V; M No hint abstract ink = 3.06 ± 0.42 μ V); The main effect of the electric pole is significant, $F(5,30) = 22.15$, $p < 0.001$, $\eta^2 p = 0.40$, voltage topographic map shown (Fig. 12) that P3 is located at the top of the occipital, and the redder the color is, the greater the influence on P3 is, that is, the amplitude of P3 at P3 is significantly larger than that at other electrode points. The interaction between the type of artistic work and the electrode point was significant, $F(20,15) = 1.69$, $p < 0.05$, $\eta^2 p = 0.05$. On the point of CP3 and CP4, the amplitude of P3 induced by the title-hinted abstract ink was significantly larger than that of realistic landscape, no-title freehand landscape and no-title abstract ink ($p < 0.05$). At P3 point, the amplitude of P3 induced by the title-hinted freehand landscape is significantly larger than that of the no-title freehand landscape and the no-title abstract ink, $p < 0.05$; On the P4 point, the amplitude of P3 induced by the title of abstract ink was significantly higher than that of no-title freehand brushwork and no-title abstract ink, $p < 0.05$.

P3 is produced in the top and occipital part and is regulated by top-down processing, which is usually related to emotional experience and regulation. The stronger the emotion is, the more mental resources are occupied and the larger the amplitude of P3 is induced.[26]The results of this study showed that the amplitude of P3 induced by the title-hinted abstract ink was significantly larger than that of the freehand landscape and the abstract ink without the hint, which indicated that the individual had a stronger emotional experience when working with the the title-hinted abstract ink. More psychological resources are invoked.It is worth noting that P3 is also related to the difficulty of the task, that is, compared with no-title freehand landscape and no-title abstract ink, it is more difficult for the individual to appreciate the title-hinted abstract ink.

4.3 The differences in the LPC components of the subjects' cognition of different techniques and forms of Chinese painting

For the amplitude of the LPC component (Fig. 13, Fig. 14), 5 (artistic works type:Realistic landscape, no-title freehand landscape, title-hinted freehand landscape, no-title abstract ink, title-hinted abstract ink) \times 5 (electrode point:Fz 、 Cz 、 Cz 、 Cpz 、 Pz) to analyse of variance of repeated measurements.

The results of variance analysis showed that the main effect of artworks was significant (, $F(4C,31) = 3.15$, $p < 0.05$, $\eta^2 p = 0.09$. That is to say, the amplitude of LPC induced by the title-hinted abstract ink is significantly larger than that of the realistic landscape, the no-title landscape and the title-hinted freehand landscape (M title-hinted abstract ink = $1.44 \pm 0.42 \mu V$);M realistic landscape = $0.66 \pm 0.45 \mu V$;M no-title freehand landscape was $0.65 \pm 0.37 \mu V$;The title of the works was $0.55 \pm 0.44 \mu V$), The amplitude of LPC induced by the no-title abstract ink condition was significantly higher than that of the no-title freehand landscape (M = $1.04 \pm 0.37 \mu V$). and the amplitude of LPC was significantly higher than that of the no-title freehand landscape (M = $1.04 \pm 0.37 \mu V$).The main effect of the electric pole is significant, $F(4, 31) = 13.04$ $p < 0.001$, $\eta^2 p = 0.28$. The voltage topographic map (Fig. 15) shows that the LPC component is located at the top of the brain area, and the redder the color, the greater the influence on the LPC composition, that is, at the Fz and FCz points. The amplitude of LPC wave induced by title-hinted abstract ink was significantly larger than that of realistic landscape, no-title freehand landscape and title-hinted freehand landscape ($p < 0.05$).On the FCz point, the amplitude of LPC induced by the condition of no-title abstract ink was significantly higher than that of the no-title freehand landscape and title-hinted freehand landscape ($p < 0.05$).At the point of Cz, the amplitude of LPC induced by title-hinted abstract ink is significantly higher than that of the other four kinds of works of art ($p < 0.05$).On the point of Cpz and Pz, the amplitude of LPC induced by the title-hinted abstract ink is significantly larger than that of realistic landscape, no-title freehand landscape and no-title abstract ink, $p < 0.05$.

LPC is a typical ERP component involved in advanced cognitive processing (such as emotional processing). Some researchers have pointed out that in emotional studies,

the LPC component represents the degree of fineness in the processing of stimulus meaning, and the stronger the emotion induced by stimulation, The finer the processing of a stimulus is , the greater the amplitude of LPC reflects.[27]According to the above results, we can know that compared with realistic landscape, no-title freehand landscape and title-hinted freehand landscape, individuals have more LPC waves when they perceive the title-hinted abstract ink artworks. Therefore, in the process to percept of the title-hinted abstract ink artworks , the individual processes of the artworks in a more refined way. In addition, the subjects were more sensitive to the no-title abstract ink painting than the no-title freehand landscape, and the emotional reaction was also stronger. The LPC amplitude increases when the individual induced in the perception of the no-title abstract ink painting. This indicates that the individual pays more attention to the details of the work when he perceives the abstract ink without a hint.

5. The differences of the popular subjects’ cognition of different forms of Chinese painting in aesthetic judgment

5.1 The popular subjects’ evaluation of different forms of aesthetic sense of Chinese painting

In the five levels design of single factor subjects, the results of variance analysis of repeated measurements showed that there were differences in the mean value of aesthetic feeling rating among different artwork types ($F=37.78, df=4, P=0.000$), and there were differences in the mean value of aesthetic reaction time ($F=18.65, df=4, P=0.000$). By paired sample t-test (Table 1, Table 2), Aesthetic feeling ratings of different forms of Chinese painting, Realistic landscape > title-hinted freehand landscape > no hint abstract ink > title-hinted abstract ink, the difference is significant. In the aspect of aesthetic reaction time, realistic landscape < title-hinted freehand landscape < no-title freehand landscape < title-hinted abstract ink and no-title abstract ink, the difference is significant, among them, The results of the variance analysis show that the main effect edge of artworks is significant between no-title freehand brushwork and title-hinted abstract ink ($P=0.068$).

Table 1 subjects’ rating and reaction time for different forms of Aesthetic feeling of Chinese painting (M ±SD)

	realistic landscape painting	title-hinted freehand landscape	no-title freehand landscape	title-hinted abstract ink	no-title abstract ink
Aesthetic feeling rating	5.30±0.94	4.98±0.88	4.66±0.76	3.38±1.26	3.51±1.29
Aesthetic reaction time (ms)	1097.86±560.66	1530.20±419.45	1640.48±794.36	1778.23±943.0046	1944.30±1250.76

Table 2 T-test of different types of aesthetic ratings and reaction time of Chinese painting by popular subjects (t value)

	realistic landscape	title-hinted freehand landscape	no-title freehand landscape	title-hinted abstract ink
title-hinted freehand landscape	3.62***			
	-5.01***			
no-title freehand landscape	5.36***	-4.62***		
	-6.33***	-2.69*		
title-hinted abstract ink	7.01***	6.24***	6.04***	
	-6.63***	-3.25**	-1.89	
no-title abstract ink	6.51***	5.69***	5.387***	-2.41*
	-4.74***	-3.64***	2.76**	-1.38

*** indicate $P < 0.001$; ** indicate $P < 0.01$; * indicate $P < 0.05$, the following table are the same.

5.2 The participants' evaluation of different forms of pleasure in Chinese painting

	realistic landscape	title-hinted freehand landscape	no-title freehand landscape	title-hinted abstract ink	no-title abstract ink
Pleasure rating	5.10±0.89	4.84±0.79	4.48±0.74	3.17±1.10	3.31±1.15
Pleasure response time (ms)	815.24±626.28	1115.78±751.38	1079.76±650.88	1254.92±747.10	1151.77±701.58

Table 3 VW subjects' rating and response time for different forms of pleasure in Chinese painting (M ±SD)

The results according to variance analysis of repeated measurements showed that there were differences in the mean values of the different types of works ($F=47.85$, $df=4$, $P=0.000$), there was a significant difference in the mean value of response time in the evaluation of pleasure ($F=13.20$, $df=4$, $P=0.000$).

By paired sample t-test (Table 3, Table 4), in terms of popular ratings of different forms of pleasure in Chinese painting, realistic landscape > title-hinted freehand landscape > no-title freehand landscape > no-title abstract ink > title-hinted abstract ink, The difference is significant. according to judging the reaction time of pleasure degree, there were significant differences. realistic landscape < no title freehand landscape, title-hinted freehand landscape and no-title abstract ink < title-hinted abstract ink, There is no significant difference in the response of pleasure judgment between the no-title freehand brushwork, the title of the work and the no-title abstract ink.

Table 4 t-test of different forms of pleasure rating and reaction time of VW subjects on Chinese paintings(t value)

		realistic landscape	title-hinted freehand landscape	no-title freehand landscape	title-hinted abstract ink
title-hinted freehand landscape	happiness rating	2.76**			
	happiness reaction time	-4.17***			

no-title freehand landscape	happiness rating	5.48***	5.60***		
	happiness reaction time	-4.77***	0.97		
title-hinted abstract ink	happiness rating	7.99***	7.22***	7.10***	
	happiness reaction time	-4.65***	-2.06*	-2.55*	
no-title abstract ink	happiness rating	7.16***	6.49***	6.21***	-3.09**
	happiness reaction time	-4.37***	-0.76	-1.62	2.03*

5.3 The value judgment of different forms of Chinese painting

	realistic landscape	title-hinted freehand landscape	no-title freehand landscape	title-hinted abstract ink	no-title abstract ink
value judgment	4.95±1.00	4.87±0.78	4.50±0.77	3.12±1.13	3.23±1.17
Value judgment response time (ms)	795.23±674.24	1152.92±794.71	1112.73±755.00	1115.69±673.15	1092.59±678.84

Table 6 the value judgment and reaction time matched t-test of VW subjects on different forms of Chinese paintings(t value)

		realistic landscape	title-hinted freehand landscape	no-title freehand landscape	title-hinted abstract ink
title-hinted freehand landscape	valuejudgment rating	0.71			
	valuejudgment reaction time	-5.99***			
no-title freehand landscape	valuejudgment rating	3.32**	5.69***		
	valuejudgment reaction time	-4.53***	0.85		
title-hinted abstract ink	valuejudgment rating	7.04***	7.59***	7.18***	
	valuejudgment reaction time	-4.22***	0.56	-0.07	
no-title abstract ink	valuejudgment rating	6.94***	7.10***	6.71***	-2.12*
	valuejudgment reaction time	-3.79***	0.82	0.39	0.66

The results according to variance analysis of repeated measurements show there was a difference in the means of artwork type judgment ($F=45.24$, $df=4$, $P=0.000$), and the mean value of the reaction time ($F=11.18$, $df=4$, $P=0.000$).

By paired sample t-test (Table 5, Table 6), it is found that in terms of the value judgment of different forms of Chinese painting, the realistic landscape and title-hinted freehand landscape > no-title freehand landscape > title-hinted abstract ink > no-title abstract ink. The difference is significant. The value judgment reaction time aspect, realistic landscape < other several forms, the other several forms between the difference is not remarkable.

6. Conclusion and discussion on ERP experiment of popular Aesthetic experience in Chinese painting

6.1 The popular subjects' aesthetic preference for Chinese painting is shown as realistic taste.

From the popular subjects' aesthetic evaluation, pleasure evaluation and response time survey of the works of different technical forms, we can see that the aesthetic feeling, the pleasant feeling and the value evaluation of the realistic form of landscape painting are the highest, and the evaluation time is the shortest. These can prove the real interest of Chinese landscape painting.

6.2 The popular subjects showed more interest in abstract ink than in freehand landscape, but they have difficulties in understanding abstract ink

P3 amplitude results show that, without a hint, the form of abstract ink and freehand landscape are very sensitive, occupying more attention resources. The amplitude of LPC of abstract ink is significantly larger than that of freehand brushwork, which indicates that even though both freehand brushwork and abstract ink occupy more attention resources, the processing of no-title abstract ink is more delicate. The results of P3 amplitude showed that the work's name suggested that the abstract ink stimulated more emotional experience, and the result of LPC amplitude also showed that the subjects' emotional reaction was stronger when the work's name suggested the abstract ink painting. The possessing of work is more refined. This indicates that the subjects are more interested in the abstract ink works indicated by the names of the works.

Judging from the evaluation of aesthetic feeling and pleasure degree of artistic works, the aesthetic feeling and pleasure degree of the works indicated by the popular subjects were significantly lower than that of the no-title abstract ink painting were not as good as the other forms of evaluation. This shows that the popular subjects show a high interest in abstract ink through the name of the product, but it is possible that the name of the work and the understanding of the subjects have come into being, understanding or not will affect the aesthetic sense of the subjects and the sense of pleasure judgment.

6.3 The popular have the desire to understand the traditional Chinese painting and show approval in degree, but lack of excitement and hardly understand freehand landscape

N1 amplitudes showed that the subjects were more sensitive to the expressive form of freehand brushwork in the absence of cues, but the P3 amplitude showed that the emotional response of the subjects to the expression form of no-title freehand brushwork was not as strong as that of the abstract ink. The amplitude of LPC showed that the public lacked fine processing against the stimulus. But the emotional response

of the freehand brushwork with the title of the work was stronger, and the psychological resources were more used. To some extent, this reflects the understanding of freehand brushwork and the difficulty of understanding.

The evaluation of the aesthetic feeling and the sense of pleasure of the popular subjects to the title of the works was significantly higher than that of the no-title freehand landscape and the no-title abstract works, except that the evaluation of the realistic landscape was lower than that of the other forms of works. The value judgment of freehand landscape and realistic landscape is the highest, but the difference between the two is not significant, and it is different from other forms. The public holds a positive attitude towards the beauty, pleasure and value of freehand landscape.

After the experiment, we also investigated whether we should understand traditional Chinese painting and the willingness to gain self-growth through understanding Chinese painting. The subjects had a strong willingness to understand traditional Chinese painting and gain self-growth, with a score of 4.24 and 4.07, respectively.

The suggestions of public aesthetic education in Chinese painting are as follows: it is necessary for the public to appreciate freehand brushwork in order to let them understand the aesthetic way of meditation, technique and ability in daily work and life; It is necessary to strengthen the public's consciousness of Mountain and water, and then guide the public to comprehend the spirit of Chinese traditional freehand brushwork; It is necessary to develop social aesthetic education courses to promote the community dissemination of the spirit of freehand brushwork in Chinese traditional art.

6.4. Discussion

6.4.1 Discussion on the favourite Experimental Chinese painting forms for the popular

The popular subjects' aesthetic interest in the form of contemporary realistic art of landscape painting is a reflection of the creation interest of some Chinese landscape painting creators and the change of popular interest. This kind of change is different from our traditional landscape painting creation interest or appreciation interest.

Huang Binhong pointed out: "the national character of traditional Chinese painting is seen in the pen and ink.[28] Therefore, in the process of aesthetic cognition of Chinese painting, pen and ink are one of the most important cognitive contents. Chinese landscape painting often with the help of landscape painting and ink to create the screen gives people a sense of emptiness, wonder, which emphasizing the combination of reality and vanity. It seems true and not true, pay attention to the overall atmosphere of contrast and artistic conception of the artwork, hoping to leave the audience with the space of imagination. Chinese cultural and philosophical views guide the development of Chinese painting and form a complete system from an aesthetic level to technical level. The traditional evaluation standard of Chinese landscape painting, "Shen", "Miao", "Yi" (Chinese spelling)... It is a description of the emotional state of a person. It usually does not stick to realism, does not advocate the objective portrayal

of the external world as it is, advocates the tradition and taste of freehand brushwork, and explores the spiritual world by means of such carriers as pen ink and Xuan paper, and pays attention to style types. A chapping method is a style type.[29]Therefore, the appreciation of traditional Chinese landscape painting is mainly based on freehand brushwork. Today, some artistic creators pay attention to realism in their landscape painting creation, rather than including Taoist reflections and clear and fragrant images. In view of the correspond between limited objects (appreciable landscapes) and limited objects (realistic landscapes), the creators still consciously use the theory of “mirror” to dominate their creative behavior, in a sense, The creator is not free, is restricted by concrete, is a passive observer, can also be said to still have a daily attitude, rather than the aesthetic attitude of the daily objective observer, the realm of painting is only daily imitation only. Then from the public interest, the aesthetic appreciation of Chinese landscape painting only the objective description of the image and not like aesthetic judgment, which shows that the aesthetic realm of popular interest has yet to be further improved. The aesthetic consciousness of Chinese landscape painting should have the continuity, accumulation and variety of history.[30]In the field of Chinese landscape painting, this kind of change is mainly the change of form, is the change of stroke, ink, etc., but the Chinese painting characteristic of transcending the likeness of form and pursuing vivid spirit has continuity, because the Chinese people pursue the spiritual realm of the unity of nature and man will not change. In Chinese landscape painting, especially in literati painting, the study and cultivation of dialogue with heaven and earth landscape are very important. Landscape, clouds and smoke often have symbolic significance, so, the popular experimental forms of Chinese painting, such as the realistic form of recognition is high, indicating that the traditional freehand Chinese painting appreciation education needs to be strengthened.

6.4.2 Discussion on the Public’s interest in Abstract Ink and its difficulty in understanding

According to the needs of self-expression, some of today’s artistic creators choose to experiment with ink and wash according to their own methods. Using ink as a language medium, only exploring the possibility of the combination of water and ink to form various forms, the appreciation of abstract ink is the appreciation of the artistic creators’ exploration forms of the formation of water and ink itself. It is also the composition of water and ink rhyme and aesthetic appreciation. The So-called “Today’s Ink is the ink of World”[31]As far as the creators’ understanding is concerned, today’s creators, such as the members of the Juelan group, taking Western modern art as a reference in Chinese painting, so they think their works are ink of worldwide.

ERP experiments show that: In the case of no hint, the subjects’ interest in abstract ink is higher than that the title-hinted works. It may be related to the concrete and abstract of the works. Abstract works emphasize the composition of water and ink, which conform to the rules of formal beauty. Formal beauty and pleasure are often positively related. However, in aesthetic activities, They always try to reflect on and adjust their own understanding of abstract works through experience. Because abstract art does not point to concrete object, title made people are used to asking what the picture is, which relate to the object image different in their experiences. So it is possible that this cause of abstract ink on the understanding of difficulty to some degree.

6.4.3 A discussion on the present situation of the aesthetic experience of the popular subjects in freehand landscape

There are poems in ancient Chinese landscape paintings, which require the creators to have relatively high cultivation. The mountains and rivers are often linked to the noble virtues of the gentleman and the benevolent people are based on the world outlook of Laozhuang philosophy. The form in the traditional technique of landscape painting is the human quality or the “common principle” behind the “conformal” as Su Dongpo said, which is philosophical thinking, and philosophy is the highest form of thinking abstract, so, for the public, To understand the traditional freehand landscape painting must be difficult. Cai Yuanpei once said, at the beginning of life, ploughing fields to eat, sinking wells to drink, the matter of making a living is hard, no time for noble ideas. When a man is no longer tired by the mouth, but dedicated to spiritual self-cultivation.[32] The concepts of Chinese landscape painting, such as “heaven and earth”, are often mysterious, vast and magnificent, reflecting the feelings of Chinese literati, which in China are such a group of people who care about the people when they have a status and pay attention to themselves when they are in obscurity. The mind and the magnanimity are inseparable from the cultivation of the person, but for the public who are tired only for the sake of the mouth, it is difficult to understand the mind and magnanimity of the Chinese literati if it is not for the sake of others or for the enhancement of humanistic cultivation. What’s more, the Chinese landscape painting, which contains the thoughts and feelings of the literati, is more implicit?

7. The public aesthetic education of Chinese traditional freehand brushwork spirit from the public aesthetic experience analysis of Chinese painting

7.1 In the daily working and life, we can realize the spirit of freehand brushwork in Chinese painting

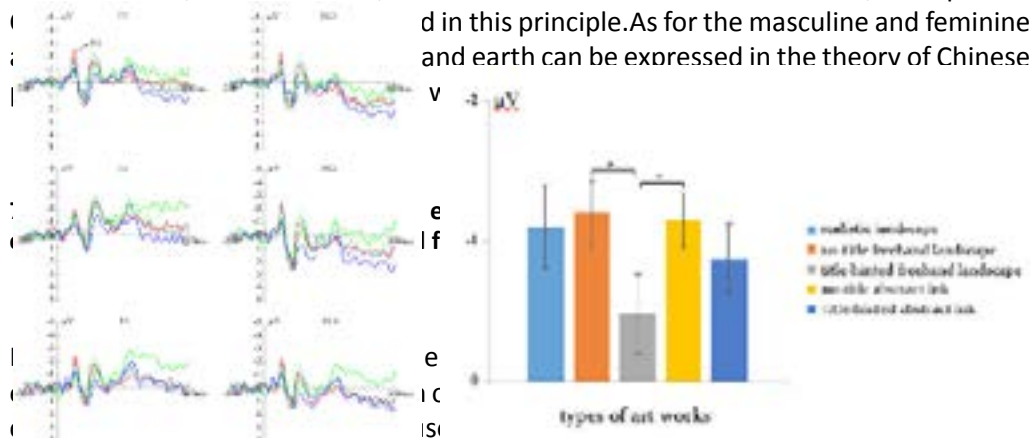
In “Zhuangzi”, Confucius asked a hunched old man how to practice cicada skills. What the old man said to Confucius probably meant putting two projectiles on a bamboo pole and practising for five or six months to not fall off. Put three pellets again practice not to fall down; Continue to practice, practice to add five pellets cannot fall down, until practice although the heaven and earth, all things, although many, only detected cicada wings. Raise your arms when you hunt for cicadas, like a dead branch on a dead tree. Even everything cannot be used to exchange cicada wings, so how can not stick to the cicada?” it can thus be seen that meditation and concentration are the only way to advance the art and the aesthetic, and this is the result of the nature of the Dharma. The original concept of art is the emphasis on art, with its distinct labor characteristics and all involuntary behavior is distinguished. [33] Art is a conscious and creative spiritual production activity. What is commonly said about labour is often conscious and creative material production, from material production to spiritual material production, during which the labourer has to meditate and contemplate. To raise the attitude towards daily working from the business of earning a living to that of contemplation and detachment (as a bystander). If one is able to devote one’s whole body and mind to labor (such as a skill that is so skilled that one is the same), one can also feel the hardship and joy in the

process of labor, be satisfied with one's heart, and be satisfied with one's nature. Then we can understand the true meaning of "Taoism and nature" in the spirit of Chinese traditional culture and art. Just like the hunchback cicadas recorded in Zhuangzi, they grope for their own methods (Tao) and practice hard. In the end, the techniques are so clever that they only notice the wings of the cicadas during the cicada hunt and raise their arms when they catch the cicadas. (this is the acquisition of the Tao.) Like the dead branches of a dead tree, they catch cicadas at last. During long-term skill training, when a person perceives the objects around them (the cicadas know that the cicadas are around them) and wants to acquire the objects (sticky cicadas), they are not aware of the whole object (not the cicadas). It is the most important message of the object (cicada wing). From this story, we can understand the meaning of the micro-knowledge in Chinese culture. Song Dynasty Su Xun's "on the argument of hypocrisy": "he who is quiet in the world can see the light and know it." what he says is that he can only get the Tao through meditation. Since ancient times connoisseurs have divided Chinese painting into three parts: Tang Dynasty Zhu Jingxuan wrote "A record of the paintings of the tang dynasty", in addition to the three products, the more elegant (free and unrestrained) products, and then Huang TiFu wrote "Yizhou famous paintings (record)" pointed out: "YI GE" is the best, "Yi Ge" means a painting which following the law but exceeding the law and can let appreciators imaging floating in the air, free and unrestrained, and the secondary "Shen Ge" is a painting to depict the charm of a person or thing, "Miao Ge" refers to the characteristics that can accurately reflect the object and let appreciator s feeling that's the only way to get the picture right, "Neng Ge" refers to a painting reflect the skilful writing and ink techniques.[34] Emperor huizong of song dynasty fixed the four levels of traditional Chinese paintings. Su Dongpo mentioned in a poem that "If you measure a artwork by its likeness, live next door to children". Therefore, we should really understand the Chinese tradition of freehand brushwork. Also really must in the daily life diligently studies, the skill, only then understands the Chinese painting product high and low the reason.

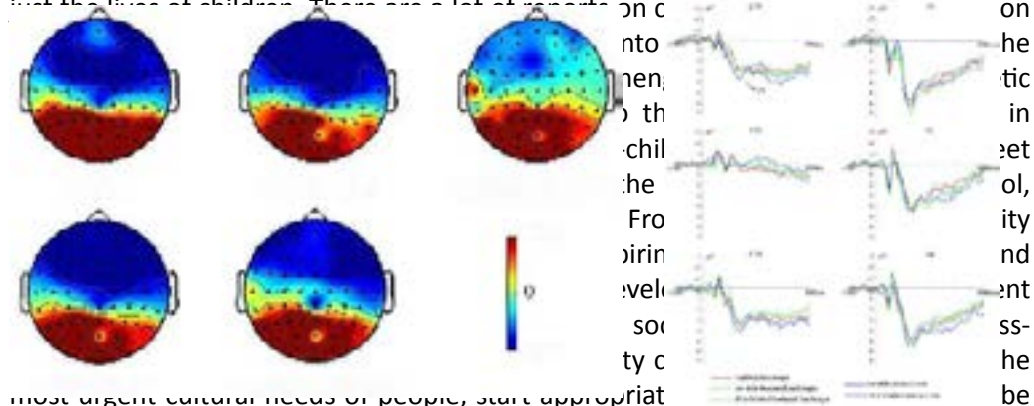
7.2 Strengthen the people's consciousness of landscape, and then guide the public to understand the spirit of Chinese traditional freehand brushwork.

Taking Chinese landscape painting as an example, landscape painting is not only a subject matter, but also the expression of nature itself, the relationship between man and nature, and the embodiment of landscape consciousness, which permeates the cultural structure of our nation.[35] From the ancestors' view of the mountains and rivers as the sacrifice of the gods, from the ancient Chinese monarch's ceremony of closing the retreat, from the site selection of the Taoist holy sites, From the development concept of "Green Water and Green Mountain is Jinshan Silver Mountain" advocated by General Secretary Xi Jinping today, we can see that the consciousness of mountains and rivers is a deep-rooted collective unconscious in our country. Up to the highest leader, down to the people, they all regard the mountains and rivers as the spiritual homeland. In his speech at the forum on literature and art in Yan'an, Mao Zedong pointed out that "the basic starting point of literature and art is love, which is the love of mankind." "there will be true human love, after the whole world has wiped out its classes." [36] from which we can see that literature and art have something to do with attitude and stand. The basic starting point of our literature and art today is still love, love of mankind, love of nature. It includes man's love for man, man's reverence for nature, man's understanding of society and his love for himself. Chinese traditional

culture and art emphasize the cultivation and art of virtue, such as Chinese painting stresses all the elements of the picture combined into a whole, bringing people the vivid, meaning and artistic conception, is standing in the ecological macro point of view to think about the reality of the problem, is the embodiment of heaven and earth in landscape painting. Chinese painters usually focus on real life and express their ideal of life and self-transcendence through pen and ink, postscript and so on. To evaluate Chinese painting, we should understand the traditional Chinese aesthetic theory, such as aesthetic feeling and feeling expression, "Things and I are one", "natural landscape and physical and mental correspondence", the Chinese view of heaven and earth, and so on. [37] The Chinese people's consciousness of the landscape contains a unique understanding of the beauty of the landscape, which corresponds to the virtual stillness of the heaven and earth with the virtual static of the heart, the rhythm and the rhythm formed by the form and momentum of the landscape corresponding to the feelings and magnanimity of the heart. Each landscape painting is a reflection of the new atmosphere in the painting after my blending. So if we understand the expression of landscape consciousness and landscape consciousness in Chinese painting, we will really understand the diversity of scenes in Chinese painting. Mountain is not a mountain, water is not water, flowers are not flowers, trees are not trees, mountains are mountains, water is water, flowers are flowers. The tree is a tree, the spirit of



ports of schools, communities and art institutions to cultivate children's generation of art appreciators and aesthetic appreciators of daily life. Our problem is how to reasonably and scientifically integrate social resources and integrate the spirit of Chinese traditional art freehand brushwork into public life, not just the lives of children. There are a lot of reports on c



most urgent cultural needs of people, start appropriate art education courses that can be accepted by the public. To promote the community communication of the freehand brushwork spirit in Chinese traditional art, it is necessary for aspiring people to develop relevant social aesthetic education courses for different groups in the community. There

must be social work professional tasks and goals, social aesthetic education curriculum items, community residents' learning needs and feedback, curriculum analysis and demonstration.

8. Conclusion

At present, many artists are trying hard to reform the traditional technical forms of Chinese painting. The public have the highest aesthetic sense, sense of pleasure and value rating of realistic forms of Chinese painting, and are interested in appreciating abstract ink works. However, there are some difficulties in understanding abstract ink, and it indicates that the aesthetic feeling and the sense of pleasure brought by the title-hinted abstract ink artworks are significantly lower than those brought by the abstract ink without any hint. There is a desire to understand the traditional Chinese painting, the value of freehand brushwork is high, but the emotional response to the form of freehand brushwork is not strong, it is difficult to understand the freehand brushwork. It indicates that the beauty and pleasure brought by the title-hinted freehand landscape artworks are significantly higher than that brought by the no-title freehand brushwork artworks. The traditional Chinese painting needs to let more people know through aesthetic education.

The suggestions of public aesthetic education in Chinese painting are as follows: it is necessary for the public to appreciate freehand brushwork in order to let them understand the aesthetic way of meditation, technique and ability in daily work and life; it is necessary to strengthen the public's consciousness of Mountain and water, and then guide the public to comprehend the spirit of Chinese traditional freehand brushwork; it is necessary to develop social aesthetic education courses to promote the community dissemination of the spirit of freehand brushwork in Chinese traditional art.

Figures:



Figure 1, Figure 2, Figure 3



Figure 4, Figure 5, Figure 6

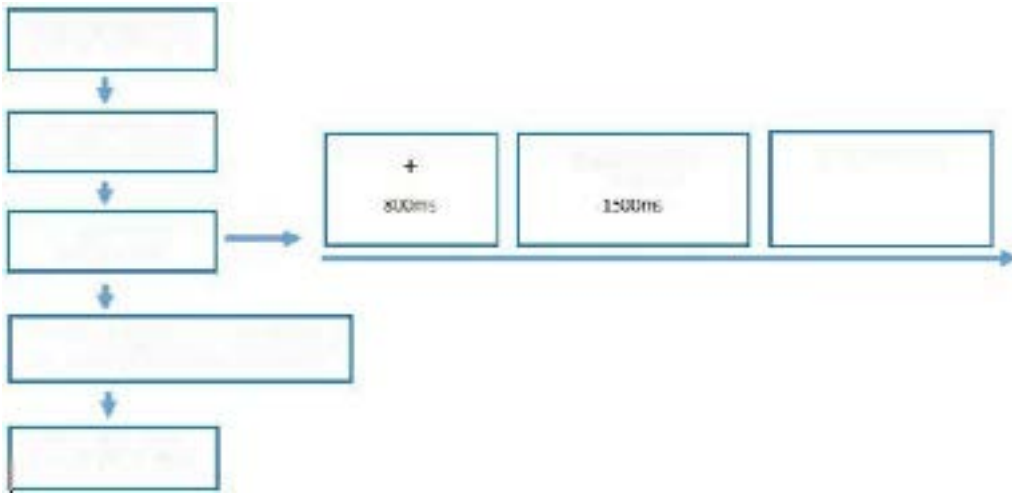


Figure the experimental flow of ERP research on the public's aesthetic experience of Chinese pain

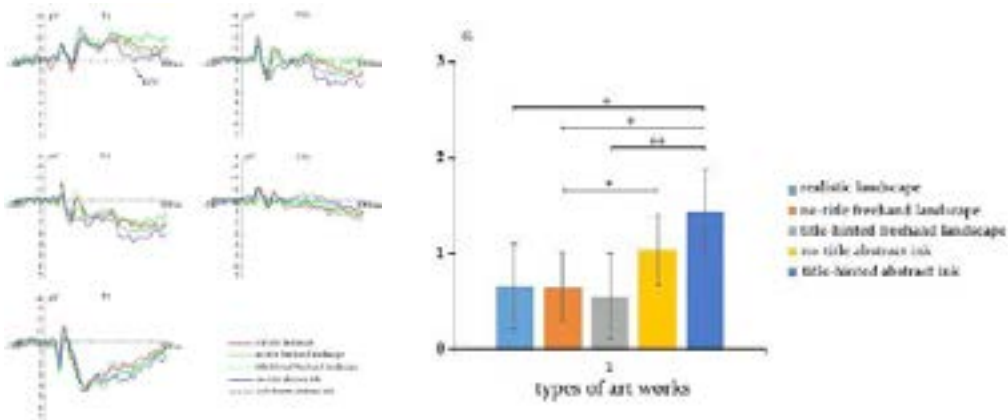


Figure 7. Waveform diagrams of F3, Fz, F4, FC3, FCz and FC4 points

Figure 8. N1 amplitude induced by five types of artistic works

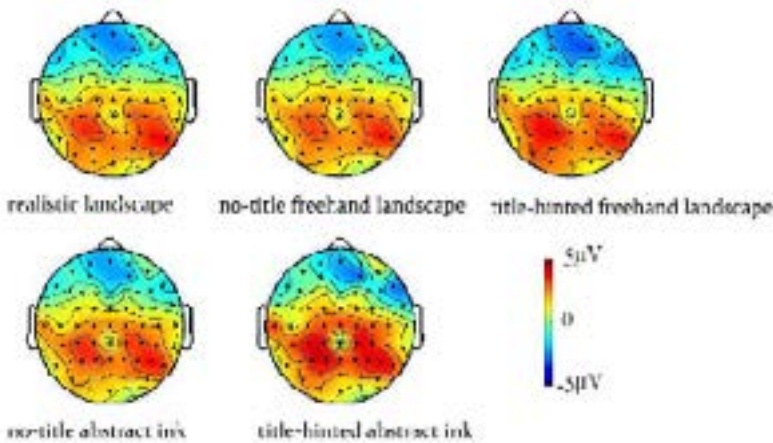


Figure 9. Brain topography of 80-120ms in subjects after stimulation

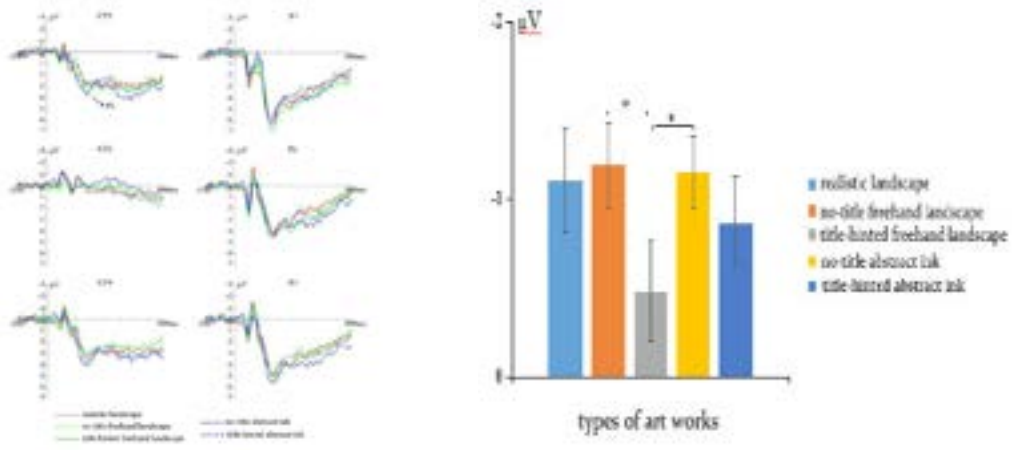


Fig. 10 Waveform diagram of subjects at CP3, CPz, CP4, P3, Pz and P4

Figure 11. P3 amplitude induced by five types of artistic works

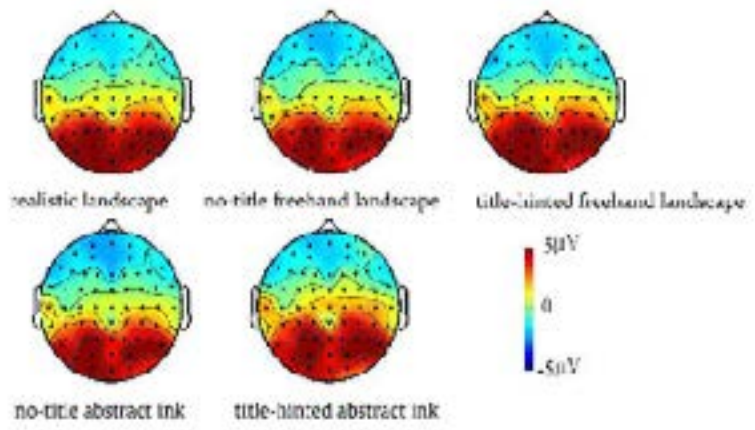


Figure 12. Brain topography of 220-320ms in subjects after stimulation

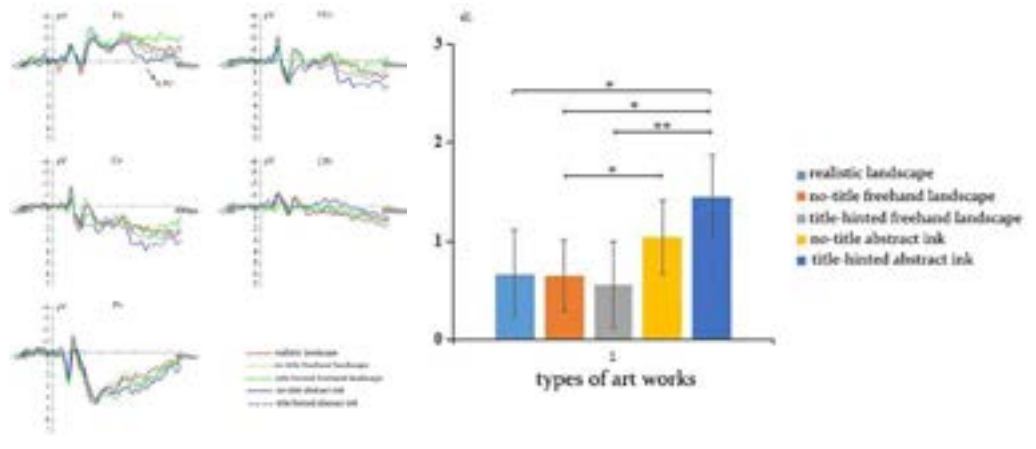


Figure 13. Waveform diagrams of Fz, FCz, Cz, Cpz and Pz points

Fig. 14 LPC amplitude induced by five types of works of art

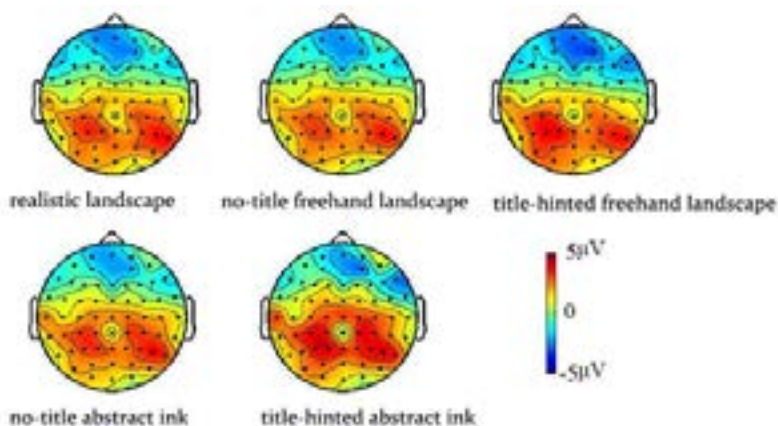


Figure 15. Brain topography of 450-600ms in subjects after stimulation

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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.*

1. DISCUSSION ON MIND (XIN 心) IN THE PRE-QIN PERIOD

On the issue of Mind, I agreed with Zhang dainian's thought that neither Confucius 孔子, Mozi 墨子 nor Laozi 老子 seriously talked about the mind, and the issue only got treated by Mencius and people after him. Mencius believes that the mind is a sensory organ, which can be treated in the same way as the eyes and ears. And Zhuangzi has the same idea.

"Mind" in *Zhuangzi* text indeed contains some core ideas, but they are difficult to be generalized, because there are quite different types of mind appear in the same *Zhuangzi* text: ex. "sage's mind" (*sheng renzhixin* 圣人之心)¹, "constant mind" (*changxin* 常心), and "perfect man's mind."

Here on the essay, I analyzed these examples in the *Zhuangzi* text, and they can be approximatively come down to three basic concepts: One, an organ of the body; Two, human mind: the heart is unique among all body organs. It rests at the center of the body. Because of this, the word *xin* develops other connotations, since then, the word *Xin*'s meaning gradually turns abstract. One emphasizes "center" and the other emphasizes "mind."; Three, "constant mind" (*changxin* 常心). This is another type of "mind" that Laozi wanted to dismiss too. Laozi said, "The sages do not have a constant mind and take the men's mind as their minds." (圣人无常心 · 以百姓心为心) In the same way as *Zhuangzi*'s critique of the secular world (*renjianshi* 人间世), exemplified by his criticism of the commoners' "men's mind" (*renxin* 人心)² and "people's mind," (*minxin* 民心). Although Starting from *Zhuangzi* and *Mencius*, the traditional arguments about *Xin* changes, But both proposed that to achieve their ultimate goals, spiritual practice is necessary.

2. TWO POSITIONS ON "MIND" IN ZHUANGZI: "SAGE'S MIND" AND "MEN'S MIND."

The issue lies not in the multiple meanings of *Xin* in *Zhuangzi*, but in the two opposite attitudes adopted by *Zhuangzi* when he looks at the "minds" at various levels. The top level is the "sage's mind" (*sheng renzhixin* 圣人之心) and the "perfect man's mind" (*zhirenhixin* 至人之心)³. These "minds" represent the ideal spiritual state that *Zhuangzi* desires. However, in most cases, "mind" is used with an air of dismissal. In addition to the "opinionated mind" (*chengxin* 成心) that will get discussed in this chapter, the book also talks about "men's mind" (*renxin* 人心), "mechanical mind" (*jixin* 机心), as well as "minds with too much underbrush" (*you pengzhixin* 有蓬之心), "many men's mind," "thief's mind" (*zeixin* 贼心), and "constant mind" (*changxin* 常心).

On the contrary, the "perfect man's mind" in "the Perfect Man can put them in their rightful place" (至人之心有所定矣)⁴ is the representative ideal personality in *Zhuangzi*. It is like a mirror that is not blocked by anything. The ideal state of "mind" that receives approval should be "stable" and "silent." In *Zhuangzi*, the mirror is used often as a metaphor to describe the state of the ideal "mind," because the mirror directly reflects the world's original form with no distortion. When such "men's mind" and "mechanical mind" guide men's thoughts and behaviors, becoming the driving force of human behavior, people lose their original and pure nature, and ultimately the mind and nature cannot be at rest. Therefore, the most basic meaning of *Xin* is one of the body organs, as it is the organ responsible for carrying out various mental activities and form knowledge.

Apart from the mind, *Zhuangzi* discusses the sensory organs, including the eyes, ears, nose, and mouth. What needs to be noted here is that when *Zhuangzi* makes this discussion, he does not compare the mind with some other organs, especially not

with internal organs, but to the sensory organs. Zhuangzi finds that the essence of the eyes from the visual sense, that of the ears from the hearing sense, that of the nose from the smell, and that of the mouth from the taste. The nature of the eyes, ears, nose, and mouth is determined by the external phenomena that each sensory organ accommodates. By analogy, the mind has the same essence as the sensory organs.

In other words, for Zhuangzi, human mind has one other function, which is accommodating external elements or information. Here, Although “mind” (*xin*心) and “knowledge” (*zhi*知) are closely related, the mind is not different from other sensory organs, because it can sense the external world’s various elements. Therefore, this function of the mind, which is to perceive the external world to derive “knowledge,” is an instinct of the sensory organ, and therefore is natural, not artificial.

According to Zhuangzi, mind accepts “things” (*wu*物) from the outside world and develops them into “knowledge.” But this does not mean that the activities in the mind are fully compatible with all cognitive processes. Therefore, it cannot be certain that the mind is also distinguishing, analyzing, and judging objects. The only thing we could say is that just as the four sensory organs mentioned above play their essential roles, in the sense that they procure information from the outside world that makes perception and reflection possible, the “mind” here carries out a similar function providing information which allows for “knowledge.”

According to Zhuangzi, such “knowledge” formed by the “mind” is things which make someone human; only after people fully exercise the “knowledge” at this level, they can obtain “virtue” (*de*德). Therefore, the “mind” and “knowledge” mentioned here should be understood at the fundamental level as “non-artificial understanding of the outside world”.

Furthermore, “mind” and “knowledge” have not played their essential roles but developed something else other than the “virtue.” Zhuangzi finds the reason in the “fixed mind” (*chengxin*成心). The fixed mind is the most direct reason that the “mind” does not play its essential role, fails to produce real understanding, and leads to all things deviating from their natural places. Then how *Chengxin* is operating and makes human mind fail to truly understand the world?

3. THE APPEARANCE OF TRUTH IN THE CONCEPT OF “成心CHENGXIN”

The “xin” Zhuangzi is speaking about is a universal and natural psychological function, whereas “Cheng-Xin” means the act of achieving this kind of “Xin” somewhere above its pure and unadulterated level, and the process of transforming it into a fact that is immutable and incessant.

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Zhuangzi says further: He shows the obvious differences of the cognitive content emerging from the transitional process of “xin” developing into “cheng-xin”: “before(前 Qian)” and “after(后 Hou)” represent the idea of time, “to exist(有 you)” and “nothing(无 Wu)” stand for the conception of space.

“Xin” is the initial stage of recognition. And the substance of the complex consciousness in the “xin” is different from the knowledge in our imagination, as it starts, ends and changes in a moment. But if the “xin” doesn’t develop the essential function of the “xin” well, in the “xin” that is initially attached to things the “nian” begins to accumulate with it and the functions of the “xin” directly develop into the stage of “cheng-xin”, but the substance in these kinds of “xin” will get consolidated into one integrated knowledge. At the same time, the genuine meaning of the perceived content that was originally

realized through “xin”, loses the possibility to develop into true “knowledge(知zhi)” and “virtue(德 de)”.

Zhuangzi believed that there actually was no problem with the content that was perceived through the cognitive function of the natural, universal “xin”, but that the problem would lie in the process of transforming these naturally formed cognitive contents into a self-evident true “cheng-xin”.

4. THE EMERGENCE OF “PERSONAL EMOTION(私 SI-SIDE EFFECT)” AND “FAVORITISM(爱 AI-EVIL EFFECT)”

Within the *Qiwulun* Chapter, during the process in the mind when “things (物 Wu)” are transformed into “uneven things (不齐之物)”, through the recognition methodology of “chengxin成心”, the first thing that emerges are many different types of emotional phenomena that were targeting on such “things”. In addition to the different kinds of personal emotion aforementioned, for example pleasure, anger, sadness and joy, in more relative senses, human emotion also contains complex feelings such as preference and persistence. However, these diversion and separation phenomena of human feelings are ultimately caused by personal feelings and preferences that appeared through different ways of augmentation about “things”.

In *Zhuangzi* text, even though he did not directly pointed out the nature of emotion or related topics, but the examples of certain human emotions that he mentioned rather convey more plentiful information. Here, through Zhuangzi’s thought, first of all, we can know that emotions do not emerge independently, but manifest their own state through the relationships with other emotions. In other words, when emotions are expressed in a structure with opposite meanings such as “Pleasure-Anger(喜-怒)”, “Sadness-Joy(哀-乐)”, “Concern-Sigh (relief)(虑-叹)”, “Change of mind-Obsession(变-热),” people compare a certain emotional state with other emotional states, the innate nature of each emotion can be strongly expressed. And second, it is clear that human feelings are not real substantial existence, therefore there is no method to seek out the origin of human feelings. However, human emotion is merely a superficial phenomenon, thus, it is temporary and empty. Not only that, different emotions which are accompanied by that judgmental thinking regarding “things(物 Wu)” causes people to be obsessed with certain “things”, eventually it makes people unable to insight into “things” themselves.

Due to the temporary emotions, people start to develop preferences or to be obsessed with only one aspect of “things”, and the phenomenon incurs on the failure of people to achieve the truth. In the fable of “Three every morning and four every evening(朝三暮四)”, *Zhuangzi* is mainly discussing about who is the real subject which is leading the actual behavior. Here he is trying to prove that the real subject guiding the human behavior is “Zhen-Zai真宰”, that based on the role of “emotion (情 Qing)”. Because this “emotion(情 Qing)” have no form, thus it cannot be confirmed by any human experience, but we still can notice that it has an active function, therefore it can be clearly judged that “emotion(情 Qing)” exists. “That as ‘way’ it can be walked is true enough, but we do not see its shape; it has ‘情Qing’ but no shape(可行己信·而不见其形·有情而无形)”. Here “emotion (情 Qing)” is the basis for guiding and deciding human behavior in the first place. In this sense, Cheng Xuan-Ying成玄英 interpreted this “emotion (情 Qing)” as “emotional wisdom (情智)”, and said “If you have sensibility and wisdom to do so, do not believe in your body”⁵. Wang-fang王雱 also regards “情 Qing” as something unrelated to human emotions or feelings, but as a kind of will to induce behavior.⁶ Therefore, he said “even if you seek for a certain feeling but could not get it, there would not be benefit or loss in truth”. Here “情 Qing” is also something

that is not related to emotions, but has the meaning of matter, affair or fact itself. From this discussion, it can be judged that the term “情 Qing” in Zhuangzi’s text is actually utilized as the meaning of actual facts or affairs that practically occurred. Furthermore, in Zhuangzi’s text, “情 Qing” has other meaning which is: the idea or willingness caused by our understanding about these facts (情 Qing) or certain behavior that is guided by our understanding about facts. Due to these features of “emotional state of mind(情 Qing)”, once people are stimulated by external factors and begin to be agitated, then all complex feelings, that the front part discussed about, “Pleasure in things and anger against them, sadness and joy, forethought and regret, change and immobility (喜怒哀乐 · 虑叹变愁 · 姚佚启态)” will appear. Eventually, all “things(物 Wu) in people’s mind become uneven. Thus, in this sense, the two terms of Zhuangzi, “私情 Si-Qing: personal emotions in a very private sense” and “(偏爱 Pian-Ai: Preference”, show the phenomenon of extreme individualization or privatization that is fundamentally caused by human emotion. **5. Conclusion** All Human emotions, including personal and private emotions, are one of the processes of human understanding about the world, or one of the byproducts of this process. Therefore, the issue of human emotions for Zhuangzi should be considered on the stage of human-world relationships.

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(Endnotes)

- 1 "sage's mind" (sheng renzhixin 圣人之心) appears 2times in Heaven Tao Chapter of Zhuangzi text.
- 2 *Zhuangzi*, "worldly business among men"
- 3 *Zhuangzi*, "Tiandao"
- 4 *Zhuangzi*, "Tiandao"
- 5 "有可行之情智 · 无信己之形质"Guo, Xiang 郭象. 2010. *ZhuangziZhushu*. Beijing: ZhonghuaShuju. P.29.
- 6 Wang, Fang 王雱. *NanhuaZhenjingXinchuan*, in *Ming ZhengtongDaozang Ben*.

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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.

Traditionally, art is recognized as a multifunctional system. In the visual epistemology's approach we would take in addition first of all a cognitive and epistemological function of art. Art's ability to reflect social processes and structures is actively used by politicians of different countries in its domestic policy. We have hypothesis that the artistic imaginary geography is closely connected with "imaginary political community" as nation (B. Anderson, 1991). A nation is imaginary, as each member of the nation has an image of the community in his head, but he does not know all of the other members. For example, Russia at different historical stages created imaginary geographies. During the period of the Russian Empire, Catherine II specially ordered paintings, graphics with images of different regions of the Russian Empire with inhabitants, so that ordinary residents of the empire could see all power, the vast expanses of their country could learn about those new territories and peoples that were attached.

In other side, art in the modern world is one of the most effectively instrument of communication. Communication can be between the author and the viewer, between the viewer and the meaning of the work of art in the visual art. Art carries information encoded in the language of a particular art form intended for the viewer. When interacting with a work of art, the viewer reads the information that he is able to decode, perceive and interpret, based on his experience with art.

Also, art is a memory mechanism. Yu. M. Lotman noted that art is an example of creative memory. In his text, culture is "a supra-individual mechanism for storing and transmitting certain messages (texts) and developing new ones" (Yu.M. Lotman, 1992), i.e. the mechanism of cultural memory within generations and between them. Thus, "memory" is contained in all artifacts of culture: household items and works of art, etc. The memory of cultural epochs and their events, which comes to us, is not an "objective memory". Yu. M. Lotman explains this by the fact that "each culture defines its own paradigm of what should be remembered (i.e. stored) and what should be forgotten" (Yu.M. Lotman, 1992). The elements to be remembered are emphasized and cultivated, while the latter is deleted from the cultural memory or their memory is minimized. Yu.M. Lotman called it the memory-oblivion paradigm. This is due to the fact that the source text is decrypted by different cultural codes that correspond to different sociocultural attitudes of society. Gradually, the meanings of culture are transformed and increase. Yu. M. Lotman notes that the collective cultural memory consists of "shared memory" (Yu.M. Lotman, 1992). With the help of this memory, the collective decrypts cultural texts that have been accumulated by society in the process of cultural and historical development. According to Yu.M Lotman. it remain possible, because in society there are constant texts and common cultural codes that are naturally transformed.

When we deal with elements of cultural memory imposed by ideology, we can speak about the formation of a myth. Such a myth also characterizes the culture that creates it. The myth of the cultural epoch is formed on the basis of the corresponding paradigm of memory-oblivion.

Following E.M.Meletynsky, we can speak about the processes of demythologization and remythologization of memory. The change in the memory-oblivion paradigm goes along with the process of the formation of the myth and is associated with the processes of demythologization and remythologization (E.M. Meletynsky, 2000). What should be forgotten is demythologized, and what needs to be remembered is remythologized. The process of knowledge transfer through the language of visual arts is called visual epistemology by Daniel Bleichmar. According to her concept, a visual image is a form of communication, in which viewers, when they perceive works of art, can cognize, conceptualize and enter the information they receive into the everyday picture of the world (D. Bleichmar, 2012, 2015).

Information reported by an official work of art, i.e. the system of images-contexts-meanings aimed at legitimizing the ruling power, the dominant interpretation of historical events and the glorification of the country's tragic past, creating positive images of rulers and their deeds, is evaluated by the researcher as serving to design elements

of the imperial consciousness. In the context of the analysis of the phenomenon of imperial culture, such art can be called imperial, since it serves to create a visual image of the imperial past, forms the imperial samples of cultural memory.

I would like to apply the methodology developed by Daniela Bleichmar to the analysis of the monumental design of the Tyumen (one of the most important Siberian cities), its monuments, and bas-reliefs.

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 after breaking the blockade of Leningrad in 1943 during the Great Patriotic War for Russia in 1941-1945. Nearly 5 thousand cats were transported from the Siberian region to the northern capital, at least 238 individuals from Tyumen.

In 2010 (65 years since Victory Day) the Monument to Labor Front Workers in the Great Patriotic War of 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, a designer, an employee of an enterprise and a war invalid. The statues hold the plate with the words "Everything for victory!" and "Everything for the front." In 2015 (70 years since Victory Day) a monument to the "Railway-men of the front and rear" was erected. The monument is dedicated to the feat of railway workers and is made of rails of the railway during the Second World War (the Great Patriotic War for Russia, 1941-1945). The monument is an arch (symbolic Victory Bridge) with a bell. The bas-reliefs depict railroad soldiers, women and children. The sculptors A. Medvedev, S. Titlinov became the authors of the monument.

The bas-relief "Tyumen to the Victors" is part of the Eternal Flame memorial and is dedicated to the Second World War (the Great Patriotic War for Russia). 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 the participation of the USSR in this war. It covers all the most basic moments of the war: the attack of the fascists, the Battle of Stalingrad, the Battle of Kursk, the Leningrad blockade and its breakthrough, the hard work of the workers of the rear, the Victory Parade of 1945 on Red Square. 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.

The victorious events of the Great Patriotic War are the pride of the country, because it is considered a symbol of strength, will and rallying of the Soviet, and hence the Russian people. The Tyumen monuments to the heroes of the Great Patriotic War convey both grief and glory. The fixation of the sorrowful memory of the war, of its victims and sorrows is combined with the glorification of the heroism of the people, committed both in front and in the rear, during the war and in the post-war time, and the glorification of the victorious people, its unity, strength of mind and will.

The representation of such an idea in the visual and monumental forms of art speaks about the persistent enlightenment and introduction of the idea of the power and historical correctness of the winners into the consciousness of people. The art of modern Russia, dedicated to the Great Patriotic War, underlines the insuperable power of the Russian people and the enormous significance of its feat in international history. Thanks 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.

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WYNDHAM LEWIS' ENGLISHNESS AGAINST FASCISM: THE SIGNIFICANCE OF HIS METAPHOR OF 'WAVES' TOWARDS A BATTERY SHELLLED (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.*

INTRODUCTION

Canadian-born British artist Wyndham Lewis (1882–1957) was known as a co-founder of Vorticism (1914–1915), the only avant-garde art movement in the United Kingdom at the beginning of the twentieth century. His ideas and activities had an impact on many people, including the Russian designer El Lissitzky (1890–1941) and the first major communications theorist Marshall McLuhan (1911–1980). Lewis's father was American, his mother was British, and he was born on a yacht off Nova Scotia shore, Canada. Thus he moved between these three countries during his life. In this presentation, I will portray what 'Englishness' meant for Lewis, who had plural roots, focusing on his emotional attachment of 'the sea' or 'waves' as a metaphor represented in his paintings and writings.

In this study, first, we will refer to Lewis's painting *A Battery Shelled* (1919), produced after the end of the First World War, in relation to 'waves' or 'the sea'. Next, we will examine his later pamphlet *Anglosaxony: A League that Works* (1941), in which he frequently mentioned 'waves' or 'the sea'. Finally, this study will clarify Lewis's Englishness, investigating the significance of these words.

WYNDHAM LEWIS AS AN OFFICIAL WAR ARTIST

Firstly, looking at the centre of Lewis's painting *A Battery Shelled* (Fig. 1), we find soldiers running around in an area, trying to return to base after an explosion. The soldiers are shaped like stick people or insects, or small mechanical robots; they are far from brave soldiers. In contrast with these robotic soldiers, in the foreground on the left, three officers are portrayed large-scale. Each has a different gesture. One officer takes a cigarette in his hand, another officer with a moustache looks off-screen, and the last one level-headedly watches over the chaos in the centre. Diagonally from lower right to upper left, there are disposed-of shells and vertical posts that evoke military-barrack tent poles or burned-out trunks. From there to the upper background, an abstract ochre structure represents smoke rising in a zigzag manner because of the land in the painting.

A Battery Shelled was first exhibited in December 1919 at the Royal Academy of Art in London. At that time, art critics' interpretations of this painting differed sharply, leading to long disagreements.¹ For example, the *Connoisseur's* editor lambasted Lewis's painting style as 'particularly distasteful and inappropriate' because of the Cubistic abstract form of the soldiers involved in the explosion and the realistic forms of the three officers. On the other hand, the critic of the *Times* defended Lewis's style, saying that the artist has not submitted to any convention of design. Unfortunately, the view of the *Connoisseur's* editor prevailed, casting a shadow on Lewis's career. Why did Lewis use a style that perplexed people and that they found 'distasteful and inappropriate'?

A Battery Shelled was commissioned by the British War Memorial Committee to commemorate dead and wounded soldiers in the First World War. The work was required to be a specified size – 182 x 320 centimetres – based on Uccello's *Battle of San Romano* in the National Gallery. In the heroic-sized canvas, Lewis incorporated an avant-garde expression that he practiced in his Vorticist paintings. The 'distasteful and inappropriate' style, in which realism and abstraction coexisted, came about as a natural consequence.

Here it should be noted that the style of *A Battery Shelled* demonstrated not the failure

of the eclectic style that he made in response to the committee but the results of his long-term attempts to reconcile realism and abstraction. In *Blast* no.1(1914), Lewis compared the property of drawing to organic nature:

Fine and god-like lines are not for us but, rather, a powerful but remote suggestion of finality, or a momentary organization of a dark insect swarming, like the passing of a cloud's shadow or the path of a wind.²

Lewis required dynamic lines to depict nature, rejecting the graceful lines of classic paintings. If someone has some knowledge of Japanese art, it may evoke the clouds and waves painted all over the folding screens or panels. Indeed, it is possible that Lewis had Japanese screens in mind when he wrote this part in *Blast*.

KORIN'S SCREEN AS A SOURCE OF A BATTERY SHELLLED

Korin's screen appeared in a guidebook for the Arthur Morrison Collection in 1914, and it was known as one of the reserve items of the collection in the British Museum.³ In the collection kept open to the public during the war, works of Korin are shown as well as those of Koetsu, Sotatsu, and Rimpa. Interestingly, in the 'Bless list' of *Blast* no.2 of 1915, three artists' names, 'Koyetzu | Rotatzu | Korin,' appear at the top like artworks on display.⁴ Was it just a coincidence?

The furrows of churned-up mud in the centre of *A Battery Shelled* make clear the resemblance between this painting and Korin's *Matsushima* (Fig. 2). Tree stumps or artillery shells standing upright in the mud reveal the influence of Korin's depiction of the striations of the rocks projecting from the sea. While Lewis used Cubist language, he was fascinated by the robust dynamic structure of Japanese art, even in his Vorticist time.

However, Lewis was inspired not only by Korin's technique but also by his expression of dynamic energy extending vertically and distally through the technique. Korin's dynamism was mentioned in a passage of *Flight of the Dragon* by Laurence Binyon: 'You may say that the waves of Korin's famous screen are not like real waves, but they move, they have form and volume'.⁵ The key feature of *A Battery Shelled* is not each individual motif, such as the tree stumps, soldiers' bodies, crinkled iron, and smoke billowing over destroyed territory, but the dynamic energy created by the continuity of these motifs. The dynamism we sense is due to the work's forceful lines – not to Cubist composition or the Japanese colour design of Ukiyo-e. His bold lines visualise the dynamism underlying a battlefield through the composition of motifs on the picture plane. Indeed, Lewis insisted on the importance of lines emphasising dynamic structure and the drawback of oil painting in his 1930s essay 'The Role of Line in Art'.⁶ He thought that drawing (with burin, pen, brush, or pencil) showed an artist's tension or skills, while oil paint obscured the picture plane by overpainting. Therefore, oil paint occasionally deceives the viewer's eyes.

As described, Lewis's emphasis on lines differs greatly from nineteenth-century Japonism, which discovered decorativeness combined with Realism and an extraordinary vision in Japanese art such as Hokusai's Ukiyo-e. Likewise, it is different from Italian Futurism, which attempted to visualise the passage of time as serially connected. In the past, Vorticism has been regarded as an avant-garde movement strongly influenced by Futurism, specifically in terms of its visual appearance. Therefore, the 'dynamism' he tried to express might seem at first glance to be affected by Futurism.

If it is neither the Futurists' expression of speed nor movement within time, what is Lewis's 'dynamism'?

A Battery Shelled is often discussed as 'a complex painting with many layers of meaning'.⁷ Lewis would probably place a kind of Eastern mysticism into modern machinery in the context of the Western tradition. He must have been attempting to portray the destructive energy of machines that distorted nature's form. In the pamphlet *The Caliph's Design* (1919), Lewis insisted that a big gun would change in function and should be 'absorbed into the aesthetic consciousness' and then 'its meaning would be transformed. It is of exactly the same importance [...] as a wave upon a screen by Korin'.⁸

For Lewis, the vital power that is behind all of life and nature, and it unfolds by using the imagery of 'waves'. This was already shown in *Blast* no.2.

The moment the Plastic is impoverished for the Idea, we get out of contact these intuitive waves of power, that only play on the rich surfaces where life is crowded and abundant.⁹

'Waves' are 'the Plastic' as well as a rhetorical expression. In *A Battery Shelled*, 'waves' that have transformed into the ridged furrows of churned-up mud expose the power using concentrated lines. To complicate matters, the 'power' behind external reality is sometimes benign, but sometimes it is evil. Changing the interpretation of *A Battery Shelled* affects not only the function of the guns but also the whole landscape of the painting, transforming its function into a revelation of the perversion of nature. If it is true, *A Battery Shelled* expresses neither a pastoral scene nor the romantic sublime. It depicts the evil energy of war and serves as an anti-war metaphor. This painting is a rare example of a Lewis landscape, while it shows humanised nature in a 'distasteful and inappropriate' manner.

ENGLISHNESS AND GLOBALISM

As we have seen in earlier chapters, *A Battery Shelled* included various elements, including Korin's screen, nature, and criticism of the modern world. Moreover, Lewis's own career was complicated, and he had multiple roots. In this section, we interpret his Englishness through his metaphor of 'waves'.

'Waves' first appeared in his work in his essay 'The New Egos' (1914). Lewis wrote, 'The human form still runs, like a wave, through the texture or body of existence, and therefore of art.'¹⁰ In other words, egos prevail throughout the world beyond the individual. He called the situation reminiscent of totalitarianism as 'dehumanisation'. Lewis symbolically expressed dehumanisation through non-human and characterless figures in *The Crowd* (Fig. 3), grounded in architectural frames such as skyscrapers, with a chain-like structure from above to below. There are stick-like human beings with flags, who look more like a rioting crowd than like combatants in a war. The crowd is reduced to a small grid, as if they are marching on a curve, like part of a gear wheel, in the upper right. A very large person who looks upon the crowd's confusion is standing in front of the flag of France on the left. One working title for this painting was *Revolution*.



Figure 1: Wyndham Lewis, *A Battery Shelled*, 1919.



Figure 3: Wyndham Lewis, *The Crowd*, 1915.

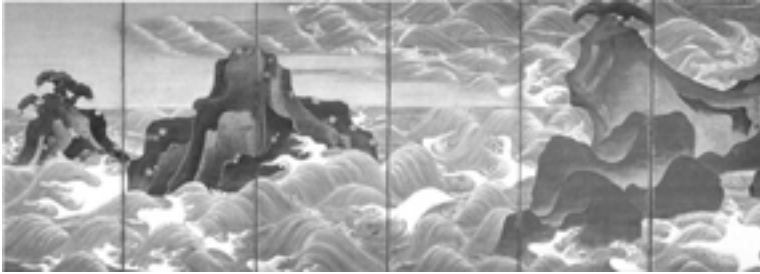


Figure 2: Korin, *Matsushima's screen*, Edo era.

Notes

1. For details on the disagreements, see Catherine Wallace, 'Art for Posterity? The Commissioned War Art of Percy Wyndham Lewis', *Imperial War Museum Review*, no. 6 (1991): 51–62.
2. Wyndham Lewis, 'A Review of Contemporary Art', *Blast*, no. 2 (July 1915): 74.
3. Rupert Richard Arrowsmith, *Modernism and the Museum* (Oxford and New York: Oxford University Press, 2011), 159.
4. *Blast*, no.2 (July 1915): 93.
5. See Ezra Pound's citation 'Chronicles', *Blast*, no. 2 (July 1915): 86.
6. Wyndham Lewis, *The Role of Line in Art* (New York: privately printed by Cameron McWhirter, 1992), p. 5.
7. Paul Edwards, *Wyndham Lewis: Art and War* (London: Imperial War Museum, 1990).
8. Wyndham Lewis, *The Caliph's Design: Architects! Where Is Your Vortex?* (1919; Santa Barbara: Black Sparrow Press, 1986), 57.
9. Wyndham Lewis, Section 4 of 'A Review of Contemporary Art', *Blast*, no.2 (July 1915):74.
10. Wyndham Lewis, 'The New Egos', *Blast*, no.1 (July 1914):141.
11. Wyndham Lewis, *Hitler* (London: Chatto and Windus, 1931).
12. Wyndham Lewis, *Anglosaxony: A League that Works* (Toronto: Ryerson Press, 1941),36, 50.
13. Wyndham Lewis, *America and Cosmic Man* (London: Chatto and Windus, 1948),21.

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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.

INTRODUCTION

One of the motivations behind this study has emerged from the ambiguity and confusion that seem to cover the controversy of cultural appropriation. Many of the preceding research seem to argue upon how cultural appropriation is a harmful act against minority culture, and emphasize moral inappropriateness. However, many of the controversies of cultural appropriation are accompanied by such opinions as, “I do not see what is wrong with this”, revealing people’s inconsistent understanding of the problem and the ambiguous distinction of what is ‘inappropriate’. The purpose of this study is to point out the criteria that must be realized in order to discuss the appreciation of artworks that contain ‘cultural properties’, or the properties that the viewers associate with certain cultures. While many of the studies dealing with subjects such as “cultural appropriation”, “Eurocentrism”, and “cultural essentialism” tend to assert their position on what is right and wrong, this paper aims to avoid such stance and rather objectively analyze the criteria that influence the intercultural appreciation. Note that when I use the terms such as ‘insider/outsider’, ‘qualification’, and ‘inappropriate’ in this paper, the intention is not to assert the cultural essentialist view, but rather to shed the light onto the reality that such view tends to be taken by the viewers, and reveal how such tendency could affect the process of appreciation.

THE PRECONCEPTION TIED TO ‘INSIDER’ AND ‘OUTSIDER’

The ‘Qualification’ of ‘Insider’

When viewers find cultural properties in artwork, whether the presented culture and the cultural identity of the artist are consistent or not can be an important factor in the process of appreciation. This is because whether the artist is the insider of the culture or not determines whether the artist has the ‘qualification’ to handle the cultural property or not. The reason why such ‘qualification’ as an insider is necessary to handle the cultural properties is that the viewers expect the insider of the culture to be equipped with the culture-specific ideas and aesthetic sensitivities (hereinafter referred to as ‘cultural sensibility’), which outsiders do not possess.

The advantages and disadvantages of the ‘Qualification’

Depending on the artist, this ‘qualification’ can act as both advantage and disadvantage. First, one of the reasons why ‘qualification’ can act as a disadvantage is that it could cause the viewers to interpret the work in connection to the cultural background of the artist, which tend to make them ignore the personal genius and intention of the individual artist. In other words, the viewers are to appreciate the work with the preconception that “because the artist is Japanese, this work must be containing something of Japanese nature”, and whatever elements appearing in the work is going to be attached to Japanese culture in the process of interpretation. For some artists, such tendency could be an obstacle for their artistic activity, as they want their works to be valued or interpreted for their individual act of creation, and not in connection with their cultural background. In such a case, the artist is passive to the ‘qualification’, and the ‘qualification’ acts as a disadvantage towards the artist.

On the other hand, there are also artists who intentionally reflect their cultural backgrounds onto their artworks. This could be a useful method for the artists with a minority background to make their works stand out from the rest, as cultural properties can be a means of directing individuality and differentiating works. This kind of artists is active upon 'qualification', and 'qualification' acts as an advantage towards the artists.

The 'Aesthetic Handicap' of 'Outsider'

On the other hand, the viewers tend to think that the 'outsiders' lack cultural sensitivity as well as the technical ability to handle the cultural properties well. Such preconception toward outsiders is supported by "The Aesthetic Handicap Thesis" (Young 2008, p. 32). In other words, if the preconception toward insiders to have the ability to handle cultural properties well is the 'qualification', then the preconception toward outsiders to lack the ability to handle cultural properties well is the 'aesthetic handicap'. The aesthetic handicap thesis not only argues that the outsiders lack the technical skills to handle the cultural properties, but also the fact that the artist is an outsider alone is a negative aesthetic quality of the artwork. When viewers hold such perspective, the potentially valuable artworks made by 'outsiders' could be overlooked.

THE DISTINCTION OF 'INSIDER' AND 'OUTSIDER'

When cultural appropriation is being discussed, the distinction of insider and outsider seems indispensable. However, it is difficult to judge whether a person is an insider or an outsider of a certain culture based on the objective factors. The objective facts that determine insiderness can include factors such as the number of years lived within the culture, the degree of contact with the culture, and ethnicity. However, it is not a realistic method to determine a person's insiderness, for example, by setting concrete numerical criteria for each factor and by digitizing individual experience. For example, if someone lived in Japan for 20 years, but because he never interacts with Japanese society and thus does not speak a word of Japanese, it would be inappropriate to judge blindly based on the number of years he has lived in Japan. Also, the quality and type of experience of culture are diverse and it is difficult to decide which experience to put weight on. Therefore, one way of distinction that I would like to suggest is the following: the 'qualification' or the 'insiderness' of an artist is determined in comparison with the viewer's 'insiderness'. This judgment would be based upon the subjective perspective of the viewer since we are trying to focus on the process of appreciation. That is, if the viewer thinks that the artist's insiderness exceeds viewer's, then the artist is an insider (for that particular viewer), and conversely if the insiderness of the artist is lower than the viewer's, then the artist is an outsider (for that particular viewer). Moreover, if the viewer thinks that the artist's insiderness or outsidership is equal to his, then such relation as both are insiders or both are outsiders could happen. In other words, the insiderness of the artist is determined by the subjective judgment of the individual viewers, meaning that the artist is not necessarily always granted the same position. While Erich Hatala Matthes warns that the distinction of insider and outsider itself could fall into cultural essentialism and that it could promote stereotypes that are harmful for cultures (Matthes, 2016), here I am trying to hypothesize the possible

perception that different viewers could have rather than trying to establish the fixed definition of 'insider' or 'outsider', which I believe would not be problematic in the sense that Matthes is concerned.

THE 'INAPPROPRIATE' WAYS TO HANDLE CULTURAL PROPERTIES

Another important criterion when an artwork involving cultural properties is being appreciated is whether the cultural properties are treated 'appropriately' or not. There are different levels that the cultural properties could be treated 'inappropriately'. First, some viewers might sense the inappropriateness simply from the fact that the artist is an 'outsider'. This, for example, is when the evaluation of an artwork drastically drops after the artist is known to be the outsider of the culture presented in the artwork. Sometimes, artists are blamed just because they are the outsiders of the culture they present. The second level of inappropriateness is when the cultural property is treated in the ways that bring disadvantages to the insiders. For example, some might think that to misrepresent a culture in a negative way could harm the minority culture and its insiders, as it promotes to form the distorted stereotype of the culture. On the third level, artwork could be considered inappropriate when it does not fulfill the evaluation criterion of the category that the viewer perceives the work to be in. In other words, it is the matter of whether the viewer is placing the artwork within the context of a culture which the cultural property is 'originated from', or within the context of a culture which the cultural property is 'appropriated to'. The inappropriateness presented here seems to be based on the technical problem, rather than the moral problems, which the first two levels seemed to be based on.

While insiders would not be applicable to the first level of inappropriateness because of their 'qualification', it is possible that they commit the second and third level of inappropriateness by treating cultural property in the way that is harmful to the insiders, or by lacking the technical skill valued in the category of the artwork. What I have pointed out in this paragraph are the possible criteria that the viewers employ when making the decision of work's inappropriateness. Note that each viewer could have different weight on each criterion.

CONCLUSION

In this paper, I have examined the criteria that could possibly affect the process of appreciating the artworks that involve cultural properties.

In most part, it is the preconception that the viewers hold toward the artists' cultural identity that significantly affects the appreciation. This preconception includes the 'qualification' given to the insider and the 'aesthetic handicap' given to the outsider, and I have mentioned that such distinction of 'insider' and 'outsider' is made as the result of the viewer's subjective judgment in comparing the artist's 'insiderness' with that of the viewer's. I have also mentioned that when these preconceptions are active in the process of appreciation, it can cause results as follows. First, the artworks can be interpreted in association with the culture even when the artists did not intend to. Second, the artworks can be overvalued for its cultural uniqueness. Lastly, the potentially valuable artworks created by the 'outsider' can be overlooked.

Another point made is that there are different levels of inappropriateness that the viewers possibly sense; the first is when the artist is an 'outsider' and thus does not have the 'qualification'; the second is when the cultural property is handled in the way that brings disadvantage or discomfort to the insider of the culture; the third is when the artwork does not fulfill the evaluation criterion of the category which the viewer perceives the work to be in.

When controversy like cultural appropriation is being discussed, different opinions arise from various cultural positions. To argue upon what is right and wrong in such a situation can only confuse the issue further. What must be recognized are the factors that are affecting to form all the different views on the same topic, so that it would be possible to visualize the point where the misunderstandings and the confusion are.

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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. 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. In this context, this paper illuminates the formation of Mediterranean aesthetics as reflected in an early modern tourist medium of 1882: the first published guide to cover the entire region, *Murray's Handbook to the Mediterranean*. Its creation coincides with the rise of mass tourism; targeting a wide audience, it is assumed to be indicative of the 19th-century British image of the sea, and, simultaneously, decisive in dynamically shaping the traveler's perception. Attempting an understanding of these two processes, the narratives constructed and reflected in the handbook's pages are recorded in overlapping mappings of the presented places, in a hybrid representational approach which includes textual elements, icons, and analytic diagrams. Thus, systems of similitude, grouping, and comparison in the description of Mediterranean places are revealed. What this method illustrates is the creation of the flattened image of a multi-leveled heterogeneous space, an image through which primary experience is essentially filtered. At the same time, the alleged aesthetic and cultural continuity of the Mediterranean milieu is particularly questioned, highlighting the tensions between the imaginative geographies of East and West, development and backwardness, physical and representational space.

Index terms | *geopolitical aesthetics; imaginative geography; Mediterraneanism; modernization; Murray's handbook; Orientalism; place aesthetics; tourist media.*

For the great historian of the Mediterranean Fernand Braudel “The history of the Mediterranean constitutes a mass of knowledge that defies all reasonable synthesis”¹. Indeed, it seems impossible to meaningfully study such a broad –both geographically and historically- region. The use of the adjective *mediterranean* seems then excessively frequent, in the descriptions of characters, practices, objects; the word lost long ago its strictly geographical meaning and was gradually incorporated into a mechanism of (self) stereotyping for the people of the sea². Similarly, descriptions of the mediterranean landscape seem to be inextricably linked to a fixed set of elements: the Mediterranean is the bright light; the whiteness of its houses; the birthplace of the first civilizations; the locus of myths; a holiday paradise. As Predgar Matvejević perfectly illustrates, it is a sea of representations:

We do not discover the sea ourselves, nor do we view it exclusively through our own eyes. We see it as others have seen it- in the pictures they draw, the stories they tell. We cognize and recognize it simultaneously. We are familiar with seas we have never laid eyes on or bathed in. No view of the Mediterranean is completely autonomous³

The creation of such mythologies is not irrelevant to the discourse on mediterranean unity. The Mediterranean is an eternal circulation system⁴, consisting of networks of goods, people, ideas, which bond together diverse economies, cultures, and religions.⁵ It is the close observation of this condition that led Braudel to declare the Mediterranean a unified world. However, the claim of this historical unity is not always politically neutral. Contemporary scholars⁶ describe European Mediterranean countries –with the exception of France- as semi-peripheral within the processes of the globalized economy, while the countries of the eastern and southern Mediterranean shores are positioned further towards the world- periphery. Following Said’s *Orientalism*⁷, Herzfeld creates the term *Mediterraneanism*⁸, to explain today’s Mediterranean as an epistemological area the construction of which is not irrelevant to the global power hierarchies. The Mediterranean can then be understood as another imaginative geography; just like the western invention of the Orient, the collective experience that the western world acquired of the Mediterranean is attached to popular representations: the travel, the fable, the stereotype function both as products and as accelerators of this process⁹.

This mythological construction was then completed through the diffusion of media, among which the travel guide represents an interesting synthesis of the historical and the scientific with the popular: its genealogy as a genre in the Mediterranean goes back to 16th and 17th century travelogues¹⁰, but also to the scientific cartographic missions of the 18th century¹¹. It was born with the rise of mass tourism in the 19th century¹², and permits a wide diffusion of place representations. It can then be assumed that, as a medium, it contributed to the establishment of the most potent mediterranean mythologies. A close reading of a 19th century guide, focusing on descriptions of the urban landscape, reveals the complex interrelations between external place representation and geopolitical hierarchies of the era.

MATERIAL AND METHODOLOGY

Murray's Handbook to Mediterranean: its cities, coasts, and islands was published in London in 1882, and it will be the main source cited in the following paragraphs. There are multiple reasons for the selection of this specific medium: its publication in the rise of mass tourism, its –then innovatory- approach to the Mediterranean as a unified milieu, the role of the visitor as an external observer, and, finally, its utility in illuminating today's mediterranean tensions. In the introduction we read

A desire now becoming general to visit these sunny shores and islands where winter is shorn of half its importance; and the facilities of moving from place to place afforded by French, Italian, Spanish and Austrian steam companies, have produced a want for this Handbook which these pages have been prepared to supply¹³

The handbook includes information on transport between big ports, the navigation along the coasts, accommodation, and exchange rates; also, descriptions of cities, anthropological characterizations of local populations, extracts from older travelogues, archaeological studies, etc.

A structural reading of the text will be performed, critically producing five layered mappings: the first one presents the author'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 aesthetic qualities to place; the fourth one explores the tension between locality and modernization; the fifth one investigates the concept of insularity. In every map different combinations of places are marked, using icons, colors or extracts from the text. In the next paragraphs, the parallel processes of text reading and map creation are described, focusing on their relation to wider historiographical, geographical or anthropological approaches.

MAPPINGS: FIVE LAYERS OF INTERPRETATION

One: The route

The first mapping (Fig.1) attempts to mark the necessary mediterranean destinations, as suggested by the handbook's author, resulting in a simulation of the 1882 journey. The tour is presented as a continuous narration, which departs from Morocco and moves parallelly to the coasts, surrounding the sea from West to East and from East to West, before arriving in Spain. Special attention is paid to the western part of the north African coast, as its ports offer easy access to Spain and France. There is also an extreme interest in Greece, where the author urges readers to explore coastal cities, ancient sights, and islands. Places in Sicily, Sardegnna, Corsica, Malta, and the Balearics are also presented in detail.

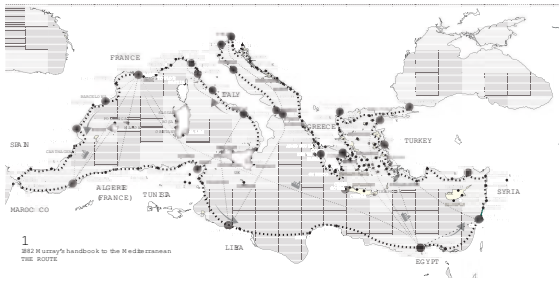


Figure 1: Map indicating the Mediterranean tour, as suggested in the 1882 handbook, departing from Tangiers and arriving in Gibraltar.

Two: Image of the city

The second map (Fig. 2) includes all cities the image of which is described as pleasant. Cities, transformed into aesthetic objects, are described as (*very, exceedingly, extremely, truly*) *picturesque, striking, magnificent, fine, lovely, pleasing, prosperous, remarkable, imposing, dazzling, beautiful*. The landscape is seemingly reduced to its visual effect to the visitor: it is a *scenery, a scene, a view*. Thus, this mapping permits a simultaneous geographical understanding of the architectural landscapes that have already been aestheticized by the end of the 19th century; it also shows which are the desired elements of urban space. These include: the whiteness of the buildings and the variety of the skyline (in Algiers, Oran, Tangiers); the amphitheatrical situation of the settlement in a *picturesque bay* (as in Zadar, Reggio, Mentone); the medieval architecture of walls and towers (in Dubrovnik, Beirut, Chania, Valetta); finally, the overall wealth reflected, as in the *magnificent* urban landscapes of Venice, Istanbul, Naples, Genoa. The importance attributed to the view of the city from the sea reminds that up to the 20th century, the coastal one was the main face of the Mediterranean city, inspiring a series of diffused depictions; today, as we mainly approach cities by plane, we rarely view this face, neglecting the historical creation of this archetypical image of the city.

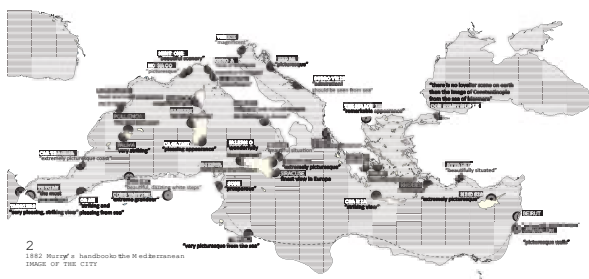


Figure 2: Map marking all the cities described as picturesque, striking, magnificent, fine, lovely, pleasing, prosperous, remarkable, imposing, dazzling, beautiful in the handbook. Quotes indicate the aestheticized urban elements.

Three: Attraction paradigms

The third mapping (Fig. 3) refers to the ‘character’ of the presented cities, when this functions as an attraction for the visitors. This is the realm of stereotypes: three-dimensional places are presented from single perspectives, permitting the observation of geographical aesthetic patterns, and thus revealing fantastic geographies of what is considered *interesting, charming, pleasant or exotic*. Four main groups of patterns are discovered. The first one consists of places with *oriental character*; those are situated almost exclusively in the western part of North Africa. The second one, which is by far the biggest, includes all areas which *must be visited* because of their *archaeological interest*: the coasts of Egypt, Lebanon, Syria and Asia Minor, Greece- with an emphasis on Peloponnese- Southern Italy and Sicily are thoroughly explored. Next, a small group of cities are admired because of the *Venetian style* of their built environment: Nicosia, Chania, Valetta, Dubrovnik, and, of course, Venice, feature big walls, pretty piazzas and picturesque ports. The last group consists of the cities of the French and Italian Riviera, Corsica, the Balearics; these places *should be frequented* by those searching for sun and rest. They are described as already functioning in two speeds: one for locals, and one for long-term tourists.

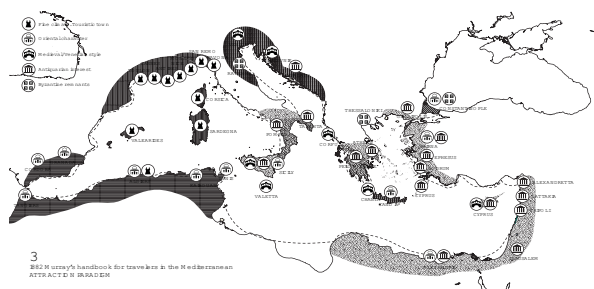


Figure 3: Map of the four main attraction paradigms, as related to city character: Oriental, Archaeological, Venetian, Resort

Four: Awaiting modernity

The fourth layer (Fig. 4) maps dichotomies of development and backwardness, internationality and localism, modernity and tradition, as related to the contradiction between West and Orient. These are reflected in the descriptions for the interior of the city, the urban tissue and the walker’s experience, shaped by the size, configuration, smell and materiality of the streets¹⁴. Existing local characteristics are in some cases praised as picturesque and in others rejected as signs of degradation, following an apparent geographical division: in cities of the *Orient* (North Africa, Middle East, Turkey, and Greece) the organic structure of the urban tissue is *crooked, tortuous, narrow, dirty*, and when the author finds virtues in their urban web, it is either because they are *unexpectedly clean for a native city* (such as Tunis), or because large scale modernizing –or *westernizing* projects are being carried out- in most cases sponsored by France or England (such examples are Alexandria and Nicosia). However, in cities of the northwestern Mediterranean coast, narrow streets are considered to be *picturesque* and characteristic of the local spirit (in Genoa, Syracuse, Cordoba). This double standard in the description and perception of almost identical urban landscapes,

which were created through the parallel layering of civilizations in both opposing shores of the sea, is representative of a still insisting tension between East and West: it indicates western attempts to reinvent eastern cities, following the sovereign narrative of a singular path for progress within the globalized world.¹⁵

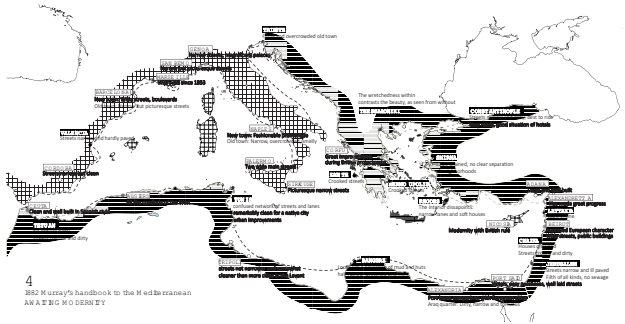
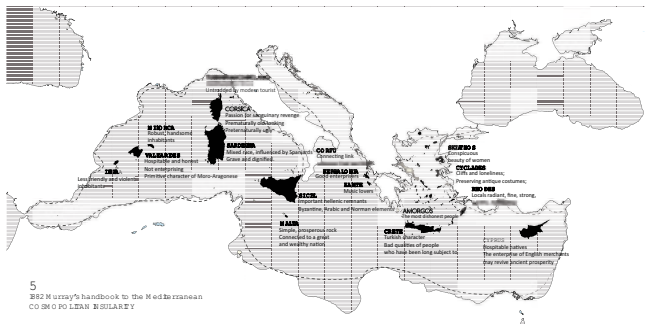


Figure 4: Map exploring the West- Orient dichotomy, as reflected in the author’s description of the urban web of various cities



Five: Cosmopolitan insularity

The last focus (Fig.5) is on the islands, to which the handbook’s author devotes multipage descriptions. The island, as a minimum entity of cartographical space, favors aestheticizations and mythopoetical abstractions.¹⁶ In the handbook, however, these are often transformed into offensive anthropological stereotypes - for example, locals of Rhodes are described as *radiant, handsome, strong*, those of Amorgos as *dishonest*, and Corsicans as *prematurely old looking*. What is interesting is that for other islands, such as Sicily or Corfu, such abstractions are avoided; these are described as *connecting links*¹⁷ between East and West. In order to view this distinction within a wider historiographical context, it is worth discussing the concept of insularity, as introduced in 1949 by Fernand Braudel. The main principle is that an island can function either in a state of absolute isolation or in one of dense connectivity, with the two states alternating depending on the geopolitical conditions. In other words, the sea can separate islands, but also connect them in multiple routes. Braudel states that this concept can be extended to contribute to a new understanding of topos:

This may make it easier to understand how it is that each Mediterranean province has been able to preserve its own irreducible character, its own violently regional flavor in the midst of such an extraordinary mixture of races, religions, customs, and civilizations¹⁸

Missing the necessity of this double-faced insularity, the handbook's author seems to match one of these two alternate states to each place, presenting some as vernacular stereotypes, while others as miniature worlds.



Figure 6: Diagram illustrating objects, practices, events, that compose the Mediterranean, according to Predrag Matvejević's *Mediterranean: A cultural landscape*.

EPILOGUE: THALASSOLOGIES

This neglected, almost insignificant historical stereotype of 1882, was examined in a search for the painted image of the Mediterranean city. It has been already assumed that such a medium can be studied both as an influence to its contemporary audience and as a reflection of the dominant narrative of its era. Furthermore, it seems to participate in a discourse about the Mediterranean which is scientifically constituted more than fifty years later, embracing as its central theme the unity of the sea. This unity, however, threatens to demolish the tensions, inequalities and multiplicities of real space. But space is not a text, nor a unique narration; it is exactly the sum of its places, agents and practices. And it is an inclusive expression of this multiplicity that we ought to design and communicate, in order to fight the challenges of a single, dominant narration. In such an approach, Iain Chambers suggests that we read the sea as a fluid archive, not of the ways things were, fixated by a scientific 'objectivity', but of the way things are, survive, and keep living: documents, oral histories, music, food can serve as the objects of this archive. After all, 'History is always now', he concludes, quoting Walter Benjamin.¹⁹

This eternal, vivid and alive history of the sea has been beautifully captured by Predrag Matvejević, who turned this passionate collector into his life project. What he produced is not a coherent history, but a breviary, an index of the collection of objects he discovered into this sea he kept returning to (Figure 6). As a true thalassologist, he knows the importance of a node for fishermen, and its variations in different places; he can distinguish the various forms of the sea foam; he is capable of reading the subtle mutation in the view, the shape, the size and the direction of a cloud.²⁰ He knows that

some histories remain out of time and out of reason. Our attempts to map a single journey that took place in 1882 can then be interpreted exactly as a tiny contribution to this archive. Not as a coherent history, but as the visualization or a snapshot of how the complexity of the mediterranean milieu was once communicated; as a moment in the multiple histories that constitute our sea.

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ENDNOTES

1. Fernand Braudel, ed., *La Mediterranee. L'Espace et l'Histoire*. (Paris: Flammarion, 1985), 157
2. Hezfeld comments on this stereotyping tendency: "From Morocco to Turkey, from Thessaloniki to Toulouse, we hear more or less the same list of traits that supposedly characterize Mediterranean peoples." Michael Herzfeld. "Practical Mediterraneanism: Excuses for Everything, from Epistemology to Eating." In *Rethinking the Mediterranean*, edited by William Vernon Harris (Oxford: Oxford University Press, 2005), 53
3. Predrag Matvejević, *Mediterranean: A Cultural Landscape*, trans. Michael Henry Heim. Berkeley: (University of California Press, 1999 [1987]), 95
4. Braudel, *La Mediterranee. L'Espace et l'Histoire*, 77
5. "The intention here is to shift the emphasis back to the role of the relatively empty space between the lands that surround thesea, and to look at the ways in which the waters create links between diverse economies, cultures, and religions." David Abulafia, "Mediterraneans." in *Rethinking the Mediterranean*, ed. William Harris, (Oxford ; New York: Oxford University Press, 2005.), 64
6. Leontidou states that the European Mediterranean cities are in the semi-periphery, as compared to economic centers of North Europe and the USA. Lila Leontidou, *The Mediterranean City in Transition: Social Change and Urban Development*. (Cambridge: Cambridge University Press, 1990), 10
7. "Out of this comes a restricted number of typical encapsulations: the journey, the history, the fable, the stereotype, the polemical confrontation. These are the lenses through which the Orient is experienced, and they shape the language, perception, and form of the encounter between East and West" Edward Said, *Orientalism*, (Modern Classics. Penguin, 2003), 52
8. "But my criticisms have been directed against 'Mediterraneanism', a coinage that I have modelled unashamedly on Edward Said's 'orientalism'" Herzfeld "Practical Mediterraneanism: Excuses for Everything, from Epistemology to Eating.", 2005, 48
9. Said, *Orientalism*, 2003
10. Harlan briefly presents the gradual transformations of the travel in Italy and Greece. Deborah Harlan, "Travel, Pictures and a Victorian Gentleman in Greece." *Hesperia* 78, (2009), 421-453
11. For an extensive study of the scientific travel of the Enlightenment era, see Christopher Drew Armstrong, "Travel and Experience in the Mediterranean of Louis XV." In *Rethinking the Mediterranean*, ed. William Harris, (Oxford ; New York: Oxford University Press, 2005), 268
12. On the rise and diffusion of mass tourism, see James Buzard. *The Beaten Track: European Tourism, Literature, and the Ways to Culture, 1800-1918*, (ACLS Humanities E-Book. Clarendon Press, 1993)

13. Robert Lambert Playfair, *Handbook to the Mediterranean*, London: Murray, 1882, 1
14. The contradicting approaches between the second and the fourth mapping-between image and experience of the city- can be better understood through de Certau's definitions of panorama and walking: there is a distinction to be made between viewing the city as a static view object- a panorama- and experiencing it as an ever-changing landscape while walking. Michel de Certau, "Walking in the city" in *The Practice of Everyday Life*. Trans: S. Rendall, (University of California Press, 2011[1980]), 94
15. "That cosmology of 'only one narrative' obliterates the multiplicities, the contemporaneous heterogeneities of space. It reduces simultaneous coexistence to place in the historical queue." Doreen Massey, *For Space*, (SAGE Publications, 2005), 5
16. For an interesting account of the relation of islands to mytho-poetic abstractions see Antonis Balasopoulos. "Nesologies: Island Form and Postcolonial Geopoetics." *Postcolonial Studies* 11, no. 1 (March 2008): 9–26
17. All extracts in italics, referred to descriptions in the examined handbook. Due to their big number, and for reasons of economy, we do not include page indication for each of them. However, the handbook's contents provide page references to all descriptions of the presented places. Playfair, *Handbook to the Mediterranean*, 1882, vii-xviii
18. Fernand Braudel, *The Mediterranean and the Mediterranean World in the Age of Philip II*, trans: S. Reynolds, (University of California Press, 1995 [1949]), 221
19. Iain Chambers, "Heterotopia and the Critical Cut," in Mariangela Palladino and John Miller (ed.), *The Globalization of Space: Foucault and Heterotopia*, (Pickering & Chatto, 2015), 124
20. Matvejević, *Mediterranean: A Cultural Landscape*, 1999 [1987]

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ANOTHER 'DISCOVERY' OF AFRICAN TRIBAL ART IN THE CONTEXT OF CHILDREN'S ART EDUCATION AROUND THE TURN OF THE 19TH CENTURY TO THE 20TH 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.*

Instead of many discussions held in these years, the discovery of *art nègro* by French artists in the early twentieth century maintains its mythic status in the history of modern art. The myth tells us that, around 1905, some modern painters found African sculptures and recognised their artistic value. Fauvist painter Maurice de Vlaminck is said to have found a sculpture from Dahomey at a bistro in Argenteuil and brought it home in 1905. Soon after that, he got from his father another African sculpture belonging to the Fang that impressed Matisse and Picasso. Additionally, Georges Braque remembered that he bought a mask, presumably from the Congo, from a friend of his father in 1905.

Needless to say, the introduction of African artefacts into Europe did not start in the early twentieth century. In the mid-nineteenth century, a British officer, Augustus Pitt Rivers, began collecting items he regarded as ‘primitive’ from around the world, including Africa, during his overseas service. His collection developed into a museum bearing his name in 1884 and now belongs to the University of Oxford. In 1859, the collection was given its definition by the publication of Darwin’s *On the Origin of Species*. Pitt Rivers soon became one of Darwin’s admirers and arranged his collection according to the theory of evolution. In a preface to his book published in 1900, Pitt Rivers wrote: ‘[B]ut their real value consists in their representing a phase of art – and rather an advanced stage – of which there is no actual record.’¹ Here, he certainly seems to have appreciated their artistic value. But my point is not to accuse the French modern artists of cultural appropriation by emphasising this earlier evaluation of ‘primitive’ art in the anthropological field. Rather, I want to present another story of ‘discovery’ which may provide the history of modern art with a broader perspective.

Although elaborate research in anthropology and archaeology classifies African artefacts into proper regions and periods, the idea still prevails that they should all be identified with products of early human history under the same adjective ‘primitive’. This identification between phylogeny and ontogeny was scientifically reinforced by a German biologist, Ernst Haeckel. We can see another example of its scientific reinforcement in James Sully’s book *Studies of Childhood* (1895). Sully, who was one of the founders of the British Psychological Society, explained the development of children’s drawing by comparing them with ‘drawings by savages and others collected by General Pitt Rivers, one, executed by an adult negro of Uganda’.² He wrote: ‘In carrying out our investigation of children’s drawings we shall need to make a somewhat full reference to the related phenomena, the drawings of modern savages and those of early art’.³ Here the comparison seems to be more complex, as it encompasses children’s drawing, the tribal art of contemporary but ‘savage’ people, and artworks made at the dawn of humanity. Again, the adjective ‘primitive’ connects these three, but what exactly did it mean in those days?

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In 1870, an English banker, John Lubbock, who was also an archaeologist and ethnographer, wrote in his book *The Origin of Civilisation and the Primitive Condition of Man*: ‘Central and Southern Africa seem, indeed, to be very backward in matters of art.... Their idols cannot be called, indeed, works of art.’⁴ Therefore, it seems that the myth of discovery of *art nègro* also means that these African artefacts, which had already been collected for anthropological purposes, was described as ‘art’ but in a different sense of the word, and so the notion persists that it was French modern artists of the early twentieth century who first regarded African artefacts as genuine art rather than childish bric-a-brac.

It is interesting that, in Sully’s comparison of three kinds of drawings, he initially

showed two scribbles by an English child, images that had already been published in an article by Ebenezer Cooke. At the end of the nineteenth century, when Sully's book was published, English art education for children was undergoing a reform, of which Cooke was one of the promoters. After attending Ruskin's drawing class at the Working Men's College in 1855, he became known as his successor.⁵ During this period, James Fitzjames Stephen, elder brother of Leslie Stephen, took classes at this college, and Leslie also supported it by funding.⁶ This was perhaps the reason that Cooke gave drawing lessons to Vanessa Stephen at her home until 1896. In addition, Cooke was one of the first interpreters of Heinrich Pestalozzi's and Friedrich Froebel's educational theories in England.

However, Cooke was not a mere follower of either Ruskin or the German educators. He extended Ruskin's motto 'Go to Nature' by interpreting 'nature' as not only the nature found outdoors but also that within each child. In a two-part article in the *Journal of Education* in 1888, Cooke insisted it was unnatural to teach children drawing without understanding their physical movements which arise within them. Therefore, if it is true that Sully was the first to use the expression 'child as artist'⁷ and, as Sully himself wrote, he wished to express his debt to Cooke 'for many valuable facts and suggestions bearing on children's modes of drawing',⁸ we must reconsider the meaning of the 'discovery of primitive art', not only in the history of modern art but also in the history of art education, and examine their intersection.

At first, a lecture held at Felstead House in Oxford tells us what was expected of art teachers in the late 1860s, particularly female teachers. The speaker was Richard St John Tyrwhitt, a vicar of St. Mary Magdalen's Church at Oxford who wrote several books on primary art education. The lecture was published as a chapter of his book, *A Handbook of Pictorial Art*, in 1868 and thus gained a broader readership. In the lecture, addressed to 'ladies who are preparing to instruct other ladies, or to take general charge of female schools',⁹ Tyrwhitt insisted that female teachers had an indispensable role, saying, '[W]omen teachers at least, are still for the most part called on to educate, not merely to inform.'¹⁰ Tyrwhitt also argued for the educational merits of studying drawing: '[T]hat is a reason for beginning drawing early with children, that you can insist on elementary work, teach your geniuses honesty of labour in the first instance...'¹¹ We can easily detect a Victorian moralism in Tyrwhitt's words. He was, in fact, an enthusiastic follower of Ruskin, and this moralism encouraged him to assert another virtue of drawing: 'Nobody expects that the whole of the working-classes will at once take to drawing and entirely renounce strong liquor: what is hoped is that a fair per-centage of them may be partly secured from temptation to excess by having a finer mental stimulus put in their reach, instead of the coarser physical one.'¹²

About twenty years later, in 1889, Thomas Ablett, a founder of the Royal Drawing Society, published a guide for art teachers entitled *How to Teach Drawing in Elementary Schools*. Ablett wrote: 'The individual who can draw with ease and accuracy, can gain skill in any kind of manual industry much more quickly than would be possible without such power.'¹³ These efficacies of art education were naturally thought suitable for the edification of children and also of adults in the British colonies. In fact, in 1905, the South African Native Affairs Commission repeatedly proposed '[t]he prohibition of the sale of liquor to Natives' and said, 'The many thousands of Natives constantly employed... are inevitably being brought under what is, in the wider sense of the word, an educational influence, and are thereby becoming more useful and productive members of the community.'¹⁴ But more important for my purposes is how, with these

utilitarian views, the African artefacts were considered by European colonists. We can find one example of this in South Africa at the beginning of the twentieth century.

In 1905, an important book on the art of the San people, formerly known as the 'Bushmen', was published in London and New York. Its title was *The Native Race of South Africa*, and its author was George William Stow, a geologist and ethnologist living in the Orange Free State of South Africa. The book contained three colour reproductions of the Bushmen's paintings, copied by Stow himself. While these reproductions were only for the purpose of explaining the ancient customs of the Bushmen, the author obviously recognised a certain artistic value in their paintings: 'The most ancient paintings preserved depict a group of elands, beautifully and artistically finished, showing that the artist had both time and leisure at his command to finish them with an amount of care which is admirable...'¹⁵ In fact, one of Stow's reproductions showed the original brushstrokes more vividly than other copies that merely drew their outlines, such as in Siegfried Passarge's book *Die Buschmänner der Kalahari* (1907).

Fortunately, while Stow's manuscript went unpublished for twenty years after his death in 1882, it had been purchased from Stow's widow by Lucy Lloyd,¹⁶ the sister-in-law of a famous San linguist, Wilhelm Bleek. Because Lucy worked with Bleek and lived in his house in Cape Town, his daughter Dorothea Bleek, who later became an anthropologist, might have seen the manuscript, especially the copies of Bushman paintings, in her childhood. In 1905, Dorothea Bleek took a teaching post at Rockland Girls' High School in Cradock in the Eastern Cape and there met Helen Tongue, who 'had already begun copying paintings from rock art sites to north of Cradock when Dorothea arrived'.¹⁷

Much remains unknown about Tongue, except that she also was a teacher at Rockland Girls' High School from the late 1890s to the early 1900s. However, many authors have noted that, in early 1906, Tongue and Bleek made an expedition to rock art sites in the Orange Free State in order to copy and decipher Bushman paintings. By 1907 they had made three trips in all. In 1908, a selection of Tongue's copies was exhibited at the South African Public Library in Cape Town, and then at the Royal Anthropological Institute in London. And the following year, the reproductions were published in a book that contained Bleek's essay 'Notes on the Bushmen' and a preface by Henry Balfour, who was the first curator of the Pitt Rivers Museum. The exhibition and the book, entitled *Bushman Paintings*, were praised not only by anthropologists but also by Roger Fry.

Owing to Tongue's copies, whose '[c]olours were carefully matched with the originals, so as to secure the utmost possible exactitude in the reproductions, which are all of the actual size',¹⁸ all of its reviewers noticed that the Bushman paintings had an unexpected level of realism. As Balfour had already remarked: 'The paintings are remarkable not only for the realism exhibited by so many, but also for a freedom from the limitation to delineation in profile which characterizes for the most part the drawings of primitive peoples...',¹⁹ and '[t]he practice of endeavouring to represent more than could be seen at one time, a habit so characteristic of the graphic art of primitive peoples as also of civilized children, is far less noticeable in Bushman art than might have been expected...'²⁰ While this seemingly anticipated realism puzzled not only anthropologists but also art educators, it gave Fry what he was waiting for.

In 1908, in a letter to the editor of *Burlington Magazine*, Fry wrote: 'Impressionism accepts the totality of appearance and shows how to render that; but thus to say

everything amounts to saying nothing...'²¹ He was searching for the path from Impressionism's mere representation of phenomena not towards neo-Impressionism but towards more 'intelligible' paintings. In this letter, Fry compared Impressionism to 'the Roman art of the Empire'.²² In his review of Tongue's book, which was published in March 1910, he makes another comparison, between Impressionists and Bushmen, who were then considered 'as an almost extinct aboriginal race'²³: '...[T]hey [Impressionists] deliberately sought to de-conceptualize art. The artist of to-day has therefore to some extent a choice before him of whether he will think of form like the early artists of European races or merely see it like the Bushmen.'²⁴ Perhaps it was at the same time that he decided to entitle the famous exhibition, to be launched in November 1910, not 'Expressionists' but 'Post-Impressionists.'

Endnotes

1. Lieutenant-General Pitt Rivers, *Antique Works of Art from Benin* (privately printed, 1900),iv.
2. James Sully, *Studies of Childhood* (London and New York: Longmans, Green and Co., 1895),336.
3. *Ibid.*, 332.
4. John Rubbock, *The Origin of Civilisation and the Primitive Condition of Man* (London: Longmans, Green and Co., 1870), 35.
5. See Ebenezer Cooke, 'Experiments in the Teaching of Young Children', in W. G. Paulson Townsend, ed., *Papers and Extracts of Papers Read at the Third International Art Congress for Development of Drawing and Art Teaching and Their Application to Industries*(London: Chapman and Hall, 1908),341.
6. See J. F. C. Harrison, *A History of the Working Men's College 1854–1954*, vol.8 (Routledge, 1954).
7. See Arthur D. Efland, *A History of Art Education* (New York: Teachers College Press, 1990), 161.
8. Sully, *Studies of Childhood*, vi.
9. Richard St John Tyrwhitt, *A Handbook of Pictorial Art* (1868; Oxford: Clarendon Press, 1975), 370.
10. *Ibid.*
11. *Ibid.*, 376.
12. *Ibid.*, 14.
13. Thomas R. Ablett, *How to Teach Drawing in Elementary Schools* (London: Blackie and Son, 1889), 27.
14. *Report of the South African Native Affairs Commission 1903–1905*(Cape Town: Cape Times, 1905), 1, 66–67.
15. George W. Stow, George McCall Theal, ed., *The Native Race of South Africa* (London: Swan Sonnenschein and Co.; New York: Macmillan, 1905),26.
16. See Stow, *The Native Race of South Africa*,v; Andrew Bank, *Bushmen in a Victorian World*

(Cape Town: Double Storey Books, 2006), 376–377.

17. Bank, *Bushmen in a Victorian World*, 3.

18. A. Werner, 'Bushman Paintings', *Journal of African Society* 7, no.28 (1908): 388.

19. Henry Balfour, 'Preface', in Helen Tongue, *Bushman Paintings* (Oxford: Clarendon Press, 1909), 9.

20. Ibid.

21. Denys Sutton, ed., *Letters of Roger Fry*, vol.1 (London: Chatto and Windus, 1972), 299.

22. Ibid.

23. T. A. Joyce, 'A Review of Bushman Paintings', *Man: A Monthly Record of Anthropological Science* (London: Royal Anthropological Institute), no.9 (1909):170.

24. Roger Fry, 'Bushman Paintings', in *Burlington Magazine* 16 (March 1910):3

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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 16th 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 16th 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 16th century and also on their conception of painting and beauty.

Index terms | *Ghanoon Al Sovar; Sadeghi Beig; Persian Painting; Miniature; Aesthetics.*

Unlike other oriental traditions, the Iranian painting, due to its special conditions of development, does not have much theoretical knowledge about its principles and history. If we forget the many treatises written in the field of calligraphy, which is the sacred art of Muslims, there are few cases in Iranian painting that none directly relate to the technical and aesthetic aspects of art. Of course, this was not the case at all historical levels, but the dominant aspect of our art education was dedicated to oral quotes. In this regard, the text of the "Ghanoon Al Sovar" as the first educational and aesthetic text in the field of painting is an important source. Therefore, this paper seeks to mention a report on the importance and content of this thesis, but in order to enter this discussion, it first deals with a brief description of the writings of its author, Sadeghi Beig Afshar.

Sadeghi Beig afshar

The Ghanoon Al Sovar treatise was written by Sadeghi Beig Afshar during the Safavi period, which was named (Sadegh, Sadeghi, Sadeghi Beig, Sadeghi Librarian), and was a brave man and a warrior.¹ Shila Kenbay knows his birthday in 940 AH / 1533 AD². Anthony Welch considers him one of the most important literary figures of the 10th Century / 16th Century and one of the most valuable painters of this period.³ Sadeghi has been open in poetry and has numerous works. In prose-writing, both Turkish and Persian, is an elite of the times. In music, too, he has a unique vocabulary and singularity⁴. but his most famous is painting. Sadeghi learned this exquisite art from one of the Safavi mastery painters, Muzaffer Ali, son of Mulana Heidar Torbati and nephew of Kamal al-Din Behzad. At the beginning of the system, Ghanoon Al Sovar Sadeghi refers to Muzaffer Ali as his master and calls him "chief master"⁵

Sadeghi Big's artistic workshop is located in two schools in Qazvin and Isfahan. He worked there until Qazvin was the capital, then moved to Isfahan, and took over the chair of Abbas's court, and applied artists to various artistic projects. He, along with Reza Abbasi, formed the Isfahan doctrine. In his works, he was influenced by Reza, and also influenced him. "The important thing is that in the works of Sadeghi it is possible to see is traces of Iranian modern art.⁶ His dynamic pictures are full of moves Shows a kind of realism in them, indicating that Indian naturalism of the eleventh century AH is limited to the true paintings of sadegh beig Afshar.⁷

In general, Sadeghi's character is such that he shows two different views in his personal life. At the same time, as a young father in the service of sultans and swordfriends who belongs to the aristocracy of the Turks, he also enters the field of the art of Tajik art and brings a new combination of sword and pen. At the same time, he is full of passionate and passionate artistic expression, he also manifests his anger and militant violence in his behavior and deeds.⁸ Sadeghi over stated from library management at 1005 AH / 1597 AD, but in the years remaining, he was continually trying to be one of the artists on the court.⁹ Mir-Allahi Hamedani considered the death of Sadeghi in 1017, and determined with rime (other than that which is the true morning of our night).¹⁰

Typology of Ghanoon Al Sovar

The text of the original Ghanoon Al Sovar was published in Moscow (1963). Then Mohammad Taghi Daneshpazhoh published his poem in the People's and Arts magazine, No. 90 (March 1970) on page 13. After that, the deceased Ahmad Soheili Khansari on the sidelines of Golestan Art (1352) on page 153. Then by Mr. Najib Mayel-Heravi in a book titled "A Book on Islamic Civilization" (Mashhad, 1372- Pages 345-354) and also by Mr. Hamid Reza Ghulichkhani in the book "References in Calligraphy and related Arts" (Tehran, 1994, p. 111). -122) has been reprinted.

There are three versions of this system in Iran:

The first edition is donated to Mohammad Nakhjewani's donation library to the Tabriz National Educational Library, number 3616. / Second edition, a copy to the Nastaliq line, number 6325 at the National Library of Malek. / Third edition, a copy to the Nastaliq line, numbered 7395 at the Central Library of Tehran University, edited by Adil Ghaziyev and modified by Abdolkarim Alizadeh in 1305 in Baku. "The original version of this book is from the personal library of Ajder Ali Asgharzadeh."

Context of Ghanoon Al Sovar

Among the works of art, the "Law of the Picture" is an invaluable poem on the weight of Khosrow and Shirin of nezami, containing sincere views on the design, painting, clutter and tools of painting, which provides useful information on the techniques of painting the tenth century / sixteenth century in Iran.¹¹ He completed this treatise about the year 1006 AH / 1597 AD, after the removal from the Royal Library.¹² And according to the evidence before him, he did not write such a monograph in the field of painting, in this regard, he could be considered the first person to bring the painting of Iran from orally to evident and public.¹³ Therefore, Ghanoon Al Sovar is the only educational text up to the 16th century that discusses the principles of aesthetics, the artist's experience as a painter, and general guidelines for young apprentices.

This versatile essay has 250 bits and includes two general sections:

A) *The first section includes the cases in which the author describes his life, his teachers and theoretical discussions.*

B) *The second part includes topics related to aesthetics and technology and painting skills*

A) In relation to the first section, which includes the preamble, leads to the child's order and counseling, it can be said that the author, in the first place, gives a brief account of his own circumstances. According to Sadeghi Beig in the first 35 bits, it turns out that he spent his youth on the orders of his fathers in the service of the sultans, but he did not like the job very much, and he even heard a voice calling from the valley of the servants of the cloth and Go to the art world that is in line with its writing.¹⁴ He then points out that, as he entered the art world, he was seeking a master to learn the painting for perfection, a professor who had the name of Kamal al-Din Behzad, because Behzad, for Sadeghi Beig Eswah and the pattern of painting Iran was And he

finds this sign in the presence of Behzad's nephew, Mozafar-Ali, who has continued the Behzad art traditions and, in some stages, has gone on to make more elaborate and sophisticated works.¹⁵

In the description of his teacher in the *Ghanoon Al-Sovar*, Sadeghi describes him firstly with characteristics such as "good temperament and goodness", and then he considers him the rare and unique masters of that era and one of the heirs of Behzad. And admires his teacher's style of painting. And his book also puts him on. During these vowels, he mentions concepts of the educational and spiritual qualities of painters and, in other words, the truth of art, which includes the objects of art and its pursuit of being (reaching the degree of perfection and grace and knowledge), pleasure (desire and aptitude) and tendencies. The essence of the artist and the achievement of the face means (escape from appearance to the inner side and emphasis on the spiritual dimension in art).¹⁶

The next important point is Sadeghi Beig's emphasis on "The need for a master." The characteristics of the teacher and student and the rights of these two are one of the most important of Sadeghi Beig's essay. He regards the respect for the position of the teacher and the unconditional adherence of the student to a full and complete mastery.¹⁷ In his advice to the child he says that do not look at the professors of painting, teaching or learning this technique because they even do this. Discourage their child. Here, "Sadeghi Beig refers to a fact that was not only in Iran, but also in Europe, which was not only amongst the class of creators and artists of their time, but also simply did not enter anyone into their arts classes, and did not teach anyone their techniques, except in special condition".¹⁸ He emphasizes that if you want to succeed in learning this technique, do not lose sight of learning the techniques, and ask for the professors to guide you. And if you do not find such an academic professor, come up with the *Ghanoon Alsovar*, the best and most worthy teacher. For you will be. He authored the compilation of this poem by encouraging one of his loyal friends, who had the passion for painting, and did not go out of drama day and night. Until a night arrived, after reciting his skills and proficiency in the painting world, he asked him to decorate him and arrange the art of painting law.¹⁹ To clarify these customs and concerns of today's painters. These are essential because, unquestionably, the past painting of this marvelous canvas with that magnificence is the bearer of the privilege used to educate painters.

B) In relation to the second part, which includes topics related to the aesthetics and techniques of painting, it can be said that Sadeghi Beig takes the utmost care in setting up his theoretical content so that nothing can be written out. He continues to set the following content:

Painting and brushing / getting pen / Painting / In the trap of washing / Solving gold and silver / Defining the face / Animation / Expression of color and oil / By making the color of the body / In silver / Paints / paste coloring/ In Making Bleach and Sorgh / Pouring / Shamping Baking / Making Lal / Cooking Oil.

According to this process, Sadegh Beig first speaks in the painting industry and closes the brush and is the first step in painting the pen and recommends that the painter himself do this because a painter is not like a scribe who does not deserve to make a pen someone else. He then learns how to make brushes. "According to Sadeghi, the hair of a squirrel tail is more than any other material suitable for painters' brush".²⁰ The second step after the stylus is the sightseeing point, and it accurately points out how

the pen is hand-written and how it is written to the paper.

In the next step, Sadeghi learns the seven principles of aesthetics of painting for each student, and notes that he himself learned these principles from his teacher Mozafar-Ali. "In this context, Sadeghi Beig divides the painting into seven principles: Eslami (motifs and nodules with numerous twists and turns), khatayi (an abbreviated form of a shrub of flowers, leaves, or buds), cloud (abstract ornaments), Vagh (ivy consisting of human or animal horns), Niloufar (nichrome ions and their motifs), Farangi (European motifs), Roman band (Anatolian knitted motifs).²¹ The principles of Seven, an essential ring in the chain of circles of the Safavi arts, became regular and well-documented, especially in the schools of Tabriz and Qazvin, with rigorous rules.²²

Sadeghi describes the next steps of painting in coloring (stained with refined complementary colors), washing (washing the role of the painted and lamination of it), describing the gold and silver decomposition with microbiology. Painting(miniature), Animal design (painting animals and animals with specific methods and shapes), oil and color (covering the field with whitening and oil), making physical paints (dark, non-transparent colors), silver covering the flatness of the thin sheet of silver, creating a variety of colors and Kaman oil (oil from the combination of sandwich with seed oil used in the soldering and making of grease and padding) is well described.²³

Thus, Sadeghi Beig, one of the rare books in the history of painting, draws on Iran's artistic poetry, which has limited it to the description and explanation of this technique. Of course, with this he generalizes the art of painting and makes powerful one. This law treatise contains some of the most valuable aesthetic and technical aesthetics for the teaching of painting skills, which, in addition to providing us with useful information about the techniques of painting the 16th century in Iran, can be applied to modern painters and Reviving traditional Persian painting practices. And this treatise can be considered as an introduction to learning painting without referring to the professor.

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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.*

INTRODUCTION

World-systems analysis shows that “systems have lives. They come into existence at some point in time and space, for reasons and in ways that we can analyze”¹, but they also experience crisis and bifurcate, something that is now happening to the modern world-system. Immanuel Wallerstein says that the “crisis [of the modern world-system] may go on another twenty-five to fifty years”² and it is in this time that “a new order will emerge (...), and that this new order will be shaped as a function of what everyone does in the interval”³. The question that arises is thus: Which concept is the concept that can lead to the change in contemporary society?

What this paper shows, through thorough analysis and comparison of seemingly incompatible texts, is that such concept can be found through art. What is more, this concept, *aesthetic-ethical approach*, is the need, as Erich Fromm says in his book *The Sane Society*, that stems from the nature of man.

In short, the paper:

1. Introduces and presents the views of Friedrich Schiller, Arthur Schopenhauer and evolutionary aesthetics on art and human nature.
2. Compares above-mentioned views with the presented views and ideas of everyday aesthetics, especially the dichotomy between routine and charisma.
3. Emphasizes the need for permanent, deliberate interplay between routine and charisma.
4. Creates an argument for *aesthetic-ethical approach* – a direct answer to the above stated question.

The dichotomy of human nature and play drive

Friedrich Schiller’s book *On the Aesthetic Education of Man* deals with art and its role in society. The work is especially interesting, because it does not only talk about the art’s necessity in our life, but also points out the difference aesthetic approach to life can make.

At the time when Schiller wrote his letters and developed his view on art, the situation of the society was very similar to the one today – it was in the need of change. However, although Schiller’s interest, the state of the society of the time, and his arguments about art’s importance are very similar to the ideas that build this paper, there is a fundamental difference in the approach taken.

Yes, Schiller, precisely because of his concern for the society, and especially because of its extremely bad condition, sees art as a solution to the question of nature, culture and

freedom of man. Yes, he sees art as a medium of progress, of both humankind in general and each individual separately, but he bases such conclusions on a predetermined dichotomy of human nature.

Schiller, arising from the consequences of the French Revolution, concludes that there is more than an obvious imbalance between reason and sentiment, resulting in the lack of moral possibility and slow but sure collapse of society. The answer to this imbalance can be found in art, more specifically, play drive.

According to Schiller, there are two fundamental drives – sense and form drive. These two opposing drives never meet. Because of this, the imbalance often arises, resulting in domination of one drive. To overcome this, a third drive, the drive that unites in balance otherwise imbalanced dichotomy, has to be introduced – play drive.

By doing so, Schiller emphasizes art's important and crucial role in gaining knowledge and influencing social change. The knowledge that art (play drive) gives us is an insight into the pure concept of humanity, because only with play drive's effect can we realize our highest potential and adequate societal change can take place.

Escaping the Will – beautiful and sublime

In his work, *The World as Will and Representation*, Arthur Schopenhauer develops his philosophy of the Will. To him, the Will is the source of everything that exists, of nature, of individuals, and of suffering. This suffering can be stopped, although only for a moment, by becoming a pure will-less subject through aesthetic contemplation.

However, if stopping of the suffering through aesthetic contemplation is far from universal or permanent nature, the question that arises is – is there a way to stop the suffering for a longer period, if not permanently? The possible answer to this lies in the difference between beautiful and sublime – two versions of aesthetic contemplation.

Beautiful has a very special, easy attitude towards knowledge. Through beautiful, through its contemplation, we naturally and unconsciously escape the Will and stop the suffering. But such stopping is only temporary. In certain cases, it is so short that it goes by unnoticed. Therefore, stopping of the suffering for a longer period only by the means of beautiful would be impossible.

On the other hand, sublime does not have an easy attitude towards knowledge. Far from it. The relationship sublime has towards knowledge is one of a more targeted, persistent repetition of the lessons learned from the easy attitude of beautiful towards knowledge. It is conscious stopping of the suffering, and as such has to be maintained. Only by conscious maintenance of sublime state and the pure knowledge associated

with it, can we escape the Will and stop the suffering for a longer period.

Evolutionary aesthetics and spontaneous-general-knowledge

Taking into account the long history of art-knowledge-human nature trinity, the rise in tendency to gain certain knowledge through art does not surprise. The knowledge we get comes in all shapes and sizes. Fiction, as Denis Dutton mentions in his book *The Art Instinct*, is one of them. Through fiction, that is, through art, we get an interesting and detailed knowledge of how it is to be someone else. We are immersed in various roles, we feel different emotions, and consequently gain certain knowledge. It could be said that art shapes and teaches us without directly putting us in danger.

Of course, the knowledge we gain from art is mostly either sought-after-knowledge or spontaneous-individual-knowledge. The exception is spontaneous-general-knowledge about human nature we gain through evolutionary aesthetics without even seeking it.

For example, Dutton is interested in where beauty comes from and how it is that we can trace the universality of beauty and art throughout such a wide range of different cultures. Through the process of seeking this knowledge, Dutton not only gains sought-after-knowledge about why universalism arises in art, but also spontaneous-general-knowledge about human nature.

Precisely this opposite approach to one taken by Shiller and even Schopenhauer, focusing on the question of art and not human nature, is essential to evolutionary aesthetics. It is this approach that enables us to gain knowledge about human nature through art. Without art and its questions, innate and inseparable nature of beauty in relation to human nature would not be discovered.

Everydayness vs. non-everyday-like

In her book, *Everyday Aesthetics*, Katya Mandoki explores how different everyday cultural practices constitute play, and advocates the importance of extending aesthetics into the field of everyday life, and she is not alone in her endeavor. In her book, *Everyday Aesthetics*, Yuriko Saito studies our daily aesthetic experiences and their strong impact on the state of the world and quality of our life. She discusses the inadequacy of aesthetics focused on art, the aesthetic evaluation of the distinctive signs of objects or phenomena, responses to various manifestations of transience and aesthetic expression of moral values, and she examines the moral, political, existential and environmental consequences of these and other issues.

Yet, unlike Mandoki and Saito, in his article "What is 'Everyday' in Everyday Aesthetics?", Ossi Naukkarinen is primarily interested in what is everyday, and not so much in expanding the field of aesthetics from the study of art and beauty to other areas, one being everyday life. It is thus not surprising that for Naukkarinen everyday life is

“the unavoidable basis on which everything else is built. Life without everydayness is practically impossible, and it is difficult to even imagine a life that would be completely non-everyday-like”⁴.

Later in the article, he develops his scheme and highlights routine and non-routine, or everydayness and non-everyday-like in our lives, and gives art as an example of a positive interruption of routine, surpassing of the typical. However, he does point out that while art works can produce extraordinary experiences in certain people, they are something completely known, everyday-like, to others. He thus concludes that “everyday aesthetics cannot be defined by saying that it is the aesthetics of non-art (or non-nature), or that art-related aesthetics is necessarily something that is unsuited for the everyday contexts”⁵.

It is obvious that Naukkarinen tackles the question of defining everyday aesthetics in his own way and says that “art and art-relatedness can be an essential part of one’s everyday life”⁶ and that “there is no single best definition of what the aesthetic is; instead, there are several intertwining interpretations”⁷ all of them relevant to everyday aesthetics. However, what is interesting to us, more than Naukkarinen’s view on defining everyday aesthetics, are two concepts that reappear repeatedly – routine and non-routine, or as Weber would say, charisma.

Our everyday life consists of routine things, patterns that repeat themselves from day to day. But our life also consists of charismatic moments - events, things that act as an interruption of routine. Such interruptions can be planned or they just happen. In any case, they change our everyday life.

ArtoHaapala, in his article “On the Aesthetics of the Everyday: Familiarity, Strangeness, and the Meaning of Place”, tackles the concepts of routine and charisma from the point of view of place, and calls them familiarity and strangeness. He says that the existential structure of man is such “that we create familiarity around ourselves”⁸, unlike art which “is presented in contexts that create strangeness”⁹, and that the tendency of aesthetics is to “maximize strangeness and to minimize familiarity”¹⁰.

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Such view on familiarity and strangeness, otherwise called routine and charisma, is perfectly in line with Naukkarinen and Saito’s view. All three defend the importance of routine and not charisma. Saito distinguishes two ways in which we value everyday. The first approach is ‘normative’ approach, the search for extraordinary in the ordinary. The second approach is ‘descriptive’ approach, the approach that emphasizes the ordinary in the ordinary, the approach that Saito, through her efforts to emphasize the moral dimension of everyday aesthetics, takes.

However, if we consider everything discussed above, and not just aesthetic approach to everyday life, we quickly realize that a preference for one of the two possible modes

of operation is not the best way to go. Routine may be more calm and manageable than charisma is, but both play a crucial role in one's life. The question that arises is how to make routine charismatic and charisma routine-like.

Routine-charisma and charismatic-routine

In his book, Schiller showed that the dichotomy of human nature can only be resolved by the introduction of a third path, a unique bridge that does not only merge the properties of the two opposing drives, but goes beyond them. Doing so, he does not only resolve the dichotomy of human nature, but also points out a crucial view on the dichotomy in general, pointing out the role art plays in the formation and transformation of society and moral possibility.

Even Schopenhauer demonstrates the importance of art when it comes to change. According to him, art is the only way to stop the suffering, the only way to escape the Will. He thus recognizes two levels - beautiful and sublime. Beautiful and sublime are in the effect quite similar to their effect of routine and charisma. Of course, just as routine transitions to charisma and charisma to routine, so does beautiful transition to sublime and vice versa. The key question is how to make these transitions permanent, without preferring one over the other; how to permanently stop the suffering; or better yet, how to solve the dichotomy of aesthetics as Schiller solved the dichotomy of human nature.

It seems that only every individual for himself can find an answer to this, since the notion of routine and charisma differs from individual to individual. Still, the common ground all people have is a constant, deliberate interplay between routine and charisma. Schopenhauer showed that beautiful and sublime can stop the suffering, but it can be stopped ever so long before the Will catches up with us. In order to avoid this, it is necessary to continuously transition from routine to charisma and vice versa.

Aesthetic-ethical approach

Evolutionary aesthetics does not study the direct connection between art and change, and it certainly does not study the dichotomy of human nature. Nevertheless, it gives us the essential knowledge about the inseparability of human nature and aesthetics. Naukkarinen wrote: "We cannot avoid producing aesthetic objects and events of some kind even if we ourselves don't always intend it or notice the outcome"¹¹, and the same goes for evolutionary aesthetics.

Precisely this aesthetic part, studied indirectly or directly, in relation to society or individual, is crucial for change. If we recall Fromm's words, change is possible only if it stems from the nature of man. One of the needs that stems from human nature, from aesthetic part of human nature, is the above mentioned and presented constant interplay between routine and charisma. This interplay thus forms the aesthetic part

of *aesthetic-ethical approach*.

The second part of the approach is the ethical part. The word ethical is used because both Schiller and Mandoki, Saito and Naukkarinen emphasize in their works the interweaving of aesthetics and moral. Of course, the question of interweaving aesthetics and moral is very broad and, like Naukkarinen says, study of this question is a field of study on its own, but what is essential is that by continuous interplay between routine and charisma we also act ethically.

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CARTOGRAPHIC IMAGINATION: BETWEEN INTERMEDIALITY AND TRANSMEDI- ALITY. 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 transcalarity, pointing out its connection with Google’s cartographic devices.

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Index terms | *Cartographic imagination; Cartographic writing; Cultural techniques; Earthly vision; Geo-Aesthetic; Interactive Imagination; Mythical geographies; Transmediality.*

We live in a «*cartographic present*»¹, in an age in which maps of all sorts have deeply penetrated our everyday life. Nowadays, it is almost impossible to imagine to socialize with our local environment, to travel around and move through our cities, or to deal with the huge flow of information coming from all-over the world, without recurring to the representative powers of a map. The emergence of a widespread cartographic culture is a direct consequence of the global diffusion of geo-media like *Google Maps* and *Google Earth*, which opened the practice of mapping to people of all walks of life. Without any specialisation or formal training, we all consume, produce and share maps of all sorts: maps of our own city, maps of the places we visited, maps of distant conflicts, of diseases and epidemics, weather maps, subway plans, road atlases, polling maps and so on. The explosion of interest in mapping tools among regular people and map amateur radically challenges the way in which cartography has long been practiced. «Cartography is dead (Thank God)», as Denis Wood has written², to celebrate the end of the exclusive rights on map-making and map use held by sovereigns and official institutions of cartography. As common as it may seem today the consumption and production of digital maps, the planetary success of Google's geo-spatial applications is not free of consequences. Indeed, their popularization represents a development of epochal significance, comparable, in its implications to the invention of the telescope and the printing press. Similar to Galileo's perspective tube Google's cartographic devices opened up a new perceptual horizon, and similar to the shift from oral to printed language, they allowed for the birth of a new people-powered control of information. It turns out that cartography – to rephrase what Walter Benjamin wrote one century ago about cinema – proves to be the most important subject matter, at present, for the «theory of perception which the Greeks called aesthetics»³.

As it has been widely remarked by anthropologist and historians of cartography the development of a certain cartographic impulse constitutes the first and most primitive aspect of human consciousness, both in a phylogenetic and an ontogenetic sense. While assuming that the making and the reading of maps is a cognitive universal, I shall examine the history of map's technological empowerment, and Google's digitalization of spatial consciousness in particular, using a geographical based concept of aesthetics.

Indeed, since the very beginning of geography there has been a way of approaching the world geographically which seems complementary to the bodily basis, by virtue of which we move around and perceive things that are outside ourselves. It is on the basis of an analogous bodily logic that the capacity to locate oneself on the map transforms its space of representation into a space of action and intellectual activity, extending the self's inhabitation of place through a particular form of technical empowerment. As an attempt to secure and experiment our spatial knowledge through a graphic register, the creative act of mapping establishes a symbolic space of correspondence, in which appear things that are not directly accessible to people embedded in their living environment. By adopting an external non-human standpoint, the bird's-eye-view, of the map-maker make the invisible enter into the cognitive world of the map's user. This is an act of imagination, which is technically and symbolically connected with the reality it represents. A map, says Nelson Goodman is «schematic, selective, conventional, condensed and uniform»⁴. This indicates that it cannot be reduced to a mirror of territorial reality. The map is a constructive system, and the selection of information and the schematisation of representations are inherent to its materialisation as an index. It is by means of map's indexicality that a user can transform her physical inheritance to

place into a virtual point on the map. Only when this latter condition is fulfilled does the map's figurative structure become a movement-space, and its graphic arrangement a space of intellectual activity. As Deleuze and Guattari have observed, the map is not a mere copy of reality, but has to do with experimentation and performances⁵. The question then is not how accurate a map is, but what techniques of representation and epistemic orders have been used and how the very experience of space and place is related to those cultural techniques.

Following this path, what I want to do in the following pages, is suggest some of the technical conditions that defined and allowed contemporary Earthly vision, a «pictorial imagination characterized by the view of the Earth as a whole»⁶. This will entail sketching crucial ways in which the cartographic image of the *Whole-Earth* has been reworked by Google's geo-media, displacing earthbound horizons with 'horizons' that are planetary in scope, and transforming our planet into an immersive and interactive «Space-to-your-Face»⁷.

II

In January 1998, the American vice president Al Gore delivered a talk at the California Science Center in Los Angeles entitled: *The Digital Earth: Understanding our Planet in the 21st Century*. In his speech, Gore emphasized the urgency of developing «a digital map of the world at one meter resolution» that would allow us «to capture, store, process and display an unprecedented amount of information about our planet and a wide variety of environmental and cultural phenomena»⁸. At the time, this project sounded like science fiction – à la Borges of *Del rigor en la ciencia* so to speak – but Gore believed that its realization could have positive global ramifications. Only twenty years have passed since Gore introduced the concept of the Digital Earth, and although his vision was not correct in its details, the idea of an interactive map of geo-referenced data – data that refers to a specific place on the Earth – has quickly come true. Nowadays everything in the information world is location-aware, getting tracked, tagged, and mapped.

Mapping has long been an absolute metaphor for encyclopaedias and archives, best exemplified by Diderot and d'Alembert's *Mappemonde de science*. It is therefore hardly surprising that in the 1990s, the World Wide Web, the largest information database humans had ever invented, was represented as a map, and a large repertoire of spatial metaphors were commonly used to describe information superhighways, websites, chat rooms, internet cafés etc. These metaphors gave no indication that this non-space of the mind could ever be assimilated with the physicality of the world we inhabit. As soon as «placidity»⁹ becomes a leading principle for organizing information, and physical location becomes an integrated part of the web's internal logic, the map passes from being a «representation of an external digital network to a tool for internally navigating the same network»¹⁰. Michael T. Jones, Google's Chief Advocate, successfully surmises the Copernican sense of Google's revolution, arguing that: «the vision for Google Earth inverts the roles of Web browser as application and map as content, resulting in an experience where the planet itself is the browser»¹¹. This is to say that the map, previously used as an abstract metaphor for the network, an empty container divorced from the materiality of the physical space, has become perfectly integrated into our lived space, transforming it into a subjectively designed interactive space that influences how people socialize with their local environment.

As we have seen, the symbolic overlap between the picture of the unitary globe and

the map has become increasingly possible and accessible in the last few decades thanks to the formalization and diffusion of computer generated imagery, Geographical Information Systems (GIS), and clip-map textures. Aside from reorganizing the world of internet with a navigational platform bounded to physical territoriality, the «medialization of the Earth» initiated by Google, has triggered a radical «socio-technological reconfiguration»¹² of the way we perceive and represent space to ourselves. To a large extent, this has been possible because – as Walter Ong notes – human intelligence is «relentlessly reflexive, so that even the external tools that it uses to implement its workings become ‘internalized’, that is, part of its own reflexive process»¹³.

Technologies are not mere exterior aids, but also interior transformations of consciousness emerging in specific historical practices, and this very transformative process is what makes a simple instrument become a medium. 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»¹⁴, the theoretical perspective proposed by Montani is suitable for framing how the geo-media have extended the sensorial capacities of their users, transferring their sense of orientation to a new and medialized form of «a-whereeness»¹⁵.

Practically, in Google Earth’s vision, data are displayed naturalistically on the display, as on a planet seen from space. The display is interactive, and the world can be zoomed, panned and rotated. Imaginatively, the technique of zooming down on the Earth from a seemingly transcendental position, allows for the creation of a potentially infinite cartographic archive. As Gore forewarned, the digital globe becomes the medium through which data are collected and displayed, «presenting information visually» and providing an «interactive, exploring-oriented user modality»¹⁶. Indeed, while traditional atlases were based on fixed scaling models, Google allows users to reconfigure and re-territorialize their relation as needed. Its geo-media work thanks to the principle of transcalarity, producing a hybrid landscape that combines both global and human scales.

III

The reduction of the Earth to a cartographic image was already at the core of Ptolemy’s geographical project. Technically, cartography operates as the art of projection, that is to say as the practice through which the complexity and totality of the globe is broken down into a multiplicity of representations that flatten the curves of the sphere into planes. Thus, maps are not *specula mundi* but visual and material objects that performatively define the lines and points of our «geo-coded world»¹⁷. Foucault’s insistence on the relation between knowledge and power has been crucial for the critical discourse on the performativity of mapping in particular, and geography in general. Yet, the approach of the kind Denis Cosgrove developed in *Apollo’s Eye. A Cartographic Genealogy of the Earth in Western Imagination* highlights the aesthetic and epistemological implications of conceiving and representing the Earth as a unitary, regular body of spherical form. Cosgrove’s entire investigation on the history of Western globalization is built on a simple observation:

for humans, the earth's globality cannot be experienced from its surface. To grasp the spherical form of the earth requires an act of imagination. The globe is made visible to us by means of three, or more commonly two, dimensional representations: globes and maps. This remained absolutely until December 1968, when the Apollo mission approached the Moon... if the globe is experienced solely through graphic representations we should pay special attention to the construction of global images and the meanings attached to them¹⁸.

Cosgrove's example helps us to situate the *Whole-Earth's* image within the cultural and historical context of Western imagination. Moreover, it allows us to follow the evolution of Western spatiality, by taking in serious account the imaginative construction of our geographical consciousness.

Indeed, to use an expression that the American geographer Yi-Fu Tuan borrows from Cassirer, every human experience is rooted in the local conditions of its happening, and at the same time, immersed in an holistic dimension. The latter is a *mythical* image of the world-space, which is not restricted to the level of actual action and perceptual experience, but which is necessary to qualify our sense of orientation. In this respect, Hans Blumenberg has theorized that the image with which we represent the unconceptuality of the world, refers to totalizing horizons that transcend the restricted field of the visible. Strictly speaking, through the World-picture we imagine what is impossible to see. And it is by way of this creative and projective power, that its construction determines, as an orientation term, the assumption of a geographical model of behaviour and thought. The totality of the globe, it turns out, is a powerful «icon» representing «the essence of our holistic existence»¹⁹.

Following this path, it may be argued that the map of the terrestrial sphere emerges the socially constituted document of our imaginative geographies. It is the technological matrix of our historically localized World-picture, i.e. the complex, negotiated, and ideological inscription on a plane surface of how we represent and manipulate the globality of the world. Thus, if we consider maps as media in which our mythical geographies are incarnated, and, at the same time, as a source of a history of cultural representation that encodes subjects, then the technological transition undergone by the cartographic gaze can be seen as the part of a sweeping reconfiguration of view of Earth that involves both the way people perceive and organize space, and the relation between the observing subject and its modes of representation.

It may be argued in conclusion, that in an epoch of rampant globalization, in which our way of conceiving the connection between central and peripheral areas, local and global scalings has radically changed, and in which locating has become a prerequisite for organizing, managing and exploring the ever-expanding world of information, the bodily basis of our orientation and the cartographic construction of our earth-bounded imaginative geographies have given the way to a new and medialized form of location-awareness. The digital map has naturally become the space of representation on which the heterogeneous dynamics of globalism are inscribed. It emerges then as a creative practice of orientation, i. e. a technological strategy wherein one can represent one's position in the world, and personally build up a sharable archive, based on an interactive and multiscalar form of location-awareness.

ENDNOTES

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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 Song Xiaochen.*

I'd like to begin with a brief introduction of the wider research-project of which I want to present some material in this paper. In this project I seek to understand the inner plurality of aesthetic modernity. The basic idea is that aesthetic modernity should best not be understood as a relatively homogeneous general tendency, but that it rather must be grasped in its cultural plurality, which is produced through on-going processes of transformative modernizations of culturally diverse pre-modern aesthetic elements. I try to understand better how these transformations of premodern aesthetic forms into modern aesthetic practices work. And I do that by looking at a concrete phenomenon. This phenomenon is a family of cinematic expression in East Asian cinema. I tentatively call it the „widened view“, indicating the specific way in which it motivates reflection.

In this paper, I will introduce instances of the „widened view“ and show that its cinematic function can be understood better when viewed against its cultural background in East Asian traditional painting. This paper-presentation consists of two parts: 1. I show two clips from the film *Late Spring* and I explain how the role of these scenes within the context of the film can be regarded as the widening of a view. 2. I introduce my thesis, namely: The “widened view” is a modernized version of a form of reflection that was practiced in the traditional East Asian painting, making it an example of the process of aesthetic modernization.

1.THE “WIDENDED VIEW”: A CINEMATIC FORM OF REFLECTION THROUGH THE TEMPORAL AND FIGURATIVE ORGANIZATION OF IMAGES

As I said, I would like to draw your attention to a kind of cinematic expression that I regard as a distinctive instance of the transformation of a premodern aesthetic form – in this case of an East Asian tradition of painting. I claim that this kind of cinematic expression must be understood against this specific cultural background, because the full character of the widened view with its specific temporal and pictorial pattern is missed when regarded from a culturally general and formal viewpoint.

As an example I will show you two short clips from the film *Late Spring*, a film of the Japanese film artist Yasujiro Ozu.¹ This film is especially conspicuous in that it is full of scenes that show Japanese cultural icons. What makes this film particularly significant, however, are not just the objects the film displays, but rather the specific way in which the film represents these motifs. The film has extremely many shots of architecture, landscape, natural objects which are edited again and again into the scenes in which the story develops, but this without any direct contribution to the narrative development. Both of the two clips that I will show you are instances of this kind of montage-shot. The film is about a daughter, Noriko (Setsuko Hara), and her widowed father, Somiya (Chishu Ryu), who live together. Noriko has long reached wedding-age, but she does not want to marry, but to stay with her father. Somiya lies to her that he himself plans to remarry in order to ease Noriko's decision for marriage.

The first clip is the scene in which the tension between Somiya and Noriko reaches its climax: They are visiting a performance of No-theatre together, where they encounter the widow who was already discussed between them as the future second wife of Somiya. After having seen her, Noriko sinks into internal tension and later when having left the theatre Noriko dissociates herself abruptly from Somiya saying she will go to a friend of hers. Here is the first clip:

One shot in this clip which deserves special attention is the shot of the tree (figure 1). What kind of function does this shot have in this part of the narrative development? It does not have any diegetic function because it makes no difference for the narrative development of film, whether this shot exists or not. It also does not function in such a way as to help the spectator follow a change in the film more easily like a change of space, rhythm, or mood. In this clip, rhythm and mood stay unchanged and a wide angle shot with Noriko and Somiya in it would function better to inform the spectator about the ending of the theater and the returning home of the two protagonists. What the shot of the tree effects is, by contrast, the prolongation of Noriko's mood from within the theater, rather than a smooth transition into a new situation. But still: What is this shot? What's the meaning of prolonging Noriko's mood particularly with this image of a tree?

In the second clip the strong tension between Noriko and Somiya has already passed. Noriko is by now engaged to marry a man and Noriko and Somiya make a last common journey before the wedding. They rest in a room of a pension, Noriko mentions briefly her uncle, but then notices that Somiya is already asleep. Here is the clip:

In this clip the shot of a porcelain vase against a background of shadows of bamboo on a shoji, a paper window (figure 2) is crucial. This shot is showed twice between shots of Noriko who seems still not to feel free or happy with her decision about her marriage. What kind of function does this shot have in this part? It does not have a diegetic function as well. It is not a point-of-view-shot of Noriko. As we saw, she looking at the ceiling, thinking, and the vase is set a little behind her head on her left site. So, we do not perceive these two shots from Noriko's perspective as if an accidental glance of hers at the vase gave a new motif to her pondering about her decision and her relation to Somiya. They are rather shots for the spectator. They allow us to leave Noriko's perspective for a moment and see her problems from outside it. And this very character of Ozu's montage-shots is what we must pay attention to. These shots, the shot of the tree and the shots of the vase, function as a short break in the narrative development. By releasing us from the perspective of the character they give us the chance to observe the respective situation within the progress of the unfolding story from a relative distance. That is, they function, as many critics have observed, as a moment of reflection. But western critics tend to describe this moment of reflection in a general formal way, according to which the montage-shots function mainly as a kind of empty temporal space which in itself bears almost no concrete meaning.¹ That is, they describe how these moments, through being unharnessed from story development as the images of the shots do not really contribute to the diegesis of the film, give the viewer time to reflect freely on the happenings of the film. And certainly these moments of reflection can be given such a formal temporal analysis. In fact, because film, as a temporal art form, is in part defined by its handling of time, the temporal perspective is one that is readily available to any modern spectator regardless of her cultural background. But I would like to add that this formal temporal analysis does not give us a full understanding of the specific kind of reflection that Ozu's technique enables. And I believe that this is obvious to me because of the cultural background that I share with the Japanese director. Let me elaborate on this.



Figure 1



Figure 2

THE TRANSFORMATION OF A PREMODERN FORM OF REFLEXIVITY IN EAST ASIAN TRADITIONAL PAINTING

I want to propose that we understand the montage-shots of *Late Spring* against the background of traditional East Asian painting. By that I do not want to deny that Ozu's shots are possibly even more deeply understood when regarded from a specifically Japanese cultural viewpoint.¹ What I want to show is merely the difference between a viewpoint that embodies a concrete cultural background, in this case an East-Asian one, and a general, that is culturally neutral, formal viewpoint. The East Asian viewpoint seems to me compelling in this case because an analysis focusing only on the temporal structure of the shots does not explain why Ozu decided to show the specific object he shows and places it in this specifically composed image.² We cannot really be satisfied with an account that ends up with the claim that these shots merely stretch time and effectively form an empty space in the film-experience. If that is to be of greater significance than that we experience the story more slowly and freely than usual, one must be capable to explain the difference between a in this reflective way experienced story and a story that is experienced in a usual rhythm. This lack of explanation is particularly conspicuous for me, a Korean spectator, because for me it seems clear that not just any shot that intermittently halted the progressive pace of the film would be of the same importance for the way to perceive and understand the film. There is something specific about the tree and the shadow images of bamboo. These images are to a certain degree familiar to me and laden with cultural connotation, as I know them from images of traditional painting. Ozu's montage-shots very strongly invoke traditionally painted images of nature both through their contents and their self-contained painting-like pictorial structure. Ozu's camera repeatedly seizes images of landscapes, of natural objects during the narrative progression but on a parallel plane to this progression. These images stay in close relation to the progress of the story, but they are complete in themselves through their independence from the narrative context and through the temporal duration that Ozu grants them. The effect of these images is, therefore, not just to produce a pause within the film-experience but rather a specific mode of reflection that is peculiar to a particular composition of images and the tradition it stems from.

You can see here a few instances of Japanese painting especially in the literati-style which was developed in the 18th century (figure 3, figure 4, figure 5, figure 6).³ The concept of literati-painting⁴ was originally born in china during the time of the Song-dynasty in the 11th century in a Confucian background.⁵ It was then, through mixing with Taoistic and Buddhist ideas, developed differently in different regions of East Asia and I will speak of Confucianism in this broad sense in the following. The concept of literati-painting is important because it manifests the Confucian idea of images as a medium to reflect on one's basic ethical stance towards life and the world as a whole.

Painting is not only regarded as a medium of representation of the world. The ideal role of painting is rather to motivate a universal Confucian worldview according to which an individual is seen in its basic relation to the principle of motion of the world as a whole. For this it is especially important that literati-painting was meant to be practiced not by professional artists but by literati, that is the learned elite: amateur painters. Literati painting therefore is a particularly clear manifestation of the traditional idea that art should be a medium of practical reflection. It was meant to inform every practical dealing of the literati by inducing a wider perspective on their actions that was free of everyday particularity.



Figure 3: Ikeno Taiga Lake-Beyond the Forest



Figure 4: Yanagisawa-Kien Bamboo



Figure 5: Yosa Buson-Cuckoo Over Springtime Forest



Figure 6: Sakaki Hyakusen-Plum Branch Under a Cold Wintry Moon

What can we achieve by linking Ozu's montage-shots to this tradition of painting? We get a more specific, so not merely formal understanding of the function of these shots in the film. They repeatedly lead us to see the story of Noriko within the wider context of life rather than from the perspective of Noriko herself that is situated in the here and now.¹ More specifically this wider context is that of the general motion of the world according to the Confucian idea. The world, after this conception, is always in motion and is not seizable as a fixed thing. This is also the direction of Somiya's answer to Noriko's question, why they cannot stay the same way as they have been before: He says that he approaches the end of life, while Noriko is in the age in which one makes a new start in life. That is the way how history goes naturally forward. For this speaking of Somiya we are already well prepared through encountering the many montage-shots which suppose this Confucian understanding of life. And more importantly: we are not just prepared to passively understand Somiya's words, but rather through the montage shots, we involve ourselves actively in reflection on the story and by doing this, we supplement and expand the meaning of Somiya's words as well. Thus, Ozu's montage-shots function so as to widen our view which, even if stays situated in the concrete context of an individual protagonist, sees this particular event as one with a more general meaning within the context of life as such.

This cinematic phenomenon of the "widened view" has its basis in a form of reflection which was mainly established through the practice of an East Asian tradition of painting. For this reason I characterize it as a succession-phenomenon of that tradition. Nevertheless, the Widened View is a modernized version of this tradition and doesn't embody the same form of reflection as the one of traditional painting. We see this, firstly, in that function and meaning of the montage-shots are framed to a considerable extent according to the concrete places the shots take in the development of the film. Unlike a tree in a historical painting, for instance, the shot of the tree cannot be interpreted freely according to the individual and historical situation of the appreciator. The tree-shot has a particular connotation and function as a shot which is set during the emotional tension of Noriko. Secondly, we become aware of the modern character of the Widened View when we recognize that a Confucian frame of reflection does not function smoothly for this story of a modern family. Reflecting on its central conflict on the basis of the traditional view of the natural movement of the world does not lead us to a clear answer. It rather leaves us with the question, what meaning this traditional view should have and has in modern times and for a modern lifestyle. The traditional view is no more *the* fixed ground on that we can stand securely in our judgement of difficult questions. It is rather at the most just one possible standpoint beside others from which we understand our everyday problems. More plausibly, the actual meaning and importance of the Confucian view itself should be drawn into critical reflection, as the sorrowful and lonely mood of Somiya in the last scene very strongly asks us to do.

ENDNOTES

1. Yasujiro Ozu, *Banshun/Late Spring* (Shochiku, 1949).
2. For examples of this kind of formal characterizing of the mode of reflection which Ozu's montage-shots motivate, see: Michael Pigott, "The continuous present in Ozu Yasujiro's *Late Spring*" , *Kronoscope* 8.1 (2008): 13-28; Andrew Klevan, "Disclosure of the everyday: the undramatic achievements in narrative film" (PhD diss, University of Warwick, 1996), 195-198; Kristin Thompson and David Bordwell, "Space and narrative in the films of Ozu", *Screen* 17:2 (Summer 1976), 46; Noel Burch, *To the distant observer* (London: Scolar Press, 1979).
3. For an interpetation of Ozu's montage-shots from a distinctive Japanese cultural viewpoint, see: Donald J. Konshak, "Space and Narrative in *Tokyo Story*", *Film Criticism*, Vol.IV, No. 3 (Spring 1980); Donald Richie, *Ozu* (Berkeley: University of California Press, 1974), 173-75. Richie describes the reflective character of the shot of the vase by framing it with the japanese concepts of *mu* and *mono no aware*. Although I agree with him in his general point that the shot of the vase motivates a distinctive kind of reflection through the distinctive cultural connotation which comes with the pictorial composition of the shot, Richie's concrete analysis about how the shot of the vase is percieved does not seem to be appropriate to me: Richie claims, that the shot represents a moment of sudden apprehension of life and what significance what has been shown has for both Noriko and spectator (ibid. 174). However, the shot does not really present a complete positive meaning of the film, but functions merely as one moment within the process of the film which as a moment serves to widen the significance of the shown developments from that of a particular story to a more general view of life.
4. For example, David Bordwell analyzes the function of the „remarkable shot“ of the tree only with regard to its particular sequential place and not with regard to its specific image: For him, the shot functions so as to transit out of the No theatre and to privilege the No scene within the phase of the narrative that develops Noriko's emotional tension (David Bordwell, *Ozu and the poetics of cinema* (Princeton: Princeton University Press, 1988), 310).
5. For the history and features of Japanese painting in the literati-style, see: Yoshiho Yonezawa and Chu Yoshizawa, *Japanese Painting in the Literati Style* (New York: John Wetherhill, 1974).
6. Literati painting or scholars' painting is the usual translation of 文人畫, pronounced *wen-jen-hua* in Chinese, *mun-in-hwa* in Korean and *bunjinga* in Japanese.
7. For a definition and theoretical exploration of the art of literati painting, see: Susan Bush, *The chinese literati on painting: Su Shih (1037-1101) to Tung Ch'i-ch'ang (1555-1636)* (Cambridge: Harvard University Press, 1971).
8. In this respect David Bordwell's indication that Ozu's devious usage of optical point-of-view-shots causes "the 'decentering' of classical subjectivity" and with this, "creates a more unrestricted range of access" to the narration is, in a general formal sense, quite appropriate (Bordwell, *Ozu and the poetics of cinema*, 118). The specific character of the reflection which this widening of a subjective view enables, cannot, nevertheless, be fully illuminated through this kind of general formal analysis.

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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; Philosophy of Culture.*

From 1909 to 1911, Wassily Kandinsky created five paintings entitled “Composition” series, which reflect the maturity of his theory of abstractionism. In the concluding section of his 1912 theoretical article *On the Spiritual in Art*, he explained the concept of “Composition” and classified the creation of “spiritual art” as three categories based on the difference of their formal sources. The first is the direct impression of “external nature”, expressed in the linear-painterly form, and these pictures are called “Impressions”. The second is from the unconscious, which is the suddenly arising expressions of inner psychological events, namely the impressions of “internal nature”. This type is called “Improvisations”. The third is the expression of feelings that have been forming in a slow inner brewing. This type of picture is only completed after preliminary drafts are carefully processed and modified, and it is called “Compositions”. These three series are progressive and gradually internalized artistic creation stages, in which the third series “Compositions” is the most advanced in Kandinsky’s view – “Here, reason, the conscious, the deliberate, and the purposeful play a preponderant role. Except that I always decide in favor of feeling rather than calculation [...] we are approaching the time when a conscious, reasoned system of composition will be possible, when the painter will be proud to be able to explain his works in constructional terms.”¹

Kandinsky’s classification of “Impression”, “Improvisation”, and “Composition” seems highly original, but is strikingly similar and comparable with the classical statement of “bamboo in the eyes” (竹在眼), “bamboo in the mind” (竹在心) and “bamboo in the brush” (竹在笔) in *Inscriptions on Painting. Bamboo* (竹在眼·竹在心·竹在笔) written by Zheng Xie (郑洁, 1693-1765), a well-known Chinese painter and art theorist in the Qing Dynasty. Zheng Xie said:

Once, while lodging at a riverside hostel in early autumn, I got up in the morning to look at the bamboos and saw the mist, sunlight and shadows floating amongst their sparse branches and dense leaves. Greatly inspired, I wanted to paint them. However, the bamboos in my mind went not the same as those I had seen in the eyes. After preparing my ink and laying out my paper, I lifted the brush to paint. Suddenly the bamboos had changed. They did not resemble the bamboos I pictured in my mind. Having a conception before starting to paint is a guiding principle; however, the potential for variation outside that principle is what is interesting, and this does not apply to painting alone.²

In Zheng Xie’s point of view, the “bamboo in the eyes” is the natural form of bamboo, and it is an objective reality that is perceived visually. It “floats” in natural light and shadow, giving the viewer a direct, external impression. Next, the artist is inspired, creating an impulse of creation and beginning to conceive an artwork. The natural image that has previously been visually captured gradually internalizes as an experience, feeling and imagination of the mind, forming an artistic imagery. At this point, bamboo is no longer an objective natural matter but is an embodiment of individual mental state and personality. Then, the “bamboo in the mind” intends to jump out at the artist’s further thoughts and brewing, and so he “lifted the brush to paint” and the “bamboo in the mind” finally becomes the “bamboo in the brush”. The ultimate painterly bamboo has changed significantly and opened a huge gap compared to natural bamboo – after the artist’s inner awareness, refinement and processing, the bamboo on the paper should be a personified, artistic bamboo. It is by no means a dumb imitation of natural objects but a highly spiritual aesthetic imagery. Zhang Shaokang (张绍康) points out that

the transformation process of Zheng Xie’s “bamboo in the eyes” to “bamboo in the mind” equals the saying of “emotion is exposed by materiality” (情由物出) mentioned by Liu Xie (刘勰, 465-520) in his *The Literary Mind and the Carving of Dragons* (文心雕龙), which can be understood as the spontaneous care or response of the artist’s mind for natural impressions. The metamorphosis from “bamboo in the mind” to “bamboo in the brush” often involves the artist’s continuous polishing and revision of the artistic imagery, because no material means can represent the idealized image perfectly – only a certain aspect of it can be highlighted according to the characteristics of different art forms such as painting and music.³

Now, let’s come back to the classification of Kandinsky. His primary “Impression” series conveys the artist’s observation and impression of “external nature”. This is precisely what Zheng Xie said about “the bamboo in the eyes.” The second stage of “Improvisation” reflects the “inner nature” that is hidden in the depth of mind. The natural image observed by the naked eye at this time has transmuted into the inner subconscious, constantly precipitating and fermenting in the artist’s heart and can suddenly become a perceivable consciousness at an unpredictable moment, bringing impulses of expression to the artist. This phase of internalization of natural and prelude for rational processing resembles what Zheng Xie called the “bamboo in the mind.” In the “Composition” series of the third level, the previous images of the subconscious that incorporated into artist’s personal emotions are finally transmitted onto the painterly plane under the guidance of rationality and consciousness and through the artist’s skill-trained hand, the paintbrushes in his hand, and the paint of the brush tip – this is just the concept of “the bamboo in brush” in the context of Zheng Xie. The artist can put down his brush in his hand and announces the completion of the painting only after he has constantly revised and polished the preliminary draft and believes that the image of the picture matches the image he wants to express. Compared with the previous two phases, “Composition” is the most sensible and the most spiritual. It has experienced the “streamline” processing of eyes, emotions, subconsciousness and hands, and possesses a more advanced “humanity” that greatly exceeds the “semi-finished artistic products” of “Impression” and “Improvisation”, hence it is a complete and highly artistic creation that integrates nature and personality.

It can be seen from the above that Kandinsky’s “Impression”, “Improvisation”, “Composition” and Zheng Xie’s theory of “bamboo in the eyes”, “bamboo in the mind”, and “bamboo in the brush” are corresponding and identical with one another in their connotation. What’s more, both of them eventually pursue the “interest outside the principle” (物我两忘) – the taste beyond the painting techniques, and show a “potential for variation” – artistic ideas that full of inspiration. 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.

FROM PAINTING TO WRITING

John Golding states that in terms of form, Kandinsky hereby further abstracted the lines on the basis of breaking perspective principles and highlighting the “inner weight” of color, trying to make lines achieve the same level of abstraction as color.⁴ The artist cancelled the function of lines in sketching and limiting the specific figurative image, leaving only the ideographic function similar to hieroglyphics and writing.

Therefore, the lines here are in the “intermediate state” that not only depict the appearance of the object (as painting) but also convey the meaning of the object (as writing).

We have found that the image of the horse has permeated Kandinsky’s *Composition* series from the very beginning. In many works of Kandinsky in 1910-11 we can clearly see the change of the lines of horses: the contour line is gradually separated from the specific image of the horse without creating a sense of depth. The lines are extremely simplified, and only some of the most horse-featured parts are retained – the long triangle-shaped head, slender neck, limbs, and mane. Kandinsky’s strategy of abstracting painterly lines is very similar to the evolution of Chinese hieroglyphic characters from Oracle Bone Script (甲骨文) to Small Seal Script (小篆). We use the following table to make an intuitive comparison: (Figure 1)

The Chinese-character “马” (Horse) in the period of the Oracle Bone Script depicts the horse’s general outline, and it still looks like “painterly horse”. In the Seal Script, the horse’s head, trunk, limbs, mane, and tail have all changed into smooth strokes, which is more conducive to the writing of this pictogram, so the “painterly horse” that is close to nature transformed into the “calligraphic horse”. The hieroglyphs that had a direct association with natural objects thus turned into imagery symbols with certain meanings. In this process, the status of the image is gradually surpassed by the status of meaning until it finally develops into a logogram. The abstraction of Kandinsky’s horse image is quite similar to the transformation of the ancient Chinese hieroglyphs from “painting” to “writing”. If we say that the contour line of the horse in *Composition II* of 1909 still defines the range of color blocks that are unique to the horse, then in *The Rider* and *Composition IV* of 1911, the color of the horse body and its surrounding does not have any difference. Outlines can be drawn in an extremely simplified and smooth manner, just like writing a hieroglyph, and the image of the entire horse tends to be symbolized.

We have also seen that when “writing” the horse image in *Composition IV*, Kandinsky’s brushstrokes are different from the past, having the trend of movement and a certain sense of direction. All the lines are created in one shot and do not need to be improved repeatedly. The effect of this approach is that each part of the horse looks more dynamic and has more motivation to expand outwards, making it appear more vibrant and lively. This is also similar to the aesthetics of Chinese calligraphy that emphasizes the “common origins of calligraphy and painting” (书画同源). As Chiang Yee (1903-1977) said: “The beauty of Chinese calligraphy is essentially the beauty of plastic movement, not of designed and motionless shape.”⁵ In conveying the movement, writing also needs to take into account the balance of the image (character), and this balance “is achieved by instinct, and derives from the writer’s aesthetic vision”.⁶ In Kandinsky’s case, the purpose of abstracting lines and depicting images by “writing” instead of by “painting” is also to achieve the balance between the painterly form, content and the inner spirit of the artist. This balance is not a fixed state, but is like music, constantly changing and flowing. Therefore, lines also have start and end points like musical phrases, and there is also a certain movement trend in it. Chiang Yee divided the movement of Chinese calligraphy into two kinds: one is “activity in stillness” (静中见动) and the other is “activity in action” (动中见静). There is no strict boundary between the two, which usually complement each other. The former is the direction, shape, and composition of the strokes. Without destroying the recognition of the characters, the strokes contain the trend of “organic growth”; the latter is the movement of the brush

during writing.⁷ We can see that Kandinsky's "writing" of all lines in *Composition IV* is also presented in the form of "organic growth" – they freely spread over the canvas, loosely depicting horses, mountains, and human figures. As a result, the "inner nature" breaks through the shackles of "external nature" and continues to grow in the painting through "calligraphic nature".

EPILOGUE

In the construction of cultural philosophy and modern art theory, the production of culture and the symbolic form are closely linked. Interpreting the symbolic features of any regional culture seems to be the golden key to understanding the way in which the culture exists. In the current era of globalization, symbolic forms also play an important role in intercultural communication – through symbols, we can see the basic form and aesthetic commonality in different cultures, providing a possibility for a comparative study of culture.

For Ernst Cassirer, the overall mind and consciousness of human beings are symbolic. As a form of symbolism, artistic creation is the process that the subject (artist) regards the object as a pure form, thereby producing aesthetic value. He admits: "The artist's vision is not passively accepting and recording the impression of things, but constructively, and only by constructing activities, we can discover the beauty of natural things."⁸ On the basis of Cassirer, Susanne Langer expresses the symbolic form of art as an emotional symbol, or the "presentational symbol", which does not refer to specific things, but rather symbolizes the internal emotions and subjective experiences and represents them objectively. Correspondingly, the important aesthetic-sociological goal of the Western abstract art movement in the early 20th century was to abandon the reproduction and imitation of the real world, to get rid of the gap between specific cultural traditions, and to emphasize the artistic language symbol itself. In the context of the spirit of artistic self-discipline, the metaphysical meaning and the individualized interpretation dimension given by abstract artists to the form of painting, on the one hand, make the abstract symbolic form reveal its strong plasticity, on the other hand, make the artworks possess some universal characters in cultural significance.

Wassily Kandinsky is a very representative figure in the Western abstract art movement in the early 20th century. The evolution of "pure abstraction" in his artistic practice was synchronized with the maturity of his abstractionist theory. In the self-construction of his "intentional forms", Kandinsky used the concept of "composition" to make the universal, eternal inner emotion of art, the so-called "inner necessity" of art¹, expressed within specific abstract symbols, and his theoretical expression has many similarities with the traditional Chinese aesthetics that also pursue non-figurativeness. Perhaps Kandinsky's example can reveal the common symbolic mechanism behind the creation of different artistic cultures, and bring about an aesthetic dialogue that spans different geo-cultures between the East and the West.

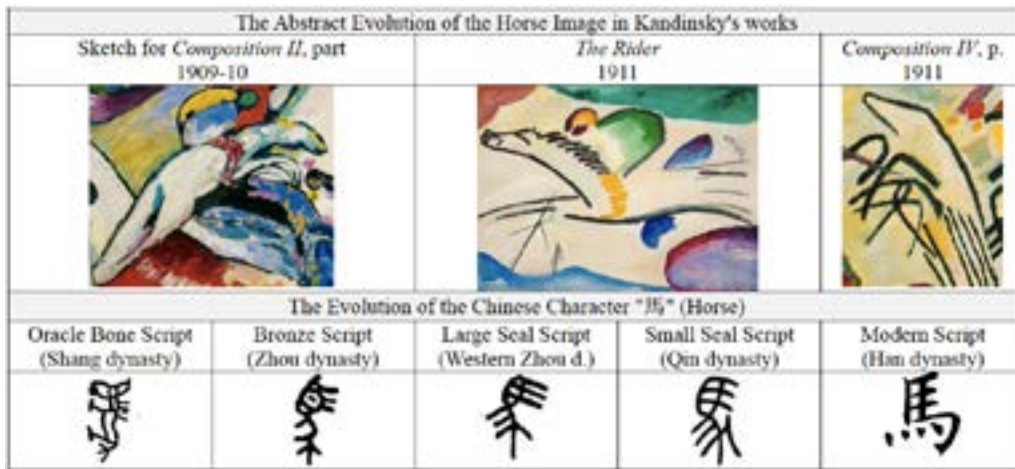


Figure 1: The Abstract Evolution of the Horse Image in Kandinsky's works

1. Wassily Kandinsky, *On the Spiritual in Art*, 1912 in Kenneth Lindsay and Peter Vergo, *Kandinsky, Complete Writings on Art*, London: Faber and Faber, 1982, pp. 218-219.
2. 郑燮：《板桥题画·竹》，转引自张少康：《郑板桥的文艺美学思想》，《北京大学学报（哲学社会科学版）》1988年第4期. p. 32. Original text: “江馆清秋·晨起看竹·烟光日影露气·皆浮动于疏枝密叶之间·胸中勃勃遂有画意·其实胸中之竹·并不是眼中之竹也·因而磨墨展纸·落笔倏作变相·手中之竹又不是胸中之竹也·总之·意在笔先者·定则也；趣在法外者·化机也·独画云乎哉！”
3. For example, a painting imagery can visually reflect the “floating” state of bamboo leaves, but it cannot convey the rhythm of the bamboo leaves in the breeze that the music shows. See 张少康：《郑板桥的文艺美学思想》，《北京大学学报（哲学社会科学版）》1988年第4期. p. 31.
4. John Golding, *Paths to the Absolute: Mondrian, Malevich, Kandinsky, Pollock, Newman, Rothko, and Still*, Princeton University Press, 2000, p. 82, p. 96.
5. Yee Chiang (蒋彝), *Chinese Calligraphy: An Introduction to Its Aesthetic and Technique*, Third Edition, Cambridge, Massachusetts: Harvard University Press, 1973, p. 117.
6. Ibid.
7. Ibid, pp. 125-126.
8. Ernst Cassirer (卡西尔), *An Essay on Man*, 1944 (《人论》), 上海译文出版社1986年版, p. 192.
9. According to Kandinsky, “The most beautiful work is that whose external form corresponds entirely to its internal content (which is, so to speak, an eternally unrealizable ideal). Thus in essence, the form of a work of art is determined according to internal necessity.” See: Wassily Kandinsky, *Content and Form (Odessa), 1910-1911* in Kenneth Lindsay and Peter Vergo, *Kandinsky, Complete Writings on Art*, London:

Faber and Faber, 1982, p. 87-88.

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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 Langers'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.*

INTRODUCTION

Reflection unity and diverseness of apparently two different aesthetic conceptions, their communication way and thus asking questions about art, is what will show or deny the existence of a conceivable bridge not only among the aesthetics of two continents, but also among the past and the present state of art.

REVIEW STAGE

The first philosopher and aesthetician reflected is Susanne Langer, who was copious for more than 50 years (from about 1930 to 1982). Because there has still been existing some questionability of her specific philosophical system fitting, to a greater extent, it is also possible to reflect those non-European and European chronological reflections of her work and compare with two possibly overlapping central-European aesthetic conceptions of the 60's and 70's by Tomáš Štrauss and Václav Zykmond. Finally, a reflection of the actual aesthetic thoughts and tendencies of 2017 will show the way to see all these aesthetic conceptions perspective. Nevertheless, this paper is only a possible basis, not the presentation of any finalised position. The way it is and could be implies a partial result of ongoing research typical of failure and thus being an inevitable step of improvement and correctness.

SUSANNE K. LANGER'S POSITION IN THE WORLD AND CENTRAL EUROPE

Although Langer's work remains trapped in the mutually dependant mass of texts and terms, we still continue reading it. Her central, so to say global American position directed towards our peripheral European one has been mirrored probably also by her rather peripheral academic career. For the period of 12 years she was living an obliged, so called "nomadic life" – as Cornelia Richter termed in 2007 (it started with the publication of her most famous *Philosophy in A New Key: A Study in the Symbolism of Reason, Rite and Art* and lasted until 1954) – and two years later (1956), she "...continued her research... on a grant from the Edgar J. Kaufmann Charitable Trust of Pittsburgh."¹ It lasted almost for the rest of her life and was connected with isolation of the whole-time student working alone in the silent woods of her childhood – as Hope Stoddard introduced in 1970 (*Famous American Women*, 259). Donald Dryden considers it enabling her to end up official teaching affiliation in 1962 and devote the next 25 years to research and writing ("Susanne K. Langer," 197; 198-199).

Chronological comparison with a deeper view of American and especially Slovak and Czech aesthetic academic field contexts, presented already in the previous years of research,² has portrayed the later one typical of being delayed, random and poor in translation of Langer's original works (thus, probably, insufficient nature for understanding connotations). Just in 1998, Jozef Cseres offered the 8th and 9th chapter of *Philosophy in A New Key (On Significance in Music; The Genesis of Artistic Import)* translation in Slovakia (Langerová, *O významovosti v hudbe; Genéza umeleckého zmyslu*. 204-265.).³

It surely isn't possible to include all the Langer references here, so let the perspective

continuing open. At first, it is the time, when, as Richter said: "Langer started to work on the big question of the natural basis of feeling and thus of mind around 1954." (*The body of Susanne K. Langer's Mind*, 113.) keeping it till her death in 1985. Some positive evaluations of her work appeared then in the USA.⁴ On the other side, there is the very first mention about S. Langer in Czech translation of *A History of Aesthetics* (1939) by Katharina Gilbert and Helmut Kuhn in 1965 (*Dějiny estetiky*, 209-214).

In the late 70's Ranjan K. Ghosh published his Langer-dedicated study (*Aesthetic Theory and Art (A Study in Susanne K. Langer)*); in the early 80's even the Eight-first Annual Meeting of American Philosophical Association on the Philosophy of Susanne K. Langer with co-symposiasts Stefan Morawski, Arthur Coleman Danto and Ronald Bon de Sousa Pernes (Philosophy Documentation Center, "The Journal of Philosophy (Volume 81, Issue 11, November 1984).") took place. In the late 80's, Langer's evaluation as "perhaps the second major female semiotician in history" (Sebeok, "Ernst Cassirer, Jacques Maritain and Susanne Langer," 393) followed.⁵ At that time, somewhat ambiguous Langer's portrait was presented in Czechoslovakia by Marta Zágorská (*Estetické konfrontácie*) who was trying to sustain Marxism-Leninism philosophy of art in 1985 (33; 45). In 1989, Langer's work was even the one provoking the storm of criticism here.⁶

The year 1994 is surprising for our Czecho-Slovak context, because in more details analysing reference about S. Langer by prof. Jana Sošková in the 2nd Anthology of the History of Aesthetics appears in Prešov (14-16). Along with the 1985 Czech translation of Italian aesthetics historian Guido Morpurgo-Tagliabue's work *Esthétique contemporaine* (1960), which is the most analytical and complex evaluation of Langer's contribution in our Czecho-Slovak academic field, prof. Sošková's contribution remains the most beneficial reference.⁷

Only a year after Cseres's translation of two Langer's chapters, there appear an immediate reaction in 1999 by Július Fújak in Slovakia ("Význam (ovost) Susanne Langerovej (nielen) v hudbe," 94). Anyway, the Polish academic field translated the whole *Philosophy in A New Key* 24 years ahead of the Slovaks (*Nowy Sens Filozofii, rozważanie o symbolach myśli, obrzędu i sztuki*, 1976) and the Czech Milan Lukeš offered three Langer's chapter translation and an analysis of her work *Feeling and Form* in the magazine titled *Iluminace* in 1996 ("Susanne K. Langerová," 69-87) – i.e. two years ahead.

The millennia turn in the world is already connected with exclusively Langer's philosophy-dedicated works by Rolf Lachmann and William Schultz.⁸ Although Langer is in *The Blackwell Guide to American Philosophy* by Marsoobian and Ryder as well as in Levinson's *The Oxford Handbook of Aesthetics*⁹ in 2003 presented in the perspective of feminism, the crucial is her progressive tendency because "Her writings in aesthetics... are a powerful example of... a 'key change'." (Marsoobian and Ryder, *The Blackwell Guide to American Philosophy (Blackwell Philosophy Guides – Volume 29)*, 241)¹⁰ and inspirational spirit because of her yet undiscovered sphere of influence questioned about here (Ibid., 241). In 2009, Robert E. Innis introduces his full-scaled work *Susanne Langer in Focus* but it's also worth acknowledging his work *Semiotics: An Introductory Anthology* from 1985 with a chapter dedicated to Langer's discursive and presentational forms (GoogleBooks, "Semiotics, An Introductory Anthology," 87-107)¹¹ and his guidance of the Symposium on Susanne K. Langer in 2007 (the first one mentioned above took place in 1984). This event- an introductory to later book

-was commemorating the 40th anniversary of Langer's *Mind: An Essay on Human Feeling* publication and trying to place her work and compare it with the one of her inspirational sources, including John Dewey.¹² Innis's next contributions involve the paper on Susanne Langer's Aesthetic Model of Minding published in 2012 (Innis, "Signs of Feeling: Susanne Langer's Aesthetic Model of Minding," 43-61). Donald Dryden's contributions involve a peculiar Langer's biography ("Susanne K. Langer." 189-199) and papers from 1997 ("Susanne K. Langer and American Philosophic Naturalism in the Twentieth Century," 161-82) 2001 ("Susanne Langer and William James: Art and the Dynamics of the Stream of Consciousness," 272-85) 2004 ("Memory, imagination, and the cognitive value of the arts," 254-267) and 2007 (symposium), when here reflected her even as a visionary for the subsequent development in the science. He said: "The recent rise of consciousness studies provides what is perhaps the most dramatic vindication of Langer's prophetic vision." ("The Philosopher as Prophet and Visionary: Susanne Langer's Essay on Human Feeling in the Light of Subsequent Developments in the Sciences," 33).

The relevance of Langer's reflection about human mind processes and arts and their complex analysis brings her to the fore in the 21st century as well. In 2006, it is the paper Neuroscience and imagination: the relevance of Susanne Langer's work to psychoanalytic theory (especially Langer's widespread study of human mind processes) (Taylor & Francis Online. "Margaret M. Browning (2006) Neuroscience and Imagination: the Relevance of Susanne Langer's Work to Psychoanalytic Theory.") and only a year later, it's Richter's approval especially in connection with the work of neuroscientist Antonio Damasio (other neuropsychological works including) (*The body of Susanne K. Langer's Mind*, 115). Finally, in 2013, the Rediscovery Susanne Langer's Relevance for Contemporary Aesthetics and Theory of Art section at the 19th International Congress of Aesthetics in Kraków took place.¹³

S. LANGER'S AND POSSIBLE OVERLAPPING SLOVAK AND CZECH AESTHETIC CONCEPTIONS OF ART

It has already been shown that while the 50's and 60's of the 20th century were typical of positive American Langer references, the first half of the 60's in Czechoslovakia was restricted only to Gilbert's and Kuhn's note. Anyway, with the Langer's conception of art, its philosophy and aesthetics, one can approach two possibly overlapping Slovak and Czech aesthetic conceptions of that time, that may form a possible simultaneous connection.

The first one is given by Tomáš Štrauss - "a Slovak art historian" - who "From 1955... has published almost 700 expert studies, reviews and articles in journals."¹⁴ In his book *Umenie dnes: pokus o kritickú esej* (*Art Today: An Attempt for an Artistic Essay*) published in 1967, he took a critical view on the 2nd half of the 20th century art. Štrauss considers the characteristic feature of the 20th century modern art excessive rationalisation as well as its total opposite and just because of it, on a par with S. Langer, the main task of this art for him is to "Create some arbitrary islands of order and system... ." (Štrauss, *Umenie dnes: pokus o kritickú esej*, 27).¹⁵ Štrauss, similarly to e.g. Gillo Dorfles's work *Il divenire delle arti* Czech translation from 1976 (*Proměny umění II.*),¹⁶ writes about the so called continuity (linkage) of art - where there are differences within individual types of art vanished (Ibid., 64). This is overlapping with Langer's unity of arts in her work *Problems of Art (Ten Philosophical Lectures)*, when she says: "the several arts are

just so many aspects of one and the same human adventure.” (Susanne K. Langer, *Problems of Art (Ten Philosophical Lectures)*(New York: Charles Scribner’s Sons, 1957), 76) and it transforms itself into her principle of assimilation in the work *Feeling and Form*.¹⁷ Štrauss claims that we may understand the second half of the 20th century turn from nature towards an analysis of an individual and a society appearing in art in two ways: pessimistically – that is to say as an emphasis paid to individualised and industrialised society (Štrauss, *Umenie dnes: pokus o kritickú esej*, 20-74); but also optimistically – as the inclination towards a life, which points to an “artist’s and art’s identification with the life surrounding him.” (Ibid., 78). Let’s remember Langer’s unity of arts with her explanation of the continuity of art interrelated to, but not identical with a life (pattern) and explained through her term vital rhythms.¹⁸ And due to her thought about an apparent opposites linking through the way of their understanding, which art is for a human being too, this would seem to call for description of the evolution of human mind and its ability for symbolic conception presented in her work *Mind: an Essay on Human Feeling* (1982) as well.¹⁹ Let’s reflect three Štrauss’s statements: the first one is about art of modernism being striving to achieve man’s direct, not mediated self-understanding process (Štrauss, *Umenie dnes: pokus o kritickú esej*, 96); the second one is thus raising a question about the very existence or non-existence of art itself (Ibid., 152); the third one is about art which is constantly joining with the whole world thanks to keeping its role in a society (Ibid., 152). A related implication has to do with Langer’s *Mind: an Essay on Human Feeling* (1982), where she took a critical look on a mankind faced with “the challenge of its own technical and economic construction of a world-wide civilized society.” (Susanne K. Langer, *Mind: an Essay on Human Feeling (Volume III)*(Baltimore, Maryland: The John Hopkins University Press, 1982), 154). Only it seems that the issue concerning the future of a human society and its art was developed by Langer about 20 years earlier. That is to say that in *Philosophical Sketches* in 1962, she explained her understanding of symbol and the Homo sapiens existence unity overlapping with a cause-effect principle within the relation of social problems resulting from our over-individuation.²⁰ She writes:

The arts objectify subjective reality, and subjectify outward experience of nature. Art education is the education of feeling, and a society that neglects it gives itself up to formless emotion. Bad art is corruption of feeling. This is a large factor in the irrationalism which dictators and demagogues exploit. (Langer, *Philosophical Sketches*, 94).

Let’s take the other example now: in 1964, Václav Zykmond - an important Czech visual artist, art critic, photographer and graphic artist, who was interested also in the works of e.g. Ernst Cassirer, S. Langer²¹ published his anti-capitalistic and anti-bourgeois, thus pro-socialistic and classless oriented book *Moderné umenie a dnešok (Modern Art and To-day)*. This is coeval with the main idea about a necessary condition for an existence of art, based on a connection of man with the society they live in. Zykmond’s thought about unity is transformed into subjectivity – we can reflect it e.g. in his statement about a perception of an art work not being connected only with an imagination. On the contrary, he says:

Only unity of sensory/sensational and rational (imagination-based) enables a man to perceive a work of art actively. If this is about to have an effect on a perceiver, they has to find themselves in this work, still in the parallel unity of both basic levels of the cognitive process. A perceiver has to find themselves...that means they has to find their feelings...their sensibility. (Zykmond, *Moderné umenie a dnešok*, 35).

Zykmunddenies terms “comprehensibility” or “incomprehensibility” of an art work and replaces them with “acceptance” or “unacceptance”²²– this way, he underlines its subjective part. This would seem to call for Langer’s paper in 1926 (*Form and Content: a Study in Paradox*),²³ which presents non-existence of the absolute truth and because of that of a truthful or untruthful art either and thus one can speak only about a good or a badart. Langercontinued this conception also in 1930 (*The Practice of Philosophy*)²⁴ and in 1942 (*Philosophy in a New Key*)²⁵. Let’s take some other exemplar: Zykmundunderstands symbolic abstraction whereby there doesn’t exist an absolutely unfamiliar artistic experience for both an artist and a perceiver, as “It is...to be to some extent inherent not only in an artist, but also in a perceiver.” (*Moderné umenie a dnešok*, 40). Langer took a similar crucial position of abstraction in the process of understanding in her work*The Practice of Philosophy*(1930) when she defines it as:“the ingredient that must color our knowledge in order to make it apparent at all...factor which is always operative in reason, and perhaps never in intuition.” (46).Zykmund writes also about a form and content unity concerning an organic process of creative artist’s work,²⁶ what overlaps with Langer’s terminology of an organic form, a significant form and an art symbol, that create her mutually conditioned life-art line.²⁷ Zykmund defined an “abstract emotional rational process”²⁸ - the one through which a reality of an art work is linked with the actual reality - and spoke about imagination not identical with the terminological-logical thinking, what one may find a similar way to Langer’s continuity of art interrelated to, but not identical with a life (pattern).

POSSIBLE PERSPECTIVES OF AMERICAN AND CENTRAL EUROPEAN OVERLAPPING AESTHETIC TENDENCIES

Langerremains on a ‘crossroad’ position. Rather than prevailing one tendency of thought over the other, she seems to join them upon the basis of the meaning looking process asRichteralso reflected her effort to intertwine two philosophical attitudes and form “the combination of phenomenological approach with transcendental philosophy”(The body of Susanne K. Langer’s Mind, 110).So, because one can continue a dialogue among Langer’s as well as Slovak and Czechaesthetic theories of art, these representatives of two continentscould form a bridgewithin the past and the present art as well.The relevance of Langer’s theory kept aliveas relieved in Krakow byAdrienne Dengerink Chaplin, PhD²⁹, whohad been paying attention to her for more than 30 years then.³⁰Although among the least attentiveKrakow’s topics were environmental aesthetics and neuroaesthetics,³¹the neuroscientist Daniel S. Levine (with other neuroscientists’ supportive options), suggests modeling the instinctive-emotional-thoughtful mind rather than having mind based on“Two-process notions of the mental function...dichotomy between intuition (or emotion) and reason (or deliberation).”³² in 2017.Through Langer’s philosophical conception of art, one can join emotion and reason and see it two-dimensional part of mind andthus keep everybody in more cooperative society equal. Levine applies his verified results about “integration” of reason and non-rational processes³³gained“Between the 1960s and 1990s”³⁴ to the society saying:

“Emotion versus reason” is both wrong and harmful...Lerner (2006) has described our over-rationalized society as having a crisis of meaning, in which people feel they are valued only for their measurable contributions and not...as individuals...people who feel devalued are easy prey for demagogic leaders who promise them meaning.

This accounts for much of the appeal of dictatorial leaders in Western countries and terroristic organizations in the Third World...if reason is considered superior to emotion, this can provide an excuse for various prejudices by ranking one group described as "more rational" above another...as "more emotional"...men over women, whites over people of color, and heterosexuals over homosexuals. A belief in the cooperation of instinct, emotion, and reason is much more compatible with a cooperative society where everyone is treated with equal dignity." (Levine, "Modeling the instinctive-emotional-thoughtful mind," 115)

Although Langer's, Štrauss's and Zykmund's thoughts were only instances from the past, reading their works intertwines the past, which is reminding itself, thus verifying its existence and at the same time meeting, influencing and changing, and the present³⁵—as we ask for something from the next world too. Continuously, we lead a vivid dialogue and thereafter look for interpreting the complexity of phenomena of the contemporary world. Still we look for a meaning to understand and thus the way to cooperate...Alike Levine, there is a hope that this article will be a contribution to such a cooperative outlook.

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ENDNOTES

1. Hope Stoddard talked about Langer „...trying...to come to grips with basic concepts.” (HopeStoddard, *Famous American Women* (New York: The United States of America: Thomas Y. Crowell Company, 1970), 258) and seeing “The greatest security in this tumultuous world...faith in your own mind.” (Ibid., 261)
2. See: Ibid., 148-57. For the complete comparison, see: Agáta Košičanová, “Susanne Langer a periféria,” in *Metamorfózy, transformácie a vektory posunu centra a periférie v priestoroch umenia a kultúry (vedecký zborník)*, ed. Jana Migašová and Lukáš Makky (Prešov: Prešovská univerzita v Prešove, 2015), 132-42. <http://www.pulib.sk/web/kniznica/elpub/dokument/Migasova2>; Agáta Košičanová, “Susanne Langerová v koncepte európskej a americkej estetiky 20. a 21. storočia,” in *Studia Aesthetica XVII*, eds. Slávka Kopčáková, Adrián Kvokačka (Prešov: Prešovská univerzita v Prešove, Súradnice estetiky, umenia a kultúry III. (Európske estetické myslenie a umelecká tvorba: pramene, metamorfózy a ich relevancia), 2018), 55-62. <http://www.pulib.sk/web/kniznica/elpub/dokument/Kopcakova2/subor/Kosicanova.pdf>
3. Cseres used Langer’s *Mind: An Essay on Human Feeling* also in 2001 to help him with some modern musical tendencies and the 20th and 21st century thoughts analysis (see: Agáta Košičanová, “Reflexia S. K. K. Langerovej v slovenskej a českej estetike,” in *Studia Aesthetica XIV. Kapitoly k dejinám estetiky na Slovensku IV.*, ed. by Jana Sošková (Prešov: Prešovská univerzita v Prešove, 2012), 148).
4. For a more detailed overview see: Agáta Košičanová, “Aktuálnosť Susanne Langerovej aj v postmodernom filozoficko-estetickom myslení?,” in *10. Študentská vedecká a umelecká konferencia: zborník plných príspevkov* (Prešov: FF PU, 2015b): 21– 24, <http://www.pulib.sk/web/kniznica/elpub/dokument/Olostiak7>.
5. Semiotician Thomas A. Sebeok characterised Langer this way in spite of her nonacceptation by such semioticians as e.g. Charles Morris.
6. Miloš Jůzl and Dušan Prokop went through Richards and Pierce’s differentiation of signs and ended up by Langer, being Cassirer’s very follower, whose theory “activated the whole serie of semantically and semiologically-dedicated aesthetic works of music” but her “opinions being so much fuzzy” (Miloš Jůzl and Dušan Prokop, *Úvod do estetiky*. (Praha, 1989), 165) that they just provoked a storm of criticism.
7. The overall review includes two Cseres’s notes about Langer’s work and two comments of Cseres’s translation by Milan Lukeš and Július Fújak. ^{Sošková’s} Langer is explained through Richard as well as Pierce, linguistic and psychological trends in art and aesthetics of the 20th century, through SYNAESTHESIS (distinction) of Richards, semiotic way of Ch. Morris and, eventually, through “the Ernst Cassirer’s symbolic conception (A.K. adjustment) of art who was...H. Cohen’s (the leading personality of neo-Kantian Marburg’s school) student.” (Jana Sošková, *Dejiny estetiky II (Antológia)* (Prešov: Filozofická fakulta v Prešove Univerzity P. J. Šafárika v Košiciach, 1994), 15.).
8. In 1998, it is Michael Kelly in *Encyclopedia of Aesthetics* who wrote about Langer: “In the middle of the twentieth century...was perhaps the most influential aesthetician in American academia and the one most read by the general public.” (Michael Kelly, *Encyclopedia of Aesthetics – Volume 3*. (New York: Oxford University Press, 1998), 105.) For a note about Rolf

Lachmann's and William Schultz's books published in 2000 see also: Robert E. Innis, *Susanne Langer in Focus. The Symbolic Mind*. (Bloomington and Indianapolis: Indiana University Press, 2009), xi.

9. Mary Devereux designates Langer in the chapter *Feminist Aesthetics* as the one rather indirectly belonging to feminism of the 20th century. Devereux concludes Langer being among those women who "...have played a distinguished role in the aesthetics of the second half of the twentieth century...a role worthy of further investigation." (Mary Devereux, "Feminist Aesthetics," in *The Oxford Handbook of Aesthetics*, ed. Jerrold Levinson (New York: Oxford University Press, 2003), 663.)

10. Richard E. Hart in *The Blackwell Guide to American Philosophy* writes about "...her impassioned argument that philosophy needed a "new key," a new generative idea, one that "changes the questions of philosophy." (Armen T. Marsoobian and John Ryder, eds., *The Blackwell Guide to American Philosophy* (Blackwell Philosophy Guides – Volume 29) (United Kingdom (Cornwall): Blackwell Publishing Ltd.) John Wiley & Sons, 2004), 241, GoogleBooks.) (quoted from: Langer, *Philosophy in a New Key* (Cambridge, MA: Harvard University Press; 3rd edn. 1957), p. xiii, *Ibid.*, 245)

11. According to B. K. Nelson, T. Sebeok said in 1991 that Robert E. Innis was the only one among the other authors commented Langer's "semiotic project" even in 1985 in his work *Semiotics: An Introductory Anthology* (Beatrice K. Nelson, "Susanne Langer's Conception of 'Symbol' - Making Connections through Ambiguity," *The Journal of Speculative Philosophy*, Vol. VIII, no. 4 (1994): 280)

12. Three papers are mentioned (the first one is written by Innis himself and is especially about his Langer – Dewey parallels and differences): "Placing Langer's Philosophical Project," "Vital Rhythm and Temporal Form in Langer and Dewey," and "The Philosopher as Prophet and Visionary." (Robert E. Innis, "Symposium on Susanne K. Langer (Introduction)," *Journal of Speculative Philosophy* 21, no. 1 (2007): 2).

13. See: Agáta Košičanová, "Aktuálnosť Susanne Langerovej aj v postmodernom filozoficko-estetickom myslení?," in *10. Študentská vedecká a umelecká konferencia: zborník plných príspevkov* (Prešov: FF PU, 2015b): 21– 24, <http://www.pulib.sk/web/kniznica/elpub/dokument/Olostiak7>.

14. "Tomáš Štrauss (1931-2013)...studied at the College of Political and Economic Sciences and at the Faculty of Philosophy and History at Charles University in Prague. After 1968, his pedagogical and publishing activities were restricted, while he actively worked in the alternative culture. Upon the invitation of DuMont publishing house in 1980, he moved to Germany. He lectured at several universities abroad." ("Tomáš Štrauss," Monoskop, accessed January 14, 2017, https://monoskop.org/Tom%C3%A1%C5%A1_%C5%A0trauss). For his works, see: "Tomáš Štrauss: životopis," Databaze knih, accessed December 27, 2018, <https://www.databazeknih.cz/zivotopis/tomas-strauss-54610>.

15. S. Langer was suggesting the 'New-Key' logical-philosophical conception of art enabling her to create the theory of art understanding based on truly well-balanced and systematic philosophical bases typical of a possibility to ask questions and thus to continue in finding a meaning, not stopping down in some doctrine - what she presented in her work since 1930 (in *The Practice of Philosophy* she explains also the confusing position of a philosopher – beginner (Susanne K. Langer, *The Practice of Philosophy* (New York: Henry Holt and Company, 1930), ix.; 8.; 21.; 36.)), ongoing in 1948 (in the preface to *Philosophy in A New Key* she continues 'New

Key' transformation way (Susanne K. Langer, *Philosophy in A New Key: A Study in the Symbolism of Reason, Rite and Art (A Mentor Book)*(New York: The New American Library, 1948), preface, https://monoskop.org/images/6/6c/Langer_Susanne_K_Philosophy_in_a_New_Key.pdf)as well as in 1953 (in *Feeling and Form* (based upon *Philosophy in A New Key*) she says at the beginning: "Yet the arts themselves exhibit a striking unity and logic, and seem to present a fair field for systematic thought. Why the confusion? Why the disconnected theories, the constantly alleged danger of losing touch with reality...?...The reason is, I think, that the central issues in the appreciation and understanding of art however clear they may be in practice, have not been philosophically sifted and recognized for what they are." (Susanne K. Langer, *Feeling and Form (A Theory of Art Developed from Philosophy in A New Key)*(New York: Charles Scribners's Sons, 1953), 4).

16. Dorfler in the chapter "*Painting as the art of colour*" (Gillo Dorfler, *Proměny umění II.*, transl. Libuše Macková (Praha: Odeon, 1976), 66), for example, continuously goes through "*Chromatic harmony*" (Ibid., 67), where he explains the connection of music and a visual art.

17. S. Langer in the 10th chapter (The principle of Assimilation) of *Feeling and Form* (1953) explains her theory of art on a base of pointing on the differences of its kinds and keeping their unity at the same time (Susanne K. Langer, *Feeling and Form (A Theory of Art Developed from Philosophy in A New Key)*(New York: Charles Scribners's Sons, 1953), 150). This way Langer explains how we add a music language to the words of a poem, because all elements getting into the music happen to be a part of its primary illusion – a virtual time. In the Magic circle, Langer adds the differentiation of art and a life based on her usage of a term virtual assimilation (describing the process of symbol's creation in the art of dance) - art is just a virtual apparition of a life, not a life itself (Ibid., 204).

18. These are presented to an art recipient and this way abstracted by him by the so called 'primary illusion' (in a possible secondary illusion existence) of the specific art through nondiscursive art symbol (see: Susanne K. Langer, *Problems of Art (Ten Philosophical Lectures)* (New York: Charles Scribner's Sons, 1957), 80; 93; 109; see also: Susanne K. Langer, *Feeling and Form (A Theory of Art Developed from Philosophy in A New Key)*(New York: Charles Scribners's Sons, 1953), 62.

19. See: Susanne K. Langer, *Mind: an Essay on Human Feeling (Volume III)*(Baltimore, Maryland: The John Hopkins University Press, 1982), 90; 91; 155; 210-211; see also: Susanne K. Langer, *Feeling and Form (A Theory of Art Developed from Philosophy in A New Key)*(New York: Charles Scribners's Sons, 1953), 207.

20. "The loss of emotional security with the shattering of our natural symbols – hurried by the two wars which have uprooted millions of people – is patent. And any reintegration of life on new lines...will be long before it provides forms which can take on deep social significance and become our symbols of humanity and its place in nature." (Susanne K. Langer, *Philosophical Sketches*(London: Oxford University Press, 1962), 142).

21. About his life, it is written that he was born in 1914 (Praha) and died in 1984 (Brno); he was a secondary-school and an university pedagogue, the founder of the literary edition *Ra* in Rakovník and the surrealist group *Ra* and his work "describes an unbelievably lively picture of the 20th century." See: "Václav Zykmond," artist, accessed January 25, 2019, <https://www.artist.cz/vaclav-zykmond-108625/>. He was interested also in the works of W. Worringer, H. Hausenstein, H. Sedlmayr and was famous for translation of French poetry "and...several books of poetry (...Salomé, Salomé, Salomé; Antilegenda, Pastýřský orloj or Dvanáct slovanských

tanců).” (“Václav Zykmond,” wikipedia, accessed December 16, 2018, https://cs.wikipedia.org/wiki/V%C3%A1clav_Zykmond).

22. See: Václav Zykmond, *Moderné umenie a dnešok*, transl. Svetozár Kresák (Bratislava: Slovenské vydavateľstvo krásnej literatúry, 1964), 116.

23. S. Langer was solving the problem of the form and content paradox relation in the philosophy of the 20th century (1926) and fully developed these ideas in the book *The Practice of Philosophy* (1930). In 1926, she stated the most primary a logical-philosophical thinking and herewith a production of hypothesis (not doctrines) asking questions and paradoxes too, whereby Langer said that art is always about its artist and its perceiver at the same time (Susanne K. K. Langer, “Form and Content: a Study in Paradox,” *The Journal of Philosophy*, 23, n. 16 (1926): 435-38). Through the solution of the existence of paradoxes only in our discursive system, Langer presented her innovative point of view on the art symbol.

24. See: Susanne K. Langer, *The Practice of Philosophy* (New York: Henry Holt and Company, 1930), 64 (endnote n. 5); 66; 67; 136 (endnote n. 1: Langer’s paper from 1926: Form and Content. a Study in Paradox, *The Journal of Philosophy*, 23, n. 16 (1926): 435-38); see also Chapter VI.: Understanding and Truth: 128-151.

25. See. Susanne K. Langer, *Philosophy in A New Key: A Study in the Symbolism of Reason, Rite and Art (A Mentor Book)* (New York: The New American Library, 1948), 46-47; 49, https://monoskop.org/images/6/6c/Langer_Susanne_K_Philosophy_in_a_New_Key.pdf.

26. See: Václav Zykmond, *Moderné umenie a dnešok*, transl. Svetozár Kresák (Bratislava: Slovenské vydavateľstvo krásnej literatúry, 1964), 43-44; 45).

27. Exactly this point is overlapping of both authors conceptions because they keep a belief in the establishment of some spiritual order based upon the belief in the reasonable, thoughtful man’s power. See: Susanne K. Langer, *The Practice of Philosophy* (New York: Henry Holt and Company, 1930), 87; 124; 217; Susanne K. Langer, *Philosophy in A New Key: A Study in the Symbolism of Reason, Rite and Art (A Mentor Book)* (New York: The New American Library, 1948), 166, https://monoskop.org/images/6/6c/Langer_Susanne_K_Philosophy_in_a_New_Key.pdf; Susanne K. Langer, *Problems of Art (Ten Philosophical Lectures)* (New York: Charles Scribner’s Sons, 1957), 59. In Langer’s art, the term “significant form”, expressed especially through music and affirming Langer’s philosophical looking for a meaning/import process, is one of the most central. S. Langer in her *Philosophy in A New Key* (1942) expressed her view on the actual state of a human mind, her understanding of art and on the actual state of art itself, thus provided some perspective for the following development of arts and their aesthetics conception.

28. Václav Zykmond, *Moderné umenie a dnešok*, transl. Svetozár Kresák (Bratislava: Slovenské vydavateľstvo krásnej literatúry, 1964), 96.

29. It is introduced, that she is “an Independent Scholar in Philosophical Aesthetics” (“Adrienne Dengerink Chaplin,” Cardus, accessed January 5, 2018, <http://www.cardus.ca/contributors/adchaplin/>) who “currently works as an independent writer and speaker in Cambridge, UK” and “served as President of the Canadian Society for Aesthetics” (“Adrienne Dengerink Chaplin,” European Leadership Forum, accessed January 5, 2018, <http://www.euroleadership.org/speakers/adrienne-dengerink-chaplin>) and who “is a Teaching Fellow in Religion, Philosophy and the Arts at King’s College London, UK.” (“Adrienne Dengerink Chaplin,” Bloomsbury, accessed February 1, 2019, <https://www.bloomsbury.com/author/adrienne->

dengerink-chaplin/).

30. In her dissertation thesis, Chaplin analyses also Langer's nine senses of symbol (Adrienne Dengerink-Chaplin, "Mind, Body and Art: The Problem of Meaning in the Cognitive Aesthetics of Susanne K. Langer" (PhD diss., Proefschrift Vrije Universiteit van Amsterdam, 1999), 193-218), and is about to publish the book *The Philosophy of Susanne Langer (Embodied Meaning in Logic, Art and Feeling)* in September 2019 with an intention to show "why she continues to have relevance today." ("The Philosophy of Susanne Langer (Embodied Meaning in Logic, Art and Feeling," Bloomsbury, accessed February 1, 2019, <https://www.bloomsbury.com/author/adrienne-dengerink-chaplin/>)

31. See: Karel Stibral, "The 19th International Congress of Aesthetics (conference report)." *Estetika: The Central European Journal of Aesthetics*, issue 2 (2013): 233-234, www.ceeol.com.

32. Cited from: Daniel S. Levine, "Modeling the instinctive-emotional-thoughtful mind," *Cognitive Systems Research*, Volume 45 (October 2017): 82, <http://dx.doi.org/10.1016/j.cogsys.2017.05.002> 1389-0417/. Levine supports his ideas with those by "(e.g., Damasio, 1994; Grossberg, 1971; Nauta, 1971; Peters, 2006; Pribram, 1991)." (Ibid., 92).

33. Ibid., 83.

34. Ibid.

35. Prof. Sošková from the University of Prešov holds every nation reflecting its own history and exploring the meaning of ideas "of the previous generations' representatives" (Jana Sošková, *Estetika a filozofia umenia Svätopluka Štúra* (Prešov: Filozofická fakulta Prešovskej univerzity v Prešove, 2017), 4) in order to accept and make them actual or to criticise them, the condition for having a dialogue with the past in order to understand its meaning for the present as well as for the possibilities of the future.

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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.*

PAPER According to Jacques Rancière, contemporary philosophical thinking about art is characterized by a “great anti-aesthetic consensus” shared by rather diverse thinkers such as Pierre Bourdieu, Terry Eagleton, Gianni Vattimo, Jean-François Lyotard, Jean-Marie Schaeffer, or Alain Badiou.¹ In addition to claims that aesthetics represents an ideological discourse occluding the social, current celebrations of “the pure encounter with the unconditioned event of the artwork” characterize 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”.² What seems to be the most problematic trait of aesthetics is that it constitutes an excess that is charged with overflowing not only the decorous borders between the arts, between high art and popular art, but also those between art and life.³ In contrast, both Rancière and Mario Perniola affirm the very aesthetic excess that “formed two centuries ago between the sublimities of art and the noise of a water pump, between a veiled timbre of chords and the promise of a new humanity”.⁴

Their respective aesthetic accounts of art are elaborated in the larger context of a “primary aesthetics” tasked with the topographical analysis of the means through which the sensible world is constructed, distributed and contested.⁵ In short, primary aesthetics designates a distribution of the sensible, of that which can be seen, felt, said, and done. Although primary aesthetics as distribution of the sensible means the distributions of forms capable of structuring common experience and is therefore reminiscent of Kant’s transcendental aesthetics, it signifies rather a system of historical-apriori forms of sensible experience. Primary aesthetics in Rancière and Perniola is thus not reducible to some pure theory of sensible experience or feeling; rather, sensible experience and feeling have to be grasped not only in conjunction with their historical-apriori forms, but also in relation to the specific distribution of the sensible, that is, the regime of norms determining the sensible experience and feeling of the common status quo. Again, Rancière’s and Perniola’s respective elaborations of a primary aesthetics are not exhausted by (epistemological) accounts of the subjective capacity for sensible experience and feeling, but rather refer to collective practices that are conditioned in the socio-political, economic, and cultural constitution of sensible experience and feeling. They examine the way in which the distribution of the sensible exceeding any narrow epistemological account of aesthetics determines simultaneously that which is given in a common manner and practices of distinction separating that which can be seen, felt, said, and done from that which cannot be seen, felt, said, and done.

Perniola defines the status quo distribution and partition of the sensible in western societies as “sensology”.⁶ According to his analysis of the contemporary western sensible world, an experience has made its presence felt since the 1960s that bears upon the fundamental inversion of the relation between humans and things, the organic and the inorganic world, and this inversion has deeply affected the status of sensible experience and feeling.⁷ Sensibility has been seized by a radical reification that undermines not only the dualisms of subject-object and activity-passivity, but also points to a collective and socialized external horizon of sense regarding which status quo feeling reveals itself as already-felt functioning as the historical-apriori formal condition of sensible experience and feeling. Sensology thus designates a kind of schematism of the already-felt underlying the existing sensible world with its already-felt styles of experience. These different styles of the already-felt that Perniola identifies

in the different realms of popular culture, politics, economy, and art testify not only to the excessive character of sensology as primary aesthetics, but also have in common their reference to an experience that functions as their general equivalent and makes tangible that the different styles of the already-felt exhibit commodity character and belong to a “world market of feeling”.⁸

It is not possible here to examine sensology and the ways in which it has conditioned the (im-)possibility of sentient experience today, nor is it possible here to outline Perniola’s brilliant and comprehensive phenomenology of the multiple contemporary styles of feeling sharing in the condition of the already-felt and issuing forth from culture, politics, economics, and art – styles of feeling such as counter-culture, fundamentalism, neo-cynicism, performativity, political correctness, neo-Faustism, neoclassicism, primitivism, the postmodern, the neo-ethnic, and extreme realism.⁹ However, in the face of the near-totalist nature of sensology, one could raise the question whether sensology might contain within itself excessive moments that allow for a battle to be waged precisely at the level of sensology, that is, at the very external and reified level that is constitutive of the impersonal, post-subjective sentient experience of contemporary sensology with its quasi-public space of the already-felt and the privatism of mass communication.¹⁰ Perniola identifies “neo-ancient” sensibility as one of these excessive moments, which are characterized by an indistinctness of thinking and feeling in which not only the metaphysical dualism of thinking/activity and feeling/receptivity is neutralized, but in which making oneself feel becomes the very condition of experiencing difference that manifests itself as/in the world. Neo-ancient sensibility sketches therefore an anonymous, non-subjective and indifferent or disinterested feeling that contains the possibility for a new distribution of the sensible produced via the neutralization of the hierarchical dualisms of thinking/feeling, organic/inorganic, activity/receptivity, subject/world that are characteristic of sensology, which, after all, is nothing else but the fully realized figure of metaphysical activism and its attendant insensibility.¹¹ Moreover, the suspension of the distinction between the organic and the inorganic operative in the neo-ancient feeling of difference is crucial for any attempt to reinstate the symbolic order against the reified public realm and its shadow of imaginary communication. In other words, the excess of primary aesthetics allowing for the transformation of the sensological-communicative distribution of the sensible into a genuine symbolic order is to be sought in “habitus, forms, rituals”: that is, in those “dimensions that represent an inorganic corporeality”.¹² Ultimately, only forms and rituals “with their relative opacity and inexpressiveness” can re-open a symbolic space for sentient experiences and behaviors that might no longer be overwritten by either the already-felt or privatized, individualized sentiment.

Inorganic corporeality and opaque and inexpressive forms are, however, also central characteristics of Perniola’s aesthetic account of the artwork. That is to say, if the artwork’s difference to the sensological stasis and communicative flows prescribing homogenization, conformity, and consensus is to be properly appreciated, one has to insist precisely on its work character: “In fact, if there is a difficulty in art, it must not be sought in the subject, in the artist, or in his desire to express himself and communicate, but in the work, in its radical extraneity, in its irreducibility to a single identity, in its essential enigmatic character”.¹³ In other words, the artwork contains “an incommunicable nucleus which is the source of interpretations”.¹⁴ This excess of the artwork over any of its interpretations constitutes its remainder in terms of “stability, steadiness, resistance.”¹⁵ Incidentally, Perniola insists that the notion of remainder must be freed from those negative connotations ascribed to it by both situationists

and conceptual artists who are taken in by vitalist and subjectivist misconceptions. Perniola's account of the artwork as remainder is explicitly directed against conceptions of art and the artwork defining the essence of the artwork in terms of the activity of the artist, thereby ascribing to the artwork the status of a physical residue occluding the activity of the artist. This conception of the artwork can be found in conceptual artists such as Joseph Kosuth who reduces the artwork to the presentation and tautological attestation of the respective artistic intention. And institutional art theory would be another example for a conception of the artwork problematically asserting an identity of the artwork that would be without remainder and that would also have tautological character. That is to say: While the tautological operation of conceptual art is based on the ideal of transparency, the tautology inherent to institutional art theory does not consist in "a will to annul ties between art and reality, but, on the contrary, from a tendency to level art on the existent, conferring upon it an institutional character".¹⁶ While conceptual art is characterized by a logical tautology, institutional art theory features a different kind of tautology, that is, "a social circularity between art, artists and the world of art, each referring to the other. Even in this case there is no residue!"¹⁷

Moreover, the artwork as remainder must not be conceived of in terms of reconciliation or harmony, but rather in the anti-monumental and anti-classical and anti-classicist terms of internal conflicts and antagonisms. The artwork as remainder means "that the whole does not hold, does not stand, but breaks up in asymmetrical elements, deeply discordant among each other".¹⁸ This aesthetic conception of the artwork as remainder exceeds both a modernist aesthetics of autonomy that recognizes in the form of the artwork an unbridgeable distance to the forms of social life, and an aesthetics aiming at the abolition of the separation of the artwork from social life in that it preserves the tension between the two.

Rancière conceives of the existing socio-political distribution of the sensible as "police", that is, as a consensual distribution resulting from and relying on operations that delimit the borders of the perceptible, the thinkable, and the possible through attempts to monopolize the interpretations of sense within the status quo via the enactment of a logic of "naturally given" inequality that creates forms of inclusion and exclusion through the distribution of bodies and voices in such a way so as to ensure the closure of the common sensible world.¹⁹ However, recourse to "nature" as justification for the given social inequality and hierarchy carries within an – always disavowed – excess that has the potential of interrupting the existing social partition and distribution of roles. Rancière identifies this excess underlying the policed community as the fundamental equality of speaking beings, and he explores the latter primarily in terms of mute speech that de-classifies representative speech and suspends social distinctions.²⁰ However, this mute, "democratic" speech does not reject the existing socio-political distribution of the sensible in order to make it more inclusive, but rather to transform it in such a manner to render visible the excess of equality underlying the policed distribution of the sensible.²¹

The excess of equality underlies, however, not only any consensual distribution of the sensible, but is also at the core of the aesthetic identification of art. In contrast to both the ethical identification and the representative identification of art that reduce art either to a technique of maintaining the *ethos*, that is, the ethical status quo or to a decorous representative form, the identification of art within the aesthetic regime suspends any type of representative regime of norms that mandates the clear distinction between art and non-art, the classification of genres, the dignity and

decorum of *sujets* and forms, and the persistence and cultivation of proper taste.²² What is more, the aesthetic regime installs a specific conception of sensibility in which all things and objects are saturated with aesthetic sense. That is to say: “It strictly refers to the specific mode of being of whatever falls within the domain of art, to the mode of being of the objects of art”.²³ At the same time, it establishes an equality between any subject matter whatsoever, thereby not only rendering art in its singularity, but also rendering untenable any separation between aesthetic and non-aesthetic objects, between art and non-art untenable: “The aesthetic regime of the arts is the regime that strictly identifies art in the singular and frees it from any specific rule, from any hierarchy of the arts, subject matter, and genres”.²⁴ But the aesthetic identification of art destroys at the same time “the mimetic barrier that distinguished ways of doing and making affiliated with art from other ways of doing and making, a barrier that separated its rules from the order of social occupations. The aesthetic regime asserts the absolute singularity of art and, at the same time, destroys any pragmatic criterion for isolating this singularity”.²⁵ In other words, art in the aesthetic regime simultaneously asserts its autonomy and the indistinctness between its form and the forms of (political) life.

Rancière preferably elaborates this paradoxical and excessive being of art by reference to modern literature, for the *literarity* of modern literature is tantamount to a democratization of words that allows modern literature to speak about prosaic and mundane things in styles indifferent to their subject matters;²⁶ that is, everything in life can become a literary *sujet*, can become eloquent through literature. The democratic literarity in/of modern literature is thus the very excess that renders modern literature and life indistinct. At the same time, modern literature must be grasped as a defensive operation in so far as it attempts to protect and render pure the specificity of literature against the consequences of democratic literarity, that is, against its appropriation by anyone.²⁷ But neither modernism’s attempt to purify art from (political) life nor the Hegelian reduction of art to something that has become historically inessential are sufficient responses to the paradoxical indistinction of art and (political) life. And not even directly equating them can capture the excessive indistinctness of art and (political) life produced by the aesthetic revolution.²⁸ Finally, their excessive indistinctness characteristic of the aesthetic regime renders the relationship between democratic literarity of modern literature and politics neither simply transitive nor simply intransitive; rather, one encounters at this point an excessive reduplication of terms into a politics of literature/aesthetics on the one hand, and a literature/aesthetics of politics on the other hand. For although literarity establishes grounds as a “non-hierarchical regime of art and writing” that, by opening up the possibility to “appropriate words freely”, figures as “a condition of the political capacity” in that it “gives new forms to the capacity of words to freely take hold of bodies, and of bodies to appropriate this hold and make it their own”, its capacity to reconfigure “forms of experience through which political subjectivities take hold” is not to be confused with politics understood as “the construction of collectives of enunciation and collective demonstration”.²⁹ Hence Rancière’s proposition to preserve the tension between politics and art/literature as divergent, yet intersecting products of a logic of excess.³⁰

ENDNOTES

- 1 Jacques Rancière, *Aesthetics and Its Discontents* (Cambridge, UK ; Malden, MA : Polity Press, 2009), 64.
- 2 Rancière, *Aesthetics and Its Discontents*, 2.
- 3 Rancière, *Aesthetics and Its Discontents*, 3.
- 4 Rancière, *Aesthetics and Its Discontents*, 14.
- 5 Rancière uses the term “primary aesthetics” in his *The Politics of Aesthetics* (London, New York: Continuum, 2004), 13.
- 6 Mario Perniola, *Del sentire* (Torino: Giulio Einaudi editore, 2002), 5. All translations from the Italian are mine (E.V.).
- 7 Mario Perniola, *Enigmas: The Egyptian Moment in Society and Art*, trans. Christopher Woodall (London, New York: Verso, 1995), 22 – 58.
- 8 Perniola, *Del sentire*, 25.
- 9 See Mario Perniola, *Disgusti. Le nuove tendenze estetiche* (Ancona, Milano: Costa & Nolan, 1999).
- 10 Privatist and quasi-psychotic mass communication constitutes the other side of sensological society. See Mario Perniola *Contro la comunicazione* (Torino: Giulio Einaudi editore, 2004).
- 11 Perniola’s neo-ancient sensibility exhibits certain affinities to Rancière’s repeated recourse to Friedrich Schiller’s account of the sentient experience in front of the statue of the Juno Ludovisi, for this statue belongs to a specific sensorium that, as free appearance, suspends or neutralizes the traditional dualisms of appearance and reality, form and matter, activity and passivity, understanding and sensibility, the made and the non-made, the known and the non-known, the willed and the non-willed by rendering them indistinct. See Rancière, *Aesthetics and Its Discontents*, 27 – 32.
- 12 Perniola, *Contro la comunicazione*, 109.
- 13 Mario Perniola, *Art and Its Shadow* (New York, London: Continuum, 2004), 11.
- 14 Perniola, *Art and Its Shadow*, 12.
- 15 Perniola, *Art and Its Shadow*, 66.
- 16 Perniola, *Art and Its Shadow*, 62.
- 17 Perniola, *Art and Its Shadow*, 62.
- 18 Perniola, *Art and Its Shadow*, 66.
- 19 Jacques Rancière, *Dis-agreement*, (Minneapolis and London: University of Minnesota Press, 1999), 21 – 42. See also Joseph J. Tanke, *Jacques Rancière: An Introduction* (London and New York: Continuum, 2011), 56.
- 20 Rancière conceptualizes this type of speech as writing characterized by an enunciative excess that cannot be regulated by a system of legitimation intent on defining the proper relationship between author and reader, speaker and receiver – see Jacques Rancière, *The Philosopher and His Poor* (Durham and London: Duke University Press, 2003), 39 – 42.
- 21 See Molly Anne Rothenberg, “Rancière’s Aesthetic Regime: Modernism, Politics, and the Logic of Excess.” In *A Handbook of Modernism Studies*, ed. by Jean-Michel Rabaté (Wiley &

Sons: 2013), 431 – 444. I owe to this essay some fundamental insights into the logic of excess in Rancière. Regarding the excess of the underlying equality, Rothenberg points out that this excess must be subjectivized; this subjectivization brings to light the “supernumerary subject of politics”, which is to be grasped as a “singular universal” – see Rothenberg, “Rancière’s Aesthetic Regime”, 434.

22 For Rancière’s differentiation of the three regimes of identifying art see Jacques Rancière, *The Politics of Aesthetics* (London and New York: Continuum, 2004), 20 – 30.

23 Rancière, *The Politics of Aesthetics*, 22.

24 Rancière, *The Politics of Aesthetics*, 23.

25 Rancière, *The Politics of Aesthetics*, 23.

26 Regarding the notion of literarity, see Jacques Rancière, *The Politics of Literature* (Cambridge and Malden: Polity Press, 2011), 13. The following brief account of literarity is indebted to Alison Ross, “Expressivity, literarity, mute speech.” In *Jacques Rancière: Key Concepts*, ed. by Jean-Philippe Deranty (Durham: Acumen, 2010), 133 – 150; 139 – 142.

27 Rancière’s favorite illustration for this move that ultimately attempts to protect art/literature from life is Gustave Flaubert’s *Madame Bovary*.

28 See Rancière, *The Politics of Aesthetics*, 22 – 27.

29 Jacques Rancière, “Losing Too Is Still Ours: An Interview About the Thwarted Politics of Literature.” In *Dissenting Words: Interviews with Jacques Rancière*, ed. and trans. Emiliano Battista (London, Oxford, New York, New Delhi, Sydney: Bloomsbury, 2017), 191 – 203; 195. Rancière adds immediately another reason in that “literature itself strives to exceed literarity, both by recreating forms that allow words to stick to bodies while suppressing the gap between them, and modes of reading the common that tend to hollow out the scene of political speech in favor of the interpretation of signs borne by silent things. In this sense, its politics is a metapolitics” – Rancière, “Losing Too Is Still Ours”, 195.

30 The following passage speaking of the “divergence of the paths taken by political disagreement and literary misunderstanding” nicely captures this tension: “Literary dissensus works on changes in the scale and nature of individualities, on deconstruction of the relationships between things and meanings. In this, it differentiates itself from the work of political subjectification which configures new collectives by means of words. Political dissensus operates in the form of subjectification procedures that identify the declaration by the anonymous that they are a collective, an *us*, with reconfiguration of the field of political objects and actors. Literature goes in the opposite direction to this organization of the perceptual field around a subject of utterance. It dissolves the subjects of utterance in the fabric of the percepts and the affects of anonymous life” – Rancière, *The Politics of Literature*, 43.

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FOR THE AESTHETICS OF RESISTANCE

Abstract | The problem addressed by this paper is the „anaesthetization“¹ of art by aesthetics. This problem will be explicated and contextualized within the current discourse on „aesthetization“²(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.

1. THE PROBLEM OF ANESTHETIZATION

„Aesthetization“ refers to the aesthetic transgression and transformation of normative orders of fields exterior to art, e.g. the political or epistemic field. According to its critics, Aesthetization causes crises within such normative orders.¹ Such criticism has been opposed by positions which regard the aesthetic as constitutive for these orders.² This critique of the critique of aesthetization shows that the immanence of the aesthetic within the epistemic or political field is involved in both, the successful constitution of their normative orders as well as their destabilization. Because it resists those orders from within, enabling their disruption, transgression and transformation.³ Applying this line of thought to aesthetics reveals a contradiction between aesthetics and its subject matter. It arises when the epistemic order through which aesthetics operates denies the immanence of the aesthetic within it.⁴ In such an epistemic order aesthetics must anaesthetize the aesthetic, but at the same time also depends on it. When aesthetics turns „the aesthetic“ into a concept, coercing it into the epistemic order, it discards what makes it aesthetic and, hence, deprives itself paradoxically of its own precondition. This is precisely what happens in Hegel's aesthetics, when art becomes sublated within philosophy, as the following section will demonstrate.

2. HEGEL'S AESTHETICS

„The following text is dedicated to art,“ could be the first sentence of an aesthetic theory. Yet, the first sentence of Hegel's lectures on aesthetics states: „These lectures are dedicated to aesthetics.“⁵ Thus, the aesthetic theory outlined by his lectures is not dedicated to art, but to aesthetics. Accordingly, they pursue a movement through which the „sensuous element“⁶ of art is becoming increasingly „idealized“—i.e. internalized by spirit through the negation of its independent existence—until it finally turns into thought and becomes sublated within its own philosophy: aesthetics. This movement is not only described but also realized by the lectures, i.e. the lectures perform the very movement of the sublation of art within philosophy that it describes.⁷

The movement can be characterized in three distinct ways: Firstly, as movement from the aesthetic form of art to the anaesthetic form of aesthetics, which is the result of a „transmutation“⁸ of art's sensuous element into philosophy's element of thought. Secondly, as a movement from the symbol to the sign, where the symbol is explicated as the specific form of sensuous existence takes in art; an existence which becomes entirely transparent towards its meaning in the form of the sign when art steps into „the realm of philosophy.“⁹ Finally, it is a movement from poetry to prose, where poetry emerges from symbolizing imagination, while prose belongs to a form of thought, that has liberated itself from the sensuous materiality of the symbol and operates with signs. Throughout these different renderings of the movement, art and aesthetics are increasingly brought closer to each other, so that the tension between them increases.

2.1 FROM ART TO AESTHETICS

In Hegel's aesthetics the aesthetic form of art¹⁰ mediates its intelligible content through its sensuous element. In this aesthetic form the ideal—i.e. the idea of beauty in its sensuous appearance—emerges.¹¹ It is, hence, different from mere sensuous existence.¹² The aesthetic form of art is an idealization of the sensuous in which its independence is negated and its objectivity turned into a mere appearance of its intelligible content, the idea of beauty.¹³ Through this idealization of the sensuous, spirit begins to liberate itself from the bondage of mere sensuous existence and starts to grasp its inner truth. Thereby, ideality and reality do not appear as oppositions

any more, because the sensuous reality has become the appearance of the ideal.¹⁴ However, the appearance of the ideal in art is not its final realization for Hegel,¹⁵ because despite its negation of mere sensuous existence, art is also a self-negation, or materialization of spirit—in Hegel's own words a „self-alienation of spirit toward the sensuous.“¹⁶ Art is both: an idealization of matter, and a materialization of the idea. From Hegel's idealistic point of view, this is precisely its deficiency,¹⁷ because within this self-alienated form, spirit cannot realize its highest liberation and deepest truth.¹⁸ In spite of this deficiency, Hegel sees art as a worthy subject matter for philosophy, because spirit can recognize¹⁹ itself within this „other;“ by „transmuting“²⁰ the sensuous into thought and returning it thereby to spirit.²¹ In other words, when the idealization of the sensuous element of the aesthetic form is finally realized, its materialization recedes back into spirit through its transmutation into thought—spirit's „innermost nature.“²²

This movement has a historical index by which the aesthetic form of art is directed towards its own philosophy. This is what Hegel means when he writes that for us moderns „art, in its highest vocation, is a thing of the past.“²³ As opposed to a time in which the aesthetic contemplation of art provided the highest truth and liberation of spirit; modern consciousness strives to scientifically realize its aesthetic object through thinking.²⁴—This realization is carried out by aesthetics. Aesthetics, hence, realizes the ideal, that appears in the aesthetic form of art, by overcoming its „deficit;“ through the transmutation of its sensuous element into thought. From this point of view aesthetics appears as the historical fulfillment of the aesthetic form of art,²⁵ and in this realization Hegel sees art's „highest recognition.“ Thus, for Hegel art is worthy of becoming philosophy's subject matter, and aesthetics is the recognition of this worthiness.

The problem with this view is, however, that the „highest recognition“²⁶ of art in aesthetics coincides with its anaesthetization of its aesthetic form. When spirit transmutes the sensuous into thought, it anesthetizes art, because art only exists in the very form of alienation of spirit toward the sensuous; that is precisely what makes it an aesthetic form; if its form ceases to be aesthetic when the sensuous is transmuted into thought, it becomes identical to the anaesthetic form of aesthetics. So, it turns out that the „highest recognition“ of art in philosophy is actually art's anesthetization.—This is not only a „misrecognition“ of art's aesthetic form, but also hinders spirit from recognizing²⁷ itself within this aesthetic form, because that form is effaced in the very moment of its anaesthetization. Hence, the act by which spirit is meant to recognize itself within the aesthetic form paradoxically erases that very form and replaces it by another, namely the anaesthetic form of aesthetics. Within this idealist conception, spirit has to anesthetize the aesthetic form to recognize both, itself and art, but in doing so, it undermines this very purpose. This reflects exactly the predicament of aesthetics revealed in the first section of this paper.

2.2 FROM THE SYMBOL TO THE SIGN

In art the sensuous has the form of the symbol. „The symbol is a sign,“²⁸ as Hegel states, albeit not its most elaborated form. Accordingly, he describes the development of art as a movement from the symbol to the sign.²⁹ The difference between the symbol and the sign is, that the latter is a sensuous image³⁰ which has received an independent generalized imagery³¹ as its „soul“ or meaning.³² This image has no content other than the meaning it represents; it has been made entirely transparent towards, or even identical with that meaning. As a symbol, conversely, the image retains an independent content from the meaning it denotes and obscures. That means the symbol isn't a free product of spirit, but bound to the externality of the given image. Therefore, Hegel

regards it as deficient.

The shift from the symbol to the sign corresponds with a shift from symbolizing imagination to productive memory. In the former activity spirit remains unfree, because it respects³³ the immanent content of the image given to it from outside through sensual perception for depicting a generalized imagery. When the symbol turns into a sign, the exterior image is voluntarily chosen and the generalized imagery liberated from the content of the image. This, liberation is achieved by productive memory,³⁴ the „exterior side“ of thinking. The shift from symbolizing imagination to productive memory, hence, leads from the sensuous element to the element of thought. And the anesthetization of art in aesthetics through the transmutation of the sensuous into thinking, can be described in terms of this shift.

2.3 FROM POETRY TO PROSE

Symbolizing imagination is poetic.³⁵ When it is superseded by thought its poetry turns into prose. Historically this leads to the emergence of a prosaic form of consciousness which relies solely on thought, as opposed to the pre-modern poetic form of consciousness that is based on symbolic imagination.³⁶ The historic shift from poetic to prosaic consciousness, reflects the historic development that leads to the anaesthetization of art in aesthetic (see 2.1).

For poetic consciousness sensuous reality matters. It relies on symbolic imagination and grasps meaning in form of sensuous images.³⁷ For prosaic consciousness, in contrast, only the meaning matters.³⁸ It turns the image into a mere means for the realization of meaning,³⁹ whereby the sensuous becomes entirely transparent. In that sense prosaic consciousness is anesthetized, because it turns the aesthetic form of poetic consciousness into the aniconic generality of thought. Hence, the shift from poetry to prose corresponds with the transmutation of the sensuous into thought, which is tantamount to the anesthetization of art in aesthetics (see. 2.1) The anesthetization of art by aesthetics can be described in terms of a shift from poetry to prose.

In the course of this description Hegel seems to realize, that the mediation of meaning through the sensuous— characteristic not only for poetry but for art in general —is not just a „deficit,“ but also an advantage in comparison to philosophy and aesthetics. Because thought can only mediate truth and reality within thinking, while symbolic imagination can realize it within its sensuous element.⁴⁰ Therefore, he insists that in a time, in which prosaic thinking has become predominant, poetry must „remelt“ prose and transform „speculative thought“ into imagination as a form of embodiment within spirit.⁴¹ This doesn't mean poetry should turn back into pre-modern poetry⁴², as if it had never gone through prose; rather it needs to reemerge from the prosaic as a new kind of poetry, prosaic poetry.

3. THE AESTHETICS OF RESISTANCE

As demonstrated the „prose“ of thought is the result of an anaesthetization of poetry. The „remelting“ of prose into a new form of poetry must then, conversely, aesthetize that anaesthetization—not by reproducing a bygone form of poetry, rather by finding a new prosaic one. This is precisely what The Aesthetics of Resistance does: it resists the anaesthetization of art by aesthetics through aesthetizing the anaesthetization. Two ways in which the novel realizes this will be discussed in the following: 1. anaesthetization as a stylistic principle, 2. allegorization of silence.

3.1 ANAESTHETIZATION AS A STYLISTIC PRINCIPLE

„Around us bodies lifted themselves out of the stone, huddled to groups, intertwined

or scattered to fragments, with a torso, a resting arm, a cracked hip, a scabbed chunk suggesting its shape, always in a gesture of combat, evasive, rebounding, attacking, shielding, stretched up, bent, here and there obliterated, but still pegged, with a freestanding foot slammed up, a twisted back, the contour of a wade, into one single joint movement.“ Through the protuberance of shapes and body parts, darting into different directions, the first sentence of *The Aesthetics of Resistance*, like the entire text passage, evokes —despite the suggested unison of the movement —an experience of defragmentation and multiplicity of divergent movements. This experience of defragmentation relies on a stylistic characteristic of the text: the prosaic listing of details —e.g. „a torso, a resting arm, a cracked hip (...)“—observed and registered almost scientifically. Although this style has been described as a form of „anesthesia,“⁴³ it possesses a surprisingly aesthetic quality which makes it different from an actual list.⁴⁴ The following passage tries to understand how this aesthetization of the anaesthetized form comes about.

„Anesthesia belongs to highly engaged, position taking art, because without its help we would be overwhelmed, either by compassion for the suffering of others or by the suffering from the disasters experienced by ourselves, and couldn’t transform our silence, our paralysis of terror, into the aggression necessary to eliminate the causes of the nightmare.“⁴⁵ According to this conception, articulated by one of the protagonists of the novel, „anesthesia“ as opposed to „paralysis,“ is the defining feature of „political art.“ While „paralysis“ is described as a state of suffering and compassion, of intense affective and sensuous experience, it is also marked by an absence or inability for affective, sensuous expression: by silence. „Anesthesia,“ conversely, is marked by the absence of affective and sensuous experience, but enables the transformation of suffering into an aggressive expression of the will to abolish its causes.

However, actual literature is not just anesthesia, but the transition between paralysis and anesthesia, as expressed by the following simile: „The agony of dream and poetry⁴⁶ (...) was the extradition to a situation from which no escape was possible, (...) but as in dreaming the insufferable would lead to awakening, so in poetry it⁴⁷ would be liberated by its transfer into the word.“⁴⁸ In this rendering of *The Aesthetics of Resistance* literature is compared to both, dreaming and awakening. It is the sufferance of the nightmare (paralysis) and the liberation from it (anaesthesia) in the form of the word; it is poetic imagination and prose of thinking. If it is both, it cannot remain just one, rather it must be a recurrent transition between poetry and prose, i.e. it cannot remain anaesthetized, but has to shift back into an aesthetic form.

So, if anesthesia is the defining feature of „political art,“ *The Aesthetics Of Resistance* differs from this, insofar as it transforms anaesthetization into a stylistic principle, and thereby restitutes its aesthetic quality. This is exemplified by the quoted passage of the Pergamon frieze and becomes evident also in the following description of the „dreams“⁴⁹ of Piero della Francesca: „Shadowless, in a room without depth, were the figures, with their weapons, warhorses and flags, telescoped, the most distant the same size as the anterior, and every detail, may it be the chain of a sling, a buckle, a hinge, a panache, the eye of a soldier or a horse, was equal, subjected to no other laws, then those enacted by the composition ground.“⁵⁰

Like the description of the Pergamon frieze, this passage employs the anaesthetized prosaic language of registry, which actually corresponds to the narrator’s experience of the painting described: „everything was of a vision, that eschewed any emotion (...) every sentiment was cut off to the benefit of a wattlework of visual relationships.“⁵¹ According to this description, the detachment of the painting from sensuous experience (anesthesia) enables the emergence of its own alienated aesthetic materiality⁵²—similar

to the emergence of the aesthetic form of art, through the idealization of the sensuous element in Hegel's aesthetics (see 2.1). The painting is not actually anaesthetized, then, rather it achieves its specific aesthetic form through the negation of immediate sensuousness, through anesthesia.⁵³ While the painting acquires its aesthetic form through the negation or anesthesia of immediate sensuousness, the description of the painting negates or anaesthetizes this aesthetic form. If it was not for The Aesthetics of Resistance, this negation or idealization would result in an anaesthetized form (e.g. philosophical aesthetics). In the novel the anaesthetization is, however, turned into a stylistic principle and therefore becomes „aesthetic“ again —albeit differently than its previous aesthetic, anesthetized form.

In the passage describing della Francesca's painting for example, each minor detail turns into a fragment, separated from the whole by a comma, each an independent entity of equal importance. This is achieved by the paratactical concatenation of the listing of details of the painting, which is not just a description, but a textual embodiment of defragmentation. The sensuous materiality of the text, its flow and diction, thus, acquires an expressive quality of its own.⁵⁴ This is further highlighted by the iconic aspect of the text, its rectangular layout, which seems to turn the text into a screen or composition ground. The text does not only talk about the equality provided by the laws of the composition ground of the painting, but embodies them within its own sensuous materiality, the written word.

In the description of the Pergamon frieze, too, the defragmentation of the text —just like the fragments of the artwork it describes —are „pegged“ into a single movement, hewn into solid blocks of written words. They loom heavy on the page, like the marble cubicles of the frieze, tugged and carved by the wretched —slaves and workers — of antique Pergamon. The frieze's representation of the struggle of the giants being crushed by the olympian gods is an embodiment of these wretched and their resistance. However, in the frieze they remain paralyzed by the terror of the gods. Through the anaesthetization in the written word they seem to awake from this nightmare and become liberated from their petrification. As this anesthetization acquires an aesthetic quality again, the stone figures seem to become alive.

3.2 ALLEGORIZATION OF SILENCE

„Absolute silence prevailed.“⁵⁵ In a nightmare-like flashback of the narrator's mother, with which the third book of *The Aesthetics of Resistance* begins, a disturbing silence looms over everything. After having escaped from Silesia to Sweden the mother of the narrator is internally caught up in haunting memories of the war and paralyzed by feelings of fear and despair, yet on the outside she remains entirely inexpressive: „The face of my mother was empty and toneless, her mouth was half open, her eyes stared dead ahead and didn't recognize me.“⁵⁶

The condition of the mother corresponds with the state of „paralysis,“ in which the suffering of the nightmare has not been anesthetized through turning it into words. Accordingly, the mother has lost her mother tongue. She doesn't articulate her suffering and compassion but remains silent throughout the entire novel.⁵⁷ However, in the novel this silence is paradoxically described with words. The seemingly impossible task of including the „other“ of language into language is hence resolved in the figure of the mother. She is present in the text as the absence of words, as silence. Because of this poetic allegorization of silence *The Aesthetics of Resistance* includes not only the expressiveness of anaesthesia, but also the inexpressiveness of paralysis as a stylistic principle. It becomes an important part of the text, by which it objects to simplified understandings of an aesthetic resistance within art.

4. AESTHETICS VS. ANAESTHETICS

The aesthetization of the anesthetization performed by *The Aesthetics Of Resistance*, can be considered as a materialist approach to art that invests the movement pursued by Hegel's idealist aesthetics and resists the absolute „idealization“ of the aesthetic form within the anaesthetic form of thought. The fact that it does this is, however, precisely what turns it into a work of art, rather than an actual aesthetic theory. So the question remains, what aesthetics as a philosophical endeavor can learn from the confrontation between the two „aesthetics“ presented by this paper.

The paper has shown that an idealist approach, as pursued by Hegel, ultimately leads to an anesthetization of art in aesthetics and, hence, to a self-contradiction of aesthetics, because it effaces its own foundation. To eschew this predicament, one could conclude, aesthetics should take a materialist approach instead. However, Weiss' aesthetics has conversely shown that aesthetics shouldn't rid itself from anaesthetization or „idealization“ entirely, rather it seems to be a necessary moment for a materialist approach to aesthetics—as such, it cannot remain anaesthetized, however, but must be aesthetized, which Weiss novel achieves in the ways delineated.

As a philosophical endeavor, however, aesthetics cannot perform this aesthetization while remaining within its form of thought; aesthetization would force it to transcend its form and its underlying epistemic order. Aesthetics cannot aesthetize its own thinking and turn it back into a „sensuous material.“ Compared to the aesthetic form of art it necessarily remains „idealistic,“ because of its form —this is the „deficiency“ of aesthetics, and even more so of philosophy in general. Hence, philosophy must think against its own form of thinking. It thinks best against its own form of thinking, when it becomes aesthetics, because the aesthetic object can resist the anaesthetic form of thinking by turning it into its aesthetic principle. By choosing an aesthetic object like *The Aesthetics Of Resistance* that resists its anesthetization, aesthetics can work against the deficit of its own form. Therefore, aesthetics must be dedicated to art.

ENDNOTES

- 1 cf. Plato, or for more a contemporary critique Habermas
- 2 cf. Jacques Rancière, Christoph Menke, Juliane Rebentisch or Wolfgang Iser
- 3 cf. Brombach, Ilka, Setton, Dirk, Temsvári, Cornelia (Eds.): „Ästhetisierung“—Der Streit um das Ästhetische in Politik, Religion und Erkenntnis, Zürich 2010.
- 4 The problematic relationship of art and aesthetics can be considered with regard to its „political“ dimension, too. In that sense, the reasoning developed here may also lead to insights relevant for the normative order of the political field. However, the main concern of the paper is the relationship between art and aesthetics within a certain epistemic order and not within a certain political order.
- 5 Hegel, G.W.F., *Ästhetik I: Die Idee des Kunstschönen oder das Ideal*, ed. Rüdiger Bubner, Stuttgart 1971, p.1.
- 6 Ib. Hegel, *Ästhetik I*, p.47; Hegel speaks here about the „sensuous element.“ However, he also often refers to this simply as „the sensuous,“ (das Sinnliche), Since Hegel uses these terms interchangeably, so does this paper.
- 7 That means, Hegel's lectures do not only describe the movement that leads from art to aesthetics, but also represent the very movement they describe.
- 8 Ib. G.W.F., *Ästhetik I*, p. 52.
- 9 Ib. G.W.F., *Ästhetik I*, p. 45.
- 10 „Art“ as the aesthetic object of aesthetics is tantamount to „beautiful art,“ for Hegel. The „aesthetic form of art,“ hence, refers to the beauty of art. However, „beautiful art“ is further

determined as „truthful“and „free“art. So art is beautiful when it is truthful and free, not when it is „pretty“or „harmonious.“

11 Ib. Hegel, G.W.F., *Ästhetik I*, p.130 f.

12 As Valéry has noted, theories that miss out on this distinction between the mere sensuous material and the aesthetic, reify art (cf. Valéry, P., *Zur Theorie der Dichtkunst*, p. 214). However, an identification or reduction of the sensuous material to its meaning him is an equal reification for Valéry (cf.Ib.). And this is precisely the problem of Hegel’s aesthetics, as the next paragraphs will show.

13 Ib. Hegel, G.W.F., *Ästhetik I*, p.179.

14 Ib. Hegel, G.W.F., *Ästhetik I*, p.179.

15 „Realization“ in this context means „making real.“ This realization, however, also coincides with „realizing“ it in an epistemic sense.

16 Ib. Hegel, G.W.F., *Ästhetik I*, p.52.

17 Ib. Hegel, G.W.F., *Ästhetik I*, p.48.

18 This claim is controvertible, however, because as Hegel writes himself „truth wouldn’t be, if it wouldn’t appear (...)“(Hegel, G.W.F., *Ästhetik I*, p.46.), even if only in the idealized form of imagination. In an entirely anaesthetized form in which nothing appears truth couldn’t be. Hence, with regard to truthfulness and liberation, such a form would be „deficient,“as week

19 „recognition“ in this context can be understood like „realization“ in an epistemic, but also in a practical sense.

20 Hegel actually uses the term „transmutation“ not „sublation“ in this context (ibid. Hegel, G.W.F.,*Ästhetik I*, p.52.)

21 Ib., Hegel, G.W.F.,*Ästhetik I*, p.52.

22 Ib., Hegel, G.W.F.,*Ästhetik I*, p.52.

23 Ib., Hegel, G.W.F.,*Ästhetik I*, p.50.

24 Ib., Hegel, G.W.F.,*Ästhetik I*, p.48.

25 It is a fulfillment though which has to be understood as a continuous movement, i.e. aesthetics keeps realizing the aesthetic form of art by transmuting the sensuous element into thought.

26 „Recognition“ acquires here the complex meaning of 1.identifying someone or something and thereby 2. realizing it; but also 3. valorizing and respecting someone or something. It appears that spirit cannot realize itself by identifying itself as its other, if it does not respect the other in its difference to it self.

27 „Recognition“in this context must be understood in an epistemic but also in practical sense, that is as the „self-realization“of spirit.

28 Hegel, G.W.F. *Ästhetik II: Entwicklung des Ideals zu den besonderen Formen des Kunstschönen*, ed. Rüdiger Bubner,Stuttgart 1971, p.423.

29 The development starts with the symbolic art form (cf. Hegel, G.W.F. *Ästhetik II*, p. 440), in which the natural immediacy of sensuous existence still obscures the meaning. Then the classical art form emerges by turning thenatural immediacy of the sensuous material into a mere sign of the idea, that is by rendering it transparent toward its meaning by idealizing its materiality (cf.Hegel, G.W.F, *Enzyklopädie der Philosophischen Wissenschaften III: Philosophie des Geistes*, eds. Moldenhauer E., Michel, M., Frankfurt am Main 1970, p.367). In the romantic art form the meaning withdraws from the immediate sensuous materiality all together and realizes its form now in the realm of imagination.

30 The German term Hegel uses here is „Anschauung.“ „Anschauung“ in German can refer to both, the capacity of „perception“ (die Anschauung) and to its content, to „percepts“ (die Anschauungen, oder eine Anschauung). When Hegel talks about „percepts“ he often refers them as „images“ (Bilder). Percepts or Images are received from the „outside,“ hence they remain about that external sensual existence.

31 „Generalized imagery“ is often translated as „representation,“ however, representation also means „Darstellung“ in German, which is problematic in this context. The German term Hegel uses is „Vorstellung.“ „Vorstellung“ in this context refers to a form in which the „images“ („Anschauungen“) are „elevated“ and „generalized“— therefore it is here translated as „generalized imagery.“ This generalized form is produced by imagination (Einbildungskraft). Imagination is also the force which connects these „generalized imageries“ (Vorstellung) with concrete images, whereby symbols and sign are produced; it then becomes „symbolizing imagination“.

32 Ib. Hegel, G.W.F., 1970, p.270.

33 Ib. Hegel, G.W.F., 1970, p.269.

34 Ib. Hegel, G.W.F., 1970, p.271.

35 More specifically he calls it „symbolizing, allegorizing or versifying imagination.“ (cf., Hegel, G.W.F., 1970, p. 266) where the German term for „versifying“ is „dichtend,“ which refers to that which produces „Dichtung,“ i.e. poetry.

36 The German terms used by Hegel are „bildlich“(iconic) and „bildlos“(aniconic) which highlights the connection to the shift from symbol to sign in the antecedent section. (cf. Hegel, G.W.F., *Ästhetik III: Die Poesie*, ed. Rüdiger Bubner, Stuttgart 1971, p.1. 61).

37 Ib. Hegel, G.W.F., *Ästhetik III*, p.58-59.

38 Ib. Hegel, G.W.F., *Ästhetik III*, 64.

39 Ib. Hegel, G.W.F., *Ästhetik III*, 65.

40 Ib. Hegel, G.W.F., *Ästhetik III*, p.28.

41 Ib. Hegel, G.W.F., *Ästhetik III*, p.29.

42 Ib. Hegel, G.W.F., *Ästhetik III*, p.66.

43 cf. Schulz, Genia, *Die Ästhetik des Widerstands“ : Versionen des Indirekten in Peter Weiss’ Roman*, Stuttgart 1986.

44 The „stylistic principle“is introduced by the narrator. He comments on his father, listing names: „Maybe a stylistic principle imposed itself ...he [the father] called out the names, which had gotten their teeth into him, and which sounded so jarring and false, as they were meant to sound.“Lists are a prosaic, abstract and anaesthetized form of text. They seem to reduce the actual person or object on the list to a mere signifier, bereft of its concrete embodied individuality, not different from any other name on the list, even if the names differ, they are all the same. Yet when the narrator’s father calls out his list of names, this anaesthetized form acquires an expressivity, that can hardly be called „anaesthetic.“The list shows in a condensed way how an anaesthetized form becomes aesthetized when it is turned into a stylistic principle.

45 Ib. Weiss, Peter, *Die Ästhetik des Widerstands*, p.104.

46 The German term used here is „Dichtung,“ which can refer to „poetry“ and „literature“ alike.

47 It would be more precise to say, „it“would be „lifted“from us, or „we“would be liberated from „it“. The imprecision makes sense though, because the suffering is identical with the subject before the subject is liberated from it when it (the suffering) becomes objectified in the word. The perspective expressed here is, hence, one that speaks from the point of view before that liberation, where the subject still suffers.

48 cf. Ib. Weiss, Peter, *Die Ästhetik des Widerstands*, p.104.

49 „Dreams“refers here to della Francesca’s paintings.

50 cf.Ib. Weiss, Peter, *Die Ästhetik des Widerstands*, p.104.

This description actually extends much further and recounts meticulously the details of the painting: „ (...) The accordance of the grey-white, grey-black and umber of the horses, the rubicund, violett, grey, green and blue shades of the garments, the red of the bloodstains, the glow of the swords and the armory, the copper mounts on the toneless leather, the perspective

on the coil of a glassy river, with swans, the gras dappled into the lime plaster (...)"

51 Ib. Weiss, Peter, *Die Ästhetik des Widerstands*, p.105.

52 In Hegels words: „The extraneousness, the strangeness of the painting, derived from the fact that despite its figurative content, it wanted to imitate nothing of nature. It had its own light, and the event in it was an accord of colors.“ (Ib. Weiss, Peter, *Die Ästhetik des Widerstands*, p.104).

53 It is through this anesthesia that the painting acquires its aesthetic expressiveness, i.e. insentience and expressiveness are not a contradiction. Accordingly, the narrator describes the faces depicted in della Francesca's painting as „insentient, yet full of expressiveness (...).“ (cf. Weiss, Peter, *Die Ästhetik des Widerstands*, p.106.)

54 It is, as it were, released from its meaning and acquires an independence and reality of its own.

55 Weiss, Peter, *Die Ästhetik des Widerstands*, p.861.

56 Ib. Weiss, Peter, *Die Ästhetik des Widerstands*, p.861.

57 She also seems unwilling to recognize a language which refuses to recognize all of its speakers. So, she refuses to declare herself a „German“when she is incarcerated with a group of Jewish people. Her resistance in this case is not based on language, but rather on a refusal of language, more precisely a refusal of the differences produced by it, which can separate people into „Germans“and „Jews.“

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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, un-human 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.*

It can be judged that the concept of aura introduced in the works of W. Benjamin remains relevant for research in the field of aesthetics. The relevance is primarily connected to the fact that the meaning of this concept turns out to be ambiguous; to this ambivalence many authors of various commentary literature often pay attention. For our research, the positive meaning of this ambiguity lies in the depth of the aura concept's problematic content, which involves a lot of solutions that go far beyond the W. Benjamin's philosophical views. This paper proposes the following way to thematize the problems that aura poses: the main movement of the thematization covers the interaction of the aesthetic and ontological poles of the problem. In other words, the thematization of the key problem points of the aura concept is guided by the following task: to discover the correlation between ontological and aesthetic aspects, that are immanently contained in the idea of aura.

BENJAMIN: THE «UNHUMAN» AND THE AURA CONCEPT

We should point at these problems and the specifics of the proposed thematization, as well as the methodological background that shapes our problem. First of all, as we know from Benjamin's texts aura is associated with objects of worship, manifested in the contemplation of a work of art and «expresses their cult significance in the categories of spatial and temporal perception»¹. However, in reading Benjamin, it turns out that the aura is not attached to a homogeneous field of objects (which may be the field of cultural artifacts). So the aura can belong to objects of nature². Expanding our remark, we give the following quote from Benjamin «First, genuine aura appears in all things, not just in certain things, as people imagine»³. Hence the most general dimension of the aura meaning is the dimension that pays attention not to the properties of objects possessing aura (man-made objects of genuine art), but, on the contrary, to the very fact of relations and empiric contact. Thus, we stress the perceptual dimension, i.e. dimension of aesthetics as a theory of empiric experience as the priority for this work. Here it is important that, referring to the deformation of perception under the influence of technical means (and, as a result, the collapse of aura), Benjamin does not speak about the forces contributing to the emergence of the aura. The disappearance of the aura is primarily connected with the intervention into the perception constitution of *non-human* effects. However, the fact that the aura also belongs to the objects of nature suggests the *prehuman* nature of the forces producing the aura. Thematization of this problem on the ontological level concerns the following aspect: since Benjamin's work clearly presents only the temporal area of aura, where the moment of aura's disappearance is fixed, it is necessary to pay attention to the conceptually more complicated and undeveloped area of deep temporality, rooted in the world of emerging perceptual relations and prehuman agencies. So, the aesthetic component of the aura concept contains and genetically suggests an ontological horizon of deep time, prehuman temporality.

Secondly, Benjamin identifies one of the key meanings of aura, which can be designated by the quasi-subjectivity of an auratic object. Benjamin writes: «To experience the aura of a phenomenon we look at means to invest it with the ability to look back at us»⁴. In other words, «Benjamin attributes the agency of the auratic gaze to the object being looked at»⁵. If we accept that «the aura is not an inherent property of persons or objects but pertains to the medium of perception, naming a particular structure of vision»⁶, «aura implies a phenomenal structure that enables the manifestation of the gaze»⁷, following conclusions can be made. Analysis of aura as an aesthetic concept, aimed to describe structures that are constitutive for empiric experience, should not originate

from the object or subject of experience, but from the auratic process, the aura as a «strange event»⁸. This process, or, more precisely, its «strangeness», is established qualitatively and thematically in the ontological shift of the space-time structures⁹, revealed in the auratic object. By this shift, a quasi-subjectivity of the perceived object is produced¹⁰. The emerging quasi-object cannot be compared to the human view¹¹ due to fact that the «unhuman» ontologically precedes the human. Summarizing the above, we make an intermediate conclusion: *the aesthetic relation is initially available in the archaeological register, in which the priority instance, reflecting the essential structures of auratic perception, is the «unhuman».*

So, the further task of this article is the actualization and articulation of the «unhuman» as a constitutive element of aesthetic interaction through the explication of two ontological trajectories corresponding to each of the two meanings of the «unhuman». The first trajectory concerns the analysis of temporal structures, the second - the quasi-subjectivity of the perceived object. Solving this problem involves going beyond Benjamin's texts and searching for a discursive field which is genetically related to our problem. This analysis is methodologically driven by the following observations. The first methodological component is formulated according to the principles of J. Derrida's deconstruction: our analysis focuses on identifying those structures within the concept that plays a constitutive role in its development and functioning, but, however, remains in the area of the unstructured, discursively unexpressed¹². Such an approach endows the concept with unconscious («subterranean») elements, the problematization of which is possible only in the context that goes beyond the use of the concept under consideration. The second methodological component is based on the Deleuzian idea of the concept as a plurality, the immanent structure of which is in constant correspondence with alien elements of other concepts, unexpected connections and countless variations deviating from the «general meaning»¹³.

A productive solution to our problem implies attracting a number of concepts that simultaneously explicate both ontological trajectories (that, it is true, correlate on the contextual level in a different, or even the opposite way). These concepts shed light on the «unhuman» nature of the aesthetic relations, that are defined, however, by the means of essentially different ontological schemes. So we suggest considering the problem of temporality on the basis of the Merleau-Ponty's ontology, and to connect the trajectory of explication of the meaning of quasi-subjectivity to the philosophy of Deleuze and Guattari.

MERLEAU-PONTY: FLESH

Some aspect of Merleau-Ponty's phenomenology are an integral part of the Didi-Huberman's project to revise the concept of aura and analysis of contemporary art. We will try to complement this with the basic principles of the late ontology of Merleau-Ponty, which determine the aesthetic level of relations and the nature of the perceiving subject. On this level «we must return to experiences that have not yet been worked over-before the separation into "object" or "subject", "essence" or "existence"»¹⁴. In other words, we fixate the «ontological shift» in relation to the problem of perception¹⁵; the structure of the perception itself is endowed with the «transpersonal and indeed trans-human dimension»¹⁶. The conceptual core of this shift is the elaboration of the flesh concept, which constructs a new ontology. Since the flesh, which is important to note for our perspective, makes it possible for one body to perceive another¹⁷ and turns out to be the place to retain affective relations¹⁸, the task of disclosing the structures of

the flesh becomes the starting point of aesthetic analysis. These structures, which are the underlying basis of each subject, articulate the demanded role of the «unhuman». Merleau-Ponty writes that the perceived world is «a more ancient world than the universe of thought»¹⁹. Than the world of subject. This statement allows us to reveal the meaning of the previously declared trajectory of temporality. So, referring to the Trigg's study, we note that the issue of temporality is key to solving the problem of opacity, uncertainty of the structures of subjectivity: it is necessary to talk about the subject's background, «where the deep past and the distant future coexist»²⁰. Trigg shows that, for Merleau-Ponty, human life, enriched by the feeling of «deep time», is «one of the configurations of the body, which has always been immersed in a "strange relations" with the unhuman»²¹. The flesh turns out to be this inhuman or transhuman principle, which at the ontological level «manifests itself in all things as their primordial depth»²². One of the empirical confirmations of the existence of this principle in the field of the world of art are the paintings of Cezanne, in which the ontological pole of aesthetic perception is manifested. In his paintings is found the effect of a «fund of inhuman nature»: «The world is frozen, inanimate... The movement, the meaning, is not thematized. All lies in waiting, as at the beginning of the earth. Nature is at the first day»²³. Thus, the Merleau-Ponty's concept of flesh turns out to be a shadow zone of aura, actualizing on the ontological level the determining role of the «unhuman» in the prehistory of the aesthetic relations structure.

DELEUZE AND GUATTARI: FLAT

From the principle of the depth, which characterizes the ontological level of flesh, we turn to the Deleuzian flat. At this level, as will be shown, the disclosure of the problem of quasi- subjectivity as a matter of principle for aesthetic analysis of empiric experience is possible. Quasi-subjectivity is a consequence of auratic perception, the «strange event». The ontological scheme of Deleuze and Guattari allows in this case to pay attention to the structure thematically revealing this «strangeness». In other words, we proceed from the «unhuman» background of the aura to the analysis of the very process of perception (its immanent composition), again conditioned by the «unhuman»; from the complex of deep conditions - to the flat ontological layout of real experience. So, the basis for this ontological scheme is the plan of immanence. The plan does not distinguish between «things that might be called natural and things that might be called artificial»²⁴. If an aura is not attached to a specific field of objects, then concrete conceptual grounds come to replace the archaeological connotations of this fact. Aura - the strangeness of perception - retains its quality without reference to temporal and causal contexts. That is, in Deleuze and Guattari, we find a sort of «conceptual unhuman», mediating perception as follows.

Firstly, for Guattari «the inhuman is an integral part of subjectivity»²⁵. Human subjectivity itself must be built and developed by external agency: subjectivity is shaped «when it "becomes attached" to what it is looking at»²⁶. That is, perception itself is an invisible inhuman machine for the production of subjectivity. Secondly, the perception now correlates rather not with the experience of the subject, but with the actualization of the block of sensations, «which are important in their own right, beyond any experience. They can be see as existing in the absence of a human»²⁷. The plan of immanence, in this case, as a plan of sensations, keeps on its flat «percepts» («landscapes in the absence of man»²⁸) and «affects» («a human's becoming inhuman»²⁹), the composition of which bears the name of aesthetics³⁰. In this sense, Cezanne's statement «there is no man, but he is all in the landscape» allows us to suggest: *(quasi)subjectivity is*

produced by a cut of sensations, by the «unhuman» itself, which is a condition of the auratic perception reality.

CONCLUSIONS

Thus, the thematization of the ontological level of problem points of the aura concept allows us to consider the «unhuman» as a conceptual sphere underlying the speculative ways of analyzing aesthetic relations. Further conceptual analysis suggests that the «unhuman» becomes a mode of thought that functions at the intersection of the aesthetic and ontological poles. In our case, we can speak of an ontological map (or a plan) of aesthetics, which is created by the unity of zones of temporality (a depth) and quasi-subjectivity (a flat), which explicates the meaning of «unhuman».

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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 Schopenhaur'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 Schopenhaur'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.*

INTRODUCTION

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)¹, Adele Rickett (1977)², and Joey Bonner (1986)³ 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).

1. “JING-JIE” AS AN ORDINARY TERM

The word “Jing-jie” was not coined by Wang; it exists in colloquial Chinese and is used in everyday language. The following is a discussion of the meanings of “Jing-jie” in ordinary usage according to Wang.

When Wang translated *Secondary Geography of Japan* by Goroku Nakamura to the Chinese version, *Japanese Geography*, the Japanese word “kyou-kai (境界)” which means “boundary line” in geography was translated to the Chinese word “Jing-jie.”⁴ And in the combination of the words “kingdom of nature”⁵ or “animal kingdom,”⁶ which were translated by Wang, we can perceive the connotation of “world” or “realm” that “Jing-jie” carries. Besides, in Wang’s *Critic of Dream of the Red Chamber*, he uses “Jing-jie” as the equivalent of Schopenhauer’s “situation.” According to Schopenhauer, “the revelation of the Idea of man, is principally attained by two means, by true and profound representation of significant characters, and by the invention of pregnant situations in which they disclose themselves.” (*WWI*, vol.1, §51, 324) Here, Wang considers “Jing-jie” a synonym of “situation” in contrast to “personen (Charaktere),” and “Jing-jie” means “Situation” (*WWI*, vol.1, §51, 324) or “(Lebens-)Umstände.”⁷

I will also examine the everyday usage of “Jing-jie” in Wang’s *Ren Jian Ci Hua*. In Wang’s different expressions within two similar paragraphs, it can be seen that Wang considers “Jing-jie” equivalent to “stage.” In *Pedagogy*, Wang states that, to be successful in one’s studies, one must experience three “stages,” and Wang names these “stages” “Jing-jie” in *Ren Jian Ci Hua* (SG, §2). “Jing-jie,” or “stage,” means level, and it is used to describe the progression from a low stage to a high one.

As we can see, “Jing-jie” can have multiple meanings. As translated by Wang, “Jing-jie” can mean “boundary line,” “kingdom,” “situation,” or “stage”.

2. “JING-JIE” AS AN AESTHETIC TERM

I will analyze the aesthetic usages of “Jing-jie” and its relationship with Schopenhauer’s epistemology and aesthetics. I propose that “Jing-jie” is equivalent to not only Schopenhauer’s “Idee,” which is proved by Hermann Kogelschatz, but it is also a state

in which to contemplate the “Idee,” or aesthetic “state,” from the mode of aesthetic contemplation.

In *Ren Jian Ci Hua*, Wang proposed the concept of “Jing-jie.” The uses of the word “Jing-jie,” or “Jing,” in this book touches on aspects of aesthetics in relation to the “state” (Zustand) of Schopenhauer’s contemplation of aesthetics and the “emotion and scene” of Wang’s poetics. And in this book, the word “Jing-jie” means “stage” in everyday usage, as I mentioned. Furthermore, as an aesthetic term “Jing-jie [emotion and scene]” is mostly combined with other words, as in the “Jing-jie of an individual subject,” the “Jing-jie of a pure will-less subject,” “to create Jing-jie,” “to emanate Jing-jie,” or the “Jing-jie of poetry.”

2.1 JING-JIE [STATE]

In *Kong Zi’s Aesthetics Education Ideology* (1904), Wang considers Schopenhauer’s “state of knowing beauty” to be “Jing-jie:”

Schopenhauer divides the “state of knowing beauty” (知美状态) into two parts: (1) the knowledge of the object, not as a particular thing, but form of species of a [particular] thing; (2) the self-consciousness of the knowing person, not as particular me, but as pure and will-less me (WWI, Vol.1, 253).....This “Jing-jie (知)” could only be achieved when knowing beauty.⁸

Wang directly quotes part of 38th section of Schopenhauer’s *The World as Will and Idea*:

In the aesthetical mode of contemplation we have found two inseparable constituent parts---the knowledge of the object, not as individual thing but as Platonic Idea, that is, as the enduring form of this whole species of things; and the self-consciousness of the knowing person, not as individual but as pure will-less subject of knowledge. (WWI, vol.1, §38, 253)

According to Schopenhauer, in “aesthetical mode of contemplation”, there are two inseparable constituent parts, that is the knowledge of the object “as Platonic Idea” and “pure will-less subject of knowledge.” Through this mode could achieve to “state of pure knowing”, which as a “painless state”, or a “peaceful, still frame of mind.” (WWI, vol.1, §38, 253)

In English translations of Schopenhauer, “Vorstellung” is presently translated as “representation” or “presentation,”⁹ but in the past it has been translated as “idea.”¹⁰ “Idee” was translated as “Idea” by R.B. Haldane and J. Kemp.

If we compare Schopenhauer’s “state of pure knowing” with “aesthetical mode of contemplation” to Wang’s “Jing-jie” in “a state of knowing beauty,” we will find that the former’s “state of pure knowing” with “aesthetical mode of contemplation” is terminology by Wang, as “Jing-jie [state]” in knowing beauty.

Firstly, according to Wang, there are both subjective and objective parts in Schopenhauer’s aesthetical contemplation. Wang translates Schopenhauer’s “individual thing” to “particular thing,” “the enduring form of this whole species of things” to “form of species of a [particular] thing,” “individual [subject]” to “particular me,” “reinen” to “pure will-less subject,” and “willenlosen subjekts” to “pure will-less

me.”

Secondly, regarding how subjects correspond to objects, Wang translated “contemplation” as “knowledge,” and we can see that Wang follows Schopenhauer’s concept of perception.¹¹ According to Schopenhauer, there are three kinds of perception: “perception of the senses,” and “pure intuition or perception” or “intelligent perception” in epistemology; “aesthetic perception” or “aesthetical contemplation” (*WWI*, vol.1, 253), “quiet contemplation” (*WWI*, vol.1, §34, 231) or “peaceful contemplation” (*WWI*, vol.1, §51, 323) with imagination in aesthetics.

And thirdly, in contrast to the “method of knowing,” Schopenhauer proposes “the aesthetical mode of contemplation (die ästhetische Betrachtungsweise¹².” Accordingly, Wang translated Schopenhauer’s “aesthetical mode of contemplation” to “state of knowing beauty” and translated Schopenhauer’s state of “knowledge of the Idea” (*WWI*, vol.1, §38, 25) to “Jing-jie of “knowing the beauty”¹³. Therefore, Wang’s concept of “Jing-jie” is Schopenhauer’s “state” of knowledge of the Idea via the aesthetical mode of contemplation.

On the other hand, regarding Schopenhauer’s “quiet contemplation” relates to the idea of “one will” which is derived from Buddhism, we need admit that Wang’s “Jing-jie” also carries the connotation of “one will” and Buddhism. For example, Wang’s concept of “Jing-jie [state]” corresponds to the “Jing of Nirvâna”¹⁴ or “realm of emancipation.”¹⁵ Wang relates the “Jing of Nirvâna” to Schopenhauer’s concept of one will. Schopenhauer’s “idea” corresponds to “Mâyâ,”¹⁶ and the one will corresponds to the origin of the cosmos – “Brahma”¹⁷ in Buddhism. And Schopenhauer’s rejection of the “will to live” corresponds to the Buddhist state of Nirvâna. According to Schopenhauer, Nirvâna is “a state in which four things no longer exist – birth, age, sickness, and death.” (*WWI*, vol.1, §63, 460) For these reasons, Wang’s Jing-jie [state] is at the same time as the translation of Schopenhauer’s Buddhism state, which means state of Nirvâna in Buddhism as state of intuition to one will.

Above, I analyzed the influences of Schopenhauer on Wang’s aesthetic concept of “Jing-jie.” Wang’s usages of “Jing-jie [state]” can correspond to Schopenhauer’s “state” of knowledge of the Idea through the aesthetical mode of contemplation; on the other hand, it can also mean the state of Nirvânain Buddhism as state of intuition to one will.

2.2 JING-JIE [EMOTION AND SCENE]”

After the argument to aesthetic usage of “Jing-jie [state],” I will analyze the formation of Wang’s own poetics of “Jing-jie [emotion and scene]” in light of Schopenhauer’s aesthetics. Regarding “emotion and scene,” as has been discussed in previous researches, it is thought to be derived from Wang Fu-zhi’s theory of “emotion and scene.” Such as Joey Bonner quoted Wang Fu-zhi’s words, emotion and scene “are nominally two entities but are inseparable in reality. Those who work miracles in poetry can subtly unite them, leaving no boundary line, while those who are ingenious can reveal an emotion in a scene and a scene in an emotion.” And Joey Bonner explained “from the idea that poetry fuses scenes and emotions it appears to have been, for Wang, but a short step to the idea that, in fusing scenes and emotions, poetry creates ‘worlds’.”¹⁸

However, I argue that Wang’s “emotion and scene” relates more to Schopenhauer’s aesthetics. That is, Wang explains the relationship between subjective and

objective parts of Schopenhauer's aesthetics to "emotion and scene." Wang takes Schopenhauer's "subject of knowledge" to mean "emotion" and objective part to mean "scene." Otherwise, this is different from the contemplation of "Idea" by "pure will-less subject of knowledge" in Schopenhauer's aesthetics. The reason is Wang's "emotion and scene" not only includes Schopenhauer's contemplation of aesthetics, but also absorbs the perception of the "individual thing" by the "individual [subject]," which is rejected by Schopenhauer in his aesthetical contemplation. Such as, regarding the "Jing-jie by an individual subject" and the "Jing-jie by a pure will-less subject," Wang said "in the Jing-jie by an individual subject, because I perceive the individual things, things are all covered with my colors; in the "Jing-jie by a pure will-less subject, because the things perceived by an object, it cannot be known which one is me, and which one is the thing." (GC, §3) Wang's statement, "I perceive the individual things" could be considered equivalent to Schopenhauer's perception of individual things by the individual [subject], and Wang's "the things perceived by an object" could be perceived as a reconstruction in Chinese terms of Schopenhauer's contemplation of the Idea by the pure will-less subject of knowledge. From this, we can speculate that Wang's concept of "emotion" means both the "Jing-jie by the poet," which depart from everyday life, and the "Jing-jie by a person," which stands for the joys and sorrows that people face in daily life.¹⁹ Besides, Wang's emotion is also as the materials of literature-like scene, just as Wang said, "Jing does not only means scenes, joys and sorrows are also a kind of Jing-jie inside the person." (GC, §6)

As above, in Wang's own aesthetics, "Jing-jie [emotion and scene]" can be intellectually perceived, quietly contemplated. Or again, we could call it "scenes that stir up one's feelings," "emotion ignited by a scene" (SG, §51), and "all the descriptions of scenes are expressions of emotions" (SG, §50).

CONCLUSION

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" and an "emotion and scene." 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 echoes 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.

ABBREVIATION

WWI: Arthur Schopenhauer, *The World as Will and Idea* (Vol.1, Vol.2, Vol.3), trans. R.B. Haldane and J.Kemp. (London: Trübner, 1883-1886).

SG: Wang Kuo-wei, *Manuscript of Wang Kuo-wei's Poems and Poetics*,

photocopy, (Zhejiang: Zhejiang Ancient Book Press, 2005) .

ENDNOTES

1 James Liu translates “Jing-jie” to “world,” which means “ a new name” of Wang Fu-zhi’s emotion and scene. James Liu, *The art of Chinese poetry* (London: Routledge and Kegan Paul, 1962), 84.

2 Adele Austin Rickett translates “Jing-jie” to “state or realm.” Adele Austin Rickett, *Wang Kuo-Wei’s Jen-chien tz’u-hua a study in Chinese literary criticism* (Hong Kong: Hong Kong, 1977).

Wang Kuo-wei, *Wang Kuo-wei’s “Jen-Chien Tz’u-Hua”*, trans. Adele Austin Rickett (Seattle: University of Washington Press, 1979).

3 Joey Bonner also translates “Jing-jie” to “world,” and has the same view with James Liu’s. Joey Bonner, *Wang Kuo-wei: An intellectual biography* (Mass: Harvard University Press, 1986).

4 Yv-Ping Peng, “Theory of “Jing-jie” and Wang Kuo-wei’s Origins and Contexts [“??”“?????????????”],” *Literature and History and Philosophy*, no. 3, (2012): 37.

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Goroku Nakamura, *Secondary Geography Japan*[????????], (Tokyo:Literature Publisher, 1891), 63, <http://kindai.ndl.go.jp/info:ndljp/pid/761391>.

Wang Kuo-wei , “Japanese Geography [?????],” in *Wang Kuo-wei’s Complete Works*, ed. Xin-liang Fang, (Hangzhou: Zhejiang Education Publisher, 2009), vol. 16, 141.

5 Wang Kuo-wei, “Study of Fate [??],” in *Wang Kuo-wei’s Essays on Academic and Culture*, ed. Zo Fo, (Peking: China Youth Press 1996), 131. *WWI*, vol. 1, 523.

6 Inoue Tetsujiro, *A dictionary of Philosophy* [????], trans. Wang Kuo-wei, (Shanghai: World of Education Publisher, 1902).

7 Hermann Kogelschatz, *Wang Kuo-wei und Schopenhauer - Eine Philosophische Begegnung* (Stuttgart: F.Steiner, 1986). §1, 246.

8 Wang Kuo-wei, “Kong-zi’s Aesthetic Education Ideology[????????],” (1904). In *Essays of Wang Kuo-wei’s Academic and Culture*, ed. Zou Fo, (Peking, 1996), 150.

9 Arthur Schopenhauer, *The World as Will and Representation*, trans. E.F.J. Payne (Colorado: The Falcon’s Wing, 1958). Arthur Schopenhauer, *The World as Will and Representation*, trans. Richard E. Aquilla & David Carus (New York: Longman, 2008).

10 For example, “Vorstellung” has been rendered by “idea,” in preference to “representation,” which is neither accurate, intelligible, nor elegant. “Idee,” is translated by the same word, but spelled with a capital, “Idea.” Again, “Anschauung” has been rendered according to the context, either by “perception” simply, or by “intuition or perception.” (R.B.H & J.K., *WWI*, “Translators’ preface,” v.)

- 11 Jia Liu, "Über Wang Kuo-weis Interpretation von Schopenhauers Konzept der *Anschauung*," *Schelling- Jahrbuch*, (2019). (submitted)
- 12 Arthur Schopenhauer, *Die Welt als Wille und Vorstellung* (Vol. 1, Vol. 2). (Frankfurt am Main: Suhrkamp, 1986).
- 13 Wang Kuo-wei, "Kong-zi's Aesthetic Education Ideology[? ? ? ? ? ? ? ?]," (1904). In *Essays of Wang Kuo-wei's Academic and Culture*, ed. Zou Fo, (Peking, 1996), 150.
- 14 王 國 維, "Schopenhauer's Philosophy and Theories of Education [? ? ? ? ? ? ? ?]," in *JAWJ*, (1904), 24.
- 15 Wang Kuo-wei, "Critics of Dream of the Red Chamber [? ? ? ? ? ?]," (1904), in *JAWJ*, 44.
- 16 王 國 維, *WWJ*, vol.1, 353.
- 17 王 國 維, *WWJ*, vol.1, 355.
- 18 Joey Bonner, *Wang Kuo-wei: An intellectual biography* (Mass: Harvard University Press, 1986), 124.
- 19 Wang Kuo-wei, "Mr. Qing-zhen's Tales [? ? ? ? ? ? ? ?]," in *Wang Kuo-wei's Essays on Literature and Art*, ed. Xi-shan Zhou, (Tai-yuan: Northern Literature and Art Publisher, 1987), 425.

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INTUITION ACT AS A SCIENTIFIC METHODOLOGY IN AESTHETICS

Abstract | The article is devoted to the problem of intuition act as a special methodology in aesthetic research. It is postulated that intuition act, as a philosophical methodology, has spontaneity and integrity, and also acts as an impulse in human creative activity. The problems of intuition occupied a certain place in the philosophical legacy of T. Leibniz, I. Kant, N. O. Lossky and others. But the prominent Italian thinker Benedetto Croce has a special role in the philosophical understanding of intuition. The doctrine of B. Croce reveals the logical connection of intuition with intelligence; he puts into the concept of intuition a philosophical interpretation of “historical time”, as well as the ability at the sensual level to holistically embrace the subject, and then in the thought process to reveal distinctions, and bring everything to a logical unity. Art, according to B. Croce, as a sphere of pre-philosophical, pre-logical cognition, can only be intuitive. These ideas B. Croce remain valid in the twenty-first century.

Index terms | *aesthetics, Benedetto Croce, distinction, intuition act, methodology, philosophy of Spirit*

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.

Detecting the logical connection of intuition with intellect ("the concept is not applied to intuition simply because it does not exist for a minute without of intuition") B. Croce believes that he achieves the necessary integrity of philosophizing, postulating the conceptual seizure of the individual, gradually turning into a holistic knowledge of the universality of the concrete.

Croce saw a different methodology of philosophy and science. If the first thinks of the concept, the second constructs them. The conceivable concept snatches out the real phenomenon in its organic fullness, while the latter builds it up, separating gradually its constituent elements. A conceivable concept becomes such when it combines universality, uniqueness and exclusivity: "... universality means nothing other than that the distinct concept is together the unique concept, of which it is a distinction and which is made up of its distinctions; particularity, that the distinct concept is in a certain relation to another distinct concept; and singularity, that it, in this particularity and in that universality, is together itself"[1, 61].

B. Croce has a deep inner, uninterrupted connection of the past and the present, the "embeddedness" of the past in the present; inclusion of the past in the development of life by a single, integral act of seizing and understanding. And this moment of philosophically understood history as "the action currently being completed, bordering on the awareness of this action" is, we believe, the initial position in the intuition process according to B. Croce, which is fundamentally different from the one according to A. Bergson. "When the prerequisites of historical thinking appeared," Croce himself notes in an article about Marcel Proust, "like Bergson's usual understanding of spatial and falsified time, in criticism of Bergson, they did not develop in the theory and logic of history, because Bergson, having settled on his so-called "intuition" did not rise to the level of a speculative concept and its dialectic, because its culture had, the origin and basis of the naturalistic and anti-historical or a-historical, and remained so" [2, 145].

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.

Arguments about the relationship of intuition and thinking occupied the minds of a number of classical European philosophers of modern times.

Completing the philosophy of the XVII century, the predecessor of German classical philosophy, G.W. Leibniz, in the critical processing of the ideas of Descartes, Hobbes, Spinoza, builds his vision of the essence of being and his knowledge. Leibniz differentiates the possibilities of knowledge of the world: derives the concept of the truth of reason and the truth of fact. However, it is fundamentally important that the first ones are opened with the help of intuition, and the second ones with the help of induction.

The essence of the contemplative presentation and its special role in intuitive knowledge was succeeded in introducing Immanuel Kant at a fundamentally new level of philosophy. The German thinker not only summarized the search for European philosophy of the XVII-XVIII centuries, but also greatly advanced the philosophical understanding of the concepts of sensual and rational, their interrelationship, which in turn led to the development of a deeper understanding of intuition as a specific cognitive process capable of producing new knowledge.

Intuition act as a philosophical methodology has an undoubted advantage in two aspects: a) it has spontaneity and integrity; b) it is associated with a creative impulse. Of course, this is largely determined by the sensual bases of intuition. Meanwhile, the sensual world is the very essence of human existence, and it is quite possible, following G. Burckhard, to ask the question, "is the anthropology of sensuality - should it not first touch the hidden core of our essence and our desires?" [3, 125].

It is in the creative transformative process that the most powerfully and vividly manifested intuition. Here also differ so much the humanities, claiming to justify the concept of "intuition" - philosophy and psychology.

On the other hand, considered in the sphere of the theory of being, intuition is a well-known tool for transforming reality, an instrument that gives creative acceleration to the spiritual intentions of a person, which helps to reveal the life-determining values of his being.

Intuition is fundamentally based primarily on emotional experience and through this experience. Thus, N.O. Losskij argued that knowledge is an experience comparable to other experiences. In the book "Justification of Intuitivism" (1906), he revealed the essence of his approach: experience reflects the essence of the objects of the surrounding world directly and directly. The objects of knowledge, experiences, from his point of view, are primarily aesthetic, religious, moral and legal norms, i.e.

something that is directly related to emotions.

The idea of intuition-anticipation greatly broadens the view of the intuitive process. From here, there is only one step until the next breakthrough in looking at intuition - to recognizing it as one of the main tools of not only knowledge, but also creativity, and in general, the being of a person.

Art is a sphere of pre-philosophical, pre-logical cognition and it can be, according to B. Croce, only intuitive. The original nature of intuition (taken in a somewhat sovereign sense in relation to intelligence), the presentation of intuition as the predominant form of knowledge and creation here come to the fore. "Being non-reflective," B. Croce asserts, "art does not discriminate, does not reason, but spontaneously and directly creates images reflecting life in action, that very life with the face of a sphinx. His charm of innocent touching naivety lies in the unaware miracle." Here B. Croce will distinguish the other side of intuition, the side connected with its ontological nature, the side that largely determines the creative principle, especially expressively represented in art, in the process of artistic creativity - and as a result of it - in a work of art [4, 27].

The work of art itself, according to B. Croce, is individual and unique, in each concrete act of creativity it is created in a new way by those who intuit it and do not exist outside these new intuitions. Claiming the artistic process as a process of creation, Benedetto Croce does not see it beyond intuition. the figurative structure of art is built on fantasy, and sensual-figurative specifics are created using intuition.

Everything begins with sensory perception, the key element is perception associated with the experience, and ends, saturated with rational elements, creative imagination. The most clearly revealed in the field of aesthetic, an integral part of the creative process.

Can intuition act be considered a philosophical methodology? There is still no clear answer to this question. However, a modern researcher, considering the place of intuition in modern experimental philosophical methodology, as applied to art, gives a number of modern thinkers (among them Alessandro Pignocchi), who are trying to answer this question [6, 172].

Is the Croce's methodology of intuition act proposed is relevant for modern science? In the opinion of modern researchers (as Paolo D'Angelo, Michele Maggi, Marcello Musté, Claudio Tuozzolo and others) 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.

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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.*

I. Heidegger's Aesthetics – Overcoming as Foundation of Aesthetics

Heidegger's aesthetically relevant thought permeates the entire corpus of his writings (*Gesamtausgabe*). Heidegger's texts on aesthetics could be divided into three basic groups: writings dedicated to poetry¹, texts concerning visual arts² and finally, debates in which aesthetic issues are more or less considered in principle³. Heidegger's main essay dedicated to art "The Origin of the Work of Art"⁴ together with the First Draft of the same paper⁵ and comments from his written legacy⁶ belongs to the third group of writings.

A series of questions were raised in connection with Heidegger's aesthetically relevant thought and his main aesthetic discussion "The Origin of the Work of Art". Does Heidegger's essay "The Origin of the Work of Art" contain⁷ or does it not contain⁸ the outlines of the philosophy of art? Should Heidegger's aesthetically relevant thought be understood as Heidegger's doctrine of art⁹, Heidegger's philosophy of art¹⁰, or Heidegger's aesthetics¹¹? How should it one understand that Heidegger's aesthetics is an attempt to articulate an alternative to the aesthetic approach to art, or that Heidegger's aesthetics is against aesthetics, and for art?¹² Finally, is it justifiable to understand Heidegger's aesthetics only and exclusively as the heteronomous aesthetics of the artwork as a place of exceptional and privileged appearance of truth?¹³ The answers to these questions should be sought in an understanding of the "The Origin of the Work of Art", starting from Heidegger's own self-interpretation in the *Contribution to Philosophy*¹⁴ and, in general, in Heidegger's understanding of aesthetics as a philosophical discipline¹⁵. It is the main thesis of this text that Heidegger's aesthetics consists in the conceptualization and systematization of art and other aesthetic problems based on the theory of basic human moods and emotions and finite human freedom and that Heidegger's aesthetics is, in this sense, the one that overcomes aesthetics in the modern, narrow sense, founding at the same time aesthetics in a wider sense.

The traditional division of philosophical disciplines represents for Heidegger the horizon for the understanding of aesthetics. The division of philosophy into logic, physics and ethics corresponds to the nature of philosophy, but it lacks the right principle¹⁶. Instead of a traditional distinction between the formal and the material aspects of philosophical disciplines or, Kant's distinction between a priori and a posteriori, the principle of the division of philosophical disciplines should be the explication of human existence as a *Dasein*¹⁷. In analogy with logic, physics and ethics, Heidegger determines aesthetics as *episteme aisthetike*, that is, as knowledge of human behavior with respect to *aisthesis*, sensations and feelings, which is in its lawfulness determined by natural or artistic beauty¹⁸. This neutral determination of aesthetics has no negative connotation for Heidegger. Only if aesthetics is understood in this wider, trans-epochal sense, can we say that it is as old as logic¹⁹ and that the philosophical meditation on the essence of art and the beautiful already begins as aesthetics²⁰. As long as art directly addresses us and presents the one essential way in which the truth happens for our historical human existence, we do not need aesthetics, art theory, and the literature of art. On the other hand, it was only when the great era of Greek poetry and fine arts approached its end that Aristotle was able to say something about Greek Art²¹. When does aesthetics start? Aesthetics as art theory arises at a moment when art stops speaking for itself. Aesthetics as well as ethics, physics, logic, and philosophy itself, arises at the moment when our own human self-understanding, which essentially determines our existence, has been put into question and lost its binding character. The problems of aesthetics as well as philosophical problems are the symptoms of the questionable inherent

self-understanding of the finitude human existence²². If Heidegger is dealing with philosophy at all, or contributes to philosophy, then his discussion of “The Origin of the Work of Art” should be understood as a contribution to aesthetics or as the foundation of aesthetics understood in a neutral sense with the corresponding principle of the discipline explicated in the analysis of *Dasein* and on the basis of the thinking of Event (*Ereignis*). However, the foundation of aesthetics in a wider, neutral and trans-epochal sense is based on overcoming the aesthetics in a narrow, modern sense.

Heidegger takes a negative, critical attitude towards aesthetics as a modern philosophical discipline. Modern aesthetics established in the 18th century rests on the foundations of modern philosophy. Although philosophy as a whole had a latent tendency to place human existence at the centre of philosophical enterprises, which is seen in terms such as *nous*, *psyche*, *logos*, modern philosophy has explicitly set up the beings that we ourselves are in the centre of philosophy²³. The motive of placing subjectivity in the centre of philosophy consists in the conviction that it is beings, which we ourselves are, to ourselves, that are privileged and remarkable in a cognitive sense. Heidegger, however, thinks that *Dasein*, a being that we ourselves, as beings (ontic) are, are not only close, but closest to us, but that in terms of conceptualization and systematization of the way how we are and what we are (ontological) are not only far, but the furthest from us²⁴. The *Dasein* is ontically closest to us, ontologically the furthest, but it is not foreign to us. On the other hand, although modern philosophy puts human existence at the centre of philosophical endeavours it fails to raise the question of the specific mode of existence of human beings²⁵. Modern philosophy should be freed from two misunderstandings²⁶ of the relationship between the human subject placed in the centre of philosophy and the object presented by the subject. The first misunderstanding of the subject-object relationship is the wrong objectification regarding the conviction that independently of each other there is a subject and an object, and the philosophical problem is an explanation of the way in which the relation between the subject and the object is subsequently established. Another misunderstanding of the subject-object relationship is the false subjectivation related to the belief that the subject is closed and encapsulated in the inner sphere of experience, and that the philosophical problem lies in the question how the subject leaves the sphere of immanence and accesses the object. The overcoming of modern aesthetics should be understood as abandoning the misunderstandings that are at the base of modern philosophy and, accordingly, abandoning the conception of aesthetic experience as a subjective experience. The overcoming of modern aesthetics in a narrow sense, whose elements we find in the “The Origin of the Work of Art” represents at the same time the foundation of aesthetics in a wider, neutral and trans-epochal sense. “The Origin of the Work of Art” goes beyond the misunderstanding of the subject-object dichotomy and in accordance with the human basic moods and emotions, and also in accordance with finite human freedom, provides definitions of art, the work of art, receptive and productive aesthetic experience and the category of the beauty.

II. Heidegger’s Aesthetics – Philosophy of Freedom, Moods and Emotions

Heidegger defines art as: the setting-itself-to-work of the truth of beings²⁷. This definition of art is essentially ambiguous because the truth also appears as a subject and as an object of the setting²⁸. However, this ambiguity arises from the inadequacy of the terms “subject” and “object”. Therefore, the true meaning of this definition rests on the overcoming of the subject-object dichotomy and is based on the structure of

events as a whole²⁹.

In order to understand the real meaning of Heidegger's definition of art as the setting-itself-to-work of the truth of beings, it is necessary to properly understand the term "beings". The first possibility is that the beings from the definition of art are understood as beings represented in the work of art. Such possibility is plausible for the representational arts.

Beings, for example, a pair of peasant shoes are represented in Van Gogh's painting. The reliability of the pair of peasant shoes enters into the work of art, i.e. Van Gogh's painting. The task of art does not consist in a more or less faithful reproduction of the beings or the reproduction of the general essence of those beings. Heidegger in the First Draft of the "The Origin of the Work of Art" quite clearly rejects the understanding of art as imitation either in Plato's or in Aristotle's variant³⁰.

Another possibility is that the beings from the definition of art are understood as an artwork itself.

This feature is relevant for both representational and non-representational arts. A being whose truth is placed in the work of art is exactly the work of art itself. This understanding seems at first glance self-referential and circular: the art is the setting-itself-to work (of art) the truth of the work of art. However, Heidegger's central aesthetic thought does not exclude this possibility³¹. On the example of Van Gogh's painting, this would mean that the produced work of art first clears the openness of the open into which it comes forth and through which we can understand what the paint is and in what way the painting itself. The Greek temple presents being which clears the openness of the open in which it appears and together with that reverence allows us to understand what and in what way the temple is itself.

The beings represented in the work of art and the work of art that represents the beings in their mutual relationship and their concreteness can be understood only if we were given to us the beings as a whole. Conversely, only if the being as a whole is essentially given to us, we can specifically understand both the work of art and the beings represented. For this reason, the third possibility is to perceive the beings from the definition of art as beings as a whole.

We have been given beings as a whole in the form of basic moods and emotions. Heidegger's inaugural lecture, "What is Metaphysics?"³², speaks of two moods – moods of boredom and anxiety, and about two emotions – emotions of joy (of love) and fear³³. The founding mode of mood reveals beings as a whole. We are given nothing through the anxiety and through boredom and joy we are given beings as a whole. Formally observed basic moods and emotions represent the medium in which we aesthetically produce and receive.

Heidegger's definitions of productive and receptive aesthetic experience as creating and preserving the work of art should also be understood in the light of the overcoming of the subject-object relation³⁴. The quest in this context points to a receptive aesthetic act of preserving the work of art. The receptive aesthetic experience understood as preserving the work of art is not only knowledge of beings, but at the same time knowledge of what is one wants to do with beings. It is the knowing that is willing, and the willing that is knowing, both as ecstatic entrance into the unconcealment of beings, and at the same time it is resoluteness³⁵. And the resoluteness of perceiving is not "the decisive action of the subject"³⁶. However, human existence does not imply leaving the enclosed and encapsulated inner sphere in the direction of the pre-existing outer whole, but on the contrary, the essence of human existence consists in the constant standing out amid being as a whole. Both the preservation and creation of the work of art rest on the overcoming of the false subjectivation characteristic of modern

philosophy.

On the other hand, Heidegger's thinking of events that represents the thoughtful background of the "The Origin of the Work of Art" relies on several fundamental attunements of thinking: awe (*das Erschrecken*), restraint (*das Verhaltenheit*) as a sort of the presentiment (*die Ahnung*) and, deep awe/diffidence (*die Scheu*)³⁷. The basic moods/attunements have no common name, but their mutual relations are best understood in a particular case of truth³⁸. One such case of truth is the creation and preservation of the work of art. Creation and preservation are the carrying out of the restraint as the fundamental disposition³⁹.

Beauty is for Heidegger one way in which truth occurs as unconcealedness of beings in their being. The essential ground for the beauty is the primordial attunement which consists in joy and awe⁴⁰. The primordial mood in which the experience of beauty is founded represents the unity of joy and fear and can be understood as an aesthetic awe that is characteristic of a sublime, and not a beautiful one⁴¹.

The work of art is the setting up of a world and setting forth of the earth. The world and the earth are in dispute. With those two essential determinations of the work of art, a series of moods and emotions are associated, such as uncomplaining anxiety, trembling before giving birth, wordless joy, fear of death⁴². All these moods and emotions are experienced on the basis of Van Gogh's picture of a pair of peasant shoes. In other words, the work of art allows us to experience such moods and emotions and, on the basis of them, enables us to see the beings (a pair of shoes) in its being (reliability). These moods and emotions are not arbitrary subjective projections, but contrary to the product of a subjective projection, they point to the dimension of *Dasein* and event that bear the experience of art⁴³.

The relationship of world and earth in the work of art is characterized as battle between world and earth. This battle is not the destruction of these structural moments. The battle between world and earth signifies their inner dynamics and mutual elevation. This battle is founded in strife between (double) concealment and unconcealment in essence of truth as unconcealedness of beings in their being. To understand beings in their being in one way means, at the same time, that they are not understood in a different way.

The decision how to understand beings in their being is based on human freedom. The finality of human freedom implies that beings can be understood in their being in the final number of epoch-given ways of understanding the being. The leading idea of Heidegger's philosophy is to realize that being in its essence is finite, just as human freedom is finite⁴⁴. The terms "strife" and "battle" are expressions of the trouble in which there is a being itself that is in its essence finite. The insight into the inner ambivalence of the being as such enables us to understand the nature of the battle between the world and the earth and the strife between concealment and unconcealment in the essence of truth. The concept of the battle of earth and world in "The Origin of the Work of Art" should be understood only against the background of the primordial struggle/strife between concealment and unconcealment in the truth as the unconcealedness of beings. Furthermore, the concept of strife (*Streit*) is linked at a deeper level with the determination of finite human freedom and basic human moods. Only on the basis of finite human freedom can we understand beings in their being and beings as a whole as the background of this understanding.

The finite human freedom is the *ratio essendi* of truth as unconcealedness of beings and at the same time *ratio essendi* of the five ways in which the truth is happening. The first way in which truth establishes itself in the middle of beings is art, "a second way

is the act that founds a political state; a third is religious experience; a fourth essential sacrifice; a fifth thinking that confronts being and what renders it so profoundly questionable⁴⁵. These five essential ways in which the truth is happening are relatively autonomous and independent and tell us that for Heidegger art is not the unique and exclusive way in which the truth happens as unconcealedness of the beings in their being.

III. CONCLUSION

Heidegger's aesthetics contains a systematized and conceptualized essential definition of art, the work of art, receptive and productive aesthetic experience and category of beauty. These definitions are, on the one hand, a result of the overcoming of modern aesthetics and the subject-object relation, and on the other hand they are reached with a view of the thinking of the events and based on the theory of basic moods and emotions and finite human freedom. Beings as a whole from the definition of art are given to us as basic human moods. The earth as determination of the work of art refers to different moods and emotions. The essential ground for the beauty is the primordial attunement which consists in joy and awe. And finally, the essential strife into truth as unconcealedness of beings is linked at a deeper level with the determination of finite human freedom. These definitions are not contradictory with the foundation of aesthetics as a neutrally perceived philosophical discipline. Heidegger's aesthetic definitions based on the theory of basic moods/attunements and emotions and the theory of the finite human freedom can be invoked as a contribution to the foundations of aesthetics as knowledge of human behavior with respect to sensations and feelings, which is in its lawfulness determined by natural or artistic beauty.

Heidegger's aesthetics from the "The Origin of the Work of Art" is not merely the overcoming of aesthetics but also the founding of aesthetics; "The Origin of the Work of Art" is not (only) an attempt to articulate an alternative to the aesthetic approach to art, but at the same time an attempt to articulate the *Dasein* and *Ereignis* based aesthetics; it is not simply against aesthetics, and for art, for aesthetics capable to systematizing and conceptualizing art which determines our historical existence. Heidegger's aesthetics cannot be considered merely as a heteronomous aesthetics of the work of art and truth, but rather as a relatively autonomous aesthetics, which equally conceptually articulates not only the work of art, but also the productive and receptive experience of art founded in the finite human freedom. Finally, Heidegger, in accordance with the main aesthetic tradition, speaks of the basic moods, attunements and emotions that permeate the experience of the beautiful, but his intentions are close to the theory of mixed emotions in which experience of the sublime is described as a combination of pleasure and fear. This research leads us to 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.

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- 2 GA13, 119-121, 203-210; GA74, 191-206; SG, 41, 117, 118; GA66, 30-40; GA21, 364, 370.
- 3 GA65, 59-60, 392, 503-508; GA45, 93-94, 177-181, 189-190; GA55, 200-204, 290-291, 301-302, 364-374; GA34, 60-64; GA26, 191; GA19, 263-287, 386-400; NII, 11-225; GA50, 136-160.
- 4 GA5, 1-74.
- 5 HS5, 5-22.
- 6 GA82, 463-537.
- 7 von Herrmann, F.-W., *Heideggers Philosophie der Kunst*, Frankfurt am Main, 1994, 21.
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27 GA5, 21.

28 GA5, 65.

29 GA5, 73, 74.

30 HS5, 14.

31 GA5, 50.

32 GA9, 110, 111.

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35 GA5, 55.

36 GA5, 55.

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38 GA65, 14.

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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.*

PAESAGGIO AND ECOLOGICAL AESTHETICS IN CHINA AND ITALY

Landscape has been discussed within several disciplines, such as geography, ecology, and aesthetics, but do not seem to fit into any of these. Rather, it is in the intersection. And it is often expressed as a point of contact between the natural and humanities disciplines, thereby increasing the difficulty of dialogue between objective methods and inevitable subjective assessments.

Regardless of the relationship between landscape and ecological aesthetics, discussion of the landscape is a key part of Italian ecological aesthetics. In Italy, it is in the 16th century that the word *paesaggio* refers to *pittore di paesi*—as evident from Pietro Aretino's *il modo di pensare il paesaggio*, and the “neologismo paesaggio” appeared in the middle of the 16th century. And in the 18th century the *paesaggio* it is defined as prospect of a country. In the 1970s, Allen Carlson regards landscape as environment, claiming that it is necessary to use a way to look at nature different from the landscape approach, ensuring that nature is experienced as an environment and the natural environment, which is possible by following the environmental paradigm. In other words, Carlson excludes the concept of landscape, because it is not beyond the environment, which is not only natural, but human made. Carlson's idea was very influential in Italy at that time. There were few works about *paesaggio*. And those on the aesthetic experience in Nature were mostly entitled with *estetica ecologica*. *Paesaggio* is a part of nature, rather than artifacts that are opposite to nature. And it is one subject of ecological aesthetics. In 1979 it was published a book *Paesaggio, La lunga guerra per l'ambiente* by Elena Croce, to defend the *paesaggio*. Today We are convinced that the landscape is something different from the environment, and that confusing or overlapping the two concepts can only generate confusion. The landscape has always to do with the perception of a subject, it cannot be constituted that in the relationship between a subject which perceives, hears and imagines and an object; The environment is a physical-biological concept.

In the opinion of Rosario Assunto, the concept of *paesaggio* in Italy interweaves nature and history, which is a compelling theoretical focus. In his *Paesaggio e l'estetica*, he seeks to demonstrate “all the landscape we know as natural is a landscape shaped by man: it is nature to which culture has impressed its own forms, without destroying it as nature.” (tutto il paesaggio da noi conosciuto come naturale è un paesaggio plasmato dall'uomo: è natura a cui la cultura ha impresso le proprie forme, senza però distruggerla in quanto natura.) The space of *paesaggio* is a living space, not just a geometric space, and it has its temporality. That is, in the landscape, two distinct temporal sequences are combined and merged, namely the natural world and the human historical world. The historical dimension of the hypothesis not only combines it with the past, but the accumulation of traces and testimony makes each landscape the most important, and also turns it into the future, linking it to the utopian dimension.

Paolo D'Angelo believes that if modernity was marked by the predominance of the artificial over the natural, by temporality understood as progress, by the rejection of the landscape dimension, it is the era that came later - call it, if you wish, postmodern - to rehabilitate the landscape, developing a new vision of space and rejecting the opposition between artificial and nature as simplistic.

Luisa Bonesio's various works, such as *Paesaggio, identità e comunità tra locale e globale* and *La terra invisibile*, contain her understanding of *paesaggio*. She rethought the traditional, aesthetic-pictorial concept of the landscape, namely the reduction of the landscape itself to an image, its flattening on the work of art, and the consequent

severing of the links between the landscape and real life, and the conditions of the populations that live in it. Landscape as a natural art form, as a projection of object emotions, as a process of emotions, geographical philosophy perspectives and landscapes as cultural expressions, historical products, cross-zone and residential community perspectives. The principles elaborated by Bonesio are very similar to those of *Convenzione Europea del Paesaggio*, established in Florence in 2000. The concept of landscape extends to all the land, and is considered an important part of mass life. *Aver cura del paesaggio* does not mean to make it immortal or unchanged, but to establish a social connection between the public and the land, in which people can find a sense of identity in the place, which is also the real guarantee of harmonious landscape being able to survive.

In China, landscape theory and natural humanization have been inseparable for a long time. In contemporary aesthetics, ecological aesthetics emerged as the antithesis of this theory. The ecological nature of anti-natural humanization is ontological. It builds a natural life entity above human nature and objects' nature, and then integrates human and nature into the system of life.

The traditional theory of natural humanization ends in landscape aesthetics, which also means that ecological aesthetics reactivates its own tradition and opens up new theoretical paths. Ecological aesthetics emphasizes the nature of natural life and its organic integrity and opposes anthropocentrism and natural humanization. However, in terms of its ultimate goal of human aesthetic survival, its containment of the subject is actually the salvation of the subject. That is to say, on the one hand, ecological aesthetics is anti-natural humanization on the conceptual level. On the other hand, it does not mean returning people to barbarism and ignorance, but to the ultimate goal of human aesthetic survival. The anti-natural humanization on the ontological level and the naturalization of the teleological level still need to be unified by theory.

The underlying logic is that the humanization of nature is the foundation of landscape aesthetics, anthropocentrism is based on nature, but ecological aesthetics is anti-anthropocentrism, so it is the opposite of landscape aesthetics.

In Italy, the landscape may be part of nature, and the aesthetics of the landscape is an important theoretical object of ecological aesthetics. Moreover, the problem of man-made wilderness mentioned in the theoretical circle is also part of the landscape, but the theoretical circles of China have not yet touched.

What the common to both the Chinese and Italian theoretical circles is that, both countries give importance to the protection of ecology and the theoretical support of aesthetics, so the landscape is included in the scope of theoretical speculation. But landscape theory has different treatments in China and Italy, resulting in somewhat weaker result in the former. The theoretical community pays insufficient attention to landscape aesthetics and believes that the relationship between landscape aesthetics and ecological aesthetics lacks theoretical support.

In Italy, the first intervention on the land part was protected by the pine forest of Ravenna in 1905. Since then, various laws have been in place to protect the beauty of nature, and then there have been rapid protection measures linked to history, literature and art. In 1922, a law commissioned by Benedetto Croce, who initiated the Parliamentary process, explicitly protected immovable property of considerable public interest not only because of their "natural beauty", but also because of their "particular relationship with civil and literary history. This direction of extension of

the concept of landscape to the territorial whole, which overcomes the vedutista and highly visible connotation of a certain aesthetic reductionism towards a concept of landscape as a place and irrepressible expression of cultural identity, is clearly expressed in the European Landscape Convention (2000) of the *Convenzione Europea del Paesaggio* (2000) del Consiglio d'Europa, which, by distinguishing three categories of landscape, implements the landscape from a purely binding conception, normally adopted for protection of "exceptional" landscapes, but barely applicable to others, to a design, improvement or management of all places, including those of everyday life or production. The *Codice dei beni culturali del paesaggio*, launched by Minister Urbani in 2004, was amended in 2006 and 2008. In this text, which collects and harmonizes the previous provisions, which equates, from the cultural and legal point of view, defense of the cultural patrimony and defense of the landscape, giving in this implementation to the constitutional dictate, the landscape is explicitly defined "the expressive territory of identity."

In China, the development of landscape aesthetics theory is relatively slow, and the theoretical circles do not pay enough attention to landscape aesthetics. They also believe that there is no theoretical support between landscape aesthetics and ecological aesthetics. This creates an interesting phenomenon. On the one hand, the standards of landscape aesthetics have been repeatedly mentioned from the perspective of pragmatism. When talking about ecological protection, natural landscapes and artificial landscapes are repeatedly emphasized. The anthropocentrism of ecological aesthetics is far from practical. Correspondingly, the theory similar to the garden has not been discussed from the aesthetic theory, and there is still only a practical standard of aesthetics.

But the undeniable fact is that China's emphasis on ecological and landscape issues is growing. Since the 18th CPC National Congress, through comprehensive deepening of reform, speeding up the construction of top-level design and institutional system of ecological civilization, opinions on accelerating the construction of ecological civilization and the overall plan for the reform of the ecological civilization system have been promulgated. More than 40 reform programs involving the construction of ecological civilization have been formulated, from the overall objectives, basic concepts, key tasks, system guarantee, etc., to carry on the comprehensive system deployment arrangement to building an ecological civilization.

On October 18, 2017, Chairman Xi Jinping pointed out in the 19th CPC National Congress report that, China should adhere to the harmonious symbiosis between man and nature. It is necessary to establish and practice the concept of "lucid waters and lush mountains are invaluable assets".

From May 18 to 19, 2018, the National Conference on Ecological Environment Protection was held in Beijing. Xi Jinping delivered a speech, holding that building an ecological civilization is a fundamental plan related to sustainable development of the Chinese nation. It is emphasized that to learn Marx, we must learn and practice the Marxist thought about the relationship between man and nature. And China should put forward six principles: first, adhere to the harmonious symbiosis between man and nature. Man and nature are the communities of life. Second, lucid waters and lush mountains are invaluable assets. The relationship between economic development and environmental protection is emphasized. Third, a good ecological environment is the most inclusive welfare of people's livelihood. Fourth is that mountains, water, forest, field, lake and grass are the community of life. Ecology is a unified natural

system, an interdependent, closely linked organic chain. The fifth point is to protect the ecological environment with the strictest system and rules of law. Sixth is to seek common construction of a global ecological civilization. The emphasis on ecological issues at the national level has a major role in promoting China's ecological theory, including ecological theory. "Lucid waters and lush mountains are invaluable assets." mentioned therein is closely linked to the landscape theory.

The beauty of nature is a key to landscape and ecological aesthetics. In China, the concept of the beauty of nature is unclear, and various dimensions coexist. The understanding of landscape aesthetics from the concept of "humanized nature" in classical hermeneutics of Marxism. Theorists try to explore the openness of the theory within the framework of Marxist aesthetics and the "humanized nature", such as Zhu Guangqian and Li Zehou. In Italy, landscape aesthetics has always been an important part of ecological aesthetics. It follows the further deepening of the theory of Kant, Hegel and others. The differences exist in how the relationship between landscape and nature is viewed in the development process.

In Italy, the love of nature stems from the love of the beauty of nature (*bellezza della natura*), interweaving of history and nature, the interweaving of culture and nature. Until the protection of natural law, our *paesaggio* is *paesaggio culturale*, a *paesaggio* that interweaves historical memory, literature and art.

Paolo D'Angelo argues that the landscape serves as a place for mediation between life and aesthetics. It is a *natura che sembra* and has a certain connection with *arte che sembra natura*: this is an ideal place, where the judgment of life from the judgment of thought, is also the judgment in life. If our research can continue in the garden and its purpose, it becomes a landscape garden *giardino paesaggio* (*natura che sembra arte*, judging as experience, speculative life) and works of art: like the art of nature, judging as experience, thinking and living. The aesthetic reality of the garden, in which integration and solidarity complements art and nature, vitality and rational life and judgment are therefore paradigms, and people can place themselves anywhere to consider it.

Li Zehou once said, "Where is the root of beauty? This source (or reason) is the natural humanization that I advocate." Specific to natural beauty, although understandings of this concept are various, "the essence of natural beauty lies in the humanization of nature" is common judgment of the aesthetics in the forty years after the founding of New China. Based on the foundation status of "natural humanization" on the contemporary Chinese natural beauty theory, it is necessary to sort out the history of the formation of this concept. It comes from Marx's *1844 Economics and Philosophy Manuscript*. However, it is worth noting that Marx only mentioned "humanization" directly in the manuscript, and it is "humanized nature". "human's feelings and humanity of feeling are only produced because of the existence of its objects, because of the natural world of humanization." In this case, Cai Yi raised the question and said, "as for the so-called humanization in nature and the objectification of human, we have checked, and did not find a clear source at all." In other words, "natural humanization" is not a concept directly used by Marx in the manuscript, but an extension or creation from it.

However, the "natural humanization" is regarded by Li Zehou as the root of beauty and the essence of natural beauty. It was first seen in Cao Jingyuan's article "The Sense of beauty and Beauty--Critique of Zhu Guangqian's Aesthetic Thoughts" published in *Wen Yi Bao* in 1956. He wrote, "because people have adopted a positive attitude

towards the real world, and people have gradually realized that humanization and objectification are caused by people's effects on nature in labor time. The beauty of things develops the aesthetic ability of human beings." And this is not the creation by Cao Jingyuan, indeed, it comes from the Soviet Union. As a representative of the social practice school of the Soviet aesthetics at that time, Viktor Vanslov directly used the term "humanization theory" in Marx's *Manuscript* in the article "Is there an objective beauty?" Then the aesthetic term "humanization of nature" came into being.

At that time, the importance attached by Chinese aesthetics to the practical aesthetics in Marx's *Manuscript* was largely the transplantation or borrowing of relevant research of the Soviet aesthetics. In "How does Marx talk about beauty?" wrote by Cai Yi in December 1976, it goes directly to the Soviet aesthetics in the early 1950s, especially Vanslov. He said: "The humanization of nature and the objectification of human beings are the basis for Vanslov to make his aesthetic theory a good Marxist-Leninist aesthetics. but no complete sentence about it was found in Marx's *Manuscript*."

It can be seen from the above a process of the term transforming from a description of natural existence to a description of natural beauty.

Later, Hong Yiran and Li Zehou published respectively "Rediscussion: what is beauty and where is beauty?" and "The beauty of landscapes, flowers and birds" in the *New Construction* and *People's Daily* in July 1959. Both of them used the term "natural humanization". In the following three years, "natural humanization" has gradually become a public concept widely used in the domestic aesthetics. As Li Zehou said, in the recent articles about natural beauty and about landscape poetry and painting, the concept of "natural humanization" can be almost everywhere.

Taking the natural humanization as the basic principle, Li Zehou's judgment on natural beauty is closed to the original intention of the *Manuscript*. Zhu Guangqian has used his Marxist ideology theory to reconstruct his traditional aesthetics based on intuition. His understanding of natural beauty also has its reasons for the fit of the *Manuscript*. The only exception to this is Cai Yi. Because he has been adhering to the theory of mechanical materialism since the 1940s, his aesthetic thought is not compatible with the practical viewpoint and the social nature of the beauty in the *Manuscript*.

Li Zehou believes that the essence of natural beauty lies in "natural humanization", and "humanization" is the re-construction of human beings to nature. However, the nature that has been transformed by human practice, that is, the landscape, will no longer be nature, but become a social being. The so-called natural beauty is also incorporated into the scope of social beauty in a superimposed manner. In order to solve this contradiction, in the 1980s, Li Zehou made a narrow and broad distinction of the humanization of nature: a narrow natural humanization is reconstructing natural things through labor and technology. The humanization of nature is a philosophical concept. As for the broad natural humanization, the sky, the sea, the desert, the wild mountain and forest, though not been constructed by human, there are still the natural humanization. Because the humanization of nature refers to the historical scale of human conquest of nature, in which the relationship between man and nature has undergone a fundamental change. This generalized natural humanization theory, in addition to the specific labor reform of nature, adds human's feelings, perceptions, emotions, etc. But the problem is, he implants a historical dimension for the creation of natural beauty and tells how nature becomes an aesthetic object with the long process of human practice, rather than the aesthetic experience that people have on natural objects. In this way, the broader is Li Zehou's natural humanization theory, the farther away from the aesthetic experience.

Zhu Guangqian and Li Zehou are consistent in the premise of natural humanization as the natural generation of beauty. However, there is fundamental disagreement between the two on the issue of what makes out the natural humanization and make the objects beauty. Li Zehou believes that the essence of man is practice. The so-called humanization means that nature becomes a social existence through human construction, and thus becomes beauty. Zhu Guangqian also acknowledged the decisive role of labor practice in promoting the construction of natural objects into social objects, but emphasized that beauty as the uniqueness of ideology is about to be regarded as a product of spiritual practice or spiritual production.

Zhu Guangqian believes that, like Marx said, the vision, hearing, smell, taste, touch, thinking, observation, emotion, will, activity, love, in short, all the organs of his individual, in addition to love and some social organs, is the overall essence of the whole person. Therefore, the so-called objectification of human essential power or natural humanization completely breaks away from the narrow definition of labor practice.

The sensory, emotional, ethical, practical, and linguistic activities on nature in a nutshell, is the humanization of nature. It generates therefore the humanized nature. From the aesthetic point of view, humanized nature as the object of human consciousness, emotion, will, practice, language reconstruction, is not the nature itself, but a natural landscape for human. Therefore, the humanization of nature is the landscape of nature. The emergence of landscape aesthetics in the contemporary era is a logical progression of the traditional theory of natural humanization.

First of all, the premise of the establishment of landscape aesthetics is the separation of the appearance of the object and the object itself. The so-called landscape aesthetics is the natural form aesthetics. Second, natural humanization is the motivation for the separation of the form of matter from itself. Third, the world of phenomena in which human subject experience is reconstructed is the humanized natural world. Since this humanized nature is alienated from the object itself, the presentation of nature is superficial. In terms of the fact that the landscape is also focused on the form of nature and the characteristics of pleasure, the so-called humanized nature must be the nature of landscape, and the natural humanization must be the natural landscape. This natural humanization can be said to be the root of landscape theory in China. It is on the basis of natural humanization that the so-called natural beauty has become the natural beauty of humanization, and the landscape with strong humanized color has become a part of nature.

The difference between Chinese and Italian landscape theory and ecological aesthetics has a great relationship with the theoretical environment since the 1950s. The theoretical environment since the founding of the People's Republic of China revolves around the classical hermeneutics of Marxism. Italy seems follow Europe, especially the German way and its long history and humanities traditions.

Landscape aesthetics is a direct derivative of Western aesthetics since Kant. After Kant, the aesthetics of the landscape basically dominated the tradition of Western natural beauty appreciation. For example, Hegel's positioning of aesthetics as an art philosophy, which means that nature is largely excluded from aesthetics because of its lack of spirituality. On the other hand, it means that nature is only qualified to be an aesthetic object when it is presented by art. As an artistic reflection of nature, the natural aesthetic value must be its picturesqueness, and natural appreciation must

also be a kind of picturesque appreciation.

When it comes to Marx, the perceptual reconstruction of nature and the reflection of art give way to the transformation of social labor practice. Generally speaking, people's transformation of nature is utilitarian, but according to Marx's view that people are also built according to the laws of the beauty, its form is still a re-sculpt of society by the laws of aesthetics and arts. This aesthetic style makes life an art, and society becomes an artistic landscape.

The same problem is present in two different directions in China and Italy. In terms of landscape and ecological aesthetics, China has been conducting active and effective explorations. It is hoped that the theoretical comparison between China and Italy will provide useful mutual understanding and complement each other.

ⁱ See Paolo D'Angelo, introduction in *Estetica e paesaggio*, a cura di Paolo D'Angelo, Bologna: Il Mulino, 2009, 10-12.

ⁱⁱ *Ibid.*, 19

ⁱⁱⁱ Rosario Assunto, *Il paesaggio e l'estetica*, Napoli, Giannini, 1973, vol. II, 29.

^{iv} *Estetica e paesaggio*, 8.

^v Chengji Liu, "Humanization of the nature and the logic development of Natural Beauty in New China", *Academic Monthly*, 2009 (9): 12-20, 20.

^{vi} Paolo D'Angelo, *Estetica e paesaggio*, a cura di Paolo D'Angelo, Bologna: Il Mulino 2009, 37.

^{vii} Zehou Li, *Four lectures on aesthetics*, Tianjin: Tianjin Social Science Publishing House, 2001, 77.

^{viii} Karl Marx, *1844 Economics and Philosophy Manuscript*, Beijing: Renmin Publishing House, 1984, 83.

^{ix} Yi Cai, "How does Marx talk about beauty?" in *Anthology on Chinese Contemporary Aesthetic Theory*, Vol. III, Chongqing: Chongqing Publishing House, 1985, 37.

^x Viktor Vanslov, "Is there an objective beauty?", Xue Xi Yi Cong, 1995 (7), microfilm in China National Library

^{xi} "How does Marx talk about beauty?", 37.

^{xii} Ce Houli, Two points on aesthetics, in *Anthology on Chinese Contemporary Aesthetic Theory*, Vol. II, Chongqing: Chongqing Publishing House, 1984, 296.

^{xiii} "Humanization of the nature and the logic development of Natural Beauty in New China", 16.

^{xiv} *Ibid.*, 18.

^{xv} *Ibid.*, 19.

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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 re-compose 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.*

INTRODUCTION

How come a notion originating in 17th century metaphysics can find its place in the title of a major aesthetics congress deep into the 21st century? The notion of “possible worlds”, most famously elaborated by Leibniz, has indeed had its place in contemporary aesthetics, mostly due to it being used – via its modern-day reconceptualisation within modal logic and analytic philosophy – as a conceptual tool for explaining the construction of fictional worlds in literature and other forms of narrative art. Yet it seems that the fictionality and multiplicity of possible worlds has now affected even the way we think about the real world in its actuality. In what follows, I will discuss this development through the transformation in conceptualising the notion of world that occurred in contemporary continental philosophy as both a return to and a reversal of Leibniz. If in Leibniz, the multiplicity of worlds was confined to the sphere of potentiality, some contemporary philosophers – especially Deleuze and Badiou – have claimed that the multiplicity of worlds has indeed become actual. It thus seems that what we call “the world” is no longer a reference to the ultimate totality and/or objectivity of what exists, but a reference to the multiple singular ways our reality is framed, which indeed makes “the world” more of an aesthetic than an ontological category or, better still, inscribes an aesthetic element in ontology itself.

Possible worlds are not, however, the only Leibnizian concept that reappeared in late 20th-century aesthetics. In *Aesthetic Theory*, Adorno used Leibniz’s monad as the preferred conceptual metaphor to describe the modern artwork. For Leibniz, monads are simple substances that constitute the world in a peculiar way: being “windowless”, they have no relation to each other, but are nevertheless in tune due to the divine harmony that runs through them all. In a similar way, the modern artwork is freed from any obligation to represent or communicate with the world, yet within it, a truth about the world is inscribed – windowless isolation from the world being the very condition of the artwork’s capacity to convey the truth. Nevertheless, Adorno’s use transforms the concept of monad: the artwork as monad is not simply a part of the world, but an object alienated from it; an object that no longer reflects the world’s divine harmony, but rather its socially determined disharmony. Although without any reference to Leibniz, both, the fictional character of the world and the fragmentary nature of the artistic object that can nevertheless be identified with a whole, can also be found in Rancière’s theorisation of what he calls the distribution of the sensible.

With proliferating worlds on the one hand and alienated monadic objects on the other we are presented with a fragmented, dismantled Leibnizianism. By exploring its ontological and aesthetical intricacies and implications, this paper aims to present it as the unsteady, disharmonic metaphysics of our time.

FROM FICTION AS WORLD TO WORLD AS FICTION

Leibniz himself discusses his conception of possibility in relation to works of fiction on at least two occasions, citing d’Urfé’s *L’Astrée* and Barclay’s *Argenis*.¹ The novels’ characters and plots are neither actual nor “compossible” with the real world, but they are clearly and distinctly imaginable and imply no contradiction in themselves, which characterises them as possible – within another possible world. The idea that imaginary persons, objects or events can be considered as elements of a fictional world, constructed according to principles that can be reconstructed and analysed, was taken up in 1970s literary theory with authors such as Eco, Pavel and Doležel. The concept helped explain the narrative structure of fiction, the autonomy of the world

it constructs but also to rethink its referential relation to reality.² The question I want to address in the following goes in another direction: what does the Leibnizian idea of the multiplicity of worlds tell us about “the world” as a philosophical notion? How do the multiple ways of world-making affect the way we understand and experience the actual world?

From totality to singularity

A reversal of Leibniz is implied here: the multiplicity of worlds no longer being merely possible but becoming actual. Yet the very emphasis on the multiplicity of worlds is indebted to Leibniz and the often overlooked revolution in conceptualising the notion of world he brought forward. The destiny of the notion of world in modern thought is most often linked with the problematisation of totality associated with the scientific revolution and critical philosophy. As Koyré points out, modern science made invalid any reference to the world as a closed and ordered whole.³ For Kant, the world as “the sum total of all appearances” is an illusion of pure reason.⁴ With a return to Leibniz, an alternative genealogy of the modern notion of world can be reconstructed, one that avoids the pitfalls of totality by rethinking the notion of world in terms of singularity. *Monadology* discusses an infinity of possible worlds existing in God’s mind, each one a unique composition of the infinite multiplicity of simple substances, i.e. monads. In *Theodicy*, possible worlds are presented as an infinite bifurcation of alternative courses of events. The focus thus shifts from *the* world to *a* world: from totality to the singular ways in which a world can be constructed.

The singularity of worlds also provides an alternative to another prominent line of discussion on the notion of world that equates it with an authentic frame of experience. The radical transcendentalism of the multiple singular worlds seems incompatible with conceptualising the world as a general ontological or phenomenological structure of experience, as can be found from Husserl’s lifeworld and Heidegger’s being-in-the-world onwards. Such accounts tend to diagnose modernity not with a proliferation of worlds but with the crisis of experience or even the loss of the world itself.⁵ Even Deleuze claims that the link between humanity and the world has been broken and reflects on how the belief in the world we live in can be restored.⁶ But if there is a multiplicity of worlds, which world exactly should we reconnect to?

The proliferation of worlds

This problem once again leads us back to Leibniz and the ultimate goal of his philosophical apparatus of possible worlds: God’s choice of the best possible one. In modernity, however, God’s choice is no longer exclusive. For Deleuze, Leibniz’s baroque system was “the ultimate attempt to reconstitute a classical reason by dividing divergences into as many worlds as possible, and by making from impossibilities as many possible borders between worlds.”⁷ If there is a belief in the world to be restored, it has to take into account the post-Leibnizian, neo-baroque proliferation of worlds: “For nothing prevents us from affirming that impossibles belong to the same world, that impossible worlds belong to the same universe”.⁸ The divergences and bifurcations are no longer separated into different possible worlds but erupt as actualities that intersect as a multiplicity of impossible worlds coexisting within the same reality. Yet, actuality aside, the references Deleuze uses to describe this chaotic universe are to a large extent derived from art and especially literature: “It is a ‘chaosmos’ of the type found in Joyce, but also in Maurice Leblanc, Borges, or Gombrowicz.”⁹ The fictional element of “the chaosmos” does not, however, entail a reduction of the multiplicity of

worlds to the imaginary. This time, it is the structure of fiction that is projected back on the notion of world as such, not the other way around.

Mathematics, especially Riemann and differential geometry, serves Deleuze as the other major field of reference for discussing the divergence of worlds. This brings us close to Badiou – the other major proponent of the actual multiplicity of worlds in contemporary French philosophy – who follows up on his set-theoretical ontology from *Being and Event* with an “objective phenomenology” in which being appears according to the principles of logic presented through a more geometrical and topological type of mathematics that reveals an order “beneath the qualitative disorder of worlds”.¹⁰ Yet, as I will claim, the formal rigour Badiou constructs in his disdain for any kind of linguistic turn does not absolve his theory of worlds from the fictional element.

Like Deleuze before him, Badiou returns to the Leibnizian “orientation” in thinking the notion of world while expressing regret that Leibniz surrendered “actual infinity” to “the power of the One”.¹¹ For Badiou, human beings are capable of inhabiting a “virtually unlimited number of worlds”, intensifying the general principle according to which anything can appear simultaneously in several worlds: “Not only is there a plurality of worlds, but the same multiple—the ‘same’ ontologically—in general co-belongs to different worlds.”¹² Badiou set up the project of *Logics of Worlds* to show how the chaotic multiplicity found on the ontological level comes to form the stability of worlds;¹³ yet despite the exact logical framework, the multiplicity of worlds seems just as chaotic.¹⁴ The examples Badiou gives of “worlds” range from the battle of Gaugamela to a country house in the autumn evening. Even if the mathematics of constructing a world is rigid and clear, the framing of a certain piece of reality as a world seems completely arbitrary, dependent on the parameters of description: just like the worlds of fiction.¹⁵

MONADIC OBJECTS

Aesthetic theory as monadology

Adorno uses the concept of the windowless monad in *Aesthetic Theory* to describe a dialectics of art’s autonomy and heteronomy, making the heteronomy an immanent moment of art’s autonomy: “The monadological constitution of artworks in themselves points beyond itself.”¹⁶ On the one hand, Adorno argues that the merely immanent analysis of artworks is not sufficient, as even its autonomous structure is a result of oppressive social domination. On the other hand, tearing down the ivory tower of art, reducing it to *fait social*, would do no service either to the interpretation of art or to the political struggle against domination. What the concept of monad helps aesthetics to understand is that the social does not enter art as content or commitment, but rather as form itself: “The unsolved antagonisms of reality return in artworks as immanent problems of form.”¹⁷ As for the political struggle, the appearance of autonomy should be welcomed, since without such appearances, “there would be nothing external to reality’s spell.”¹⁸ Aesthetic distance thus provides a model for political refusal. The concept of monad allows Adorno to understand art in its immanence and autonomy, but at the same time to doubly politicise its “windowless” separation from reality, first as immanently reproducing the antagonisms that constitute social reality and, second, as the promise that another, reconciled society is possible.

From monads to windows

Adorno draws on the specific structure Leibniz gives to the monad: its windowless isolation from other parts and its ability to reflect the harmonic principle that arranges the self-contained parts into a whole.¹⁹ Yet at the same time, he radicalises the isolation of the monad to the point where it is no longer simply a part of the whole but an alien object that reflects the world's disharmony, displacing the harmony to the status of a messianic promise.

Just like the proliferation of worlds, the monadic object confuses the harmonic Leibnizian relation between parts and the whole. It is in Rancière that we can find a conceptualisation of the modern aesthetic revolution that makes this confusion of the relation between parts and the whole one of its crucial traits. In *Aisthesis*, Rancière opens his portrayal of the aesthetic regime of art by discussing Winckelmann's appreciation of the Belvedere *Torso* precisely as a mutilated statue. While the statue can no longer be judged according to the traditional criteria of the organic, harmonic whole, its fragmentary character establishes new aesthetic principles of indeterminacy and indifference.²⁰ Precisely because it is mutilated, the torso is forced to "proliferate into a multiplicity of unknown bodies".²¹ Winckelmann's thoughts find their echo in Rilke's description of how Rodin's sculptures of hands accomplish the artistic task of creating "a world from the smallest part of a thing."²² These reflections on sculpture are characteristic of the aesthetic regime's "great displacement through which any part becomes a totality and any totality plays the role of a part."²³

The idea that the whole is present in any part taken in its fragmentary indeterminacy is also crucial for Rancière's political thought. On the one hand, the logic of inequality relies on the positioning of parts within the social whole, distributing proper roles and capacities, while the emancipatory logic stems from loose parts, directly identified with the whole.²⁴ Even though, for Rancière, there is no direct link between the aesthetics of politics and the politics of aesthetics, both "map a common world by determining forms of visibility of phenomena, forms of intelligibility of situations, modes of identification of events and of connection between events".²⁵ For Rancière, a world is thus defined by the distribution of the sensible, which essentially operates with fictions: "A fiction is not the invention of an imaginary world. Instead it is the construction of a framework within which subjects, things, situations can be perceived as coexisting in a common world."²⁶ The loose parts that "proliferate" into unknown wholes thus introduce a redistribution of the sensible, an alternative way of linkage that makes up a world.

To return to the fragmentary object of the aesthetic regime, it could be said that it is no longer – compared to Adorno's monad – a monument to the world's disharmony, but rather a detached part out of which a different construction of the whole can be extracted. Reframing the sensible fabric that constitutes the world, the monad indeed becomes a window.

CONCLUSION

From the exoticism of multiple words and alienated monads, we have thus arrived at the seemingly more traditional, Albertian metaphor of the artwork as a window on the world. But we have also come full circle, since the window now provides a frame for another singular world. Our exploration of the antinomies that arise from the decomposition of the Leibnizian system to monadic objects without a world and worlds without proper objectivity has led us to an opportunity for a recomposition. If we define monadic objects as parts that break away from their wholes only to imply a new way of constructing the whole on the basis of their indeterminacy, we can

proclaim them as the proper objects of the multiplicity of worlds, the points of their diversification and reframing: windows on the worlds.

NOTES

¹ Gottfried Wilhelm Leibniz, “The Philosopher’s Confession,” trans. Lloyd Strickland, accessed March 15, 2019, <http://www.leibniz-translations.com/confession.htm>; Leibniz, *Philosophical Papers and Letters* (Dordrecht: Kluwer, 1989), 661.

² The use of possible worlds in literary theory was influenced by a resurrection of the concept in modal logic within analytic philosophy a decade earlier (in Kripke, Plantinga, Hintikka, Lewis etc.), although – as some commentators have noted – crucial differences between logical possible worlds and literary fictional worlds need to be taken into account. While modal logic reflects on abstract possibility of alternative states of affairs, literary theory analyses concrete and sometimes impossible fictional worlds. Ruth Ronen, *Possible Worlds in Literary Theory* (Cambridge: Cambridge University Press, 1994), 48–52. While possible worlds are complete and consistent, fictional worlds are always incomplete and at liberty to be inconsistent. Jean-Jacques Lecercle, *Interpretation as Pragmatics* (New York: St. Martin’s Press, 1999), 186.

³ Alexandre Koyré, *From the Closed World to the Infinite Universe* (Baltimore: The Johns Hopkins University Press, 1957), 2.

⁴ See the section on Transcendental Dialectic in the *Critique of Pure Reason*. More recently, Lacan dismissed the notion of world as a philosophical fantasy while Gabriel declared that the world – defined as the paradoxical domain of all domains – does not exist. Jacques Lacan, *On Feminine Sexuality: The Limits of Love and Knowledge: 1972-1973*, trans. Bruce Fink (New York: W. W. Norton and Company, 1998), 30. Markus Gabriel, *Why the World Does Not Exist* (Cambridge: Polity Press, 2015).

⁵ Heidegger thus writes of “the darkening of the world”, the hindering of humanity’s world-building capacity. Martin Heidegger, *Introduction to Metaphysics*, trans. Gregory Fried and Richard Polt (New Haven: Yale University Press, 2014), 49–50. In a more materialist fashion, Arendt detects an alienation from the world owing to not only modern science but also the capitalist mode of production. Hannah Arendt, *The Human Condition* (Chicago: University of Chicago Press, 1958), 248–257.

⁶ Gilles Deleuze, *Cinema 2: The Time-Image*, trans. Hugh Tomlinson and Robert Galeta (Minneapolis: University of Minnesota Press, 1989), 169–172.

⁷ Gilles Deleuze, *The Fold: Leibniz and the Baroque*, trans. Tom Conley (London: The Athlone Press, 1993), 81.

⁸ Deleuze, *Cinema 2*, 131.

⁹ Deleuze, *The Fold*, 81.

¹⁰ Alain Badiou, *Logics of Worlds: Being and Event 2*, trans. Alberto Toscano (London: Continuum, 2006), 38–39.

¹¹ *Ibid.*, 325–330.

¹² *Ibid.*, 114.

¹³ “[H]ow can the essential unbinding of multiple-being give itself as a local binding and, in the end, as the stability of worlds? Why and how are there worlds rather than chaos?” *Ibid.*, 101.

¹⁴ The problem of pursuing the Deleuzian line of argument would be how to articulate the restoring of the link between man and world with the radical differentiation of worlds. Yet, while Deleuze’s demonstration of the differentiation of worlds already expresses a major point of his philosophical thinking, the problem is somewhat different in Badiou. For him, the point is not in the differentiation as such, but rather in demonstrating how a truth procedure can occur

following from an event as a radical perturbation of the transcendental order of the world. But if a world is so arbitrarily framed, how can a universal truth be defined by the crack in such a frame?

¹⁵ It would be an interesting thought experiment to see if Badiou's mathematical framework for world-construction could actually be reconstructed in narratological terms.

¹⁶ Theodor W. Adorno, *Aesthetic Theory*, trans. Robert Hullot-Kentor (London: Continuum, 1997), 180.

¹⁷ *Ibid.*, 6.

¹⁸ *Ibid.* 234–235.

¹⁹ Clear traces of Benjamin's influence can be found in Adorno's use of the concept of monad: an object that can be read as a dialectical process at a standstill; a part in which the whole can be read on the condition of being isolated as a fragment. See Walter Benjamin, *Illuminations*, trans. Harry Zohn (New York: Schocken Books, 1968), 262–263.

²⁰ Jacques Rancière, *Aisthesis: Scenes from the Aesthetic Regime of Art*, trans. Zakir Paul (London and New York: Verso, 2013), 1–20.

²¹ *Ibid.*, 20.

²² *Ibid.*, 161.

²³ *Ibid.*, 162–163.

²⁴ See Jacques Rancière, "Re-politicising 68," *Crisis & Critique* 5, No. 2 (2018), 285–299, <http://crisiscritique.org/nov2018/ranciere.pdf>.

²⁵ Jacques Rancière, *Modern times: Essays on Temporality in Art and Politics* (Zagreb: Multimedialni institute, 2017), 12.

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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.*

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.

Obviously, their attitudes to art, knowledge and experiences differ. Gilles Deleuze (1925-1995) lived in Paris for most of his life, studied the history of philosophy and lectured on it, wrote about previous philosophical theories (by David Hume, Immanuel Kant, Friedrich Nietzsche, Henry Bergson) for a long time. His researches of various types of art started afterwards, the first book on literature was published in 1964, on painting in 1981, and on cinema in 1983. Wassily Kandinsky (1866-1944) graduated from Art school in his youth, but then studied law and economic and began his career as a professor of these subjects. His studies of art were continued after a long pause at 1896, and he began to emerge as a painter a few years later. At the same time he addressed himself to the theory of art. In 1934 he moved to Paris and created a lot of significant paintings which made up a prolific final period of his creativity. Kandinsky's major book "Concerning the Spiritual in Art" (*Über das Geistige in der Kunst: Insbesondere in der Malerei*, written in 1911) was translated to French and published in 1949, thus it is a high probability that Deleuze has got acquainted with it before he started his own research on artistic creation. On the other hand, we have noticed only one direct Deleuze's reference to Kandinsky's theoretical writings on art¹, though he touches upon his painting on several occasions. It is well known that Deleuze starts his philosophy of art from above, mostly continues Friedrich Nietzsche's, Martin Heidegger's, Maurice Merleau-Ponty's tradition concerning an interpretation of a purpose of art, and ascribes to the creation of art a power of unfolding new possibilities of human life.

Deleuze's and Kandinsky's ontological points of view are even more dissimilar. Kandinsky criticizes "still harsh tyranny of the materialistic philosophy"² and positivism which recognizes only "those things that can be weighed and measured"³. At the same time he notices learned man doubting usual answers, testing matter again and again, and looking for such matter which is not accessible to our minds. He acknowledges Nietzsche as an important figure who shook basic beliefs and contributed to the search of new ones. According to Kandinsky, "when religion, science and morality are shaken, the two last by the strong hand of Nietzsche, and when the outer supports threaten to fall, man turns his gaze from externals in on to himself. Literature, music and art are the first and most sensitive spheres in which this spiritual revolution makes itself felt"⁴. Our artist recognises his own intent on discovery and revealing the spiritual strivings of the soul.

Deleuze calls his own philosophy "transcendental empiricism", confesses that he "could not stand Descartes, the dualisms and the Cogito, or Hegel, the triad and the operation of the negation"⁵, argues for the notion of one substance, thinks everything that exists as existing on a horizontal plane of immanence, and highly recognizes theories "of becomings of all kinds, of coexistent multiplicities"⁶.

Characterizing Baroque curves, Deleuze treats Kandinsky as "a Cartesian for whom angles are fin, for whom the point is fin, set in motion by an exterior force"⁷. As we have already seen from the first quote, Deleuze is confident, that Kandinsky's concept of movement comes short of multiplicity. Moreover he notices a prevalence of binary

oppositions, such as “vertical-white-activity, horizontal-black-inertia”⁸ in Kandinsky’s art and admits Francis Bacon’s claim, that contrary to Kandinsky’s own definition of abstract painting by “tension”, “tension is what abstract painting lacks the most. By internalizing tension in the optical form, abstract painting neutralized it”⁹. So the question arises why Deleuze’s opinion of Kandinsky is so one-sided.

Actually, the two periods in Kandinsky’s creation are distinguished. According to art critic Loredana Parmesani, when in the beginning of twenties Kandinsky started working at Bauhaus, he “organised the emerging elements according to a more rational, codified language, one that was geometric and in harmony with the principles of the school; that is, a totally rational rigor was applied to a methodology of design that combined practicality and aesthetics”¹⁰. But earlier plenty of his abstract works were intense dynamic colourful compositions or improvisations, inspired by unconscious emotional states. And finally his compositions created during Paris period returned to more organic, free and even fabulous paintings evoking sensation of a nascence of a living universe.

On the other hand, Kandinsky’s theoretical effort is to create a “positive” science of abstract forms, to isolate their basic elements and then to organize the elements into groups and to unveil their meanings. He starts with a precise investigation of individual elements and proceeds with study of “the reciprocal effect of phenomena upon each other — in combinations”¹¹, and only then he thinks of general conclusions to be drawn from previous analysis. Kandinsky’s ideal of exploration is exactness, linear continuity and strict order. Surely such mode of scientific research is quite opposite to Deleuze’s strategies. However we may look into Kandinsky’s final end of this research, and we shall notice, that he conceives the analysis of the art elements as a formation of “a bridge to the inner pulsation of a work of art”¹². He maintains that elementary physical impression is of importance only as a road towards spiritual vibration and the formal elements are imperatively decided by the inner desires and even the forces that are unknown to the artist. According to Kandinsky, things that belong to the spirit of the future can only be realized in feeling, as a “theory is the lamp which sheds light on the petrified ideas of yesterday and of the more distant past”¹³.

Both of our authors consider art as a remedy for the common world outlook and everyday ways of life. Kandinsky notices the dullness of the masses, lower needs and material aims of public and crowds of artists who rate picture-making as a very profitable business. In “Concerning the Spiritual in Art” he points to the request for art as “an unconscious protest against materialism, against the demand that everything should have a use and practical value”¹⁴. Our author takes the view that real artist turns away from the soulless life of the present towards the non-material strivings of the soul.

In “Difference and Repetition” Deleuze states that “there is no other aesthetic problem than that of the insertion of art into everyday life. The more our daily life appears standardised, stereotyped and subject to an accelerated reproduction of objects of consumption, the more art must be injected into it in order to extract from it that little difference which plays simultaneously between other levels of repetition”¹⁵. Somewhat further he explains why and how it occurs: art “aesthetically reproduces the illusions and mystifications which make up the real essence of this civilisation, in order that Difference may at last be expressed with a force of anger which is itself repetitive and capable of introducing the strangest selection, even if this is only a contraction here

and there"¹⁶. According to Deleuze, the purpose of art is to resist to the present condition, domination of the commonplace, the banal, and the opinions that are accepted without being questioned. He notes that art must call for a future form, for a new earth and people that do not exist. In the book "What is Philosophy", which was written with Félix Guattary, Deleuze writes that the artist is always adding new varieties to the world, he makes visible, or audible, or conceivable the primary cosmic forces that populate the world, but are otherwise unperceivable. The work of art might re-describe the world, change our engagement with it, and see ourselves differently.

The authors of "What is Philosophy" propose an extensive explanation of the artist's aim. The explanation is inspired by David Herbert Lawrence's poetic text and Lucio Fontana's series of works depicting surfaces with the slits; and it truthfully describes the nature and mission of high modernism:

"people are constantly putting up an umbrella that shelters them and on the underside of which they draw a firmament and write their conventions and opinions. But poets, artists, make a slit in the umbrella; they tear open the firmament itself, to let in a bit of free and windy chaos and to frame in a sudden light a vision that appears through the rent – Wordsworth's spring or Cézannes's apple, the silhouettes of Macbeth or Ahab. Then come the crowd of imitators who repair the umbrella with something vaguely resembling the vision, and the crowd of commentators who patch over the rent with opinions: communication. Other artists are always needed to make other slits, to carry out necessary and perhaps ever-greater destructions, thereby restoring to their predecessors the incommunicable novelty that we could no longer see. This is to say that artists struggle less against chaos (that, in a certain manner, all their wishes summon forth) than against the "clichés" of opinion. The painter does not paint on an empty canvas, and neither does the writer write on a blank page; but the page or canvas is already so covered with preexisting, preestablished clichés that it is first necessary to erase, to clean, to flatten, even to shred, so as to let in a breath of air from the chaos that brings us the vision"¹⁷.

How can the artist do that? May be he enters some realm beyond daily life and perceives the primordial reality that is permanent becoming without the fixed beings of material, mental and emotional worlds. Hereby he directly experiences the dynamic play of forces that then constitute the usual order of things. Interestingly those ideas are analogous to Kandinsky's opinion of artistic creation, expressed in his retrospect: "painting is a thundering collision of different worlds intended to create the new world within and out of their strifes. This new world is the painting. Technically every masterpiece is created as the cosmos was — through catastrophies which in the end create a symphony, a symphony of spheres from the chaotic noise of the instruments. The creation of masterpieces is the creation of worlds"¹⁸.

Kandinsky's thought on the synaesthetic nature of art is already examined by a large group of scholars¹⁹, thus this study is not necessary and we will focus on Deleuze's ideas about the relationship of different sensations in the perception of some types of artworks. According to him, artist creates complex webs of perceptions and sensations, thus things, colors and sounds may produce "a kind of circulation of these dimensions into each other"²⁰. Some novelists write like painters creating sensation of immersive atmospheres, some composers make us see different objects, shapes or shadings. Art is always in the process of becoming, its task is to find unusual harmonies, melodic, verbal or plastic rhythms and styles. According to Deleuze, the writer decomposes the

syntax of his maternal language, searches for some new exclamations on the limit of it and so creates new visions and sonorous compounds. In "Essays Critical and Clinical" he remarks: "it may perhaps be necessary for the maternal language to be odious, but only so that a syntactic creation can open up a kind of foreign language in it, and language as a whole can reveal its outside, beyond all syntax"²¹. So the writer uses standard language but creates such expressions that turn reader's thought to unnoticed experiences. In Deleuze's and Guattary's words, he "twists language, makes it vibrate, seizes hold of it, and rends it in order to wrest the percept from perceptions, the affect from affections, the sensation from opinion-in view"²². Here we may notice the notion of segmentation of artistic material and of an exploration of its structural properties. Similarly to Kandinsky, Deleuze and Guattary explain the task of all kinds of art as setting up and upholding the blocs of sensations that are separated from the direct human experience and to constitute paradoxical monuments to the movements of atmosphere, light, sound, and colour. They regard those monuments as some fields of forces, as embodiment of ceaseless pulsation of chaotic and sophisticated composition. The most intricate task for an artist, according to them, is to create a "framework" or composition of autonomous parts, sections and planes. Such elaborate and vivid composition of joined, opposed or split frames should be expanding and revealing a vision of otherwise invisible infinity.

Overall it may be said, that despite the differences in foundations of Kandinsky's and Deleuze's theories, there are some analogies between their ideas. The concepts of sensation, structural composition, atmosphere, pulsation and vibration, rhythm, and expression of the play of forces in an artwork which is expanding into universe are their attempts to explain our art-experiences and emotional effects of artworks that are perceived but are beyond the reach of ordinary words.

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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.*

Introduction

In contemporary aesthetics, starting from the end of the XX century, there is a clear trend related to the distinction between aesthetic experience and art experience, and therefore the problem of the content of aesthetic experience and the validity of this concept arose with a new force. An illustration and expression of this tendency can be found in T.J. Diffey's words that "we should not assume that aesthetic experience and the experience of a work of art are identical,"¹ and in trying to determine the content of aesthetic experience "not only should we refuse to identify aesthetic experience with art but also we might hesitate before identifying it with beauty."²

As a result, over the past few decades a sufficient number of interesting aesthetic projects have appeared where aesthetic experience is rethought and its content is expanded beyond the boundaries of art experience. These projects include R. Shusterman's somaesthetics project, H.U. Humbrecht's philosophy of presence, the aesthetics of everyday life of Y. Saito, etc. In this article we would like to focus on one of the most conspicuous aesthetic projects expressing this tendency, namely, the "aesthetics of appearing" elaborated by M. Seel. Our interest in the concept of this German philosopher is due to the fact that it represents an attempt to delineate the borders of aesthetic perception and aesthetic experience, while simultaneously explaining the variability of the latter and the plurality of aesthetic theories corresponding to this variability. At the same time, in this paper we will try to demonstrate that the formula employed by Seel to determine aesthetic experience significantly narrows its content, which will lead us to propose a version of its transformation.

Martin Seel's "Aesthetics of Appearing": Principal Statements

In his work "Aesthetics of Appearing," analyzing the possibility of aesthetic experience, Seel focuses his attention on the concept and phenomenon of aesthetic perception. The proposed concept advocates understanding of aesthetic perception as a special setting (and performance) of perception: "aesthetic consciousness is to be understood not as one class alongside others, but as a different execution of perception."³ Seel's intuition evokes associations with the Kantian line of thought: it should be assumed that it is not perception which conforms to aesthetic objects and becomes in this connection aesthetic, but, on the contrary, that aesthetic objects are formed by and comply with aesthetic perception as a special mode of perception and experience.

Such understanding of aesthetic perception, at first glance, radically enlarges the composition of aesthetic experience: as Seel postulates, "in principle, anything that can be perceived sensuously can also be perceived aesthetically."⁴ This, in particular, means that works of art are only one class of objects among many other classes of objects and phenomena that may be subject to aesthetic perception: they can be represented by any material objects, as well as intangible phenomena – events, states, atmospheres, etc. – somehow affecting our feelings.

What is the specificity of the aesthetic mode of perception, distinguishing it from other modes of sensing? From the very first pages of his book, Seel starts to reiterate that "to apprehend something in the process of its appearing for the sake of its appearing is a focal point of all aesthetic perception."⁵ In the formula which Seel puts into practice the pivotal concept of appearing comes to the fore. According to Seel, "appearing is a constitutive element of all forms of aesthetic production and perception,"⁶ so that the aesthetic attitude of perception is conceived as not only allowing to perceive any

phenomenon and its qualities, but concentrating on their appearance. In other words, aesthetic perception focuses on the complexity of appearance as a special process of disclosing something, which implies both duration and simultaneity. In this, aesthetic perception proves to be realized not for any external purpose, but for its own sake, that is, it appears as a self-valuable and, in this sense, self-contained process.

The detailed characteristics of aesthetic perception given by Seel, in general, seek to demonstrate its breadth, freedom and openness. As an example of an aesthetic object, Seel does not use a work of art, but a golf ball lying on a lawn. Aesthetic attention in Seel's reflection is opposed to that of a criminalist who strives to scrutinize the object's characteristics as comprehensively as possible. Aesthetic attention is considered to combine both concentration and emancipation, and it is this paradoxical combination of attentiveness and openness which, according to Seel, discriminates the aesthetic mode of perception. It does not have a utilitarian purpose, allowing the details of the perceived object to freely appear and disappear in the scope of perception, playing and interacting unpredictably with each other. The result of aesthetic perception is also unknown: what will happen and what must happen as an outcome of aesthetic experience is not given in advance. Thus, aesthetic experience appears as a radical form of affirmation: without having an image of what should be, it throws itself open to what is happening.

Nevertheless, the conception of aesthetic perception proposed by Seel, in our opinion, is not without flaws and leads to a significant narrowing of the content of aesthetic experience. Seel admits that aesthetic concentration on any object opens up a virtually endless game of appearances of this object, thereby constituting an inexhaustible wealth of aesthetic experience. However, this game, according to Seel, does not refer to anything else, being closed on itself and self-sufficient. In this sense, one can speak of the immanence of the aesthetic experience described by Seel.

Such description overlooks the possibility of aesthetic perception to overgrow and rush beyond its own boundaries. Among the variety of appearances interplaying in the game, Seel does not envisage the emergence of something that would be outside the aesthetic object and pertained to a completely different layer of being. Meanwhile, I. Kant claimed that "the beautiful is a symbol of morally good,"⁷ due to which, in aesthetic experience, "the soul becomes aware of a certain ennobling and elevation above the mere perceptiveness of the pleasure of sensual impressions."⁸ Meditating on the relationship between aesthetics and morality, Kant thereby grasped the essential and puzzling property of aesthetic experience to outgrow itself and overflow its own boundaries.

In this regard, the paradoxical disclosures of indeterminate in finite and simultaneity in duration, which are truly described by Seel, are to be considered as still not sufficient to capture the whole specificity of aesthetic experience. We would like to posit that aesthetic experience, starting from the contemplation of a certain aesthetic object, through this contemplation strives to find and reveal something Other, the image of which, however, is not given in advance.

Aesthetic Experience as the Modern Age Phenomenon

To better understand the assertion we have put forward, it is expedient to refer to the cultural context of the emergence of aesthetic experience as a special register of experience. The rise of aesthetics as a discrete discipline in the XVIII century should

be thought of as one of the consequences of the transformations that assured the formation of the Modern Age. Despite of the existence of works of art, as well as the concept of the beautiful in previous epochs, only in the Modern Age the grounds are laid down for the possibility of talking about a special aesthetic register of experience. This apparently testifies that aesthetic experience in its very essence does not boil down to the experience of the beautiful or the experience of art

What exactly in the features of the Modern Age should we hold to be decisive for the genesis of aesthetic experience as a special register of experience? Many researchers associate its generation with what is commonly believed to be one of the crucial accomplishments of the Modern Age – that, as M. Heidegger puts it, “the whole being of a person changes and a man becomes a subject.”⁹ A man starts to regard himself as a universal subject, to which other elements of the world are being assembled, requiring his certifying view from the outside. This means that the outlook of the Modern Age legitimizes the particular truth of the subjective view and perception, which was impossible neither in antiquity nor in the Middle Ages. As a result, as G. Agamben notes, “approximately in the middle of the XVII century a figure of the man of taste arose in European society,”¹⁰ whose subjective judgments prove to be no less significant than the existence of objective truth and its cognition. Agamben’s position is supported by S. Nikonova, who also believes that the main difference between aesthetic judgment and the pre-aesthetic one is that “aesthetic judgment is subjective.”¹¹

However, the specificity and complexity of the Modern Age worldview is characterized not only by the subjectivization of human self-perception and perception of the world, but also by the desire to overcome this subjectivity. This reverse aspect of the Modern Age did not escape from Heidegger, who fairly emphasizes that in the course of time “it begins to seem to a man that only he himself is now everywhere.”¹² The development of human subjectivity closes a man on himself, as a result of which the hidden and partly unconscious desire of the outlook of the Modern Age should be reckoned a yearning to overcome the insularity of humanism, to face the Other, the objective. In this regard, the gradual increase of the problem of the Other should be estimated as the same fundamental attribute of the Modern Age worldview as the emergence of the truth of the subjective view.

And if it is true that “aesthetics reflects the structure of the Modern Age thought,”¹³ then this should infer that aesthetics reflects the complexity of the Modern Age culture as a whole, and not just one of its aspects, appearing as a response to the challenge posed by this complexity and at the same time expressing it. Aesthetic experience becomes possible not only where the value of the subjective judgment of taste is revealed, but also where the value of the Other appears, that is, where the Other is recognized as a problem and where the encounter with the Other is deemed worthy of searches and aspirations.

Thus, aesthetic experience proves to be a special synthetic experience, the meaning of which is to hold the acts of subjective interaction with the world and the disclosure of the Other beyond subjective perception. At the same time – in full accordance with the increasing strictness of thought (accompanied by its liberalization and secularization) – the Modern Age worldview abandons the possibility to have the given and the only true image of the Other. The Other is vague and, in this sense, image-less; it is open wide subjectively, and, nevertheless, being open, it turns out to be something trans-subjective. It may be God, morality, cosmic energies, world harmony, or, on the contrary,

radical immanence, the eternal recurrence of the same, chaos and nonsense of being.

Conclusion

Returning to Seel's formula and his comprehension of the content of aesthetic perception as "appearing of appearances,"¹⁴ now we understand better what content is laid bare and synthesized in aesthetic perception. It synthesizes not only the multiplicity of appearances of the aesthetic object as a free play of its qualities, but also the appearance of something other than the aesthetic object and all possible appearances associated with it. Seel approaches very close to this paradox of aesthetic experience when he emphasizes the revelation of non-determinism in the finite, brought about in aesthetic perception: "in this finiteness aesthetic intuition discovers the opportunity to make present infinite possibilities <...>. The aesthetic object is an object experienced in its indeterminacy."¹⁵ Nonetheless, it should be clarified that indeterminacy, or freedom, is only one of the images of the Other, the discovery of which is awaited by aesthetic experience. Being a practice of liberated concentration on here-and-now and its appearances, aesthetic experience – in case it manages to develop its capacities and come true – by means of immersion and attention takes us somewhere else.

This "something else", to which aesthetic experience intends to leap, does not necessarily have to be a classically understood transcendental – it may equally be God or a nearby material object. In contrast to mathematics, which does not reveal the possibility of "adding or multiplying stars and plums,"¹⁶ not only aesthetic experience allows this kind of operations, but also specializes in them. Aesthetic experience does not preset what exactly will be "rhymed", synthesized and manifested in it, since the breadth of its combinations and appearances is not limited by anything, but, on the contrary, due to the striving for the Other, is wide open.

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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.

INTRODUCTION

When studying Jacques Rancière's aesthetics, careful attention must be paid to his sharp criticism of earlier philosophers. A principal recipient of this criticism was Jean-François Lyotard, whom Rancière denounced as an example of the ethical turn in aesthetics. However, when Rancière's own works on aesthetics are read without taking account of this critique, there are obvious resemblances between these two thinkers. For example, both see the essential purpose of aesthetic experience in suspending the spectators' mental faculties. What's more, both regard this experience of the suspension of faculties as having the potential to radically reconstruct communities. If this is true, what significance or novelty do Rancière's arguments have? To answer this question, this paper develops the following argument: First, it articulates Lyotard's account of the aesthetics of the sublime. Second, it examines Rancière's critique of Lyotard before, third, going on to explain the resemblance between the two. Fourth, it articulates the novelty of Rancière's argument through an exposition of his remarkable reading of Friedrich Schiller. Finally, this paper suggests that Rancière's original definition of beauty distinguishes him from contemporary French aesthetics.

1. THE CONCEPT OF SUBLIME IN LYOTARD

Lyotard began to emphasize the importance of the sublime in the 1980s. In *The Postmodern Explained*, he criticized certain contemporary movements in painting at the time, such as Transavanguardia or Neo-Expressionism. According to Lyotard, by providing the public with easily understandable works and giving them facile pleasures, these movements "avoi[d] the question of reality implied in the question of art" (Lyotard 1992, 17). He argued that the duty of art is rather in "presenting the existence of something unrepresentable." Hence, art should not represent the presentable but rather show "that there is something we can conceive of which we can neither see nor show" (11). According to Lyotard, it is through arousing "the sublime feeling" (10) that modern avant-garde art executes this duty.

Lyotard elaborated his concept of sublime through a reading of Kant's "Analytic of the Sublime" in the *Critique of Judgment*. In this book, Kant states that the sublime surpasses our imagination's ability for presentation (*Darstellung*) and hence it arouses in us "the feeling of the inadequacy of our capacity for the attainment" of the idea of reason, that is, the feeling of "respect" for the moral law (Kant 2000, 140). At the same time, this feeling gives our imagination the "vocation for adequately realizing that Idea" (140). In Lyotard's formulation, the imagination, faced with the sublime, suffers "the disaster," i.e., the faculty of presentation, as "the 'forming' of the matter of the data" (Lyotard 1991, 136) can no longer make the sublime presentable. It is through this very unrepresentable sublime that "an Idea of Reason is revealed" (136). In this way, the sublime is for Lyotard "none other than the sacrificial announcement of the ethical in the aesthetic field" (137).

In view of this, how does modern avant-garde art exhibit the sublime and execute its duty? According to Lyotard, avant-garde artists aim at "approaching matter," that is, they seek through the sublime arts to approach "presence without recourse to the means of presentation" (139). This matter he refers to is not the traditional notion of matter—i.e., that which naturally fits form. Lyotard asserts that the matter he is referring to is rather the "scarcely perceptible differences," such as "nuance" or "timbre," which "the faculties or capacities of the mind" cannot construct (140). In this sense, he paradoxically describes this matter as "immaterial," characterizing its effect

on the human mind as follows:

[Immaterial matters] all designate the event of a passion, a passibility [passibilité] for which the mind will not have been prepared, which will have unsettled it, and of which it conserves only the feeling—anguish and jubilation—of an obscure debt. (141)

Lyotard inherited the framework of Kant's thought but modified it somewhat. While Kant saw the sublime as a generator of the feeling of respect, Lyotard saw it as arousing in the spectator the feeling of "an obscure debt." For him, importantly, "what is at stake in [artistic] modernism" (135) is nothing but this effect of debt.

2. RANCIÈRE'S CRITIQUE OF LYOTARD

In *Aesthetics and its Discontents*, Rancière criticized Lyotard's interpretation of Kant. He first notes that while Lyotard discussed the sublime arts, Kant never suggested that the products of artistic practice could display the sublime: "From Kant's viewpoint, the very idea of an art of the sublime would seem contradictory" (Rancière 2009a, 89). However, Rancière is even more concerned with how Lyotard modified Kant's argument:

With Kant, the imagination's failure brings forth the autonomous law of the legislative mind. With Lyotard, the logic is strictly inverted: subordination to the *aistheton* signifies subordination to the law of alterity. Sensory passion is the experience of a 'debt'. Ethical experience is that of a subordination without appeal to the law of an Other. It manifests thought's servitude with regard to a power internal and anterior to the mind that it strives in vain to master. (93f)

In short, whereas the Kantian sublime leads us to "the autonomous law of the legislative mind," the Lyotardian sublime brings about the "subordination to the law of alterity," i.e. the heteronomous enslavement to "an Other." Hence, Rancière is especially interested in opposing this pessimistic inversion of the Kantian logic of the "Analytic of the Sublime."

This "counter-reading of Kant" (104) by Lyotard, Rancière claims, closes the possibility of freedom and equality that was originally opened by "a first reading of Kant" (97). The reading Rancière is referring to is Schiller's interpretation of the *Critique of Judgment's* "Analytic of the Beautiful" in his *Aesthetic Education*. "The core argument of the *Letters on the Aesthetic Education of Man*," Rancière argues, "resides in the same double negation that characterizes Kantian aesthetic negation. It states that the latter is subject neither to the law of understanding, which requires conceptual determination, nor to the law of sensation, which demands an object of desire" (104). It is well known that the Kantian aesthetic judgment is not dependent on a concept, nor on a mere agreeable sensation. What Rancière is referring to is Schiller's "aesthetic state" (104) or "free play" (99) in the human mind. In the twelfth letter of *Aesthetic Education*, he expresses this state as neutralization of conflict between "the sensuous drive" (*sinnlicher Trieb*), which stems from the human passive sensibility, and "the form drive," (*Formtrieb*) which proceeds out of our active reason (Schiller 1982, 79–81). Schiller regards this state as what artworks should above all bring about for human beings, since "man only plays when he is in the fullest sense of the word a human being, and he is only fully a human being when he plays. This proposition ... will, I promise you, prove capable of bearing the whole edifice of the art of the beautiful, and of the more difficult art of living" (107–109). In other words, Schiller dreamed of the reformation of the whole human community through aesthetic experience, starting

from the changing of individual mental dispositions.

For Schiller, the exemplary artwork of this argument is an ancient statue, the *Juno Ludovisi*, whose beauty he describes in the fifteenth letter.¹ Taking up this description, Rancière explains the aesthetic experience the statue arouses as follows (note his use of the terms “suspend” and “suspension”):

Aesthetic experience suspends both laws at the same time. It therefore suspends the power relations which usually structure the experience of the knowing, acting and desiring subject. (Rancière 2009a, 97)

Or:

The suspension of power, the *neither... nor...* specific to the aesthetic state ... announces a wholly new revolution.... Aesthetic free play—or neutralization—defines a novel mode of experience that bears within it a new form of ‘sensible’ universality and equality. (99)

These passages are crucial for understanding his critique of Lyotard. For Rancière, “What [Lyotard’s reading of Kant] strives to do is efface the original link between aesthetic suspension and the promise of emancipation” (104). In other words, he believes Lyotard denied the possibility of freedom and equality manifested by Schiller and, instead, sought to force human beings to submit to the feeling of debt. Thus, Rancière denounces Lyotard as an example of the ethical turn of aesthetics because he reduces aesthetics to ethics (cf. Rancière 2009a, 109–32; 2009b, 109–38).

3. THE RESEMBLANCE BETWEEN RANCIÈRE AND LYOTARD

However, even admitting Rancière’s critique, there remains a striking resemblance between these two thinkers, primarily in the fact that both see the essential aspect of the aesthetic experience as the suspension of the human mind. Similar to Rancière, Lyotard used the word ‘suspend’ at a similar moment to Rancière when explaining the effect of sublime arts on the human mind: “The matter I’m talking about is ‘immaterial’, an-objectable, because it can only ‘take place’ or find its occasion at the price of suspending these active powers of the mind” (Lyotard 1991, 140). Moreover, both thinkers argue that the aesthetic suspension of the powers of the human mind goes beyond the aesthetic field, impacting humanity as such. In this sense, it is reasonable to say that Rancière “did not only adopt the vocabulary but also part of the ideology of postmodernism” (Rieusset-Lemarié 2017, 465).

In fact, it is probable that Rancière himself is well aware of the postmodern mood of his argument, for he recognizes that Schiller’s discourse anticipates Lyotard’s argument, as will be discussed later. Indeed, it is because Schiller is in a certain sense a postmodernist that Rancière favors him. Therefore, in seeking to discern the originality of Rancière’s thinking, it is not especially helpful to ask whether he is a postmodernist. Instead, it is more important to question how he can be differentiated from Lyotard and to ascertain more closely what exactly distinguishes the two.

4. THE NOVELTY OF RANCIÈRE

There are two ways of answering this question. The first is relatively straightforward: Rancière, in giving priority to the beautiful over the sublime, indicates his fundamental divergence from prior and contemporary french philosophers who particularly privilege

the sublime and disparage the beautiful. In criticizing Lyotard and praising Schiller, he problematizes two contrasting accounts of Kantian aesthetics: the aesthetics of the beautiful and that of the sublime. As we have seen, Lyotard regards the sublime as the *raison d'être* of contemporary arts; yet, at the same time he declares “the end of an aesthetics, that of the beautiful” (Lyotard 1991, 137). Moreover, when the whole of French aesthetics in the late twentieth century is taken into account, it is not beauty but the sublime that has been at issue². From this point of view, we can differentiate Rancière from his contemporary French thinkers, in that he ventures to focus on Kant’s aesthetics of the beautiful, rather than the sublime, through Schiller’s interpretation of Kant.

However, it would be hasty to reduce Rancière’s argument to the traditional dichotomy between beauty and sublime. As already mentioned, he treats Schiller as simultaneously a successor to Kantian aesthetics of the beautiful and a precursor of Lyotard. In fact, regarding the Schillerian aesthetic experience, Rancière says:

The experience of beauty, which is apprehended by Kantian aesthetic judgement in terms of a *neither... nor...*, is already characterized by the double bind of attraction and repulsion. It consists in a tension between two opposed terms, namely a charm that attracts us and a respect that makes us recoil.... There is, then, no rupture between an aesthetics of the beautiful and an aesthetics of the sublime. Dissensus, i.e. the rupture of a certain agreement between thought and the sensible, already lies at the core of aesthetic agreement and repose. (Rancière 2009a, 97f)

The crucial point is that dissensus—the suspension of our faculties of mind—which weighs heavily in the aesthetics of the sublime, is already anticipated by Schiller’s aesthetics as its fundamental element. In other words, Rancière thinks that there is no need to take the trouble of invoking the sublime when attempt to grasp the essence of aesthetic experiences.³

Of course, it would be easy to point out flaws in his reinterpretation of Kantian aesthetics of the beautiful through Schiller, especially in terms of its misreading of Kant or its confusion between beauty and the sublime.⁴ Nevertheless, what is more important in his argument is his embrace of some aspects of the aesthetics of the sublime, especially as it pertains to the political function of dissensus or suspension, while at the same time dismissing other aspects. In making this clear, the second answer can be found. The aspect of the sublime which Rancière omits, is Kant’s implication of absoluteness or transcendence. As already noted, Lyotard argued that the sublime arts should impose a feeling of debt on the spectator, which Rancière has criticized as the ethical turn of aesthetics. The core of this criticism explicitly reveals his stance against the notion of transcendence: in Lyotard, art is “seen as a form of ‘resistance’.... Resistance becomes nothing other than the anamnesis of the ‘Thing,’ the indefinite re-inscription, in written lines, painted brush-strokes or musical timbres, of subjugation to the law of the Other” (Rancière 2009a, 105). ‘Thing’ means here something exterior to the signified and therefore beyond our understanding. While assigning the effect of suspension to the beautiful, Rancière attempts to reject something absolute, transcendent, impossible, etc.⁵ Needless to say, this rejection is accompanied by the admiration of Schiller’s project of aesthetic education.

In conclusion, by rejecting the connotation of transcendence and accepting the element of suspension, Rancière clearly seeks to differentiate himself from the predominant thought of his philosophic milieu. In addition, this attitude is not limited to the

discussion on the aesthetics of the sublime; it is also found in other of Rancière writings. For example, in *Mallarmé*, he clearly opposes traditional readings of Mallarmé and their emphasis on impotence, absoluteness, nothingness, etc., saying that “the time has come to free him from” interpretations that reduce “the difficulty of his writing to the authenticity of an experience of impotence and shadows” (Rancière 2011, xv). Instead, he proposes to read the poet in terms of the relation between his text and the society. Hence, in comparison with his other writings, it is more valid to emphasize the differences of Rancière from Lyotard in terms of their treatments of the beautiful and the sublime than equating them. Thus future scholarship should pursue coming to terms with his attitude in broader contexts than that of confronting Lyotard.

1 Schiller writes as below: “It is not Grace, nor is it yet Dignity, which speaks to us from the superb countenance of a *Juno Ludovisi*; it is neither the one nor the other because it is both at once. While the woman-god demands our veneration, the god-like woman kindles our love; but even as we abandon ourselves in ecstasy to her heavenly grace, her celestial self-sufficiency makes us recoil in terror. The whole figure reposes and dwells in itself, a creation completely self-contained, and, as if existing beyond space, neither yielding nor resisting; here is no force to contend with force, no frailty where temporality might break in. Irresistibly moved and drawn by those former qualities, kept at a distance by these latter, we find ourselves at one and the same time in a state of utter repose and supreme agitation, and there results that wondrous stirring of the heart for which mind has no concept nor speech any name” (Schiller 1982, 109).

2 See Nancy (1988); Lacoue-Labarthe (1988).

3 On dissensus as the key concept in the aesthetics of Rancière, see for example Chanter (2018), 83–100.

4 See for example Tkatch (2015), 522; Rieusset-Lemarié (2017), 468f. However, such an argument by Rancière is defensible through investigating the concept of beauty in Schiller, for it is already the synthesis of beauty and sublime in itself (cf. Suzuki 2018).

5 As Rancière himself points out, the word ‘Thing’ used by Lyotard is derived from Lacan (and therefore indirectly from Freud) (Rancière 2009a, 94).

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PANEL SESSION 04 | CONDITION OF CONTEMPORARY ANGLO-AMERICAN AESTHETICS

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.

1. Introduction: Motivation for Moderation

Concerning whether the meaning of an artwork can be determined by the intention of the artist, there has been a long series of debate between the position called intentionalism (INT) and the opposing position, called anti-intentionalism (AI). The debates still continue in analytic aesthetics with variations and compromises. Since the 1950s, the anti-intentionalistic accusation called the 'intentional fallacy' by Beardsley and Wimsatt has been considered as an intellectual achievement in criticism, yet the opposite view that we need to rely on the actual intention of the author to interpret artwork is gaining popularity nowadays.

It is undeniable that a work of art is a product of some intentions. For some scholars, this is the very basic fact indicating that INT has to be the right choice. However this type of intention, which can be called categorical or ontological intention, can be distinguished from semantic intention which we are interested in here. That is, how a work or text comes to exist as it is, should be a separate issue from what that text means. Thus, even though we all accept the existence of categorical intention, this should not be considered as favoring INT. The INT that we are dealing with begins with the following claim:

RI: When the meaning of a work (or utterance) is interpreted, it is always the case that the author's (or utterer's) actual intention determines the meaning of the work (or utterance).

This is Radical Intentionalism (RI) because it claims that (1) the author's actual intention is 'the determining factor' of the meaning of a work, and that (2) this is 'always' the case. Naturally, RI is problematic because we don't think that, for example, the utterance 'just go' means 'please stay' simply because the utterer has the intention to mean the latter. (Of course, it would be a different story if, not the intention alone, but the objectively identifiable context and circumstances also support this interpretation.) The Humpty-Dumpty problem, that is, the arbitrary decision of the meaning simply relying on the utterer's intention, is not acceptable, and even intentionalists have all the intentions to avoid this.

In order to circumvent this problem, Moderate Intentionalism (MI) has been proposed. Many scholars, including Noël Carroll and Robert Stecker, support MI. They seem to think that it is possible to avoid the above mentioned arbitrariness, yet still to allow the intention to play the essential role in determining the meaning of the work. How is this possible? What exactly does the claim of MI amount to?

2. How to Moderate Intentionalism 1: Relevancy Claim

According to my diagnosis, there are two ways to 'moderate' RI. One is weakening part (1) ('determining factor') of the claim and the other is denying part (2) ('always'). Even though supporters of MI are not very explicit about the first way, I find that confusion concerning part (1) may well be a source of unjust intuitive appeal that MI enjoys over AI. My point is that sometimes INT does not clearly distinguish the 'relevancy' of intention to the meaning and the 'determination' of meaning by intention. For example, in a 1997 article, Carroll makes two different claims for INT in one paragraph.

INT-C1: "[I]nterpretations of artworks should be constrained by our knowledge of the biography of the historical artist and our best hypotheses about the artist's actual

intentions concerning the artworks in question.”

INT-C2: “[A]uthorial intentions and biographies are relevant to the interpretation of artworks.”¹

These surely are not just two different wordings expressing the same idea. Especially, the latter is a very weak claim compared to the former. What worries me is that, for some, a claim similar to INT-C2 is considered as a way of ‘moderating’ INT. However, this is too weak to deserve the title of INT. The only reason to think that it qualifies as INT is when the opposite party, the AI view, denies this. Indeed, Carroll views AI as to “hold that reference to artistic intentions and the biography of the artist are never relevant to the interpretation of the meaning of artworks.” However, this is not correct. The denial of INT-C2 is not the actual claim of AI. It might be Beardsley’s version of AI, but, as we can see in Wilson,² a sophisticated version of AI is not required to deny the relevancy of intention in interpretation. What AI really wants to question against INT is the truth of the claim that the meaning can be determined solely by intention, a claim similar to INT-C1. Then, here again, just like the existence of categorical intention, the intuitive appeal and the undeniable force of INT-C2 cannot be the evidence for INT because the truth of INT-C2 bears nothing about the truth of INT-C1. The real position of AI is that the interpretation of a work does not need to be ‘constrained’ by the actual intention of the author, which is to deny INT-C1.

3. How to Moderate Intentionalism 2: Introducing Public Elements

Then, on what ground can INT claim INT-C1 to be true? In order to make a claim like INT-C1 a version of MI, Carroll’s and Stecker’s version of MI eventually accommodates the public elements of language into their theory. This move is fine but if MI wants to be a coherent theory rather than just an intuitively appealing slogan, we should question whether MI has a principle for accommodating the public elements without undermining the basic intentionalistic idea of what the interpretation should be.

Here, what should be considered as public elements are not confined to matters of language such as grammar, dictionary meaning of the vocabulary and many other established linguistic customs. Objectively identifiable contexts in each particular case are also public so the public elements which AI relies on in order to determine the meaning should include them. In short, public elements include what we can gather from text and context. Narrow understanding of how to decide meaning in AI might lead to another misunderstanding that draws intuitive appeal for INT. We all know that language is incomplete somewhat, but instead of quickly introducing utterer’s intention to fill the gap of communication, AI considers that the context might be helpful to interpret the meaning of the text as well as to avoid the Humpty-Dumpty problem and secure the objectivity of the meaning. In cases where the text and context are not enough to fix the meaning, AI would think that the meaning of the given text is ambiguous or undeterminable. With this in mind, Carroll’s case of film maker Ed Wood³ cannot tip the scale in favoring INT. Most of us think, just like Carroll, that interpreting Wood’s B-rated cheesy SF movie as a critical remark to Hollywood moviemaking is absurd, but we would not have to introduce Wood’s actual intention in order to correct this outrageous interpretation. Historical facts and public contexts would be able to do the same job.

Now, let’s go back to MI. MI, which accommodates public elements, claims that not just any intention, but only the intentions successfully realized in the work can determine

the meaning of the work, or constrain the interpretation.⁴This is the second type of moderation (denying ‘always’) that I mentioned above. So now, even for INT, despite the existence of clear authorial intention to express that you stay, uttering ‘go’ cannot mean this as long as ‘go’ is not a successful realization of that intention. In this way, MI is supposed to be able to avoid the Humpty-Dumpty problem and claimed to be a reasonable explanation for the connection between intention and the meaning.

4. Criticism on Moderate Intentionalism: A Dilemma

However, I challenge this type of MI. As we just saw, MI has to say that intention cannot determine the meaning if it is the case that the intention is not successfully realized. In such cases, MI cannot help but letting the public elements such as linguistic rules, custom, context, etc., determine the meaning. What if the intention is successfully realized? In this case, the result of the interpretation solely based on intention would be the same as the one utilizing the public elements only because the intention is successfully realized. This means that MI cannot use these cases to show that applying MI generates different results from AI. That is, for any given case where MI wants to say that the interpretation is constrained solely by intention, if AI generates the exact same interpretation relying on public elements only, then there seems to be no chance to prove that MI is the right theory. What MI uses as the evidence is exactly the same as what AI could use to prove that the case is for AI.

Therefore, what MI needs is a case where the meaning is solely determined by author’s actual intention, and that meaning should be considered correct despite the interpretation relying on public elements that indicate differently. At this point, ambiguous works or utterances seem to provide what MI wants. Thus, in order to maintain the idea of INT, MI can claim, as it actually does, that in cases where the work’s meaning is ambiguous (i.e., where the consideration on public elements produces more than one equally plausible interpretation, thus the meaning is undeterminable), the authorial intention plays the role and determines the meaning of the work. This is indeed a modest version of INT because it retreats from ‘always’ to ‘ambiguous cases only.’ Indeed, isn’t it the very moment when we would like to ask the meaning of the work to the author? It sounds even commonsensical that actual intentions have the casting vote when the meaning is ambiguous.

However, here comes the dilemma of MI. The motivation for MI is to avoid RI, and MI did this by utilizing the idea of successfully realized intention, which in turn relies on the public elements. If MI tries to cherish its original motivation, and if the ambiguity is what the public elements of the work report about the work, then what would be the justification for disregarding this fact? An ambiguous work shows that the authorial intention is not successfully realized. Therefore in MI, a failed realization of authorial intention should not override the ambiguity and force us to determine the meaning of the work. If it does, it is no longer MI but RI. Suppose that a given remark is ambiguous as to whether it is sarcasm or sincere praise. This in itself is an unsuccessful realization of the intention because, if it were successful, we could decide its meaning, one way or the other, using public elements such as context, tone, gesture, etc., and ambiguity wouldn’t be the final outcome. If it is unsuccessful realization of the intention, it is OK to ignore the author’s intention. That’s the idea of MI. So the resolving the issue of ambiguity utilizing intention violates MI’s own principle. We can do this only when we presuppose the truth of INT. The dilemma is this: MI cannot decide the meaning of the ambiguous text utilizing the actual intention because this contradicts the principle

they introduce in order to avoid RI. However, MI cannot leave this case ambiguous because this means that MI would not be different from AI in terms of supporting evidence.

5. The Case of Irony

What this also means is that the case of irony, which has long been thought of as an important supporter of INT, might have to be re-evaluated. The reason why irony favors INT is that we believe it provides a case where a text can mean exactly the opposite of what the public elements of the text indicate, due to the author's intention. However, can irony be irony just because of the intention? I do not think this is plausible. Irony, just like sarcasm, wouldn't be considered as successful irony unless the careful understanding of the context supports such interpretation. When uttering "great," if all contexts indicate that it is praise, it cannot mean blame just because the utterer's intention is to blame. Especially for MI, dealing with irony is tricky because, under this kind of circumstance, MI should allow disregarding the intention because it is more like a case of unsuccessfully realized intention. If so, irony unsupported by context, which might still work for RI, cannot work for MI. The motivation and the principle to move toward MI make irony no longer a prominent example for INT. If MI should acknowledge that irony can be successful only when context supports such interpretation, then AI too can explain the case of irony.

6. Conclusion

Let me conclude. Despite the crucial difficulty of arbitrariness, if one thinks that the right theory of interpretation should keep the authorial intention, there must be a strong motivation to do so. However, as I said at the beginning, the fact that the work is a product of intentions cannot be that strong reason. The fact that a work is similar to our ordinary conversation, which I didn't mention at all in this paper, is often cited as the other foundation for taking INT. However, this view is also debatable since there seem to be reasons to think that our interest in interpreting artwork is not like conversation. If these two prominent motivations turn out to be not necessarily relevant to taking INT, it is hard to know why we still have to maintain INT in the form of MI. I have argued that the compromise called 'moderating' is a self-contradictory attempt because it undermines either its being a version of INT or its being a moderate version. Stecker wants his version of MI to be treated as a "unified view."⁵ The problem is that the 'unified view' would not be a version of INT.

- 1 Noël Carroll, "The Intentional Fallacy: Defending Myself," *JAAC* 55 (1997): 305.
- 2 Kent Wilson, "Confession of a Weak Anti-Intentionalist: Exposing Myself," *JAAC* 55 (1997).
- 3 Noël Carroll, "Art, Intention and Conversation," in *Intention and Interpretation*, ed. Gary Seminger (Temple University Press, 1992), 191-121.
- 4 Robert Stecker, "Interpretation and the Problem of Relevant Intention," *Contemporary Debates in Aesthetics and Philosophy of Art*, ed. Matthew Kieran (Blackwell, 2006).
- 5 Robert Stecker, "Moderate Actual Intentionalism Defended," *JAAC* 64 (2006): 429.

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**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 new aesthetic 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

1. Historical introduction:

What is art? Who actually ask this question anymore? On one hand, it was an important point of the philosophical curriculum since Plato, on the other, it seems only urgent since the artistic revolution in XX century when people do sometimes state it in a negative way, is this still art? That is to say that through ages most people were perfectly satisfied without asking such questions, and they became more relevant only quite recently. As Harald Osborne stated in the beginning of his article titled *What is a Work of Art* in 1981:

The question What is a work of art? Is not one which we are often brought up against in daily life or in our ordinary commerce with art. On rare occasion – when, for example, we come upon a strange and novel denizen such as lump of lard in an art exhibition or when we are concerned with the artifacts of primitive peoples who lack our concept of fine art – we may be called upon to face it and to examine criteria for deciding whether something is or is not a work of art. But except on such occasions, we are ordinarily content to accept as work of art the objects to which we are exposed in museums and galleries and artists' studios and we ask ourselves rather how good they are of their kind¹.

Just one year later James D. Carney has published in Illinois a paper that starts as follow:

Art teachers are ordinarily content to accept as work of art the objects to which we are exposed in art classes, museums, galleries, and artists' studios. However, on occasion when they come upon a strange and novel denizen – such as a lump of lard in an art exhibition, Robert Barry's Thoughts, or Sam Hirsch's year-long clock punching performance - art teachers are called upon to face the question What is a work of Art²

Can you notice a fair amount of similarity? That is probably because most people, in our western culture at least, shared quite a common notion of art for centuries. This notion, at least in visual arts, was all about representation. The concept of mimesis understood historically as a development of methods allowing a man to 'mirror' nature. This was ultimately achieved with the development of photography. Artists responded by trying to paint quite differently, and that led to a revolution famous *Salon des Refusés* in 1863. Shortly after technology used that idea of „painting inside the eye“ and entered XX century with cinematography that could imitate moving objects, and therefore life itself.

Artists were well aware of this fact and XX century modernism produced one revolution after another. Each one with a dead-serious manifesto declaring monopoly in grasping the 'true' meaning of art. In America, where the success of „motion pictures“ was soon challenged with an enormous wave of artistic immigrants after Nazi regime declared modernism to be degenerate art. What happened shortly after infamous Munich *entartete Kunst* exhibition in 1937 killed not only many artists, but also the artistic will to mirror the reality.

This situation led to artistic and philosophical reflection about the aims and methods of art. The one who grasped the spirit of the new art capital of the world was Clement Greenberg, who diagnosed New York's action painting as the first original 'American type' art. The aim of this 'after the war art' was to formally deconstruct all previous forms of painting. He writes in 1955:

Perhaps it is another symptom of this same state of affairs that Paris should be losing its monopoly on the fate of painting. By no one, in recent years, have that art's expendable conventions been attacked more directly or more sustainedly than by a group of artists who came to notice in New York during and shortly after the war. Labeled variously as "abstract expressionism," "action painting" and even "abstract impressionism," their works constitute the first manifestation of American art to draw a standing protest at home as well as serious attention from Europe, where, though deplored more often than praised, they have already influenced an important part of the avant-garde³.

Unfortunately the artist who was the symbol of this revolution in art, Jackson Pollock who was declared in 1949 by Life magazine the greatest living artist in America, died in a car crash just a few years after this words were published. Soon the art scene was dominated by pop artists, from who the most important was Andy Warhol, who even called his own autobiographical book *Popism: The Warhol Sixties*⁴. He was proven to be luckier than Pollock at least in this sense, that in the very same year when he opened The Factory in Midtown Manhattan a renown analytical philosopher name Arthur C. Danto has offered in-depth analysis of the new art represented at fullest by Warhol.

In 1964 Danto, who was an artist himself, entered Stable Gallery and had his personal encounter with 'a strange and novel denizen'. This object was a stack of oversized Brillo Boxes and the paper described this encounter was called *The Artworld*. Later development of this 'eureka moment', as Daniel Herwitz calls it⁵, led Danto to the conclusion that the whole linear development of the work of art understood in mimetic terms came to an end. The brief and handicapped linear development of art in the United States cannot be further continued in a linear way, and Danto was among the first ones to notice that.

In 1968 not only a prominent analytic philosopher Nelson Goodman has published a first analytic book on the topic of art, but more importantly, American spiritual, political and artistic leaders were all shot⁶. Only the former one survived, he did however lose his creativity and the most famous work produced by him after the assault is called 'oxidation paintings'. Better known simply as 'piss paintings' are in a way a sad parody of the work of Pollock. Just when critics thought that an American identity in art has emerged from this strange 'artistic melting pot' of after war New York the pop-modern/post-modern artists pissed on everything that was before them. The deconstruction phase of visual arts in America was over and no one, even Andy Warhol, dared to look in the future.

Nevertheless, we do live in this future now and it is in our conceivability to look at the last 50 years of art production and criticism making use of our historical perspective. In this time many things may be stated and contradicted about contemporary artworld, but very few would deny that the most important philosophical claims about it were presented by Arthur Danto. The other widely agreed thesis is one that suggests that aesthetical problems have become everyday problems through a process that has been called 'the aestheticization of everyday life' (Featherstone 1992: 280)⁷.

What that means is that artworld has expanded beyond the walls of classrooms, museums and art galleries. Without proper aesthetic theory we may be unprepared to deal with our new condition. That is why I decided to have a new look at the aesthetic tradition in the dominant culture who is responsible for the big part of this aestheticisation experience. For the sake of clarity, I will refer to Arthur Danto and Joseph Margolis. Not only because they shaped our understanding of art at the end of

XX century and beyond, but mostly because they do represent two different traditions that are crucial to understanding US philosophy and aesthetics: pragmatism and analytic philosophy.

The aesthetic tradition in the US took a different path than one in a continental tradition that became evident in the XX century. The two most distinguished traditions there were and still probably are pragmatism and analytical tradition. John Dewey has published his *Art as Experience* in 1934, and however this book never really 'took off' and therefore Richard Schusterman wrote in the preface to his *Pragmatist Aesthetics* in 1992:

*Pragmatist aesthetics began with John Dewey – and almost ended there[...] the philosophical influence of his aesthetic theory was very short-lived. Pragmatist aesthetics was soon eclipsed and rejected by analytic aesthetics*⁸.

Arthur C. Danto represents exactly the new breed of philosophers trained in analytic tradition and moving from language to the new areas, that were left aside by this tradition in the first XX century as it was occupied with science and epistemology. These new areas were mainly history, human actions, the human mind, and arts: something we would name culture.

Interestingly enough Danto was not a trained philosopher, he has studied art and got his minor in history at Wayne University in Detroit. He himself claims that he was accepted for a postgraduate study in philosophy at Columbia, just because of the 'experience-focused spirit of Dewey' still present there. The different stance between this was grasped by Schusterman in his essay *The End of Aesthetic Experience*. He writes: „*While Dewey celebrated aesthetic experience, making in the very center of his philosophy of art, Danto virtually shuns the concept*”⁹.

Schusterman not only opted for experience, but he also based some of his assumptions, especially on the understanding of the notion of interpretation, on the work of Joseph Margolis. Interpretation does not occur in Dewey's *Art and Experience*, but is crucial to the concept of Danto, as Noel Carroll points out. Danto claims that every artwork embodies a meaning, and sometimes the meaning is evident, but nowadays it is hidden and requires an art critic who is well versed. He doesn't need to be educated in the history of art, but he does need to understand the artistic theoretical framework that makes this work of art an art.

Danto still claims that a critic discovers this meaning, but pragmatists like Margolis or Schusterman would say he 'gives' a meaning. I would like to stress this fact, that Margolis's strong criticism of Danto and Goodman is based on the evaluation that they weren't radical enough. To understand this quarrel one has to dive deep into these two very different holistic systems developed by Danto and Margolis in the last half of the century. In order to understand the main dispute points, I would try to provide a short narration of their view on the subject. Before I commence I would like to point out, that for most commentators Margolis does present a more coherent structure of argumentation and wins in many regards this debate. However his influence was inferior, and therefore he plays a rebel in this story. Much of it is because Danto has successfully combined his theory with large numbers of important examples and some very short, strong claims that have caught much publicity.

But where does it all start? Nelson Goodman, who ran an art gallery at this time,

was concerned with the question of forgery. He decided to use some of the analytic apparatus to this problem, resulting in making 'perfect fake' problems somehow influential, but only among philosophers of the analytic tradition¹⁰. They looked at his text as a piece on the very old platonic problem of the relation of a copy to a original. For Goodman, the different value of these two objects was justified by a presumed, even if very marginal, the physical difference between these two pieces. There was, therefore, no real aesthetic difference in the eye, the difference is actually created by the knowledge that only one of Rembrandt's *Lucretia* is authentic. Because of this knowledge, we decided to test two paintings with an expert scanning device to make sure which one is actually Rembrandt's.

Science saved the day for paintings, but the question for non-visual art, like music, remained unresolved. Danto, instead of focusing on them, went back to visual arts to say that there are some artistic objects that cannot be distinguished at all. He offers an abstract example of Red Square paintings, that have different titles, authors and meaning, although they all do look exactly the same. This is the method of indescribable developed into a system in his book *Transfiguration of the Commonplace*.

This is, of course, an extreme case of an already special case of Warhol's Brillo Box that forced Danto to write in *The Artworld*:

To see something as art requires something the eye cannot decry-an atmosphere of artistic theory, a knowledge of the history of art: an artworld.

[...]

Mr. Andy Warhol, the Pop artist, displays facsimiles of Brillo cartons, piled high, in neat stacks, as in the stockroom of the supermarket. They happen to be of wood, painted to look like cardboard, and why not? To paraphrase the critic of the Times, if one may make the facsimile of a human being out of bronze, why not the facsimile of a Brillo carton out of plywood? The cost of these boxes happens to be 2 x 10³ that of their homely counterparts in real life-a differential hardly ascribable to their advantage in durability. In fact, the Brillo people might, at some slight increase in cost, make their boxes out of plywood without these becoming artworks, and Warhol might make him out of cardboard without their ceasing to be art. So we may forget questions of intrinsic value, and ask why the Brillo people cannot.

[...]

An artistic breakthrough consists, I suppose, in adding the possibility of a column to the matrix. Artists then, with greater or less alacrity, occupy the positions thus opened up: this is a remarkable feature of contemporary art, and for those unfamiliar with the matrix, it is hard, and perhaps impossible, to recognize certain positions as occupied by artworks. Nor would these things be artworks without the theories and the histories of the Artworld.¹¹

Danto noticed: the real question arrives when you are presented with a simple dilemma. Object 1 and object 2 that are identical but one of them has a feature that is not present in the another. The feature is artistic quality.

1. The Brillo Box cannot qualify as a work of art inside any existing theory
2. But Brillo Box was undeniably a work of art exhibited in established art gallery

(Staple Gallery, April 1964)

3. Therefore something is wrong. We need to reconceive the history and philosophy of art in order to 'catch up with the praxis'

The power of this piece presented by Danto, at Symposium: Work of Art at American Philosophical Association Eastern Division Sixty-First Annual Meeting (Oct. 15, 1964), is that it makes an effort to close the obvious gap between new art and old art theory. He combines an important contemporary example with a new and intriguing theory. This theory was coined around 'institutional definition of art'. This was, of course, an misunderstanding because Danto did not advocate this theory developed by Georg Dickie in the sixties, but he began to be associated with it in the time when it was getting momentum¹². It is fair to say that because of this popularity and controversy Danto felt obliged to elaborate on this topic some more, and he did in the Transfiguration of the Commonplace.

It was first published as an article ten years after *The Artworld*, and it produced cases even more controversial than Brillo Box.

Consider, then, The Polish Rider, where a solitary horseman rides invisible silence past a mysterious architecture toward some profound destiny: a work of vision, depth, and meaning. Now I throw a lot of paint, varnish, standoil into a centrifuge, give it a spin, and allow it to splat against a canvas: and that splat, by one of those freaks of statistical mechanics, is indiscernible from The Polish Rider. Nelson Goodman has argued that no two works can be so alike that protracted educated peering will not in time discriminate between them, but I am supposing indiscernibility as a logical possibility or, if I must give Goodman his point [...] More deeply, I am asking whether anything with this sort of causal history can have the same meaning as The Polish Rider with its assumed history, or meaning of the relevant sort at all¹³.

The importance of this article is not just in showing that the method used to philosophically analyze Brillo Box may be used to countless other examples, and maybe even to the art in general. Danto does not give a definition of art but gives some crucial features that will be used when he will produce such a definition. This is the point where Danto abandoned the overwhelming Wittgenstein suggestions that a definition of art is probably not possible. The only possible answer for the philosophical world was to offer a sociological definition of art presented by Georg Dickie¹⁴. Danto cuts the ties with the institutional definition of art and starts a long journey to search for some substantial definition. He had, however, some important suggestions to start:

It seems to me that the importance of art must be bound up with the logical fact that it puts reality at a distance, though I have no good theory to offer as to why this is important[...]Any artwork shows what it denotes, but in non-imitational painting what is shown lacks an original, and so stands in no causal connection with an original. Possibly early tragedy was at once mysterious and protective, in that it showed a reality it also put its audience at a distance from by denotation, where the latter elevates the vehicle to the status of a vehicle of meaning. An imaginary painting shows something which, however, it may resemble a putative original, stands in no interesting relationship to an original, or has none. Once we relax the causal side of representation, we are left only with vehicle, denotation, and whatever is shown: and it is then up to the artist

*what sort of thing he wishes to show. But even the most abstract painting stands at a semantical distance from its content. Needless to say, this complex structure does not meet the eye*¹⁵.

In 1981 based on the assumption that the difference between artworld and philosophy vanished Danto extended his essay into a full book elaborating the sacred 'transfiguration' of a mere real thing into an artwork. This work was meant to have the title *Analytical Philosophy of Art*, but for different reasons, Danto decided otherwise. Five years later he applied this framework to the development of the artworld and ended with the famous 'end of art' thesis suggested in *The Philosophical Disenfranchisement of Art*. Danto's reputation in the artworld became so important that he was offered a job as an art critic at *The Nation* magazine shortly before, in 1984. In this 1984 he did write his famous article *The End of Art* where he offered a historical evaluation of previously analyzed philosophically Brillo Box. For Danto this work was not only a radical attack on traditional understanding of the works of art; it brought the history of Western art to a close.

The 'end of art' claim shortly became very influential and produced many discussions, most of them based on the misunderstanding of Danto's position. That is why he tried to clarify this issue in four (!) different books: (1986), *Encounters and Reflections: Art in the Historical Present* (1990), *Beyond the Brillo Box: The Visual Arts in Post-Historical Perspective* (1992), *Embodied Meanings: Critical Essays and Aesthetic Meditations* (1994) and *After the End of Art* (1997). Just by the sheer volume of his work one can deduce, that Danto has become a leading theoretic of art in America in the last decades of XX century.

In XXI first century he did also published books on two pop-art symbols Red Grooms and Andy Warhol, distanced himself from aesthetic relation to the art in *The Abuse of Beauty*, and got rid of the question mark in the title of his last book *What Art Is*. This shows that Danto was developing and updating his philosophical system through his life, and has put more and more emphasis on the artistic topics, especially from the time when he was an active art critic. The main conclusion to be made here is that he never subdue to a criticism and has not abandoned his earlier philosophical positions.

To sum up the most important contributions of Arthur Danto to the 'artworld' without getting into a very detailed discussion we may say that his system was based on two main basic concepts:

1. Indescribability claim¹⁶.
2. End of Art claim¹⁷.

In retrospect he wrote in *Embodied Meanings*:

*The thesis which emerged from my book *The Transfiguration of the Commonplace* is that work of art is symbolic expressions in that they embody their meanings. The task of criticism is to identify the meaning and explain the mode of their embodiment [...] to see something as art is to be ready to interpret it in terms of what and how it means.*¹⁸

Especially the addition of 'how it means' is something new¹⁹, but this cannot hide the crude fact that Danto does believe that there are not only better and worse interpretations, but also that we should decide on which is which based on some fixed

criteria. In other words, Danto thinks we have to discover the meanings of works of art meanwhile Margolis think we give the meaning to the work of art in the process of interpretation. That may be due to a tradition of Dewey, who was interested in interaction rather than interpretation and experience rather than meaning²⁰. Meaning is something fix, experience is very relative, and here lies the ground for the biggest difference between analytic and pragmatic tradition.

Schusterman, who is responsible for the revival of the pragmatic aesthetics says that he has taken his notion of interpretation from Margolis, who he met in Temple University. However one cannot forget, that Margolis was not only studying philosophy together with Danto at Columbia, but he actually was the first one who made the strong analogy between language and art central to his aesthetic theory in *The Language of Art and Art Criticism: Analytic Questions in Aesthetics* (1965), published at Wayne University that was a home university to Danto as he was studying art and history there after the WWII. To make things even more complicated Richard Schusterman calls his book of 1987 *Analytic Aesthetics* and Georg Dickie also ads *An Analytic Approach to his Introduction to Aesthetics* (1997).

Also, Margolis claimed in his first book that, “My own orientation is analytic and responsive [...] to that [...] range of methods that [...] has come to be called linguistic analysis”²¹ just to start his first chapter with the notion of experience. He did offer a definition of art that goes: [work of art is] “an artifact considered with respect to its design”²² and of aesthetic, which is “loosely collected system of issues bearing on our interest in the arts”²³. The main issue with these definitions is that they both can be used to describe Margolis book, as it is not very clear and consists mostly of critique of other theories of art. The only crucial and interesting idea of Margolis is that we should look at art similar to how we look at our language: both are a part of the historical culture that we live in and interpret on the go.

This theme becomes a trademark, along with ruthless critic of any other philosopher of art, of Margolis body of work through his career. The other complication of this book is that it considers mostly literature, but does not exclude other arts, that serves for a guarantee that the definitions used here cannot be much precise and the discussions engaged Margolis into the vast field of literary interpretation. This is to show that in spite of the title and declaration this work has certainly not much to do with what we typically attribute with analytic philosophy. This cannot however surprise us, for one Margolis was always a kind of a philosophical renegade, and the revival of neo-pragmatism really took off only since the 1970s.

Margolis was a part of this movement, but he always remained in a strange relation to analytic philosophy nevertheless. He advocated constantly against all forms of scientism and for cultural relativism that he combined with pragmatism and philosophy of language²⁴. As I try to suggest Margolis reinvention of pragmatism was made by contrasting himself with analytic philosophy. In aesthetic this meant *Farewell to Danto and Goodman* as he called one of his most famous articles²⁵. It is partially famous because of its brutal language, somehow unprecedented inside academic discussions about works of art. This is yet another proof for ‘aestheticisation of everyday’.

Margolis calls the aesthetic claims of Danto and Goodman a ‘closet scandal’ in the philosophy of art and aims to show that their theories ‘fail irremediably’. For him, Goodman’s distinction between real work of art and forgery is perceptual, but

completely arbitrary. Danto, on the other hand, does not require sensorily discernible difference between artwork and 'mere real thing', as the difference is, or at least may be, external to the objects. For Danto:

there are (always) non-discernible differences between such paired items, differences that bear on history (particularly, the history of production)²⁶ and artists' intentions. I say that Danto's claim is either incoherent or profoundly paradoxical, and that, in any case, it cannot be viably recovered in a way reasonably adjusted to the usual habits and practices of the artworld he invokes (or even of other parts of the world of human culture)²⁷

Margolis based his reading of Danto on the Artworld and, mainly, on Transfiguration of the Commonplace and finds a 'preposterous' claims there:

Apparently, for Danto, it is only by the rhetorical imputation of certain non-discernible 'attributes' that we are ever justified in treating 'mere real things' (things that are not artworks) as artworks. Nothing really exists as an artwork [...] It does seem preposterous. After all, you are bound to remind me, Danto is an art critic, writes and speaks about artworks all the time²⁸.

From that reading, that artworks do not exist, Margolis concludes that the famous indiscernibility change „never rightly arises!“ and „there is no puzzle of the sort Danto invents“²⁹. In the end, Margolis suggests that Danto was inspired by the famous question about a raising hand proposed by Ludwig Wittgenstein and he supposedly did not accept the answer that there is no difference between 'me raising a hand' and 'my hand raises'. Margolis shares this skepticism expressed in Danto's Analytical Philosophy of Action and does suggest that intention is what makes the distinction.

The same intention that he imposes on Danto to criticize him just a few pages before. No, not exactly, Margolis actually uses the term Intention with a capital I in his other writings as a technical 'umbrella term' to gather all significative human activity. In his book *What, After All, Is a Work of Art?* Margolis suggests that Intentions constitutes the real difference between artworks and 'real things', and that 'Intentional' should be understood as 'cultural' as artworks are just special forms of cultural entities³⁰. And culture is through and through historical, what is yet another common idea for Danto and Margolis.

This, however, does not prevent Margolis from criticizing Danto again, in this book mainly for his 'end of art' thesis. That is quite interesting because it seems to me that Danto's post-historical artistic freedom is quite similar to Margolis idea of cultural relativism. „By 'post-historical' art I mean that there's no longer any historical direction to art, that everything is possible“³¹. But Margolis claims still in 2009 that Danto cannot simultaneously advocated the end of art and the difference between the work of art and mere things³². He accused Danto to "remains silent about persons" and therefore falls into reductionism (of cultural selves into physical objects). But actually the whole 'transfiguration' is taking an physical object into the cultural artworld, and therefore changing it 'meaning'.

The problematic relation between the end of art thesis and the indiscernibility of two objects was discovered by Noel Carroll just after publication of *After the End of Art*:

In Danto's view, the philosophy of art had to await that point in art history when the problem of indiscernibles raised its hydra head. That moment arrived when artists like Warhol presented artworks like Brillo .

Danto moved from a historical definition of art toward an essential definition of art that was based on the embodied meaning and then instead of including the historical relativism inside this definition he combined it with a whole new narration of the end of art. For Danto only our knowledge is historically constructed, but our perception is not. An eye has biological features and cannot be subject to cultural change. In other words, Danto doesn't want interpretations to be hanging in the vacuum, and Margolis doesn't seem to be concerned with the idea of one true meaning supporting all interpretations. This is for him the fatal heritage of Aristotelian logic that still puts a shadow over philosophy. For Danto accepting that would mean that „individuals see the world differently, or even, in the strongest version of the thesis, see different worlds“³⁴. This was accepted by Margolis already in *The Worlds of Art and the World* from 1983.

The main difference is therefore in a very different concept of perception, culture and ontology. In *Embodied Meanings* Danto points out that:

The “real” Brillo box, which actually houses Brillo pads, was designed by an artist, James Harvey, who was a second-generation Abstract Expressionist more or less forced to take up commercial art. It has a very marked style, which situates it perfectly in its own time and in fact there are some very marked connections between it and some of the high art styles of that time. Its style, however, differs sharply from the Warhol's Brillo Box, which has almost no connection to those very high art styles at all. Where Warhol's is cool, it is hot, even urgent, in proclaiming the newness of the product it contains, the speed with which it shines; aluminium, and that its twenty-four packages are GIANT SIZE. [...] In any case, in point of meaning the two could not be more different³⁵

For Danto this is not an aesthetic difference between the two, but an ontological difference in meaning of them being cultural objects. In this Danto moves his theory much closer to Margolis. Both Danto and Margolis tend to think that art should be looked on philosophically rather than aesthetically. Beauty is not the right meaning of art, and should not be abused. In his last book, Danto entangled the meaning of art with an interesting example – with restoration. Since the difference between Danto and Margolis is mostly about interpretation and historicity of it I think that this proves a new opportunity to look on this debate.

I would like to use the example of an architectural reconstruction as it has obvious pragmatic aspects to it. The first question is whether the reconstructed Royal Castle in Warsaw is a work of art or just a forgery and what is its relation to the authentic one. I think Danto's theory, despite its problems and limitations, does provide us with some interesting insights. Especially important is implementation to the meaning of art the narration of “how” and “why” was it created.

The how and why of this (re)making is an important part of the embodied meaning of this architecture and therefore cannot be identified with the old, destroyed castle, that lacks this tragic history³⁶. But in a way today's castle shares the pre-reconstruction identity of the old castle as well. It could not be any different as without it also would have no meaning. Also, the function of the castle is much different now, but this is a common fate of many old residences turned into museums nowadays. Especially in

Europe, this is a very common and a very delicate problem.

Similar case was discussed by Danto in the second chapter of his last book, *What Art Is*, where he writes about his experience of visiting the Sistine Chapel after the restoration of Michelangelo's masterpiece. In "Restoration and Meaning," as he called this chapter, he claims that getting rid of the dust is irrelevant to the meaning of this art. For Danto, the true meaning depends on knowing the intention of the artist who created it³⁷. But with the reconstruction, it refers to the creator or recreator. In the end, it seems that intentions are best explained in a narration-like story and therefore the meaning of the work of art does require in some cases to tell also the story of reconstruction. That makes a strong argument for at least temporal realism of the meanings of art. That brings us back to the very practical decisions and movements of artworld, that would constantly challenge our understanding of art like it has done in the last hundred years.

Some 'hard cases' are still present in every aspect of human artistic activity and I suggest that such a complex quarrel, like the one between Danto and Margolis, helps us to understand not only how to approach them, but also why they are so challenging. That is why art is embedded inside our rich history and culture, and every definition depends on the set of assumptions that usually include such topics as the nature of perception, interpretation and reality itself. For that, it is still important to revisit this discussion. Russell Pryba goes so far as to suggest that:

*The importance of the Danto/Margolis debate is not localized to the narrow question of the essence or definition of art. Rather, the debate points us to an understanding of the nature and power of culturally enriched human selves that make both art, and philosophy of art possible.*³⁸

(Endnotes)

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DANTO'S HEGEL: THE PHILOSOPHICAL SOURCES OF DANTO' END OF ART THESIS

Abstract | In this paper 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;*

INTRODUCTION

Arthur C. Danto introduced his idea of art coming to its end in his eponymous article „The End of Art.“¹ Although it has been more than thirty years since the article was published, the thesis has recently become a subject of philosophical scrutiny again. Contemporary interpreters, however, do not pay closer attention to the question of the origin of the thesis, and therefore it is still understood in the light of Hegel’s statement that „[art]in its highest vocation, is and remains for us a thing of the past.“² Nevertheless, the question of the origin of the thesis is a more complicated issue. As Stephen Snyder rightly observed: „ the influence of Hegel in Danto’s work is often overstated, and that of Nietzsche or Sartre is as often overlooked.“³ But, as I am going to show, yet other intellectual influences shaped the form of Danto’s argument. I aim to demonstrate that Danto’s thesis is rooted in his philosophy of history. By this, I mean that Danto found his inspiration in the philosophy of the end of history as well as in his writings on the philosophy of history.

It is a well-known fact that Danto paid systematic attention to the question of the end of art. In this paper, however, what is required for presenting my point is just a summary of Danto’s position. In his book *After the End of Art*, Danto provides us with a useful overview of his position and notes that he „was writing about a certain narrative that had, [he] thought, been objectively realized in the history of art, and it was that narrative, it seemed to [him], that had come to the end.“⁴ This formulation needs further explanation.

Narratives and the Philosophy of History

For this reason, I think it necessary to address the book *Analytical Philosophy of History*, in which Danto introduced the term „narrative.“ The narrative is a kind of historical explanation which significantly differs from a chronicle. Whereas chronicle only records events in the chronological order without interpreting them, a narrative serves as an explanation of a certain kind. Danto characterizes its function as follows:

They [narratives] are used to explain changes, and, most characteristically, large-scale changes taking place, sometimes, over periods of time vast in relationship to single human lives. It is the job of history to reveal to us these changes, to organize the past into temporal wholes, and to explain these changes at the same time as they tell what happened – albeit with the aid of the sort of temporal perspective linguistically reflected in narrative sentences.⁵

Using the distinction between narratives and chronicles Danto emphasizes the importance of meaning in the historical discourse. According to Danto, events have a particular meaning only with reference to a certain temporal whole,⁶ and therefore the history is open to new interpretations because future events can shed new light on the (always temporary) historical truth. Although Danto focuses on history in general in his book, his findings are significant for art history as well. An art historian or art philosopher has to fulfill the same task, i.e., she or he has to provide us with an explanation of events that occurred in the artworld and to propose a narrative which would be able to clarify them.

The character of history admits that there would be competing narratives, but when speaking about the end of art, Danto has in mind a narrative with a particular structure. So the argument that art came to an end has meaning if and only if the narrative in

question meets specific demands. In the first essay on this topic, Danto asserts that the question about the end of art arises only when we are working with a model of art history that is *progressive*, and that is based on a sufficiently general definition of art. Danto finds such a narrative in the realm of philosophies of the end of history. This thought is rooted in the theories of Alexandre Kojève, Karl Marx and George Wilhelm Friedrich Hegel, who in Danto's opinion, understood history in terms of agony.⁷ For Danto, the end of history arrives through this agony and at the same time, the end of history brings the end of this agony and therefore a state of freedom. By the term agony, Danto describes the last stage of developmental history. Kojève, according to Danto, proposed the most convincing summary of this situation in his commentary on Hegel's *Phenomenology of Spirit*. Danto discusses the characterization of a happy life and connects this commentary with Hegel. In Danto's words:

The End of History coincides, and is indeed identical, with what Hegel speaks of as the advent of Absolute Knowledge. Knowledge is absolute, when there is no gap between knowledge and its object, or knowledge is its own object, hence subject and object at once. The closing paragraph of *Phenomenology* suitably characterizes the philosophical closure of the subject it treats of, by saying that it „consists in perfectly knowing itself, in knowing what it is.“⁸

The role knowledge plays in Hegel's narrative of the end of history was enlightening, according to Danto, of the situation in the world of art found itself in at that time. From this point of view, the most crucial event in the contemporary history of art was Andy Warhol's exhibition of *Brillo Boxes* which took place in 1964. And this event set art free because Warhol raised a question about the essence of art in a new and genuinely philosophical way. Instead of asking what art is, Warhol forced philosophers to explain the difference between two perceptually indiscernible objects. In consequence, art gained its philosophical character. A diagnosis of the reflexive nature of art returned Danto to Hegel and his *Phenomenology* interpreted in terms of *Bildungsroman*. Danto comments on this interpretation as follows:

The great philosophical work which has this form is Hegel's astonishing *Phenomenology of Spirit*, a work whose hero is the spirit of the world – whom Hegel names *Geist* – the stages of whose development toward self-knowledge, and toward self-realization through self-knowledge, Hegel traces dialectically. Art is one of these stages – indeed, one of the nearly final stages of spirit's return to spirit through spirit – but it is a stage which must be gone through in the painful ascent toward the final redeeming cognition.⁹

In respect to this formulation, it is possible to interpret Warhol's *Brillo Boxes* as a proof of self-realization through self-knowledge. And in consequence, it enables Danto to conclude: „The historical stage of art is done with when it is known what art is and means.“¹⁰

The Origin of the Thesis

In the introduction, I have claimed that Danto's thesis of the end of art is rooted in the philosophy of history. By this, I mean that considerations on this topic inspired Danto in two ways. At first, he observed the situation in the artworld of his time that

made him look for an explanation of its specific character – and he found a suitable model of explication in the philosophy of the end of history. At second, his approach to art based on narrative thinking origins in his writings on the philosophy of history. When introducing the explicative role of narratives in historiography, I have already addressed Danto's *Analytical Philosophy of History*, which I believe is one of the sources of Danto's thesis. Even though the importance of this book for his philosophy of art has been already familiar, it has not been, however, analyzed in depth. The distinctive structure of the narrative, i.e., its ability to embrace crucial events and their changes which can be described only in retrospect also determines Danto's thinking about the history of art. According to Danto, 20th century represented a certain milestone in interpreting art history. The century began with a boom of new art forms and isms, and therefore artworld went through a dynamic change which it had not experienced before. In Danto's opinion, each of these movements made a claim to the dominance, and concerning this, those movements competed with each other and moved artworld further. However, in the 1980s, the situation changed significantly – the rivalry of different movements was replaced with plurality, i.e., particular movements coexisted rather than competed. And this, for Danto, the crucial change, demanded an explanation. Of course, when speaking about explanation, I have in mind this kind of explanative narrative which Danto defined in his *Analytical Philosophy of History*. In other words, the argument about the end of art aimed to explain the structural changes in the history of art. Therefore the end of art thesis is the kind of explanative narrative Danto introduced in his writings on the philosophy of history.

Similarly, in the opening paragraphs, I have already touched upon the question of the relevance of Hegel's *Aesthetics*. Concerning the end of art, Danto's notes on Hegel are especially confusing. In *After the End of Art*, Danto characterizes his thesis as Hegelian¹¹, but more detailed analysis of Danto's texts reveals that Hegel's impact on Danto's formulation of the end of art thesis is smaller than it is usually thought. In the introduction of the essay, Danto claims:

Such indeed was a thesis of Hegel, certain of whose views have inspired the present essay, for Hegel said quite unequivocally that art as such, or at least at its highest vocation, is quite finished with as a historical moment, though he did not commit himself to the prediction that there would be no more works of art.¹²

This formulation led readers to the conclusion that Danto followed Hegel's opinions from his *Aesthetics*. In his article „Narratives of the End of Art,“ Danto outlined his understanding of Hegel's statement about the end of art as the highest vocation of Spirit and related it with the situation in the artworld in Hegel's time. In Danto's opinion, art started to thematize its inner processes and so becoming its own subject in the 19th century.¹³ This statement goes hand in hand with the self-reflective character, which Hegel, according to Danto, attributed to philosophy. In this context, Danto connects the consideration about the self-reflection with the end of history, especially with the idea of freedom which consists in the realization of art's own processes. With this statement, Danto gets back to his essay „The End of Art“ and his treatment of *Brillo Boxes* by which Andy Warhol raised a question about the essence of art in a new way. This Warhol's gesture changed the character of art in that that art became philosophical. However, concerning Hegel, I think it necessary to focus on Danto's formulation in more detail. In the context of presenting the idea of freedom and overcoming subject-object opposition, Danto does not talk about *Aesthetics* but about *The Phenomenology of Spirit* and furthermore, he does not approach it directly but

through interpretations of other readers.

The most apparent impact on Danto's understanding of Hegel had Alexandre Kojève whose book *Introduction à la lecture de Hegel* Danto quotes. This fact observes, for example, Katharina Bahlmann who refers to an interview of Fred Rush and Dieter Heinrich with Danto, in which Danto admits his limited knowledge of idealist philosophy.¹⁴ In „The End of Art,“ Danto pays more attention to Kojève's conception of the end of history than to Hegel's; the reason probably being that Kojève's formulation met Danto's requirements for a background theory better than Hegel's. And for this reason, he felt no need to compare it with the original. But there was, in my opinion, one more philosopher who determined Danto's understanding of Hegel's philosophy: Josiah Royce. Danto's interpretation of the *Phenomenology* in terms of *Bildungsroman* is not Danto's own but he took it over from Royce's book *Lectures on Modern Idealism*.¹⁵ In this book, Royce describes *Phenomenology* as a biography of the world spirit. Chapters of this biography deal with individual stages or phases of the life of the spirit or more precisely with his progress on the path for consciousness realized through its specific forms (Gestalten des Bewusstseins).¹⁶ Royce distinguishes following its forms: mere consciousness, self-consciousness, reason and Geist which the Spirit has to go through in order to gain its consciousness.¹⁷ Although Danto takes over the notion of *Bildungsroman*, he relates it not to forms of consciousness but to the forms of *expression* of consciousness, i.e., with art, religion, and philosophy. And in consequence, Danto changed or at least limited the path of the Spirit and attributed art character which Royce did not take into consideration.

In this paper, my goal was to reveal the origin of Danto's thesis and dispell conviction that Danto followed the path of Hegel's *Aesthetics*. I sought to demonstrate that the formulation of the thesis was influenced by Kojève, Royce and Hegel's *Phenomenology of Spirit*. However, the most important impulse found Danto in the contemporary state of the art world. This conclusion, in fact, confirms, Danto's statements scattered throughout the replies to Danto's critics in the book *Library of Living Philosophers. The Philosophy of Arthur C. Danto*. The following expression is especially pertinent: „But I am hegelian only when my tongue is in my cheek. I think I can honestly say that my philosophy of art would have been what it is had he not existed.“¹⁸

1 Arthur C., DANTO, „The End of Art“ in: *The Philosophical Disenfranchisement of Art* (New York/ Chichester: Columbia University Press, 1986), pp. 81-115.

2 Georg, Wilhelm, Friedrich, HEGEL, *Aesthetics. Luctuders on Fine Art*. Vol I. (Oxford: Clarendon Press 1975), p. 11.

3 Stephen SNYDER, *End-of-art Philosophy in Hegel, Nietzsche and Danto* (Cham: Palgrave Macmillan, 2018), p. 176.

4 Arthur C., DANTO, *After the End of Art* (New Jersey: Princeton University Press, 1997) p. 4.

5 Arthur C., DANTO, *Analytical Philosophy of History* (London, NY, Ibadan: Cambridge University Press, 1965), p. 255.

6 *ibid.*, p. 8.

- 7 Arthur C., DANTO, „The End of Art” in: *The Philosophical Disenfranchisement of Art* (New York/ Chichester: Columbia University Press, 1986), p. 112.
- 8 Ibid., p. 112.
- 9 Ibid., p. 111.
- 10 Ibid.
- 11 Arthur C., DANTO, *After the End of Art* (New Jersey: Princeton University Press, 1997), pp. 30- 31.
- 12 Arthur C., DANTO, „The End of Art” in: *The Philosophical Disenfranchisement of Art* (New York/ Chichester: Columbia University Press, 1986), p. 83.
- 13 Arthur C., DANTO, „Narratives of the End of Art”, *Grand Street*, Vol. 8, 1989, n. 3, p. 177.
- 14 Katharina, BAHLMANN, *Arthur C. Danto und das Phantasmavom>Ende der Kunst<* (Paderborn: Wilhelm Fink ,2015), p.
- 15 Josiah ROYCE, *Lectures on Modern Idealism* (New Haven: Yale University Press , 1919)
- 16 Ibid.,p. 151.
- 17 Ibid., p. 156-157.
- 18 Randall, E., AUXIER, - Lewis Edwin HAHN, (eds.), *Library of Living Philosophers. The Philosophy of Arthur C. Danto*(Chicago: Open Court, 2013) p. 480.

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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*

INTRODUCTION

In Anglo-American Aesthetics, there are two questions concerning cognitive values of art, especially fictional narrative art. First one is about how art is cognitively valuable. Many philosophers in Anglo-American Aesthetics have tried to explain the cognitive value of fictional narrative art in terms of cognitive achievement such as gaining knowledge and understanding of the world we live in. The second question is about the relevancy of cognitive value to artistic value.¹ Most people who appreciate and criticize artwork thought that artworks have the value of their own and this value is irrelevant to other values that artwork might have. Decorative value and economic value are typical examples of the values irrelevant to artistic value. But what about cognitive value? Since there are many cases where the cognitive value of art is irrelevant to artistic value, we have to be careful in arguing that cognitive value is relevant to artistic value. For example, one can acquire true beliefs about British monarchs through reading of Shakespeare's play but this is not the reason why we value Shakespeare's work highly as artwork.²

Cognitivists are philosophers who answer yes to the above questions and present philosophically valid explanations of why they think so. Since the acquisition of propositional knowledge and its artistic relevancy was criticized for various reasons, many philosophers currently rely on non-propositional knowledge and understanding to explain cognitive values of art. This article aims to examine the arguments of cognitivism in terms of non-propositional knowledge and understanding. I'd like to start with arguments on non-propositional knowledge.

FICTIONAL NARRATIVE ART AND NON-PROPOSITIONAL KNOWLEDGE

Gaining non-propositional knowledge from fictional narrative art.

Arguments on non-propositional knowledge focus on imaginative engagement on fictional narrative artwork. Since imaginative engagement is central to our experience of it as art, many philosophers considered imaginative engagement as a key factor in explaining artistic relevance.³

Novitz argues that imaginative engagement guided by fictional narrative art enable people to get a comprehensive picture of the described situation so that they can come up with the practical strategies to deal with the similar situation in the real world.⁴ According to Novitz, people emotionally engage in artwork, questioning how characters feel in such a situation and think about the properness of a character's way of dealing with problems.⁵ If people think a character's strategy for dealing with problems would also work for themselves, they will accept the strategy as a viable option. But if people think that character's strategy is inappropriate for various reasons, such as possible bad consequences and personal inability to do like characters, then they will devise their own strategy by taking their dispositions into consideration.

Novitz's arguments about acquiring knowledge-how through fictional narrative artworks are connected with the argument concerning knowledge-what it is like. Novitz said people can get "empathic belief" through imagining and emotionally engage with the perplexities of a fictional character.⁶ Gaut made a similar point by presenting the concept of "experiential imagination." According to Gaut, artworks are filled with descriptions on phenomenal and sensory aspects of an imagined situation, so the imagination guided by artwork can be similar to an experience of the real world.⁷ Their explanations seem plausible but the relationship between imagination and non-propositional knowledge need to be put under scrutiny from an epistemological point

of view.

Critiques on the arguments on non-propositional knowledge

First, Knowledge-how is considered as non-propositional knowledge because its acquisition requires gaining mental state different from propositional knowledge such as abilities. According to anti-intellectualism, if X know how to V (an activity that people can embark on intentionally), then X has an ability to V.⁸ And it's widely held that acquisition of this kind of ability requires sufficient practices. Then it is doubtful that one intense and vivid imagination through artwork amount to knowledge-how to deal with a real-world situation. But Novitz said that people devise "plans of action appropriate to" imagined situation.⁹ So his explanation might be more plausible under intellectualists' position on knowledge-how because intellectualists analyze knowledge-how into knowing a belief about the right way.¹⁰ But intellectualists' position can't give shelter to Novitz. Stanley and Williamson emphasize not just the belief about the method, but a practical mode of presentations of that method.¹¹ There are some quarrels about the ontology of this mode.¹² But what is obvious is that they don't consider people who only thought and have an image on method as having knowledge-how.¹³

Second, Knowledge-what it is like is analyzed as having certain kinds of abilities. According to Lewis, if X knows what it is like seeing red, X has abilities to remember, imagine, and recognize the experience of seeing red.¹⁴ These abilities are acquired through the proper color experience. So when X know what it is like to fall in love, X have abilities to remember, imagine, and recognize the experience of falling in love. But if we accept Lewis's explanation, we can raise a similar doubt that one intense and vivid imagination on falling in love might not be enough for these abilities. Also, we can raise doubt on whether the experience of imagining love affair by appreciating artwork is an experience of falling in love. People imagine the character's love affairs and wondering how he or she feels in that situation and this is not an experience of falling in love. Some might think this distinction is ill-advised and oppose that we don't strictly divide them in the ordinary sense. But I think this distinction does exist in ordinary people's mind and explains why people sometimes hesitate to say that they get knowledge of what it is like to undergo events which they never experienced by reading novel.¹⁵

FICTIONAL NARRATIVE ART AND UNDERSTANDING

So far, I criticized the arguments that fictional narrative art is a source of non-propositional knowledge on the world we live in by considering epistemological explanation on non-propositional knowledge. But a group of philosophers called 'neo-cognitivist' focus on another kind of cognitive achievement which is different from gaining knowledge. Though it is not certain whether they mean the same cognitive development by 'understanding', Mikkonen said that neo-cognitivists hold the idea that "a reader (or viewer) needs to employ his or her concepts in order to comprehend an artwork and that precisely this conceptual rehearsal leaves its trace on the reader's (or viewer's) conceptual apparatus."¹⁶ I find the idea that artworks leave a *trace* on people very interesting. But, neo-cognitivists need extra explanation on *what* kinds of trace artwork leave on people and *why* this trace is counted as a case of understanding because a trace itself is cognitively neutral. In this section, I will summarize two views on this matter and critically examine each of them.¹⁷

Graham's argument and its problem

According to Graham, fictional narrative artworks "direct people's the mind" and create images on character, scenes, events, ideas.¹⁸ These images "illuminates" people's everyday experience, be a paradigm for people's conduct and thought, thereby "enhance" our understanding of human condition.¹⁹ For Graham, images on character

and scene might be a trace left by appreciating the artwork.

But, Graham's explanation on why this trace is a case of understanding is not satisfying because Graham doesn't explain why the image can be a case of understanding on the human condition in epistemological point of view.²⁰ Graham separates getting understanding from getting a piece of true information. but don't explain much on the nature of understanding itself.²¹ If understanding is a kind of cognitive achievement like knowledge, there might be conditions for getting understanding or advanced understanding than before. And cognitivists who propose another epistemic concept such as understanding as a preferable option must explain how artworks contribute to people's understanding, not relying on the commonly accepted metaphors.

Elgin's argument and its problem.

Elgin explains how fictional narrative art contributes to people's understanding by relying on exemplification. A fictional character and situation exemplify a property of the world or a theoretical commitment and people have to interpret the artwork to figure out what this situation or character exemplify.²²Elgin also explains the nature of understanding. The type of understanding she deals with is objectual understanding. According to Elgin, objectual understanding is not just about proposition but about a topic or subject matter. For example, "I understand the New York subway system" is a case of objectual understanding. Objectual understanding is holistic in the sense that to get a right understanding of certain topic, one has to grasp a complex network of central items or commitments which constitute that topic.²³

But I think Elgin's explanation has problems. First, the exemplification of art is different from the standard case of exemplification. Some fictional character's inner life can be interpreted as exemplifying anxiety about the future, we have to connect complex inner life with a proper concept to understand a character. But described inner life is so particular that it is hard to find one in the real world. Therefore, it is epistemically not proper to conclude that someone gets anxiety on the future mostly have a similar inner life with a fictional character. However, a paint sample allows people to conclude that the objects covered with that paint mostly have the very shade of a paint sample. If this is so, we have to be more careful in saying that artwork exemplifies philosophical commitments or a property of the world and therefore contributes to our understanding on the world just like the other case of exemplification.

Second, interpretation is essentially an activity to get an understanding of artwork, then an advancement of understanding on a property or philosophical commitment seems to be incidental in interpretation on an artwork. Fictional character interpreted as exemplify the anxiety on the future surely leads people to an understanding of the character, people can mobilize their previous knowledge of the anxiety about the future in interpreting the character. But whether this cognitive work connected to an advanced understanding of anxiety about the future itself is another matter. During an interpretation, people could add new commitments/items to their understanding and forming the connection between them.²⁴However new connections or commitments must be considered as proper under some epistemic standard and we need further justification to confirm what I add or connect is epistemically proper.

CONCLUSION: A NEW PERSPECTIVE

Thus far, I briefly present the arguments of cognitivists focusing on cognitive achievement other than non-propositional knowledge and understanding. They focus on the imagination guided by artwork and interpretation on artwork as the source of non-propositional knowledge and understanding of the world we live in. But I show that contrary to intuition, it is difficult to explain that people get a cognitive achievement on

the world they live in from fictional narrative art and it is artistically relevant. Maybe we need a new perspective in dealing with the problem of cognitive values of art.

In Anglo-American Aesthetics, the cognitive value of art commonly understood as an artwork's capacity to provide knowledge or understanding of the world. This is the same cognitive value when we think about the cognitive value of newspaper, non-fiction books or articles. Cognitivists think it is possible that people can get the same insights about life from fictional narrative art and non-fiction book. But what is characteristic to fictional narrative art is the way it imbues its insights to people's experience on an artwork.²⁵ I think if the way is *characteristic* to artwork, we have to focus much more on the way artworks modulate people's attention and induces certain responses by using various artistic methods. The narrative structure and a mode of presentation which engages people's cognitive and emotional capacities are precisely the artwork's achievement. And by focusing on the way artworks directs our mind, people can get knowledge and understanding of how the fictional world is deliberately designed to take a certain attitude towards a character and how they themselves respond to those artistic details. It is not about the knowledge of the world and human life, but this is distinctively artistic and about our aesthetic nature.

1 Berys Gaut called these questions as 'epistemic question' and 'aesthetic question' Berys Gaut, "Art and Knowledge" in *Oxford Handbook of Aesthetics*, ed. Jerrold Levinson (Oxford: Oxford University Press, 2003), 436-450.

2 David Davies, *Aesthetics and Literature*, (New York: Continuum, 2007), 142.

3 Kieran, *Revealing Art*, (London: Routledge, 2004), 116. Gaut, "Art and Knowledge," 445.

4 David Novitz, *Knowledge, Fiction and Imagination*, (Philadelphia: Temple University Press, 1984), 135.

5 Novitz cites Putnam's thought about the role of imagination in practical consideration. Hilary Putnam, "Literature, Science and Reflection", *New Literary History* 7, no.3, (Spring, 1976), 485.

6 Novitz, *Knowledge, Fiction and Imagination*, 134.

7 Gaut, *Art, Emotion and Ethics*, 151.

8 Anti-intellectualist regarding knowledge-how argues that knowledge-how is not based on propositional attitude, but on non-propositional mental state such as dispositions or abilities. Whereas intellectualist regarding knowledge-how argues that knowledge-how is partially based on propositional attitude. John Bengson and Marc A. Moffet, "Two conceptions of Mind and Action: Knowing How and the Philosophical theory of Intelligence," in *Knowing How* ed. John Bengson and Marc A. Moffet (Oxford: Oxford University Press), 2012, 18-20.

732 9 Novitz, *Knowledge, Fiction and Imagination*, 134.

10 Jason Stanley and Timothy Williamson, "Knowing How", *The Journal of Philosophy* 98, no.8 (August, 2001), 432.

11 Stanley and Williamson, "Knowing How," 429.

12 Stanley answers to the doubts raised towards 'a practical mode of presentation' Jason Stanley, *Knowing How*, (Oxford: Oxford University Press), 2011, 98 – 110.

13 Stanley and Williamson, "Knowing How," 428. Stanley, *Knowing How*, 126.

14 David Lewis, "What experiences teaches" in *Papers in Metaphysics and Epistemology* (Cambridge: Cambridge University Press), 1999, 262-290.

- 15 Putnam, "Literature, Science, and Reflection", 488. John Gibson, "Cognitivism and Art," *Philosophical Compass* 7, no.3, (Spring, 1976), 485.
- 16 Jukka Mikkonen, "On Studying the Cognitive Value of Literature," *The Journal of Aesthetics and Art Criticism* 73, no.3 (Summer, 2015), 275.
- 17 Other philosophers are also mentioned as supporting "neo-cognitivism" in Mikkonen's paper. But I choose Graham and Elgin because they clearly mention understanding as an alternative to explain cognitive value of art.
- 18 Gordon Graham, *Philosophy of the Arts: An introduction to Aesthetics*, (London: Routledge), 2005, 64-65.
- 19 Graham, *Philosophy of the Arts*, 143-146.
- 20 Mikkonen also pointed this as a problem for neo-cognitivism. Mikkonen, "On Studying the Cognitive Value of Literature," 274.
- 21 Graham, *Philosophy of the Arts*, 55-56.
- 22 But unlike thought experiment, literary work bears multiple correct interpretation. Elgin thought this difference doesn't make any change to what she argues about literary work. Catherine Z. Elgin, "Fiction as Thought Experiment," *Perspectives on Science* 22, no.2, (Summer, 2014), 232-239.
- 23 Catherine Z. Elgin, *True Enough*, (London: The MIT Press), 2017, 3.
- 24 According to Gordon, introducing a new belief or items to previous understanding on topic, grasp the connection between beliefs or items, and enhanced abilities to grasp connections in the concrete situations are all the cases of advancement of objectual understanding. Unlike Elgin, Gordon think objectual understanding is composed of true belief on a topic. Emma C. Gordon, "Social Epistemology and the acquisition of understanding" in *Explaining Understanding: New Perspectives from Epistemology and Philosophy of Science* ed. Stephen R. Grimm, Christoph Baumberger, and Sabine Ammon (London: Routledge), 2017, 299-303.
- 25 Gaut, "Art and Knowledge," 445. Kieran, *Revealing Art*, 120.

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PANEL SESSION 05 | CONDITION OF CONTEMPORARY ASIAN AESTHETICS

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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*

The study of aesthetic category is an important part of the study of aesthetic thoughts and its history of development. "Purpose" and "Non-purpose" as an aesthetic category that did exist in Chinese classical aesthetics, which should be attached great importance to by academic circles. This paper focuses on the "Purpose" and "Non-purpose" aesthetic categories with Chinese characteristics and their derivative category pedigree, summarizes the unique expression of "the characteristics of beauty" in Chinese classical aesthetics, and enriches and completes the existing Chinese aesthetic category system. Then it reveals their significance and value in the history of aesthetics.

"Purpose" and "Non-purpose", as an independent aesthetic category, entered the researchers' field of vision since the beginning of the 21st century.

As a pair of relationship category in the history of philosophy, "Being" and "Not-being" derived from Lao Tzu^①Lao Tzu was an ancient Chinese philosopher and writer. He is the reputed author of the Tao Te Ching, the founder of philosophical Taoism, and a deity in religious Taoism and traditional Chinese religions. There are two categories, which are "Doing something" or "Doing nothing" and "Purpose" or "Non-purpose", influenced each other with the motivation of "Going". "Non-purpose", as one of the premises of "Doing nothing", clarified the logical relationship between "Doing something" or "Doing nothing" and "Purpose" or "Non-purpose". Namely, The behavior with "Purpose" is "Doing something", while the behavior with "Non-purpose" is the premise of "Doing nothing". "Non-purpose" doesn't equal to "Doing nothing" and "Being natural". Only the purpose out of "Non-purpose" can realize that of "Purpose". "Getting without purposive pursuing" and "Success without purposive doing" is the true connotation of "Doing nothing" and "Being natural".

The philosophy of Laozi and Zhuangzi also reveals the influence of Taoist philosophical categories, i.e. "Doing something" and "Doing nothing", on the "Purpose" and "Non-purpose" from horizontal and vertical dimensions respectively. As far as vertical dimension is concerned, "Doing something" must be transformed into the entity of "Doing nothing". Only by "Doing nothing" can we achieve perfection, which are "Doing anything by doing nothing" and "Being natural". As far as vertical dimension is concerned, the opportunity of "Doing something" transformed into the entity of is a special symptom of "Having no alternative", which reveals the trick of "Taoism and nature as well as the provides guide for the actual operation of "Tao". The key to transforming "Doing something" and "Doing nothing" into "Doing anything by doing nothing" is following the principle of "Having no alternative".

"Purpose" and "Non-purpose" originate from the philosophy of Laozi and Zhuangzi. There is also a problem of transformation in the nature of this category. Through the Wei Jin and six dynasties, the vague and unconscious aesthetic category of "Purpose" and "Non-purpose" was obviously improved its state until Tang Dynasty. In the Song Dynasty, when Su Xun^①drew an analogy between the pattern of heaven and earth and the literary creation again, he began to use the word "Non-purpose" which refers

to unintentional. From then on, "Purpose" and "Non-purpose" appeared explicitly as two independent categories. Qin Gua^② was the first scholar who uses "Purpose" and "Non-purpose" in a group to carry out literary criticism. His advocacy that "Writing without Purpose" and "Writing On Purpose" symbolizes the birth of "Purpose" and "Non-purpose" as a group of aesthetic category, and its connotation and denotation are used for reference and absorbed by literary critics in later ages, which obviously shows that "Purpose" and "Non-purpose" occupied an important position in ancient

Chinese literary criticism and literary aesthetics.

Due to the demarcation of Literature before and after its independence, the consciousness of literature broke the cultural chaos. The tremendous historical potential from syncretism of culture and doctrines has exerted an incalculable impact on the tendency of literary criticism. Therefore, it triggered an extremely active ideological trend of “the distinction of high or low quality between ancient and modern literature” in the history of ancient Chinese literary criticism, which the main purpose is as follows: It is the ideal stage of “Writing without purpose” for the sages who syncretize the culture and doctrines during the period of pre-literary independence; while there is the crisis stage of “Writing with purpose” after the independence of literature, which leads to the division of culture and doctrines and the decline of literature daily, showing the obvious tendency of esteem the ancient times and suppress the present.

With the gradual independence of literature from the field of ideology and culture, the literary creation became self-conscious and entered the register of “Purposeful writing”. In the process of concentrating on literary creation after its independence, it is inevitable to touch upon many problems related to literary creation. Finally, it converges and condenses into a very rich and interesting theory of literary creation elements in Chinese classical literary theory, especially that of the Qing Dynasty.

The significance of the concentrated emergence of various theories of literary elements lies in the following aspects: First, It is a correction of the opposing views such as “Tao (learning, vitality, virtue, knowledge) and Affection”, “Inspiration and Force”, “Affection (meaning) and Diction”, “Purpose and Non-purpose” and so on, which are widely existed in the history of literary criticism. It opposes the logos centrism tendency in the tradition of Chinese classical literary theory from emphasizing one element to paying equal attention to a variety of them. Second, paying too much emphasis on the irrationality of Non-purpose will inevitably lead to the biased cognition of literary creation, which is simplistic, mystical and one-sided, while the theory of the elements of literary creation is an important complement to this. Third, it is also the concretization of connotation for the group category, such as “Purpose”, “Nonpurpose” and “Last resort”.

What the concrete connotation of “Purpose” is the external material category from the perspective of creation motives and purposes, such as the fame and fortune, which is the condition that the creative subject must be eliminated before putting into the creation, so as to prepare the aesthetic mind. It means that writing regardless of or in violation of the laws in literature from the perspective of overall evaluation of creative behaviors. It implies that the writer blindly puts emphasis on the material aspects of the “craftsmen”, such as words, rhymes, grammar and so on, rather than other creative elements from the perspective of the details of the creative process. It refers that the creative behavior under the guidance of clear motive and purpose, which is opposite to the “Non-purpose” writing before the independence of literature and the state of inspiration from the perspective of the nature of the creative behaviors.

Taoist philosophical categories of Laozi and Zhuangzi integrates the two opposite categories of “Doing something” and “Doing nothing” with “Doing nothing” and “Doing anything by doing nothing”, and marks it as the ideal of “The Tao Emulates Nature”. In the same way, “Purpose” and “Non-purpose” as two opposite categories, which are two display forms of integrations: one is to focus on aesthetic creation. The integration of “Purpose” and “Non-purpose” embodied in the following aspects, such as “Writing without purposeful pursuing”, “The literature created out of expectation”, “The poems created without purposeful writing”, which refers to the practice of literary creation

with the nature of “Purpose” manifested in the results of creation with the nature of “Non-purpose”. However, there are different insights into transformation between the practice and the results. The other is to focus on aesthetic criticism, the integration of “Purpose” and “Non-purpose” embodied in the following aspects, “Accordance created without refining”, “Perfect without purposive seeking”, “Accordance created out of expectation”, which refers to the high evaluation of the overall aesthetic effect on many elements with the nature of “Purpose” during the process of literary creation. Whether it is the aesthetic creation level of “Writing without purposive pursuing” or aesthetic criticism level of “Perfect without purposive seeking”, they as the integrated category derived from the unity of opposites between “Purpose” and “Non-purpose”. They have become the ideal of literary creation and literary criticism, and the embodiment and the highest standard of “beauty” and “nature”. Thus, these three categories, such as “Beauty” and “Nature”, “Perfect without purposive seeking”, “Purpose” and “Non-purpose”, reveal us a special set of relations: the dialectical unity of “Purpose” and “Non-purpose” or the nature of “Writing without purposive pursuing”, “Perfect without purposive seeking” and “Accordance created without refining” is also the core connotation of “Beauty” or “Beauty lies in nature”.

It goes without saying that “Perfect without purposive seeking” or “Purpose” and “Non-purpose” is all intertwined with distinct nature of purposiveness and aimlessness. This reminds us of Kant, who is the ancestor of modern aesthetics, holds the viewpoint that one of Kant’s provisions on “the characteristics of Beauty”, i.e., “Beauty is purposiveness without any definite purpose”.^① It is an amazing coincidence that Kant just uses the very concept of “Purpose” and “Non-purpose” to express the interpretation of artistic purposiveness or “ purposiveness without any definite purpose ”, namely, although the purposiveness of a beautiful work of art is purposeful, but it does not seem to be so. That is to say, the beautiful art must look like nature, although people realize that it is art. The Characteristics of Kant’s so-called “Beauty is purposiveness without any definite purpose” is such categories as “Perfect without purposive seeking”, which is mentioned in this paper as a category of integration. A series of categories have been developed, focusing on the set of category “Purpose” and “Non-purpose”, which constitute a complete Chinese theoretical discourse system with the characteristics of “Beauty is purposiveness without any definite purpose”. Dates back to its history, the integration of “Purpose” and “Non-purpose” began in the middle of the Tang Dynasty, the category of integration has been basically stereotyped in the middle of the Northern Song Dynasty. Compared to Kant, we were almost a thousand years earlier!

① Chen Guying. The founder of Chinese philosophy——Newly Study on Lao Tzu. Beijing: Zhonghua

Book Company, 2015, p. 169.

①

Su Xun was a Chinese writer and poet of the Song Dynasty. He was one of “The Eight Great Writers in Tang and

Song Dynasty”.

② Qin Guan was a Chinese writer and poet of the Song Dynasty

① Kant. Critique of judgment. Beijing: People’s Literature Publishing House.2002.p.149.

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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*

INTRODUCTION

City is the essence of human civilization. Civilization has both contemporaneity and historicity. There are not only the contemporaneity of civilization but the historicity of it in urban image which is created by different civilizations. The ongoing construction of ecological civilization has been already under the way on the existing foundation. At present, it's a guesswork basically about how the future urban image of ecological civilization will be. According to the author's understanding of ecological civilization, there are five important features in these cities in the era of ecological civilization.

1. Five important features of cities in the era of ecological civilization

The first is that the appearance of the concept of living city makes the ecological nature of the urban lifestyle highlighted. There is life in city. However people often firstly attached importance to profits involving the aspects of economics, politics and others rather than life before the era of ecological civilization. Nowadays, it's more of the best environment for high-quality life. There are five features about high-quality life, including higher life freedom, higher life comfort, higher life culture, higher life art and higher life harmonious degree. All in all, the life which more fits in with humanity and has ecological nature is known as ecological happy life by me.

The second is that the appearance of the concept of gardening makes urban environment to be more available to people. Garden is the ideal living environment for people. The city in the era of ecological civilization should be garden as a whole. The biggest difficulty about this project is protection of ecology. What city fears most is not only impractical landscape but also impractical landscape engineering. It seems to respect nature, but actually it damages the ecosystem. I advocate urban gardening, and oppose landscaping excessively. Gardening has both landscape and ecology, while landscaping has only landscape not ecology.

The third is preserving a certain amount of the wild in the urban environment. Wild is undeveloped natural place, the importance of which is original ecology. Only original ecology is the true ecology. In terms of ecological value, artificial ecology such as virescence can by no means be compared with original ecology. People generally regard the wild as their development object. At present, barely any wild can be found in China. The value of wild lies not only in ecology, but also in aesthetics. It is of unique aesthetic value if looking at wild in a different aesthetic standard.

The forth is reserving a certain degree of agriculture in city. There is no civilization in which people have done better than agriculture in terms of the unity of ecology and civilization. There is a certain degree of agriculture around the city due to the ambiguous boundary between cities and villages in the era of agricultural civilization. The agriculture is swept out of the city of industrial civilization based on the benefit of economy and the aesthetic standard of these cities. However, from the demands

of ecological civilization construction ,there should be some ecological agriculture building in cities. The urban ecological agriculture has lots of benefits. Firstly is ecological benefit, which plays positive role in ecosystem such as cleaning up pollution and optimizing the city environment. Secondly is life benefit. The product of ecological agriculture is mainly fruit and vegetable or livestock. It serves citizens directly and meets the demands of markets. Citizens will not build the sense of trust to the food, as well develop rapport even the sense of beauty of crops entirely. Meanwhile, urban agriculture can be a place of sightseeing for citizens' relaxation. What's more, it's an important educational base of agriculture for middle and primary school.

The fifth is reserving a certain degree of architecture from different historical periods and natural elements in urban environment. Artificial architectures includes houses as well as municipal engineerings. Houses reflect the nature of the times in artificial architectures. During the 40-year reform and opening-up, we should select some old houses which embody times features to be reserved.

Ecology is the existence of both the space and time. It as time existing shows the process of the life extensive and development. Natural ecology do so, so do the artificial ecology. The history of city is extremely important, as the synthesis of natural and artificial ecology. History needs to be marked. What really counts as a marker is artificial and natural architecture because the word is only used to be recorded. Therefore, Protecting historical mark has a significant meanings,including some ruins in city.

The nature of beauty is grace as spatial existence, and sublime as historical existence. The time shapes space and the sublime shapes grace. If the grace shows the beauty of life, the sublime shows the hardship of life.

The ecological civilization is not only the criticism of industrial civilization but the inheritance of that. Complex city image in the era of ecological civilization has the the characteristics of the era of ecological civilization and retains traces of city image in the era of industrial civilization. The process of shaping urban image in the era of ecological civilization is the process of cultivating new aesthetics.

2. Cultivating new aesthetics

First, unity with nature means integration of ecology and civilization.

There are different explanations for Chinese traditional aesthetic theory that man being integral part of nature in different eras. The most common explanation for that in industrial civilization is that the unity of man and nature. The unity can be divided into two levels. One is cognitive level. People must be able to achieve a certain degree of understanding through scientific experiment. When the spiritual recognition of nature orient to practice, the unity of man and nature will leap to second level as practice. Man's practice of nature can achieve success to a certain

extent due to basis of scientific knowledge. On one hand, the achievement brings benefit to human beings. But on the other hand, it brings certain destruction to ecology. People also need to carry out the practice of unity of heaven and man, which highlights the unity of ecology and civilization in the ecological civilization time. The theme is unity of ecology and civilization in the ecological civilization times. The aesthetic object in this era is the beauty of ecological civilization which is the beauty of the unity of ecology and civilization.

Secondly is the combination harmony and contract harmony.

Beauty emphasis on the harmony which has lots of forms. We need this harmony in the era of ecological civilization. In terms of relationships between ecology and civilization, the ideal state is combination harmony which belongs not only to ecology but to civilization.

It's a ideal at least for modern people about the harmony of ecology and civilization, which is worth mentioning. The present level of human productivity and science and technology can't achieve a true unity of ecology and civilization strategically. Another contract harmony appears under the background. It doesn't pursue the mutual feeling of both to create a new quality, but highly prevent the harm of both to ensure the realistic state of their interests. It is not bound by contract to harm each other. Its essence is demarcation to divide the equity between the two. The relationship between ecology and civilization is tense in the era of industrial civilization. The reason for the tension is that there is no contract between man and nature. People obtained too much from nature without constraints for their own interests, thus causing serious damage to the natural ecology. The severely injured nature, in turn, retaliates human seriously. Human behaviors should be restrained in the era of ecological civilization. The constraint is contract.

The contract harmony doesn't create a new quality, but it protects the interests of both civilization and ecology from excessive harm. It's also a harmony due to its positive meanings.

The realization of contract harmony is mainly reflected in the protection of wild, local plants and wild animals in process of shaping urban image. In this regard, it is necessary to legislate and educate citizens on ecological ethics. ecological ethics. It's not only a symbol of civilization but also a prominent embodiment of the new aesthetic to cherish local plants and wild animals.

Thirdly is simplicity and thrift.

Simplicity is a philosophical concept in ancient times. Chinese ancient philosopher Lao-tzu summarize his philosophical concept in simplicity¹. The philosophy of Lao-tzu emphasizes respecting the essence while guarding noumenon. Essence and noumenon is nature. Nature is a state. When it rise to the theoretical height, it's Tao. Lao-tzu emphasizes expressing simplicity and embracing the original nature.

1 Chen Guying, *Annotation and Comments on Lao Tzu*(Beijing: Zhonghua Book Company, 2015), 128.

Simplicity is also a moral concept according to Confucius. Confucianists cherish resources of people². For this reason, they advocate plain living. The frugality of Confucianism merges with the simplicity of Taoism on the moral level. Thrift is the principle of simplicity. The thrift of Taoism focuses on saving people's desires and materials. Its purpose is to cultivate one's morality. While Confucius focuses on saving resources of the people and waste. Its purpose is to reduce confrontation between government and people and maintain social stability.

We should advocate plain lifestyle and establish aesthetic that regard simplicity as the beauty in the era of ecological civilization. The lifestyle also emphasizes thrift, the key point of which is resource. Excessive consumption of resources not only affects sustainable development, but also damages the environment. Both of them are the opposite of ecological civilization.

Simplicity is related to aesthetic appreciation directly. In fact, It is not only a philosophy and moral character but an aesthetic way. It is worth noting that there are similarities and differences between the beauty of simplicity advocated now and that of simplicity in ancient times. The similarities are mainly manifested in simplicity. The views of ancient and modern are consistent whether it is to save human resources or resources or not. Only for the purpose of simplicity, the ancient emphasized on reducing social incompatibility, while the construction of ecological civilization is focused on in the modern times. The differences are mainly manifested in form. The simplicity in ancient paid more attention to simple forms instead of magnificence. However, now the content is stressed out. As long as the resources don't be wasted, gorgeous forms can be done. The gorgeous forms and simple content aren't contradictory now.

In some sense, the urban aesthetics in the era of ecological civilization focuses the essence of all human civilizations. It has the most strict ecological single-dimension, and has diversity of culture and personal interests at the same time.

Ecological single-dimension is to say that people's aesthetics in the era of ecological civilization must be transferred to a good ecological basis. Good ecology refers to the harmony between human and ecology firstly. The meaning of mentioned harmony is mutually positive. Ecology plays a dominant role in ecological harmony. It doesn't need to affirm people, while people should affirm it. Only with the affirmation of human beings and benefit to human ecology is it possible to enter the field of civilization, which is the major premise.

According to the aesthetic habits formed by industrial civilization, people like to make contemporary landscape projects neat, for instance afforestation likes to arrange trees in a row. People also like the colorful landscape. As a result, the most enjoyable plants which may be not necessarily native species are the first choice, whose cultivation should be paid the most expensive price naturally.

2 Yang Bojun, *Annotation and Notes on The Analects of Confucius*(Changsha: Yuelu Press, 2009), 3.

3.Conclusion

Aesthetics in the ecological civilization times has maximum tolerance and freedom in the premise of ecological single-dimension. There are not only one model but multiple models in ecological civilization city. All the urban models in the era of ecological civilization is under the construction and being implemented. Although we can't say that it has a presupposed model, it has a presupposed direction which is the unity of ecology and civilization. The unity is never complete, but only be continuous.

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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 *qiyunshengdong* ("spirit resonance, engendering vitality"), a feeling of oneness. This *shanshuic* 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 to 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 *qiyunshengdong* 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 Olafer Ellison'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.

Chinese philosophers are now using traditional Chinese aesthetics to describe how each human beholder can appreciate by looking that an existing natural landscape and one's own uniqueness are one and indistinguishable. Chen Wangheng uses this core idea to advance an environmental aesthetic that guides each human being to protect the natural environment. Ma Yansong uses this same idea of oneness with nature to create spaces of gaps and voids that reduce alienation and lead human beholders in Beijing and Rome to feel as if they are in a natural landscape. Traditional Chinese aesthetics is now used confidently in environmental ethics and urban design. It is an approach to aesthetics accepted as a live option in the global community of philosophers.

Given this accelerating globalization of traditional Chinese aesthetics, what follows logically for the history of philosophy and for assessing contemporary environmental art and architectural designs?

My answer comes in a cascade of five sections and five conclusions. In section one, I find five core claims in Chen Wangheng's account of traditional Chinese aesthetics. These include the ideas of an *aesthetic attitude*; noticing by eye the *private* and *cognitively ineffable* character of a natural landscape, an idea of *oneness with nature*, and *the unity of art and nature appreciation*. Chen finds the origin of these principles in Zhuangzi and in the first principle of painting advanced by Xie He and reiterated by Jing Hao just before the Northern Song Dynasty. I conclude that (1) Chinese aesthetics instructs the painter as follows: *produce an idea and feeling of oneness with nature by adding an image of visible surface that leads the beholder to recall having looked by eye at a lively and cognitively ineffable visible-surface that supports an idea of oneness with the natural environment*.

In section two, I note that the history of Euro-American philosophy is filled with cases where influential writers resist or discard the aesthetic attitude, language for what is cognitively ineffable, the idea that art is about what is private, and the idea of oneness with nature. From these premises, I conclude that (2) *the language of traditional Chinese aesthetics and its five core ideas is incommensurable with the disciplinary languages favored by Kant, William James, Bertrand Russell of 1912, Wittgenstein, and Arthur Danto*.

Section three poses the question of how this incommensurability is to be resolved. I use Thomas Kuhn's procedure for resolving communication breakdowns.¹ Does traditional Chinese aesthetics *supplant* pragmatist and analytic philosophies? Or is it *anomalous due to error or madness*? I find that many late-modern Euro-American philosophers who decline to accept one or more of the five core ideas do themselves refer, if fleetingly, to a non-cognitive uniqueness displayed by eye. They usually discard it as uninteresting, because it is not an object of knowledge. To give one example, Russell himself states that "the real space is public, the apparent space is private to the percipient."² So although he discards this private space as uninteresting, he has direct acquaintance with the uniqueness of private apparent space (before perception of space-time) that would enable him to discover what Zhuangzi says about oneness with nature, or what Chen Wangheng means when he describes looking at the private character of the natural environment (or at "my environment"). I conclude that (3) *traditional Chinese aesthetics describes a paradigm for contact with nature that does supplant the language of analytic philosophy*. Chinese aesthetics is a better representation of what nature is really like *in the eye and sense of sight of the human being*; life in nature is not equivalent to cognitive understanding about it.

Fourth, given that the language of Chinese aesthetics is better at accommodating the language for the uniqueness of visible surface or private apparent space, it follows that (4) the *globalization of traditional Chinese aesthetics is a sign of crossing a tipping point— a crossing of 60 or 100 years in the making – to a new cultural period in the histories of philosophy, art and art criticism.*

Finally, in the fifth section, I ask if there is evidence that global culture is crossing over into a new period. If there is no such shift, then traditional Chinese aesthetics is not better at accommodating the language of contemporary artists, designers and art critics than the cognitive theories of art belonging to analytic philosophy. Is it better? Yes. For support, I discuss the language that Ma Yansong uses to describe his projects, including *Feelings are Facts* (2010), with Olafer Eliassen, and *Via Boncompagni Housing* (2010-2016).

1. Five Core Ideas of Traditional Chinese Aesthetics

Traditional Chinese aesthetics consists of at least five core ideas: (a) *oneness with nature*, (b) *aesthetic attitude*, (c) *a concrete image ineffable as a natural object*, (d) *the private character or uniqueness of the natural environment*, and (e) *the unity of art and nature appreciation*. Chen Wangheng, for example, writes that the traditional principle “nature and the human are one” (天人合一 *tianren he yi*) is supported by Zhuangzi and Daoist texts that describe how the human beholder looks at nature and acquires an aesthetic appreciation of the melding of subject and object and of the natural environment as having a “private character” or as “my environment.” As the painter and Buddhist scholar Zong Bing (375-443) states, this same principle of oneness arises as an authentic meaning or original idea (真意 *zhenyi*), when the human individual cultivates aesthetic appreciation of a landscape for its manifest concreteness as an *image* (象 *xiang*) that words cannot describe. Thus, an *aesthetic attitude* stops the continuous transition of perceptual experiences of natural objects long enough for the concreteness of the image of a landscape to be savored as an intersection or fusion of interiority and exteriority. Chen Wangheng adds that the principle of the oneness of the human individual and nature is given in Xie He’s first principle of aesthetics, *qiyunshengdong* (氣韻生動). Victor Mair interprets and translates this as “spiritual nature is (conveyed by) instilling vitality”³ After Jing Hao adds advice, it becomes the standard for making good mountain and water (山水 *shanshui*) paintings.⁴

What do Xie He and Jing Hao mean by *qiyunshengdong*? Xie He does not describe the vitality that needs to be instilled to produce spiritual nature or the feeling of oneness with nature. He does not explain how to paint it. But Jing Hao does. The *shanshui* painter needs to make forms that resemble mountains, of course; but it is only after adding formless images of *qi* (氣 spirit, energy) and *zhi* (質 substance) that a painting represents the vitality of nature displayed by looking at a natural environment.⁵ What is *zhi*? Ming-Qing decorative artists describe playing down form and structure in order to play up *zhi* and sensuous surface, so an image of *zhi* may be interpreted as a display of a formless visible surface.⁶ This thought of producing the feeling of oneness by playing up formless visible surface can be connected with Zong Bing’s remarks. This is to say that clearing away perceptual experience leads to looking at a natural landscape as an image, not as a web of interrelated objects in human experience. Gathering these results, I conclude that the feeling of oneness with nature is produced by a formless image of visible surface that resembles a formless, non-cognitive, image of visible surface displayed whenever the human being looks at a landscape without any interest

in experiencing objects.

2. Incommensurability

It follows that the language of traditional Chinese aesthetics with its five ideas is incommensurate with most modern Euro-American philosophies. Kant affirms an aesthetic attitude marked by disinterest in concepts of real things. But he holds that this attitude never provides access to support within the senses for an idea of what is absolutely good or of one's own existence in nature. Some philosophers of the natural environment reject the idea that an *aesthetic* attitude can promote nature appreciation; they think it pulls the human beholder away from sympathy for nature as it is (Allen Carlson, Noël Carroll).⁷ Bertrand Russell holds that the idea of oneness is not supported by the senses but only by mood or abstract reason; so he concludes that it is malicious to science since beliefs about existence need support by the senses.⁸

3. Paradigm Shift: Art and the Aesthetics of Morals

These familiar reasons for resisting the ideas of traditional Chinese aesthetics do not work. Aesthetic appreciation of private apparent space – or the private character of the visible surface displayed in one's own look at a landscape – is a reason to think that an aesthetic attitude can bring the human beholder closer to direct acquaintance with nature than the concepts of cognitive understanding. Given his remarks on private apparent space, Russell has available support in the senses for the idea of oneness with nature; he can notice that the uniqueness of his own sense of sight is indistinguishable from the visible context that supports his own experiences of natural objects. Danto declines to include display of a primitive, irreducible uniqueness as part of what art is about; but his reason for declining is not entirely satisfying: a cognitive response to art is more characteristic of the experience of artworks.⁹ But this is to miss part of what Chinese ink paintings are about: the use of voids to represent the private visible surface of the sense of sight that reminds the beholder that each of us is inseparable from our own respective, utterly unique displays of a particular natural environment.

4. New Period: Art for an Aesthetics of Morals

The *shanshui* idea of aesthetic appreciation of oneness with nature holds for each human being; each of us can presume that the other possesses a similar self-existence supported by the stable visible surface displayed the sense of sight. The uniqueness of the visible surface displayed privately in the sense of sight is an advantage: it is not subject to the variations that occur in perception.

5. Ma Yansong and Shanshui City

Is there evidence of a shift by artists or philosophers to use of the five ideas of traditional Chinese aesthetics? I suggest that a shift to a new period is evident, because designers such as Ma Yansong are now explicitly using the terms of traditional Chinese aesthetics to describe how their designs are about non-cognitive direct acquaintance with the natural environment.

Consider the language that Ma Yansong uses to describe *Feelings Are Facts* (2010), made with for Olafer Eliassen, and also the gaps and voids of space in his own *Via Boncompagni Housing* (2010-2016). In regard to *Feelings are Facts*, Ma Yansong states that his aim is to create a space that opens up the senses. But speaking about the atmospheric space of this installation, he adds that “in the end, it's empty, there is

nothing actually, no object.”¹⁰Regarding his own program, MaYansong describes how gaps and voids enable human beings to notice “their intimate connection to individual life and emotion;” for the ancients, these were “the spaces where the relationship between humankind and nature was nourished.”¹¹Continuing, he describes one technique: entire courtyard neighborhoods are stacked to create structures perforated by three-dimensional gaps and voids “that allow for the continuous merging of interior and exterior space in all dimensions.”¹²So it can be argued that Ma Yansong constructs space that is not bound by definite edges; he produces visible spaces that enable the beholder to notice that existing physical structures are in the very same place as the uniqueness of private apparent space in the beholder’s own sense of sight.

Some philosophers are describing contemporary art in ways suggesting a shift to terms similar to those of traditional Chinese aesthetics. For example, as part of an innovative interpretation for Olafer Eliassen’s *The Weather Report* (2003), Wang Zuofei introduces language that Walter Benjamin uses in 1935 to describe the aura of an art work. For Benjamin, the aura of an art work or natural object consists of its “unique existence at the place where it happens to be.”¹³Although Benjamin writes in 1935 that the uniqueness of place is defined by its presence in time and space, he suggests five years later that a shock of tension can lead to a stopping of objective time. This leads the human being to encounter the place of existence as a monad in the uniqueness of a present that is outside knowledge of objective time and conditions. Benjamin’s texts imply a non-objective place of existence witnessed by eye that supports for an idea of oneness: one’s own existence as a free being intersects with the natural environment where actions change history.

Olafer Eliassen also emphasizes that he begins by looking at an environment without at first seeing objects of perception in it: “I begin by developing the idea. But actually, before the idea arrives, there is something. Let’s call it a space ...It is indeterminate, unstructured, open...Because the space is pre-verbal – it isn’t constituted by words – we tend to underestimate it.”¹⁴In some ways, this language fits the words of Zong Bing who suggests that the individual human cultivates a valuable idea about actual life by clearing away perceptual experiences and looking at an atmosphere or natural landscape as an image of what Eliassen calls “atmospheric density” – or as the visible surface of private apparent space within the sense of sight.

6. Summary

Traditional Chinese aesthetics supports the idea of oneness with nature with the animating uniqueness of the visible surface displayed in the individual human being’s own sense of sight. It is a contributing factor now in a momentous crossing to a new period of global culture. It supplants modern thinking – both the idea that ethics is based on metaphysics of pure reason entirely separate from nature, as well as the idea that human beings are closer to actual life when they abandon aesthetics and rely exclusively on systems of scientific knowledge to answer all questions about the roots of existence.

1 Thomas Kuhn, *The Structure of Scientific Revolutions* (Chicago: University of Chicago Press, 1962, 2012), pp. 199-203.

2 Bertrand Russell, *The Problems of Philosophy*, access 2019.3.8 www.gutenberg.org

3 This translation proposed by Victor Mair; see his “Xie He’s ‘Six Laws’ of Painting,” in *Chinese Aesthetics*, ed. Zong-qi Cai (Honolulu: University of Hawai’i), 2004, pp. 91-94. According

to Mair, the traditional reading by Zhang Yunyuan (c.810-880) takes the four characters as a single unit (e.g. *qi yun* is *shendong*); but by the mid-20th century, OianZhongshu and William Acker regard it as two units belonging to a causal claim (e.g. *qi yun* as a result of *shengdong*). Mair affirms the contemporary reading.

4 Chen Wangheng, *Chinese Environmental Aesthetics* (London: Routledge, 2015), pp. 6, 17-18, 55, 114.

5 Stephen H. West, "Bi faji, Jing Hao, 'Notes on the Method for the Brush'", in *Ways With Words*, ed. Pauline Yu (Honolulu: University of Hawai'i, 2000), p. 204.

6 Jonathan Hay, *Sensuous Surfaces* (Honolulu: University of Hawai'i, 2010), pp. 67-92.

7 Allen Carlson, "Appreciating Art and Appreciating Nature," in *Landscape, natural beauty and the arts*(Cambridge: Cambridge University Press, 1993), pp. 200-2005;and also NoëlCarroll, "On being moved by nature: between religion and natural history," p. 246.

8 Russell, *Mysticism and Logic and Other Essays*, access 2019.3.8, www.gutenberg.org

9 Arthur Danto, *The Transfiguration of the Commonplace* (Cambridge: Harvard University Press, 1982), p. 174.

10 OlafurEliassen and Ma Yansong: *Feelings are Facts* (Beijing: UCCA Publication, 2010).

11 Ma Yansong, *Shanshui City* (Beijing: Lars Muller Publishers, 2015), p. 67.

12 *Ibid.*, p. 68.

13 Wang Zuofei, "Atmospheric Design and Experience with the Exemplary Study of OlafurEliassen's 'The Weather Project,'" *Contemporary Aesthetics*," Vol. 16 (2018), access 2019.3.9. www.contempaesthetics.org

14 OlaferEliassen, "The Emergence of an Artwork," *OlafurEliassen: Nothingness in Not Nothing at All* (Shanghai: Shanghai Fine Arts Publisher, 2016), p. 14.

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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*

As a unique form of art, artist book was born from the traditional book art which forms unique artistic languages gradually during its development. Compared with the design of traditional books and different kinds of contemporary arts, artist book has its exclusive, irreplaceable artistic languages. Unlike the publications, artist book has the form of the book but it was the artworks of the artists who create the art by themselves. According to their own styles and thoughts, the artists can use art freely and design various methods to create imaginative work. Instead by taking artist book as a book, it is more like a well-designed artwork.

Because of these unique languages, artist book attracts more attention than other forms of arts. It is distinct and shines new vitality all the time. Artist book originated from Europe. According to historical materials, its model can be traced back to the independent work of William Blake. However, in fact, many artists including Pablo Picasso, Andy Warhol and Kiki Smith, also used the form of artist book to create artwork and left many excellent works. In the last ten years, with the vigorous development of Chinese contemporary art and the deepening communications with other countries, this form of art came to China. Today, artist book has the opportunities to develop in China and its features as showed below:

Firstly, although artist book is a new concept in China, book itself has thousands year of history. This art form roots in Chinese culture and has a special Chinese art feature. Books have a long history in China, for example, the peak of Chinese classical book art - Edition Book of Song Dynasty. Beautiful paper and binding, skilled engraving, various styles of fonts, delicate and elegant layouts are all the Chinese symbols that follow up the past and usher in the future. They all show unique literature and artist values and are the model of world book art. ¹During the exploration of creating book, how to transform traditional material culture effectively is not only staying in protecting current culture heritage, but also a critical question that artists and designers should think about. Many people try constantly to apply Chinese traditional binding methods, type setting and unique art languages to artists' creations and carry them forward to show advanced vitality in the new historical background.

Secondly, the rapid development of Chinese society gives artist book full-development nutrient. As a constant changing society, Chinese contemporary art as an important component of contemporary art, artist book is also constantly making new innovation. With the improvement of aesthetic concept, it also has concept and criticism. For example, artist Xu Bing apply all kinds of logos, icons and emojis and so on to work *the Book from Ground*. It's from more and more symbols and emoji around people and to make a book without language barriers to trigger people's reflection on this phenomena. Finally, people's new reading methods and habits also have a profound impact on the development of artist book. Artist book has a big change because of the new historical background. Digital books and digital reading are changing our reading methods and customs and impact the paper books deeply. Especially in China, people are more willing to accept new things and affected than other countries. For example, the volume of Chinese mobile payments is the first in the world. ²Under this background, including artist book, any kind of art form need new changes to adapt to the changes of society and aesthetic concepts. This requires artists and designers to create more innovative, more imaginative, more experimental and more pioneering works.

Artist work is a new concept across China. Although its development time is not long, its impact is expanding constantly. In the aspect of promotion and exhibition, "*Diamond Leaves—Artist Book from around the World*" exhibits in three-year form to show the work of the artist from all over the world, especially the work of Chinese artist. The first and second sessions were held in the art museum of Central Academy of Fine

Arts in 2012 and 2015. We could see lots of Chinese artists and designers, especially the work of young people. The quality of the works meet certain professional levels. For example, in the second session, more than sixty percent works are from China. *Art book in China* held in Shanghai and Beijing also has big influences. Its exhibition method imitates European and American artist-book exhibition, not only exhibition site, but also providing the opportunities of communications and sales. The exhibition attracts artists and fans all over the world to visit. Except for Beijing and Shanghai, some other cities also have some similar small-scale activities. Meantime, artist book grows mature constantly in Chinese art education system. According to the statement of China “*National Chinese Core Journal*” *Art and Design* dated in 2018, Number 5, taking Guangzhou Academy of Fine Arts of China as an example, this school opens some artist-book courses for book binding major. After the first three-year comprehensive training about art and designing, in the fourth year, students can choose some artist-book courses and finish work creation under the guidance of professors. Some of the students will do this type of creation after their graduation. These guarantees this type of art form - artist book has a constant working group and makes more artists and designers to participate in this form of art creation.³

Books have a long history, from traditional handwritten books to block printing, printing press, from book printing to the current digital reading. The development of time, culture and technology and the challenges from new things not only not make the value of books to disappear, but also let people embrace the carrier of human civilization genes. The development of artist book also experiences from traditional to digital times. In digital time, the reading and living methods of people change a lot, especially in today’s China, 5G network is now going to cover all over the China, digital reading has become one of the mainstream customs and reading methods for people. According to a survey, the digital reading in China is up to 68.2%.⁴ Meantime, the purchasing rate for paper book is also increasing. The proportion of people to read in China is increasing a lot. With the rapid development of digital media technology in China, more and more artist apply digital information to the work. The intervention of video image technology and digital media technology challenges, deliberates and made possible changes to the content and the form of artist book. These also give the form of artist book a constantly growing soil and allow the artist to have a more broader creative space. We then have the right reason to looking forward to the future of Chinese artist book.

- 1 Luo Weier. *ZhiZhong-Amazing Song Edit Books*. Beijing: CITIC Press Corporation 2017.
- 2 “Why China Leads the World in Mobile Payments”, last modified June 2 , 2018, <https://mobilepaymentconference.com/why-china-leads-the-world-in-mobile-payments/>
- 3 Xu Xiaoding. “The History of Artist Book and its Development.” *Fine Arts &Design* 179, no.5 (December 2018): 016–019.
- 4 “Amazon Prime Reading Launches in China”, last modified April 19, 2018, <https://goodereader.com/blog/electronic-readers/amazon-prime-reading-launches-in-china>

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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*

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 2002, the publication of the Chinese translation of *Pragmatism Aesthetics*, written by the American philosopher Richard Schusterman, especially the idea of establishing “body aesthetics”, aroused considerable theoretical excitement and disciplinary imagination in academic circles. But the source of this excitement is not because it has contributed the latest version of “western theory”, but mainly to inspire us to re-examine the posture and significance of the body in Chinese philosophy and aesthetics, and awaken the imagination of a kind of humanism in the cross-cultural context. Actually in the cultural context of classical China, whether the metaphysical talk of Zhuangzi and Laozi, or the Confucian system, the body is always a presence.

Body is the starting point of Laozi’s philosophical thinking. “Why I am worried is because I have a body, if I don’t have it, then what else do I have to worry about”, the judgment in the Book of *Tao De Jing* is clearly viewed body as a container of human suffering. But this is not a denial of the body’s feeling traits and existential values. Since “Tao gives birth to one, one to two, two to three, three to everything”, then, as the end of all things, “body” also has its own meaning of existence. “Nobility takes body as the world if relying on it, and love takes body as the world if placing on it”, which not only emphasizes the need to cherish the body as a whole, but also highlights the hidden connection between the “body” and the “world”. In fact this attitude toward the body reflects precisely the paradoxical nature of Taoism: through the relationship with the body, to realize the return of the Tao which lives in infinite time and space.

Laozi was one of the first philosophers to talk about “self-cultivation”. But his emphasis on “self-cultivation” has its own unique path and goals. “Cultivating yourself the morality is true; cultivating your home the morality is enough to spare; cultivating your town the morality is long; cultivating your country the morality is abundant; cultivating the world the morality is popular”, obviously which is very different from Mengzi’s “the great qi”. On the basis of this, *Tao De Jing* also finds out the unique world perspective from “body” to “world”: “observing the body with the body, observing the home with the home, observing the town with the town, observing the country with the country, observing the world with the world”. In this case, the so-called “body view” means that when observing a person, one should take the path of self-cultivation without seeking out. Compared with the Confucian ethical philosophy, this orientation highlights a kind of ideological posture that delimits the boundaries of oneself. But in the book *Qi Wu Lun* Zhuangzi, with the praise of forgetting things and myself, further push the attitude of eliminating differences and transcending right and wrong to the extreme. “I don’t know if Zhou dreams of butterflies, or the butterflies dreams of Zhou? There must be different between Zhou and the butterflies”, which is implying that what we achieve through “materialization” is not only the naturalization of the body, but also the ecological beauty of the world.

What Confucian efforts to shape is etiquette and music-cultivated body. However, in this complex field of thought, etiquette and music is not so much an artistic expression as a way to realize political civilization. As we all know, Confucius usually starts from the body when he thinks about the moral cultivation of human beings. The so-called “the 60 years old men are obedient” (*LunYU·Wei Zheng*), is to describe the situation of life from the state of the body organs; “to see brightly, hear clearly, expression softly, manner politely, talk faithfully” from “nine thoughts of a gentleman” (*LunYU·Ji Shi*), also measures the degree of accomplishment from the point of the function of the body

organ. It can be seen that the importance of self-cultivation highlights not only a sense of physical presence, but also a self-discipline effort. Mencius, from the angle of caring for the world, further combed out a ladder to the society: "people always says that: 'the world is the state', the essence of the world lies in the state, the essence of the state lies in home, the essence of home lies in oneself." (*Mengzi-Li Lou Shang*)

The body under the vision of Confucianism is also directly related to the hermeneutics of poetics. "Zixia questioned: 'smiling prettily with beautiful and bright eyes, taking plain as gorgeous.' Why? Confucius answered: 'painting on a white background.' Questioned: 'Isn't it true that etiquette is a late thing?' Confucius answered: 'you are a real inspiration to me, now we can talk about *Shi Jing*.'" This case in *LunYu-Ba Xi* cut off the sentence "plain as gorgeous," emphasizing that artificial carving and painting are not as beautiful as the original color, thus Zixia began to think that the etiquette of literature followed the benevolence of nature. It is the pan-moral & ethical orientation in Zixia's thought that is closely related to his teacher, who takes him as his colleague. It can be seen from this that the role of "body" here is no longer the "battlefield" of profound literature, but a yardstick for measuring beauty and ugliness, which is intrinsically related to the great tradition of poetics. In fact, in Dong Zhongshu's time, this analogy, which is taking the body as mirror, goes far beyond poetics in the general sense, and tries to make a full argument about the anthropomorphism of the universe.

Obviously, with the change of history, the body has gone beyond the original scope of Confucianism and Taoism, and has become a characteristic expression of Chinese aesthetic spirit. There is a comparison in *Huai Nan Zi-Jing Shen Xun*, "the day has wind, rain, cold and heat, people also have taking, giving, joy and anger. So the gallbladder is the cloud, the lung is the qi, the liver is the wind, the kidney is the rain, the spleen is the thunder, comparing with heaven and earth, but the heart is the master. So the ear and eye is the sun and moon; the blood and qi is the wind and rain", in which the idea of simulating the world with a body is vividly described on the paper. Dong Zhongshu pushed this theory of the match between man and nature to the extreme, and tried to give a philosophical explanation of the nature and body: "the appearance of heaven and earth takes waist as belt. Above the neck is spirited and respectful like heaven; below the neck is abundant and humble like the earth; walking around, like the shape of earth.....coincident with heaven and earth, and followed with yin and yang, always staying with the body, the body is like heaven, and the number is related to it, so the life is linked to it." On this basis, the organic world of life shows aesthetic in the mirror of the body, and the body also highlights the long-lost spirituality under the eyes of nature.

Therefore, the physical problems of Chinese aesthetics are embodied in the following triple meaning. First of all, in the name of the body, to explore the value of life. The body in Chinese classical aesthetics, on the one hand, presents a solid body color, on the other hand, it is a synthesis of human self-cognition. As some scholars have pointed out, "the unity of the body and the world makes understanding the human body a convenient way to understand the world, and making it possible to reconstruct the beauty of nature and art with the body as the paradigm." (*Body and its Image in Chinese Classical Aesthetics*, Liu Chengji, *Literature and Art Research* 2007-4) In the process of reconstructing this paradigm, the physical image, nature and mind are unified in the sense of body. Through the integrated function of the body, it enlightens us, the aesthetic world of the kite flying & fish jumping, the unity of spirit and flesh, is not an inaccessible utopia, but in the living world in which you, I, and it live together. Only with the help of the body practice of nature and art can the inquiry, exploration and insight into the meaning of life be realized.

Secondly, in the name of the body, fulfilling the beauty of heaven and earth. Although the presence of subjectivity is the basis of human beings, that is, people have to resort to the five perceptual abilities of sight, hearing, smell, taste and touch to accept and judge the world, it does not mean that we have the legitimacy of “legislating for heaven and earth”, neither it is necessary for human beings to call themselves “the spiritual growth of all things”. In fact, the process of our cognition of nature is often accompanied by a deep understanding of human finiteness and difference. Only on the basis of equality can we realize the transformation from “the death of things” to “the life of things”, make the aesthetic discipline complete the return to materiality, obtain the stability of existence, and truly touch the peak experience of “beauty of the original world”. If Chinese aesthetics pays more attention to the usefulness and uselessness of beauty, regarding the unity of beauty and goodness as the highest ideal; while the western aesthetics focuses on distinguishing whether beauty should be true to nature or man’s heart, and regards beauty and truth as the highest standard, then “beauty of heaven and earth” is the best node to unite people and things, heart and nature, and truth, goodness and beauty. And with the attention and restoration of the body, we have the opportunity to crack the arrogance of anthropocentrism, restore the sensibility of aesthetics, and experience the fusion of man and the world in the infinite self-liberation.

Finally, Inventing Chinese Aesthetics in the name of body. In the context of modernity, how to creatively transform the ideological resources of classical China has always been the concern of the aesthetic circles. Through the consideration of physical problems, especially through the reduction of body organs and other elements, it is helpful for us to improve our rethinking of Chinese aesthetics. Actually, in the Chinese society marked by agricultural civilization, people’s agricultural experience is actually physical experience. The uniqueness of this experience leads the Chinese to adapt to the body as their highest survival wisdom. This is reflected to some extent in the Confucian tradition of “virtue”, the Taoist attitude of “joyful spirit” or the value choice of “carrying water and cutting wood, nothing but Dao” in Chan Zong. In this sense, “body” has become the most centripetal core category in Chinese cultural tradition. If we say that the development of Chinese classical aesthetics can be described as the transmutation process from the object image, the emotion image to the meaning image, the prospect and the artistic realm, then the starting from “body” and returning to “body” is a red line running through Chinese aesthetics. Compared with the body aesthetics promoted by British and American pragmatism, this obviously has its Chinese characteristics, and its value and significance are worth further exploring and considering.

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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 Yui-chi 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*

To the Western mind, the term *Japanese contemporary art* conjures images of *manga* (graphic novels), *Superflat* paintings by artists like Takashi Murakami, and the aggressively cute aesthetic known as *kawaii*. There is a notion of Japanese society as conformist yet quirky, a cluster of islands populated by robotic salary men, punctuated by Harajuku girls in short plaid skirts. While *manga*, *kawaii*, and Harajuku do compose a portion of Japan's visual culture, not all contemporary artists work within this flattened and hyper-pigmented aesthetic. Many artists, not limited to a particular generation, region, or medium, are creating objects and spaces that interrogate the strictures of Japanese society and geography and reflect on what it means to identify as Japanese in the 21st century, both at home and abroad.

Japanese Identity

Historically and geographically insular, Japanese society developed in relative isolation, cross-pollinated by the Chinese, Zen Buddhism, and native Shinto beliefs, and molded by the constraints of rugged mountains and fearsome seas. After opening to trade with the West in the mid-19th century, and rebuilding in the wake of the Second World War, the traditionally refined and introspective culture has endured a series of challenges, from population decline to sarin gas attacks to catastrophic earthquakes and tsunamis.¹ An intense spirit of nationalism endures nonetheless, represented visually to outsiders most often in the form traditional arts, the only medium which, according to Yuriko Saito, was accepted as equivalent in quality to its Western counterparts.² Near the end of the twentieth century, these objects were equaled, if not surpassed, by the proliferation of graphic novels, animation, and the *Superflat* style of art developed by Takashi Murakami, who perhaps ironically was the first person ever to earn a PhD in *nihonga*, neo-traditional Japanese painting.

American audiences in particular have consumed Japanese visual exports like *Speed Racer*, *Pokémon*, and the films of Hayao Miyazaki at an exponential rate.³ From this limited array of specimens, it is inevitable that the Western conception of Japan at the turn of the twenty-first century tends toward a superficial tableau of cute creatures and one-dimensional warriors. Meanwhile, Japanese artists have been steadily producing a variety of art forms as varied as that of any other nation, as critical of their own society's fallibility, of mass culture, materialism, and conformity; as celebratory of the culture's core strengths and values; and as conversant in the global exchange of ideas in a post-technological world.

Koki Tanaka is an installation artist who assembles mundane found objects along with video installations that investigate "the mundane phenomena of daily existence."⁴ Works like *Everything is Everything* (2006) (**Figure 1**) include cheap items that reflect the real experiences of Japanese citizens during the economic recession of the late twentieth century: push-brooms, ice chests, an inflatable mattress. They are arranged on the gallery floor, accompanied by televisions that play a tight loop of videos of Tanaka and his assistants performing repetitive motions on similar objects, coaxing them to their breaking points. This obsessive investigation of such detritus results from what Gabriel Ritter deems a "stymied atmosphere" in which artists of Tanaka's generation have faced limited economic opportunities. Tanaka's selection of cheap household items in garish plastic colors is notably akin to the work of American sculptor Jessica Stockholder, who also assembles vividly mundane found objects in installations that both critique and fetishize mass culture.⁵ (**Figure 2**) He attributes his choice of everyday

objects to the desire to “escape the seriousness involved with the perspective of art history.”⁶

Whereas Tanaka uses familiar objects as a means to critique his own culture, artist MamiKosemura uses unfamiliar objects, photography, and video to explore notions of relative familiarity within cultures. She spent the summer of 2016 working in the Chelsea townhouse-gallery Dillon + Lee in New York. Acting as a quasi-archaeologist of American culture, she collected objects from the city’s thrift stores and streets that were wholly unfamiliar to her, and yet would be unremarkable to an American viewer. Her experiment recalled the work of Yuji Agematsu, a Japanese artist born in 1956, who moved to New York in 1980. Since 1997, Agematsu has taken daily walks through the city, during which he collects pieces of debris from the street, wraps them in cellophane “mini-vitrines,” and photographs them in annual groups.⁷ (**Figure 3**) But while Agematsu’s series is a study in rhythm and repetition, Kosemura’s was a focused meditation on otherness. She arranged the assortment of glass canisters, bits of coral, a brass horn, a wooden top, and several rocks on linen-draped tables with stark backgrounds, a sort of neo-*vanitas* setting, and photographed them in a series called *Objects – New York*.⁸ (**Figure 4(a)** and **Figure 4(b)**) These images re-framed the items as alien artifacts, curiosities examined by a visitor rather than the incriminating flotsam of shortcomings back home, or the unremarked souvenirs of ritual.

Suchan Kinoshita is another artist who uses mundane materials to devise installations, but rather than material culture, they engage human interaction. Her work in the late 1990s involved rudimentary constructions inside gallery spaces (**Figure 5(a)**) that guided viewers through “a mystifying network of plywood cabins, look-out posts and constructed confines” that evoked “the poetic mechanisms of human relationships.”⁹ Since 2012, she has been creating spaces in collaboration with other artists – none Japanese – that explore the areas of commonality in artistic practices. (**Figure 5(b)**) These works are based on the concept of a *tokonoma*, a “built-in recessed space in a traditional Japanese room in which items are displayed for artistic appreciation.”¹⁰ Kinoshita interweaves cultural tradition with global engagement in the practices of other artists from diverse backgrounds.

Tabaimo is a new media artist also known for creating immersive environments that explore themes of relationships and technology, and critique Japanese society. She represented Japan at the 54th Venice Biennale in 2011 with an installation called *teleco-soup* (**Figure 6(a)**), which used the inverted imagery of sky and sea to connote “Galapagos Syndrome,” a term that once connoted the “incompatibility between Japanese technology and international markets,” but which is “now applicable to multiple facets of Japanese society in the age of globalization.”¹¹ Her 2016-2018 set of video installations, *Utsushi* (**Figure 6(b)**) both critiques contemporary Japanese society and reveres its history via references to well-known works of Japanese art, such as Kano school paintings and the *ukiyo-e* prints of Hiroshige and Hokusai. Tabaimo considers *Utsushi*, a concept referring to a copy that “simultaneously captures the essentialness and spirit of an existing work but avoids exact reproduction,” to be a “binding agent” that creates connections between Japanese artists of the present and past, a practice she has come to embrace despite initial reluctance.¹²

While Tabaimo often incorporates traditional Japanese artworks into her contemporary installations, Tatzu Nishi involves entire public monuments. He has constructed temporary domestic spaces around pre-existing statues in places like Singapore,

Helsinki, and New York (**Figures 7(a) and 7(b)**), resulting in “humorous, symbolic admixtures” that allow the viewer to “critically intervene in the... urban fabric.”¹³ His large-scale installations don’t just reference historic works; they literally surround them, recontextualizing them in domestic environments and allowing the viewer an intimate, even comical, encounter with a public monument.

Industrialization and Globalization Japan since the mid-twentieth century has developed in relation to global technical advancements, many of which it has contributed, and an urbanizing population pressed ever closer together in limited space. Because so much of the country is mountainous, the cities can only spread so far; by the early twenty-first century, the average size of an apartment in Tokyo was only about 40 square meters.¹⁴ Andrew Juniper suggests that the lack of space has been a significant influence on the “Japanese aesthetic,” maximizing impact by “keeping artistic expression to an absolute minimum.”¹⁵ While this is evident in the traditional and “decorative” arts of Japan, a similar sensibility also emerges in the avant-garde.

Katsumi Hayakawa creates three-dimensional paper landscapes that “explore the notion of urban density.”¹⁶ (**Figure 8(a)**) Ethereal and abstract, the pieces “maintain the delicate nature of the material at hand” even as they “examine the impression of architectural density.” Through a painstaking, even obsessive process, the artist constructs suspended cityscapes that offer a means to understand the press of urban creep while also controlling and lightening its visual impact. Nearly ten feet long, *Fata Morgana* (2014) (**Figure 8(b)**) is a composition of inkjet paper and glitter suspended from the gallery ceiling. Through Hayakawa’s deft use of negative space and materials, it appears nearly weightless, liberated from the traffic and smog and noise that would permeate its terrestrial counterpart.

Similarly delicate and meticulous are the works of Takahiro Iwasaki, a Hiroshima native who represented Japan at the 57th Venice Biennale in 2017 (**Figure 9(a)**). He creates landscapes, model buildings, and skylines from everyday materials like toothbrushes and bookmarks that Daniel Lippitsch suggests are evidence of “a desire for an aesthetic simplicity” common in Japanese contemporary art.¹⁷ Economic limitations also influenced his style, which developed due to a lack of access to traditional materials as a young artist. A small-scale model of Coney Island (**Figure 9(b)**) becomes a surrealistic dreamscape through the masterful inclusion of a colorful beach towel, and he creates a topographical universe on the surface of a roll of duct tape. Like Hayakawa, Iwasaki channels a limitation of Japanese life into an austere aesthetic experience that is at once traditional and contemporary.

In the exhibition catalogue *Bye Bye Kitty!!!: Between Heaven and Hell in Contemporary Japanese Art* (2011), David Elliott and Tetsuya Ozaki suggest several other factors that have shaped the culture of the Heisei Period (8 January 1989 – 30 April 2019). Elliott cites urbanization and the concurrent “depopulation of the countryside,” along with the “long hours and pressures of a hierarchical workplace,” as factors in the sense of isolation and aimlessness experienced by the artists in the *Bye Bye Kitty!!!* show, and attributes the culture’s growing affinity for all things escapist, cute, or deviant to a “collective dread of an apocalyptic future” in the wake of the nuclear age.¹⁸ Ozaki lists “fierce competition in school entrance exams..., *hikikomori* (extreme self-reclusion, a form of agoraphobia), bullying, domestic violence..., sexual harassment, social discrimination, cults, and unscrupulous business practices” as effects of a “system that ‘doesn’t make people happy,’” perpetuating a cycle of cause and effect that

characterized the “Lost Decade” of 1993-2002.¹⁹

Chiharu Shiota addresses aimlessness in *Uncertain Journey* (**Figure 10**), one of several room-filling cocoon installations she has created by intertwining webs of yarn. These designed environments may encompass any of a number of evocative objects, from a wedding dress to a burnt-out piano, that express themes such as “remembrance and oblivion, dreaming and sleeping, traces of the past and childhood, and dealing with anxieties.”²⁰ She explains that “[o]ur lives are like a journey without a destination; even though we don’t know where we are heading, we cannot stop,” and her work emphasizes the “feeling of travelling with nowhere to go whil[e] alluding to a search for a sense of belonging.”²¹

These and other installations do not represent the work of a cohesive school of artists in Japan. Though all Japanese-born, some now work in Europe or America. Their sensibilities span from critical to therapeutic, and their aesthetics can be orderly, chaotic, digital, or analogue. Together they demonstrate that visual arts of contemporary Japan are not limited to anime and Superflat, nor are they entirely insular or ethnocentric. Japanese artists today are dealing with a range of subjects and styles, rooted in tradition but refined by exposure to the global art scene. The works discussed above compose a body of work that deals with the complexities of Japanese life since World War II, the stresses of urbanization and technology, and the timeless challenges of human interaction. They manage to be distinctively Japanese and yet transcend any nationality or creed; they are, in short, contemporary.



FIGURE 1. Koki Tanaka, *Everything is Everything*, 2006, Eight-channel DVDs, color, sound and materials in everyday use, dimension variable, installed at Taipei Biennial 2006 in Taipei Fine Arts Museum.

FIGURE 2. Jessica Stockholder, *Palpable Glyphic Rapture*, 2015. Galerie Nathalie Obadia.

FIGURE 3. Yuji Agematsu, *01-01-2014 ~ 12-31-2014*, 2014, mixed media, cellophane wrappers, aluminium shelving, dimensions variable. Real Fine Arts, Brooklyn.

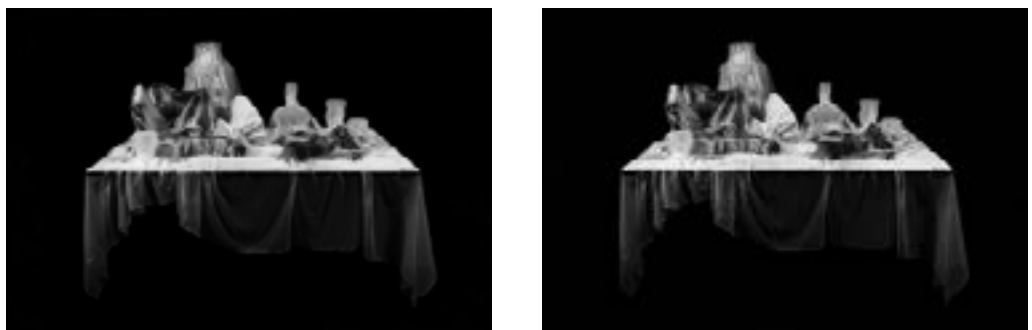


FIGURE 4(a). MamiKosemura, *Objects – New York*, 2016. Giclee photograph 248 mm×550 mm, Dillon + Lee Gallery, New York.

FIGURE 4(b). MamiKosemura, *Objects – New York*, 2016. Giclee photograph 385 mm×650 mm, Dillon + Lee Gallery, New York.



FIGURE 5(a). Suchan Kinoshita, *Illusion and Revelation*, 1996. Waste wood shelter, from the collection of the Bonnefantenmuseum, Maastricht. Hok 1, 1996.

FIGURE 5(b). Suchan Kinoshita, *TOKONOMA*, 2012. With Olivier Foulon, Joerg Franzbecker, Kris Kimpe, Suchan Kinoshita, Aglaia Konrad, Willem Oorebeek, EranSchaerf, and Walter Swennen.



FIGURE 6(a). Tabaimo, *Teleco-soup*, 2011. Installation view at 54th International Art Exhibition, La Biennale di Venezia. Courtesy of Gallery Koyanagi and James Cohan Gallery.

FIGURE 6(b). Tabaimo, *Two*, 2016. Single channel video, edition of 8 + 2AP, James Cohan Gallery.



FIGURE 7(a). Tatzu Nishi, *Discovering Columbus*, 2012. Stone monument (1892) enclosed in structure, Public Art Fund, New York City.

FIGURE 7(b). Tatzu Nishi, *The Merlion Hotel*, 2011. Hotel room constructed around the Merlion, Singapore.

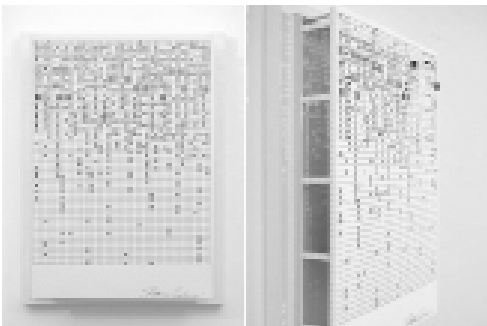


FIGURE 8(a). Katsumi Hayakawa, *Code Blue*, 2011. Paper, glue, pencil, vinyl chloride, 33 x 25 cm. Dillon + Lee Gallery, New York.

FIGURE 8(b). Katsumi Hayakawa, *Fata Morgana*, 2014. Paper, ink jet printing, glitter, 25.5 x 119.5 x 51.5 inches. McClain Gallery, Houston, TX.



FIGURE 9(a). Takahiro Iwasaki, *Reflection Model (Ship of Theseus)*, 2017. Japanese cypress, plywood, wire, Venice Biennale.

FIGURE 9(b). Takahiro Iwasaki, *Out of Disorder (Coney Island)*, 2012. Beach towels, 40 x 160 x 130 cm. Courtesy of URANO.

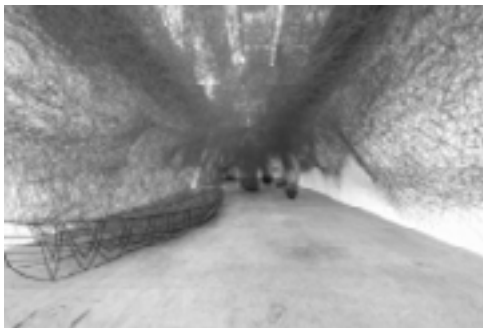


FIGURE 10. Chiharu Shiota, *Uncertain Journey*, 17 September – 12 November 2016.

Yarn and boat hull, Blain | Southern Berlin.

NOTES

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18 Elliott, 3-4.

19 Tetsua Ozaki, "Contemporary Japanese Art in the Heisei Era," in *Bye Bye Kitty!!!: Between Heaven and Hell in Contemporary Japanese Art*, (New York: Japan Society, 2011), 53.

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21 "Chiharu Shiota: *Uncertain Journey*," press release, Blain | Southern Berlin, 2016, <https://www.blainsouthern.com/exhibitions/uncertain-journey>

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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 (shiyan yihshu) 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; Expiemntal art (shiyan yishu)*

The study initially grew from my observations as an artist, which situate velocity as a key point in the development of Chinese contemporary art since 1978. China went from a peasant society with no telephones to mobiles and the Internet in 40 years. Clearly, progress like this has affected the imaginations of artists and how they think. This paper argues that there is now a unique opportunity to see how the very speed of change has affected contemporary art and artists in China – as well as acknowledging how the older ideas of Chinese art still transform themselves and reappear transformed in new ways. Despite the incredible speed of change in China, little in-depth research has been conducted on this theme in the context of contemporary art. This lack of research has led artists and researchers to ignore the significant role that the velocity of change has been played in the field of Chinese contemporary art.

China is the first country since the end of the Cold War to occupy a global central stage and present progress with economic growth and political stability; it also represents a new world order that has readdressed the balance of power globally and gained exposure that has shaped the world in its image. Mark Leonard in his book *What does China think* suggests that the story of China's intellectual awakening is much less well documented than the now familiar tale of China's economic revival. It is reasonable to consider that the intellectual awakening is partly embodied by the complex involvement of artists and designers in the production and dissemination of a new form of Chinese identity. The engagement by artists with this urbanization and globalization is a major contributor to this new perceived Chinese identity.

Deng's launching of Opening and Reform policies in 1978 has been widely seen as the catalyst which began to integrate China into the global system that was focused on industrialization, privatization and economic growth. All types of Western cultural productions that had been forbidden during the Cultural Revolution were introduced to China through reproductions and exhibitions in a short span of time. Hundreds of theoretical works, including those by Jacques Derrida and Heinrich Wölfflin, were introduced through translations, as were artists including Robert Rauschenberg and Antoni Tàpies.

The input of information is closely related to the development of Chinese art, and this "information explosion" sometimes acts as a catalyst. The artists Hu Jieming, Sui Jianguo, Zhang Xiaogang, Wang Yin and Song Dong have confirmed that images and texts that were introduced during the 1980s greatly inspired their work. Song Dong said, "The 1980s was a very special era, when all kinds of things came in at the door." He called the "information explosion" as "the fresh air of that era" (Zhu 2016). However, some artists, like one of representatives of "Xiamen Dada", Huang Yong Ping, stated that "it's just a matter of time before everything comes to China, which will bring about a more complete confusion". In 1995, one artist advised another, "always distrust authority, be suspicious of centralist theories, doubt your alleged cultural influences." (Ai 2010)

Huang Yong Ping's work *The History of Chinese Painting and the History of Modern Western Art Washed in the Washing Machine for Two Machines* (1987) demonstrated his confusion. He placed a classical Chinese art history book and a Western art book into a washing machine, washed and mixed them in a two-minute washing cycle, which resulted in a pile of unreadable pulp. It is not a replacement of one tradition with another, but rather an overlapping without any method, concept or ethics. The use of the washing machine here demonstrates "speed results in confusion" precisely. The

peripatetic artist Chen Zhen called artists living who lived between multiple realities, cultural systems, and temporalities a “transexperience”. This kind of experience was also reflected in Cai Guoqiang’s work *Borrowing Your Enemy’s Arrows* (1998) and *Cultural Melting Bath: Projects for the 20th century* (1997). Artists experience a period of imitation after confusion. Also, in Huang Yong Ping’s *World Theater* (1993), there is almost an enlarged version of the transparent dome which fulfilled with hundreds of insects and reptiles. Geckos, locusts, crickets, crickets, crickets - eroding each other under dim chandeliers. This work captures the theme of the exhibition in a unusual way: China is a self-contained world, always evolving, forming a new order, and the 18th century prison structure hanging above the dome - one-way glass only allows observation from the outside to the inside - also reflects the suppression and monitoring that artists feel when they create. Wu Hung stated that some artists generated more antagonism and nihilism toward society and fit the Western notion of the avant-garde more closely; some artists simply focused on stylistic or technical matters with newly introduced Western art forms.

Hui stated that globalization and modernization have caused disorientation. This is not just a loss of direction, but often our oriental roots and history have been smothered and hidden far beneath. From my perspective, the questioning of disorientation can also be discussed in the context of contemporary art in China. I have interviewed several artists who experienced the 1980s “information explosion”, and most of them confirmed they subsequently experienced a period of confusion and imitation. Wu Hung stated that “styles, and theories that had long become past history to a Western art critic were regarded as ‘contemporary’ by Chinese artists and used as their models. In other words, the meaning of these ‘westernized’ Chinese works was located not in the original historical significance of their styles, but in the transference of these styles to a different time and space.”

Because of this experience, contemporary Chinese experimental art cannot be interpreted according to a ready-made western model. Based on Wu Hung’s argument, it can be argued that it is speed which results in the confusion. Furthermore, it is speed that places Chinese artists in a unique position, one which cannot be seen in any other nation in modern history. So how do Chinese artists self-position and reposition under a changing society? Did Chinese artists lose their direction and roots?

To avoid the Western humanist avant-garde ideals that guided the 1985 New Wave, artists approached “contemporary art” as a new “other” space, outside the Western and Chinese art worlds. Munroe stated that, although it is a confusing predicament for art, artists and culture, artists have decided to think beyond China’s own ideological fray in their own way. This gives artists the freedom to gain insights into the juxtaposition and integration of Chinese history, Western modernism and the forces of neoliberal economics. As Huang said in his interview in 2000, his creative methodology and direction were primarily formed in China, so his artistic ideas derived from a juxtaposition of the study of Chinese traditional culture and contemporary western philosophers. The acceleration leads artists to a diversified exploration of politics, society and culture that constitute today’s global pattern. Various concepts and methods from different heterogeneous cultures, different ideas, and lifestyles are fully expressed and displayed on a new platform, which stimulates distinct forms of dialogue between artists and audiences.

The East Asia region, and in particular China, has undergone in recent years a

profound and unprecedentedly swift economic and cultural development, embracing aspects of modernity and modernization, while engaging and participating in, as well as responding to, globalization. This has generated challenging socio-economic conditions, truly testing the nation's ability to respond to social and economic parity. The paradox that is emerging here for artists is considerable and unpredictable; on one hand the situation provides a fertile environment for creative energy in a dynamic and stimulating environment, while on the other, artists often feel a sense of belonging to the production of identity and therefore there's always at the core a sense of loyalty to the traditions and culture of the nation to which they belong.

The very first SEZs - Shenzhen, Zhuhai, Shantou in Guangdong Province and Xiamen in Fujian Province - were renamed by the CPC Central Committee and State Council in 1980. (Xiaoping 1993) They became known as the "Pearl River Delta" Economic zone and economic community later. Guangzhou, which is adjacent to Hong Kong, has become a city centered on consumer entertainment, while cities in north China were not ready for market economy in the 1990s. Artists who lived in north China were surrounded by a cultural atmosphere full of socialism; for instance, Wang Guangyi and Fang Lijun used ideological political symbols to resist consumerism at that time. Artists who lived in the Guangdong area concentrated their perceptions on its high-speed urbanization and globalization processes. The "Pearl River Delta" economic community influenced the appearance of the art group "Big Tail Elephant", founded by Lin Yinlin, Liang Juhui and Chen Shaoxiong in 1991. A characteristic of their working routines is that they always start from local daily life related to urbanization. Their works are based on local materials and are inspired by the phenomena around them. These characteristics can be seen in Lin Yilin's work *Safely Maneuvering across Lin He Road* (1995) and *House Hold Goods I* (1992), Liang Juhui's *One Hour Game* (1996) and *Paradise I* (1994), Chen Shaoxiong's *72.5 Hours of Electricity Consumption* (1992) and Xu Tan's *Uniform Velocity, Variant Velocity No.1* (1992). Artists from The process of urban modernization is often accompanied by the phenomenon of the demolition of old buildings. *Big Tail Elephant* create artworks with buildings construction waste and repair materials visible on the street. Its creative concept of consumerism is integrated with a real-life environment.

Artists above are mainly based on witnesses, some other artists do not look for evidence in reality in the same way as these artists. Instead, they create works by involving in the urbanized environment and interacting with the environment. They are committed to expressing their own urban imagination and developing their own personal evaluations through their performances and rebuild relationship with the city. The characteristic of social intervention can be declared from the works like *One Hour Game* and *Safely Maneuvering across Lin He Road*. Artists engage themselves in the society to create the works.

Guangzhou artist Liang Juhui's video work *One Hour Game* is a documentation of his performance in 1996. In the video, Liang Juhui, wearing a yellow helmet, is seen sitting in the workers' elevator of a construction skyscraper site for an hour without any facial expressions, staring at a television and playing digital games. His performance disturbs the workers' usual construction routes, and deconstructs the capabilities of the elevator and the process of construction; also, this work is set against China's flurry of daily expansion. His expressionless face can be regarded as metaphoric signifier of people's attitudes towards the high speed changing urban environment.

He engaged himself into workers' working cycle and disturbed it. The "temporary landscape" has drawn the strong curiosity of the workers, dragging them from their tense working conditions. His engaging and disturbing, runs counter to the modern tense urbanization process, can be regarded as his yearning of slowing down. Lin Yilin's video compilation, *Safely Maneuvering across Lin He Road*, is another example of artist's response that engaged themselves within the works. In the video, he builds up a wall with bricks on one side of a busy main street in the new town of Guangzhou. He then takes some bricks down from one end of the wall, and piles them up on the other side of it. He moves the wall from one side of the busy street to the other side by repeating the same gesture for hours. The artist interfered, cutting of the rush of urban traffic and the city's tense pace of movement. In these works, artists engage themselves into the process of urbanization.

Their work shows that urbanization has its complex multi-faceted nature, which is a social process involving many aspects such as social structure, cultural psychology, lifestyle and values. Urbanization is actually full of contradictions. It provides many promises, and it even includes many real difficulties that cannot be avoided. Of course, these photographers and artists may not be consciously tempted to urbanize. However, they have indeed felt some problems caused by urbanization from their own personal experiences, and these problems are exactly what many related parties are intentionally obscured. But in any case, they have expressed their attitudes and opinions on this reality, and from a personal perspective. We can find that one of the main tendencies is that they more or less reject or deny the romantic "modern" imagination of urbanization's wishful thinking, from all angles of irony and reflection at the expense of human dignity and overall social development. They are questioning the meaning of contemporary urban lifestyles and values.

This paper focuses on and critically examines the rapid urbanization of Chinese cities and the effects that this dynamic and constantly moving urbanization has had on shifts and changes in cultural behaviour, visual manifestation, sounds and music, communication and digitization, technological innovation, the economic race and architecture; and above all the social changes that have resulted in extreme poverty on one hand and absolute supreme wealth on the other. Here I argue that it is the speed of change which promotes the development of Chinese contemporary art. This study aims to contribute to the body of knowledge of a gap in Chinese contemporary art history, researching an conceptual and practical analysis of contemporary art in China thorough the lenses of velocity and speed.



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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*

INTRODUCTION

In this paper, I examine large-scale art exhibitions in Japan after WWII, especially those that were held from the 1950s to the 1990s. This study does not adopt traditional theories of artists and artworks, but employs a methodology of analyzing the structures of biennial or continuous art—a study of exhibition making. On the basis of the numerous articles and illustrated catalogs, I examine the intention of the art world in Japan—judgments and the vector on criticism—by analyzing the organizational structure, selections, and value criteria of criticism, as well the forms of their shows, which unavoidably evolved according to the trends of the times.

I focus on “International contemporaneity” (*kokusaiteki dōjisei*), which is often found in 1960s’ Japan art criticism through an analysis of discourses about large-scale art exhibitions in Japan after WWII. At that time, art critics frequently employed the concept of “International contemporaneity” (*kokusaiteki dōjisei*) against “Ideal” (a term widely used at that time) artworks made from various materials and not based on traditional styles by young artists who had grown at *Yomiuri Independent Exhibition*, during the worldwide shift from concrete expression to abstraction that had occurred from the 1950s to the 1960s. I outline the issues of “art” as an institution that stems from the West and the phenomenon of “Japanese originality” that closely relates to clarifying art history after WWII, examining the context of “International contemporaneity” (*kokusaiteki dōjisei*).

1. Analyzing discourses: Changes of large-scale art exhibitions and the intentions of the Japanese art world

Historically avant-garde artists or art groups, such as the Gutai Art Association (*Gutai bijutsu kyōkai*), were focused on the criticism and study of art history in Japan after WWII. Firstly, the Japanese art world after WWII reinstated and reorganized traditional art circles (*gadan*) and held large-scale art exhibitions under the auspices of major newspaper companies. In 1949, the *Yomiuri Independent Exhibition* that adopted “non-judgement” and “free display” systems was held under the auspice of the Yomiuri Newspaper Company. This was followed by the first international art exhibition in Japan, which was organized by Mainichi Newspaper in 1952: *International Art Exhibition, Japan (Nihon kokusai bijutsu-ten*, commonly known as *Tokyo Biennale*), and its sister biennale exhibition, *Contemporary Art Exhibition of Japan (Gendai nihon bijutsu-ten)*, was held soon after. These exhibitions unavoidably evolved alongside the trends of the times; yet, as a whole, there has been inadequate research on these exhibitions.¹

First, I focus on the consciousness of the artists and critics involved in the *Yomiuri Independent Exhibition* as the steering committee, as well as the newspaper company’s response (Figure 1). Although 1,019 artworks were gathered at the beginning of this exhibition, and this exhibition was the focus of public attention in the Japanese art world, many maestros from established art circles were asked by Yomiuri Newspaper Company to display their artworks and join the steering committee. In the display, the artists themselves as committee members intentionally changed the arrangement of artworks, taking the hierarchy of art groups into consideration. However, young artists severely criticized this situation because this was contrary to the aim of this independent exhibition. The following young artists, referred to as the “Yomiuri Independent Exhibition’s generation,” had been given consideration from the fifth exhibition of 1953 onward: Mōri Takeshirō, Yamaguchi Katsuhiro, Fujimatsu Hiroshi, and Suzuki Motoharu. Thereafter, by the ninth exhibition of 1957, the displays of

“collusion” by the artists from traditional art groups decreased. On the other hand, the movement referred to as “anti-art” (*han-geijutsu*) had appeared gradually and included the following actors: the Gutai Art Association (*Gutai bijutsu kyōkai*), “Kyūshū group” (*Kyūshū-ha*), and the “Neo Dadaïsme Organizers.” The rule of “including a molding work with a wall” was established for the genre of “painting” in the 15th exhibition of 1963, and the change of incorporating the genre of “molding” to “sculpture” was implemented.

Here, I want to carefully investigate the alteration of the genres outlined above. Though the forms of artworks had obviously gone beyond the established framework, the formal dependence upon a genre still remained the case in art exhibition structures. This indicates the value criteria against which an art exhibition was established and examined by organizers, art critics, and artists in 1960s’ Japan, and the conservatism toward institutionalized “art” was consistent even in *Yomiuri Independent Exhibition*, which had a steering committee of young artists. Takiguchi Shūzō, who was one of the eminent art critics in postwar Japan, observed the following about this point:

I hope that though young artists from the Independent exhibition have a new position, they do not sink back into an art museum’s habit and not repeat the same history; this is a problem of the Japanese art world as a whole.²

It is symbolic that he highlights how young artists’ energy also has the dangerous characteristic of settling into one style of the established “display” in an art museum. Thus, the criterion of “anti-art” (*han-geijutsu*) is immanent in the problem of adapting institutionalized “art” in Japan. Then, I investigate the *Contemporary Art Exhibition of Japan (Gendai nihon bijutsu-ten)* which functions as an example of the problem of adopting institutionalized “art” and the trend of power favoring conservatism in the avant-garde genre (Figure 2).

In the *Contemporary Art Exhibition of Japan*, the steering committee in Mainichi Newspaper Company selected Japanese artists, researching art circles comprehensively. “Consciousness as a comprehensiveness,” composed of various styles by masters and middle-rank artists in art circles, was implemented. In the first exhibition of 1954, 315 pieces by 206 artists were displayed, and the sections were Western-style painting, Japanese-style painting, print, and sculpture. However, articles of the time included phrases such as “across-the-board” and “an average display.” So Mainichi organized the selection committee with five art critics from the 5th exhibition of 1962 onward and established an open-call competition section; this was the first time that a large-scale Japanese exhibition was including a competition. The reflection of the Japanese art world was significant. This decision led the exhibition to develop a reputation of being against liberation from the hierarchy of art circles. As a result, 2,925 works were entered in the 5th exhibition, and this Mainichi contemporary art exhibition began to have power in the Japanese art world. During the 9th exhibition of 1969, Mainichi reformatted the exhibition structure, establishing two thematic sections and one open-call competition section, revising the systems of selection, division, and open-call competition. For instance, the second section was the one titled “Frontiers of Contemporary Art.” Mainichi set up a selective exhibition that was aware of “contemporaneity.” In this section, several young artists who did not belong to traditional art groups received awards, such as Ikemizu Keiichi, Wakabayashi Isamu,

Takamatsu Jirō, and Kawara On.

The issue of how the selection and show of “contemporaneity” should be formed has been debated continually following changes like those outlined above in the *Contemporary Art Exhibition of Japan*. Based on this domestic condition, Haryū Ichirō, one of the most influential art critics in postwar Japan, mentioned the distinction between “modern” and “contemporary” and criticized this condition as a domestic synthetic exhibition, describing as follows:

I do not name the latest style “contemporary.” The distance between foreign countries and Japan in art has gone and catching up with new trends is over. First of all I want to attach great importance to the awareness of existing in the reality within international contemporaneity.³

Thus, Haryū used the term of “international contemporaneity” (*kokusaiteki dōjisei*) here. “International contemporaneity” had been frequently used in the art discourses of the late 1960s.

2. Analyzing discourses: “International contemporaneity” (*kokusaiteki dōjisei*) and “Japanese originality”

What intention did the Japanese art world have during the transition from *gadan* to “avant-garde”? I focus on applying the system of an international judging committee in the 9th *International Art Exhibition, Japan (Nihon kokusai bijutsu-ten)* of 1967 to examine the context of “international contemporaneity” I mentioned above (Figure 3).

Mainichi abolished the distinction between domestic and foreign art sections that were considered for the award, introducing an international judging system and invited one judge from France, America, and England.⁴ As a result, Yoshiwara Jirō, Yoshida Minoru, Arakawa Shūsaku, Takamatsu Jirō, Miki Tomio, and Kojima Nobuaki were selected as the winning artists from Japan, and the shift from established art groups to individual artists began. This fact gave them (*gadan*) a great shock. As a result, Mainichi postponed the *International Art Exhibition, Japan* in 1969.

Here exists the problem of “internationality” in the *International Art Exhibition, Japan*. There are problems regarding the transformation of artworks, the established hierarchy, and the relation of “internationality” or “contemporaneity” and institutionalized “art.” In short, “contemporaneity” here was achieved by the criterion of value by the outside of the international judges from America, France and Britain. Then, although Japanese critics focused on domestic artists and explained their characteristics, they focused on them only to highlight that the young artists were not based on traditional art circles, so they could not meet the original criteria of value. They actually used only the terms of “neo dada” and “action painting.” In brief, the “contemporaneity” (*dōjisei*) of “international contemporaneity” (*kokusaiteki dōjisei*) is inherent in the structural problem within the institution of “art” that stemmed from the West and relates to the problem of Japanese originality. Moreover, “Japanese-style painting” was withdrawn from display under the “international contemporaneity,” as well as from the display in an international exhibition overseas.

Conclusion: Changes of large-sale art exhibitions in Japan and “art” as an institution

In this paper, I elaborate upon the art movements in postwar Japan around the structural change of large-scale art exhibitions. This viewpoint shows that the problems of adopting “art” as an institution and the inclusion of “Japanese characteristics” relate to the intention of the Japanese art world following the war: the value criterion and vector of criticism involved with organization, display, and artwork.

Though Japanese art organization always had the intention of expressing nationalism—“Japanese characteristics”—they tended to keep the focus on modernism, that is, the strong conservatism toward the institutionalized “art.” Thus, in the “international contemporaneity” of the 1960s onward, the vulnerability toward powerfully outputting the originality from Japanese inside arises intentionally or unconsciously. In Japan, the structure of getting out of established art circles (*gadan*) was equal to “contemporaneity” that was formed unavoidably, so that the intention of exploring and outputting Japanese originality is equal to “contemporaneity” does not work sufficiently. This “international contemporaneity” without mutual traffic relates to the structural problem of the Japanese art world lasting since the modern era, and this condition has a great impact on the making of Japanese art history in the postwar era.

This problem of adopting the system of “art” in Japan may connect to another intention of “from art exhibition in ‘White Cube’ to the open-air exhibition” that arose in 1960s’ Japan: the development of open-air sculptural exhibitions. Open-air sculptural exhibitions in Japan involve the same structural problems as large-scale art exhibitions. On the other hand, by way of open-air art exhibitions in the 1980s onward, the intention of deviation from institutionalized “art” stemming from the West, that is, the elements of culture and festival peculiar to each region arose in the structure of the large-sale art exhibitions and art festivals in the open-air of the 2000s.⁵ We can regard this change of an art exhibition as the postmodern transformation of an art exhibition in Japan.

History of Independent Exhibitions			
Organizer	Yomiuri Newspaper Company	Period	From February to March (annually)
Venue	Tokyo Metropolitan Art Museum	System	Non-judgement, free display
Year	1949, 1950, 1951, 1952, 1953, 1954, 1955, 1956, 1957, 1958, 1959, 1960, 1961, 1962, 1963. * Discontinues in 1964 (total) 15 times		
Notes	1953 (the 5th): (Nakahara Yūsuke) The appearance of the first generation ----- 1955 (the seventh): The display by Gutai Art Association ----- 1958 (the tenth): The joint display by Kyūshū-ku (Nakahara Yūsuke) The appearance of the second generation ----- 1960 (the twelfth): (Nakahara Yūsuke) The place for action / The display by “New Dalarnomi Organizers” ----- * Dec. 1962: Announced six items as “the standard of an artwork for display” (Minimoru shikakuin shikaku kijō) for regulating works that may have a final order or be too dirty to display		

Contemporary Art Exhibition of Japan	
Organizer	Mainichi Newspaper Company
Period	In May, for 20 days (Tokyo Metropolitan Art Museum) In June, for 12 days (Kyoto Municipal Museum of Art)
Year	1954, 1956, 1959, 1960, 1962, 1964, 1966, 1968, 1969, 1971, 1973, 1975, 1977, 1979, 1981, 1983, 1985, 1987, 1989, 1991, 1992, 1993, 1994, 1995, 1996, 1997, 1998, 1999, 2000 Total 29 times * "the * 0" was not applied in 1973
Venue	Tokyo Metropolitan Art Museum, Kyoto Municipal Museum of Art * (the first - the 10th, 14th, 19th, 21st, 22nd, 25th) Exhibition tours of some regions
System	1954 (the first) to 1960 (the fourth) : Invitation system 1954 (the first) to 1968 (the eighth) : Displays based on genres 1962 (the fifth) : The section for competition was also attached. * For this exhibition was only an invitation section in 1973. 1969 (the ninth) : Three sections. The theme of the second section was "Frontiers of Contemporary Art" 1973 (the eleventh) : The transition from established genres to "plane and three-dimensional object".
Notes	1962 (the fifth) : The system in which art critics selected artists for the exhibition was applied. 1966 (the seventh) : The artists of Kansai Independent Exhibition received prizes. 1971 (the tenth) : Miki Tarom and Hayashi Shiro selected artists in the invitation section. The theme was "Human and Nature" and four sections were set up. 1992 (the twenty-first) : The solo exhibition by the artist who received a grand prix in the preceding year was held in the invitation section.

International Art Exhibition, Japan (commonly called Bizen Biennale)	
Organizer	Mainichi Newspaper Company
Period	In May, for 20 days (Tokyo Metropolitan Art Museum) In June, for 15 days (Kyoto Municipal Museum of Art)
Venue	Tokyo Metropolitan Art Museum, Kyoto Municipal Museum of Art * (the 1st to the 10th) Exhibition tours of some regions
Year	1952, 1953, 1973, 1975, 1979, 1981, 1982, 1983, 1987, 1970, 1974, 1979, 1980, 1982, 1984, 1986, 1988, 1990. Total 18 times
System	1952 (the first) to 1967 (the ninth) : The nation-by-nation presentation, invitation system 1970 (the tenth) : Commissioned system (Nishikubo Yuzo) * The subject "human and nature" 1974 (the eleventh) : The section of foreign countries and a domestic one. (Competition) 1978 (the twelfth) to 1990 (the eighteenth) : The system of inviting one overseas country and a domestic section. (Competition)
Notes	(The domestic selection) Five art critics had conducted since the 6th exhibition of 1961. 1967 (the ninth) : Introduction of international judging system. 1970 (the tenth) : Many artists were in residence for making artworks. 1974 (the eleventh) : The display based on a theme. (Foreign section) America : "New Realism Paintings in America" Britain : "Hyper Realism Paintings in Europe" (Domestic section) The theme of "Realism in the Age of Reproduction and Reflection". 1978 (the twelfth) : The genre itself changed into the section of "plane and three-dimensional object."

Notes

1. The Mainichi Newspaper Company held the *Art Organizations` Joint Exhibition (Bijutsu dantai rengō-ten)* as the synthetic presentation of major art groups in 1947 and brought *Salon de mai* from Paris to Japan in 1951. The Yomiuri Newspaper Company held the 1st*Occident Masterpieces Exhibition (Taisei meiga-ten)* in 1947 and the 1st*Japan Independent Exhibition* mentioned in this paper (formally called the *Yomiuri Independent Exhibition* from the 8th exhibition onward.) The Asahi Newspaper Company also held *The West Masterpieces Exhibition (Seiyō bijutsu meisaku-ten)* and *The Contemporary Art Exhibition in the World (Sekai konnichi no bijutsu-ten)* which was known for bringing an “informal whirlwind” to Japan.
 2. Takiguchi Shūzō: “Artwork`s Crisis and Responsibility: *Yomiuri Independent Exhibition*” (Sakuhin no kiki to sekinin: *Yomiuri andependan-ten kara*), *Yomiuri evening newspaper*, (March 16 1962).
 3. Haryū Ichirō: “*Contemporary Art Exhibition of Japan Has Reached a Turning Point*”, *Mizuwye*, No.737 (June 1966), 11.
 4. The following judges were from other countries: Michel Ragon (France), Jasia Reichardt (England), and Maurice Tuchman (America). The Japanese judges were Imaizumi Atsuo, Tōno Yoshiaki, Haryū Ichirō, and Hijikata Teiichi.
- 5 *Tsumari Art Triennale* was established in the Echigo-Tsumari area of Niigata Prefecture in 2000. After, large-sale art exhibitions have appeared in many regions including Yokohama, Kobe, Aichi, and the Seto Inland Sea.

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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 originally intend 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*

In the late 1970s, with the end of the Cultural Revolution, Chinese history entered a new era. On May 27, 1978, the third full-committee meeting of CHINA FEDERATION OF LITERARY AND ART CIRCLES "CFLAC"¹ was held announcing the resumption of the work of the committee. The "new era of literature and art" first appeared in the resolution of the General Assembly, and the history of Chinese literature and art entered a "new era". In the fifth issue of "Art" magazine in 1979, Wu Guanzhong's article "The Beauty of the Form of Painting" was published in which the slogan "Painting should focus on the beauty of form" was proposed. After that, Wu Guanzhong published several articles in succession discussing problems of abstract as well as content and form relationship. Wu Guanzhong's series of actions triggered a nationwide discussion on the form which lasted for almost five years. Wu's view about the importance of abstract and form in painting seemed not new from a worldwide perspective and even conservative as formalism had lost its dominant position in the west and esthetician tended to pay more attention on heteronomy theory such as "institution" "atmosphere" "art worlds" "regime"², etcetera.

The problem is why this "conservative" view challenged the art and aesthetic conception in China at that time and caused a fierce, nationwide argument? How "conservative" in the west became avant-garde in China?

To understand these issues, a perspective of "Eventualization" inspired by Michel Foucault is needed. Foucault believes that historians have lost interest in the study of events, thus making their principles of historical understanding non-event, which he calls de-eventualization. What's inspiring from Foucault is any event is historical, so it should be used to evaluate an event from the historical context, instead of the opposite³. Therefore, in order to deeply explore issues thereof, we should place them in the historical and cultural context, that is to say, returning to historical scene of China's early reform and opening up from late 1970s to early 1980s so as to reveal its essence and meaning in the intersection points of social, historical, and cultural texts.

HISTORICAL CONTEXT

The most important context in the late 1970s and early 1980s was the liquidation of the "Cultural Revolution" and Chinese art world was trying to bring order out of chaos with the whole society. On October 30, 1979, the Fourth Literary Conference⁴ was opened, and Deng Xiaoping⁵ issued one of the most significant speeches for the art world. This speech released two important signals. Firstly, Bringing literature and art work into the Four Modernization Projects. Secondly, adjusting literary and artistic policies, criticizing the previous literary and art policy which regarded them as political tools, and respecting the laws of literature and art. These propositions have given the literary and art circles the possibility to debate which was impossible during the Cultural Revolution. In such a context, the art purification movement blew the first horn of the new era.

The art purification movement has both a gentle side and a fierce side. It focuses on form and abstract beauty that seems to have nothing to do with politics, which made it gentle and moderate. However, in China the problem of formal has been discussed for almost a hundred years and is not limited in art but also in politics. Especially after the founding of People's Republic of China, as art gradually became a tool of class struggle, the theory "content decides form" is not only an absolutely correct idea in art, but also the only correct route in politics. "Formalism" is synonymous with class enemies. If an artist is called "formalism", it basically means the end of his artistic life.

Therefore, Wu Guanzhong⁶ raising formal questions at the time, and even vigorously advocating “formal beauty” and “abstract beauty” actually touched the “taboo” of “formalism” and defied the long-term dominance of content determinism and its representative art criticism discourse: political standards first and art standard second. Formal problem has been the epitome of ideological conflict in China for a long time. In this sense, it is not difficult for us to understand why Jiang Feng⁷, who is one of the most important founders of People’s Republic of China’s fine arts, fiercely criticized Wu Guanzhong’s views. Jiang Feng believes that Wu Guanzhong actually advocates the form to decide the content. This is a departure from the materialistic reflection theory. The fundamental intention is that the future of art is to imitate Europe and the United States, to follow the art path of European and American modernism, and to depart art from life, society, and most seriously, from class struggle. Jiang’s critique of Wu’s formal determinism at the level of ideology is more tangible than other theorists and critics at the academic level. The relationship between content and form is not the focus of this paper. My focus in this paper is the transformation of discourse paradigm that Wu Guanzhong seeks through the formal determinism of his loophole and inconsistency theory. Behind the transformation of the discourse paradigm – as Jiang Feng realized – led the transformation of ideology.

GENERATION OF CONSENSUS IN MODERN CHINESE ART HISTORY

The reason why Wu Guanzhong’s issue of the form and abstract beauty of art can cause widespread controversy is that it breaks the “consensus” model of the “perceptual distribution mechanism” of the Chinese art world and creates a “dissensus”, thus allowing formal that used to be an invisible part becomes visible and sensible and further more a topic that can be explored. In the discussion of this section, the aesthetic theory of Rancière will be introduced. The concepts of “sensible distribution mechanism”, “consensus” and “dissensus” are all from Rancière. In the early days of reform and opening up, the issue of Chinese art purification movement involves a game between two different mechanisms, political and aesthetic. Therefore, compared with the usual aesthetic-political dualism analysis method, Rancière tries to establish a research method that links politics with aesthetics, which may bring a new perspective to the study of the above problems.

In Rancière’s aesthetic theory, “dissensus” is a combination of politics and aesthetics, and a theoretical stage for thinking about politics and aesthetics. Dissensus is the core concept of the theory of the aesthetic system of Rancière. In a literal sense, this concept refers to dissent — a certain kind of “difference” and “conflict”. Specifically, dissensus refers to “a conflict between sense and sense” “between a sensory presentation and a way of making sense of it” or “between several sensory regimes and /or bodies”⁸. Rancière believes that under the aesthetic system of art, the emergence of “dissensus” breaks the harmonious state between different perceptions, between the presentation mechanism of perception and meaning and between different sensory presentation mechanisms that he calls consensus. In short, what Rancière thinks of “dissensus” is to put heterogeneous logic on the same stage, in the same world, and thus making incommensurable things commensurable. The controversy triggered by Wu Guanzhong’s article on formal beauty and abstract beauty generated “dissensus”, so that heterogeneous logic such as “formalism” and “realism”, “abstract” and “realism” were placed on the same stage. On the “stage” of Chinese art, issues such as “formalism” “abstract” and theory related to them has not been included in the sensory distribution mechanism until then.

To understand the generation of dissenting, we must know how the consensus is constructed. The process of constructing consensus in modern Chinese art is actually the contradiction and struggle of heteronomy aesthetics (theory that advocates art should act as instrument) and autonomy aesthetics (theory that stands for art for art sake) around whether aesthetics obeys utilitarianism or not. Nie Zhenbin calls this struggle “the basic contradiction of modern Chinese aesthetics”⁹. Compared with Nie Zhenbin’s neutral point of view, Li Yu is more inclined. Li summarizes the struggle process of “basic contradiction” as “A history of Chinese art is a history of conflicts between realism and non-realism and realism has finally won” “Realism must defeat formalism which is just like the fact that socialism in the West must defeat capitalism.”¹⁰

As an academic judgment, Li’s statement is obviously not rigorous. But analyzing it as a text will reveal rich implications. The interpretation of binary opposition like “formalism representing western capitalism versus realism representing socialism” is not everlasting in the Chinese art history while its formation was achieved through long struggles and multiple turning points.

1. Wandering and Debating: From Late Qing Dynasty to The 1930s

From the late Qing Dynasty to the 1930s, before the outbreak of the Anti-Japanese War, it was a period of wandering and debating. Chinese art world of this period tried to find a way out for the transformation of Chinese art and society. There are two ways ahead of them: autonomy based on aesthetic purpose, that is to say insisting on “art for art’s sake”, and heteronomy based on utilitarianism. The founder of aesthetic autonomy is Wang Guowei who advocates the preservation of the sacredness of philosophy and art. The heteronomy theory originated from Liang Qichao advocates art for life and society. Whether to choose to go back to the ivory tower or go to the cross street is the hottest topic of discussion in artistic world at that time.

After Wang Guowei and Liang Qichao, the different interpretations about the “art revolution” around the year of 1918 were the first positive confrontation between aesthetic utilitarianism and instrumentalism. The topic was initiated by the esthetician Lu Cheng who used study in Japan researching aesthetics and art. Therefore, when the issue of “art revolution” was first proposed by Lu, he put forward the idea that art needs change due to scholar concerns. On January 15, 1918, “New Youth” magazine published the newsletter written by Lu Cheng to Chen Duxiu under the heading “Art Revolution”. Although the “revolution” is a utilitarian vocabulary, the art revolution he advocates is a radical reform of the art within the art. Lu’s point is to conduct an ontological analysis and a review of art history. Different from Lu, Chen Duxiu is a radical intellectual and politician. His literary and artistic proposition is mostly out of the political purpose of serving the reality of Chinese society. After receiving Lu Wei’s newsletter, Chen Duxiu quickly responded to Lu Wei and also published the same issue of “Art Revolution” in the same issue of “New Youth” magazine. Although the formulation is the same, in addition to the term “art revolution”, Chen Duxiu almost put aside all the problems of art history, art genre, and other subjects within art world. Chen’s focus is revolutionizing Chinese painting. He slams Inheritance tradition in Chinese art as a model of feudal superstition and believes painters must use realism to be able to play his own genius, draw his own paintings, and not fall into the shackles of the ancients.

Similar to Chen Duxiu and Liang Qichao's views, Cai Yuanpei and Xu Beihong are also representatives of heteronomy Aesthetic concept.

2. Consensus Formation : From the 1930s to the Reform and Opening Up

During the decade of the 20s and 30s, the art world was in the midst of a big debate about "art for art" and "art for society." Moreover, the conflict of autonomy and heteronomy in this period was no longer a dialogue and contention within art, but is given more political significance. With the deepening of the national crisis, the left-wing art practice led by the Communist Party of China is becoming increasingly influential. With the establishment of the "Left Wing Art Artists Alliance", art practice and party political practice began to have a closer connection, and art gradually became part of the revolutionary work, serving the overall goal of the revolution. Although the left-wing art movement advocates realism, western modernism is still widely adopted. For example, in the woodcut movement led by Lu Xun, expressionism reflects a strong vitality. An important turning point is Mao Zedong's speech at the Yan'an Forum on Literature and Art in the year of 1942. After the speech, "modernism" "formalism" and "abstract" regarded as representation of western capitalism have gradually become forbidden zones, and became invisible, insensible parts in the sensible distribution mechanism of Chinese art. After that, heteronomy obtained authorization and developed to an extreme degree during the Cultural Revolution. Socialist realism becomes the only legal art form.

GENERATION OF DISSENSUS: ARGUMENT ABOUT FORM AFTER REFORM AND OPENING UP

Wu Guanzhong's objection to the "content determination form" proposed in the debate has two meanings. The first is opposition to rigid creative techniques, socialist realism, which is its artistic and direct purpose. The second is what it represents—ideology. The ideology of class struggle, is a more essential meaning. The contending of formal problems broke the situation that realism and modernism are completely opposite, letting modernism and form problems out of the "forbidden zone". The contend for formal issues represents a new ideology represented by modernization and humanitarianism in the new historical period, trying to replace the ideology of class struggle and seeking for authorization.

This contend did not form any conclusions. However, we cannot devalue its meaning because the "no conclusion" means the biggest rebellion against the long-standing consensus model of the past decades. It completed the politicization appeal in a depoliticized form, and that's why it is avant-garde. It is neither the avant-garde in the sense of Greenberg (the renewal of the art style), nor the historical avant-garde in the sense of Burger (critique of the art system). It is more about the rebellion of the ultra-leftist trend and the rigid art system, realizing their avant-garde thinking in a "depoliticized" way.

1 CHINA FEDERATION OF LITERARY AND ART CIRCLES "CFLAC" is a national literary and art association led by the Communist Party of China. It was founded in July, 1949 and had played an important role in organizing and managing national art work until the Cultural Revolution (1966-1976) during which its work is completely stopped. More information see its official website, http://www.cflac.org.cn/wdh/7wendaihui/dbdh_a4_09.htm

2 See more in theory of Arthur C. Danto, George Dickie, Howard S. Becker, Pierre Bourdieu, Peter Burger, Jacques Rancière.

3 Tao Dongfeng, Basic problems of literary theory, Beijing: Peking University Press, 2004, p. 22.

陶东风, 文学理论基本问题·导论, 北京: 北京大学出版社, 2004年, 第22页。

4 Conference hosted by CFLAC, held every five years.

5 Deng Xiaoping (1904-1997), one of the main leaders of the Communist Party of China, the Chinese People's Liberation Army and the People's Republic of China, an important maker and promoter of the reform and opening up policy.

6 Wu Guanzhong, 1919-2010, artist and art educator, the first person to raise the issue of the form of art after the Cultural Revolution.

7 Jiang Feng (1910-1982). At that time, he was president of the Chinese Artists Association and dean of the Central Academy of Fine Arts.

8 Jacques Rancière, Dissensus: On Politics and Aesthetics; edited and translated by Steven Corcoran; London, New York: Continuum International Group, 2010, pp. 139.

9 Nie Zhenbin, History of Chinese Modern Aesthetic Thoughts, Beijing: China Social Science Press, 1991, p. 32-35.

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10 Li Yu, Western Art History, Shenyang: Liaoning Fine Arts Press, 1980, p. 672.

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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*

INTRODUCTION

FOR the ambiguity of the concept of artificial intelligence (AI)¹ and the potential extension of human beings' feelings, we may ignore the nature of artificial intelligence and overlook the influence of technology on us. While Lao Zi's thoughts on aesthetics suggest us just let things to be themselves, and weak those negative influence. This paper states this view: Modern influence of Lao Zi's aesthetics thoughts on artificial Intelligence aesthetics raises the question concerning the relationships among art, technology, desire and Dao.

Although the definition of art varies from different times and the type of art is multiple, there are some features beyond the development of changes that keep art as art. Both in western thoughts and traditional Chinese thought, art originated from skills which were closely connected with knowledge.

Although the experience of art is physically and mentally as well, the arts' practices are considered as the practices of symbol for the emphasis of mental movement in art, not merely as the process of production (Fuchun Peng,2010:137).

Nowadays, arts' creation relies on skills, technology and AI that share different concepts and features, while they also have something in common that they are extension of human beings' abilities. Skills mainly depends on human beings physically and mentally that people should keep on improve their abilities so they could do things better and faster; the technology releases human being from inefficiency, low precision, repeat works by tools or machines; and the AI solves intelligent problems and practices for us by computer language. Even the development of high technology could not change this fact, machines are controlled by human beings, and artificial life is produced by human beings, even its smartness is beyond the reach of human intelligence.

We may get the conclusion that technology replaces most of the corporal experience of human beings, while it only imitates, reflects and presents our spiritual experience. Later studies show that evaluation of human experience or affection could not ensure the originality of artworks. That discussion seems to suggest that the spirit of the human being is a unique feature of art. This paper tries to explain the relationship between AI and art this way: The most controversial rationality on the aesthetic of AI is human beings' affection and intentionality which actually can be included in human beings' desire. Either as a tool or as a way, the AI fulfills our desires for arts or the living world. Directing our desire for technology by Dao, we may get rid of the harmful impact on technicism.

LAO ZI'S AESTHETIC THOUGHTS ON DAO

Dao was the origination of things and the developing principles of things. It followed its own way and let things to be themselves. In Lao Zi's opinion, the greatest artwork was created by the direction of Dao.

Lao Zi insisted that distinguishes among things were artificial, and were based on the standards of whether they were useful for the human being or not. The human being named things and learned to discriminate varieties things that they ignored the nature of things. To be worse, technology carried forward the process of this classification, and people's desires to make things to be usefully motivated the development of

technology. Only by following the principle of Dao that everything should exist as themselves, then their usage never exhausted. Skills or technology were the way to change things' shapes, features even contents, while arts' practices were the process of uncovering of the nature of things. People shaped things or rearranged the structure of things for a certain purpose or we say for desires, while art creation was aesthetic disinterestedness.

In Lao Zi's opinion, the greatest beauty was the beauty of Dao, the most superb artists' action obeyed the principles of Dao. The greatest artwork was the work showed us with thing itself. Taking music for example, the most beautiful music provides people litter voices or no voices, for the limitation of artificial voices could not lead music to the aesthetic experience of infinity. With the direction of Dao, the greatest music released their nature and uncovered their own, then everything showed themselves as a whole.

That was to say artificial skills or technology which followed the nature of things that things showed their own purposes in the process of being shaped and fulfilled the needs of the human being at the same time. Artificial skills or technology in general or extend in the meaning of wits would be harmful to people when it was out of the proper principle of things' development.

How to avoid negative effects to skills or technology which were out the control of Dao? Lao Zi offered us three ways: firstly, following the principle of Dao that people would not merely pay attention to their own interests; secondly, let things to be themselves without diversity of usage; thirdly, did everything under the direction of Dao, not under the desires of needs. In conclusion, people should follow the direction of Dao instead of their desire.

MODERN INFLUENCES OF LAO ZI'S AESTHETIC THOUGHTS ON ARTIFICIAL INTELLIGENCE AESTHETICS

Lao Zi illuminated his thoughts on desire from two aspects: For the need of the individual, Lao Zi emphasized that people could meet their physical instinctive desires in the level of following the guide of Dao. For the relationship between human beings and the universe, people should obey the movement of nature which also following the principle of Dao. That was to say, the human being did not enjoy priority in the universe, and he was just equal to all the other creatures because the universe did not treat creatures in a special way. The movement of all creatures was a circle from the flourishing to vanishing of them, which means that all the creatures would go back to its beginning in the end. So people should respect this natural rule, and pursued the desires which could be pursued under the guidance of Dao.

The developing of AI is the fulfillment of human being's desire for technology and the desire for the desire of technology as well. AI, as a tool which helps people with intellect problems, is considered as a replacement of human beings brain's function, not as the replacement of intelligence. AI as a desire which is the desire of human being's desire for technology may never stop sparking human being's curiosity for the extreme of the developing of AI, then high artificial intelligence may be the governor of the human being in some days.

As we had discussed current researches on how AI put the impact on art did not change the core feature of art that the spirit of the human being was considered as a specific

feature which made art to be itself, and it points out that human being creates art in purpose. Human beings showed their worship for the unknown power of nature; they imitated the image of plants for recording; they gathered together, danced and sang for pleasure; they wrote poems to present their grief; they mixed pigments to reflect what color they saw by heart, not by eyes; they put man-made productions in certain places just like museum; they even use emojis to write stories. The object of art varied from the material, substantial things to metaphysical, imagined symbols. The technology developed from tools for normal life to artificial intelligence. The purpose of creating art changed from survival to pleasure, even for pain. One thing never changes from time to time, it is human beings' desire for art. Or we could say people create art on purpose. And the purpose is our desire for art.

To be worse, unlike technology in industrial age produces machines, AI in modern times makes language directly to reality (Fuchun Peng, 2018:147-150). That is to say, human beings lost his or her control for AI releases human beings from intellect activities that the motives of AI's production can be its own creation without human being's order. On the one hand, AI's development relies on the culture history, AI is the extension of human being's brain; on the other hand, the human being is no longer subject to the living world, like things, technology, human being is the object which could be set. AI makes it come true. The relationship between art and truth also has been changed in that sense, then whether art releases itself in the process of creation should be in doubt here.

When we talk about the aesthetics of artificial intelligence, we actually ask two questions. One of them is whether AI can be considered as an artist? The other is whether AI can provide us aesthetic experience or not. For the former one, we were used to setting artist as a human being. Some people may say Nature or God is a creator, while only human beings can create artworks in the sense of culture. Some people may say everyone is an artist, while only talented ones make artworks. Some people may say there are not artworks, but the text now day; while that is the relation between art and truth turns out to be art and language in the modern world. In fact, artist acts as a part of play of art creating process that artist should be considered as a part of art's play, and who is artist relies on its role in the art's play. As a result, we could ask for the nature of art to solve our questions on all the problems of art.

For the later one, it seems more obviously to say whether AI raises our affection or not. Aesthetic experience is not experience to get knowledge but experience to experience human beings' affection. There no recognition, collection, diversity, definition, but experience feeling from feelings. So it is the inner interrelation of feelings themselves. Artworks show themselves as a whole that they are no longer merely man-made production, they are abstract symbols which turn objective features into subjective feelings. Then AI could produce art production to stimulate emotion.

When we illuminate our views on AI, two misunderstandings may make us ignore the nature of art. We are readily receptive to the statement that AI is inferior to human beings, special to our brain. Or art production of AI is superior to artworks. As a matter of fact, a robot which cleans the floor or a software which can write poems may not clever enough to create art. Artificial life could follow the development of society and culture succession, and even could be someone if enough data are provided. While the aesthetic experience offered by AI could release the nature of a thing or not is a question, for the sorts of data which were collected by the principle of useful, so as the

date themselves.

CONCLUSION

Artificial intelligence aesthetics do provide us with art production and aesthetic feelings, while art is not created for man-made things without wisdom inside. Art creation process is an experience which is involved with things, tools, artist and our living world. It is a free play of symbol that things themselves, technology and the desire of human being show themselves as themselves here, for everything works under the direction of Dao. That is to say, no matter how the technology develop and no matter how clever the artificial intelligence is, Dao which releases the nature of art should be the setting for them, then everything develops on its own way.

Notes

1. It is too complicated to offer a generally acknowledged concept that there are some concepts, methods and questions can be used to discuss here: such as machine likes compute; software likes Aaron (A software, which was designed by American artist H. Cohen, could produce painting in a specific way); Expert Database and Machine Learning; affective computing and aesthetic evaluation; Intentionality and Automated Fitness Functions Based on Performance Goals; strong artificial intelligence and artificial life.

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“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 aesthetic 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.

INTRODUCTION

In 1995 and 1996, two associated exhibitions were held in Okinawa, Japan. While both of them were titled “Exhibition of Contemporary Okinawan Artists,” their subtitles were contrasting. The subtitle of the first one was “the genealogy of modernism,” but the second was “the care to inherency.” In this perspective, the history of art in postwar Okinawa divided into modernism and localism.

However, this classification contains an ambiguity: what does the modernism in Okinawan art mean?; in Okinawa, does the modernism confront the localism?

The previous studies about the Okinawan art claim that the modernism in Okinawa began in 1950s and it had developed by the activity of an artist, Adaniya Masayoshi (1921-1967).[1] Adaniya studied design in the Tokyo Fine Arts School (present Tokyo University of the Arts), but he was called up for the military before his graduation. Thus, his artistic career began after the war as a member of the “Nishimui Artist Village.” He had organized two groups of artists: “Five Artists Show” and “Sōtokai.” These groups, the previous research says, claimed to stand for the modernism in Okinawan art.

In this paper, I first arrange the position of Adaniya and his followers in the Okinawan art world, second, examine the character of him as a modernist painter, and third, observe that through his artistic theory the modernism in Okinawa was related to the localism who search for the cultural identity of Okinawa clearly marked off from that of Japan.

TWO TIDES OF MODERN PAINTINGS IN POSTWAR OKINAWA

Dawning of the post-war art in Okinawa

After the end of the Battle of Okinawa in the World War II, the US military force had administered Okinawa until 1972. Though most of the land was burned in the war and taken over for the base of the U.S. force, the activities of the artists in Okinawa began to recover just after the war’s end. The reason why is that the U.S. and Okinawa Civilian Administration[2] employed the artists as public workers[3] and made them draw the postcards, the posters or the portraits.

At this time, the central position of these artists was occupied by those who were well-known in Okinawa before the war: Yabu Ken (1894-1952), Nadoyama Aijun (1906-1970), Ohmine Seikan (1910-1987). They organized “Okinawa Bijutsuka Kyōkai (Society for the Okinawan Artists,)” which was the first group of the artists in Okinawa after the war.

Nishimui Artist Village

On April 1948, as the Ministry of Culture was decided to dissolve, the artists who had worked there lost the official support and the salary. Accordingly, under the initiative of Okinawa Bijutsuka Kyōkai, they decided to create the artists’ community at Nishimui near Shuri.[4] It is now called “Nishimui Artist Village.” By the summer of that year, the removal of the artists finished; the residents of Nishimui were Yabu, Nadoyama, Gushiken Itoku, Yamamoto Keiichi, Ashimine Kanemasa, Ohshiro Kōya, Tamanaha Seikichi and Adaniya Masayoshi.

In Nishimui, the artists sold the postcards and the portraits to the soldiers of the US Army. However, because they could not satisfy these works, they held “Okinawa

Art Exhibition” (hereinafter, this is called “Okiten”[5]) in 1949 collaborated with the Okinawa Times.

“Okiten” and “Five Artists Show”

After the first Okiten exhibition, some members of Nishimui formed a new group of artists. It was “Five Artists Show”; its members were Adaniya, Ashimine, Tamanaha, Gushiken and Kinjō Yasutarō. This group was previously regarded as the opposition against Okiten. They say that these members were dissatisfied about the screening standards of Okiten, which took a serious view of academic style.

Academism of the oil painting was imported to Okinawa from mainland Japan about 1920s.[6] Thus, the painters who grew up that time attached importance to the academism (in other words, realistic expression) in painting. Because the judges of Okiten (Nadoyama, Ohshiro and so on) also were these kind of artists, the younger members (Adaniya and others) might feel stuffy and tried to find genuine new aesthetic values which they should obey, to organize Five Artists Show.

I claim that this explanation about Five Artists Show exemplifies only one side of the truth. Certainly, there was a generation gap between the leaders of early Okiten and the members of Five Artists Show, but the younger was not antagonistic to the elders at the beginning of the group.

It is because that the members of Five Artists Show did not have the concrete aesthetic values against the elders when the group was formed, and moreover, their ambiguous ideas for making their own works were not necessarily shared with each other. The Okinawa Times of those days pointed out that the members of Five Artists Show did not agree their aesthetics or attitudes to artworks with each other.[7] There is also the comment by someone of the group: “individual ideas of us do not correspond but we need the occasion for coming out with our artworks.”[8] The mission of Five Artists Show was to get the opportunity to exhibit their works freed from the existing framework (i.e. Okiten or its academic realism.) They did not have a common ideology of art at that time.

Therefore, Five Artists Show was not the opposite against the authority of Okiten. It has been just the experimental arena for the young artists.

ADANIYA MASAYOSHI AS A MODERNIST PAINTER

Transition of Adaniya’s works

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In the previous section, I argued the imperfection of aesthetic ideology of Five Artists Show. However, through the exhibitions, the members had established their own ideas for art. Adaniya especially changed his style of work changed after the breakup of Five Artists Show in 1954.

His career of oil painting started after the war. At first, he made realistic painting following the elders in Nishimui (figure 1, 2). *View of Shuri (I)* (figure 3, 1951) is also a pure landscape painting. However, *Funerary Urn (White)* (figure 4), which is a work in 1954, the last year of Five Artists Show, illustrates his analytical sense to capture the object and the tendency to abstraction. The most important work of Adaniya, *Tower* (figure 5, 1958), shows the abstractionist composition by horizontal lines and vertical line. His motives of painting were originated in the view of Okinawa (e.g. the

landscapes, the urns or the bases of the US), while he transformed those motives to his own abstractionist expression. In other words, he was not satisfied the style of realism to describe the contemporary Okinawan culture. In consequence, he found out abstractionism as the way to express modernity in Okinawa. Through the experiences in Five Artists Show, Adaniya tried to find a new way for Okinawan modernist painting.

The term “modernism” in this context means the reexamination of the system of painting, or art, itself. This reconsideration of painting itself brought the connection between art and the contemporaneous society.[9] Hence, this modernism does not mean abstract expressionism in the US nor the imitated style of the Western modern paintings since the Impressionism. Of course, it is not deniable that the West had had a large impact on the East during the modernization, but this modernism shows the originality of each local who goes on to the modernity.

Thus, modernism in the paintings of Adaniya is seen from his integration the new style of painting in the local context which he took up as his motives. In that sense, he has been regarded as a modernist painter in Okinawa.

As the organizer of “Sōtokai”

After the breakup of Five Artists Show, in 1958, Adaniya made a new group of artists, Sōtokai. While the original members of that group are Adaniya, Ashimine, Tamanaha and Ashitomi Chōshō (the pupil of Adaniya in Ryukyu University), they organized the research society as a branch of Sōtokai, which was the group to grow up the next generation. By doing so, the ideology of Sōtokai to create and nurture the Okinawan local art spread widely.[10] This activity of Sōtokai shows Adaniya as a pedagogical leader of the upcoming artists.

While Sōtokai continued after the death of Adaniya, 1967, a lot of avant-garde groups of artists were born from Sōtokai. They tried to get over both the realism in early Okiten and the “eclectic” modernism such like Adaniya and their works of art showed pure abstraction. In their works, the local context in Okinawa, which Adaniya had used as the subject of painting, internalized, rather it might be hidden behind.

Thus, Sōtokai and Adaniya were the origins of modernism in Okinawan art.

MODERNISM IN OKINAWA BASED ON LOCALISM

Two types of localism in Okinawan art

We discussed about the career of Adaniya Masayoshi as a modernist painter, meanwhile he was always aware of the problem what the localism of Okinawa is.

The term “localism” has a few meanings in Okinawan art, but the most popular meaning is similar to “local color.” In the era of the empire Japan, Japanese art world wanted to the colonies for each local color.[11] Okinawan artists were also required that they reflected the local color in their works, not only in the postwar era, but also after the war, to be accepted for the exhibition of the Japanese mainland. It is because that the leaders of Nishimui and early Okiten such like Nadoyama painted the products, the landscapes or the portraits of Okinawa. It was necessary for them to depict realistically to express the local color of Okinawa. Therefore, the localism that the realist painters thought was based on the local color such that the Others (mainly, the painters in

Japan) could feel the climate of Okinawa.

On the contrary, Adaniya and the followers did not make the paintings illustrating the objects in Okinawa directly. It certainly shows that they tried to oppose to the aesthetics regulated by Japan, but I proved above that Adaniya chose the Okinawan local objects as the theme of his painting. In other words, Adaniya also had his own idea of localism of art.

“Based on the local, establishing a new style”

In Adaniya’s writings to mention about the fruit of Five Artists Show, he claimed that the direction of the group came to be “based on the local, establishing a new style.”[12] At the same time, to the pamphlet of 8th Five Artists Show, he argued that “realism is never old style. Abstraction is also never new. What both of them coexist is modern.”[13] In these texts, Adaniya emphasized the importance of combination realism and abstraction, to build up modernist painting in Okinawa. Thus, for him, the idea of localism was not contradictory to that of modernism.

However, why did Adaniya insist on localism? What made him go beyond being just a pure modernist? Of course, because he studied in Tokyo and followed the realism of the elders in Nishimui at the beginning, the influence of them might remain in the ideology of him. Furthermore, it was an undeniable that Adaniya had intended to receive a decoration in the exhibition of Japan, to make the pieces that was easy for the people to evaluate. Consequently, the award at the exhibition in the mainland Japan enhanced his reputation in Okinawa.

Meanwhile, what should not be overlooked is the political situation of Okinawa of those days. As mentioned above, from 1945 to 1972, the US Forces had administrated Okinawa, while the Japanese government remained the potential sovereignty. As the Korean War began, the importance of Okinawa had increased as “the keystone of the Pacific” and the administration of the US became forcible. After that, the residents of Okinawa organized the movement for reversion to the mainland. Whereas, the US carried out the cultural policy in which the identity of Okinawan differentiated from Japanese, to govern more easily. In fact, the culture of Okinawa is far from that of the mainland. Thus, the identity of Okinawan faced a crisis of division: as Okinawan and as Japanese. In other words, the residents had a problem of what their own culture is.

Okinawan artists also confronted this situation. Above all, the artists who sought modern expression could not help standing face to face with the local culture of Okinawa. Therefore, regardless of realist or abstractionist, the painters in post-war Okinawa were more or less the investigators for localism. Adaniya wrote, “it is the guardian of the tradition who has a spirit to go his own way.”[14] He pointed out here that the seeker of localism should not depend on the tradition but arise new style from the tradition.

CONCLUSION

In this paper, I discussed about the modernist painting in post-war Okinawa. Adaniya Masayoshi, an oil painter in Okinawa, was abstractionist and localist as well. The concept of modernism is clearly imported from the West, but it was paraphrased to adapt to the context of Okinawa. Adaniya can be regarded as a modernist painter in the sense that he worked hard on this rewriting modernism, and moreover, as the

earliest modernist painter because he led the followers.

The modernist paintings in Okinawa did not just come from the imitation of the Western paintings, but also from the pursuit for another way to reflect the climate of Okinawa. In short, Okinawan modernism has been based on localism.



Figure 1: NadoyamaAijun, *Nostalgia*, 1946.



Figure 2: NadoyamaAijun, *Okinawan Woman*, 1956.



Figure 3: Adaniya Masayoshi, *View of Shuri (I)*, 1951.



Figure 4: Adaniya Masayoshi, *Funerary Urn (White)*, 1954.

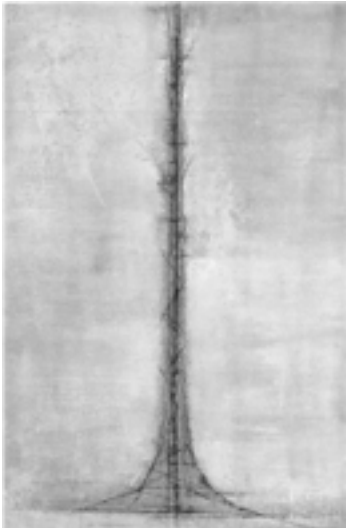


Figure 5: Adaniya Masayoshi, *Tower*, 1958.

NOTES

Naoki Onaga. "Masayoshi Adaniya and Modernity," in The Okinawa Prefectural Museum & Art Museum, *Masayoshi Adaniya Exhibition: The Path of Modernism*, 2011: 8-15; Masahiko Hoshi. "Painters Supporting *Shinsei Bijutsu*," in Shinsei Bijutsu Kyōkai, *Anthology of Shinsei Bijutsu: The Path of 32 Years*, 2012: 80-84; Yasuhiro Nakazato, "Omine Seikan: Transition of His Painting and Red Tile," *Bulletin of the art museum, Okinawa Prefectural Museum & Art Museum*, no. 5, 2015: 82-92.

² Administrative organization by the residents in the Okinawa Islands under the U.S. military policy, in 1946-1950.

³ Their positions were technical officers in the Ministry of Culture in Okinawa Civilian Administration.

⁴ Shuri is the former capital of the Ryukyu Kingdom.

⁵ The official title of this exhibition also changed to "Okiten" in 1951.

⁶ Naoki Onaga, "Beginning of Okinawa post-war art: 'The Era of Nishimui,'" *Bulletin of the art museum, Okinawa Prefectural Museum & Art Museum*, no. 1, 2009: 1-15.

⁷ "Five Artists Show," *Okinawa Times*, October 15, 1950.

⁸ *Ibid.*

⁹ Takao Yamada, "Art in the Reconstruction Period After the War," in Okinawa Prefecture, *Exhibition of Contemporary Okinawan Artists: Series 1 the genealogy of modernism*, 1995: 12-17.

¹⁰ *Ibid.*

¹¹ Noriaki Kitazawa, et al. *Histories of Modern and Contemporary Japan through Art: Institutions, Discourse, Practice*, 2014: 333-335.

¹² "Opening Five Artists Show," *Okinawa Times*, December 4, 1953.

¹³ Masayoshi Adaniya, "Monologue," *8th Five Artists Show Pamphlet*, 1953, n.p.

¹⁴ Masayoshi Adaniya, "What is the tradition," *Okinawa Times*, March 5, 1958.

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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*

Vietnam has often been considered by the outside world as a developing nation riddled by war, transformed into a rising economic power. While emphasis is still placed on problems that Vietnam faces, such as environmental problems, widespread corruption, and uncontrolled growth, Vietnam has slowly garnered attention for fresh and impressive designs and developments. In examining the many topics Vietnam has to consider in relation to architectural development- debates of historic preservation, rapid urbanization, and environmental considerations- it can be seen how Vietnamese architecture is able to thrive *because* of all these pressures. While necessitating many issues be balanced complicates the design process, this situation has also produced multifaceted designing. Preservation is an ongoing debate in Vietnam as a complex architectural history is faced with demands and desires for modernity. Urbanization places a large demand on design to maximize efficiency. Lastly, Vietnam's close relationship to nature and the resulting impact on architectural development has encouraged creative experiments in green design. Overall, the architectural environment of Vietnam has facilitated innovation due to the variety and complexity of issues being faced.

Through years of colonization and warfare Vietnam preserved a layered architectural history. Traditional Asian styles can be seen in historic pagodas around the country. Later French colonization brought an abundance of projects utilizing French colonial style. Villas turned government buildings, the Saigon post office, and the Continental Hotel have become iconic images of architecture in Vietnam. During the war period and subsequent years of Socialist ideology, Soviet and Eastern European architecture was utilized in new projects. These buildings, especially housing blocks, encouraged personalized adaption by Vietnamese residents. Through re-adaption of spaces, "a modification and resignification in culturally meaningful and economically beneficial ways"¹ transformed these accommodations. By remodeling apartments to suit Vietnamese living principles (so that the living space entrance did not face the bathroom entrance) and using balcony spaces to raise farm animals, the Vietnamese personalized otherwise sterilized Soviet designs.² This is evocative of the ability of a distinct Vietnamese voice to prevail through imposed foreign styles. Since Doi Moi reforms and entering into the global economy there has been an influx of modern architecture. Asian traditional styles are dispersed within a predominantly French colonial style but today are also dotted with hyper-modern projects that contrast with the vestiges of brutalized and industrial Soviet design. Clearly, Vietnamese architectural history is heavily layered and present day architects have numerous influences to consider in newer designs.

Historic preservation is a complex debate all over the world. Many people value preserving relics of the past in order to keep a society grounded through accomplishments and prior obstacles. Simultaneously, historic preservation is expensive and time consuming, requiring substantial space preventing development of denser neighborhoods to provide housing for more people. Architecture is designed to be used and lived in, "so when a building becomes useless at the task it was designed for, it needs to be changed or will rot away."³ Tension between practical

1 Christina Schwenkel, "Traveling Architecture. East German Urban Designs in Vietnam," *International Journal for History, Culture and Modernity*, International Journal for History, Culture and Modernity, 14 Nov. 2014. <http://doi.org/10.18352/hcm.467>.

2 Ibid.

3 "Historical Preservation: The Worst/Best Thing to Happen to Cities since Buildings," *James Is Civic Too*, Penn State, 2 Feb. 2017.

and emotional desires of mankind results in debates around the world. Vietnam, in the midst of its impressive economic development since the Doi Moi reforms, has found itself entangled in a fight between modernization and preservation. Desire for modernization in Vietnam puts historic buildings at risk. Ho Chi Minh City (HCMC) has especially been accused of a narrow “progress focused mindset [that] could cause Ho Chi Minh City to lose its cultural identity.”⁴ Hanoi in comparison has been praised for its efforts to maintain historic areas like (Old Quarter) in the center and segregate modern projects to city outskirts. Centuries of various architectural influences is part of what makes Vietnamese visual history and culture so distinct. Good design connects with the surroundings, thus effective architectural projects can only be produced after internalizing this multifaceted architectural context. Resulting projects will then be able to represent the unique culture of Vietnam and suit the spirit of Vietnamese lifestyles.

The debate of preservation versus modernization has given rise to a fascinating dynamic between new and old that simultaneously collaborates and conflicts. Globalization is an essential partner and facilitator of modernization. While bringing positive aspects, globalization also obliterates traditions considered archaic and inefficient. On the alternate side, a cooperation between modernity and preservation encourages fascinating modes of preservation. This is seen in the use of technology as a tool for preservation. For example, the Heritage Observatory opened a website for the public to call attention to threatened historic buildings. The information is then shared with civil and political groups who can work to maintain the historic site. Software developer of the site, Daniel Caune, has simultaneously been creating an app that prompts users to take pictures of historic sites, and using geolocation, provides information about the site.⁵ Such an idea probes the concept of using artificial reality in preserving certain historic sites digitally. Globalization also opens up Vietnam to modernized theories of development. For example Hung-Trung Mai, a Vietnamese born, French educated architecture student utilizes a combination of development of underutilized land and reconnection of urban and rural in his proposed urban strategy “& Lang.” The project proposal is an effort to combine urban development with preservation of rural and traditional spaces.⁶ These examples of simultaneous conflict and coalition of modern and traditional exhibits a necessary balance still being found in Vietnam. An alliance of conservation with modernization will produce the best results of moving Vietnam forward without sabotaging the past.

Vietnam is currently experiencing rapid urbanization. This is encouraged by the government because of a global acknowledgement that urbanization, when managed well, can contribute significantly to a nation’s growth and productivity.⁷ But in Vietnam urbanization problems of insufficient and unsuitable housing, traffic problems, pollution, and urban sprawl are not sufficiently addressed. Issues that are not comprehensively faced by urban planning, such as lack of greenery, traffic, and crowding influence an architect’s decisions. If an area is extremely crowded and loud, a building will be designed to combat this issue and create an oasis inside the building. For example, a HCMC townhouse’s design accounted for the unappealing aspects of city life such as pollution and dense living, so the “72 sqm house blends

4 Stephanie Meeks, “Why Historic Preservation Districts Are Key to Great Cities,” *CityLab*, 10 Feb. 2016.

5 Zanna K. McKay, “Vietnam’s architectural gems are disappearing,” *USA Today, Gannett Satellite Information Network*, 4 Mar. 2017.

6 “Mai hung-Trung’s & Lang; imagines how architecture supports civil society growth in Hanoi,” *Designboom*, 25 Oct. 2017.

7 Alxel Van Trotsenburg, “Why Efficient Cities are Crucial to Vietnam’s Transformation,” *World Economic Forum*, 16 Nov. 2015.

together the serenity of nature with the compactness urban living.”⁸ Through greenery and thoughtful design the building intends to make the small building feel spacious and peaceful.

Urbanization also contributes to environmental concerns. For example, water treatment and solid waste collection are incomprehensive due to drainage facilities being too small, dilapidated, or unfinished.⁹ Most tap water in urban areas is still considered unsafe for drinking.¹⁰ The growth of urban areas without thoughtful redesign will also result in continued growth of traffic, contributing to the already terrible air quality. Urban growth without involvement of greenspaces can also lead to urban heating, encouraging excessive air conditioning and energy consumption. Many environmental concerns are involved in the expansion of cities and must be faced, making awareness of environmental issues noticeable in urban areas. This leads to individual building designs combatting these problems. Large urban population growth is an important topic considered in designing spaces and facilities to effectively serve a city. A balance must be established between livable space and efficient design. This balance is complicated by a large range of issues weighing in. A vacancy of comprehensive urban planning has instead encouraged individual architectural projects to take on issues of pollution and dense living spaces. While these projects may not be wholehearted solutions, they showcase impressive individual innovation in the face of systemic problems and make an effort toward balancing livable spaces with urban demands.

Warm and humid weather in Vietnam historically manifested as open spaces with plenty of greenery. Rising Vietnamese “starchitect” Vo Trong Nghia voices his desire “not only to make beautiful architecture. Architecture should be a device to connect people to nature”.¹¹ Even today in Vietnamese urban spaces, greenery is a motif from frequent small parks to overflowing potted plants on balconies. A trend of locally sourced materials and involvement of greenery in design is thus not surprising. Featured architectural Vietnamese design projects usually involve the use of sustainable and/or local materials including bamboo, thatch, mesh screens, and second-hand timber.¹² This trend in Vietnamese architecture has contributed to plenty of Vietnamese architectural projects finding themselves the subject of praise due to a global popularization of re-humanizing urban spaces through the use of greenery. Many projects have been featured for emphasis on environmental awareness. For example, Koi Cafe in Hanoi’s design of a self-sustaining eco-system uses a decorative waterfall system to oxygenate the koi carp ponds. Koi fish waste is then pumped into a planter where bacteria rich soil converts the ammonia into nitrates to grow decorative trees and vegetables harvested for dishes. A mesh roof provides plenty of natural light for the plants, simultaneously giving the café a warm environment.¹³ This project and similar ones display an inclination in Vietnamese design to involve greenery. Openness in Vietnamese culture to greenery has led to interesting proposed solutions

8 “HA’s Vietnamese ‘less house’ combines compact urban living with the serenity of nature,” *Designboom*, 23 May 2017.

9 “Vietnam Struggles to Deal with Urban Water Pollution,” *Vietnamnet NEW*, 17 Feb. 2017.

10 Le Van Duc, “Statement at East Asian and Middle-South American Conference on Environmental Industry,” November 2012.

11 “Vo Trong Nghia: How to make our cities green,” *BBC*, October 27, 2015.

12 “Time architects renovate an old family house using locally sourced materials,” *Designboom*, 15 Nov. 2017.

“Vo Trong Nghia creates perforated brick gallery and showroom in Vietnam,” *Dezeen*, 4 Oct. 2017.

13 [“Hanoi cafe features koi carp ponds and an aquaponics vegetable patch,”](#) *Dezeen*, 2 Nov. 2017.

to urbanization problems. A common area experimented with are the Vietnamese tube houses (also referred to as shopfront houses, these buildings are narrow and long but not particularly tall). These buildings are common in the Vietnamese architectural landscape, even being consciously preserved in Hanoi's Old Quarter. But they are not conducive to air flow, leading to hot and humid indoor environments. Even worse, this environment can accelerate mold and fungus growth. Various engineers and designers are combatting this by experimenting with the inner building layout to increase airflow. Architect Kazuhiro Kojima introduced the concept of 'space block' for future tube house construction (any future construction in Old Quarter is expected to respect the existing architecture of the area). The design is intended to maximize ventilation and shade by "using some basic space blocks (BSBs) as constitutive elements, which form a porous structure...The porous structure creates wind corridors connecting several inner void spaces or courtyards, which encourages natural ventilation and is effective in reducing energy consumption."¹⁴ Environmental constraints and goals are often a great design facilitator. For example, the development of a new typology for the river's edge in the Mekong Delta by ASRO and Hanoi University involves elevated housing blocks above predicted water-level rise. The design attempts a balance of legitimate threats and maintaining current life styles.¹⁵ Actual implementation of the riverside design is still yet to be seen.¹⁶ Overall there is an impressive development of environmental design in Vietnam, likely stemming from a deep relationship between Vietnamese culture and the environment. This characteristic of Vietnamese architecture has allowed it to bloom into prominence in international architecture because of its suitability to modern architectural emphasis on green design.

As a discipline of art, aesthetics in architecture is an important topic. Beauty without deeper value results in unimpressive projects. Because of the multitude of concerns in Vietnam aesthetic concerns are well addressed by considering the visuals of historic architecture. Buildings are then developed even further through demands of urbanization and environmentalism. The final product of these influences are often visually enjoyable and experientially satisfying. Good design is becoming a Vietnamese experience. For example, a three family house in Chau Doc's redesign reflected a preservation of traditional style and environmental concern. Corrugated metal was employed as traditionally seen in rural areas but in a modernized method of a moveable façade. The open plan interior using local materials maintained regional living styles while also making sense for natural cooling of the house.¹⁷ Design of a sleek "townhouse" in Vinh still respected the existing trend of narrow Vietnamese houses but involved intelligent design to ventilate the building and make it feel more spacious through greenery and double height spaces.¹⁸ In Vietnam many of the projects recognized internationally are smaller projects such as cafes and homes. The impressive architecture of Vietnam represents the Vietnamese people and their aesthetic.

Discussions in Vietnam display a comprehensive understanding of the nuances of effective design. Research and development director of MoMA, Paola Antonelli,

14 Ota, Shoichi. "Tropical and Traditional: Inventing a New Housing Model for the Old 36 Streets Quarter in Hanoi, Vietnam," in *Tropical Sustainable Architecture: Social and Environmental Dimensions* ed. Joo-Hwa Bay and Ong Boon Lay (Architectural Press), 2006.

15 David Grahame Shane, "Transcending Type: Designing for Urban Complexity," *Architectural Design* 81, no. 1 (2011): 133, doi:10.1002/ad.1197.

16 Iftekhar Ahmed, "Infrastructure Scoping Study: Sustainable Built Environments in Hanoi and Ho Chi Minh City," *Global Cities Institute (GCI), RMIT University*, 2009.

17 "Nishizawa Architects adds movable walls to multi-family home." *Dezeen*, 1 Sept. 2017.

18 "Nguyen Khac Phuoc Architects completes four-Metre-Wide townhouse in Vietnam," *Dezeen*, 6 June 2016.

explained, “Good design is a renaissance attitude that combines technology, cognitive science, human need, and beauty to produce something that the world didn’t know it was missing.” The state of design in Vietnam reflects this idea. With so many topics clashing, the output of problem solving design enterprises are admirable. Excellent design cannot exist in a vacuum, the more push there is on a solution the more finessed it becomes. All of the factors discussed- historic preservation, urbanization, and environmentalism- push projects in Vietnam further. Layering of historic styles gives Vietnamese designers a breadth in their styles. Diverse influences make designs less ideologically limited. New buildings pull from various influences, from minimal modernism to ornamental oriental. Necessity for problem solving in dense urban development and openness to improving the quality of life through environmental influence in congruence with global trends. The planet is simultaneously becoming overpopulated and environmentally strained. Vietnam has a deep connection to these issues, putting them at the forefront of discussions of architectural solutions. The ubiquity of interesting and beautifully designed buildings speaks to the general character of architecture in Vietnam. A unique dynamic of Vietnamese style and history has tackled technical design problems well and will likely continue to. Analysis of Vietnamese architecture and the elements impacting it today show Vietnam to be a lively canvas for contemporary architects and designers.

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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*

“Under boundless sky, on vast plains, fishing boats can be seen in the wind.” The people of all ethnic groups living in the north and northeast of China are more likely to live the nomadic life of grass and horses. They are racing to make a living in the mountains and wilderness, or to ride on the vast rivers and seas. The arduous and dangerous living environment and the mobile life style make the northeastern people strong and brave, bold and unrestrained style and solemn and desolate mood, which are quite different from the southern weak and lingering style. The northeastern ethnic minorities are riddled with wilderness, traveled to the rivers and seas, and the south rushed to the north. Most of them have the aesthetic taste of bravery and boldness. However, the Hezhe ethnic minority known for their “fishing and hunting” have a rough and rude beauty.

The word “roughness” is a derogatory term. Crude, roughness, refers to the inferior. In *Shuowen Jiezi*, “Coarse means sparse,^{[14] 972} “Kuang, refers to fierce and inaccessibility,”^{[14] 1350} Kuang was later extended to mean brutal and vicious”. Roughness is a concentrated expression of the emotional and stylistic characteristics of rudeness, boldness, unconstraint, and so on. It straightly shows the essence of the most authentic and natural things in life, demonstrating to people in the most direct form of elements, so that people gain the most realistic visual effects. The Hezhe ethnic minority, the people of the far northeast frontier, which has a small population and a slow development of productivity, is known as “savage” because of its small population and slow development of productive forces. However, the art of this nationality still exists. The German art historian Grosser once said: “There is on nation without art... Even the roughest and poorest tribes devote much of their time and energy to art.”^{[4] 76} The rough beauty Hezhe ethnic minority is actually a kind of beauty different from the beauty of a fine delicacy and harmony, which is rich in “strength” and “vigor”. In the traditional Chinese aesthetic paradigm, it is synonymous with the “beauty of masculinity”, pursuing the internal spirits of grandness, magnificence, bold and unrestrained, which has quite rich regional cultural characteristics. The rough beauty of Hezhe ethnic minority is concentrate in the worship of hero, nature and their living practice, namely, clothing, food, housing, transportation and so on.

1. Force: The Root of Rugged Beauty

Shuowen Jiezi records: “Strength, also Tendons, which like human’s tendon. Tender means the strength of meat. Tendon is the ontology, the fundamental, that is the external performance of force.”^{[14] 1350}. The origin of the word “Li” first refers to the effectiveness of animal muscles: this can be extended to refer to the effectiveness of body organs, such as: sight, brain power, or the efficiency of everything, such as: persuasion, productivity. In physics, the interaction between objects is called force. Force has three elements, namely strength, direction and point of action. “Li” also refers to the ability of a person, such as *Historical Records Huaiyin Hou Biography* described that: “There are many elite soldiers in the world, armed with knives and guns, who want to do what his Majesty does, but they cannot do it.”^{[10] 537} “Intense” refers to a person, referring to the person’s “strong temperament”. For example, Cao Zhi wrote in the book *Endowment*: “Liang Jinde is supplemented by the strong personality of chastity and virginity.”^{[2] 151} In the ninth round of the “The Story of the

Stone”, it evaluates Si Qi who was suicided in despair of emotions: “No wonder that those things are coming out of the day, he has nothing in his heart, dare to be such a strong child.!” “Strength” and “Intense” are two excellent personalities that reside in the historical spirit of the Hezhe ethnic minority nationality. Hence, it became the origin of Hezhe ethnic minority’s pursuit of aesthetic spirit.

1.1. Skill and endurance are the forces generated by the tempering of fishery life.

The national history of the Hezhe ethnic minority determines their unique national identity., and their unique national personality determines their unique aesthetic artistic interest. Throughout history, the Hezhe ethnic minority can be described as a vicissitudes of fishing and hunting people. They have not only been ruled by the Han nationality, but have even been oppressed by other ethnic groups. He was once extinct and is still one of the fewest ethnic groups in China. The Hezhe ethnic minority always adhere to the roots of their own nation in the blending of the nation, so that they can continue The strength of the Hezhe ethnic minority and their worship of power are derived from their fishing and hunting life, and because they are particularly fond of fishery production activities, the Hezhe’s pursuit of power is different from other ethnic minorities living in the northeast. The power they admire is more practical and ingenious. At the same time, the “power” of the Hezhe ethnic minority also contains a kind of endurance stemming from their national character, and in order to survive. they adjust their behavioral habits at any time.

The Hezhe ethnic minority admire the power. In the Hezhe ethnic minority epic *Imakan* each hero “Možgen” is “the expert of fishing and hunting.” Instance, in *Xiangfu Možgen* there is a text like this: “The next morning, ten Mozhgen took the bow and arrow, then went up the mountain together... played for three days... have a hundreds flowers, a hundred deer, a hundred scorpions, a hundred pheasants, and a hundred wild boars.”^{[7] 205} Another story, it was recorded that Agri Mozhgen goes into the mountains every day to hunt and shoot the arrows very accurately. To some extent he is a rare hunting expert.^{[7]376} But compared to the brute force in hunting and fighting the Hezhe ethnic minority are more interested in a “skillful power” that can adapt to the environment and seek vitality., There is a custom of “competing the enemy” in the wedding customs of the Hezhe ethnic minority. The contest mentioned here is the meaning of competition. It is not the skill described by Jin Yong in the novel, but it is a skill that is closely related to the life of Hezhe, such as fork fishing, boating, fish cutting, carp skinning, weaving fishing nets, etc. The Hezhe ethnic minority emphasize the practical wisdom. factor compared with the simple military fighting competition. In *Yimakan*, there are a lot of texts describing the situation of recruiting relatives. When Mozhgen proposes to Germany, the woman proposes a series of test conditions and asks him to catch the millennium squid in the river, to slap the golden carp in the waters of the southeast, to capture the unicorn that is hidden in the deep spring, to hunt down the deer on the southwest slopes, etc. These tests are not simply achieved by brute force. But they also require the wisdom of the tested heroes.

The power contained in the original national character of the Hezhe ethnic minority is more inclined to a kind of perseverance and the ability to adapt to the behavioral habits at any time to survive. The survival mode of the Hezhe ethnic minority in the period of Su Shen and Sui was Hunting-based and fishing is supplemented, according to the *History of the Late Han-Dynasty* (Hou Han Shu) During the Qin and Han Dynasties, the ancestors of the Hezhe ethnic minority mainly lived in the northern part of Heilongjiang

to the eastern part of the outer Baikal Lake. It is the birthplace of the Lena River and the Heilongjiang River. The mountains and rivers are covered with virgin forests. The rare birds and animals that live there are Hezhe. The original hunting activities provide a wealth of natural conditions. However, the Hezhe ethnic minority who lived a primitive hunting life did not have a fixed residence, and their hunting tools were primitive and backward. Therefore, hunting alone has been difficult to meet the survival needs of the Hezhe. In order to find a more suitable living environment and way, in the 10th century, a large number of Hezhe ethnic minority moved southward to the Sanjiang River basin where Heilongjiang, Songhua and Wusuli rivers meet. During their migration, they mingled with Chiller, Feyaka and a small part of the shrimp and barbarians, and then mixed with Nantonggu, so that the present Hezhe ethnic minority community was formed. At the same time, the wide waters, the river veins and the numerous lakes in the Sanjiang area ensure the fishery production of the Hezhe ethnic group to be rich in fish resources. Therefore, the production and life style of the Hezhe ethnic group changed from "Hunting-based, fishing is supplemented" to "Fishing-based, hunting is the supplemented", and settled down in a large area after the migration. ^{[5] 153-157} The Hezhe ethnic minority were suffered from the torture of nature and politics with such a strong spirit of life, and they survived to this day.

1.2. Physical strength and intelligence are the aesthetic evaluation standards of the Hezhe ethnic minority.

The first developed ethnic groups were those who lived along rivers in the production relations of the feudal society in China. They had unique climate and land resources, and had a long harvest cycle to deal with unexpected natural disasters, so as to obtain relatively guaranteed labor output value. While there is no such survival guarantee in the nomadic people. The Han also have a saying: "Fishing in the sea is more dangerous than hunting in the mountains", which can be reflected the hardships and dangers of fishing and hunting national life in the eyes of the Han. The Wusuli River area has four distinct seasons and a long winter. Under the influence of various internal and external forces, the Hezhe ethnic minority admire the strong physical beauty and advocate the healthy and powerful people.

In the history of Western art, the ancient Greek sculptures featuring marine culture are mostly strong and plump human figures, emphasizing the texture and strength of the muscles, as well as the shape of the woman. In today's view, Venus of the broken arm lacks a delicate state and still needs to consider losing weight. In the aesthetic consciousness of the Hezhe ethnic minority, it reflects such an aesthetic standard that originated in the early human society. This is evident in the standards for Hezhe ethnic minority women. In the legend of the Hezhe ethnic minority, women are not only men's companions, but also men's helpful assistants in the war, that is, "broad-minded". In daily life and work, men go hunting and fishing, and women operate daily affairs at home cooperating men with common family life. Health, diligence, intelligence and fertility are important criteria for evaluating women in the eyes of Hezhe ethnic minority.

For men, the excellent Hezhe ethnic minority man should be a strong man with strength and a master of hunting with clever skills, as described in *Shangse Morgan*: "The next morning, ten Mozhen took the bow and arrow, then went up the mountain together... played for three days... have a hundreds flowers, a hundred deer, a hundred scorpions, a hundred pheasants, and a hundred wild boars." ^{[7]205} As, in the marriage customs of

the Hezhe ethnic minority, in the folk songs of the Hezhe ethnic minority, there is a time when the old man marries his daughter and asks the future son-in-law to try to go hunting and water fishing. So that the winner can win the beauty. On the contrary, men who do not have such heroic temperament are not favored. For example, a woman sings the regrets of her own non-personality in a song of The which is the Hezhe ethnic minority folk songs.

sərilintsu pɛi i sərilintsu nai i

社日人朱人 社日人朱人

Int'urəwə kərəfiji kurəmahə k'ətʃi kəpək'ərən

英土 不该嫁 兔子 像 一跳一跳

k'ɛla k'ətʃi k'əpt'ak'ərən

龟 像 一摆一摆

Vkʒwəɳə kiəuləduji ʃiwɛʃinʃiwə ʃipie rənɾə

阿哥 交 心 里 扔

wɛtaʃinʃiwə nətʒwərə kiəulənɔhəŋ hʒnənənə hʒnənənə hʒnənənə.....

心 里 抛 交..... ^{[13]192}

The Hezhe ethnic minority's Song of *Disgusting Husband* uses the "bunny-like jump" and the "turtle-like crawling and climbing" image to expression express primitively and plainly their contempt for the cunning, four-body lazy and trivial man. Therefore, we know that the aesthetic evaluation criteria of Hezhe ethnic minority pay more attention to physical and intellectual.

2. Extension and Wildness: Characteristic of Rough Beauty

According to Zhu Guangqian, nature is originally opposed to people. Since the day when people engaged in labor production and became a social person, nature has become the object of human practice and understanding, the object of conquest and transformation. and production materials and living materials of serving people. ^{[15] 316}. In such a process, art was created. The "race, time and environment" of a nation, Dana believes, which determine what kind of objects the national artists choose to imitate and how to depict them, and determine the artists' emotional attitude toward the objects of artistic observation, ^{[3]5} plays a key role in the formation and development of this national art. The Hezhe ethnic minority takes "fishing as the mainstay and hunting as the supplement" as their production mode, and their culture fully embodies the aesthetic characteristics of fishing and hunting, especially the architecture of the Hezhe ethnic minority fully displays the aesthetic ideology of extension and wildness nature of the nationality.

Architecture is an artistic style produced by the cultural accumulation of the national popular culture and cultural creativity, is an organic fusion of natural beauty and artificial beauty, and a handicraft that embodies "a beauty integrates nature with artificial production".^{[9] 374} In the Sanjiang Plain, the Hezhe people who live on fish and live by water, form three communities along and along the three rivers. At the same

time, Hezhe people have two kinds of fixed and temporary residences to adapt to their fishing and hunting production habits. In order to prevent floods, Hezhe people build their houses on the highlands along the river. At the door of the houses, there are wooden shelves and auxiliary buildings for drying fish. “Tucker” is a kind of auxiliary building, and it is made of wooden boards. It is a simple wooden building with good ventilation and rain-proof function. The tucker is mainly used to store grain, dry meat products, and stack tools and sundries. In hot summer, people can also cool down in Tucker, which is also a building that can represent Hezhe people’s culture of fishing and hunting, it can protect people from the invasion of wild animals and the destruction of unfavorable weather.

As Cao Tingjie observes, in Qing Dynasty, the names of Hezhe people’s temporary residences are complicated: “Ankou”, being made of birch skin, it is used in winter and summer for hunting; “Zhuluo Ankou”, as well as called “Zhuluo”, it is built for fishing, and their construction methods and structures are very similar; “Aoge” is built for sleeping at night when walking in winter evening; birch skin was used to build “Humona” in a small round shed for fishing in summer; and “Dao jia a ji rang mang” set up by fish on the shore at night on the way to the boat...^{[1] 2284} In general, temporary dwellings vary from time to time, from place to place, and most of them are small-sized and “shack-style” buildings built with birch, bark, and grass, which are easy to build and move. During the fishing season, in order to facilitate fishing, Hezhe people have to go to the fishery along the river for a few months to form a net beach settlement. The cellar is also one kind of Hezhe people’s hunting residences in the winter. Hezhe people’s cellar is a kind of cave-dwelling building. When it is constructed, a rectangular pit with a depth of 70 cm to 1 m should be excavated underground, and then a column foot with a height of 70 cm to 1 m on both sides of the wall. Purlins are erected between the column foot and two rafters are built on both sides of the purlin and on the edge of the pit to form a herringbone-shaped house. The shelves are covered with animal skins and thatch. The origin of Hezhe people’s cellar is very primitive, and it is an ancient way of their living. At the same time, it is also an architectural style that utilizes natural landforms to develop and make the organic combination of nature and human beings. The Hezhe people’s discovery of the cellars not only follows the objective laws of the natural environment, but also is a clever way of natural survival, which embodies the characteristics of Hezhe people’s fishing and hunting life.

In short, the Hezhe people’s residence, which should be built according to the fishing and hunting habits and the geographical environment of Sanjiang region, originates from the Hezhe people’s life needs and plays a supporting role in their fishing process. Their residence has exuded the aesthetic characteristics of the ethnic “fishing taste” from the building materials and appearance.

3. Wilderness and Sublimity: the Uniqueness of Rough Beauty

The spirit of “wilderness” is closely related to Chinese “magnificence” and the western “sublimity”. Chinese traditional magnificent aesthetic category originates from Chinese traditional philosophical thought and has the extension space on the spiritual and moral level. In Confucianism, “magnificence” refers to the sense of the heart when facing the magnificent natural scenery, thus achieving the perfection of the moral level; in Taoism, the phrase “Highest excellence as water” indicates that Taoist expects to achieve the spiritual realm of “nothing to wait for and nothing to seek” through the observation of the magnificent beauty of nature, so as to obtain unlimited strength. Linked with

the spirit of “magnificence” is the traditional Chinese spirit of “sadness and beauty”. Literally speaking, one is “sadness” and the other is “magnificence”, “magnificence” emphasizes that the spirit of the aesthetic subject is shocked when facing things, so that the spirit obtains the spiritual experience of “purification and sublimation”; while “sadness and beauty” refers to the feeling of the day after day, of the change of the day and night, the change of the four seasons, and the feeling of the youth is fleeting, Out of the instinct of life, a sense of “impermanence” appears and feels beautiful when feeling sad.

“Sublimity” is an aesthetic category originating from the western traditional aesthetic spirit. This concept was first proposed by Longinus, emphasizing the different rebellious and martyrdom spirits of Christians. In Kant’s definition, sublimity can be divided into “sublime of number” and “sublimity of force”. In the “sublimity of number”, sublimity is “everything that is more than it is smaller than it”; In terms of “sublimity of force”, it arises from the potential energy of natural forces: “As for nature as a force, it is a skill superior to the obstacles of gods. It is called a power, if it’s strong enough to resist itself, it’s also superior.”^{[8] 100} Sense of sublimity “experienced a momentary block of vitality, and immediately followed by vitality, thus a more intense jet.”^{[8] 84} Being similar to “magnificence”, sublimity emphasizes the perception of the subject’s life in the face of grand natural things. Unlike “magnificence”, the sublimity spirit emphasizes the vigor and publicity of the subject’s vitality.

3.1 Wilderness and Sublimity: the Spiritual Core of Rough Beauty

After a long and difficult ethnic migration, Hezhe people “lived to the fish” and found their own living environment and lifestyle. This process makes the Hezhe people’s rough aesthetic sense show tragic and sublime spiritual color. The difference between this spirit and the “magnificence” lies in the fact that the wilderness spirit displayed by Hezhe people emphasizes more on the publicity of vitality and lacks spiritual reflection. But it is still different from the sublimity in the category of western aesthetics. Individuals of Hezhe ethnic minority and nature show a kind of interrelationship of peaceful coexistence, rather than a competitive relationship of conquest and control. Therefore, it also shows the “sadness and beauty” of “compassion for heaven and people”.

When the ancestor of Hezhe ethnic minority, who was a fast-paced and tough-tempered hunter, saw his companions fighting against foreign oppressors and dying in battle, the children and women of the tribe were starving, and on the tough wooden face of the man, it was inevitable to show the sad look that made him abhorrent and painful in the ordinary days. He understood that in order to achieve racial development, they had to abandon their long-lived homes and go to the wilderness to find new life. The “wilderness” here is different from the “wasteland” theme described by T. S. Eliot: in front of the “wasteland” is barren and there is no trace of hope; while the “wilderness” contains infinite vitality, provides numerous battlefields and killings for challengers, but also rewarded them with prey and glory. As Jack London’s *The Call of the Wild* (also translated as *The Call of the Wild*), calls for the beloved hero to say goodbye to his comfortable living environment, to evolve and metamorphose through war, confrontation and sacrifice, and thus to become a strong man in nature.

The ancestors of the Hezhe people left their homes, looking for and fighting in the wilderness, and his long song sang a tragic tune:

herile herilenani herigige

赫力勒 赫力勒那尼 赫力格衣格

osi katen seun

哪个 厉害 神,

bikini mini seun mei etekini

有时 我的 神 把 胜了

mi ni gujukuli jonalei ilianki

我 的 美丽 家园地方 占上了

bi tianhelemi ilan tauen ba olimi huli ei bale

我 愿意 三 百 里 绕着 走 这 地方

de emergimi eheleusu gelter sten

也 回来 到 坏处 找 不

mene jo na i berti tidu bui

我 的 家 园 把 永 远 他 给

a rang.....

啊 啞.....^[11]

The mournful ballad sings the mighty spirit of the Hezhe ethnic minority. After experiencing the two-way choice between man and nature, the ancestors of the Hezhe people migrated from the northern region of Heilongjiang and the eastern region of Lake Baikal to the Sanjiang basin where Heilongjiang, Songhua River and Wusuli River meet. In order to further adapt to the environment, the Hezhe ethnic minority adjusted their production patterns and lifestyle. Their main business changed from hunting to fishing and their sideline from to fishing to hunting. Even though the Sanjiang Plain is rich in natural resources, the Hezhe people have to face many survival challenges. For example, winter is very long and the area is infested with beasts are infested. During the process of the Hezhe people's migration, faced with the howling wind; snow all over the sky; the precipitous mountains and fast-flowing rivers, they are never afraid to step back, which shapes their bold and unconstrained nature.

In the political environment, when a large number of the Hezhe people migrated to the south, they lived with other nationalities, which leads to the formation of today's Hezhe community. In this process, the Hezhe people have to face the danger of being conquered, being assimilated and even extinct all the time. At the same time, the Hezhe people are not only under the jurisdiction of the Han people, but also subject to the control of the Manchu governments, When it comes to the strength and toughness of ethnic minorities, the Hezhe people are not as quiet, weak and resigned as the Mongolians and Nuzhen people living in the northern region, nor have they had the glorious experience of holding their heads high, uniting China and being the heads

of all nationalities as the Mongolians and Manchus. Their existential situation makes people feel so aggrieved. In the whole process of national development, the Hezhe people accept new things, change their production patterns, learn new way lifestyles, incorporate new patterns into their clothing and improve their artistic skills. They constantly deny themselves and at the same time rebuild themselves. Up to now, the Hezhe ethnic minority is still one of the smallest ethnic minorities in China, but he has always retained the vitality of his own nation and adhered to the root of his own nation in national integration, which makes this nation to continue.

3.2 Survival or death: the individual's pessimism towards nature.

In the genesis mythology of the Hezhe ethnic minority, it is said that the Hezhe people are descendants of fish. This kind of stories about the ancestor has been widely spread among the Hezhe people until now. However, it is well known that the Hezhe people are "fish skin tribes" who eat raw fish and wear fish skin. In many ethnic groups, ancestor-related creatures will become taboos for later generations, such as Manchus will not eat dogs because dogs saved their ancestors in their mythology. For the same reason, the Hui don't eat pork. There is no similar taboo in Hezhe ethnic minority, which shows unique view of life of this nation.

The shaping of Hezhe people's spirit is sustained through constant denial of themselves, while at the same time rebuilding themselves. The spirit of abandonment of one's own life in order to obtain rebirth is reflected in the legend of the Hezhe people. The human soul can be attached to the body of a human being, it can also attach to the body of any animal in the same way and become a deer, a horse, a fish, or some other animal. For example: in Marto Morrigan, Miyat becomes a bee to help Marto defeat his enemies. Another example, Shamans worships eagle very much. The excellent Hezhe women who helps men to make achievements as Kuoli is the embodiment of an eagle. At the same time, according to archaeological discoveries, there are many complementary aspects among the sculptures of women and eagles in ancient times. *Yimakan's Andersen Mergen* tells a story about a woman becomes an eagle to rescue a man's soul. In this type of stories, the human spirit is not limited by the body, the soul can attach to any bodies and human and animals can interact with each other. The advantages of this setting are as follows. First, the characters can puzzle the enemy to protect themselves and defeat the enemy unexpectedly by changing different forms. Second, the character can help themselves achieve their aspiration by a completely new form of themselves. In this way, human have more possibilities and more abilities to realize their aspiration.

The Hezhe people caught fish, ate them and wore their skins, but they were also in awe of fish and considered them beautiful in their aesthetic taste. Therefore, the behavior of eating fish can be seen as the deconstruction of the image of fish in their opinion. In the history of western philosophy, it was Heidegger who first put forward the idea of "deconstruction". He believed that deconstruction was "the critical demolition of the concept that are inherited and necessarily applied first"... Philosophical construction must be deconstruction, that is, the demolition of the inherited things in the process of returning to traditional historiography. Its meaning is not to deny or criticize the tradition, on the contrary, it is a practical inheritance of tradition.^{[6] 26-27} They eat fish, which is the symbol of their nostalgia for their ancestors in their national subconscious. They believe that they can gain energy from their ancestors and never forget themselves. If they eat their ancestors(the fish), they can give the ancestors a new life.

3.3 The desire for supernatural power: willpower to realize the ideal of life

The Hezhe people worship nature, fear gods and ghosts, and believe that all things in the world are dominated by gods. They believe that the immortal soul can talk to God. Moreover, a sage with a shamanistic temperament can even become a form of sacred things in order to obtain help from the divine power of nature.

In addition, the wildness will of the Hezhe people is embodied in their desire to “control and transcend the natural force”. In the epic of Hezhe nationality – *Yimakan’s Andersen Mergen*, Mergen Prayed during his expedition:

herile herilenani herigeige

赫力勒 赫力勒那尼 赫力格衣格

geren seun aiji dolidibuso

各位 神灵 好好听着吧

edu aiji jo we etenacie bi

在这好好家 把 保佑 我

yadu de mangge bakeki geren

哪儿 在 厉害 得到 各位

seun mine we belecian

神灵 我 把 帮助去

doledihen ecihen arna

听着 记住了吗 啊那.....^{[12] 26-27}

This reflects the desire of the Hezhe people to have outstanding qualities so that they can be blessed by the gods. At the same time, in *Yimakan*, the hero’s name “Mergen” is the symbol of “wisdom”. In the *Qingwen Collection*, the hero explained that “A wise man is one who has the best shooting skills, catches the most prey and stands out in a crowd”. The heroes in *Yimakan* are all named “Mergen” such as *Imakan’s Sharon Mergen; Andersen Mergen; Muduri Mergen; Xiangsou Mergen; Agdi Mergen; Muzhulin Mergen* and so on. They are all ideal figures shaped by the people of the Hezhe ethnic minority in their perception of real life, and the character are endowed with all kinds of preeminent “power” by the Hezhe people. For example, “Muzhulin Mergen” refers to a hero who possesses the cleanliness of “Muzhulin” god, who stays away from womanizing; “Duhiri Mergen” refers to a hero who walks as if on wings; “Hilda Mergen” refers to a hero who possesses the pioneering spirit; “Agdi Mergen” refers to a hero who has a temperament as bold as lighting... In this way, Mergen was able to help his people realize their aspirations. It shows the Hezhe people’s thoughts and emotional tendencies.

This worship of power is also placed on women. The Hezhen ethnic minority spreads a legend with the theme of “chasing the soul after death and returning to life after death”: Agdi Mergen fell in love with the Black Jin, a female Shaman who is endowed

with both beauty and talent. Agdi Mergen's proposal to Black Jin was opposed by Jin's parents. As a result, the depressed Agdi Mergen died of lovesickness. When Heijin heard the news, she split Agdi's coffin and used her magic to protect Agdi's body from decaying. Black Jin commanded the god Sajka protect Agdi's body day and night, while she flew to the hell to chase Agdi's soul back, which gave a rebirth to Agdi. In the end, the reborn Agdi Mergen tied the knot with Black Jin and lived a happy life.

In a word, both the worship of natural force and the worship of supernatural force show that the Hezhe ethnic minority, as a fishing and hunting nationality with a long history, is a kind of primitive power for survival, which interprets the beauty of the Hezhe nationality's rough nature and is the unity of the Hezhe people spiritual freedom and natural essence. Therefore, this kind of beauty also inevitably surpasses the external form of things and exists in the essence of the national spirit. Our grasp of the essence of a nation's aesthetics should not only rest on sensory experience, but on the spiritual level, and finally achieve a perfect fit with the essence of nature.

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- [12] The lyrics of the song are as follows: "Heller, Helenani, Helige, please all gods hear clearly, bless the good home here, if I have disaster outside, please all gods come to

rescue me. Listen, remember? Ah...”

[13] The lyrics of the song are to the effect that “You are Zhu, a member of the Sunday Society!” You are Zhu, a member of the Communist Party of China. You shouldn’t marry a gentleman! [He] jumps like a rabbit; [He] climbs like a turtle. Give it to Ah Ge and throw him away in my heart... (Ling Chunsheng. *Hezhe ethnic minority in the lower reaches of Songhua River* [M]. Beijing: Ethnic Publishing House, 2012.)

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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.

INTRODUCTION

What is *ikebana*? It is the act of arranging the flower in Japan, comparable to flower arrangement. In my opinion, there are two differences between them. First, the *ikebana* arranger usually uses branches, while the flower arranger does not. Second, the former frames the space with branches, the latter fills the space. But recently the border is disappearing, because both have adopted characteristics of the other.

What is the present situation of *ikebana*? One of the major problems is that it lacks critical language and theory, with the result that people who have not experienced arranging *ikebana* do not know how to appreciate it. The issue is all the graver, in my opinion, because first, *ikebana* has expanded all over the world after WWII and second, its boundaries with other kinds of art have become unclear. Even people who have experienced *ikebana* cannot discuss it at large. The cause of this is that it has a lot of schools and almost all of them have their secret of arranging, which they are reluctant to disclose to an outsider. So the knowledge of the way of arranging it does not spread. In addition, the accumulation of the study is poor. Though there are studies of discussing *ikebana*'s relation to contemporary art and its history based on the literature on it, few researches have been done on the process of arranging *ikebana*. As far as I know, only Ryuho Sasaoka, who is *iemoto*, that is the head of a school, of Misho School Sasaoka, has the following opinion.

The flower for the arranger is not a means of expressing himself. He arranges it because he does not force his individuality on it, but brings out its characteristic beauty. So the flower plays the leading role, and the arranger the supporting role.¹

It is true that he shows an exact understanding of traditional *ikebana*. But his theory is not entirely appropriate to contemporary *ikebana*. This paper aims to reveal a new aspect of the process of arranging *ikebana* by interpreting the theory of Sofu Teshigahara (1900-1979) also in the light of my own experience.

According to Sofu, the founder of Sogetsu School of *ikebana*, "*ikebana* is the union of the flower and the arranger"². How is it possible?

1. Gazing into the nature of flowers, making changes in their shape through the dialogue with them, and reviving them

Some people take the remark of Sen no Rikyu, "arranged flowers should look as if being in the field" to mean "we should not make changes in the shape

1 Ryuho Sasaoka, *Ikebana: Beauty of Japan Loving by Intellect* (Tokyo: Shinchosha, 2011), p. 27.

2 Sofu Teshigahara, *Sofu Teshigahara's the Flowering Spirit* (Tokyo: Sogetsu Press, 2004(1979)), p. 66

of flowers in arranging them". This interpretation means that arranged flowers are beautiful when the arranger leaves them untouched without making changes in their shape. But this has two difficulties. First, it focuses on the appearance of nature or *natura naturata*. Second, it forgets the fact that the flower we arrange is dead, because it was cut from nature. Thus the arranger must revive it through the dialogue with it. Let us now consider the theory of Sofu.

His view is that the arranger expresses his own grasp of flowers in arranging them. He must not gaze at their appearance or *natura naturata*, but into their nature or *natura naturans*. Sofu also emphasizes that the arranger must make changes in the shape of flowers by painting or breaking branches, or cutting leaves. What is the relation between *natura naturata* and *natura naturans*? The former is the means and the latter is the end. Since the former disappears when the latter is arrived at, the former is not beautiful and important for Sofu. Therefore, when he has seized the nature of flowers by gazing into them, he makes changes in their shape to express his own grasp and thus make them more beautiful.

In my opinion, a dialogue enables us to achieve this purpose. Let us take an example. The flower wants to turn, bloom and fall according to its own nature. The flower 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. 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. The flower may answer it in the affirmative by staying as it has been arranged or in the negative by turning another way or falling. 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. This means to revive it; and accordingly he must do three things when he arranges it. First he must gaze into the nature of it, second he must make changes in the shape of it through the dialogue with it, and third he must revive it.

2. Regarding flowers as a mirror, expressing the arranger's own grasp of them, and uniting them with him

But the arranger's reviving of flowers is only one side of the story. Since in Sofu's view, the arranger must give an original life to them by expressing his own grasp, we must consider what he expresses then. 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 has a different opinion. He remarks "I always want to start from hating

nature”³. This means that he does not regard nature as their prototype. What the arranger expresses is not nature but his own grasp. What does it mean? In the light of Sofu’s view, this can be explained by the idea of a mirror. The arranger must regard flowers as a mirror when he arranges them. In the mirror, the subject who sees is the object who is seen. He sees himself through the mirror without its being seen in itself. This applies to the act of arranging flowers. In the flower as the mirror, the arranger as the subject of arranging recognizes himself as the object of arranging. His grasp is expressed in this way. This is how he gives an original life to flowers, unlike the other two schools, in which he only aims to revive them, so that he completes uniting with them. Therefore, he must do three things when he arranges it. First he must regard flowers as a mirror, second he must express his own grasp of them, and third he must unite with them.

CONCLUSION

In the theory of Sofu, the flower is the partner to the arranger in expressing himself. He arranges it to discover and express himself in bringing out its characteristic beauty. So both the arranger and the flower play the leading role, thus making up *ikebana* together.

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3 Sofu Teshigahara, *Sofu Teshigahara’s the Flowering Spirit* (Tokyo: Sogetsu Press, 2004(1979)), p. 42

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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 bi-onic 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*

“Bie-modern” is a theory that I put forward in 2014 to study the development stage of social morphology and social history. It refers to a kind of mixed, paradoxical modernity or pseudo-modernity. The historical starting point of the Bie-modern is China’s reform and opening up which implanted capitalist system into the socialist system, with feudal consciousness and system still deeply rooted. Bie-modernism aims at distinguishing between true and false modernity, establishing real modernity, and realizing a different kind of modernization on this basis. Therefore, Bie-modern theory includes two parts: the current Bie-modern situation and Bie-modernism. Bie-modernism is a reflection and criticism of the current Bie-modern situation, and therefore has the function of complex sentences, which indicates different relationships such as juxtaposition between Bie-modern era and Bie-modernism; causality which means Bie-modernism is to distinguish between the true and false since it is hard to distinguish between them in the Bie-modern era; and adversative relation that is, though the Bie-modern is a mixture of truth and falsehood, Bie-modernism does not agree with this mixture and disguise, instead it aims to distinguish between true and false modernity and establish real modernity. The form and internal tension of Bie-modern’s complexity come from the philosophy of “Bie” in ancient China. This philosophy includes such philosophical categories as difference, distinction and speciality, so it is easy to become an ideological space.¹

Bie-modern theory originated from the study of the current situation of Chinese society, but in the course of its development, it was found to be of more general significance. Mr. Huang Haicheng, a Chinese aesthetician, said that the significance of Bie-modern theory goes beyond aesthetics and theory of literature and art. Professor Ernest Zenko also believes that Bie-modern theory has global significance. For this reason, the difference between the Center for Chinese Bie-modern Studies (CCBMS) in the U.S. and the Bie-modern Research Center of Slovenia has been reasonably explained. The CCBMS in the U.S. is based on the Bie-modern theory and the Bie-modern art in China while the Bie-modern Research Center in Slovenia focuses on the global Bie-modern phenomenon. But both of them research and discuss the Bie-modern theory.²³⁴⁵

I. The study of aesthetic form inseparable from that of social form

Thomas Munro put forward the concept of “aesthetic morphology” in his book *Form and Style in the Arts: An Introduction to Aesthetic Morphology*. It holds that aesthetic morphology is a theory about art form and classification. Although this statement conforms to the history and present situation of western aesthetic forms, it does not accord with the history of ancient Chinese aesthetic forms. It seems logical to classify aesthetic forms according to artistic standards in the West, and western aesthetic forms such as tragedy, comedy, sublime and absurdity basically belong to art genres or categories. However, Chinese aesthetic forms such as wonder, neutrality, rhythm, artistic conception, femininity and masculinity are scattered in philosophical, artistic

1 Wang Jianjiang, Bie-modern:Appeal and Construction of Zhuyi, Exploration and Free Views, No. 12, 2014.

2 Huang Haicheng, Comments on Bie-modern theory, back cover of Wang Jianjiang’s Bie-modern:Space encounters and time spans. China Social Sciences Press, 2017.

3 Ernest Zenko, Contemporary Art in the Bie-modern Context, published in the Institute of Aesthetics and Aesthetic Education, Shanghai Normal University and Center for Chinese Bie-modern Studies (CCBMS):Proceedings of Creation Crossing time and Space: International Conference on Bie-modern Theory and Art Practice, September 2018, p.464.

4 The CCBMS or Center for Chinese Bie-modern Studies in the United States was established by Georgia Southwestern State University in 2017.

5 Slovenia’s CBMS or Center for Bie-Modern Studies) was established by the University of Primosca in Slovenia in 2018.

and cultural forms. Nevertheless, through morphological study of aesthetics and art, it is easy to approach the actual situation of their existence and development. In contemporary Chinese aesthetic textbooks, the concept of “aesthetic form” is a very vague concept, which is often mixed with “aesthetic category”, “aesthetic classification”, and “aesthetic types”. Until the beginning of this century, there was a clear boundary. The main manifestation is that Chinese aesthetic textbooks begin to distinguish between Chinese aesthetic form and Western aesthetic form, instead of simply covering Chinese aesthetic form with Western theory, or simply applying Western aesthetic form and category to explain Chinese aesthetic form, but juxtaposing Chinese and Western aesthetic form for respective discussion. However, Chinese and Western theories, when dealing with Chinese aesthetic form, are both separated from the social form of current china’s existence. Since no new aesthetic form has been found in China, it is impossible to explain the current aesthetic form. Therefore, it may provide a unique perspective and a theoretical intervention for the study of global aesthetics to show the new aesthetic form that has been shaped in China and to construct its theory. The incision is small, but it is the entrance to find and solve problems, and also the port of international dialogue.⁶

In order to make the existing theories of aesthetic form in the West contain and explain the aesthetic forms of China and the East including India and Japan, I once gave a definition of aesthetic form different from that of Thomas Munro. Aesthetic form is the emotional cohesion and logical classification of life style, aesthetic realm, aesthetic interest, aesthetic style and literary genre. Thus, it has certain theoretical coverage for integrating the western theory that aesthetic form belongs to form or genre with the more ambiguous but inclusive one of China which contain social, cultural, artistic, philosophical and other factors. At the same time, it is more related to the aesthetic activities of life and social forms.⁷

Social form refers to a social model consisting of social economic foundation, superstructure and social activities, or marked by capitalism and socialism, or with modernity and modernization as symbols; or “socialist modernization” and both. Because of the shelving of the issue of “capitalism vs. socialism” and the continuation of the modern and post-modern disputes between the 1970s and 1980s in the West by the Chinese academic circles since the end of the last century, the discussion of social formation in the philosophical, aesthetic, literary and artistic circles has basically focused on the issue of modernity. Similar to the Western “New Modernity”, the terms such as “Complex Modernity”, “Mixed Modernity” and “Alternative Modernity” in China’s National Social Science Fund project achievements and art exhibition reviews have always affirmed and modified the so-called “Chinese Modernity” with “characteristics”. However, Bie-modern theory which has emerged in recent years and exerted international influence holds that modernity does not belong to the concept of chronicle, but to that of attribute. The concept of attribute is based on the analysis of the proportion of social components. Just as gold is identified by 24K and 18k, and gold less than 18k is alloy, modernity may not be established because of the large proportion of the pre-modern. China is a society intertwined with the modern, pre-modern and post-modern in which true and false modernity coexist. Therefore, Bie-modernism advocates the distinction between true and false modernity and the establishment of real modernity. Only on the basis of distinguishing between true and false modernity can we establish distinctive modernity.

6 Thomas Munro, *Toward Science in Aesthetics*, Chinese Federation Publishing Company, 1985, P. 274.

7 Wang Jianjiang, *New Exploration of Aesthetic Form*, Gansu Social Sciences, No. 4, 2007.

In terms of social morphology theory, the post-socialist theory of Aleš Erjavec, a famous aesthetician, philosopher and former president of the International Association for Aesthetics, deserves attention. This study calls the disintegrated and undissolved socialist countries post socialism, and reveals the common social and aesthetic characteristics of the post-socialist countries. At the same time, in recent years, western economic circles have called China crony capitalism. But both of them are inconsistent with the fact that China still retains the socialist system and meanwhile socialism, capitalism and feudalism are mixed in ideology, behavior and aesthetic form.⁸

Different from Terry Eagleton's theory that literature and art are attributes of "aesthetic ideology", aesthetic form is the aggregation and logical classification of genre, style, interest, realm and life style in the sense of morphology rather than ideology. However, the history of aesthetics has proved that there is a natural relationship between aesthetic form and social form, and the study of aesthetic form cannot be separated from the study of social form. In Europe, tragedies and comedies as aesthetic forms emerged in pre-modern society, sublime and comic aesthetic forms appeared in early capitalism, while absurd and ugly aesthetic forms emerged in late capitalism. In the pre-modern society of China, neutralization, wonder, rhythm and artistic conception emerged. In the historical stage of reform and opening-up, some doubtful aesthetic forms have appeared, such as "Jiong" films, "strange" architecture and "cold" humor. The so-called "doubtful" means that the characteristics of aesthetic form have been obvious, but it still needs time to test. However, for a long time, the theoretical research of Chinese aesthetic form has been basically based on the categories of tragedy, comedy, sublime, grace, absurd and ugliness listed in the western textbooks, neglecting the theoretical research of the local aesthetic form, thus failing to generalize the category of Chinese aesthetic form which has both identification marks and universal applicability, and naturally failing to attract the attention of international academic circles. Therefore, it is necessary and meaningful to study the relationship between social form and aesthetic form. Its direct effect is to investigate the characteristics of aesthetic form in accordance with the reality from the perspective of social form, and to construct an aesthetic theory with universal adaptability and national cultural characteristics, instead of becoming the mouthpiece of western aesthetic form theory.⁹

Aesthetic form plays a central role in the aesthetic system, and it is also the starting point and theoretical foothold of aesthetics. There are many categories in the aesthetic system, such as those from aesthetic disciplines, aesthetic occurrence and development, aesthetic noumenon, aesthetic form, aesthetic creation, aesthetic appreciation as well as aesthetic criticism. However, as one of them, the category of aesthetic form can concretely show what aesthetics is, so it has an introductory position. In fact, nothing can better illustrate what is aesthetic than tragedy or comedy, rhythm or artistic conception. At the same time, aesthetic theory should be applied to the interpretation of specific aesthetic forms, rather than following the course from abstraction to abstraction. Therefore, the generalization and interpretation of aesthetic forms is the place where aesthetic theories come into being. If an aesthetic theory wants to break through and develop, it has to pay attention to the study of aesthetic form. In fact, from Aristotle to Longinus, to Burke, to Kant, Hegel, Schiller, to Nietzsche and Lyotard in the West, and from Zhong Rong, Liu Xie, to Sikongtu, Yan Yu and Wang Guowei in China, great philosophers, aestheticians and literary critics all study aesthetic forms. The category of aesthetic form constitutes the basic category of aesthetics as well as the pivotal category. Without the category of aesthetic form, aesthetic theory is not

8 Ales Erjavec, *Postmodernism And the Postsocialist Condition: Politicized Art Under Late Socialism*. The Regents of the University of California, 2003, pp.1-2.

9 Terry Eagleton, *Criticism and Ideology*, Verso 1976, pl66.

only highly abstract, difficult to get to learn or to confirm, but also loses the ability to generalize the characteristics of different aesthetic forms produced under different cultural backgrounds. If we do not study the characteristics of Chinese aesthetic form, how can the so-called Chinese aesthetics be embodied? How can we understand the characteristics of Indian aesthetics and Japanese aesthetics without studying the specific aesthetic forms of India and Japan?

Since 2000, the study of Chinese aesthetic form has made some progress, which is shown in writing the category of ancient Chinese aesthetic form in the unified national textbooks. However, there are still some shortcomings. Firstly, the theoretical study of the category of modern and contemporary Chinese aesthetic forms is far from enough, and a theoretical system has not yet been formed. Secondly, it lacks the historical dimension of the extension, interruption, continuation and generation of Chinese aesthetic form in the pre-modern, modern and post-modern history. Therefore, it is difficult to understand the difference between Chinese aesthetic form and Western aesthetic form, to rise to the theoretical level, or to apply the theory of aesthetic form to realistic aesthetic life and cultural creativity. In view of this, it is necessary and urgent to start the study of contemporary Chinese aesthetic form.

In the past, the research on the relationship between social form and aesthetic form was confined to their respective professional fields, and failed to combine the two organically, nor to put the issue under the background of globalization, so the growing point of aesthetic form theory could not be found in the changing social form. Therefore, the study of aesthetic form should first be placed in the category of the relationship between social form and aesthetic form, seek the connection point between them, find out the problems, and then solve them, with a view to achieving new results in the study of social form, aesthetic form and their inner relationship.

Bie-modern theory means that the social form and aesthetic form are different from those of the past. Therefore, how to fully and deeply understand and grasp the characteristics of the times especially the relationship between social form and aesthetic form, has become a topic of contemporary aesthetics. Because understanding and grasping the relationship between social form and aesthetic form can not only discover the relationship between social morphology and aesthetic theory, but also provide the support of aesthetic morphology theory for satisfying the needs of a better life and developing literary and artistic undertakings. Any style positioning and literary criticism of a better life, such as atmosphere and realm, joy and leisure, etherealness and solidity, naturalness and awkwardness, sublime and absurdity, solemnity and tenderness, beauty and ugliness, comedy and decency, irony and humor, chic and absurdity, and even the “urban skyline” and “face project” in life and art, cannot be separated from macro or micro-examination of aesthetic morphology. Therefore, the relationship between social form and aesthetic form is not only an object for professional research, but also an indispensable and important subject related to people’s good life and prosperity of literature and art.

The theoretical research of aesthetic form is not a simple study of form and style, let alone a single genre, but a systematic study of form, style, genre, realm, life style and social form. In fact, the history of the emergence, popularity, prosperity and decline of a certain aesthetic form is also that of the change of a particular social form. Absurdity and ugliness which occurred in the late period of capitalism could not have come into being in the ancient Greek marked by “quiet greatness” and “sublime simplicity”. Similarly, doubtful aesthetic forms such as “Jiong” films, strange architecture and cold humor cannot be produced in the historical period before the reform and opening up.

Therefore, in different social and historical stages, what are the nature, characteristics and development rules of its social form, what are the characteristics and generation ways of its aesthetic form, and what is the relationship between Bie-modern's social form and aesthetic form, become theoretical and practical questions that need to be answered urgently. The reply to the questions is directly related to the examination and judgment of social aesthetic atmosphere, aesthetic taste, artistic style and aesthetic trend of thought, and it also involves the aesthetic orientation of a better life.

The research on the relationship between Bie-modern's social form and aesthetic form should consult the general theory of morphology, the theory of relational category and the function theory of aesthetic form. The general theory of morphology studies the general methodological significance and disciplinary paradigm innovation of morphology in the study of social form and aesthetic form. The theory of relational category researches the specific categories of social form and aesthetic form, establishes many connections between them, and seeks the growth point of theoretical innovation. The function theory of aesthetic form studies the specific influence of social form and aesthetic form on aesthetic practice and artistic creation of a better life. Through a series of cases, it finds that the study of social form and aesthetic form plays a supplementary and regulating role in solving the main social contradictions.

The basic idea of studying the relationship between Bie-modern social form and aesthetic form is to start from their own and grasp their relationship, dissect their structure and study their functions by using the methods of morphology and system theory; explore the nature, characteristics and development rules of Bie-modern social form, and find out the characteristics, functions and value of Bie-modern aesthetic form; and create aesthetic morphology close to life and artistic practice by linking with literary and artistic creation and beautiful life.

II. Aesthetic Morphological Characteristics of Bie-modern Period

The beginning of Chinese modern aesthetics is related to the study of aesthetic form. In his works, Wang Guowei touches on more than ten categories of aesthetic forms among which the most nationally characterized are quaintness, dazzle and realm. Different from western aesthetic forms and arts including genres of literature and art (such as tragedy, comedy and absurd drama which are both aesthetic forms and genres), Chinese traditional aesthetic forms with style and realm as symbols, span all kinds of literature, art and lifestyles, and form aesthetic forms such as artistic conception, rhythm, neutrality, wonder, etherealness, elegance, femininity and masculinity. And before the spread of Western learning to the East, they were not related to each other. After Wang Guowei, the western aesthetic form gradually entered the field of Chinese aesthetics and art and began to dominate the theory of Chinese aesthetic form, thus forming the interruption of the theory of Chinese traditional aesthetic form. In the field of aesthetics, the categories of tragedy, comedy, grace and sublime aesthetic forms in the West are generally accepted by Chinese aesthetics. It was not until 2000 that a series of categories of Chinese aesthetic forms equivalent to the category of western aesthetic forms appeared in aesthetic textbooks. In the field of literature and art, Cao Yu's *Thunderstorm* and *Sunrise*, and Guo Moruo's new series of historical dramas in the 1930s are successful transplants of western aesthetic forms of tragedy and sublime. In the 1990s, Wei Minglun's absurd drama was also a transplantation of western modern drama with the same name and modern aesthetic form. With the implantation of Western modernity factors, Chinese aesthetic form has always been a mixture of Chinese and Western elements. On the one hand, the Chinese traditional neutrality, wonder, rhythm, artistic conception, etherealness, elegance, femininity and

masculinity are enduring, and penetrating into calligraphy, painting, music, poetry, gardens, landscapes, dramas, films and square arts. On the other hand, the sublime, tragedy and absurd drama of the West are also flourishing in China. And Chinese and Western aesthetic forms are often intertwined. However, in the 21st century, with the further deepening of China's reform and opening up, new doubtful aesthetic forms have emerged in China, such as "Jiong" films and "Jiong" culture, strange architecture, cold humor, ridiculous drama, Bie-modernist art and other aesthetic forms with art as the carrier.

1. The Aesthetic Form with the Chinese and Western hybridity

The traditional Chinese aesthetic form continues to this day. The category of Chinese aesthetic form includes wonder, neutrality, rhythm, elegance and etherealness, femininity and masculinity, which permeate all aspects of literary and artistic works, human landscape and social life, indicating their continuity and extensiveness. Continuity is the concept of time and extensiveness is the concept of space. It proves that our definition of aesthetic form is not only continuous, but also universally applicable.¹⁰¹¹

Western aesthetic forms merged into China. Western aesthetic categories include tragedy, comedy, sublime, absurdity, ugliness, etc. Since Wang Guowei published the Commentary on Dream of Red Mansions in 1904, China has accepted western aesthetic categories in theory. Artistically, the aesthetic forms of tragedy and sublime are enlarged through Cao Yu's tragedy, Guo Moruo's new historical play and revolutionary novel in the 1930s. The absurdity of the West was transplanted by Wei Minglun in the process of reform and opening up. The aesthetic form of ugliness in the West has become a universal aesthetic form in China through the New Tide in 1985. For a long time, the category of western aesthetic form occupied the space of Chinese aesthetic form, while the traditional aesthetic form of China only permeated the traditional art forms of lyre-playing, chess, calligraphy and painting, and remained in the cultural relics and scenic spots, but failed to occupy the art stage of novels, movies and dramas. The revival or rebirth of Chinese traditional aesthetic form is a matter after the reform and opening up. With the hit swordsman film Shaolin Temple and popularity of Jin Yong's swordsman fictions, there appeared a mixed state of Chinese and Western aesthetic forms. This is the mixture and hybridity of Chinese wonder, artistic conception, etherealness, elegance with western tragedy and sublime.

Although the hybridity of Chinese aesthetic form is closely related to the change of China's international status in the process of globalization and social form, it still maintains its relative independence when the change of aesthetic form is related to the change of social form. This relative independence is often related to the ideological influence of others. In fact, even though China's national power is unprecedentedly strong, the right of academic discourse is still in the West, and its academic norms and academic system are still disciplining and restricting us, resulting in the long-term underdevelopment of China's aesthetic morphology theory. As for the category of aesthetic morphology generated and developed in aesthetic practice, it cannot be separated from the Western restrictions of ideology. The contemporary Chinese aesthetic form mixed with the West is the witness of the influence and restriction of Western modernity and post-modernity on contemporary Chinese aesthetic form.

10 This paper synthesizes Zhu Liyuan's Aesthetics, Ye Lang's Aesthetics Principles and Wang Jianjiang's Aesthetics Course on "Chinese Aesthetic Form".

11 Wang Jianjiang, New Explorations of Aesthetic Form, Gansu Social Sciences, No. 4, 2007, and Aesthetics, Reprinted Periodicals of RUC, No. 10, 2007.

2. The Emerging Aesthetic Form

Since the reform and opening up, Chinese traditional aesthetic form has been fully revived, and its category has begun to step into the aesthetic textbooks, showing a mixture of Chinese and Western factors. But the real progress of China's aesthetic form lies in the emergence of new categories of doubtful aesthetic form, such as "Jiong" films, strange architecture and cold humor, etc.

(1) "Jiong" films

"Jiong" films are famous for the success of Xu Zheng's self-directed and acted trilogy series, that is, *Lost on Journey*, *Lost in Thailand*, and *Lost in HongKong*. However, as a cultural phenomenon consisting of network language, spoken language, commercial advertisement words and "Jiong" character exercises, "Jiong" has exerted a great influence at home and abroad. Both "Jiong" culture and "Jiong" films use the embarrassment and brightness, two different meanings of the word "Jiong" to express the embarrassment of "difficult road" and the complex psychology and narrative logic of looking forward to a bright future. They produce many artistic expressions with comic effects and become hot words or buzzwords in life and art at the same time. In particular, "Jiong" films earned an unprecedented box office with its popular joy and cold humor. "Jiong" is a true portrayal of people's living situation and spiritual outlook in Bie-modern period, but it is full of laughable jokes, which show the difficulties and embarrassment in life by comic exaggeration, and has full releasing and entertaining functions. The endings of "jiong" films are not incomplete, and in the vulgar bright endings, there is no lack of good consolation.¹²

"Jiong" films come from "Jiong" culture, which is composed of network language, spoken language, commercial advertisement words and "Jiong" character exercises. But it summarizes the dual characteristics of "Jiong", which shows a strong sense of humor and criticism. It tears up human weaknesses and spiritual loss, wakes up people in laughter and promises a bright prospect in the time of suffering. Although it is not elegant, it is enjoyable. "Jiong" films, with its unique way of expression and narrative logic, shows its unique aesthetic effect and has obvious aesthetic characteristics, thus becoming a contemporary emerging aesthetic form.

Although "jiong" films have a modern background and characters in the process of modernization, most of their ideas remain in the harmony and conflicts of pre-modern feudal superstition, succession of offsprings, the difference between men and women and modern commercial competition as well as modern love concepts; combined with the methods of deconstruction and collage of post-modern art, which have some mixed and symbiotic characteristics that is Bie-modern.

It is worth mentioning that "cool", "dazzling", "beautiful" and other hot words, have not become the category of aesthetic form like "Jiong". The reason is that, besides the time length of popularity and the extent of widespread use, "Jiong" has become an aesthetic form with the help of "Jiong" films. This aesthetic form transcends life and art and has the characteristics of the times while other hot words, merely used as adjectives, are easy to pass quickly as catchwords.

(2) Strange Architecture

Strange architecture is also called odd or ugly buildings. Since the beginning of this century, strange buildings have appeared in many cities in China. In Beijing alone, there are Big Pants (the nickname for the headquarters of China Central Television), Bird's Nest Stadium and so on. Some like Bird's Nest have won praises, while some are

12 Wang Jianjiang, The Aesthetic Formation of "Jiong" in the Bie-modern Period, Southern Cultural Forum, No. 5, 2016.

criticized by people, such as the scornful name of Big Pants. Although the activities of “Ugly Buildings of the Year” network Award are “lively” and “colorful” every year, it has not prevented the frequent appearance of ugly buildings. On the contrary, they have sprung up like mushrooms.

Strange architecture is mostly related to bionics. For example, the “Tianzi (son of heaven) Grand Hotel” in Hebei is modeled after the image of longevity star, fortune star and wealth star. The headquarters of Wuliangye distillery is built in imitation of Wuliangye bottle, and the Hebei Baiyangdian stadium is modeled on the big tortoise. The Taihu aquafarm in Suzhou is built in the shape of the big crab. Most of them have bionic objects to satisfy their desire or appetite, and are ridiculed by many netizens.

There are also self-moulding golden bodies in strange buildings. For example, the chairman of a corporation group in Luoyang, Henan Province was portrayed as Maitreya Buddha, expressing the pre-modern salvation thought and personal worship, which are inseparable from the domination of modern commercial purposes. There is also the consciousness of household protection and flourishing as well as authoritarian consciousness, etc., which permeate into such bionic buildings and form the Bie-modern landscape of distinctive aesthetics.

Strange architecture embodies a mixture of pre-modern concept of fortune and longevity, people’s idea of taking food as the heaven and modern commercial consciousness, and also a mixture of desirable and edible objects under the influence of post-modern collage techniques. Most of these strange buildings do not have much aesthetic value, but they can attract people’s attention and achieve commercial purposes by their strange ways. They are the harmonious conspiracy of modern commercial consciousness, pre-modern catering culture and hedonic culture as well as post-modern parody, deconstruction and collage. However, this ubiquitous strange architecture is also a manifestation of the aesthetic form of Bie-modern period.

Because these buildings have a function of forcibly implanting into humans’ visual field, their influence on social aesthetic mentality and taste cannot be neglected. As an aesthetic form that tends to appreciate ugliness, strange architecture reflects the mixed reality of social form in Bie-modern period in architectural art, and is poor Bie-modern artistic collage and parody.

(3) Cold humor

Cold humor is a very popular way of humor nowadays. Although it is also a kind of humor, cold humor is different from hot humor which is easy to understand. For cold humor, laughter is usually produced after thorough understanding, and this kind of laughter always makes people feel cold reality because of the seriousness of the content. For example, people mistake the Yangtze River as Yellow River in the dialogue of *Lost on Journey*, which makes people realize the serious pollution of the Yangtze River and feel “penetrating coolness” while laughing. Again, in a humorous sketch, when the reporter asked a farmer’s idea about the significance of the launching of Shenzhou X spaceship, he answered: “That is to say, medical problems, education and employment are more difficult than launching of a spaceship?” After laughter there arise heavy and cold senses.

Cold humor is different from black humor in the West. Black humor always ends in laughing at other’s misfortune, but cold humor cannot be finished after a laugh, instead it evokes a sense of heaviness and coldness.

Cold humor is the product of the times, which comes from the difficulty of positive expression and the danger of direct criticism. Therefore, it hides the heavy problems and strong appeals in funny rhetoric and plays an allegorical role in laughter.

Cold humor has something to do with the Chinese tradition that “civil officials should admonish the emperor at the cost of life, and military officers should fight to death to win the war”, and it is also related to the implicit restraint of the Chinese people. But admonition in the shadow of death is the matter of ministers after all, and fighting to death in the battlefield is the matter of military officers, which is far from reach for ordinary people. Therefore, only through cold humor can they implicitly express dissatisfaction and irony. The jokes with connotation fly around in Wechat era, which is apparently a reflection of reality. Cold humor, for this purpose and to serve it, is likely to create the splendor of the aesthetic form of this era.

3. The Formation of Bie-modern Aesthetic Form

It is directly related to the need for emotional expression. For example, people’s economic status has rapidly changed since the reform and opening-up, from the initial desire for wealth, the disillusionment of the dream of making a fortune later, to the anxiety caused by the fear of unpredictable paths, they all need to be socially released through cultural awakening and aesthetic appreciation of literature and art. The longing for bright prospects leads to the illusion of entering the bright situation from embarrassment, which leads to the emergence of aesthetic form of “Jiong” and “Jiong” films. The combination of Jiong(窘, embarrassment or emotional and spiritual loss) and Jiong(窘, brightness), that is, predicament and hope, has contributed to an aesthetic form of “Jiong” films with multiple expressions and integration of sadness and happiness.

The worship for fortune, wealth and longevity and desire for gourmet food led to the popularity of bionic and strange architecture. The direct result of economic reform is the expansion of private desire, the prevalence of the concept of material enjoyment, and the increasingly materialized expression of human nature liberated from the “Cultural Revolution” and “self-criticism”. On the one hand, it promotes the rapid development of material production and consumption; on the other hand, it fully releases the selfish desire and evil of human nature. The strange architecture almost all over the country with the shapes of wine set, tea cup, tortoise or crab are the firm manifestations of material pursuit and appetite desire, which are in connotation far from the post-modern trend of thought reflecting on modernity. But borrowing post-modern parody, deconstruction and collage, as well as the harmonious conspiracy of pre-modern concepts and modern commodity consciousness, they have come to the opposite of the post-modern and achieved Bie-modern strange art.

With depressed emotions which means being dissatisfied with the present situation but dare not speak out openly, they seek tortuous and implicit paths, and often resort to cold humor to launch irony and criticism. Because this kind of satire and criticism is different from black humor which aims to take pleasure in other’s misfortune, or hot humor which shows clear and explicit meaning, it has profound implication and needs rational understanding, and then produces a thought-provoking cold effect after laughing. Cold humor is only an aesthetic form, not an appendage of political standpoint, so it depends on the position and attitude of users and understanders. However, as a new aesthetic form, cold humor prevails in Bie-modern period, probably because of the reality of various contradictions and conflicts in this stage, and the choice of tortuous expression of this reality.

From the uniqueness of western aesthetic forms in the last century to the mixture of Chinese and Western aesthetic forms in martial arts after the reform and opening-up, then to *Crouching Tiger, Hidden Dragon* directed by Ang Lee in 2000 and the opening ceremony of the 2008 Olympic Games directed by Zhang Yimou, the aesthetic forms

of neutrality, wonder, rhythm, femininity and masculinity, artistic conception, elegance and etherealness in Chinese aesthetic forms have been magnified and independently highlighted, thus enabling traditional Chinese aesthetic forms to finally return to the center of the art stage. But with the appearance of “jiong” films, cold humor, strange architecture and other doubtful aesthetic forms, the creative contemporary Chinese aesthetic morphology is coming into being. It can be said that the development of Chinese aesthetic form has gone through such a process: Since the 20th century, there has been a prolonged and declining period, a mixed period between China and the West since the reform and opening up, an independent period for self expression after 2000, and finally a period of independent creation of new aesthetic forms. This is naturally related to the fact that the awakening of the consciousness of Chinese aesthetic form did not happen until the spread of Western learning to the East. It also involves the long-term domination of Western discourse, and the re-activated creativity of aesthetic form since the reform and opening up. Without the creativity of aesthetic form, it is impossible to expect a new category of aesthetic form.

III. Structural Characteristics of Bie-modern Aesthetic Form

After the reform and opening up, capitalist economy entered China and changed the original single mode of state-owned economy. Accordingly, state-owned economy, private economy, foreign-funded enterprises and joint ventures coexist in China. With China’s accession to the WTO, further opening up has been expected and encouraged by foreign investment. This change in the composition of ownership has a profound impact on China’s social formation. Especially, the entry and acceptance of Western ideology is beyond the scope of “infiltration”. The result is the loss of China’s academic discourse power, the Westernization of aesthetic taste, the mixture with Western aesthetic forms, and the dominance of Western aesthetic ideas. It was only in 2000 that Chinese aesthetic forms such as neutrality, rhythm and artistic conception appeared in textbooks. However, as far as contemporary Chinese aesthetic forms are concerned, they still seem to be blank. But realistic aesthetics and artistic creation always go ahead of the theoretical summary. Before the category of traditional Chinese aesthetic forms was accepted by Chinese aesthetic textbooks, the aesthetic forms in Chinese real life and literary creation had risen quietly. The aforementioned “jiong” films, strange architecture, and cold humor etc. are all achievements since the reform and opening up.

The Bie-modern originated from the existence of capitalist factors in socialist China, so it is a mixture of socialism, capitalism and feudalism, and a harmonious conspiracy of the modern, pre-modern and post-modern. This is related to the fact that China has not yet achieved modernization. Modernization includes material modernization, system modernization and ideological modernization. China is still in the process of poverty alleviation and the reform has entered a “deep water zone”. The backward pre-modern ideas still restrict people’s thinking and affect the progress of society. The present situation of this social form provides a structural basis for the aesthetic form. This is the intersection and entanglement of the modern, pre-modern, post-modern.

It is worth noting that the disintegrated Soviet Union and Eastern Europe are called post-socialist countries, and their aesthetics is called post-socialist aesthetics. This is because from the perspective of social composition, post-socialist countries have transferred to capitalist countries, and private economy has formed the basis of state dominance. Its social system has also been democratized by capitalist constitutionalism. And its mainstream ideology has been completely capitalized. This kind of post-socialist “change of heaven” is quite different from the hybridity of current China which still

adheres to the socialist road but fails to completely eradicate the feudal factors.¹³

Compared with the pre-modern aesthetic form, the Bie-modern aesthetic form has made progress in that it has accepted the concepts of freedom, democracy, development, social welfare and human community generally accepted by human beings in terms of ideological content. In art, especially in avant-garde art, it has exposed and criticized the pre-modern patriarchal ideology, feudal authoritarian ideology, feudal superstition, and the concept of hierarchy, etc., which means it will not blindly recognize the pre-modern system and concepts. From the artistic point of view, Bie-modern art has adopted the western modern and post-modern methods and forms. It has surpassed the materials and techniques of landscape freehand brushwork and meticulous description. It has boldly imitated and explored in the artistic form, made great efforts to express new feelings, new ideas, communicate the western context, and has been accepted by the western literary and artistic circles. In the words of Western scholars, Chinese contemporary visual art has reached the leading position in the world. As far as avant-garde visual art is concerned, its mixture of the modern, pre-modern and post-modern is also shown vividly. But Bie-modernist visual art is characterized by reflection and criticism of the reality. For example, Meng Yan's oil painting Crisis Series (pictures) shows the spiritual crisis of humans and the separation of their soul and body. Wang Wangwang's Money Hills and Meat Hills (pictures) express the decadent and luxurious life and the degeneration of humanity with landscape freehand brushwork. Zuo Yilin's "THAAD Missile" (pictured) expresses his expectation for peace and mocks the inability of religion on war. As for Zhang Xiaogang's Big Family Series (pictures), Yue Minjun's Iconic Laughing Image Series (pictures), Fang Lijun's Bald head Series (pictures), Wang Guangyi's Great Criticism Series (pictures), Zeng Fanzhi's Mask Series (pictures), they have made use of post-modern miscellaneous techniques and modern Pop reproduction techniques to reflect and criticize the reality and history, and thus achieved the unprecedented achievements of avant-garde art. These achievements of Bie-modernist art are undoubtedly the revolution of art and aesthetics as compared with pre-modern art.¹⁴

Compared with modern period, Bie-modern aesthetic form also has obvious progress. Formally speaking, the greatest feature of Bie-modern art is that it absorbs both modern and post-modern creative techniques. Compared with modern art, Bie-modern has more parody, deconstruction, collage and other artistic techniques, thus increasing its artistic expression ability. At the same time, Bie-modern art has not forgotten the pre-modern materials and techniques, so it has more local characteristics than western modern art. Xu Bing and Gu Wenda's art of wrong Chinese characters has the Chinese character endowed by the unique performance of Chinese characters' pictograms. In terms of the content of art, Bie-modern art in its ideas still contains the pre-modern patriarchal ideology, feudal authoritarian ideology, feudal superstition ideology, the idea that connections are greater than law, as well as the inertial waiting as a form of hidden rules, etc. In this regard, strange architecture is particularly prominent. The traces of pre-modern ideology has hidden the pioneering character of Bie-modernist art and lost its modernity.

Compared with the post-modern aesthetic form, the Bie-modern aesthetic form has made progress in that, in terms of content, although it borrowed the post-modern method, it embodied the Chinese implication. This implication comes from the

13 Ales Erjavec, *Postmodernism And the Postsocialist Condition: Politicized Art Under Late Socialism*. The Regents of the University of California, 2003. pp.1-2.

14 Ales Erjavec, *Trivial Truths: Related to Further Comments on the Absence of Zhuy, Exploration and Free Views*, No. 5, 2018.

understanding, grasping and handling of the harmony and conflict between the modern and pre-modern. Zhang Xiaogang's Tian'anmen Series is a description of pre-modern architecture with pre-modern woodcut, which highlights the conflict between pre-modern symbols and the awakening of modern consciousness. It has gone beyond the transcendence of post-modern art to modern art and the reflection on modernity. Because of the great differences of modernization among countries in the world, post-modernity in developed countries is a reflection and criticism of modernity, while in developing countries modernity is still the core element of modernization that they want to pursue. Therefore, there is a natural distance between Bie-modern aesthetic form and post-modern aesthetic form.¹⁵

As far as cultural inheritance and innovation are concerned, the hybridity and intertwined feature of Bie-modern aesthetic form are also structural characteristics.

Pre-modern aesthetic forms are not only related to the concept of harmony between man and nature in agricultural society, generating artistic conception and other forms, but also to Confucianism, Taoism and Buddhism, resulting in neutrality, elegance and etherealness, while wonder, femininity and masculinity, and rhythm are the results of metaphysical thinking. Compared with the Western pre-modern aesthetic forms such as tragedy and comedy, the Chinese pre-modern aesthetic forms are indistinguishable and hard to be analyzed because they do not have the latter's genre characteristics, but are integrated with philosophy, nature, social life, art and so on. They are indistinguishable, indecisive, persistent and intertwined. As for the category of artistic conception, which is an aesthetic form, in fact intersects with etherealness and elegance, and it is difficult to have an accurate boundary. Furthermore, the artistic conception is compatible with the femininity and masculinity, rhythmic vitality, neutrality and wonder. The result of this compatibility is ambiguous boundaries. This characteristic has been continuing to the mixture and hybridity of the modern, pre-modern and post-modern aesthetic forms.

In the Chinese aesthetic textbooks published before 2000, there seems to be a break in the pre-modern aesthetic form, that is, the absence of the category of Chinese aesthetic form in almost all the aesthetic textbooks. But this is not a reflection of the normal structure. On the contrary, it is the neglect of the category of Chinese aesthetic form caused by the hegemony of Western discourse. It results from the absence of the study of aesthetic form in the theoretical study of Chinese aesthetics, rather than the autonomous cutting and breaking of Chinese aesthetic study itself. Therefore, when the category of Chinese aesthetic form revived after 2000, its intrinsic integral feature remained unchanged. In terms of "jiong" films, strange architecture and cold humor, they are also closely related to aesthetic forms such as neutrality, wonder, as well as related categories such as joy and satire. They do not form a cut between modern western aesthetic forms such as sublime, absurdity and pre-modern aesthetic forms such as tragedy and comedy, but are an incompact continuum, especially adapted to the survival in the Bie-modern context.

The aesthetic form and social form in Bie-modern period have the characteristics of homogeneity and isomorphism, which embodies the mixture of the ancient and modern and that of China and the West. But it is not a "double-headed monster" of the modern and post-modern, but a "three-headed monster" combined with the modern, pre-modern and post-modern. This three-headed monster is actually a cultural and aesthetic structure based on a certain social form. From the structural characteristics, no matter which country or nationality, as long as the Bie-modern trinity is possessed,

15 Keaton Wynn, Differing Modernisms: Similar Art, Different Meaning Zhuyi for a Bie-modern Age, Northwest Normal University Journal, No. 5, 2017.

it can be called Bie-modern aesthetic form. According to Dr. Zhou's research, Iranian films have typical Bie-modern aesthetic features. The same is true of some movies in Turkey. This conclusion is basically consistent with the fact that both have religious tradition and modern democratic social formation. Religious beliefs originated in pre-modern times and may be integrated into modernity as in European and American countries. They may also stand up against modernity and form a contest and struggle between modern democratic system and the system of integration of politics and religion. That is to say, harmony and collusion plus confrontation show a much more complex Bie-modern situation than simple modern and post-modern ones.¹⁶¹⁷

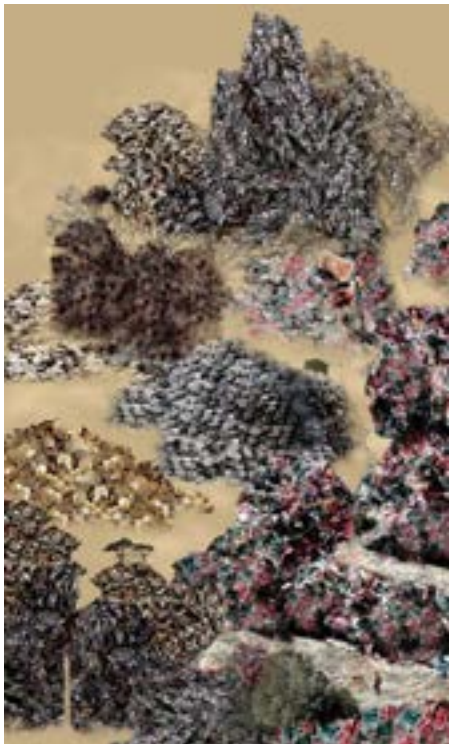
From the perspective of completion structure, especially when it comes to the Bie-modern aesthetic form involving many countries and nationalities, there is a need for an inclusive concept in addition to subdivision in order to express the common characteristic of cross-time and cross-region. In a word, this feature can be summarized as follows: Bie-modern - hybridity and fuzziness.

16 Gao Minglu, *Post-Utopian Avant-Garde Art in China, Postmodernism and the Post-socialist Condition*, ed. Ales Erjavec, the Regents of the University of California, 2003.

17 See unpublished article by Zhou Ren, associate professor of Humanities and Communication College of Shanghai Normal University.



Meng Yan's oil painting Crisis Series



Wang Wangwang's Money Hills and Meat Hills



Zuo Yilin's "THAAD Missile"



Zhang Xiaogang's Big Family Series



Yue Minjun's Iconic Laughing Image Series



Fang Lijun's Bald head Series



Wang Guangyi's Great Criticism Series



Yue Minjun's Iconic Laughing Image Series

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-modern: 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.

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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*

China has a long history of cartography; numerous masterpieces have emerged. The *Dunhuang Star Map* which was made in 649-684 A.D. is considered to be the oldest and most completely preserved star map so far.¹ In the Song Dynasty Stone Carved Map *Yuji Map*, China's borders, especially the coastline, were depicted with surprising accuracy, and even a grid for representing the scale appeared.

Currently, the development of maps has been changing with each passing day. New remote sensing and computer technology make maps more accurate, and get everyone intuitively complete the understanding of geography and route planning on mobile phones. In the long development of the concept of maps, people are increasingly not satisfied with the geographical images and nouns that only show the objective world in the picture. They add the human imagination and artistic expression to the map drawing. In this long process, the map also developed an unique aesthetic system.

A typical example is *Map of Wutai Mountain* in cave No.61 of the thousand-buddha cave mural in Dunhuang, China, which is an aerial view of the Wutai Mountain area, drawn in the Five Dynasties Period of China. The painting depicts in detail the landscape from Taiyuan in Shanxi province through Wutai Mountain to Zhenzhou in Hebei province within a range of more than 800 miles, including small and large villages and towns, temple, tower and so on. There are more than 200 buildings, in which there are believers' visits, famous historic sites and various spiritual beauty and so on. With its large scale, precise conception, rich content and appropriate layout, the map is a rich Buddhist historic painting, a visual historical map, and what's more it's a spectacular landscape and figure painting. The green mountains and waters in this painting also reflects the artistic achievements of the Five Dynasties in China.² In Europe, there are many well-drawn maps with high artistic level. Fra Mauro's *Fra Mauro's World Map* is regarded as one of the most beautiful and important works in the history of European cartography in the Middle Ages. The work was made in about 1450, with a huge size (2.4MX2.4M). It is extremely exquisite and consumes a lot of good kraft paper, gold and pigments. The details of the works are quite rich, with accurate textual research, and even many places have reached a very high level in painting.³

The aesthetic value and system of maps are manifested in the following aspects: Firstly, maps originate from the objective world, but because of the limitations of people's understanding, many maps are full of imagination. For example, in many medieval maps, because of the lack of geographical discovery, people would use their imagination to depict the mysterious East. These images are full of imagination and fantastic ideas. Secondly, painting not only integrates the aesthetic factors of painting, but also has the rigor of scientific and technological mapping, which can be called the perfect combination of art and technology. For example, *Map of Wutai Mountain* accurately depicts the geographical features of Shanxi province, and the description of green mountains and waters has reached the peak of that era. Thirdly, the aesthetic system of maps also contains conceptual elements, such as the devotion to Buddhism shown in *Map of Wutai Mountain* and the strong Christian theology in *Map of Fra Mauro World*. These concepts have a profound impact on the map drawing and the final

1 Jerry Brotton, *great maps*, Translated by Qi Dongfeng (Beijing: Encyclopedia of China Publishing House, 2018), 36

2 "Research of Map of Wutai Mountain," Douban, last modified June 08, 2012, <https://www.douban.com/group/topic/30245425/>.

3 Jerry Brotton, *great maps*, Translated by Qi Dongfeng (Beijing: Encyclopedia of China Publishing House, 2018), 72

presentation. Finally, most of the maps are drawn from the “God’s Angle” overlooking. Compared with the general landscape paintings, they are not only more magnificent in size and sense, but also have many details, which make people sigh at the great nature, and stop to watch for a long time.

On the basis of traditional art and modernist art, post-modern art and contemporary art pay more attention to the interaction between art and human society, emphasizing reflection, deconstruction and reconstruction. Many artists turn their eyes to maps and choose them as carriers of their own artistic and conceptual expressions.

Black Scalpel City by British artist Damien Hirst, presents 14 representative cities overlooks around the world, such as Paris, San Francisco, Baghdad, Washington and so on. When it is viewed from a distance, viewers can distinguish these cities according to the presentation of the images. But if you look closely, you will find that all the buildings in the cities presented in this work are artistic creation by using metal blades, pins and other comprehensive materials to combine with together. Here, the artist shows the connotation of the work with the conflict of chaos and order, showing the crisis behind the prosperity of the city and people’s uneasiness about it.⁴ *Hot Spot* by British installation artist Mona Hatoum presents a small globe. The longitude and latitude of the globe are connected by a metal line. Red neon lights delineate the continental plates of the world. Intentionally amplified electric sound cooperates with the flashing image of neon, implies dangerous heat and dialectical relationship between part and whole, showing the crisis and challenge of the current world and triggering new thinking.⁵

There are lots of artists using maps as a means of artistic expression in China. The artist Ai Weiwei’s *Map of China* is composed of nagkassar from the demolished temples of the Qing Dynasty, and a map of the whole territory of China which is made by mortise and tenon way in ancient times. It has evolved from the old things carrying history to the works of art which exist in the form of ready-made products. With the change of the form of things, it metaphors the gradual disappearance and transformation of Chinese traditional culture.⁶ This is not his only work in the form of maps. In 2013, he built a 10-metre wide and 8-metre high map of China with 1,800 cans of milk powder of seven different brands and colors to metaphorically reflect the various social hot spots and problems behind China’s rapid development. In Ai Weiwei’s works, Chinese map is not only a geographical concept, but also a cultural reflection. Qiu Zhijie, an artist, creates art by hand. His *World Map Project* draws a series of virtual maps in the form of Chinese ink painting. The geographical concepts in the maps are replaced by nouns, which correspond to the content implied by the theme of the works. In the works of artists, maps break away from the function of presenting the objective world, and become the means for artists to create freely. The carefully drawn geographical landscapes such as mountains, rivers, forests and roads in maps become the connection of artists’ thought clues. In fact, these maps are like mind maps full of rationality.

Based on the above, it is reflected that contemporary artists have already paid more attention to the extension of maps on the conceptual level than the beautification of

4 “Damien Hirst’s Aerial cityscapes Formed with Needles, Pins and Scalpels,” mymodernmet, last modified November 24, 2014, <https://mymodernmet.com/damien-hirst-black-scalpel-cityscapes/>.

5 Hans Ulrich Obrist, *mapping it out*, (London: THAMES & HUDSON LTD, 2014), 53

6 “Auction of sothebys in the fall of 2015,” Privacy & Terms, 99ys, last modified September 10, 2015,

maps in art works. The maps in their works are marked by distinct personal artistic style, and also have different connotations, so that viewers can initiate new thought after aesthetic observation.

As a researcher and practitioner of contemporary art, I am conducting art research as well as artistic creation. And map is one of the topics that I am extremely interested in. *The Internal of City* is a series of works that I have been working on since 2014. The works use multi-layer paper carvings to show the urban features of different cities, and such different urban features and textures create a unique urban culture and the personality and thinking mode of people living in the city. I try to present this feature in an artistic way in a more intuitive way, similar to the human body structure, to arouse people's thought on this topic. In the latest work, *Jianghu City*, I combine dynamic images with city maps made of metal materials to show the unique urban features of Chongqing, a city where the two rivers meet, and also to show my understanding of Chongqing, a city with typical geographical features.

What is the cause that there are so many artists deeply attracted to this theme? This is mainly due to the complex concepts of maps after geographical presentation. Map is an important tool for people to explore and understand the world. It presents not only geography and landform, but also deep and complex phenomena such as culture, religion, history, power and so on. It is the visual presentation of people's concepts and thoughts. At the same time, as the most important means for people to know and understand the world, the drawing and expression way of maps have been constantly changing with the continuous progress of human society and science and technology. And the combination of art and technology is also an extremely important trend of contemporary art. It is worth noting that the maps drawn by ancient people based on observation and imagination, or by high-tech means, are not completely real world in fact. All the maps are more or less influenced by geography, culture, religion and ideology, with a personal impression. For example, in the Map of the Fra Mauro World, the way the images are presented reflects the special identity of the cartographer himself as a clergyman. The artist's artistic expression is actually the external expression of the image of the outside world in the artist's heart, which is a personal expression with personal style. Therefore, the map can also be perfectly combined with the artist's personal expression of ideas.

Under the new social and historical background, the concept of map has also undergone new changes in artistic expression. The way maps are presented and the way we understand them are undergoing profound changes. Nowadays, people are more willing to use apps such as GOOGLE EARTH in mobile phones to view maps. New technologies and algorithms make the original three-dimensional and multi-dimensional maps more intuitive, distance and time seem to be flat here, which also affects the way we view and understand the world. At the same time, it also gives artists more space and possibilities in artistic expression. Artists can use painting, sculpture, installation art and video to create art. They can also use scientific and technological means to create and present art directly on mobile terminals such as mobile phones. This is not only more in line with the aesthetic habits of modern people, but also allows the dissemination of works of art in a wider group. It can be predicted that more works of art with maps as carriers will appear in front of us, and the aesthetic value and conceptual significance of maps will be further extended in the future.

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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*

The gallery maybe the only public space where people show their creating visual images. When the public walks into the gallery, they become the audience who perceives the existence of society in the form of images with their eyes.

Walking around the city, public and private galleries occupy very good blocks, parks and campuses. The number is increasing and the quality is commendable. Rich cultural format is presented. This space defines the cultural qualities of the visual senses in social life, and visualizes the individual desires and social processes in a quiet way.

The number of people is counted by the counter every day at the entrance of the gallery. The enthusiasm of the public is measured, and the reasons for the change of the statistical data value are figured out. Any visitor who enters the gallery can stand in front of the work and experience the short-term aesthetics equally, expecting to see the works he wants to see.

On the one hand, public galleries are making a big splash, on the other hand, private galleries are boosting the tide, relying on commercially valuable projects to develop and optimize the quality of galleries, and the assets activate the urban culture in the form of public welfare. The evaluation mechanism of competent departments and the generosity tendency of annual investment ensure the stability of the functions of public cultural service institutions.

Logistics industry is fast and efficient. Under the compact annual arrangement of galleries, works of art collected in various places are transported back and forth for exhibition. After the hammer falling at the auction, the works of art are crowned with the word "treasure" and awe people. Unnamed shape, color and material change in space, completing its often new combination.

It is pleasure to enjoy collections and exhibits in galleries. The lighting is high-quality, the security is tight, the environment is quiet, and even loud speaking would be considered rude. As long as it's not closed, it's up to you to appreciate works of art. Thinking about the collection that is not easy to show in the private house of the collectors, which is like the award for you to see and to be constantly implied the ownership of the collection.

Artists are like stars shining far away. Usually you can not see where the reflected light source comes from. It seems that only when take it back to the gallery, we can see clearly the original uneven face.

The gallery should lead the audience to gradually understand the connotation of the works in appreciation. The critics appear. They come from all over the world. Their profession is to enrich the audience's understanding of the works of art by writing. They can delineate the uncertain potential of works and guide the public to appreciate them beyond their personal preferences. They encourage them to adopt a variety of perspectives in appreciation and cherish their visual perception.

Their words of rational analysis and guidance are sometimes made public earlier than the works of art, and there is a necessary delay in public response, which undoubtedly tests the patience of critics. They constantly describe, interpret and judge works of art so that the audience knows what is understandable, what is appropriate and acceptable, and that aesthetic standards should not be formatted.

Most artists are not special people in imagination. Their works concentrate the world in their eyes through some medium or medium into what audiences of this era want to see. They are very concerned about whether the audience in the exhibition hall will go to see it. They can't bear to see the work hard created in the exhibition hall in the face of the figure dangling to praise and criticize casually.

The galleries strive to exert their functions to meet everyone's needs with different types of exhibitions and enhance the interaction of visual art exchanges. Meanwhile, they have also contributed to a social multi-cultural ecology of popularizing art education in a region.

The galleries release people's innate nature and activate the public space of the city. The children line up to spread out their boards in the gallery and paint by hand, which restored the real intention of visual art education. The adult question sounded more like a child.

The boundary of visual art becomes more and more wide and a fuzzy. Its form has been eager to expand to almost all human creation of the goods, micro-macro and even nature. When you see familiar objects placed in the galleries as works of art, visual art has begun to challenge the audience's fragile but inherent aesthetic concept. At this moment, do you and I in the exhibition hall feel uncomfortable that we are being watched and displayed?

Going to a gallery is like going to a restaurant. You can be as picky as you like. But if there is not a dish you like, it must be something wrong with your stomach. In the exhibition hall, there are both classic images repeatedly studied by experts and contemporary images that the audience has not been used to forming experience, which gradually merge into the tolerance and tension of visual art in the overlapping.

At the same time, the curator, who is also a critic takes pains to present the artist's visual thinking on the living environment and living state through different theme types of exhibitions. In the exhibition space, he insists on leading the artistic values, expands and sorts out the new orientation of exhibition design. They do their best to make a peace between the quality of the era and the public imagination.

In the public society, there is no space like the galleries, where the space and works can absorb each other's energy, which can not only make the decent social contact add elegant charm, but also make people fantasize due to the visual experience. The viewer's preconceived visual preconceptions can be unexpectedly changed by viewing the work. Shouldn't exhibitions give us more freedom of visual choice?

The audience entering the gallery will form a temporary visual belief and judgment. The uneven visual preferences and tastes of the appreciators inhibit the social function of obtaining higher virtue, which reflects the cultural intention of unified aesthetic standards. We are used to viewing history by pictures, taking love, kindness and hatred as moral standards, conducting the function of education, and changing the meaning into the unique. Compared with rational reasoning, visual image perception is slow but stubborn, far duller than our developed and sensitive sense of taste.

When we use images to spread ideas, we consciously use the principle of collectivism. But when we examine and think, we can not control the will and preferences of individuals. It is easy to neglect the aesthetic function of the image itself on the vision, and also weakens the public's understanding of the function of the gallery.

The refinement of the aesthetic concept in daily life and the content of life and life in personal emotions and feelings have become an indispensable landscape of the times. The gallery is like a stage, which scenes the author's life consciousness and brings the audience a real visual experience and life feeling.

Thankfully, it's unusual to see a new generation in the gallery from 1990 onwards, because it's hard-won for them to go to the gallery and look directly at the original work when the Internet Terminal bring them unimaginable temptation. By the way, there is some advice for the media that to give them more pictures in future interviews

and not to fill the camera with people of several social identities all the time.

Appreciation and taste belong to the individual and are also from the exhibition hall established cultural identity. The audience's reaction is often intercepted by the sensitive art market outside the exhibition hall. The categorical needs of different audiences for visual appreciation are shown and their attribution in social culture is confirmed through the operation of different art institutions.

If aesthetics still needs to be popularized, then the chip of future knowledge can be put into the brain completely without time and effort. If aesthetics relies on emotions acting on physical and mental activities, people's consciousness may even exist in the future without the body itself. It is a little challenge to human dignity. How do you think about it when you are in the gallery?

It is difficult to meet people's visual more diverse needs by paper media transmission mode. The Internet has broken the spatial barriers of the galleries, and the visual desire is obtained "presence" in more and more virtual spaces. APP social reading has become a powerful force, even if only fragments of information and pictures browsing, it is enough to release people's emotions without restraint. The tiny graphics on the display screen objectively reduce the cost of visiting the exhibition and make up for the lack of understanding caused by the lack of illustrations in many art books, thus expanding the potential audience.

Exhibitions of classical themes carefully planned by the galleries sometimes fail to achieve the desired results. The exhibits that are carefully considered, even when some overreactions are taken into account, are surprisingly impressive. The audience's comments on the message book often show unexplained praise and derogation excitement, which is unexpected. The change of aesthetic and moral evaluation in the memory of the times and expectations of the times, the aesthetic evaluation of the public influenced by the process of cultural development, and the exclusion and attraction of taste among different audiences attract more attention from public opinion. impact on the setting mode of the inherent functions of today's galleries and activate the ideas of exhibition planning.

It is clear to artists and critics that unlike commodities, which can be consumed in the process of appreciation, works of art continue to act on the public's feelings with their own connotations, which are amplified into social and cultural visions through the vision of the future.

The visual blood supply from the galleries constitutes a cultural nutrient base, accelerating the potential visual integration of different social bodies of history, reality and ideals. It has broadened its own existence space both consciously and unconsciously. It injects fresh blood into the city's cultural character, and even to build a luxury phenomenon. This is certainly a good thing. One scholar said that the retina and eardrum membranes of residents in big cities like Paris are created by a generation of architects, musicians and painters.

Is visual experience not yet possible realized in another environment of social space? In the future, will the galleries be the only place to display objects called art in urban space? It is believed that there will be more public spaces with different functions, accompanied by changes in the way of digital acquisition of human visual information. They intercept images from different cultural backgrounds and act on the expression in different spaces to cultivate the audience's visual quality of the times.

Once you hear about the number of collections in the gallery (which are equivalent to hard currency in the capital market), it's inevitable that there will be worries about when it will be seen around the world again. This is also the precise psychological activity of

the enthusiastic audience. How to use all possible ways to stimulate the vitality of the galleries, attract the public to maintain a sustained interest in the appreciation of the original works of art in modern life, and maximize the utilization rate of public visual resources should be included in the budget of contributing to culture - this is the social significance of the existence of the galleries.

Artists and critics conspire to use real and virtual forms to make everything possible, and then playback the possible processes to prove why it is possible. People of all identities gathered in the gallery are in different ways. It is impossible and unnecessary for either party to fully agree with the other party's views. This actually reflects the non-stop competition between demanding and giving of different roles in the contemporary social division of labor.

Nobody wants the space of the gallery as an artificial structure to become a barrier between artists, critics, the public and the media. This shared space loaded with social functions still has the freedom to think and acquire new knowledge. It brings us more opportunity to understand and respect each other-- no matter it's for the gallery, the critics, the enthusiastic audience, the authorities, or the self-effacing or pretentious artist.

While performing their duties, public and private art galleries have enthusiastically embraced a lot of social obligations to take on the responsibility, archiving the cultural process in a visual way and leaving the topic of social value evaluation to the public. Although it is impossible to consume in its space, taste and enthusiasm can be transformed into the anticipated demand for art consumption. The function of the gallery space endowed by the times is still being reconfigured.

The cost of artists and social cultural investment is slowly showing returns in art galleries.

Looking at the favorite works is that any viewer walking into the gallery hoping for, you can absolutely enjoy the visual payment of public cultural welfare in good faith.

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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's name. 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 Chamei 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*

Throughout the novel, the tone is sad, lonely and full of death. In the novel, Kizuki, Naoko and Hatsumi all commit suicide in this long and lonely life journey. Kizuki and Naoko were lovers in the past. Kizuki's sudden suicide, directly caused his girlfriend Naoko into an emotional breakdown, who was full of grief and sadness all day. However, Naoko more and more closed psychology, will keep Toru out of the way, who is accompany her side all the time. When Toru sent a song *Norwegian wood*, he hoped to appease her. But it didn't work out, as soon as Naoko heard it, she was very sad and sorrowful. She felt that she had lost her way in a thick forest, alone, dark and cold, with no one could save her. The death of Kizuki hit his girlfriend and his friend, at the same time, also let them embrace each other in the dark. On the night of Naoko's twentieth birthday, they fell in love with each other. But Kizuki's death is the gap they can not cross, Naoko and Toru more contact, more and more guilt and pain, so she chose to escape, Toru continued to pursue. Naoko for Toru, always made him teary ending, as if an elusive forest. Where the air was calm, the lake clear, the white moon shining on the earth, hiding her deepest secret. And Toru has always been unable to reach the heart of Naoko's forest, finally she followed former lovers, leaving the bitter Toru. Later, Midori Green's appearance, bleaking Toru's dark world into a bright sunshine, giving him enthusiasm, taking him to escape. Midori Green's cheerful living and bold confession, let Toru put down to Naoko's obsession, choose Midori Green as his life partner, because she is the redeemer of his life. Music, is the ghost song of the dead in the novel, and the Gospel of the living out of sadness and loneliness.

Music metaphor one: Memory

A sad song *Norwegian wood* at Hamburg airport, reminding of Toru's youth experience at twenty years: shy and sentimental Naoko is the girl he falls in love with. The lingering sickness, the tenderness like water, even after she had been dead, still haunted him. Cheerful and lively Midori Green is the lover he met by chance. The charming vitality, bold confession, even when his pledge eternal love had been decided, also felt her hard to resist. Vicissitudes of life, like clear string, like sad song, covered by a lingering sound. In Haruki Murakami's literary world, music, especially western music, sets the emotional tone for the appearance of characters and the development of stories. The names of many songs and artists in his works, like the scenery or atmosphere of a particular era, are instantly reproduced, so that people are moved to tears. The frequent use of music in Murakami's works proves that it has already become an aesthetic symbol. He takes music as the background of the characters in the book, which indicates the idea of literature, has strong personal color and era characteristics.

The author deliberately takes the melody of *Norwegian Wood* as a tone and entry point of the novel, aiming to recall the youth memory related to this song. The song itself is a sad and silent love song. *I want you always to remember me. Will you remember that I existed, and that I stood next to you here like this?*¹ This is Naoko left to Toru's last words, but also Toru to Naoko's commitment. It is now 18 years since Murakami created this work, and many beautiful and sad memories of that year are fading away. This novel has an autobiographical nature, the main figure of the novel, more or less has the shadow of Murakami. The author clearly stated in the postscript, *Norwegian wood* is a very personal novel, dedicated to the friends who dead and living. In order

1 Haruki Murakami, *Norwegian Wood*, translated by Jay Rubin. London: The Harvill Press. 2001. p12.

to keep his promise to Naoko, the author had to pick up the memory fragments which had been blurred and were still blurred at every moment, and remember his lost youth with novel. The Beatles' song Norwegian wood, once a hugely popular music, recording a generation's youth. So the song, a metaphor for a generation's search for love and freedom, including Murakami, symbolizes author's raw and troubled memories of youth. At the end of the story, Toru arranged a music funeral for Naoko. At the music funeral, Reiko played fifty songs. The theme song Norwegian wood appeared twice among those songs, and as the closing song of the music funeral. Begin and end with the song, which echoes the beginning of the novel, allowing lonesome and sentimental tone to run through the novel.

Music metaphor two: Loneliness

Norwegian wood was a song by the Beatles in the 1960s, the poignant and profound lyrics constitute a symbol of loneliness and emptiness, reflect the most prominent personal feelings of that era. At the beginning of the novel, I sit alone in the cabin, the destination is Hamburg, Germany, but there is not my final destination, life is like duckweed general adrift, the lonely time and space stage from then on. Loneliness is the theme of the novel, and it is also the reflection of Haruki Murakami's soul. Haruki Murakami writes at the beginning of the novel: *For many fates*.² For those who wander from the real world, every day in the past is a memorial day of life. Loneliness is the essence of the festival, but also the ghost of the modern city. The loneliness that erodes people's hearts is composed by Murakami into a tear-jerking story, every reader who is involved in it will read a self-sense that is different from others. Norwegian wood makes everyone's life flow out a painful tone, that pale music vortex is the aria of fate. Loneliness is the product of a sick society. The loneliness or helplessness of the protagonist of the novel, is the symbol of the plight of human existence. Naoko couldn't endure loneliness, but would sink into madness and despair in extreme loneliness. She tangled feelings into a mess, all could do is just expressing pain. Naoko's loneliness is heartbreaking, her life is like a leaf in the bleakly autumn wind. Deeply loneliness, she had no choice to be strong and fight, immersed for a long time, and eventually led to suicide. Toru is like a cable of Naoko's life, although he was able to help, he was numb. He could have given the mentally aggravated Naoko more warmth and care, but only went to the nursing home to visit her for two or three times. Later, his affair with Midori Green became public, which was a fatal blow to Naoko.

The modern society has created loneliness, and loneliness is the killer. Norwegian wood is nothing less than a dismal forest, full of despair and decadence, and characters in it are hopelessly alone. No matter what lifestyle the characters choose in the novel, they cannot get rid of the shackle of social rules. In Norwegian wood, Haruki Murakami reflects his attitude towards social rules from the side. The loneliness of society caused the suicide of Kizuki, Naoko and Hatsumi. Toru, the protagonist of the novel, wants to break the loneliness, listening to music, going to bar and looking for a girl, but he can't get rid of loneliness at all. Nagasawa also wants to break the loneliness. He is quick-witted, smart, persistent and ambitious, and knows how to make use of social rules and unspoken rules. He racked his brains, arrogance, selfish paranoia, unscrupulous, and lost the very essence of human compassion. Hatsumi committed suicide because of him, Toru

2 Haruki Murakami, *Norwegian Wood*, translated by Jay Rubin. London: The Harvill Press. 2001.

broke with him forever. Although Nagasawa felt just like a fish got water in the alienated world, seemingly breaking the loneliness, actually he is a lone priest and victim. He was sadder than those who killed themselves, lonely and empty. In particular, the character Nagasawa makes readers feel the loneliness created by society and make use of the cruel reality of loneliness.

In real life, loneliness buried individuality. Haruki Murakami can make loneliness changed into different tastes, like bitter. Toru can't find Midori Green and feel lonely, Midori Green was also sunk in lonely vortex. Compared with Kizuki, Naoko and Hatsumi, Midori Green seems to be cheerful and lovely. In fact, she experienced more loneliness than someone who committed suicide. She lost family member one after another at a young age, and her only sister was not around all the year round. She was unaccompanied, but had to laugh at life. In the whole novel, suicide shows loneliness, seeking friends shows loneliness, shouting out loneliness, cancelling sound traps loneliness, drilling into loneliness. The lonely pilot and implication of the novel, are described with light brushwork and came out with soft breath. The more leisurely the author, the more emotional the reader.

The dead who commit suicide are brave loners, and the living who stay behind are wandering or cowardly loners. Haruki Murakami is careful to write about the former, such as Naoko and Hatsumi, and also about the lonely wanderers, such as Toru and Nagasawa, and residual loners, such as the Storm Trooper. Storm Trooper is a comic figure in the novel, he is not observant and opportunistic as Nagasawa, nor reserved as Toru. He did not make use of social rules, thought pedantic, life is rigorous and inflexible. He studied geography hard, and his biggest dream was to enter the institute of land and geography to draw maps. Haruki Murakami describes a typical detail that Storm Trooper can do a set of broadcast gymnastics for ten years. For such a cynical figure, the author called *Storm Trooper*. The irony of Storm Trooper is that it refers to one person, not a team. The funny thing about Storm Trooper is that he didn't dare to die, pedantry is that he cannot think. Storm Trooper is a joke that Toru and Naoko, Midori Green talked about. He strictly abided by social rules, only to be dropped out. He left his beloved school, his circle of friends and classmates, his abiding social rules, and returned to loneliness. Although three factors caused loneliness are personality, fate and society, but the biggest factor is still society. The occurrence of tragedy, rather than blame personality and fate, as to investigate the evil society, only the society is real perpetrators of turning people into ghosts.

Norwegian wood described loneliness so deeply. Loneliness is poison enough to eat life away. It makes good people die slowly in silence, let the evil people in madness speed up destruction. Loneliness is also the spiritual trap that society has dug for everyone. The unfolding of an individual life is like digging a hole in the open earth, and its end result, as Naoko puts it, leads to a hopeless *deep well*. which makes one feel like dying in despair. Toru recalled Naoko's first memory, putting the reader into Naoko's position, which is a kind of helpless loneliness and a kind of spiritual portrayal of a lover who is close at hand but seems to be separated by two worlds. If the novel's love story of the lonely life is a show crooning interpretation, then the scattered death narration can be said to be ups and downs of the rest. Norwegian wood has several suicides. Haruki Murakami intends to tell people the terrible loneliness and reveal the crisis consciousness that loneliness will lead to a tragedy of life. A series of suicides project the novel in sombre tones. In essence, suicide is the most helpless and last choice for people, which contains freedom, resistance, cowardice and liberation. These young

people in the novel are all dolls of fate in that particular society. Fate is the mastermind of loneliness, playing tricks on each poor people who are bound to live and die in the loneliness. Kizuki, Naoko, Toru, Midori Green, Hatsumi, Nagasawa, Storm Trooper... the weak life of modern urban forest, comes in a hurry and goes away in a hurry, but none deserves a better fate.

Conclusion

Modern society advocates justice and fair all the time, this also shows that modern society lacks justice and fair from reverse. Modern society infuses humanity and love, but the convergence of fame and fortune downplays human nature. In modern society, urbanization and industrialization are the greatest achievement, but they are separated from nature and stripped of their simplicity, what followed are melodramatic, porn and unfeeling. Modern society is keen on promoting freedom and democracy, but the rules of reality teach people to give up their ideals, be clever and normative. Modern society asks people to respect knowledge, talent and truth, but life reality proves them have value only when convert into money, power, fame and gain. Modern society flaunted citizens, people, residents and other people-oriented thoughts, but in the real world, these concepts can only be used in advertising slogans and announcement texts. Haruki Murakami is well aware of the society, he didn't debate with the false world, but narrated and expressed with literary works. Norwegian wood shows us not only a group of young people lost in the modern forest, but also a kind of loneliness, a desperately ill society.

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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*

“Gold is valuable, jade is priceless”, which has always been the common view of most Chinese. Most people think that jade is more valuable than gold. Throughout the rest of the world but the situation is not the case. Although they are also very fond of jade, but in comparison, the value of gold is recognized by many countries. We can see that in many countries in Southeast Asia, wearing gold and silver is very common, but there are very few wearing jade. Even Myanmar, a country of origin as a jade, wears gold and silver more than jade. On the contrary, in China, wearing jade is recognized by more people. Wearing bracelets and jade rings is very common. On the contrary, precious metals such as gold are worn much less. What is the cause of this? Why do Chinese people prefer jade to other countries?

The most common view on this issue is the impact of Confucianism on China. Confucianism compares the virtues of gentlemen

In Xunzi's *Fa Xing*, he wrote: “A man of jade, a gentleman is better than a man of virtue.” Warm and lustrous, benevolent; chestnut and reason, knowledge; firm and unyielding, righteous; honest and unyielding, line; flexibility and perseverance, courage; flaws and appropriate, love; and “Poetry” said: “Speaking of gentlemen, warm as jade.”

For the general view is the influence of Confucianism on China, Confucianism uses jade to describe the virtue of a gentleman. Confucianism compares the virtue of jade to the virtue of a gentleman. People value jade because they value the character of a gentleman.

This is true, but Confucianism originated in the Eastern Zhou Dynasty, more than 2000 years ago. However, according to underground archaeology, as early as the Neolithic Age, which lasted from 4000 to 10000 years ago, the Chinese people loved jade very much. Jade ware has been discovered in the prehistoric Xinglongwa culture from about 8000 to 7000 years ago. In addition, jade daggers were also unearthed at M117 site in Xinglongwa. Xinglongwa Cultural Site is located in Aohan Banner, Chifeng City, Inner Mongolia. Hongshan Culture, which is about two thousand years later than Xinglongwa Culture, is also in this area. The most brilliant jade culture in prehistory has been found in Hongshan Culture. Jade is very rich in types, not only decorative jades, but also the emergence of ritual jades that may be mainly used for sacrificial purposes. The famous jades are Sanxingtalong unearthed in Wengniut Banner, Chifeng City, Inner Mongolia, which is similar to the shape of the dragon of the civilized era. The Huaxia Bank takes this dragon as a symbol. In addition, there is also a jade pig dragon. This dragon is found in many ruins of Hongshan culture, especially in the shape of pigs. Jade ware has also been found at prehistoric sites in southern China during the same period. The prehistoric culture of Lingjiatan in Hanshan County of Anhui Province is also six thousand years ago. A large number of prehistoric jades have been unearthed here, including jade dragons, jade eagles, and jade editions carved with mysterious patterns. The most precious one is the appearance of jade sculptures with two postures: sitting and standing. Liangzhu Culture in Zhejiang Province, which was about 1,000 to 2,000 years later than Lingjiatan Culture, pushed Chinese prehistoric jade culture to its peak. A large number of exquisite jades have been unearthed here, among which there are many kinds of ritual jades, and the most noteworthy one is the jade cone. A jade cone unearthed at the Anti-mountain Site, with a height of 8.9, a longitude of 17.1-17.6 on the top, 16.5-17.5 on the bottom, 5 on the outside and 3.8 centimeters on the inside, is the largest one ever discovered, known as the King of Jade cones. The jade

articles of Liangzhu obviously have the meaning of monarchy symbols. Compared with Lingjiatan culture of Hongshan culture, the degree of civilization of the jade articles of Liangzhu culture has a higher development. The prehistoric cultural sites of Shijiahe in Tianmen area of Hubei Province in the same period of Liangzhu culture seem to have inheritance relationship with Lingjiatan culture. The sacrificial ceremonies of Yulong and Yuren have also been unearthed. What deserves special attention is that they were unearthed. Jade phoenix of Shang Dynasty is the first Phoenix in China.

The exquisite and rich prehistoric jade culture makes us have reason to doubt the conclusion that the Chinese nation loves jade because it is a symbol of gentleman's moral character.

Professor Chen Wangheng put forward another viewpoint on the Chinese nation's love of jade in his "Civilization before Civilization" (People's Publishing House 2017 edition). That's beauty. He said: "Jade has a common feature, that is, beauty."

This view is valid. In prehistoric times, people's production capacity was low and material was very scarce. In this case, people should like sharper stones as tools, because these stones are very practical and can be used for hunting and meat cutting. Compared with jade, its practicability is much worse. Some of them are nephrite and can not be used as tools at all. At this level, it is obviously not a good tool. The only explanation is that it can indeed be used as a "beautiful" aesthetic object. From this we can infer that in the primitive civilization period, people had a beautiful yearning and pursuit for "beauty", where "beauty" is purer and more real than "beauty" today. We can find that people did not yearn for jade because of its "utilitarianism", but simply because of its "beauty", and this kind of love and yearning surpassed the general utilitarianism.

Human childhood and individual childhood have a certain sense of consistency. Give the child a beautiful flower and a biscuit. We can find that many children do not grab the biscuit but choose the beautiful flowers. This kind of liking is the purest from the heart. People are born with aesthetic, and instinctive yearning for beautiful things. At the seminar of Chen Wangheng's new book "Civilization Before Civilization", Zhao Tingyang, a researcher of the Chinese Academy of Social Sciences, also said that aesthetics is congenital, original and primary, and that aesthetics can have nothing to do with utilitarianism.

However, a question arises: prehistoric human existence is extremely difficult, can we pay attention to the beauty that has nothing to do with survival? The answer is yes. Scientists have found ornamental pebbles, shells, animal teeth, and some centers are perforated and stained with hematite powder in the cave dwellers' living areas more than 20,000 years ago. What is this for? Decoration. Aesthetics is human nature, born. Chen Wangheng said, "Aesthetic consciousness is a kind of human original consciousness".

Primitive consciousness can be traced back to animals. What is the nature of love of beauty as a kind of primitive consciousness? Chen Wangheng said that it can be traced back to animal courtship and sex. Yes, when an animal courts, it publicizes the beauty of its body in order to get the other person's favor. In this respect, there is no difference between human and animal. Are people exactly the same as animals in terms of sex? Chen Wangheng said, not the same. "The main difference between people is that beauty can be related to and separated from sex."

Thus, the beauty is actually divided into two levels:

First, the beauty of nature, such as human and animal sex. This is natural. Second, cultural beauty, animals do not, people do. Animals like objects only in their physical beauty - the beauty of perceptual form, while people like objects not only in their physical beauty, but also in their ideological, moral, intellectual beauty and overall temperament beauty. Here, we use the concept of "beauty" broadly. Many estheticians believe that the animals have only the beauty of perceptual form, not beauty, which is related to the needs of nature, and that the beauty of Ideological and moral knowledge is not considered beauty.

When it comes to jade, its beauty can also be divided into two levels:

1. The beauty of the physical nature of the jade is the same as the natural beauty mentioned above. Chen Wangheng said that as a stone, jade is a beautiful stone. First of all, in terms of physical properties, it gives jade five kinds of aesthetic properties: delicate texture, mild, slippery like gelatin, translucency, pleasant color and so on.

Second, the beauty of the cultural nature of jade. This is related to the processing of jade, the processing of jade involves its use, decoration is the most basic, followed by entertainment. When the jade became the object of appreciation, it was gradually promoted to the symbol of sacrifice and power. Both Shenyu and Wang Yu appeared.

On this point, Chen Wangheng has a penetrating exposition:

Some properties of jade, such as delicate texture and transparency, are physical, because people's love for it has become an aesthetic nature. By borrowing the idiom "point stone into gold", the physical nature of jade is "stone", and the discovery of man is "point". Without "stone", of course, it is impossible to "become gold"; however, without "point", this "stone" can not become "gold". So, in essence, although nature creates jade, it is the common role of nature and people that creates the beauty of jade. The discovery of the beauty of jade means that jade is reborn from stone. It can no longer be regarded as stone, but as jade. Stone is in the natural state, while jade must be in the cultural state.

When the jade becomes the jade culture, the taste of beauty will be improved qualitatively. People's feelings for jade are also sublimated: from simple love to awe. With people's love for jade becoming a kind of awe, the technology of jade cutting is also getting higher and higher. In tribes, only skilled people can engage in this cause. They stopped doing other things and became full-time jade craftsmen. The development of jade has promoted the social differentiation and the development of civilization.

Today, China still loves jade very much. Jade still has a certain divinity, but it is no longer a special gift for rulers, not a divine jade, nor Wang Yu. It returns to people's daily aesthetic life: to become ornaments and ornaments for ordinary people.

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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.

During aesthetic activities, the subject perceives and judges external physical objects, actual events, and artistic images through affect. Through the process of imagination-triggered imagery beyond imagery (IBI), the subject senses the intimate integration of ideas and imagery. Thus, the creation of ideo-imagery is possible. During the creative conception of ideo-imagery, the subject always aspires to achieve harmony between their own affects and aesthetic ideals, and physical objects or actual events, thus achieving ideal harmony between real images and ideo-imagery. In aesthetic practice, the images of things or events provoke the subject's aesthetic experience through his or her imagination, thus creatively bridging the gap between the self and the elements via IBI. As such, IBI not only becomes an integral part of ideo-imagery, but also effectively expands its expressiveness. Therefore, aesthetic ideo-imagery consists of not only objective elements concerning the imagery of things, events, and their contexts, but also the subject's imagination-centered IBI.

1. What is imagery beyond imagery (IBI)?

IBI involves the further blending of the subjective affect and the physical object or actual event in an aesthetic activity in which the subject perceives the object. Inspired by affect, the subject imagines and meditates as they explore their developing thoughts. Thus, the result of the imagined imagery that emanates from the imagery of things and events (among other actual images) is IBI. Based on actual images, IBI of this kind is bound by the subject's aesthetic experience and ideals. It is also inspired by simultaneous subjective affect and aesthetic perception, and creates ethereal and transcendental ideo-imagery.

During aesthetic activities, IBI results in harmony between the self and the elements and enables the conception of ideo-imagery. There is a certain degree of distance between reality, or the external objects, and the ideal; this describes the concept of subjective affect. IBI aids in the realization of better harmony between the self and the elements. Triggered by scenery or tangible images in sight, the subject creates IBI through association-driven thought exploration. Hence, the unity of actual images and the images in the subject's imagination arises, thus achieving the harmony of subjective affect.

During aesthetic activities, the imagery of things and events mingle with the subjective affect due to IBI. The creative conception of IBI is then provoked by the imagery of things and events, through which the subject's emotions are aroused. IBI features the blending and harmony of the self and the elements. Therefore, IBI is reliant on and dominated by the subject's affects and emotions as well as their interests and tastes. IBI is subtle; it bears the subject's ideals and is rich in implication. The subject, with all the uniqueness and constantly changing emotions, is faced with relatively stable physical imagery during the creative conception of ideo-imagery.

IBI is the result of contemplation based on physical images, which enables the mental integration of physical imagery. IBI is attached to physical imagery. It is therefore not only the brainchild of the subject, but also an instant imagination-triggered expansion and extension of physical imagery. It is through imagination that a subject creatively conceives ideo-imagery by transforming tangible images into IBI.

IBI is also a type of individualized mental creation. Although IBI relies on the imagery of things or events in sight, it is generated in the subject's mind. The term "beyond

imagery”(*xiangwai*, 相外) implies that there is detachment from physical imagery that transcends the limitations of the physical world.

Besides being a subjective mental creation, IBI is also a kind of expansion of space and time. Visually and acoustically, this process mainly involves the integration of space and extension of time to help elevate ideo-imagery to an exalted mental and creative state. Hence, Liu Yuxi 刘宇锡 1972-842 argues that “the realm of ideo-imagery is evoked beyond imagery”¹. In his poem *Battle of Red Cliff* 念奴娇·赤壁怀古 苏轼 1037-1101 “thought back to those old days of Zhou Yu 周瑜 175-210”² in his revisiting of the Red Cliff. In these cases, among others, scenes of the past are emotionally integrated into experiences of real scenes in real time.

In short, IBI is aimed at integrating tangible physical imagery with the subject’s emotion. It aspires to infinite representation and unifies the finite and the infinite. Thus, IBI demonstrates the transcendence of life in its pursuit of infinity and is created in the process of purging the mind in order to contemplate *Tao* 道, which is known as “surpassing the imagery to obtain the essence”³.

2. The relationship between IBI and the physical image

In the creative conception of ideo-imagery, physical imagery (such as the imagery of things and events) serves as the foundation. From this foundation, IBI emerges and evolves. IBI harmonizes with physical imagery and blends with the affects of the subject, from which point they collectively form an organic whole.

First, with physical imagery as its foundation, IBI cannot exist independently of physical imagery. Rather, the physical imagery is the basis of IBI. As imaginary imagery, IBI generally relies on physical imagery, which in turn restricts the former. Physical imagery puts certain limits on IBI, which is caused by imagination. In *Annotations to the Book of Change: Volume 1* 周易注疏 卷一, Kong Yingda 孔颖达 574-648 divides imagery into “physical imagery” 物理 and “false imagery” 虚理. The creativeness and uniqueness of IBI are laid on the basis of physical imagery. IBI aids in the reconstruction of physical imagery and places it into new situations.

Second, IBI involves certain degrees of breakthrough and transformation of physical imagery rather than over-reliance on it. IBI is derived from physical imagery, but exceeds its limitations. IBI aids in the subject’s ability to convey the intrinsic implications of physical imagery. On one hand, it relies on physical imagery. On the other, it fits in with the affect of the subject. The interpretation of physical imagery based on affect and thoughts is not sufficient by itself, and thus needs to be supplemented and perfected by IBI.

Third, IBI characterizes a circumstance in which nihility and existence are complementary. Here, the experience is formed by a combination of IBI and physical imagery and becomes integrated into the intangible affect, which is expressed by the former. Within the creative conception of ideo-imagery, imaginary IBI is based

1 Liu Yuxi 刘宇锡, and Tuiyuan Qu 逄源, *Liu Yuxi Ji Jianzheng* 刘宇锡集笺证 (Commentary on Selected Works of Liu Yuxi) (Shanghai: Shanghai Ancient Books Publishing House, 1984), 517.

2 Su Shi 苏轼, and Shuizhao Wang 水藻王, *Su Shi Ji Xuan* 苏轼集选 (Selected Works of Su Shi) (Shanghai: Shanghai Ancient Books Publishing House, 1984), 291.

3 Quoted from Sikong Tu, *Commentaries on Selected Poems*, 163.

on concrete (i.e., physical) imagery. It blends with the imagery of things, physical imagery, and the backgrounds of both to form whole imagery that combines with the subject's affect. As Fan Xiwen (2002) describes this circumstance in *Night Words to the Bed* (Duichuang Yeyu) (2002), "the tangible should be transformed into the intangible and scenery into affect"⁴. Therefore, the combination of both mental and physical IBI and physical imagery make the entire ideo-imagery more ethereal.

Fourth, the creative conception of the subject's ideo-imagery is not limited to the imagery of things themselves during an aesthetic experience, which is a combination of mental and physical images, and enables infinite interpretation. IBI unifies the imagery within and the imagery beyond. As with the imagery of things or events, physical imagery is concrete and finite, while IBI is vague, rich, ethereal, "near but not superficial and far but endless"⁵. In particular, affect is not limited to physical imagery. Therefore, IBI is defined by an experience in which the subject moves toward the conception of intangible imagery on the basis of physical imagery in order to make ideo-imagery more ethereal, but which is still restricted by the mind, finally enters a realm of great *Tao*, and thus "obtains the essence."

3. The Basic Characteristics of IBI

During an aesthetic activity, the subject uses imagination to creatively conceive the imagery of events and things. In the creative conception of ideo-imagery, the imagination of the subject is fully activated. On this basis, the nascent IBI undercurrents the entire process of the aesthetic activity. This begins with the subject's perception of the object and capturing of imagery. During this process, ideo-imagery is created and the subject's creative desire is also satisfied.

First, IBI affects the way in which the subject perceives the imagery of things and events during their dynamic creation. In perceiving and choosing the imagery of things, events, and artistry, the subject has already modified and supplemented them, and has thus projected an IBI. Physical imagery becomes ethereal and transcendental after it is experienced, perceived, and selected by the subject.

Second, the IBI is dependent on the aesthetic experience of the subject. During aesthetic activities, the subject's creative conception of ideo-imagery is based on a value judgment of the aesthetic experience. IBI originates from the sensory elements of the aesthetic experience and becomes integrated with the promotion of the subject's emotions. The subject enhances the technique of creatively conceiving the ideo-imagery by using IBI through the aesthetic experience.

Third, IBI helps to reveal the resemblance in spirit between the imagery of things and events. In aesthetic activities, IBI works in conjunction with physical imagery to convey spirituality and ideas. Wang Fuzhi's (1619-1692) remark in *Ming Poetry Selection* (Ming Shi Pingxuan) (i.e., that the imagery within or beyond imagery can be obtained depending on the mind⁶) can be interpreted in this sense. During aesthetic activities, the subject should not be confined to physical imagery. Rather, the

4 .Fan, Xiwen, et al. *Duichuang Yeyu, Juan Er* (Night Words to the Bed, Volume II) (Beijing: Zhonghua Book Company, 1983), 421.

5 Quoted from Sikong Tu, *Commentaries on Selected Poems*, 193-194.

6 Wang Fuzhi, *Chuanshan Quan Shu* (The Complete Collection of Wang Fuzhi) (Changsha: Yue Lu Press, 2011), 1430.

subject should allow IBI to help convey their spirit.

Fourth, IBI gains rich expressiveness in its unrestricted form. Whether on the basis of the imagery of things or events (or the subjective affect), IBI is unexceptionally characterized by its free and creative imitation of the external, reflecting the subject's agency and creativeness. At the same time, the ethereality and ambiguity of IBI make ideo-imagery ambiguous and uncertain. This obscurity and ambiguity gains greater expressiveness through symbolism. This kind of IBI becomes abundant and profound with its invisible, inaccessible, and indefinable form, as well as its expression of affect.

4. IBI in artistic imagery

Ideo-imagery that is creatively conceived in artistic works can be called artistic ideo-imagery. Artistic ideo-imagery includes both the real image and the artist's imagined IBI in the artistic process. This is performed on the basis that the viewer creates his or her own IBI through imagination. In artistic creation, IBI is often transmitted by artistic language. Alternately, they can induce and enlighten the imagination of the viewer through physical imagery. Therefore, the IBI that viewers generate is not only constrained to some extent by the artist's artistic imagery, but also has its own free space for imagination.

During a creative process, an artist often identifies idea-driven imagery and then conceives further imagery that follows the affect, thus creating artistic imagery that is distinctively different from common imagery. Artistic ideo-imagery contains some elements of the imagery of things and events, both in life and Nature, but is more of an integration or creation that is achieved through imagination. When artists convey their ideas, they must integrate and graft the imagery of things and create new ideo-imagery. Namely, they must create artistic imagery by using their imagination.

Artistic imagery seeks resemblance in spirit through IBI. Through IBI, the detachment from the form of resemblance is realized in the creation and appreciation of artistic imagery. Artists surpass imagery for the purpose of resemblance in spirit. In art, IBI transcends the limitedness of physical imagery rather than heavily relying on it. Artists detach from the form to obtain resemblance by looking beyond imagery. In artistic creation, this involves the transcendence of specific sensual forms to convey the spirit and gain its resemblance.

In traditional Chinese paintings, artists use *xukong*, which describes void or negative space. This is done to enable sufficient room for the viewers for physical imagery-based imagination. In his *Painting Theory of Xikuzhai* (Xikuzhai Hua Xu), Dai Xi (1801-1860) writes that "the brushstrokes and ink show the physical form of the painting, whereas the space left uncovered by ink conveys the subtlety of its beauty". Artists may employ the strategy of *liubai* (the use of negative space), which literally involves leaving blank spaces in certain areas of a painting. This is meant to provide viewers room for using their imaginations and to make connections.

The perception of artistic imagery is the active process of re-creation, during which the viewers use their imaginations to recreate an image beyond the one that the artist has creatively conceived. Therefore, in addition to the artist's activities, there is also

7 Dai Xi, *Xikuzhai Hua Xu* (Painting Theory of Xikuzhai) (Shanghai: Shanghai Ancient Books Publishing House, 2002), 808.

IBI, which is created by the viewer. To “express ideas by IBI” means that, in the process of art appreciation, we perceive ideas more profoundly through IBI.

To summarize, IBI is based on, but not confined to, physical imagery. It is creatively conceived during the process of perceiving and selecting the imagery of things in the physical world. On one hand, IBI is subject to physical imagery, and on the other, it is predominated by the affect of the subject. It is not bound by the perception of physical images, but is gained from the imagery beyond. This kind of IBI is congruent with the subject’s affect of the present time and also in the aesthetic ideals formed through long-term aesthetic practice. IBI is creatively conceived by the subject through their aesthetic activities, which reflects the subject’s dynamic creation. With its uniqueness, this process intends to allow ideas to flow out of physical imagery. In the meantime, IBI is not hindered by physical imagery. Its transcendence enables it to exceed the imagery itself and to result in the combination of mental and physical images. During artistic creation and appreciation, one can depart and detach from the physical form of the art to obtain resemblance in spirit from beyond imagery, where one sees ideas and conveys the spirit.

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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.*

Introduction :

The Maghreb (Tunisia-Algeria-Marocco –Mauritania and Lybia) is a region who was shaped by a myriad of cultures .It can be considered as a multicultural area or a transcultural area with a mediterranean dimension , an african dimension and an arab –islamic dimension .The analysis and interpretation of culture should consider the mediterranean dimension as a critic and hermeneutic tool to point the diversity of symbols and the variety of artworks .

For this reason it's necessary to avoid many stereotypes when we try to think condition of arts and aesthetics in this particular area of the world :First we must avoid the screen or mirror of Western that was carried by the colonization and that still live in many occasions : (production of postcards depicting lands ,exotic views , specific architecture , images of berber life , images of woman, etc)

We must point the necessity of mapping artistic practices in the Maghreb (which his modern and contemporary aspects) and tracing the contours of different spaces of creativity . This analyse should consider the relation between global and local , endogenous and exogenous. According to the critic of art and philosopher Rachida Triki ,artists of Maghreb are :“creating in a different way , with a sense of self constancy tha respects their singularity and their committment to the present „¹

The methodology adopted in this article is : the analytical frame of reference is not a narrative of art's development in this region but a reflexion in the conditions of its production and reception or consumption. This approach leads us to think the relation between Maghreb and Middle East , yet it encourages us to go further , to a mapping of diversity in contemporary aesthetics in different continents .

The Maghrebin Artworld :

Neither Middle –Eastern , nor Western , the Maghreb is specific area of production and reception of modern and contemporary art .A plural approach is fecond for all actors of artworld today : No center , no periphery , but a myriad of cultural and artistic expressions that reflect the problems , the situations and the ambitions of every local world art .

In many occasions , Europe based émigrés artists are chosen to represent the art of Maghreb in large internartional exhibitions that would „include“ the periphery, and recognize the other , the stranger .

On the other face , local artists are disfavored , and not recognized , they suffer from a luck of visibility²:Alice Panel showed this contradiction between local artists and artists of diaspora :„we need to move away from „hybridity „ and „globalart „ towards an understanding of artistic production and reception that recognizes multi axial power relations as audiences and artworks attempt to travel between different geographies „

Are these artists representative of the Maghreb ? we must note that their works are anchored whithin European terms of artistic production , where is their „Maghrebinity“

1 Triki (Rachida):“*Aesthetic value, creation and emotion*“ in „Art , Emotion and Value „ 5th Mediterranean Congress of Aesthetics .

2 Panel (Alice):“*Travelling back to ourselves:The Maghreb as an art destination*“ The Higher Atlas , the Marrakech Biennale (4) in context .Sternberg Press,February 2012;

?³This specificity of belonging to Maghreb is not only an origin (far origin) but a feel , a common feel , a singularity, a resistance ⁴

The system of contemporary art is inclusive of different groups , and regions , it 's benefic because it permit to wide the audience of artistic practices , but , the local maghrebin artists suffer from less audience .

The contemporary art is in perpetuall flux , both geographically and theoretically , but this need more visibilty and more mobility for the artists ,,The dialogue between artists is a pont to rely contextual and universal aesthetics and to point to an aesthetic –ethic of solidarity in diverse regions of the world .

We must recognize that geo- political issues is an obstacle that hold weight in the art world , but the horizon of freedom is the plural approach that gives every element his real value .

Maghreb is intrinsiqually plural⁵: in his geograhly, his history , his language, his polititic and economic dimension , but there is a common ground that unify this region .The common history has a great influence in this case , and that permit us to distinguish Maghreb from the Middle East , i think that the history of modern and contemporary artistic experience is different in many aspects from the Maghreb to Middle east .

In the Maghreb , the experience of modernism and contemporaneity was specific , it begans with essays of decolonization , especially in literary essays . We can say that every country of Maghreb had its proper artistic modernity , and the role of historians and critics is to point the differences and to show the similar points between these different experiences of modern art ,

Modern maghrebin art is not a copy of modern ocidental art , it expresses the problems and the aspirations of this région , it has a narrow relation with ethnicity , language , and traditions.

For this reason i think that Middle -East art cannot be lumped with maghrebin art : we should consider the difference of social , political and financial difference between the regions of the wide arabic World.

1: Aesthetics in Maghreb : Theory , History and Critics

It 's necessary – for reseachers and universitarians – to work and construct a maghrebin aesthetic of decolonization , it ' s necessary to show key values of maghrebin artistic experiences , to show the manner how artists make meaning , and the manner that public receive these productions , with the eyes and sensibility of Tunisian , Algerian or Maroccan spectator , in the field of maghrebin everyday life , struggle and conflicts .A thought of hybridity and diversity should rise from different world arts .

3 Artists like Zineb Sedira , Katia Kameli , Bouchra Khalili , Samta ben Yahia , work in Paris , London and New york , these based migrants are frequently chosen to represent the artistic production of the Maghreb in international exhibitions such as « Africa remix » 2004 or « Uneven geographies » 2010

4

5 Khatibi (Abdelkebir) :*Maghreb pluriel* ,Paris Denoel 1983 .

The Magazine 'Souffles'⁶ „ was a famous essay on this way ; but i think that we have an enormous work of Mapping , and writing the history of arts in this region , there's a great luck of history of art in the institutions of education and in the writings of thinkers . Artists in maghrebin area are nowadays producing a transmedial aesthetic , they use different media from painting and sculpture to photography , video , performance and installation , women artists are very active and many of them are well known abroad .

The Maghreb is an area where a art of resistance is raising and developing , where an hybridation of traditional signs and contemporary expressions is rich This production needs to be guided by a critical discourse that points her force and her limits , it needs to be replaced in the historical movement of art globally and locally .In the Maghreb , we have many theorists and critics who are well known in the international scene , they analysed deeply this dimension and pointed to this luck of sufficient writings and institutions for preservation and valorisation of art works :Rachida Triki: philosopher , and critic of art , who has written many articles in the field of maghrebin art and in philosophy of art . She organised many exhibitions in order to encourage local artists and promote an authentic critical discourse ⁷

These exhibitions are a resistance to marginalisation of the Maghrebin art , and the méconnaissance of his political , cultural and social reality , this region is underlooked .

Abdelkebir Khatibi , is also a famous figure of maghrebin thought , and i think that we shall go on his path towards a plural comprehension of art and creation, when we analyse the problem of legitimation Khatibi defended the idea of Maghreb , and wanted to take the Maghreb as an horizon of thought , to discover new directions in maghreb aesthetic studies. The reinvestigation of calligraphy , mosaics and others signs and forms is significant .

That Khatibi call „*bi-pictural* , that signifies a dialog between visual and picural elements Farid Zahi ,⁸ a well known marocco professor and critique , attentive to write the main periods of modern art history in his country .On the same sense ,we can speak about Moulim Laroussi⁹ : a critic who is trying to lie the modern and contemporary art in Maghreb to his deep and past origins , in oredor to put a pont relying past present and furute of arts .

These thinkers , critical arts have pointed the originality of maghrebin experience .They have worked to link differents pratices and to improve the critical reception .They fight for instituional foundation tha can encourage artistic production .Finally , they are working in the sense of a postcolonial aesthetic or a decolonialisation of maghrebin aesthetics .

They have struggled for the favor of local artists , and they still work to reinforce the relation between Maghreb and african arts .

3-Creation/institutions /public sphere

6 *Souffles* , the Magazine Souffles was published from 1966 to 1972) it provided a dialog between intellectual , artistic production of postcolonial period , it was a transdisciplinary review , with artistic reserachs , and interviews .

7 „*Memory , Place and desire :contemporary art of the Maghreb and Maghrebi Diaspora*„ Haverford , PA,Cantor Fitzgerald Gallery 2014.

8 Zahi (Farid):“*D'un regard l'autre , l'art et ses médiations au Maroc* „Editions Marsam 2006.

9 *Laaroussi(Moulim):“les tendances de la peinture contemporaine marocaine* „, Casa-blanca , PM editions , 2002.

The third main problem is the problem of curatorial actors point to the absence of financial support , ,and the lack of art Market;¹⁰The paradox is the following :It 's necessary to do the diagnostic of culture and arts in the Maghreb , to show its limits and its forces, to interpret its dynamism , and to search a cosmopolitan horizon behind these elements.

This work requires a description of artistic scene , an analyse of critical and theoretical discourses about modern and contemporary arts .But all these approaches must be plural , because the Maghreb is arabic , amazigh, greek, roman , andalou, ottoman , french , italian mediterranean etc .

The multidisciplinary approach is fruitful because it consider all these influences and far origins that shapes the Maghrebin identity .I consider that we have a huge responsibility in this case to reconstrct this identity in a dynamic and plural dimension .The opportunity is that the cultural signs and symbols can be easily deconstructed and reconstructed in the artistic practice

In this case , we should be careful to the terminology :the problematic use of terms contemporary and modern without acknowledgement of their contextual connotation .

When we examine the recent developments of arts in the Maghreb and its diaspora we should put this in a wider context analysing the impact of globalisation and other transnational , social and cultural links .

We should search a reflexive dynamic that can transcend the frontiers , and share the experiences in a sense of deep solidarity .I think the theme of this congress encourage us to make an effort in this sense , and to put the slogan „*creating whitout frontiers* „

This wide conception of creation is compatible with the local dimension , it is a step to recognize the other ,to create a symetric relationship that could share the experiences of production , reception , theory and critics about arts .

In this case , the alternative of occidental circuit , is the solidarity and recognition all over the word , it 's the communication crossing the continents , the emancipation f from the Western radar sceern , and from other prejudices . The Maghrebin artist should be free from the conditions of market and the conditions of west reception .

We must also avoid the screen of arab spring), if we should say something about aesthetic revolution we can go to Rancière who said that a revolution : „ rearranges the rules of the game by making two thigns interpedednet firstly , it blurs the boreders between the logic of facts and the logic of fictions , secondly it introduces a new mode of rationality , a new way of thinking about history“¹¹

As Gerad Vilar say:“the artworld today is global and tribal , democratic and snobbisch , universal and singular „¹²

The practices of contemporary art are a weapon for emancipation , and a reflexive tool for the dynamic of culture , but these practices must be anchored into a historical vision , and a critical approach which show the reneweal of culural symbols and signs

10 Therefore there's an increase of number of institutions who promote contemporary art :in Tunisia , the foundation kamel Lazaar , in Marocco , Dar AL Maamun

11 Rancière Jacques : “The politics of aesthetics , the distribution of sensible “ translated by ,Gabriel Rocknill, London & New york , Continuum , 2004, p 10 ;

12 Vilar (Gérard) :“*Deartification, deaestheticization, and politicization in contemporary art* “in „Art , Emotion and Value „ 5th Mediterranean Congress of Aesthetics .

.The first step of resistance is the renewal of the memory , the second is the relexion that gives légitimity to new symbols and shows the dynamic of creativity in the arts as well as in the theory products .

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There weren't any paper submissions at this panel session.

PANEL SESSION 07 |

CONDITION OF CONTEMPORARY SOUTH-AMERICAN AESTHETICS

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INTERPRETING A PERSIAN MINIATURE WITH DERRIDA'S PARERAGON

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 | *Persian Painting; Derrida; Parergon; Mohammad Siyah – Qalam;*

Introduction

The lack of perspective, shadow, and signature in Iranian painting led to this forming of a theory that the artist created the picture, relying on the concepts of “example universe”, “manifestation” and “ethereal light”. Based on his view, the artist was trying to achieve perfections with romantic austerity, and he considered his mission, showing the truth and not the appearance of the objects. “The Iranian artist creates the mystical quality through revealing the truth of things, not its apparent nature.” (*Khalaj Amir Hosseini*, 2010).

In contrast, some theorists believe that Iranian painting can not be based on a mystical viewpoint. Due to the similarities between the painting space and the Fantasy world, it is unrealistic to say that which one influenced another, such as water and mirror that due to their reflective Property, can not result that which one effect on the other. (*Abulqasemi*, 1394). Therefore, the world of imagination and the material world are both capable of influencing each other and tolerate their condition exposing to each other, and this Double-sided link, have the perception of the world of imagination through art. Most scholars who believe in the link between mysticism and art, don't have a historical proof for their words. “According to their belief, this link is something non-historical and does not require a historical observation, while non-historical affairs also have a historical appearance.” (*Qayomi Beidhendi*, 2010)”.

Mostly, evaluation of Iranian painting has done with a mystical approach and the results have a common part and similarity, but the analysis of painting on the basis of Deconstruction approach can reveal its hidden layers. In this approach, the work of art as a text related to other texts, does not contain the final and definitive meaning but it carries the possibility of creating different meanings, and understanding the meaning is the responsibility of the audience and the intent of the author is ineffective on it. But in the case of Iranian painting, which is different in nature from postmodern art, the interpretation of the painting based on the Deconstruction approach and special aspect on parergon (one of the deconstruction concepts) has what possibility to create a new and different interpretation of the ancestors for the audience? In this research, we are trying to find a new answer to the old questions about painting.

Parergon

The Parergon word was first used by Kant for the internal and external separation border in aesthetic topics. According to Kant, everything has a boundary that separates its inside and outside. He calls this border, Parergon. A marginal thing that is not a part of beauty, adds to the work and surrounds it, but does not relate to the inside mean of the work. Jacques Derrida, the postmodern philosopher, does not disassociate these two concepts, the “logical taste” and “the taste of aesthetics,” in his book “The Truth of Painting.” “Logical judgment is also a kind of framing, as it has key importance in the art of the frame or Parergon” (*Ahmadi*, 1391: 490).

Derrida speaks about Kant's theory of Parergon in the chapter on artistic Arrays in the book “The Truth in Painting”. Parergon consists of two Greek words, that is, par mesns around and margin and ergon means the effect. (*Adams*, 2008). in the words of Derrida Parergon is both inside and outside, both and none, and this makes it indecisive. *Derrida* says inner and outer elements are an inseparable effect, and there is no clear boundary between art and other areas. (*afarin* 1391). Derrida's framework is full of questions that lead him to the question, and the dreams come up with the questions

and new meanings are apparent. From Derrida's point of view, there are particular relationships between artwork, frameworks, frames, and cadres. He says that, in *Criticism of the power of judgment*, Kant states that art is also a bridge between the mind (inner space) and nature (outer space), but the distance between them will not be eliminated through pure reason (pure wisdom), but rather The aesthetic rules can lessen this gap, and Derrida considers Parragon to be one of the most important tools for bringing the mind and eye closer. (Zamiran, 1386: 90)

Parergon is not specific to literature and art, and encompasses a broad sense of meaning, As far as he considers Parergon the boundaries that exist throughout the universe in various forms, even on everyday, social and political issues. "The issue is not just about for example, the lateral lines in a box or frame of a painting, but is about the boundaries of texts, institutions, and indeed, nations and continents. (Royel, 2009: 37). From Derrida's point of view, Parergon do not only have frame and framework, Rather, every thing associated with the work can be influenced by Pargeron's sentence on its interpretation. In his view, aesthetic philosophy is also a kind of Parergon, and although it is outside the frame, it can illustrate the truth within the frame, while Kant's Parergon remains in and out of the boundaries to keep the works holiness. Hence, any form, and color, and in general the visual factors that are in work, can as Parergon, create a new interpretation of the image for the audience.

The Parergon, this supplement outside the work, must, if it is to have the status of a philosophical quasi-concept, designate a formal and general predicative structure, which one can transport intact or deformed and reformed according to certain rules, into other fields, to submit new contents to it. ...Now what is the Parergon? It is the concept of the remark, of this "General Remark," insofar as it defines what comes to be added to Religion within the Limits of Reason Alone without being a part of it and yet without being absolutely extrinsic to it. (Derrida, 1987: 55)

In his opinion, the painting, like any text, has its own elements and language, culture and structure, which, by means of the reopening of their codes, we can find the implicit meaning of it. In this interpretation, he even uses words to extract the new and fresh meaning of the text, and believes that concepts such as beauty, truth, aesthetic criteria, and ... that come from an area beyond the artistic sphere, affect the art. in his view, Parergon can determine the extent of art, like a frame.

This fact is far from being indifferent or extrinsic, or at least the extrinsic always intervenes, like the Parergon, within the scene. (Derrida, 1987: 271)

Criticism of the "Two Demons" and Parergon

Mohammad Siah Qalam (The famous timury painter) created works in non-workshop spaces and different subjects with his contemporary artists. On a visit with Shahrokh Shah order, he went to China and on the orders of Baisanqar Mirza, he was agent for preparing a Travelogue for him. "It is believed that Ghias al-Din is preparing two travelogues that are now recorded in some of the historical books of this period, such as "*Zobdeh al-Tavarikh with Hafez Abro*" and "*Matla by Sadin Abdul Razagh Samarghandi*" , and another illustrated, which has been scattered today in three Margha of Topqai Saray. "(Ajand, 1389: 322). What distinguishes the Siah ghalam from other artists, in addition to skill and ability in painting and design, is imagination, dynamic and creative minds, and his particular and realistic attitude of life and social relationships. Although

this painter is in the category of artists who have a close relationship with Mysticism and Sufism, he has chosen another drawing method for the creation of his works, which is not compatible with the aesthetic criteria of the time in he lived. He drew the Figures with wide hands and feet, curved back, horns and tail, or with a terrible mask, strange garments and strange decorations.

He drew a painting entitled "Two Demons", which is kept at the Topqai Museum of Istanbul. In that case, there are two demon sitting on the ground that are in the strap and one playing the musical instrument and the other is giving him a cup. (picture)

The perplexity shown in the picture creates different sounds. How do they play and drink when they are in strap? Is there a reason for such a situation? Obviously, these questions can play a role in introducing new meanings. Achieving the answer to each question involves finding the answer to other questions that play a role in the minds of the audience and the viewer of the work. A tool such as chain and shackle on the faces can be one of the voices in the picture and speaks of them as parergon. Whether these are in the reality that he has seen with his eye or with his imagination he portrayed it, it engages the audience mind. In particular, instrument in the right hand of the body, raises more challenge to this. If the painter has painted his work on the journey and based on the work of realism and the writing of a illustrated travelogue for his patron, then his musicians should use the instruments of their own country instrument to play. Why the painter pasinted a fiddle like instrument in the hands of the face? In the past, artists began to create works by the demand and order of their artistic supporters, who were from the wealthy corners of society and, in general, kings and monarchs. Artists had to do their requests because of fear of their authority. Hence, we can say that the painter has put Iranian instrument in the hands of a non-native artist and has shown metaphorically, a strong captivity and pressure by putting up an instrument, such as chains. Because the works of each artist are described as an explanation of his Internal features, and the painter was forced to perform the work in the shortest possible time due to the time consuming, he unconsciously depicted what he thought (the algebra and the pressure) . The history showed that the sovereigns and the sultans has often hurt artists and even killed them for some reason. As master Mohammad Siahghalam did not escape from these abuses, and he escaped from the Amir Ali-Shir Nawai system and took refuge in the court of Sultan Hussein Baighara.

Result

Apart from the mystical viewpoint of the painter, there are other things involved in the creation of the pictures, and this approach can not be generalized to all the images. The deconstruction approach can carry the capability of interpreting painting. By applying this approach, the audience faces multiple and different meanings with the past. From Derrida's point of view, the concept of parergon opens up a new and broad meanings for the audience. Parergon raises many questions in the mind of the viewer of the work, and each question and answer creates other meanings in its inside. As it was in the interpretation of the above illustrations, the selection of the marginal element of the pictogram and the interpretation of the effect from that point of view, the decontamination, and eventually the design of various questions from a new perspective, gave rise to meanings different from the earlier interpretations and rejected the possibility of a fixed meaning. For today's audience who is experiencing a completely different world than the old artist, the deconstruction approach, especially Parergon's conception, allows for the new meaning understanding and the interpretation



https://commons.wikimedia.org/wiki/File:Two_demons,_fettered_-_Google_Art_Project.jpg

and analysis of the ancestor works.

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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;

IS ROMANTIC GEMÜT ONLY A PARTICULAR SUBJECTIVITY?

The realization of the Idea of freedom as the essence of mind is crucial in Hegel's philosophy. His whole philosophy, including his philosophy of history, is a description of freedom and struggles for freedom. Because he considered not only subjective mind but also the objective (law, morality, ethical life), we can also consider conscious, social conditions of freedom realization. Thus, Hegel's philosophy provides sources of standpoints to political and practical philosophy for studying modern and contemporary society. Through analyzing *Philosophy of Right*, Axel Honneth investigated conditions for the realization of individual freedom, in a society of excessive subjectivity where everyone enjoys freedom. According to Honneth, Hegel diagnosed social pathology of his time and proposed *the ethical relationship of communicative freedom*¹ as the prescription, and this prescription still holds nowadays that it suggests a foundation of how a subject establishes one's relationship with oneself.

Pain and love as practical contents of inner subjectivity

This paper pays attention to *Hegel's diagnosis and prescription of social pathology*. Hegel mentioned that if a society accomplish a thought thinking that the acquisition of rights or conscientious attitude are the best task to realize the free will of individuals, this totality has not yet been fully developed. In this case, individuals lose their directions and fail to communicate with others because they act according to the impulse of natural desire to acquire the rights or engage in the obligation only to fulfill the obligation according to the categorial imperative. This implies that they have failed to engage in social life and participate in communication with others. In other words, repeatedly experiencing failures to participate in social life, individuals live in solitude and emptiness, and seek breakthroughs to avoid such pain from negativity.² If these are the symptoms, Honneth's idea is that the prescription should be a basis for intersubjective communication, and its principle shall be found in love, the ethical form. This paper aims to show that this painful emotion described by Hegel and the vain efforts to escape from it form the romantic feelings, and that principle of love suggested as treatment may be regarded as the romantic ideal.

In addition, instead of expecting metaphysical logic, this paper intends to read Hegel's aesthetics through practical philosophy based on *Philosophy of Right* and Honneth's interpretation of it.³ The history of romantic art is the process of establishing independent subjectivity by acquiring universality without sinking to individuality.⁴ Thus, many studies have interpreted aesthetics according to the metaphysical principles of the movement of mind and the structure of the philosophical system, which has resulted in repeated arguments about theses such as *das Ende der Kunst* entailed in Hegel's system. Reading on practical philosophy such as *Philosophy of Right*, predicates of the romantic feelings such as inner silence, dark abyss, emptiness and depression reveals itself with its social and ideological meanings, while it is never enough to explain the particular subjectivity as a developmental process of mind. In other words, if the *undetermined pain*⁵, the solitude, emptiness, and despondency in *Philosophy of Right* is the diagnostic result of the ideological dimension of his modern society, these sufferings may have been expressed in the spiritual culture, especially in art, and it would have been described by Hegel as *romantic Gemüt*. Also, seeking communicative prescription for painfully closed/ entrapped Gemüt in ethical relationships and feelings of *love*, the beginning of romantic art is traced back from Christian history such as the love of Jesus and the maternal love of Mary.

Subjective particularity and romantic Gemüt

Hegel defined integrity of classical art in perfect unity with the reality as the ideal beauty, and described that the original function or life of art has ended in classic art.⁶ However, the romantic art bloomed on modern spirituality is mentioned as *higher*⁷, because it expresses inner beauty of the modern spirit and thus is closer to nature of mind. Contrary to classical arts, the basis for the higher art comes from the achievement of the Modern Spirit, which in terms of the development of mind the individual subjectivity is in full bloom, acquiring universality while maintaining the individuality. This accomplishment is the fulfillment of the free Idea that have overcome historical sacrifices such as the Crucifixion, the Reformation, the Renaissance, the Enlightenment and the French Revolution. Therefore, inner beauty of romantic art is mainly expressed through sacrificial pain. In the place where joy of classical art disappears, sufferings and death of Christ, and martyrdom fills Gemüt with infinite loss and pain. Subjectivity through the chivalry brings Gemüt into individual's own subjectivity rather than divine subjectivity, and takes one more step for manifestation of individuality which in modern society finally gets contents of individual particularity in independent form.

Now particular subjectivity has a lively personality, combined directly with his wishes and purposes,⁸ and not with substantive purposes. However, the world of this particularity is limited, so it is presented abstract and contingent.⁹ Individuals do not have the essence of substantive contents, but sustains themselves by their formally unique identity, while being held to the realization of a specific purpose derived from their own desires, or locked in the dark abyss of entrapped Gemüt which will not reach to the developed totality.¹⁰ As such, the romantic Gemüt is stubbornly inward, so it tries to complete its soul in itself without any communication with other people, and drive their catastrophe in one's own destiny in *solitude and emptiness*.¹¹ It is also the purpose of actions itself to sweep away the external situation by violence or to act irrelevant to the actual purpose of the event.¹² Hegel argued that if the claims of one-sided freedom exert enormous influence in the society, and if individuals are not aware of this one-sidedness, subjects are negatively influenced and depressed in practical relations with themselves.¹³ Hegel captured romantic Gemüt of depressed, empty feelings of his times.

Diagnosis: Emptiness Gemüt

The subject who has not yet realized the empty representation of freedom feels emptiness and depression. Members of a society which regards assurance of the acquisition of abstract legal rights as the realization of free will are limited to earning one-sided freedom in their practical relations. Formal rights/laws are institutions in which subjects are engaged with minimal personalities, and only cover as much freedom as is necessary for independent individuals to strategically interact with individual freedom.¹⁴

"If someone is interested only in his formal right, this may be pure stubbornness, such as is often encountered in emotionally limited people [einem beschränkten Herzen und Gemüte]; for uncultured people insist most strongly on their rights."¹⁵

In addition, it is difficult for members of a society where the thoughts are totalized to fully realize the Idea of the good by execution of moral obligation, because it is impossible to communicate among intersubjectivities and to realize the representation of one's own freedom. Hegel pointed out the Kantian ethics and romantic individualism as roots of the pathological symptom in terms of limitation of moral autonomy. While

acknowledging the contribution of Kant's practical philosophy,¹⁶ it was criticized that categorical imperative contains the essence of self-consciousness related only to oneself, therefore, it stays in abstract universality and makes undeterminacy its own determination.¹⁷ Honneth inferred that Hegel considered the Kantian subject following the imperative is *empty* without any sense of directions, so in his perspective the subject is thought to be in a state unable to reconstruct the rational behavior.¹⁸

Hegel's diagnosis of this *emptiness of selflessness without foundation*¹⁹ leads to criticism of the concept of *conscience*. Conscience is manifested in particular subjectivity, such as the subjectivity of romantic art. In other words, it is the determinacy of conscience to be reflected or returned to itself and to establish and determine special contents in the absolute self-assurance of subjectivity. Conscience is thus not restricted to a specific purpose, but it is the deepest self-loneliness and thorough self-confinement,²⁰ in which all constraints have disappeared. Hegel insisted that subjects, on the basis of his abstract self-determination and pure self-assurance, recognized its own freedom as an entity within oneself, thereby rejected all the contents of law, duty, and life, eventually doing or behaving nothing.²¹ Analyzing this, Honneth found the basis of his *Social Pathology* theory. If the moral point of view is completely isolated from the context of the concrete environmental world, all practical action plans will be erased and will eventually go beyond the threshold of social pathology where no action would occur. There are pains of undeterminacy.²² This suffered subjectivity adds not only to the emptiness of all ethical content of laws, obligations, and regulations, but also in this awareness adds to the formal subjective emptiness of knowing oneself as emptiness.²³ The solution to this emptiness and the poverty of action, taken by romantic individualism, was to reemphasize the voice of one's own nature. However, because these efforts to develop inner mood and emotional state must go deeper into the process of infinite self-reflection,²⁴ "a longing may therefore arise for an objective condition, a condition in which the human being gladly debases himself to servitude and total subjection simply in order to escape the tonnent of vacuity and negativity."²⁵

Prescription: Love, the beginning of intersubjective communication

In Honneth's view, Hegel diagnosed the pathological situation of his times and described therapeutic suggestions in chapter of Ethical Life. In short, the prescription is to recognize the representations of the undetermined state and the one-sided freedom in which all subjects have failed to participate in social life in ways of intersubjective communication, and to establish conditions of communication in which each individual can achieve equal autonomy.²⁶ This awareness, by itself, contains clues for the liberation from the suffering. In addition, Honneth analyzed Hegel as suggesting self-realization and inter-recognition in ethical conditions of communicative freedom. Ethical life ensures conditions of equal freedom realization and provides basis for inter-recognition, therefore liberating all members of society from their societal pathology.²⁷ Above all, from the starting line of freedom realization, there is a demand of the Idea of free will that intends and orients to refine the basic impulse system of human beings, and the principle of love is deeply connected. For this love is presented as the model of freedom experience.

"For example in friendship and love. Here, we are not one-sidedly within ourselves, but willingly limit ourselves with reference to an other, even while knowing ourselves in this limitation as ourselves. In this determinacy, the human being should not feel determined; on the contrary, he attains his self-awareness only by regarding the other as other. ... Freedom is to will something determinate, yet to be with oneself [bei sich] in this determinacy and to return once more to the universal."²⁸

Among areas of ethical life²⁹, family as the natural form of ethical life,³⁰ is based on the emotional unification of love and carries out the function of care and protection, and thus plays a social role to fulfill natural basic desires. It is the work by the principle of love in family that intersubjective communication is started and the most basic representation of human being and the inter-relationship with another are formed. So Hegel sets family as the foundation of all ethical life. In family, individuals repeatedly experience satisfactions with natural desires by interaction forms of me unified with others and others unified with me, and in that interaction the foundation of Bildung forms where one learns the attitude toward others in ways of trust and solidarity. Hegel's family is a core sector of ethical life that learns and practices what it means "to see others as irreplaceable individuals"³¹, and the principle of deep feeling of love works in its roots. This is why love in romantic art is a social/ethical feeling as the prescription of pathological symptoms.

The beginning of romantic art is filled with the redemptive history of Christ, its infinite suffering, but it also covers "the spiritual depth of love as feeling of one's life in self in another."³² In this sense, love is the only deeply emotional equivalent to the concept of free spirit that is satisfied internally as the divine love of Christ, and the moments of reconciled return from another to oneself, considered as the romantic ideal. In classical ideals, mediation and reconciliation of one with another are contents, but in case of love, another is not nature but is another subject. When it comes to romantic art, mind is realized in its own possession, itself in its most unique element. Just as *Philosophy of Right* presupposes family's natural love as the basis of ethical life, Mary's maternal love is regarded as the most successful theme of artistic expression as a romantic ideal. It was the achievement of young Hegel and the early German romantic philosophy that extended the form of love beyond the individual's inner feelings to the principle of philosophy. Love is a form of emotion that can not be adequately grasped in the concept of reflection that philosophy requires. After early thoughts, Hegel added ethical meaning to love as a basic principle that constitutes social order as a part of objective spirit, not as an instrument to form a consciousness. Thus Hegel saw society as a rational crystallization based on the uniqueness of human being, their inter-relationship, and their rationality of spirits, and laid out a way to remain with another from the principle of love suggesting it as the basic of objective spirit. Here Honneth excavates Hegel's model of communicative freedom and asserts that its core is "Being by itself in others (Im-Anderen-bei-sich-selbst-sein)".³³

ROMANTIC GEMÜT AS SOCIAL FEELINGS

The modern subject, which creates art and is created through art, enjoys infinite subjectivity but is always close to suffering as it is. Art expresses this pain as tragedy or comedy, and humor that makes itself a source of fun. However, if we grasp the pain, the core material of the romantic art spirit, only as a single criterion derived from logical rules, it is difficult to explain the feelings of modern subjects whom are free from political bondage but experience only one side of freedom realizing limited relation with only oneself. Hegel defined the spirit of his times as "romantic" and read void and depression in formalism or closed mind revealed through the "inner Gemüt" of such romanticism. In this time when introversion or inner subjectivity is universal, conditions to realize free will begin with the "principle of love" inherent in the spirit of all people through Jesus. According to Honneth, Hegel's plan was to diagnose the pathological phenomena of his time and to make political, social, and psychological prescriptions for it, and these thoughts and goal of philosophy is revealed through

Philosophy of art as well as *Philosophy of Right*.³⁴

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Notes

- 1 Honneth, *Leiden an Unbestimmtheit*, 61.
- 2 Hegel, *Philosophy des Rechts*, §141, Zusatz.
- 3 Honneth, *Leiden an Unbestimmtheit*, 13. Honneth does not rely on *Logic*, but he also analyzes *Philosophy of Right* while discussing the dangers of without reference to *Logic*
- 4 Hegel's romantic form of art describes the inner subjectivity as the key spirit. It does not accept the negativity of prehistoric history, the subjectivity [religious domain], which entirely sacrifices individuality and sacrifices individuality through Jesus Christ, through infinitely positive secular subjectivity[chivalry], and finally through reconciliation of individuality and universality and the subjectivity toward the specificity [the formal uniqueness of individual specialties].
- 5 Honneth, *Leiden an Unbestimmtheit*, 59.
- 6 Hegel, *Vorlesungen über die Ästhetik*, 127f..
- 7 Hegel, *Vorlesungen über die Ästhetik*, 128.
- 8 Hegel, *Philosophy des Rechts*, § 136, Zusatz.
- 9 Hegel, *Vorlesungen über die Ästhetik*, 199.
- 10 According to Hegel, Shakespeare was the author who excellently portrayed these formalist characteristics. In *Macbeth*, for example, he pursues himself in such a way that he completely forgets the original character of hesitation and indecision for the purpose of acquiring the throne from honorific desire.
- 11 Hegel, *Vorlesungen über die Ästhetik*, "uncompromising stiffness and partiality, the resulting destruction", 200; "duality, division, internal discrepancy", "fierce, violent, destructive", 205; "Stressful Depression", 207; "Clogged monotony and bravery", 208.
- 12 There are *Macbeths* who do not hesitate to do violent acts to carry on with their works. And there is a work dealing with the crusader war that tried to solve the task of completion of the Christian spirit by regionality rather than spiritual. Especially Hegel considers the latter as adventure.
- 13 Honneth, *Leiden an Unbestimmtheit*, 43.
- 14 Honneth, *Leiden an Unbestimmtheit*, 56f..
- 15 Hegel, *Philosophy des Rechts*, § 37, Zusatz.

16 Hegel, *Philosophy des Rechts*, § 133, Zusatz. "I should do my duty for its own sake, and it is in the true sense my own objectivity that I bring to fulfilment in doing so. In doing my duty, I am with myself [bei mir selbst] and free."

17 Hegel, *Philosophy des Rechts*, § 135. Thus, this moral position has led the results of practical philosophy to an empty formalism, and ethics of a sermon on obligation for duty.

18 Honneth, *Leiden an Unbestimmtheit*, 66.

19 Honneth, *Leiden an Unbestimmtheit*, 69.

20 Hegel, *Philosophy des Rechts*, § 136, Zusatz.

21 Hegel, *Philosophy des Rechts*, § 138, Zusatz.

22 Honneth, *Leiden an Unbestimmtheit*, 69.

23 Hegel, *Philosophy des Rechts*, § 140.

24 Honneth, *Leiden an Unbestimmtheit*, 69.

25 Hegel, *Philosophy des Rechts*, §141 Zusatz.

26 Honneth, *Leiden an Unbestimmtheit*, 75.

27 Honneth, *Leiden an Unbestimmtheit*, 79.

28 Hegel, *Philosophy des Rechts*, §7, Zusatz.

29 Family, Civil Society, and the State, the ethical life areas, are three core systems of modern society, and also practical areas of present day in which self - realization, recognition, Bildung. Here, in order to concentrate on the analysis of aesthetics, only family connected with the concept of 'love' is mentioned in brief, and discussions about civil society and the state are not elaborated.

30 Hegel, *Philosophy des Rechts*, § 158.

31 Honneth, *Leiden an Unbestimmtheit*, 104. Honneth mentions Paul Redding's study of the cognitive function of family.

32 Hegel, *Vorlesungen über die Ästhetik*, 146.

33 Honneth, *Leiden an Unbestimmtheit*, 28.

34 It was written in Hegel's Berlin period, and since aesthetics lectures were also intensively held at this time, it is conceivable that the analysis and diagnosis described in *Philosophy of Right* would have been an ideological foundation for aesthetics lectures. In modern social analysis and diagnosis described in *Philosophy of Right*, we can find the foundation of social feelings expressed by romantic art.

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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 precritical 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;*

INTRODUCTION

I will discuss the leaning of Jacques Rancière's aesthetics on Kant. I will present three problems or implications that are related to this.

There is a duality in Rancière's aesthetics that is constituted on Kant's two meanings of aesthetic(s). In *The politics of aesthetics* Rancière associates his first meaning of aesthetics to Kant's transcendental aesthetics: »... aesthetics can be understood in a Kantian sense – re-examined perhaps by Foucault – as the system of *a priori* forms determining what presents itself to sense experience. It is a delimitation of spaces and times, of the visible and the invisible, of speech and noise, that simultaneously determines the place and the stakes of politics as a form of experience«¹. It is developed in the context of the concept of the distribution of the sensible, the determination of the field of sensible experiences that is connected to what is common to the community, of the social organization and interpersonal relations. Aesthetics is the presupposition of politics, which is also conceptualized in the notion of the aesthetics of politics.

The second meaning of aesthetics is based on the first and concerns the aesthetic regime of art as a specific distribution of the sensible, the discursive and sensible frame of aesthetic practices and experiences and is, in a crucial part, constituted on Kant's notion of the beautiful (aesthetic judgement) as a relationship of harmony between the faculties, especially read through Schiller. It is a revocation of the first aesthetics and it is another distribution of the sensible, which "suspends the ordinary connections not only between appearance and reality, but also between form and matter, activity and passivity, understanding and sensibility"². This means for Rancière that aesthetics has its own politics, the politics of aesthetics. Aesthetics is thus in both senses an apriority or a condition of possibility.

1

Rancière's indebtedness to Kant is twofold in one more sense, through Foucault, which results in an inner paradox between contingency and necessity. This is the first problem of Rancière's relation to Kant. Rancière's conceptions of a priori are partly mediated by Foucault's transformation of Kant's transcendental a priori into a historical one. The distribution of the sensible functions as necessary and universal only in the frame of a particular community or of an intellectual order, where it conditions the arrangement of people that belong to the community, the definition of art or public interests, etc. This ordering can be altered by the advent of politics, which cannot be predicted. The aesthetic regime of art was formed historically by the aesthetic revolution, constituted by the philosophical and literary conceptions of the aesthetic in the late 18th century³. Rancière points out this conceptual closeness: »There is no doubt that the notion of the distribution of the sensible and the classification of the regimes of identification of the arts owe a great deal to the Foucauldian notion of the episteme and the historical a priori. For me and for him, it is a matter of defining conditions of possibility for an experience either of forms of articulation between words and things or between forms of enunciation and modes of sensible presentation of the »objects« these enunciations concern. My way of thinking of the historical emergence of art as a unifying category in its difference with the distribution of the arts is similar to his way of thinking the emergence of life with regard to the tableaux of natural history.«⁴ This is the kind of contingency in Rancière.

But the distribution of the sensible is not merely a rearticulation of Foucault's ideas of the conditions of possibility. Although it is changeable and intersubjective, it is also not strictly historical. He universalizes and dehistoricizes some of Foucault's conceptions

and makes them into abstract and general properties of the distribution of the sensible beyond Foucault's more localized and specific applications. In *Discipline and punish*⁵, for example, Foucault distinguishes two types of power, modelled after historical handlings of leprosy and plague, the former is led by the idea of a pure community and is described in terms of excluding, marking, binary partition, while the latter is a paradigm of a disciplined community, characterized by multiple, diversified separations and distributions. Similar terminology that mixes classifications is continually used by Rancière to define the distribution of the sensible and the police as universal concepts. Rancière understands politics as two opposing forces: the police - which is another derivation from Foucault's view on the police as an all-embracing technique of governing - is the term for social order of hierarchical and power relations, but also the usual and evident organization of experiences and meanings, while politics in the narrow sense is the invalidation of this order with the opposing order, which presupposes equality. Unlike Rancière's binary generalization, Foucault does not think about visibility and invisibility as a simple pair, where the former is related to politics and the latter is a characteristic of the excluded, but form more complex historical dynamics and the breaks of the relations between spatiality and the gaze (in the panopticum paradigm, for instance, visibility is equated with the subjection to surveillance of the invisible power). This troubling connection to Foucault is a problem because he unites what Foucault constituted as an opposition to Kant, namely the refusing of universal concepts and explanations with exactly that again. In this respect Rancière's aesthetics is related to Kant beyond Foucault. Politics and aesthetics come close to universal forms of relations and dynamics, of experiences and communities, differentiated only by the assumption of equality of inequality.

2

The second series of relations and problems concerns Rancière's foundation of the distribution of the sensible on transcendental aesthetics. In the »Transcendental aesthetics«⁶, which is a part of the *Critique of pure reason*, Kant splits sensibility into two parts, the material and the formal. The latter belongs to a singular cognitive faculty with its specific laws or a priori forms of sensibility, space and time that precede perception, facilitate it and determine the appearance of its objects.

Transcendental aesthetics is problematic in the context of Kant's first *Critique*. While the details cannot be discussed here, I want to mention two basic problems that reflect interestingly in Rancière. As is shown systematically by Zdravko Kobe⁷, already in the »Transcendental aesthetics« Kant has troubles distinguishing sensibility from understanding as not just elements or extremes of the same continuum, but as different because of their origin. The clear distinctions of oppositions and correspondence between the pairs of oppositions of passive and active, formal and material, unity and multitude, intuition and concept do not work out.

While ultimately Kant cannot justify the difference of sensibility from reason, Rancière gives the simultaneousness of their distinction and indistinctness a political sense. The sensible is always in a relationship with understanding, as Rancière highlights in »The Aesthetic Dimension« where he refers to the *Critique of Judgement*: the distribution of the sensible has three elements, sensible given and sensibility and understanding, which make sense of this given, it is therefore *a certain relation between the sensible and the intelligible*⁸. He also calls the relationship between the sensible and its intelligible sense the relation between sense and sense⁹, a difference within the same¹⁰. For Rancière the dynamics between distinctions and indistinctions on different levels are the core of the politics: blurring of meanings and oppositions, disidentifications, unfoundedness of

differences. The indistinction and distinction between the sensible and intelligible are one of the aesthetic paradoxes, introduced by the aesthetic revolution that identified the thought with non-thought (*The aesthetic unconscious*). But indistinctions that follow from this on two other crucial levels of his thought are not this promising.

The first of this second set of problems concerns the status of aesthetics. Another issue of Kant's transcendental aesthetics is that after the deduction of categories, a priori forms of sensibility become not only unnecessary, but also inconsistent with it: if we have categories or a priori forms of understanding that apply to all objects of possible experience, sensibility cannot be a priori, but it is already determined by understanding. In the context of Rancière it is unclear, if aesthetics as the distribution of the sensible really is a priori, the law, which distributes, determines, the form that defines what and how it can be seen, that which precedes all experience and determines what will be possible to be perceived and how, or is it predetermined, what is seen, experienced, a passive given, and as such already a product of the distribution.

The second problem in this series is the duality of experience and of the common, the mixing of levels of experience and the political. The distribution of the sensible is not just the form of relation between the sensible and the intelligible, but it conceptualizes the connection between the sensible and the communal. In *Dissensus*, for instance, Rancière defines it as »a generally implicit law that defines the forms of partaking by first defining the modes of perception in which they are inscribed. ... A partition of the sensible refers to the manner in which a relation between a shared common and the distribution of exclusive parts is determined in sensory experience. This latter form of distribution itself presupposes ... a distribution of what is visible and what not, of what can be heard and what cannot.«¹¹ But distribution of the sensible and politics are sometimes defined similarly, so that it is unclear which conditions the other and what is the role of the sensible: »The police is, essentially, the law, generally implicit, that defines a party's share or lack of it. But to define this, you first must define the configuration of the perceptible in which one or the other is inscribed. The police is thus first an order of bodies that defines the allocation of ways of doing, ways of being, and ways of saying, and sees that those bodies are assigned by name to a particular place and task; it is an order of the visible and the sayable that sees that a particular activity is visible and another is not, that this speech is understood as discourse and another as noise.«¹² Besides that politics begins with a different kind of aesthetic perception, but there already has to be a political subject who makes it possible for this new sensible to be perceived. Politics can function without aesthetics, but not aesthetics without politics. The sensible always already has a political sense, it is always inscribed into a police or a political distribution of the sensible. Does aesthetics precede and form politics or vice versa? To say that they are simultaneous is also problematic, because it renders the distribution of the sensible as an a priori obsolete and invalid and makes aesthetics of politics and politics of aesthetics just two aspects of the same phenomenon. This troubling relationship thus highlights a more serious indistinction, between aesthetics and politics and imposes the question of their own distinctiveness and of reduction of aesthetics to politics.

We should ask, why Rancière needs aesthetics to ground his politics. Although over the course of his writings the foundation of politics becomes more sensible, aesthetic, it is in no way obvious why it is necessary. This politics can already be defined by the more rational concepts of counting, distribution, democracy etc. It is clear, from *The hatred of democracy*¹³, for instance, that his politics does not need an aesthetic foundation. Is aesthetics just a dimension of politics? This ultimately leads to the question of

redundancy of Rancière's conception of aesthetics of politics.

3

The third and most serious problem is the inscription of Rancière's aesthetics and politics into Kantian anthropocentrism, their foundation on human capacities. It seems that Rancière has a premise of Schiller's anthropology of human's wholeness. In some of his works he founds equality in the sameness of human intelligence, and claims that inequality presupposes equality (*Emancipated spectator*¹⁴). But equality only applies to people, who have the same kind of intelligence or capacities of understanding, communicating, interpreting, perceiving. There is a distribution of the sensible that precedes this »anyone« who can partake in a political subject: it is questionable whether this definition can include mentally ill persons, people with neurological disorders, developmental disorders and others.

Rancière offers a lot to art and aesthetics that want to be political but this politics leaves out nature that is other than human nature. It precludes environmental aesthetics and the relation of politics to ecology; in our contemporary situation of environmental problems these themes are of political as well as of aesthetic interest and even central to the future of humanity.

There is a certain emancipation in making the sensible a political matter. But Rancière's procedure perpetuates the aesthetic split, which emancipates one part of the sensible at the expense of another and thus continues the denigration of the sensible. He continues Kant's distinction in the sensible: the material is the sensible residue that this anthropocentrism leaves out. A very clear and sharp distribution of the sensible is preserved: between human (defined by his cognitive and communal, political, aesthetic capacities) and non-human or even less human; but also within human: the distinction between sensibility as a capability and sensibility as the bodily, the emotional, etc. The aesthetic experience that follows from this is also impoverished and rationalized. In this view it is a perpetuation of aesthetic distinction, which I think the aesthetic revolution, besides making it possible for anything to be art, failed to resolve and even solidifies it.

1. Jacques Rancière, *The Politics of Aesthetics: The Distribution of the Sensible* (London, New York: Continuum, 2011), p. 12.
2. Jacques Rancière, *Aesthetics and Its Discontents* (Cambridge: Polity Press, 2009), p. 30.
3. Jacques Rancière, *The Aesthetic Unconscious* (Cambridge, Malden: Polity Press, 2009).
4. Jacques Rancière, »A Politics of Aesthetic Indetermination: An interview with Frank Ruda and Jan Voelker«, in: Jason E. Smith and Annette Weisser (ed.): *Everything is in everything* (Art Centre Graduate Press, 2011), p. 20.
5. Michel Foucault, *Discipline and punish* (New York: Pantheon Books, 1977).
6. Immanuel Kant, *Critique of Pure Reason* (Cambridge: Cambridge University Press, 1999).
7. Zdravko Kobe, *Automaton transcendentale II* (Ljubljana: Društvo za teoretsko psihoanalizo, 2001).
8. Jacques Rancière, »The Aesthetic Dimension. Aesthetics, Politics, Knowledge«, *Critical Inquiry*, 36 (1) 2009, p. 1.
9. Jacques Rancière, »Aesthetic Separation, Aesthetic Community: Scenes from the Aesthetic Regime of Art«, *Art & Research*, 2 (1) 2008, p. 12.
10. Jacques Rancière, »The Thinking of Dissensus«, in Paul Bowman and Richard Stamp: *Reading Rancière*. (London, New York: Continuum, 2011), p. 1-17.
11. Jacques Rancière, *Dissensus: On Politics and Aesthetics*. (London, New York: Continuum, 2011), p. 36.

12. Jacques Rancière, *Dis-agreement*, (Minneapolis, London: University of Minnesota Press, 1999), p. 29.
13. Jacques Rancière, *The hatred of democracy*, (New York: Verso, 2009).
14. Jacques Rancière, *Emancipated spectator*, (New York: Verso, 2011).

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(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*

INTRODUCTION

This paper reconsiders Kant's disputed doctrine of supposed "aesthetic disinterestedness," arguing that the concept of "aesthetic disinterestedness" that was never used by Kant himself misses the main point of the *Critique of the Power of Judgment* (1790) (hereafter abbreviated as the third *Critique*). First, I address Baumgarten's theory of disinterestedness in his "Metaphysics" (1739, 1757) as a background for understanding Kant's theory of disinterestedness. Second, I show that disinterestedness toward the beautiful is for Kant only a necessary condition for being aesthetically "involved in" it. Thus, I interpret Kant's doctrine of supposed "aesthetic disinterestedness" as composed of practical disinterestedness (as a necessary condition) and aesthetic involvement (as a sufficient condition). Then, in order to verify this interpretation, I refer to Schiller's and Schopenhauer's aesthetic theory. Finally, I address the question of what "aesthetic disinterestedness" can literally mean by taking Duchamp's description of the readymade as an example.

1. BAUMGARTEN'S THEORY OF DISINTERESTEDNESS

In his epoch-making article "On the Origins of 'Aesthetic Disinterestedness'" (1961), Jerome Stolnitz traced the origins of the Kantian idea of disinterestedness to eighteenth-century British philosophy, especially Shaftesbury's and Hutcheson's. Werner Strube's article "Interesselosigkeit. Zur Geschichte eines Grundbegriffs der Ästhetik" (1979) basically shared Stolnitz's opinion. I tend to take into consideration Baumgarten's "Metaphysics," which served as the textbook for Kant's lectures on metaphysics and anthropology; Kant's terminus technicus "indifferent" (in German: "gleichgültig") that is used synonymously with "without interest" and "disinterested" (in German: "ohne Interesse" and "uninteressiert") (Kant 5: 205, 209) obviously originates from Baumgarten.

In "Metaphysics," Baumgarten argues as follows: The power of the soul consists of the powers of cognition and desire. When I "intuit the perfection" (or the "imperfection") of something as "good" (or "evil"), I "am pleased" (or "displeased"), and I "desire" (or "avert") what "pleases" (or "displeases") me. A desire (or an aversion), therefore, results from a cognition. However, when "I intuit neither its perfection as good nor its imperfection as evil," I am "neither pleased nor displeased," i.e., "it is indifferent to me [*mihi indifferens, es ist mir gleichgültig, ich bin dagegen gleichgültig*]." And I "cannot desire those things that are entirely indifferent to me." Neither a desire nor an aversion, therefore, results from a cognition of those things that are entirely indifferent to me (Baumgarten 1757: §§ 651, 664, 666).

In the first moment of the judgment of taste (§§ 1–5), in which beauty is defined according to quality, Kant introduces the idea of "disinterested pleasure [*das uninteressierte Wohlgefallen*]" that does not have any "relation to the faculty of desire" (Kant 5: 205). This idea would be self-contradictory in Baumgarten's view, for what pleases me (so Baumgarten says) cannot be, by definition, indifferent to me. Kant is, however, not entirely opposed to Baumgarten. Both Kant and Baumgarten are of the opinion that what is indifferent to me does not affect (and, at the same time, is not affected by) the power of desire. Kant thus characterizes "disinterested pleasure" as "a free pleasure" in that it is free from the power of desire (5: 210), because it is "indifferent with regard to the existence of an object" (5: 209). This also suggests that the disinterestedness is only a negative (or necessary) condition for aesthetic pleasure. In this respect, I agree with Heidegger, who avers that the disinterested nature of aesthetic pleasure is propounded in a merely "preparatory and path-breaking way" (Heidegger 1979: 110). But when Heidegger continues, "by means of the 'devoid of interest' the essential relation to the object itself comes into play. . . . now for the

first time the object comes to light [*zum Vorschein kommen*] as pure object and that such coming to light is the beautiful. The word 'beautiful [*schön*]' means appearing in the radiance of such coming to light [*das Erscheinen im Schein solchen Vorscheins*]" (Heidegger 1979: 110), his ontological interpretation is not compatible with Kant's theory of the beautiful. I will now move on to the question of how Kant determines the sufficient condition of aesthetic pleasure.

2. DISINTERESTEDNESS AND INVOLVEMENT

It is in the third moment of the judgment of taste (§§ 10–17), in which beauty is defined according to relation, that Kant addresses the sufficient condition of aesthetic pleasure. In section 12, he explains it as follows:

The pleasure [in the beautiful] has a causality in itself, namely that of *maintaining* [*erhalten*] the state of the representation and the occupation of the cognitive powers without any further aim. We *linger* [*weilen*] over the contemplation of the beautiful because this contemplation strengthens and reproduces itself. (Kant 5: 222)

When our minds are aim-oriented, we use an object for the sake of something else. That is, an object is embedded in a means-end relationship and determined by the end. At issue is the end, not the means to the end. An object as a means therefore attracts our attention to it only insofar as how to efficiently attain its end. We should not—and do not have to—linger over an object. But when our minds are indifferent to aims and freed from a purpose-oriented scheme, we are led to linger over an object. And if we are offered by an object "that representation of the imagination which occasions much thinking, but to which no determinate . . . concept can be adequate" (5: 314), we actually linger over it, because our mental powers—i.e., the "imagination" (as the "faculty of intuitions") and the "understanding" (as the "faculty of concepts") (5: 287)—are set into a "play that maintains itself on its own and even strengthens the powers for such play" (5: 313).

Considering all of this, one can argue as follows: While disinterestedness is a necessary condition for aesthetic pleasure in the beautiful, the active, self-maintaining play of one's mental powers is the sufficient condition for it. Kant's doctrine of supposed "aesthetic disinterestedness" is thus a compound of a negative and a positive moment.

The disinterestedness is also attributed to aesthetic pleasure in the sublime as well as to that in the beautiful (5: 247). Also, aesthetic pleasure in the sublime is a compound of a negative and a positive moment. The first, negative moment can be seen in the following quotation:

The sight of [such fearful objects] only becomes all the more attractive the more fearful it is, *as long as we find ourselves in safety*. (5: 261—emphasis by the author)

In order to find something sublime, we have to be free from actual fear caused by danger, being thus indifferent to the existence of an object. For "it is impossible to find pleasure in a terror that we take seriously" (5: 261). But to be free from actual fear is not an effect of aesthetic pleasure; it can cause "gladness" at most (5: 261). So then, what is the second, positive moment?

The astonishment bordering on terror, the horror and the awesome shudder, . . . is—*if the spectator knows that he/she is in safety*—not actual fear, but only a temptation to *get involved in it* [*uns darauf einlassen*] by means of the imagination, in order to

feel the power of that very faculty, . . . (5: 269—emphasis by the author)

To get involved in fear caused by a sublime object in order to feel “the strength of our soul elevated above its usual level” (5: 261) is the second, positive moment for aesthetic pleasure in the sublime.

Having made this distinction, I propose we call the first, negative moment “practical disinterestedness,” and the second, positive moment “aesthetic involvement.” This explains the reason why I regard the expression “aesthetic disinterestedness” as misleading, or even false, for disinterestedness itself does not constitute aesthetic pleasure.

By the way, in the first part of the third *Critique*, the word “indifferent [*gleichgültig*]” appears four times. Its first three uses are in the sense analyzed above; the last use is an exception:

. . . we reproach someone who is indifferent in judging an object in nature that we find beautiful with lack of taste, so we say of someone who remains unmoved by that which we judge to be sublime that he/she has no feeling. (5: 265)

When we make a judgment of taste, we must be “indifferent with regard to the existence of the object” (5: 205), but it does not follow that we can be indifferent in making a judgment of taste. We should rather have much interest in making a judgment of taste, otherwise we would be charged with a lack of taste. Kant is not an advocate of the so-called aesthetics of disinterestedness.

3. ECHOES OF KANT’S THEORY

Once, Heidegger claimed that “Schopenhauer plays the leading role in the preparation and genesis of the misunderstanding of Kantian aesthetics. . . . Kant’s *Critique of the Power of Judgment* . . . has been influential up to now on the basis of misunderstanding. . . . Schiller alone grasped some essentials in relation to Kant’s doctrine of the beautiful” (Heidegger 1979: 107–8). I will now briefly examine his statement.

In Schiller’s essay “On the Aesthetic Education of the Human Being” (1795), we read that “insofar as need for reality and dependence on the actual are merely the results of a deficiency, indifference towards reality [*die Gleichgültigkeit gegen Realität*] and an interest in appearance [*das Interesse am Schein*] represent a real shift for humankind and a decisive step in the direction of culture” (Schiller 5: 656). The “indifference toward reality” corresponds to what I called “practical disinterestedness,” while “an interest in appearance” is equivalent to what I named “aesthetic involvement,” for due to this interest in appearance we are “able to linger over pure appearance [*sich bei dem bloßen Schein verweilen*]” (5: 658). Schiller juxtaposes indifference and interest, thus clearly articulating the negative and positive moments of the judgment of taste.

Next, let us move on to examine whether Schopenhauer misunderstood Kant’s aesthetic theory. In his “World as Will and Representation,” Schopenhauer shares the same opinion as Kant, arguing that “the beauty . . . depends upon disinterestedness of the intuition” (Schopenhauer 4: 444). Twenty pages later, however, he continues as follows: “Every genius is . . . a big child; he/she looks out into the world . . . with purely objective interest. Accordingly, he/she has just as little as the child that dull gravity of ordinary people, who, since they are capable only of subjective interest, always see in things mere motives for their action” (4: 458). Disinterestedness toward practical motives excludes subjective interest, but not objective interest. Ordinary people who

are caught up in subjective interest “do not linger longer over the mere intuition [*bei der bloßen Anschauung lange weilen*]” (1: 242). Objective interest that presupposes disinterestedness of the intuition, on the contrary, makes it possible for us to linger over intuition, which corresponds to what I above called “aesthetic involvement.” Schopenhauer’s theory of beauty certainly conflicts with Kant’s letter—because Kant does not use the word “interest” in this way—but not with Kant’s spirit. Seen in this way, it is Heidegger who misunderstood Schopenhauer.

4. VISUAL INDIFFERENCE AND/OR ENJOYMENT OF LOOKING

Finally, I will address the question of what “aesthetic disinterestedness” can literally mean. This concept reminds me of Marcel Duchamp’s concept of “visual indifference.” In his talk “Apropos of ‘Readymades,’” delivered in 1961, he recalled when he invented readymades, as follows:

In 1913 I had the happy idea to fasten a bicycle wheel to a kitchen stool and watch it turn. It was around that time that the word “Readymade” came to my mind to designate this form of manifestation. A point that I very much want to establish is that the choice of these Readymades was never dictated by an aesthetic delectation. The choice was based on visual indifference—a total absence of good or bad taste—in fact, a complete anesthesia. (Duchamp 1973: 141)

Visual indifference toward readymades, which entails a denial of taste or even an absence of *aisthesis*, is the antipode of Kant’s aesthetic theory. Duchamp’s readymades seem to exemplify “aesthetic disinterestedness” in the literal sense. The case is, however, not quite so simple, as he often “compared” the spinning Bicycle Wheel (1913) to “flames in a fireplace,” underlining the “pleasure of looking at” them (Schwarz 1969: 442). Duchamp was pleased both by looking at the movement of the wheel (and the flames) and by comparing the spinning bicycle wheel to the flames. The pleasure is, therefore, both visual and intellectual. The former pleasure exactly corresponds to the pleasure of imagination that Kant argues, for example, resides in “looking at the changing shapes of a fire in a fireplace” (Kant 5: 243). Duchamp lingered on looking at the wheel. He cannot have been visually indifferent toward the wheel.

One might assume that Duchamp must have been visually indifferent to the urinal he submitted as Fountain under the pseudonym R. Mutt to the exhibition of the Society of Independent Artists in 1917. This case is not quite so simple, either. In the unsigned text entitled “The Richard Mutt Case” that appeared in *The Blind Man*, no. 2 (May 1917) and was attributed to Beatrice Wood (who worked closely with Duchamp), we read the following:

He [Mr. Richard Mutt] took an ordinary article of life, placed it so that its useful significance disappeared under the new title and point of view—created a new thought for that object. (Wood 1917: 5).

There are two points here: first, to remove a urinal from its original practical context and, secondly, to look at it from a new point of view and create a new thought for it. The first point corresponds to what I above called “practical disinterestedness.” What is at issue is, therefore, the second point.

The text “The Richard Mutt Case” was followed on the same page by an article titled “Buddha of the Bathroom,” written by Louise Norton, one of Duchamp’s friends with insider knowledge about the Richard Mutt case. She wrote the following:

. . . to any “innocent” eye how pleasant is its chaste simplicity of line and color! Someone [Stieglitz] said, “Like a lovely Buddha”; someone said, “Like the legs of the ladies by Cezanne”; . . . (Wood 1917: 5–6)

Duchamp circle members were pleased by comparing the visual qualities of the urinal to those of Buddha or the legs of the ladies by Cezanne. The more conspicuous (or even witty) the contrast between the urinal and Buddha or Cezanne’s legs was, the more they were pleased. Their pleasure was certainly intellectual; it was, however, based on visual pleasure. They cannot have been, therefore, visually indifferent toward the urinal.

In the 1960s, Duchamp came to advocate visual indifference, in order to differentiate himself from the Neo-Dadaists, who “found aesthetic beauty” in his readymades (Richter 1965: 208). The idea of visual indifference, however, does not reflect Duchamp’s or his circle members’ attitude toward readymades in the 1910s. This attitude actually consists of practical indifference and aesthetic-intellectual involvement. Seen in this way, Duchamp’s readymades still faintly echo Kant’s aesthetic theory.

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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;*

INTRODUCTION

In Kant's planning of his philosophy, the aesthetic field bases on the feeling of pleasure and displeasure, which corresponds to the faculty of the power of judgment. At the same time, according to Kant's *a priori* requirements of his philosophy, the judgment of taste belongs to a subjective principle of purposiveness. The establishment of this transcendental principle opens up new possibilities for traditional aesthetic thoughts. The most important breakthrough is that although beauty itself is a subjective state of mind, it can still require a universal validity of this pleasure. This subjective universality of beauty seems to be a contradiction in itself, and gives a great difficulty to be understood. This paper starts from Kant's own system and tries to give a reasonable interpretation of the universality of taste and beauty.

As the background of interpretation of the judgment of taste, the first part of this paper begins with the synthetic *a priori* judgment and interprets the basic connotation of the transcendental conception established by Kant in *Critique of Pure Reason*. The second part returns to beauty, and analyses the subjective universality of taste. In this part, I investigate three respects of the specific relationship between beauty and cognition, and lay the subjective universal voice of beauty on cognition.

1. The Judgement of Taste and Transcendental Idealism

According to the second moment of the beautiful, Kant claims that the beautiful which pleases universally without any concept (KU 5:219). This claim gives the judgment of taste two basic attributes: firstly, the beautiful is non-concept; secondly, the satisfaction of the beautiful is a universal voice. The so-called non-concept means the beautiful is not directly satisfied through the concept, which makes it distinguished from the cognition; the so-called universally satisfaction, meaning that the state of mind of the beautiful can be communicated for all people at the same time, which makes it distinguished from the agreeable. These two attributes are actually two important characteristics of Kant's transcendental idealism, namely the requirements of subjectivity (ideality) and universality. Kant also respectively explain these two points as the main problem for a deduction of judgment of taste: §32 "The judgment of taste determines its object with regard to satisfaction (as beauty) with a claim to the assent of everyone, as if it were objective." (KU 5:281); §33 "The judgment of taste is not determinable by grounds of proof at all, just as if it were merely subjective." (KU 5:284). When dealing with this problem, Kant did not limit it to the aesthetic field, but to include in under the entire transcendental idealism. That is, how is a judgment of taste possible? This problem "belongs under the general problem of transcendental philosophy: How are synthetic *a priori* judgments possible?" (KU 5:289)

"How are synthetic *a priori* judgments possible?" is raised in *Critique of Pure Reason*. This problem is a basic problem of Kant's epistemology. On the one hand, Kant's basic standpoint in dealing with the skepticism's questioning of the universality of cognition, in response to Hume, as well as rescuing the authority of reason. On the other hand, this problem can be said to be the beginning of Kant's transcendental philosophy, and it also opened the period of German Idealism. His epistemology and transcendental idealism is to explain how such conditions of cognition can be both subjective and objective or objectivating at once (Allison 2004:11). To put it simply, when dealing with cognition, Kant firstly divides cognition into pure cognition and empirical cognition, and at the same time divides the basic form of cognition—judgment, into analytical

judgment and synthetic judgment, only the latter is the basic form of cognition. Kant's epistemology recognizes that "all our cognition commences with experience, yet it does not on that account all arise from experience." (KpV B1). There is such a cognition independent of all experience and even of all impressions of the senses, it is called *priori* cognition—pure with which nothing empirical is intermixed. In Kant's view, *priori* cognition is cognition about cognition, it can establish *priori* principles for cognition, in that case, it response to an important question: how are cognitions possible? By making a basic dissection of the constituent elements of cognition, Kant transforms the question of the possibility of cognition into the possibility of synthetic *priori* judgment.

This problem is an important step of Kant's Copernican turn. Kant starts his philosophy from the so-called Copernican Revolution, which has two fundamental features: firstly, the criterion of cognition turns from the external objective world to our subjective principles; secondly, the criterion of cognition turns from the object of experience to a transcendental one. Therefore, Kant's thoughts present two fundamental characteristics: one is subjectivity and the other is transcendentalism, which makes synthetic *priori* judgments possible.

Kant's transcendental idealism is rested on subjectivity and universality. Although aesthetics has reason to legislate itself as an independent field, it still belongs to the general framework of the transcendental system. That is to say, the universality of aesthetics itself is an inevitable requirement of rational architectonic, and it must be interpreted in the context of transcendental idealism.

2. The Judgment of Taste and Cognition

As mentioned above, although Kant's claim of the universal voice of taste belongs under the general framework of the transcendental idealism, it has its own legislative principles as an independent field. The first thing to be clear here is, in what sense is the aesthetic problem different from cognition? And in what sense do they rely to each other?

Obviously, Kant breaks through the traditional opinions of aesthetics and associates beauty merely with the subject, beauty becomes the sense of beauty here. "Hence he will speak of the beautiful as if beauty were a property of the object and the judgment logical (constituting a cognition of the object through concepts of it), although it is only aesthetic and contains merely a relation of the representation of the object to the subject" (KU 5:211). It should be noted here that Kant uses analogous expression "as if". On the one hand, this expression no doubt emphasizes the beautiful is without any interest or logical concepts, that is, indifferent with objects, but on the other hand, this analogy is actually against another extreme claim that beauty and object are absolutely not related. The judgment that given a given object is beautiful thus has both empirical and a *priori* elements (Guyer 1997:147). These two kinds of meanings must be understood at three different respects.

Firstly, although Kant has attributed the beautiful to the inner state of the subject and broke through the traditional view which takes beauty as an object attribute, he does not pull away the reliability of the experience. The beautiful still needs the support of the empirical object to maintain its validity. There is an analogy between beauty and cognition, which also implies "empirical reality" (A28/B44) of transcendental idealism in aesthetic field. Disagreements at this point often lead to misunderstandings about

Kant. He is considered to be a typical formalist, with only a hollow subjective form out of reality. It is true that Kant's subjective shift in aesthetics makes beauty pure and non-interest, but the key point to note is that Kant has been taken these aesthetic issues on a priori level, which inevitably makes Kant's claim of beauty seem to be inconsistent or even against to real experience. Objects are often in complex relationships in real world, it is impossible to conduct a thorough investigation to these empirical matters, because of this, transcendental principles are indispensable. Putting beauty into a priori level means that beauty can be manifested in this transcendental dissection and focusing, and it is only in this transcendental purity that the possibility of beauty can be explored.

Secondly, although beauty is a purely subjective state of mind, it is not completely isolated from cognition in the transcendental philosophy system. In Kant's view, the universal voice of the judgment of taste is only a subjective requirement, while the universality and subjectivity of beauty can only be untied through the intermediary of cognition and its representation. Kant clearly pointed out that "Nothing, however, can be universally communicated except cognition and representation so far as it belongs to cognition." (KU 5:217) This is to say, only cognition is genuine objective, this declaration has been clarified in the *Critique of Pure Reason*. Kant attaches the universality of beauty to cognition in a certain analogy, in this way beauty and cognition are in a special relationship. Kant's statement basically took over his division of determining power of judgment and reflecting power of judgment. Because two different ways of judging can be distinguished in the cognition of objects, one is on the cognitive matters of objects, which is a way to achieve cognition and knowledge through logical categories and sensitive materials, this is a direct way related to objects. The other one is on the cognitive form of objects, that is, through the reflecting power of judgment to achieve a mind state, this mind state is not directly in contact with objects, but only the harmony of the subject's faculties of cognition, it plays as a certain form to affect activity of cognition itself, not directly on the matter of objects. From this we can find that the universality of the beautiful is very unique, it is not genuine but "as if" the objective universality of cognition. Beauty is related to cognition in such an analogy and reaches a subjective universality.

Thirdly, in the analogy of beauty and cognition, the objective(cognition) side dominates the relationship among the two, the subjective universality of beauty cannot violate the objective universality of cognition, this dependency cannot be reversed. "an objectively universally valid judgment is also always subjectively", "but from a subjectively universal validity, i.e., from aesthetic universal validity, which does not rest on any concept, there cannot be any inference at all to logical universal validity" (KU 5:215). Kant's hierarchy of beauty and cognition is very clear on the issue of universality. On the one hand, the subjective nature of beauty has determined its difference from objective cognition, and limited itself to providing any effective guarantee for the objective universal validity. On the other hand, the universal character of beauty also requires that it must be clearly defined at the subjective dimension. That is to say, the universality of beauty is not a genuine validity about objects. If this is basic situation is misunderstood, then the logical system of cognition will be confusing due to aesthetic intervention, which is not allowed in Kant's transcendental philosophy. Kant defines both the subjective universality of beauty and the objective universality of cognition as an irreversible dependency relationship. This is a further ascertainment of the relationship between beauty and cognition, the universal validity of beauty is restricted in subject dimension,

which further means a universal communicability among all subject who are feeling beauty.

In this relationship between beauty and cognition, Kant ensures the independent status of beauty in a subjective dimension without any matters or interest, while still limiting the validity of beauty with an analogy of cognition. Therefore, the universal voice of judgment of taste is not a fantasy but an expectable idea, this idea makes a profound impact on Kant's aesthetics.

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**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*

1. Introduction

Slovenian art history has been researched in numerous publications and is one of the fields in Slovenian humanities with the longest tradition. Yet, surprisingly little attention has been provided to the perspective of the network theory and groups of artists throughout history. Are the artists more productive when forming and working in groups? Is there any special influence of the confounding variables, such as gender, age, occupation, income? Are there any spillovers between artistic sectors – do the “transdisciplinary” groups such as Dada and Bauhaus show that not only is connectedness within one art sector important, the key is to connect with artists from as diverse fields as possible. Such questions have been posed and partially and/or fully answered in previous years, within the scientific literature (e.g. O’Hagan and Hellmanzik, 2008; Hellmanzik, 2009a; 2009b; 2010; 2012; O’Hagan and Borowiecki, 2010; Borowiecki, 2013; O’Hagan and Walsh, 2015; Mitchell, 2015; Kuld, 2015) mainly arts and art history domains. Although the question on the effects of networking on productivity of the artists has been solved by means of predetermined geographical-historical clusters (see previously quoted literature, e.g. Borowiecki, 2013), the possibilities of social network analysis in providing the answer to this question have not been explored yet, although social network analysis has been used in studying artists previously (e.g. McAndrew and Everett, 2014; Baia Curioni, 2012, Baia Curioni et al., 2013).

One strand of literature as summarized in Borowiecki (2013) studies the effects of geographical clustering on productivity. Borowiecki follows Glaeser et al. (1992) in outlining three formal theories of a benefit associated with geographic clustering. First theory argues that geographic proximity facilitates spillover effects between firms in an industry (e.g. Marshall, 1890) and the cost of transmitting knowledge rises with distance. The second theory is represented by Porter (1990) who argues that local competition in specialized, geographically-concentrated industries is the biggest stimulus for growth - the presence of multiple rivaling individuals should be the source of important incentives for out-performing the competitor. The third theory is proposed by Jacobs (1969) whose theories state that the most important knowledge transfers come from outside the core industry and dissemination of complementary knowledge between economic agents of diverse backgrounds should facilitate innovation. Therefore, in a geographic cluster, the presence of a high degree of diversity might lead to increasing returns.

On the other hand, theory also advocates for the relationship between network centrality and productivity effects. One strand relates to relationship between network centrality and entrepreneurial success (e.g. Maritz, 2010), another to relationship between social networking and employee productivity (e.g. Aguenza and Som, 2012; Martensen et al., 2011; Beck, 2007). Nevertheless, to our knowledge neither has so far such effects been estimated for artists (although some studies deal with the effects of networking in art firms, see e.g. Konrad, 2013; Klerk and Saayman, 2012; Kuhn and Galloway, 2015) nor on historical data. It is our task, therefore, to verify, on one hand, whether any positive effects of networking on productivity of visual artists can be found in historical data, and, on the other, whether such effects were dependent upon the gender of the artists. It is our assumption that such effects can be found and affecting the productivity of men differently than women.

Using a web-based database of *Slovenska biografija* – which has not been utilized in this way so far – we will indeed demonstrate that networking is beneficial for the

artistic productivity, yet to a slightly smaller scale and/or significance as was speculated in some previous studies based on geographical clustering. We will be able to control for the apparent endogenous, reverse causal relationship in the model (see e.g. Borowiecki, 2013) using an innovative, new instrument. Moreover, we will be able first to determine the empirical effects of other confounding covariates, second, the different utilization of network positions of men and women visual artists throughout Slovenian history. Finally, this study will be the first network analysis and empirical description of the main artistic groupings of the 19th and 20th century of the Slovenian art history.

The article is structured in the following manner. In the next section, we will provide a short literature review and theoretical underpinnings. In the third section, we will present the dataset and used methods. In the fourth section, we will present the results from the social network analysis. In the fifth section, we will present the econometric results. In the sixth section, we will present results of modelling of gender effects. We conclude by reflecting on the findings and possibilities for future research.

2. Art historical overview

Slovenia only became a federal republic in the framework of the Socialist Federal Republic of Yugoslavia. It seceded and became an independent country in 1991. Slovenia spent all the previous centuries under foreign rule, mainly under Austria-Hungary and – on its Western border – under Italy. Therefore, it stands to reason that up to around the end of the 20th century, we mainly refer to art on Slovene lands, since the fine arts were generally the purview of foreign artists which the local gentry hired to refurbish and construct houses, palaces, churches and altars; they also commissioned portraits and imported increasingly cheaper reproductions from abroad. The Turkish raids, social upheavals, religious battles and occasional epidemics, which plagued the 16th century, prevented these lands from developing further. However, in the 17th century, baroque, in addition to gothic art, left a deep imprint on Slovene lands (Stele, 1966; Höfler, 1999).

At the time, the Church, especially the Society of Jesus and Tomaž Hren, the Mayor of the Slovene capital city of Ljubljana, represented an integral part of the social network. Since Hren could not afford his own opulent court, he made due with part-time artists, while the other rare commissions were also done by foreign artists, mainly from Lombardy, Venice and Friuli.

The other important circle of people was the so called *Academia Operosorum Labacensium* (Academy of the Industrious Residents of Ljubljana). It was founded in 1698 by the Carniolan intelligentsia and patriots, the three most important founders being members of the Dolničar family (a cathedral cleric, a jurist and his son). This circle set out to culturally reform the lands, where artists were still mainly being imported from Venice, establishing important ties with the Italian city of Udine. As a follow-up of the economic development there was a construction boom in Ljubljana which also turned out to be a great opportunity for local fresco painters and builders (e.g. Franc Jelovšek and Gregor Maček), who belonged to the Venice School. At the other end of the country, in Styria, the circle around the house of Attems, a noble aristocratic family which set out to refurbish their castles in Styria. The presence of foreign fresco painters proved to be an opportunity for local artists.

The rule of Empress Maria Theresa was marked by austerity, making it a less than propitious time for the fine arts. At the same time, ties with Vienna grew ever more important, while those with Italy languished – it was this route, passing through

impoverished Ljubljana, a city unable to provide enough work for more than a brief stay, which was taken by builders, painters and other artists. Local artists, in their battle for a larger slice of the pie, relied on institutions, protecting their privileges from foreigners. At the turn of the 20th century, national consciousness and the awareness of belonging to a community of similarly-speaking nations mainly gave rise to new literature. The Slovene intelligentsia had no particular interest in the fine arts. Even writers and poets would usually adorn their homes with only one or two holy cards bought at the village fair, and not with expensive oil paintings and sculptures. (Stele, 1966; Höfler, 1999; Trenc-Frelj, 1998)

The 19th century gave rise to academies of fine arts in political and urban centers, which replaced the role of painting and holy card workshops. They were attended by local artists who first travelled to Vienna (among them were Franc Kavčič, who even became a lecturer and director of the Academy of Fine Arts, the first Slovene career artist, Lovro, Valentin and Anton Janša, as well as Carl Sütz), then Bologna, Rome, Mantua and Venice; afterwards, Munich started becoming ever more popular, while in the countryside, holy card workshops continued to operate, the most important being the Layer House in Kranj.

The giant of Slovene poetry, the romantic poet France Prešeren, struck up a friendship with painter Matevž Langus. After 1829, the latter became the central figure of artistic creation in Ljubljana, leaving behind not only portraits of his contemporary important local patrons, but also furnishing the majority of Ljubljana churches with art produced in his workshop. He was joined by painter Mihael Stroj. Anton Karinger and Marko Pernhart, two landscape artists belonging to the Vienna School, were also important for Ljubljana. Pernhart came from the Klagenfurt area. Then there was Ivan Zajec, the first academy-educated Slovene sculptor. He was later joined by Alojz Gangl. During this period, the Littoral region was marked by artist Franc Tominc, who belonged to the School of Rome, while Styria was greatly influenced by strong ties with the Austrian city of Graz. Local and oftentimes amateur painters also began to work in smaller Slovene towns, for example in Ptuj, Novo Mesto and Celje. The Venice-educated Janez Wolf, the central representative of religious art at the time, founded an important painting workshop which produced two important painters of the next generation, the brothers Janez and Jurij Šubic. Both had strong ties to Vienna.

The turn of the 20th century turned out to be pivotal for Slovene art: “The fine arts assumed the central role in society’s civilizational identity and were fully in line with European currents [...], catching up with literature and music, even completely surpassing them when it came to architecture (Jože Plečnik and Maks Fabiani), meaning artistic language became a reputable herald of the modern conceptual and representational orientation of Slovene society. Not unlike literature’s role in Slovene national development, the fine arts also became a constitutive part of national identity, intellectually ennobled to the rank of *artes liberales*. At the same time, it claimed the characteristics and elements of its own proper institutional organization (exhibitions and galleries), professionalization (school of art, plans for an academy, the formation of professional societies and ‘secessions’), and reception (art criticism, aesthetics, and theory of art).” (Brejc, 1998: 217).

For the first time, artists became true professionals. During this period, the art school founded by Anton Ažbe in Munich played a decidedly prominent role. Ljubljana was also home to two professional societies: the Society for Christian Art (from 1894) and the Slovene Art Society (1899–1904). The first was mainly dedicated to religious art and followed the philosophy of Neo-Scholastic idealism, which had numerous followers among philosophers in the region, while the second was a trade union organization,

dedicated to representing the social and professional interests of its members; in 1900, it organized the 1st art exhibition. However, it was dissolved soon afterwards due to infighting. The central role was quickly assumed by the artist Rihard Jakopič and three other fellow painters – all impressionists going against traditional artistic currents. They simultaneously established an important social network, which to a certain extent enabled them to professionally work and develop their artistic system. This tactic was significant enough as to enable art historian Beti Žerovc to write the following opening lines in her aptly titled book, *Rihard Jakopič: Artist and Strategist* (Rihard Jakopič, umetnik in strateg): “When examining the fine arts during the first half of the previous century, Rihard Jakopič crops up in all manner of places, especially at ‘intersections’ where art is embedded in its environment – more so than any other Slovene artist. He was regularly involved in various ‘non-artistic factors and endeavours’ in art, such as the market, cultural policy, politics, history, ideology, etc. In other words, in areas all too often ignored by the fine arts. If not taboo, they are generally as limited as possible, since their non-artistic nature makes them undesirable or seen as trivial, perceived as not taking part in the canonization of artists, the construction of history and hierarchy in the artistic field, etc. They are seen as being limited to the present, while history is bound to show the true nature of art, justly – and solely based on looking at works of art – separate the wheat from the chaff.” (Žerovc, 2002: 9).

The second exhibition of Slovene art, presented in 1902, already acquired a much more professional air. The already mentioned four impressionist painters were already on the scene: Rihard Jakopič, Matija Jama, Ivan Grohar and Matej Strnen. This group would henceforth set the pace and steer the development of Slovene art (Brejc, 2004; Trenc-Frelj, 1998; Kržišnik, 1979). In 1904 and by occasion of the exhibition in Vienna, they named themselves the Sava Club, therefore separating themselves from the other members of the Society of Slovene Artists. Their work was lauded by Slovenian writers (Ivan Cankar and Oton Župančič) and they quickly took over the artistic scene (especially Jakopič). Their artistic output was featured by exhibitions in Belgrade, Trieste, London and the Vienna Secession (see e.g. Mikuž, 1995; 1979). In 1909, they exhibited their art in the newly-opened Jakopič Pavilion, managed by Rihard Jakopič. The other group at the time, the more extensive Vesna, which was based on an ethnographic character, couldn’t hold a candle to them (among others, it included artists such as Šantel, Gaspari, and Smrekar). The impressionists became the torch bearers of “folk” Slovene art, despite the fact their paintings were based on French and later other international influences (see Kranjc 2001; 2004; 2005-2006).

In the 19th century, architecture was in search of its own “national identity” mainly through the work of a trio of architects educated abroad: Jožef Plečnik, Maks Fabiani and Ivan Vurnik. Not unlike Vesna’s members, the latter occasionally drew inspiration from folk motifs. Once again, the Mayor of Ljubljana (this time Ivan Hribar) played a pivotal role. Through his studies, he was attached to the more developed city of Prague and searched for Slavic sources. The other two architects were doing much the same in Vienna, but on a much grander scale. Especially Jože Plečnik developed important ties with Prague with the help of President T. G. Masaryk.

When it came to painting, the Youth Club proved to be especially important for the next generation (see e.g. Gabrič, 1995). First known as a gathering place for writers and musicians (Anton Podbevšek, Josip Vidmar and Marij Kogoj), it soon attracted the attention of artists. After its dissolution, France Kralj founded the Club of Young Artists which would later become the Slovene Society of Art, bringing together arts, mainly expressionists (Tone and France Kralj, Božidar Jakac). With the founding of the Academy of fine arts and the Museum of Modern Art immediately

after the second world war, the posts at the museum and the academic positions became important networking positions, a situation that remains valid well into our times (Božidar Jakac, Gojmir Anton Kos, Marij Pregelj, Gabrijel Stupica).

3. Data and Method

In our analysis we used dataset of *Slovenska biografija*, which is a web-based encyclopedia in Slovenian language, provided and managed by the Research Centre of the Slovenian Academy of Sciences and Arts. The encyclopedia includes information on numerous important figures in Slovenian history, grouped under 15 headings: Social sciences and services; Public Administration; Spiritual Occupations; Humanities; Agriculture and similar areas; Museums, libraries and archives; Natural and mathematical sciences; National advantageous; Craftsmen; Business persons and landlords; Entertainment and sports; Technical and technological sciences; Arts; The Army; Health care. To our knowledge, although rich in content, it has never been used before for the purpose of network analysis, which provides our analysis a special importance.

To our study we select the data for the visual artists, including the following occupations (in parentheses are numbers of included cases; the classification is based on the original database):

Painting:

- Academy painters (6);
- Aquarelle (1);
- Church Painter (1);
- Fresco (1);
- Illuminates (3);
- Illustration (19);
- Caricature (3);
- Landscape painters (2);
- Miniature (2);
- Navy painter (1);
- Drawing (17);
- Scene painters (2);
- Silhouette (1);
- Painters (297);
- Painters – self-made¹ (5);

Graphics:

- Ex-Libris (1);
- Coppercutting (12);
- Graphic workers (1);
- Graphics (35);
- Lithographs (2);
- Lithograph painters (1);

Sculpture:

- Academy sculptor (4);
- Sculptors (56);
- Sculptors – self-made² (3);

1 I.e. with no academic background.

2 I.e. with no academic background.

Design:

Designers (6);
Graphic Design (1);

Restoration:

Model makers (1);
Restoration (6);

Other visual artists:

Decoration (1);
Ceramics (2);
Modelers (1).

The following variables, constructed manually from the web based encyclopedia are used in our analysis (the choice of the variables is based on the available data in the web-based encyclopedia):

- *Century of birth* (we include data only on the visual artists from the 19th and 20th century);
- *Gender*: binary variable, taking the value of 1 for females and 0 for males;
- *Age*: for living artists their current age, for the already passed-away ones the age at their death;
- *Multiple roles*: number of different occupations the respondent is listed at the database;
- *Occupation*: the main occupation the respondent is listed at (the first on the list in the biography);
- *Productivity*: length of the biography, excluding authors name and references – such usage is justified by previous analyses of e.g. O’Hagan and Borowiecki (2010) and Borowiecki (2013)³.

Some descriptive statistics of the above variables are presented in Table 1. We list only the results for those respondents, included in our network and econometric analysis, which limits our sample to 214 cases/observations. We see that the productivity variable is skewed with clear outliers at the right end of the distribution. Median length of the biography amounts to 337 words. In our analysis, there are significantly more artists born in 19th century, about 70%. Moreover, females are extremely underrepresented in the sample, amounting to only about 12% of all respondents. Additionally, approximately 85% of included artists are/were of age higher than 50 years. Slightly less than one half of them are listed in multiple roles. Among the occupations, painters are in the large majority, followed by sculptors and illustrators.

Table 1: Descriptive statistics of main used variables

	Mean	Median
Productivity / wordcount	463.35	337.00
	%	n
19 th century	70	144
20 th century	30	62

³ It is of course possible that the measure is biased. We, therefore, take great care in our interpretations of results of econometric testing.

Female	12	24
Age (>50)	85	172
Multiple roles (>1)	44	90
Illustrator	6	12
Sculptor	14	29
Drawer	2	5
Painter	71	147
Other	6	13
Total	100	214

Source: Own calculation.

The main variable we use in the analysis relates to network centrality, defined as measure of connectedness with other artists in the sample. Our methodology mainly derives from the social network analysis (see e.g. Barnes, 1954; Bott, 1957; McAndrew and Everett 2014), controlling for endogenous network formation (see e.g. Goyal and Joshi 2003; Soramaki et al. 2007; Hiller 2014). Social network analysis has emerged as a key technique in modern social sciences, as demonstrated in largely growing literature in the field. It has gained a significant following in sociology, anthropology, biology, communication studies, economics, geography, information science, organizational studies, social psychology, and sociolinguistics. In 1954, J. A. Barnes started using the term social network analysis systematically to denote patterns of ties, encompassing concepts traditionally used by the public and those used by social scientists: bounded groups and social categories. Scholars such as Berkowitz, Borgatti, Burt, Carley, Everett, Faust, Freeman, Granovetter, Knoke, Krackhardt, Marsden, Mullins, Rapoport, Wasserman, Wellman and White expanded the use of systematic social network analysis.

In cultural economics, several usages can be noted. In the economics of music, studies by Becker (1982), Faulkner (1983), Finnegan (1989), Crossley (2008) and Bottero (2011) led the development in the field. In recent years, a notable study by McAndrew and Everett (2014) was presented, studying the case of British classical composition, both as an example of a music network, and to contribute to debates in music history. It demonstrated that for the British composers, access to elite networks depended both on ability and personality; while many talented marginal figures were undoubtedly simply unlucky in that they possessed all the 'right' attributes but somehow did not break through, others were marginal partly through personal choice and self-imposed isolation. Some composers chose more commercial paths with less need for network support. Others chose to compose music, which was difficult to program or publish (McAndrew and Everett, 2014: 20).

In our study we will use models from endogenous network analysis, trying to answer to these three key questions: 1) which were the main central figures with most social capital in Slovenian art history and did they form part of larger networks? 2) What is the relationship between network centrality and cultural production, after controlling for the apparent endogeneity in the model? Our assumption is that the ones with better connectedness will likely be more productive, while the ones more productive will also likely be more connected. We answer the latter question using instrumental variable empirical strategy, adopting one of the measures of centrality apparently unrelated to production as an instrument.

Finally, we explore the different relationship between network centrality and productivity regarding women as compared to men. We expect that women would tend to use their network position more intensely as they were clearly deprived in artistic recognition and when reaching a better position, one would expect that this would positively contribute to their productivity even *more than for men* with comparable empirical characteristics.

Main hypotheses we want to test, therefore, are the following:

H1: Networks in Slovenian art history of 19th and 20th century closely followed the art historical movements of the time.

H2: We can find significant and positive effects of network centrality on artistic productivity even after controlling for the endogenous relationship between the two variables.

H3: We can also find significant effects of age, gender, century of living, artistic occupation and multiple artistic roles' holding on artistic productivity.

H4: The effects of networking on productivity were significantly different for women than for men (we expect that women will have a stronger effect of networking on productivity).

The study of social networks is a new but quickly widening multidisciplinary area involving social, mathematical, statistical, and computer sciences (for the application in social environments see Burt, Minor and Associates, 1983; and Wassermann and Faust, 1994; for the field of economics in particular see Dutta and Jackson, 2003). The term social network refers to the articulation of a social relationship, ascribed or achieved, among individuals, families, households, villages, communities and regions. Each of them can play dual roles, acting both as a unit or node of a social network as well as a social actor. In its first incarnation, modern social network analysis was introduced by a psychiatrist, Jacob L. Moreno, and a psychologist, Helen Jennings which conducted elaborate research, first among the inmates of a prison (Moreno, 1932) and later among the residents in a reform school for girls (Moreno, 1934). In contemporary forms, social network analysis is being transferred also in natural sciences such as physics (see e.g. Watts and Strogatz, 1998; Girvan and Newman, 2002; Holme, Huss and Jeong, 2003; Kolaczyk, Chua and Barthelemy, 2007; Newman, 2006) and biology.

As confirmed in the existing body of literature (e.g. Goyal and Joshi 2003; Soramaki et al. 2007), in the social network analysis we use four main parameters as defined below:

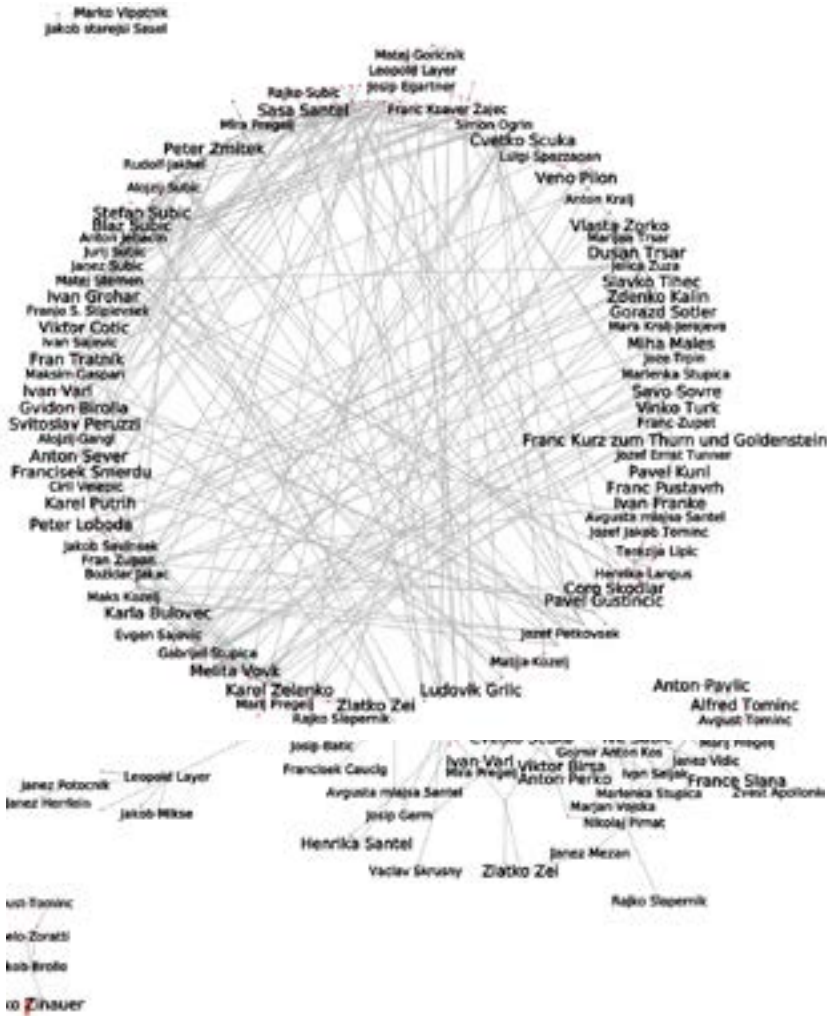
- *Degree centrality*, an example of radial centrality, placing centrality from walks of length one;
- *Eigenvector centrality*, placing centrality from walks of infinite length;
- *Betweenness centrality*, an example of medial centrality, denoting the number of shortest paths which pass through the given vertex;
- *Closeness centrality*, the total geodesic distance from a given vertex to all other vertices.

4. Results – Network analysis

In Figure 1 we present results of the circular network representation of our sample. When clustering the artists on similarity of members of the cluster and their belonging to a certain historical movement or artist genre, we obtain six large groups):

- *The Impressionists*: Edvard Wolf; Anton Karinger; Valentin Šubic; Pavle Šubic; Štefan Šubic; Rudolf Jakhel; Anton Ažbe; Pavle Šubic Jr.; Jurij Šubic; Janez Šubic Jr.; Janez Wolf; Janez starejši Šubic; Roza Sternen; Ivana Kobilca; Matej Sternen; Maks Koželj; Ferdo Vesel; Ljubo Ravnihar; Ksenija Prunk; Jurij Jurčič; Julij Lehmann; Anton Jebačin; Jožef Petkovšek; Simon Ogrin; Josip Macarol; Ivan Grohar; Rihard Jakopič; Janez Borovski; Peter Žmitek; Matija Jama; Matija Bradaška; Franc Rojec; Fran Zupan; Pavel Gustinčič; Zdenko Skalicky; Anica Zupanec-Sodnik; Mirko Šubic; Čoro Škodlar; Blaž Šubic; Anton Cej; Aleksander Roblek; Alojzij Šubic.
- *The Modernists*: Zvest Apollonio; Gabrijel Stupica; Walter Bianchi; Veno Pilon; Vladimir Stoviček; Ivan Kos; Božidar Jakac; Karla Bulovec; Vinko Turk; France Kralj; Gojmir Anton Kos; Marlenka Stupica; Marjan Vojska; Lucijan Bratuš; Maksim Sedej; Klavdij Ivan Zornik; Alojzij Šušmelj; Karel Zelenko; Marij Pregelj; Miha Maleš; Jakob Savinšek; Tinca Stegovec; Jože Trpin; Jean Vodaine / Vladimir Kavčič; Ive Šubic; Janez Sedej; Ivan Seljak; Savo Sovrè; Anton Kralj; France Slana; France Ahčin; Franc Zupet; Anton Sigulin; Evgen Sajovic; Mara Kralj-Jerajeva.
- *The “Vesnans”*: Vladislav Pengov, Franc Sterle, Alojzij Repič, Celestin Mis, Viktor Birsa, Luigi Spazzapan, Cvetko Ščuka, Valentin Kos, Saša Šantel, Rajko Šubic, plemenita Elza Kastl, Hinko Smrekar, Fran Tratnik, Julče Božič, Jože Srebrnič, Ivan Žnidarčič, Anton Sever, Maksim Gaspari, Janez Povirek, Ivan Varl, Ivan Sajevec, Anton Perko, Gvidon Birolla, Franc Klemenčič, Svitoslav Peruzzi, Alojzij Gangl, Matija Koželj, Gabriel Justin, Franc Mrčun, Elza plemenita Obereigner.
- *The Old Masters*: Viljem Künl, Pavel Künl, Terezija Lipič, Matevž Langus, Jožefa Struss, Mihael Stroj, Jožef Jakob Tominc, Josip Batič, Frančišek Caucig, Avgusta Šantel Jr., Jožef Ernst Tunner, Franc Kurz zum Thurn und Goldenstein, Josip Kogovšek, Janez Avguštin Puhar, Franc Pustavrh, Melita Rojic, Henrika Šantel, Henrika Langus, Ivan Frankè, Amalija Hermann von Hermannsthal, Alojzija Marija Jožefa Petrič.
- *The “Sculptors” (no special historical movement can be related to the members of this group while most of members are/were renowned sculptors)*: Vlasta Zorko, Slavko Tihec, Zdenko Kalin, Boris Kalin, Karel Putrih, Marijan Tršar, Melita Vovk, Dušan Tršar, Janez Weiss, Janez Vidic, Gorazd Sotler, Frančišek Smerdu, Marko Šuštaršič, Lojze Dolinar, Drago Tršar, Peter Loboda, Ciril Velepich, Avgust Andrej Bucik.
- *The Layer’s workshop (based on the artist workshop of 19th century, led by Leopold Layer)*: Leopold Layer, Matej Goričnik, Anton Hayne, Jurij Miškovič, Janez Potočnik, Andrej Janez Herrlein, Josip Egartner, Jurij Tavčar, Ludovik Grilc, Jernej Jereb, Jakob Mikše, Gašpar Luka Goetzl, Franc Serafin Goetzl.

Figure 1



Source:

Figure 2



Source: Own calculation.

In Table 2, we also list some basic characteristics of the analyzed network. Clearly, large discrepancy between average and median values of the four connectedness parameters (degree-, betweenness-, closeness-, and eigenvector centralities) is noted. Particularly large is the difference in closeness centrality and betweenness centrality. Furthermore, there are seven connected components, which could be an approximation for the number of clusters noted above. The graph density is very low, indicating a large number of very weakly connected vertices.

Table 2: Characteristics of the analyzed network

	Degree		Closeness	Eigenvector
Minimum	1	0.0000	0.0010	0.0000
Maximum	19	3606.720	1.0000	0.0041
Average	3.4579	285.4673	0.0877	0.0005
Median	2.0000	19.4277	0.0013	0.0002
Connected Components	7			
Single-Vertex Components	0			

Maximum Vertices in a Connected Component	433
Maximum Edges in a Connected Component	453
Graph Density	0.0045
Maximum Geodesic Distance (Diameter)	9
Average Geodesic Distance	3.16

Source: Own calculation.

In Table 3 we see the rankings of the main central figures, according to degree, betweenness and eigenvector centrality parameters. The key figure in degree and betweenness centrality is Alojzij Repič, an academy sculptor, being the educator of many key figures in the visual arts of that time. Also, several key impressionist figures can be noted (to no surprise): Rihard Jakopič, Anton Ažbe, Matej Sternen, Ivan Grohar, Matija Jama and Ferdo Vesel. Furthermore, among the modernists, Gabrijel Stupica, Božidar Jakac and France Kralj stand out as key connected/connecting figures. Among the older artists, Janez Wolf is surely the key figure. Several “Vesnans” are also on the list, most notably Saša Šantel and Hinko Smrekar. Finally, Leopold Layer, the leader of the noted workshop of the 19th century also stands out as one of the key figures.

Table 3: Rankings of main central figures

Rank	Artist	Degree centrality	Rank	Artist	Betweenness centrality	Rank	Artist	
1	Alojzij Repič	19	1	Alojzij Repič	3606.72	1	Rihard Jakopič	0.0406
2	Rihard Jakopič	16	2	Rih. Jakopič	3509.46	2	Anton Ažbe	0.0399
3	Anton Ažbe	14	3	Saša Šantel	2574.43	3	Ivan Grohar	0.0301
4	Gabr. Stupica	14	4	Jurij Tavčar	2140.04	4	Matej Sternen	0.0300
5	Janez Wolf	14	5	Mat. Sternen	2000.26	5	Janez Wolf	0.0251
6	Saša Šantel	13	6	France Kralj	1924.99	6	Matija Jama	0.0235
7	France Kralj	12	7	Jos. Egartner	1629.00	7	Jurij Šubic	0.0230
8	Matej Sternen	12	8	Janez Wolf	1558.44	8	Ferdo Vesel	0.0222
9	Božidar Jakac	11	9	Matej Langus	1515.87	9	Alojzij Repič	0.0209
10	Hink. Smrekar	11	10	Leop. Layer	1481.00	10	Janez Šubic Jr.	0.0203

Source: Own calculation.

5. Results – Econometric testing

Next, we perform some econometric tests to answer to the question on the relationship between network centrality and productivity. To this end, we firstly use basic Poisson models, taking into account the apparent count nature of the productivity variable. Table 4 presents the results of the basic models, where we introduce the marginal effects of the used independent variables to the level of productivity. The results show that women tend to have lower productivity, as expressed by wordcount of their biographies (this could also be a consequence of their under-representedness in the sample and/or of the prevailing discrimination to women artists throughout the 19th and 20th century). As compared to men, women tend to have on average approximately

60-100 words shorter biographies which could be a consequence of women been much more seldom represented among the leading artists, in particular in the 19th century. The coefficient on age is significant and shows the expected inverted (U-shaped) effect. Furthermore, those born in the 20th century tend to have on average approximately 100-180 more words in their biography. Furthermore, illustrators, sculptors, drawers and painters tend to be significantly more productive than other visual arts occupations. Finally, three of the four centrality parameters (i.e. degree, betweenness and eigenvector centrality) are strongly statistically significant and of the positive size. Due to their different construction, it is hard to make any sensible conclusions based on their marginal effects. On the other hand, the closeness centrality has an ambivalent and insignificant effect to the productivity of the artist which could be a sign that geodesical distance is/was not important for the productivity of Slovenian artists through 19th and 20th century which is a finding, interesting to explore in further research.

Table 4: Results of econometric testing, marginal effects, no endogeneity included

	Poisson regression - marginal effects		
	Model I	Model II	Model III
Female	-59.408***	-94.981***	-105.757***
Age	7.296***	5.201***	19.565***
Age square	-0.052***	-0.036***	-0.134***
Born 20th century	100.730***	124.154***	176.756***
Multiple roles	21.589***	13.578***	46.780***
Illustrator	110.151***	137.192***	114.852***
Sculptor	115.574***	121.195***	171.060***
Drawer	257.671***	327.589***	290.404***
Painter	163.362***	161.341***	134.897***
Degree c.	59.054***		
Betweenness c.		0.267***	
Eigenvector c.			26377.280***
N	203	203	203
Likelihood Ratio test	29784.03***	21551.86***	27530.53***
Log Likelihood	-18025.135	-22141.219	-19151.883
Pseudo R-square	0.4524	0.3274	0.4182

Note: Significance: *** - 1%; ** - 5%; * - 10%

Source: Own calculation.

To this end, we use closeness centrality as an instrument to control for the possible effects of reverse causality. As it shows up, the closeness centrality is a valid (uncorrelated to the error terms of original regression) as well as a strong (strongly correlated to all other three centrality parameters) instrument. Using it as an instrument can provide a solution, improving the measures previously used by e.g. O'Hagan and Borowiecki (2010) and Borowiecki (2013), such as distance of the birthplace to the place of living. The possible reason for closeness centrality being the valid instrument could lie in (at least for Slovenia, but perhaps for the artists in general) the actual "physical", geodesic distance mattering much less than other types of network centrality, which would

mean that actual distances between artists play a minor role in the development of their network.

The results below confirm the positive and (weakly) significant effect of the network centrality on artists' productivity even after controlling for the endogeneity. All three centrality parameters are in the level of significance of approximately 10%. This serves as another strong argument in the debate on the supposedly positive effects of networking on artists' productivity. Moreover, it serves as a confirmatory answer to our second research question: networking/connectedness indeed positively affects artists' productivity, particularly related to the degree centrality. Additionally, all the other control variables do not change in sign, although slightly lose in the level of significance.

Table 5: Results of econometric testing, endogeneity controlled for using instrumental variables

	IV Poisson		
	Model I	Model II	Model III
Female	-0.189	-0.147	-0.239*
Age	0.025	0.019	0.040*
Age square	-0.000	-0.000	-0.000*
Born 20 th century	0.235**	0.302**	0.366**
Multiple roles	0.068	0.034	0.084
Illustrator	0.263	0.317	0.284
Sculptor	0.419**	0.399**	0.418**
Drawer	0.493	0.475	0.528
Painter	0.377***	0.346**	0.355**
Degree c.	0.084*		
Betweenness c.		0.001+	
Eigenvector c.			41.187+
N	203	203	203

Note: Significance: *** - 1%; ** - 5%; * - 10%; + - 15%

Source: Own calculation.

6. Results - Networking of women visual artists

In the final empirical part we explore the relationship between network centrality and productivity as compared between women and men. To this end, we construct a series of interaction variables, namely:

- *Age_woman*: interaction between variables Age and Woman;
- *Agesq_woman*: interaction between variables Age squared and Woman;
- *20Cent_woman*: interaction between variables Born 20 Century and Woman;
- *MultRol_woman*: interaction between variables Multiple Roles and Woman;
- *Illustr_woman*: interaction between variables Illustr and Woman;
- *Sculptor_woman*: interaction between variables Sculptor and Woman;
- *Drawer_woman*: interaction between variables Drawer and Woman;
- *Paint_woman*: interaction between variables Paint and Woman;

- *Degree_woman*: interaction between variables Degree and Woman;
- *Between_woman*: interaction between variables Between and Woman;
- *Eigenvec_woman*: interaction between variables Eigenvec and Woman.

In Table 6 we present results of six models, namely, for each type of centrality we present results of modelling when including only the interaction variable for women and network centrality (the “reduced” model) and when including all interaction variables (the “full” model, controlling, therefore, for the differences between men and women in all observed characteristics).

The coefficients of our main interest are highlighted in grey. As for the degree centrality, the coefficient on interaction effect is insignificant in the “reduced” model while being positive and strongly significant in the “full” model. As for the betweenness centrality, the coefficient on interaction effect is negative - and strongly significant - in the “reduced” and positive and strongly significant in the “full” model. Finally, for the eigenvector centrality, the coefficient on interaction effect is positive and strongly significant in both models.

Therefore, although the evidence is not fully uniform (in particular for the betweenness centrality), it shows that women tend to have a stronger interaction, networking effect than men and therefore tend to use their network central position to improve their productivity much more intensely than men.

To our interpretation, three main elements related to women better positioning in the network may explain this effect:

- The better positioned women were also the most talented and/or productive ones, in particular due to selectivity effect, as women were clearly deprived to men in artist history throughout 20th and, in particular, 19th century;
- Better positions in networks provide women with more „boost“ to their productivity, due to some of their inherent characteristics as compared to men;
- Selective, sampling bias: the women, included in our analysis were already the most productive ones *per se*, as in our sample we included only the ones with biographies in the web encyclopedia *Slovenska biografija*.

Although all three interpretations seem likely, we would opt for the first one, which connects to the historical role of women visual artist the best and provides some nice fit to the existing literature in art history. Nevertheless, we hope that verifications in later research could provide a better-grounded and final answer to this observation.

Table 6: Results of econometric modelling (Poisson models), women effects

	Coef	Z		Coef	Z		Coef	Z		Coef	Z		Coef	Z			
Constant	4.6868	93.69	***	4.6874	89.84	***	5.1133	103.77	***	5.1096	99.23	***	3.9459	76.67	***	3.9742	74.25
Woman	-0.1189	-8.68	***	2.2328	20.03	***	-0.1773	-14.68	***	1.1594	7.13	***	-0.3054	-21.22	***	-0.3657	-4.60
Age	0.0157	10.64	***	0.0169	11.05	***	0.0115	7.97	***	0.0123	8.21	***	0.0404	26.97	***	0.0401	25.81
Agesq	-0.0001	-9.94	***	-0.0001	-10.77	***	-0.0001	-7.36	***	-0.0001	-8.04	***	-0.0003	-23.99	***	-0.0003	-22.92
Born 20 Century	0.2145	28.52	***	0.1792	22.53	***	0.2643	34.44	***	0.2351	28.98	***	0.3809	48.10	***	0.3536	42.04
Multiple Roles	0.0486	10.72	***	0.1020	20.93	***	0.0558	12.17	***	0.0961	19.50	***	0.0871	20.29	***	0.1008	20.31
Illustr	0.2314	10.49	***	0.0727	2.90	***	0.2566	11.66	***	0.1370	5.48	***	0.2624	11.94	***	0.1904	7.60
Sculptor	0.2460	13.73	***	0.2282	11.98	***	0.2541	14.17	***	0.2415	12.64	***	0.3627	20.34	***	0.3461	18.28
Drawer	0.5462	22.64	***	0.6096	24.45	***	0.6724	27.97	***	0.7800	31.32	***	0.6326	26.31	***	0.7516	30.18

Paint	0.3477	21.46	***	0.3327	19.12	***	0.3394	20.97	***	0.3371	19.32	***	0.2845	17.52
Age_woman				-0.0902	-20.30	***				-0.0268	-5.55	***		
Agesq_woman				0.0006	19.41	***				0.0002	5.34	***		
20Cent_woman				-0.2433	-7.13	***				-0.3057	-7.93	***		
MultRol_woman				-0.1047	-6.28	***				-0.1970	-12.14	***		
Illustr_woman				0.7075	11.89	***				0.4305	7.46	***		
Sculptor_woman				0.4843	7.47	***				0.5857	8.90	***		
Drawer_woman				-1.7119	-12.61	***				-2.2894	-16.75	***		
Paint_woman				-0.0191	-0.32					-0.4437	-7.17	***		
Degree	0.1261	174.90	**	0.1249	172.41	***								
Degree_woman	-0.0026	-1.15		0.2409	27.28	***								
Between							0.0006	152.46	***	0.0006	150.63	***		
Between_woman							-0.0001	-11.19	***	0.0006	10.26	***		
Eigenvec													55.9211	172.73
Eigenvec_woman													16.5685	10.24
N	203			203			203			203			203	
LR test	29785.4	***		31586.3	***		21683.3	***		23008.1	***		21683.3	***
Log Likelihood	-18024			-17124			-22076			-21413			-22076	
Pseudo R-square	0.4524			0.4798			0.3294			0.3495			0.3294	

Note: Significance: *** - 1%; ** - 5%; * - 10%

Source: Own calculation.

7. Discussion and Conclusion

In this article we analyze the social networking of Slovenian women artists in the 19th and 20th centuries. To contextualize our analysis firstly, we present a theoretical overview of groups of Slovenian visual artists. We point to some initial groupings, with the predominant role of the impressionist movement at the end of the 19th century with several key figures.

Secondly, we demonstrate the existence of six key “empirical” groups of artists throughout the 19th and 20th centuries (mainly following the art history classifications of historical movements and/or art genres, which confirm the hypothesis H1): The Impressionists; The Modernists; The “Vesnans”; The Old Masters; The “Sculptors”; The Layer’s workshop. Moreover, we point to its key central figures, carrying the representatives of all six groups, with slight difference concerning the measure of centrality under consideration.

Thirdly, we estimate the effect of network centrality on artistic productivity, using a newly chosen instrumental variable to take into account the endogeneity in the model. We confirm the positive effect of network centrality on artistic productivity, yet with a significantly lower effect in significance as pointed out by some of the current literature. This serves as confirmation of hypothesis H2.

We also estimate the effects of confounding covariates, and found the negative effect for women, positive for age, positive for the 20th century birth occurrence and positive for several of the chosen occupations, which confirms the hypothesis H3.

Finally, we confirm a stronger relationship between network centrality and productivity for women as compared to men artists and provided some possible explanations, opting for the one that shows that the better positioned women were also the most talented/productive ones, in particular as women were clearly deprived to men in artist history throughout 20th and, in particular, 19th Century. This confirms also hypothesis H4.

Although the innovative aspects of the approach adopted, some limitations and questions for future researches - using the same dataset - can be presented.

One obvious limitation is in the sample size and selection. Not only are we limited in the possibilities of the web-based database *Slovenska biografija*, also there is a real possibility of selection bias. The artists selected and published on the website of course represent only a small minority of the artists throughout history. The conclusions in our article, therefore, cannot hold in general, without verification on a comprehensive dataset of all artists: the successful and well known's as well as the less successful ones. Although we do not expect the main direction of the findings could change, there could be changes in the size and significance of the findings.

Furthermore, we do not take into account the "spillovers" across sectors. The database of *Slovenska biografija* allows a rich perspective on networking across multiple disciplines, not just across the arts but across all other fields of the society. By this, we would be able to answer to another still open question in the literature waiting for a proper study and approach.

Additionally, the network relationships between artists are of binary nature – either they are/have been connected through history or not. One could speculate that differences could be observed whether the relationships were due to family ties (marital status, blood ties), education and/or later career. It would be very interesting to model this heterogeneity in the type of relationship in the analysis as well. Additionally, no specific analysis has been developed to study the cross networking to check the impact of Slovenian artists at international level. This could be useful to understand the centrality and relevance of the Slovenian artists within the international artistic community and how they increase or decrease their social and artistic visibility. As the art history tells us (a good example is represented by Arte Povera), sometimes artists, misunderstood or not properly or fully recognized in their own country may be recognized first at international level. This clearly implies a non-linear trajectory in their artistic career (Besana, 2008).

Finally, the dataset could be extended in multiple other ways. We could include the data from other (printed or digital at international level) encyclopedias, which would surely complement and enrich our dataset significantly. As other potential extension, we could include also the artists from previous centuries, which are not supported by sufficient data in the current web-based database. Finally, some galleries collect the data of all their exhibitions, cooperating artists, performance, etc. throughout history. We plan to collect such a database on a larger scale from one of the main Slovenian galleries. Here lies another important pathway of future research. We hope that the approach, developed in this article, will provide a sufficient foundation for such endeavors in future.

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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;*

INTRODUCTION

The second generation of the Internet (Web 2.0) and the spreading of mobile technology have led to the ability of user-generated content in virtual community. In particular this content combined with the development of the Global Positioning System (GPS) resulted in the interrelation of the Internet with physical locations. More and more information on the Internet is organized and depends on the location of the user on a digital map. [1] On the other hand, the user may participate in the production, interpretation and visualization of geographic information. While in developed societies this is perceived as a technological trend, in developing countries a method called participatory Geographic Information System (P-GIS)[2] has emerged and developed aiming to collect, map and use the unknown yet valuable local geographic information. Specifically, P-GIS is used on a large scale in South Africa as a methodological tool that combines local and scientific knowledge to achieve map precision.[3] However, as will be further explored in the second part, there are differences in the way tools are used depending on the degree of participation. In particular, Volunteered Geographic Information (VGI) is differentiated with the participatory GIS (P-GIS) system. Finally, in the third part, the example of Kibera mapping in Nairobi, Kenya is being studied as a methodological tool of mapping the vernacular. The reason Kibera has chosen is because this paper argues that the mapping method has an active impact on the mapped space and that becomes clear in the slum city. The sophisticated technological way that modern world looks and maps the slum city forms a relation of power. This consumption comes from Foucault's argument that knowledge and power are inextricably linked.[4] Furthermore, the way the symbol, as a basic tool of cartography appears on the map of Kibera, acquire a completely different meaning in relation to what Venturi described in Las Vegas interpretation of architecture and that's what we can learn from Kibera.

Mapping space and meaning

'A map tells you : read me carefully, follow me closely, do not question me. It tells you : I am the world in the palm of your hand. Without me you are alone and lost.' –Beryl Markham[5]

The cartographic process is consisted by a series of assumptions where the cartographer takes in order to make conscious design choices expressing and proposing specific concepts of approaching the natural world. As Denis Wood says in his book, *the power of maps*, a map is a tool that can only be evaluated for the purpose it is intended to accomplish. He emphasizes that every map has a purpose. [6]

The earliest medieval maps included only the path lines that usually involved places of worship, rest stops and were consisted of lines responding to walking times. Those maps had the purpose of worship and pilgrimage and the symbols where related to that. From 15th to 17th century mapping is evolving. A plethora of narrative drawings, such as ships, animals, faces and beasts adorn it, expressing the purpose and the perceptions behind its construction. These depictions were fragments of narratives, notes that indicated the processes from which the map emerges. For example, a sailboat symbolized the navy mission or the beasts declared a dangerous place. [7] In those maps symbol is the alive and depicts how cartographer perceived the world within his own subjectivity. The map slowly began to change and to omit those symbols that testified its origin and perceptions. It became independent. It is transformed by the

Euclidean geometry, consisting a set of abstract sites. The map becomes a final result with no origin and no purpose. It eliminates the mariners' routes, the notes, the steps of designing it, the 'behind-the-scenes'. In modernity, the design of the map becomes a subject studied by the specialist-scientist and his expression becomes an undeniable truth. Each geographic element need to acquire a name and location accuracy. The natural environment and the experience of it become subject to intensive research. Along with the scientific objectification of nature, emerged the aesthetic presentation of nature as a 'landscape'. [8] It seems that there can be no notion of 'landscape' if there is no gaze towards it and for this is needed a distance. This gaze presupposes a relationship of supervision between the subject (observer) and the object (landscape) and consequently a relationship of power. The idea of portraying the world as a coherent whole appearing on a map is equivalent to what Simmel call the '*landscape unity*'. [9]

'[...]the case of science is no different. Its methods and rules, in all its untouched height and omnipotence, are only the self-styled forms of everyday knowledge that have reached universal domination' [10] – Simmel

Nowadays in the beginnings of the 21st Century there is the ambition that every part of the planet is or will soon be on the screens of our mobiles. The GPS technology formed a location-aware culture that understands space in terms of longitude and latitude. The integration of GPS in mobile devices in combination with Web2.0 user-oriented applications made possible to record and attach each physical location to a digital map. In incomprehensible environments where disorientation and alienation seem to dominate, GPS navigation is a necessary tool. Those places are what Auge called *non-places* where the only way to navigate is the symbol and the text as the environment itself does not provides the necessary information. Such a condition is encountered on a motorway or on an airport. [11] Robert Venturi in *Learning from Las Vegas* refers to a motorway where the billboards and the symbols define the whole environmental experience. [12] In a fast car-drive, architecture is not enough and signs take over. However, this system of fast moving, fast food, fast entertainment does not refer only to the car navigation but has found use in everyday activities serving the modern fast paced world.

'The awareness of the location on networked mobile devices made it possible to attach invisible notes to places, people and things' – Ben Russell

From the above it follows that since a map has a purpose for use and hence different modes of representation, in the study of spatial urban issues what maps do we have to use? If the tools of mapping affects the way we perceive and then attribute meaning to places ,is possible to reverse that process of learning? Can personal experiences and meanings affect the methodological research tool itself?

Participatory GIS – Volunteer Geographic Information

The idea that the city's perception varies depending on the subject's interpretation and that is much more than a geographical indication on a map, begins in the middle of the 20th century. A typical example of reference is Kevin Lynch's book, *Image of the City*, where he explores the way the subject perceives space. He introduces a different cartographic system by depicting the cognitive process according to which daily navigation is performed using 5 mental elements (node-edge-district-landmark-path).

[13] These mental maps are crucial to understand participatory cartography as they include for the first time the no-expert concept of space study and orientation.

Participatory mapping in particular concerns a ‘bottom-up’ approach to cartography that allows residents to create maps that serve their own needs. Data can be tangible, such as locations, streets, homes or bus stops, but they may also be vague, such as a feeling of security, accessibility and collectivity. This second category of data is an integral part of the space experience and requires interactivity between the subject and the environment. Participatory cartography was born in the 1970s in an attempt to voice local knowledge and worries about development projects. The general argument concerns the fact that a map made by people who are very familiar with a place offer a better and more accurate spatial image of the place. Another question that arose is whether the scientist simply uses geographic information from the inhabitants of the site or collaborates to the extent that residents can intervene in the representation tools. There are indeed degrees of participation. In its minimal version, the resident will provide the information without any responsibility in the final result. In other cases, participants are trained and actively involved in decision-making with regard to the final outcome and their assistance is a key factor in the process. In this case there is a circle of re-evaluation and reforming of the tools. [14]

‘A map is open, capable of disassembling, reversible, and susceptible to constant change. It can be divided, removed, adapted to each fit. It can be held by a person, a group or a community. It can be painted on a wall, perceived as a work of art, constructed as a political action or as a communication medium. Unlike the record that always has the same result, map has multiple entries’

G. Deleuze and F. Guattari [15]

Participation requires awareness of the subject belonging to a collectivity and thus assuming responsibilities within it, it feels an integral part of the process. In the digital age, geographic information is often given by users, but is rarely experienced as participation.

Butler in the Virtual Globes article: ‘The web-wide world’ reports the arrival of Google Earth phenomenon as the democratization of the Geographic Information System (GIS). [16] This is because it has made some of the most important features of the GIS publicly available. Google Earth and Google Maps have made popular the term ‘mash-up’, which is the ability to overlay geographic information from sources distributed over the internet, many of them created by amateurs. Through digital tools such as geographic information systems, digital photography and open maps, users are increasingly able to add locations or explanatory information to maps as well as spatial narratives or spatial presentations. Thus, same tools are provided by a common server where different users attach their stories. The validity and the up-to-date mapping depend on the public need or interest for more accuracy. The more the volunteers involved the more accurate the map will be.

The Volunteered Geographic Information System (VGI) refers to this information provided by unskilled people for the accomplishment of a purpose. The term VGI is introduced by Michael F. Goodchild where it characterizes the inhabitants as sensors capable of recording and environmental information. [17]

In OpenStreetMaps the input of the data concerns the mapping itself and the

information is input from the tools provided by the application. There are nodes, roads (open, closed, semi-closed) attachments and relations. Another example is Ushahidi (in Swahili means testimony) where it is an organization that develops applications for the collection, representation and interaction of local information. The development of such movements in Kenya has begun to intensify since the 2008 election crisis. In particular, the Ushahidi platform concentrates incidents of violence taking place in the capital of Kenya [18] This application enables all users to record and report events in the city.

Learning from Kibera

The initial establishment of the city was in 1899 from Great Britain where the construction of a railway to Uganda created the need for an administrative center. Initial colonial design has built Nairobi for European residents and African workers. Between 1900-1949, the government marginalized non-Europeans in the suburbs, a major part of which is today's Kibera.[19]

Mapping the Kibera slum in Nairobi coincides with the crisis in Kenya in 2007-08. This crisis had arisen with the end of the December 2007 elections where they were challenged for fraud. [20] There followed protests and civilian conflict that resulted in humanitarian, political and economic crises. After October 2009, began a mapping of Kibera in the context of improving living conditions inside the slums. At the same time, the main goal of the project was to make Kibera visual on global map thus making world public aware of the pure living conditions. Within a few months, young people from each of the 13 areas of Kibera were trained in the use of GPS and computer. With the help of mobile devices and OpenStreetMaps as a background it was possible to record the valuable local information.

As featured by Erica Hagen, the task manager, this mapping aims to enable Kibera residents to feel that they are on the map and that they are part of the city. The depiction of Kibera's different tensions and qualities in a world-wide map, attempts to create a new identity that defines the slum. At the same time, as Hagel mentions, highlighting important sites and buildings, such as a school, attempts to give a sense of stability and security in an environment notably unstable. [21]

This mapping of the vernacular slum city is essential for providing the necessary humanitarian aid, yet the general strategy remains unclear. The mapping of Kibera coincides with the first tourists excursions that took place in 2008. Its worldwide visibility has mobilized the interest of many organizations, tourists, activists and academics. Today, ten years later, Kibera is considered to be a safe place for tourists having many guided tours where locals cooperate with touristic agents however it remains not recognized by the government.[22] Furthermore Kiberians don't have property rights something that in Jule 2018 permitted the government to demolish part of the slum to make way for motorway development. [23]

The display of Kibera in terms of vector and site attachments follows the way of representing any urban center on a digital map. White vectors exist where the slum can be crossed by car, landmarks are tagged such as places of worship, cinemas, clinics, recreation areas and even hairdressers appear on the interactive map. This system appeared in mobile phone application and evolved along with the use of the car serving the need for fast navigation.

Conclusion

The GPS with Kibera's visibility to a global audience interferes with how residents perceive and read their place. Kibera's participatory cartography despite 'bottom-up' design remains a tool that has a purpose which purpose remains unclear along with the improvement of living conditions. It seems that alongside humanitarian aid, it has also triggered the interest of touristic spectacle. Kibera's problems and real challenges are turning into a world-wide spectacle to poverty. The basic problem in both humanistic and touristic approach is that they are both present-oriented. None of the two approaches looks in the past and in the future of the slum. This results in having the real living conditions detached from its context, independent from its past and future situation. The digital maps are making links of direct association of tags or nodes that lost the real meaning of locations. That is what we really can learn from Kibera about the meaning of place. The digital open-source map as any other map is just a tool that serves specific purposes. In the case of Kibera these specific purposes remain unclear.

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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;*

Introduction

The line of events of the sublime's history includes several disputes and controversial texts. Scholars locate its origin in the Hellenistic period with an enigmatic author, Longinus, whose identity and existence has been cast on doubt for many specialists. The most modern perspectives, on the other hand, would have started with Edmund Burke and Immanuel Kant in the eighteenth century and would have been fed later by the Romantic Movement. At any rate, Longinus, Burke and Kant postulate ideas on the sublime that might be useful to explain the immaterial component lying behind the modern world and its tendency to the immeasurable. Taking into account all their contributions, it is possible to assert with certainty that there has been a steady tendency to link up concepts such as the infinite or the unlimited with the sublime.

To begin with, Longinus' *On the sublime* (1st century AD) is the first example of how the sublime interconnects to a state of abstraction. The *Hypsos*, the sublime's linguistic root, entails an elevation of the hearer toward "the highest". Longinus portrays it as a thunderbolt or lightening flash elicited by the orator through a discourse whose "violence, rapidity, strength, and vehemence"¹ overwhelm the audience.

Kant deepens in this abstract quality. According to him, the sublime is an issue detached of any shape, so it represents by itself the idea of no-limitation. As Kant claims: "sublime is the name given to what is absolutely great".² Such a immensity is a *conditio sine qua non* since the sublime "must always be great".³ Edmund Burke, instead, reveals a connection that seems to suit the new derivations that the sublime has had at present. In the ninth section of the second part of the text, he refers the infinite as the allegorical, literal and conceptual sustenance of the sublime. Nevertheless, he makes a point that would refresh the current direction of the concept. In effect, Burke introduces a new variation, namely "the artificial infinite",⁴ whose essence acquires validity and new understandings nowadays. On the word of him, this artificiality is based on the succession and uniformity of the parts, so a succession of objects progresing in clear direction would be condition to impregnate in the imagination "an idea of their progress beyond their actual limits".⁵

The three spheres

Contemporary world's limitless is distinguishable, for instance, in the expansion of a virtual world interlaced with the real one. In this respect, until recent two nodules restricted the spheres of human development: nature and city. Today, a new social scenery grounded in new information technologies and telecommunications has been added. This new situation differs profoundly from nature and city. This occurs because it is still in a status of definition and because of its artificial substance. Javier

1 Longinus, *On the Sublime*, trans. T. R. R. Stebbing (Oxford; London: T. G Shrimpton, 1867), 48.

2 Immanuel Kant, *Critique of Judgment*, ed. Werner S. Pluhar (Indianapolis, Ind.: Hackett Pub. Co, 1987), 238.

3 Immanuel Kant and J. T. Goldthwait, *Observations on the Feeling of the Beautiful and Sublime* ([S.l.]: Univ Calif Press, 1960), 48.

4 Edmund Burke, *A Philosophical Enquiry into the Origin of Our Ideas of the Sublime and Beautiful : And Other Pre-Revolutionary Writings*, ed. David Womersley, *Philosophical Enquiry into the Sublime and Beautiful* (London: Penguin Books, 1998), 74.

5 *Ibid.*

Echeverria has coined a new name to it: “third environment”. Eight factors of everyday use, manipulated remotely and in a network by a large part of the world’s population would held up this “third environment”, to wit: telephone, television, electronic money, telematic networks, multimedia technologies, video games, virtual reality and telecommunications satellites.⁶

Historically, the sublime has concerned to the first and the second spheres. Indeed, it has being particularly useful to explain our perceptions on nature and landscape. Moreover, the sublime has acted over other ambits of this first environment, which also contains “the human body, the clan, the family, the tribe, the customs, the rites, the production techniques, the language, the property”.⁷ Similarly, we might argue that the sublime has been increasingly proceeding in the second environment which comprises the urban areas. How this becomes perceptible is through the incessant expansion of limits in modern cities, recalling the primary sublime idea of limitless.

Human interaction with the first and the second environments might be corroborated since the origin of humankind. The third environment, nonetheless, has roots which only penetrate a recent layer into history. Actually, we may state that the sublime has operated in this new reality from the twentieth century when the information-technology revolution, the economic crisis of both statism and capitalism, plus social and cultural movements sprouted. According to Manuel Castells, the interaction of these processes and their reactions created a new dominant social structure: “the network society”, a new economy: “the global informational”, and a new culture: “the culture of real virtuality”.⁸

This third phase is explicitly scientific and technological, and focuses on moving the physical limits on the base of distance calculations, equipment resistance, propulsion capacity, data production, among others. Accordingly, the space conquest, the materialisation of technological innovations and improvements to a network without a central authority (Internet) “designed from the beginning to operate even fragmented”⁹ were of great impact for its consolidation.

The sublime is the term proposed to describe the virtual world emerged from these progressions. There are several reasons that justify the use of this concept. For instance, we find a clear hint of the sublime-virtual linking in the linguistic precedence of ‘virtual’: “The word ‘virtual’ comes from the Latin medieval ‘*virtualis*’, itself derived from *virtus*, force, power.”¹⁰ This converts ‘the virtual’ in a new variant of Kant’s “dynamic sublimity”, which implied the description of immeasurable forces in nature elements, potencies that “make our power of resistance of trifling moment in comparison with their might”.¹¹

On the other hand, the virtual entails the colonisation of the infinite, that is to say, the subjugation of the undefined form. The ‘mathematic sublime’, another Kantian concept,

6 Javier Echeverria, “Cuerpo Electrónico E Identidad,” in *Arte, Cuerpo, Tecnología*, ed. D. Hernández Sanchez (Salamanca: Universidad de Salamanca, 2003), 15.

7 *Ibid.*, 28.

8 Manuel Castells, *The Rise of the Network Society*, 2nd ed., with a new pref. ed. (Chichester: Wiley-Blackwell, 2010).

9 Carlos Gradin, *Internet, Hackers Y Software Libre* (Buenos Aires: Fantasma, 2004), 27.

10 Pierre Lévy, *Qu’est-Ce Que Le Virtuel?* (Paris: La Découverte & Syros, 1998), 10.

11 Immanuel Kant, *Critique of Judgment* (Mineola, N.Y.: Dover ; Newton Abbot : David & Charles [distributor], 2005), 261.

serves to construct this new metaphysic built around bytes, zeros and ones. According to Kant, we are in front of the ‘mathematic sublime’ when our mind collapses while pursuing measurement. This occurs because of our intellect is “incapable of affording us any absolute concept of a magnitude, and can, instead, only afford one that is always based on comparison”.¹² As historical fact, at the end of 1969 the primitive Internet, also known as Arpanet, had only four points of connection. Currently, it is impossible to determine the precise number of websites and connection points. Moreover, this number might be easily increased by adding new servers, so the Internet becomes practically infinite in the same way that Kant describes the ‘mathematic sublime’ and Burke appeals to the succession of parts as a possibility to access the sublime. Since the Internet potentially will converge with other technological developments like biotechnology, nanotechnology and neurosciences, some authors consider it as an “instrument that can infinitely enable humans to coexist and merge with machines”,¹³ confirming its boundless condition.

As the virtual space is unlimited, artificial and it does not lie on the physical matter, it does not have effective graphic representation either. Therefore, any effort to project a shape of this space would be ineffective as it does not really have any form, just like the sublime cannot be physically apprehended either. Basically, all the nomenclature used to label this new reality is symbolic, alluding to its existence in a speculative plane: “cyberspace”, “metaverse”, “matrix” or “global village”.

Paul Virilio admits that technologies have reconfigured time and distances. These were elements that in the past limited our coexistence and communications. The industrialisation and implementation of faster means of transport have compressed distances but at the cost of reducing significantly our perception of the landscape too, dissolving it into spots that the human retina is unable to catch. Furthermore, telepresence has made possible to cover geographical intervals where landscape and nature do not exist anymore. This has altered the ‘mental mapping’, the old *Imago Mundi*. Paradoxically, the world tends to compress rather than expand itself, confining us inside it: “The faster I travel to the end of the world, the faster I come back, and the emptier my mental-map becomes”.¹⁴ In this new setting the world becomes a great “domotic” without parameters of orientation. The human body will never be again the unit of measurement as it was once for the Greek canon or for Le Corbusier’s modulator in the modern movement.

Today, the ‘village’ has become in a de-territorialized ground. As Virilio claims, we live in a meta-city “whose centre is everywhere and whose circumference nowhere”.¹⁵ We might also attach this condition to the “sublime meta-reality” as it lacks of physical borders, clear location and shape: “The dimensions of globalization are close to immeasurable. In any case, the world no longer has an outside.”¹⁶ Borders, however, never disappear totally, but rather they move to blossom in new languages.

This space of meta-urbanity is intrinsically infinite and progressively free, so we can

12 *Ibid.*, 248.

13 Jenifer editor Winter et al., *The Future Internet [Electronic Resource] : Alternative Visions*, 1st ed. 2015. ed. (Springer International Publishing : Imprint: Springer, 2015), 86.

14 Paul Virilio, *The Vision Machine* (London, etc.: BFI Publishing, etc., 1994), 42.

15 *The Information Bomb* (London: Verso, 2000), 11.

16 Antonio Negri and M Henninger, “Art and Culture in the Age of Empire and the Time of the Multitudes,” *SubStance* 36, no. 1 (2007).

access to the superhighways of information at any time and ubiquitously. Paul Virilio assigns to the speed of this navigation the true contemporary power. This operates in the same way that in the Antiquity the speed guaranteed authentic authority as the Athenian Constitution pointed out: "Those who govern the ships must govern the city".¹⁷ In other words, currently the power belongs to the cybernetics.

In this sublime meta-reality, the physical mechanisms that supported *phýsis* (nature) and *polis* (city) have been altered. At the same time, the human capacity to exert chaotic control over life expands to unsuspected levels, making indistinct the real and the artificial. Such over-interventionism implies a desacralization of nature so the sublime would persist in our time as an "aesthetic of denaturing".¹⁸

The romantic

In this sublime meta-reality Romanticism emanates from different sources. Nonetheless, such Romanticism would be a renewed one. In effect, several authors have called it Techno-Romanticism or Neo-Romanticism as this latest version is strongly based on historical romantic thinkers and principles.

Techno Romanticism displays several characteristics that remain unchanged in comparison with the original one. *Langeweile*, *ennui*, spleen, melancholy, for example, come out as a result of a destroyed and abject nature and the life in cities without limits.

Modernity exposes all weaknesses of man against a superior power. Technologies come to supply human deficiencies exacerbating our incapacity to deal with the world. Techno-Romanticism does not recognise man as a sensitive being, but rather as a supra-sensitive one. In line with Jose Luis Molinuevo, if the first Romanticism is a humanism of the miseries of men, the second one is a humanism that discovers a teleology in nature whose rational basis is a theological belief.¹⁹

In historical Romanticism, the hero is a fundamental element. In literature, art or politics, he frees himself and also other oppressed. Aristocrat, individualist, hermetic and haughty, exasperatingly self-pitying, the poet and the artist show themselves within their works. But in the sublime meta-reality there is another character that claims hero's position. He is an enigmatic figure, attacked by the media and news: the hacker. This character is not the tragic Werther as well as he is not the computer criminal we have been led to believe either.²⁰ The hacker, as a romantic hero, seems to be genuinely different. A hacker pursues the reintegration of the collective in an environment that offers all opportunities for the cult of the Self. If the virtual world is akin to a factory, the hacker is a saboteur working from inside. He is an atypical worker who subverts the business logic of the web.²¹ He works at his own pace, disobeying the famous Benjamin Franklin's slogan which has become the beacon of our era: "time

17 Paul Virilio, *El Cibermundo, La Política De Lo Peor* (Madrid: Cátedra, 1997), 19.

18 Jean-Francois Lyotard, *Lessons on the Analytic of the Sublime : Kant's Critique of Judgement, [Sections] 23-29* (Stanford, Calif.: Stanford University Press, 1994), 53.

19 Jose Luis Molinuevo, *Humanismo Y Nuevas Tecnologías* (Madrid: Alianza, 2004), 88.

20 Hackers call these computer criminals dedicated to write computer viruses and sneak into information systems like crackers. Pekka Himanen, *The Hacker Ethic, and the Spirit of the Information Age*, 1st ed. ed. (London: Vintage, 2001), 10.

21 Himanen warns us that there are "capitalist hackers." Bill Gates, the founder of Microsoft, Wozniak and Jobs, founders of Apple, are the most famous. *Ibid.*, 75-76.

is money”.²² Hactivism insofar as cyberpolitical act, aims justice and to rescue a set of values through the vindication of a democratization of media, the use of free open source software and the creation of databases of free access and distribution.²³ This exposes that not only the speed means power in the sublime meta-reality, as Paul Virilio believed, but also the information released from its codes of secrecy does.

Digital evolutionists have embraced all these intentions as a part of an utopian technomysticism. Pierre Levy, for instances, has elaborated a whole theory in regards a collective intelligence of unlimited power, able to self-govern. Similarly, Kevin Kelly claims the existence of an interconnected global mind whose main characteristic would be to incorporate organic and inorganic elements. By so doing, it would create a calculation power “out of control and beyond our understanding”.²⁴

The main risk of a sublime meta-reality seems to be the disorder. Hence, humankind’s challenge is to survive in a world where the unlimited and formless prevail. Technologies came to shift our spaces of development. As a result, nature, body, and human actions have to be performed and understood in a setting whose limits have disappeared, jeopardising even the so-called human condition. These new conditions have settled the sublime as a key trail to grasp our complex current position in the world.

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22 *Ibid.*, 39.

23 *There is a significant number of initiatives that illustrate this point. Linux, the free operating system created by Linus Torvalds, is one of those. The project included its distribution in underdeveloped countries’ schools, where Microsoft had a monopoly. Another case is WikiLeaks group, an international non-profit organization founded by Julián Assange, which releases anonymous reports and filtered documents with sensitive content in the public interest, preserving the anonymity of its sources.*

24 *Franco Berardi, After the Future, ed. Gary Genosko and Nicholas Thoburn (Oakland, Calif. ; Edinburgh: AK Press, 2011), 56.*

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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 Grzinic 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;*

Introduction

This paper deals with the development of new technologies in the 20th century and the turn of the 21st and the impact of their development on the development of society as a whole. Special attention is paid to digital technologies and the Internet and to the thesis that the development of digital technologies and the Internet contributed to the development of a new type of control, both of individuals and society, a fact that has also given rise to a rethinking of the issue of freedom.

There is a close relationship between and constant intermingling of science and technology. Without scientific achievements, there would be no new techniques and technologies and, conversely, without new technologies, scientific research would yield very few new things. Thus, in his essay, "The Age of the World Picture", Martin Heidegger observes that modern age science and machine technology as the main representative of modern age technology had a crucial role in the development of the new (20th) century. He notes that modern age science relies on projects characterized by their rigorousness and well-established methods of producing and exploiting project results.¹ According to Heidegger, discipline is essential for the organization of research.

Discipline, as a characteristic of a well-ordered society, is also evident in Michel Foucault's works. In his lectures, *Society Must Be Defended*, at the Collège de France in 1975-76, Foucault spoke about a disciplinary society that reached its pinnacle in the 20th century. Explaining in his lectures the consequences of speedy scientific and technological development, he introduced a new notion into politics, calling it "biopolitics". The concept of biopolitics is largely rooted in biopower as an extension of the grasp of state power over the physical and political bodies of populations.²

In his book, *Discipline and Punish*³ Foucault analyzes bodies as domains of subjectivization. According to this book, prisons, through punishment practices, were instrumental in monitoring the discipline of the body. The body's most essential needs, such as food, space, exercise, privacy, light, and warmth, become elements on which prison arrangements, curfews and other mechanisms of control are introduced. The body discipline enforced in prisons can be enforced in a disciplinary society. The economy, politics and the military are part of the biopolitics of populations. The notion of biopolitics marks the introduction of a new understanding of the system of judicial power. Foucault undermines the established political theories of sovereignty by introducing the notion of discipline.⁴

1. Discourse on the society of control

In his essay, "Postscript on the Societies of Control", Gilles Deleuze points out that the disciplinary societies, which Foucault links with the 18th and 19th centuries, reached their acme in the early 20th century. According to Deleuze, Foucault provided an excellent analysis of a perfect project of closed environments. Discipline in a closed environment could be exemplified by a factory: **to concentrate; to distribute in space; to order in time; to compose a productive force within the dimension of space-time whose effect will be greater than the sum of its component forces.**⁵ Foucault, however, also recognized the transience of this model. The disciplines underwent

1 Hajdeger, Martin, "Doba slike sveta", *Šumski putevi, Plato, 2000, 60-69.*

2 Stojnić, Aneta, *Teorija izvođenja u digitalnoj umetnosti, Opšti pojam biopolitike, Fakultet za medije i komunikacije i Orion Art, 2015, 88.*

3 Foucault, Michel, *Surveiller et Punir, Naisance de la prison, Galimard, Paris, 1975.*

4 Stojnić, Aneta, *Teorija izvođenja u digitalnoj umetnosti, Opšti pojam biopolitike, Fakultet za medije i komunikacije i Orion Art, 2015, 88.*

5 Deleuze, Gilles, *Postscript on the Societies of Control, 1992, accessible online: <http://www.spunk.org/texts/misc/sp000962.txt>.*

whose effect will be greater than the sum of its component forces.¹ Foucault, however, also recognized the transience of this model. The disciplines underwent a crisis to the benefit of new forces that were gradually instituted with the development of science and technology.

After World War II, the succession of old forces by new ones became speedier and much more evident. It was the heyday of electrical engineering and electronic tubes dominated various segments of the market. The development of new media was a logical outcome. In 1947, Bell Labs developed the first microchip. The transition from analogue to digital became the new goal, the new imperative for and paradigm of nearly all the populations on our planet.

In the 1970s, while Foucault was building a definition of biopolitics, the first prototypes of transferring information between computers, later called “Internet”, were being developed in the Pentagon and other places in the United States. Since then, there has been an incredibly fast development of the Internet and other digital technologies, telecommunications, high-capacity broadband systems for transferring information, and super fast computers capable of storing enormous quantities of data.

It has been said in the past several decades that we live in an “information society” upheld by political, economic and media discourses. Biopolitical networking, exchange and growth of creative industries lie at the core of this society. The society of knowledge is becoming increasingly important and the domination of biopower may be expected to grow as well. The disciplinary society has become constricted while the authorities keep announcing seemingly inevitable reforms of education, economy, healthcare, army, etc. According to Deleuze, it is only a matter of time when these institutions will be abolished and the disciplinary society replaced by new forces.

In a society of control, corporations replaced factories. Unlike the factory, which was already familiar with the system of bonuses, the corporation has to work more deeply to change salaries, in states of perpetual metastability that operate through challenges, contests and sessions.² The factory constituted individuals as a single body, which was advantageous for two reasons. The first one was that the boss surveyed each element within the mass, because he knew what was going on at both individual and collective levels, and the second one was that unions mobilized a mass resistance, which meant it was easy to bring individuals together in one place and in the name of one goal. The situation in the corporation is quite different. According to Deleuze, the corporation constantly presents the cruelest rivalry as sound competition, an excellent motivational force that opposes individuals against one another, while salaries are paid according to merit.

In the disciplinary society, an individual is faced with clear-cut restraints and limitations and always starts from the beginning (from school to the barracks, from the barracks to the factory), whereas in the societies of control one is never finished with anything, because the system of education, the armed services, and corporations are metastable systems coexisting in one and the same modulation, like a universal system of deformation.

The man of control is undulating, evasive, in a “continuous network”, whereas the disciplinary man was a discontinuous producer of energy. As Deleuze metaphorically expresses it: “Everywhere *surfing* has already replaced the older *sports*.”

The capitalism of today is no longer involved in production; it wants to sell services and to buy stocks. The factory has become the corporation and marketing has become the center of the corporation. Markets are conquered by grabbing control rather than by disciplinary training, by transformation of the product more than by specialization of production. The operation of markets has become the instrument of social control and forms unscrupulous masters.

¹ Deleuze, Gilles, *Postscript on the Societies of Control*, 1992, accessible online: <http://www.spunk.org/texts/misc/sp000962.txt>.

² *Ibid.*

Control is short-term and of rapid rates of turnover, but also continuous and limitless, whilst discipline was long-lasting, infinite and discontinuous.

Deleuze states:

Man is no longer man enclosed, but man in debt. It is true that capitalism has retained as a constant the extreme poverty of three-quarters of humanity, too poor for debt, too numerous for confinement: control will not only have to deal with erosions of frontiers but with the explosions within shanty towns and ghettos.

After such observations, the notion of necropolitics becomes topical. The concept of necropolitics was introduced by Achille Mbembe in his attempt to define capitalism. Necropolitics could be described as politics regulating life from the perspective of death. This means that life is reduced to mere existence, that is, to the brink of death.³ One of the reasons for this is the cruelty of the new masters of corporations as well as the abuse of technologies, including technologies of destruction, which, according to Mbembe, have become more tactile. Necropolitics is linked with necroeconomy and necrocapitalism, which exploit a form of life.

The evolution of technologies has contributed to bringing mechanisms of control to perfection. It is possible to know where each individual is located. Félix Guattari has imagined a city where a person would be able to leave their apartment and their street using an electronic card that raises a given barrier. But for some reasons the card may also be rejected. What counts is the computer that tracks each person's position – licit or illicit – and effects a universal modulation of control.

Historically, computers have been central to the management and creation of populations, political economy and apparatuses of security. Without them, there could be no statistical analysis of populations: from the processing of censuses to bioinformatics, from surveys that drive consumer desire to social security databases.⁴

“Creative society”, “e-society”, “digital society” are terms encountered thanks to the incredible development of digital technologies and experts around the world are increasingly using the term “e-revolution”. Thus, “postindustrial society”, which was based on goods, is transformed into “digital society”, based on services.

One of the examples may be dubbed “smart e-government”. These services have been developed following the principles of biopolitics and the body, which, according to Foucault, is at the center of politics. Placing the body at the center of needs led to the creation of services that the state offers to the population through networked computers and software applications. Thus, there are now chipped ID cards, driver's licenses, health insurance cards, and biometric passports, all of which contain personal data of every individual. By offering something that at first one may see as good, the development of new technologies leads to a person's total baring. One no longer has any privacy as everything is known about them “in real time”. New technologies tailored to people, offering them banks without counters, online access, online payments, various services through smartphones, enable people to have more free time, a time they may use for “other, more creative activities”.

Mobility, as a hot topic of modern communications, available everywhere through mobile devices, is again offered to people as an advantage, as they do not have to waste time to

3 Stojnić, Aneta, Teorija izvođenja u digitalnoj umetnosti, “Opšti pojam biopolitike”, Orion Art, Beograd, 2015, 88-93.

4 Chun, Wendy Hui Kyong, Programmed Vision, “Software and Memory”, MIT PRESS, Cambridge, London, England, 15-25.

contact someone, to have an important conversation, to exchange written or spoken information. But here, the same as in the previous case, there are invisible traps that facilitate the control of people. One no longer has one's own individuality, as they are a constant target of control for all kinds of reasons in real time, since they carry mobile devices that reveal their location (GPS) and even who they are with and what they are doing. Thanks to mobile technologies, anyone can track down anyone else at any time. In addition to networking, accessibility is also highly valued.

What can be said about the so-called "video surveillance", which is used to fight crime and terrorism. Nevertheless, the impression is that the point here is to control every single individual. Here everything again seems to be tailored to people's needs, but hidden in the background is state control, a control of the powers that be over individuals. A new question is raised of whether the development of digital technologies is aimed at achieving a single objective: government control over the lives of all people in real time.

At the turn of the century, so much progress was made in the development of digital technologies that the earlier databases of information, documents and materials, which were to be used as archives, became too limited.⁵ A new solution was required that would ensure fast and efficient data storage and how to keep it safe in digital form. This led to the creation of giant servers, which required special conditions for data storage with respect to the size of location and air temperature, humidity and pressure. Experts came up with a new solution that would ensure greater ease of use—"cloud computing". Institutions needing to store massive quantities of data every day would no longer have to be concerned about that as it would be possible to hire companies specializing in such things and allow them full access to confidential information, which would be stored at a greater or smaller distance from the companies, that is, the data would be ex-territorialized but accessible at any one time thanks to fast Internet connections. Once again a seemingly attractive solution, assuring companies of better financial gains (an important segment of capitalism) without having to employ people to do the archiving but rather to hire the services of others for the job.

Services have now become an imperative of new society. But there is also the other side of the coin. Who and how can guarantee that the data stored in a cloud are absolutely safe and that no unauthorized person will "take a peep" at them. By keeping data of others in the "vaults" of their computer clouds, the providers of these services increase their biopower, unlike those who use and pay for their services

According to Marina Gržinić, biopolitics determines and regulates the very way in which we understand the process of subjectivization. Simply put, biopolitics and biopower are founded on control.⁶

Even though maximum data protection is guaranteed, such solutions are "tailored" to Orwell's *1984* and provide ideal conditions for most sophisticated espionage.

Today, whoever uses a computer is "bared", as there are programs for tracking individuals and monitoring what they do on the computer, what their interests are, which social networks they use, etc., and accordingly offer them new "possibilities".

Thanks to Edward Snowden, we now know a thing or two about unofficial surveillance measures. Not only the U.S. National Security Agency (NSA), but also intelligence services of EU countries, monitor all internet traffic in real time in cooperation with Google, Yahoo, Facebook and other companies.

Software paradigm

5 Manović, Lev, *Jezik novih medija, Clio, Beograd, 2015, 262-281.*

6 Gržinić, Marina, "Subjectivization Biopolitics and Necropolitics: Where Do We Stand?" in *Reartikulacija No.6* http://www.reartikulacija.org/RE6/ENG/reartikulacija6_ENG_grz.html, accessed Sept. 12, 2016.

Bearing in mind that behind each of the “fronts” of computers lies one, or many reliable pieces of software, in my next paper I will discuss some essential features of this visible and invisible tool of today. According to Wendy Hui Kyong Chun, who, in her book, *Programmed Vision*, points out several important facts about software, software challenges our ability to understand not only because it operates invisibly, but also because it is fundamentally ephemeral – it cannot be reduced to program data stored on a hard disk. Historian Michael Mahoney⁷ describes software as “elusively intangible. In essence, it is the behavior of machines running. It is what converts their architecture to action, and it is constructed with action in mind; the programmer aims to make something happen.” Consequently, software is notoriously difficult to study historically: most “archived” software programs can no longer be executed, and thus experienced, since the operating systems and machines, with which they merge when running, have disappeared.

The process by which software was transformed from a service in time to a product, coincides with and embodies larger changes within what Michel Foucault has called *governmentality*. Software as thing is a response to and product of changing relations between subjects and objects, of challenges brought about by computing as a neoliberal governmental technology.

1. Instead of a conclusion

The subject of this paper is exceptionally broad and extensive and it has not been possible even to mention. A special chapter would by all means have to be dedicated to social networks and, above all, to the role and power of the World Wide Web, followed by optical fibers. Another special chapter would have to deal with the role of the Internet and its democratic nature. The software paradigm has been presented rather sketchily and much more could certainly be said about it. What else can be said about the media and digital technologies other than that they deserve special research. Cyberspace is indeed vast and this has only been the beginning, even though the true beginnings have been “skipped”, as I thought them less relevant to the present topic.

The question remains what digital technologies and the Internet have done to man. Seemingly a lot of good things. Today, there is the new term “Internet things”, where all household appliances will be networked. Refrigerators will create grocery lists and automatically send them to a given supermarket. By freezing a picture of a product that appears on the TV screen it will be possible to find out where the product can be bought. Networked cities will be able to optimize climate conditions to best suit the people living there. All this seems good but, on second thought, will not digitalization and the Internet be instrumental in the activation and legalization of the new/old Big Brother? In his struggle for freedom and democracy, man opts for non-freedom or, in the name of a better life, non-freedom from which he cannot defend himself is imposed on him.

The society of control is marked by strengthening and increasing disciplinary bodies to apparently normal levels, which induce regular everyday behavior of people from within, but unlike discipline, this control spreads well outside structured places, social institutions of realistic and ephemeral networks. Biopolitics is a new paradigm of power. Biopower is a form of power that regulates social life by tracking and rearranging it. Foucault says that life has now become a form of power.

⁷ Wendy Hui Kyong Chun, *Programmed Vision, “Software and Memory”, MIT PRESS, Cambridge, London, England, 2011, 15-25.*

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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"...

PANEL SESSION 10 | AESTHETICS OF MEDIA AND POST-MEDIA PRACTICES

INTERTEXTUALITY IN CONTEMPORARY CINEMA (“LOVELESS” (2018) ZVYAGINTCEV AND “STALKER” (1979) TARKOVSKY

The reported study was funded by RFBR according to the research project № 18-311-00235

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*

Cinema as an open system that interacts with all other cinema texts in the general field of culture, as a result it creates allusions and associations that form chains of semantic connections between artistic texts. We highlight the general theme of the Search in the films “Loveless” (2017) by A. Zvyagintsev and “Stalker” (1979) by A. Tarkovsky. Therefore, we trace some artistic methods and images, which help this theme to release.

Jorge Luis Borges (1899-1986) identifies four stories in the essay “Four Cycles”¹. He asserts that these stories constantly duplicated and retold in cultural texts. The third story is about searching. Borges writes that in the past, any undertaking ended in success. Now any searches are doomed to failure.

The focus of this research is the theme of the search, which presented in the films “Loveless” (2017) and “Stalker” (1979). These films show the experience of the existential search; we see the situations of intractable, incomplete searches in both films. There are the examples when the external or formal side of the social behavior does not reflect the internal need to find something or someone. We consider the concept of Search for the Other in the philosophical theories of J.-P. Sartre, E. Levinas, M. Bakhtin.

In these films, we see the poetics of the search in an abandoned and rethought space of everyday life. In the “Stalker”, it is a closed area (zone), fenced off with barbed wire and guarded by the military. Nevertheless, the heroes still manage to get the Zone. The result of the search is rather a process of intuitive comprehension.

In the film “Loveless”, the heroes, in the process of finding their child, explore, together with the volunteers of the search and rescue squad, the park’s territory, the surrounding forest, the abandoned House of Culture; they also search for the boy in hospitals, morgues, police stations. There was a long search process, which did not give any result.

In addition, the role of the guide is common in these films: there are Stalker (A. Kaidanovsky) in the film by A. Tarkovsky and coordinator of the search and rescue team of volunteers (A. Fateev) in the A. Zvyagintsev’s movie. There is a triangle of heroes in both motion pictures. A special guide leads two heroes along the search, according to their goals. In addition, the heroes gains something or lose it (irreversible loss). A triangle is like an arrow, a path, a pointer, an eternal search for one’s own way. Human may be confident, unsure of one’s right, reasoning, or silent in his decision.

The scene in the room is the most emotionally scene in both films. The room is both existentially scary and beautiful with its silent cruelty and incomprehensibility. Here

heroes get a chance to find answers to all their questions, and to the main question which affecting the meaning of life. And the main problem concluded in finding a connection with the Other. In “Stalker” it is the room where are Professor (N. Grinko), Writer (A. Solonitsyn) and Stalker (A. Kaidanovsky) at the end of the movie. In the film “Loveless», it is a room in the morgue, where the guide (A. Fateev) suggested to the heroes do a DNA test to identify the detected body.

In the film “Loveless”, the characters live their real lives when they are searching their son. This is life without the screens of mobile phones, outside the space of constant representation and appreciation from invisible others. In this reality, they acquire their “rootedness” (Heidegger); they get over through all the substances - water, earth, air, fire. However, the final scenes of the film testify to the loss of the “foundation” (rootedness), to some senseless “hanging” of the gaze in the space between the ceiling of the room and the screen of the gadget.

Moreover, in both films the result of the search is some kind of metaphysical silence, existential quiet, which transmitted only through the skill of the camera operator, gliding the camera through the hazy “future” of the heroes. Therefore, at the end of the A. Tarkovsky film, we see a Stalker with his wife and child - a girl who moves objects with a help of her look. In the last frames of the film “Loveless” – there are the former spouses with an absent look and a happy outer shell, which indicates about a comfortable arrangement of their bodies in space.

Sartre identifies the category of “being for the Other”. The first reaction of a person to the appearance of the Other is denial or rejection. Sartre defines: “The Other is the one who is not me and the one who I am not”². Initially, the Other is perceived as an object by the consciousness. The appearance of the Other breaks the subject’s familiar surroundings. Then a period of struggle begins, and it is the struggle of sights. “Sight” gets a special meaning in interaction with the Other. The sight is the unique instrument. Then the loser becomes the object and submit to the Other, the winner preserves his inner world.

The Other determines the existence of a third, final category — being for others. The unity of all three categories constitute the theory of being of Sartre. The presence of the Other becomes necessary for human existence. A negative reaction to the appearance of the Other is a necessary reaction. The presence of the Other makes the human existence meaningful. In the absence of the Other, man is “nothing” and his being is entirely dependent on the Other.

This approach is relevant for the analysis of the film “Stalker”. There it is possible to analyze the specific interaction of the characters with the “invisible” Other (Alien). Since the aliens are not represented visually, we see only the consequences of their actions in the form of an anomalous Zone guarded by the military. The viewer’s attention is

directed to the dialogues of the professor and the writer, the talk and reasoning of the Stalker. Due to the invisibility / non-representation of the aliens themselves, the relationship between the heroes, the struggle and the co-directed movement of their sights become particularly acute. So, each of them goes to the Room with different goals.

The Other is the key element of being (Levinas E.). The Other is what I myself am not. The Other is this because of the Other's very alterity.³ Subjectivity appears as welcoming the Other, as hospitality.⁴ The search for other is the primary desire of the individual. The most radical "other" for Levinas E. is the Other. At the moment of the "event," I and the Other appear face-to-face with each other, and language acts as an instrument of their interaction. Human realizes the desire to express kindness and empathy to the Other through the process of communication.

In the film "Loveless" by A. Zvyagintsev we see the example when it is impossible for members of one family (spouses and their child) to become such "hospitable others" (E. Levinas). In principle, in the film "Stalker", the Writer's attempt to bring a bomb into the zone and destroy the room also testifies to a crisis in the relationship between I and the Other. That is, in both films, the search is directed towards the "impossible / elusive and never attainable Other". We are talking about such an Other who has an almost approaching to infinity (or 100% probability) risk of extinction ("Loveless") / destruction ("Stalker"). Gilles Deleuze points to the underlying base of the plot of the film "Stalker": "Stalker" returns the environment to the opacity of an indeterminate zone, and the seed to the morbidity of something aborting, a closed door.⁵ So in the film "Loveless", the heroes (spouses) constantly engage in controversy about the fact that "it was necessary to have an abortion", that "the mother said to get rid of the child, but the heroine did not listen to her". That is the same theme, and their son becomes a hostage and victim of that total Loveless.

However, another essential reversal of this topic is that I need an Other. The other asserts my being, completing it with value⁶ (M. Bakhtin). Therefore, M. Bakhtin notes the other can know me, and I can know the Other. Bakhtin concludes that the Other is necessary for holistic knowledge about myself. Only the Other can complete me aesthetically; only I can holistically know the Other (in relation to him, I take the position of an out-of-finding). I can cognize the Other aesthetically. I affirm him, so he receives a certificate of his existence. The other certifies me of my existence. With this process, the Other enriches me, and I enrich the Other. The very existence of a person is a continuous dialogue with the Other.

Each of these films is just an aesthetic attempt to visualize the relations to the Other. Films make the viewer to look inward, clarify the relationship to the Other, whether he/she is husband, son, acquaintance, colleague, even the film's director. And more interesting, the films introduce us as Others to ourselves, they reveal the author's view of the person and time.

Films of every filmmaker have the specific intonation. In this sense, the films of A. Zvyagintsev reflect the intense, tragic note of the sound of everyday life, through which the threads of the incredible / incomprehensible acts of ordinary people pass; everyday life, where co-being crystallized out of routine dialogues and relationships with Others, defining the chronicle of sad (tense) modernity. A notable feature of A. Zvyagintsev's films is open finals; we do not fully know how the stories told by him in the films "The Return" (2003), "The Banishment" (2007), "Elena" (2011), "Leviathan" (2014), and "Loveless" (2017) end. However, the open finale (non-finite), as a traditional trick for the author's cinema, is like life itself, it can be compared to turning the river and sliding the water into the distance. The depth of the transfer of mood, feelings of the characters, and the thoughts of the director himself in the films of A. Zvyagintsev is undeniable. This is what feeds the minds of the audience, lures into the world of Andrei Zvyagintsev's films, and creates a special cinema reality of his films.

The associative chain linking the films "Stalker" by A. Tarkovsky and "Loveless" by A. Zvyagintsev also reveals itself through the specifics of the visual display of the external and internal search processes. Since in both of these films we see heroes who are passionate about the idea of searching something, for example their integrity or they aimed at building relationships with the elusive Other.

And in both plots, we see not only the search when heroes are walking through the maze of architectural structures and natural landscapes. This external mapping plan is a visualization of the search for the inner, existential experience of the search for the Other. In the "Stalker" heroes are looking for a room where desires are fulfilled. In "Loveless" the spouses are looking for the missing son Alyosha. However, in both films the final remains non-finite. We can assume that the heroes need the search to return to their original state of equilibrium. That is, the film displays some internal moral scales: altruism and egoism. Heroes pass the test, overcome themselves, and inspect architectural objects, interact with abandoned and existing structures. They want to reach the point of their own internal and external equilibrium and continue to exist in a vacuum of their own comfort zone (egoism).

Hyperintertextuality generates a constant construction of the texts as a feature of the modern culture of the era of post-literacy. Culture appears as a hypertext with constant textual links with other cultural texts. The general theme of films is the search for the Other.

We reviewed films through analyzing relationships with the Other in a philosophical, existential sense. In the film "Loveless" we observe a global gap in relations with the Other, relations between spouses, relations with the mother of the heroine, relations between parents and child. The disappearance of the boy leads to a process of gradual "zeroing" through the search process, which we observe during the film. In the end of the Zvyagintsev's, we see winter, silence and a high-tech furnished apartment in which

Zhenya lives. The nature is still silent; some announcements of the boy's disappearance still hang pasted on the dirty pillars along the roads. The film itself appears as a fixation and an attempt to display the "point of no return", the moment of irreversibility in family history. Both films represent the situation of a radical search, with the concentration of all forces on the search for the elusive Other.

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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*

INTRODUCTION

In the face of great popularity of video blogging, mainly based on YouTube's video hosting, the study of this phenomenon as a possible fusion of creative and pragmatic intention becomes important. And as with any creative work, the aspect of aesthetics becomes important, as a certain way of representing the author's thoughts through indirect conviction. As Zettl (Zettl 2011) writes, applied media aesthetics is not an abstract concept, but a process in which we look at a number of media elements, how they interact, and our perceptual responses to them.

Speaking of media aesthetics, we cannot ignore two categories: art and everyday life. In applied media aesthetics, these two components are not only interconnected, but also interdependent. Media has become a part of our daily life long time ago, but this daily routine also has its own aesthetics, its own creative laws, according to which they influence and emotionally influence us.

YouTube as a platform for the publication of video content is of greatest interest to us. YouTube "can be seen as a rapprochement of the traditional entertainment choices of television, music and film" (Shao 2009, 12). Thus, it is in the interests of the creators to attract an audience that will continue to watch future videos (subscribe to the channel), which can be done by actively establishing contact with this audience. Johnston (Johnston 2017, 85) noted that [many] YouTube stars use direct interaction methods, so, although it seems like a blogger sounds and looks like a viewer, the values of video production influence the YouTube viewer's perception of a star as a significant person. So the blogger transcends celebrity status, transforming into a person that the audience fully trusts. In addition, Berryman and Kavka (Berryman and Kavka 2017) formulated the importance of close access to the life of the YouTube user and the enormous influence on it. YouTube became the object of a study by L. Hollebek, who considered two strategies for user interaction with medical content: based on clicks (participation) or simple viewing and reading (consumption) (Hollebeek 2011). In addition, YouTube was studied as a site for cultural production and communication, exploring viewers' responses to content through the comments section (Lange 2007; Madden, Ruthven and McMenemy 2013). Video hosting initially provided an opportunity for self-expression of any kind, however, with the influence of audience, the requirements for content provided on the channel also increased. The resource has gone beyond entertaining, more and more educational channels appear, a lot of analysts of various fields (cinema, books, philosophy, etc.).

When we talk about aesthetics, we are more accustomed to think about objects of art: painting, cinema, literature. However, in the past century with a sharp jump in the development of media, there was a need for a closer look on other forms of aesthetic product. It is important to understand that now many media have become a means of not only communication, but also aesthetic communication. The media has its own aesthetic style and its own aesthetic strategy. Media convey not only information, but

also experience, emotion, idea.

The concept of aesthetics changes associated with the emergence of the media, the Internet, etc. J. Dewey's classic work "Art as Experience" (Dewey 1987) examines the aesthetics of pragmatism, arguing that art and life (in a broader sense, the experience of mankind) are inextricably linked to each other and do not constitute opposition. J. Dewey believed that any sphere of production under appropriate conditions generates artifacts, turning into the field of art (the border between production and art, outlined by V. Benjamin (Benjamin 1996), is erased). Thus we can consider YouTube as a production sphere whose task is to generate aesthetic objects.

Multimodality is becoming an important aspect of modern video creativity on YouTube. In the aspect of multimodality, the word is no longer the main tool for transferring an information. The theory of multimodality recognizes such a right for the visual modus. There is also a socio-semiotic approach to the definition of multimodality. It is based on the concept of semiotic mode – a set of tools for representing values from several non-verbal systems (Adami and Kress 2014). Semiotic mode is able to produce a certain cultural value.

We believe that the aesthetics of modern video content on YouTube was shaped by the philosophy of postmodernism. According to J. Baudrillard, "quoting, simulation, re-appropriation - all these are not just terms of modern art, but its essence" (Baudrillard 2000). We believe that the widely occurring quotation and the abundance of cultural allusions in the video is a direct continuation of the ideas of postmodernism in art. Also, the basis for our research is the concept of deconstruction, developed by J. Derrida (Derrida 2000). Deconstruction is connected with the main elements of the aesthetics of a modern author's video: quoting and allusions (cultural references). The inclusion in the structure of the video excerpts from various films (which can have different degrees of recognition) or allusions to contemporary cultural phenomena and embodies the ideas of deconstruction (placing a familiar plot or formula in a new context). As in postmodernist works 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.

Among other features of the aesthetics of postmodernism, we should pay attention to the ubiquitous irony. Irony as a means of liberation from dogma and any framework and restrictions is an important element of the video blogging, allowing to make fun of modern Russian realities (through the prism of comparison with cultures of other

countries and the peculiarities of their mentality) and various cultural phenomena.

METHODS

In this study, we used methods of applied media aesthetic analysis and quantitative and qualitative content analysis. Applied media aesthetic analysis allowed us to identify the main aesthetic elements used by bloggers to influence the audience. Quantitative content analysis is used to calculate the original author's content in relation to the borrowed, in which we include inserts from films, music, recognizable videos, memes, and also references to well-known cultural phenomena. We did counting due to the timing of the video. Qualitative content analysis is necessary for us to identify the semantic component of the use of references in conjunction with the author's content.

RESULTS

First of all, we identified the percentage of original content and references. To do this, we analyzed two videos from the show "It's time to get out" and "BadComedian". As the diagrams show (Figure 1 (a, b), Figure 2 (a, b)), the ratio remains stable for each of the bloggers, while the references does not exceed 50 % of the video for each of them (although in the case of the show "It's time to get out" its share is much higher than at BadComedian).

The following features of the aesthetics of postmodernism were identified in the work of these bloggers: 1) deconstruction; 2) citation; 3) integration with mass culture; 4) bricolage; 5) the creation of simulacrum.

Deconstruction is visualized in videos by introducing the blogger's figure into the space of what he reviewing in his videos. The familiar order of things is broken and transformed under their influence, acquiring a new context. What should have been presented as a fact is changing under the pressure of a blogger. When BadComedian reviews a movie, it may appear to the viewer in including the figure of the blogger inside the movie he reviewed, even maintaining a dialogue with other characters (presented in an ironic aspect). The genres themselves are becoming an object of deconstruction. Travelogue "It's time to get out" abandons the function of reviewing the country and its culture in favor of using stereotypes and ironically playing up the realities of the country. The "bad movie review" genre partially loses the objective functions of film critics, transforming into "criticism for criticism". All these transformations are explained by the dominant role of the entertainment component, which determines the number of

views in YouTube space.

Citation is manifested through the use of the following elements: references (in any of the moduses) and direct quotation (unchanged inserts from films, the use of recognizable music, static images, memes, verbal citation). Citation serves several purposes: 1) expanding the cultural context of a blogger's statement; 2) semantic extension of the utterance; 3) creating a comic effect.

The integration with mass culture is primarily noticeable in the including the entertainment component in the videos. The mass audience is no longer interested in deep analytics, due to which even serious conclusions are served with a smile on a face. BadComedian combines aggressive criticism with a large flow of memes, ironically playing up the cinema making culture, which manages to capture the viewer's attention even in watching two-hour reviews (15 million views). The main tool for reaching a mass audience is variations of memes, which at the present moment are actually a universal way of communication.

Bricollabiness is shown at the level of interaction of different cultures, aesthetics, even moduses. In a comedy sketch, classical music can play to enhance the effect, which will only strengthen the comic component, losing its original sublime mood. Another manifestation of bricollability is the collision of author's content with borrowed. Simulacrum as a semiotic sign, a copy without an original, is partly realized through the creation of ready-made templates and stereotypes that acquire self-sufficient meaning in the context of the video and subsequently distributed to the masses as a communication tool. We believe that memes created by bloggers (gifs, comics, phrases in different variations) becomes primitive simulacrum. So it was, for example, with the BadComedian review of the film "Moving Up," which gave rise to the national meme "For myself and Sasha". The ironic playing up of the situation in the film led to the creation of a semiotic sign denoting any absurd motivation for any action. However, in the film itself, such a sign does not exist; it was created by the blogger himself based on the plot of the movie. Thus, the artistic reality itself is transformed under the influence of a blogger, finding copies without the original.

972 CONCLUSIONS

We concluded that postmodern aesthetics is getting primitivised and has a purely applied function in the framework of video creation. The listed elements are not used for the formation of increased artistry, but mainly carry an entertaining function and are a kind of "bait" for the viewer. Such a transformation seems logical. Any idea that originated in the depths of an elite culture sooner or later becomes an element of a mass one, undergoing a considerable simplification, adapting to the interests of a mass audience. Postmodernism as an idea, the answer to the orderliness of modernism, the leveling of any ideology, moved into the category of a mechanism, a technology

containing a number of tools to attract the audience and maintain its attention. In the context of visual thinking, a characteristic feature of which is a weak interest in consuming information in large volumes, postmodern elements solve this problem by a wide variety of mechanisms for conveying information to the recipient. Aesthetics loses its original artistic function, instead finding a purely applied - entertaining.

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FIGURES

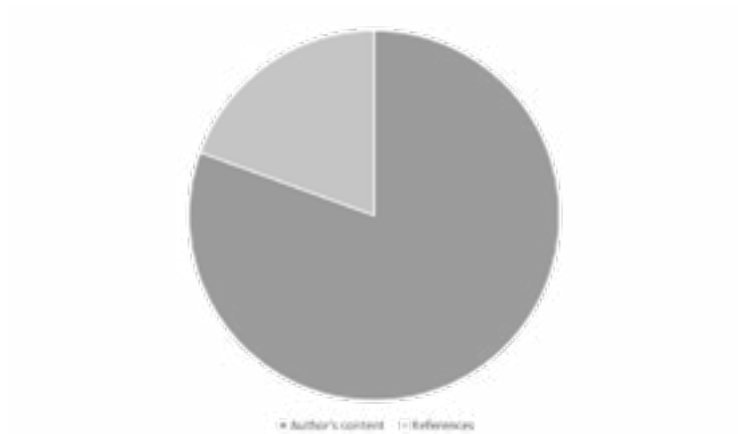
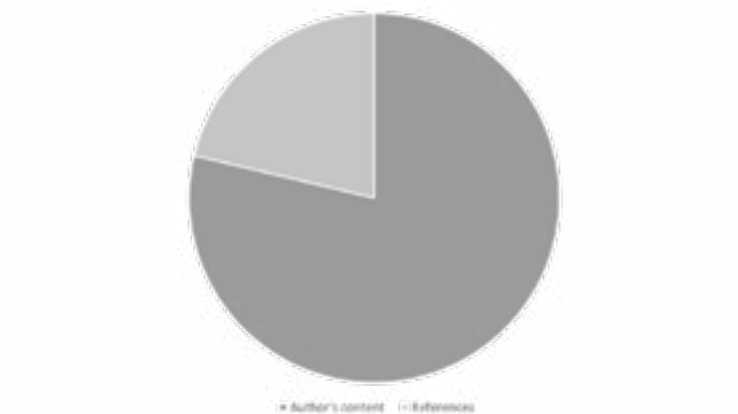
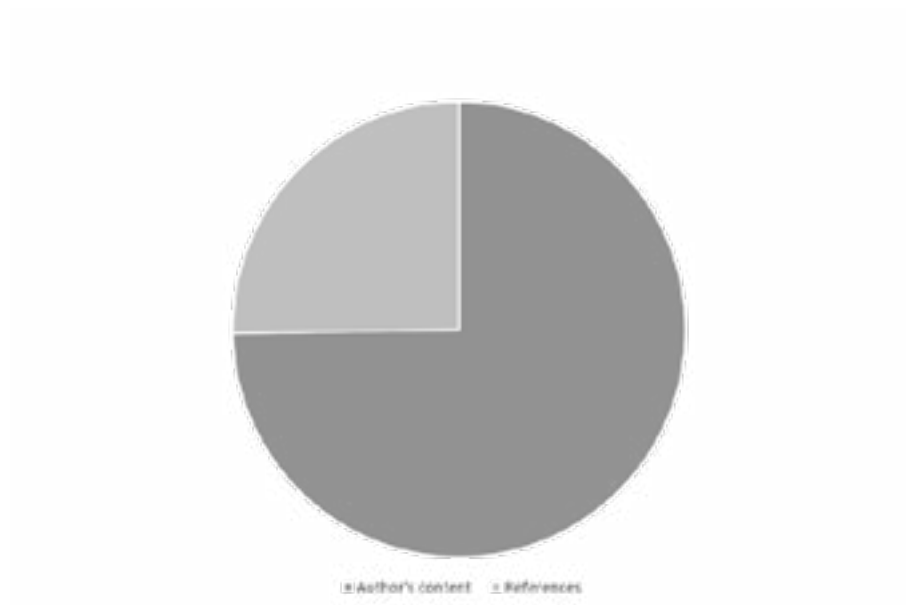


Figure 1 (a). Author's content and references in the video “[BadComedian – Hack Bloggers]”





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ARTWORKS AND THE PARADOXES OF THE MEDIA-TRANSMITTED REALITY

Abstract | This paper analyzes selected classic art that influences contemporary images. The basis of this research proposal is an analysis of the transformation of long-established and internationally recognized artwork through digital technology and social media. This investigation also highlights the symbolic meaning behind the representation and reproduction of media images concerning the political impact of global visual culture.

Visual culture consists of images of reality that are constantly being reconfigured. Thus, the visual arts develop consensually, based on democratic ideals and freedom of expression. Nonetheless, transgression occurs due to a lack of universal reference criteria and a dissolution of common human values. This explains why visual culture is often misunderstood and remains unassimilated. In addition, actual tragedies in life even become confused with art due to the fact that art so often closely imitates reality.

In the context of visual arts, a major area of concern for media outlets involves deciphering the meaning of images that have been manipulated and instrumentalized according to particular political and ideological interests. This especially applies to the power of capital and consumption and their global and cultural effects on social networks. The objective of the current proposal is to help people discern fact from fiction and to look at and understand the society's emergence and relationship to democracy. The relationship between ethics and aesthetic values are to be found in art's formal elements as well as in its content. Therefore, in this paper, visual arts images will be analyzed through a historical, iconological, and iconographical lens to investigate and evaluate visual objects as a form of communication and the current social effects of political images.

Finally, the objective of this paper is to show the digital interface as a means of interpretation and the aesthetic experience as part of this perception process. The paper also considers the artifice of images and the absolute reference values of human existence on visual arts in the face of mercantile offerings and technological progress and their effects on social networks.

Index terms | *Digital narratives; global image impact; media convergence; transformation processes; visual culture; political images*

Introduction

Representations recently viewed in global visual culture have appropriated the essential values of the human condition that at one time had been in the province of classic art. Many works of art and their themes allude to freedom of expression, ethics, and censorship. They appear in the embodying the rhythm of the metropolis where they are based. Instead of the socio-political meanings of images coming to the fore, they are, instead, contained in politics. One must be very careful not to misinterpret them.

This paper concentrates on the absolute reference values of human existence in visual culture in the face of mercantile injunctions and technological progress and the effect it exerts on international politics. Insofar as ethics and aesthetics can be questioned, is the media use of art a search for “innovation in the production of images” in the sense of positive and determinate power or simply the practical consequence of the diversity of modifications of creation? To provide insight into the relationship between art, media, politics, and the symbolic aspects of images, this paper is focused on the following questions: What is the context of the exploitation of tragedy as a boilerplate for everyday visual experiences? What are the true symbolic values that could communicate facts through images for international politics? If the effect of an image of violence, tragedy, horror, or destruction are true values can they be said to be absolute references of human existence?

These questions concern the awareness of freedom, respecting international norms, and the ethics of human rights. Images from different contexts and localities have, in general, exerted significant influence on the media in global and everyday social interactions regarding economics, politics, science, culture, and cultural diversity. Consequently, images are shown which stimulate ephemeral desires for pleasure based the appearance of eternal youth, desires for consumer goods, and a longing for freedom. Thus, a visual analysis based on the symbolic aspects of the elements that constitute the imagery found in the media of a democratic society is essential, along with a review of values for quality of life and the politicization of the individuals. Moreover, it is essential to highlight visual culture as an experience of aesthetics and an evolution of the capacity for reasoning and cognition based on the influence of signs and symbols in the society and the media.

1. Reality and Art Transgressions The exploitation of tragedy in visual experiences

Looking at the artistic achievements in the beginning of the 21st century, there is clearly a lack of meaning in the guiding ideologies. A study of visual culture shows

the development of this trajectory. However, it is necessary to take into account the ideologies that have given humanity a sense of socio-political participation and to also take into account the transformative images that have subverted the rigidities of the system. In this sense, visual culture has presented consensually based democratic ideals based on freedom of expression since the beginning of the 20th century. However, currently, these forms of transgression have been transformed due to the lack of ethical reference criteria and the dissolution of values. This explains why visual culture is often not understood or assimilated. In some cases, real tragedies are even confused with art, because fiction so closely imitates reality.

For example, the global impact of the image of a photo taken by Burhan Ozbilici, a Turkish photographer from the Associated Press shows an armed police officer shouting and gesticulating, moments after fatally shooting the Russian ambassador to Turkey at an art gallery in Ankara. This photo resonated with the people in the international media, and it was the “Photo of the Year” by World Press Photo 2017.

It is challenging to find the true meaning of this image and to resist the influence of the power relationships resulting from the domination and the injustice of globalized structures. As Bourdieu “Legitimate works thus exercise violence which protects them from the violence which would be needed if we were to perceive the expressive interest which they express only in forms which deny it” (1984, 139).

Art has always depended on knowledge, learning, and the ability to transmit and express spontaneously or intentionally what is perceived in the environment. Art is the reproduction (mimesis) of balance, reflection, understanding, patience, happiness, joy, love, compassion, beauty, and goodness together with imbalance, irrationality, pain, unhappiness, desperation, and horror. Whether good or evil, we perceive these feelings in the visible universe and connect them with our personal experiences. The results of this entanglement with artistic expressions grant creative productions and their symbolic values a greater dominion over our environment. Bourdieu (1984, 139-140) says of this that, “specifically symbolic violence can only be exercised by the person who exercises it, and endured by the person who endures it, in a form which results in its misrecognition as such.”

Generally, political images— whether photographs, classic artwork, illustrations, or propaganda posters—act as instruments of analysis, producing emotional reactions and messages for the citizens of a society. In addition to generating responses to the central questions of this research concerning freedom and citizenship and respecting international norms and ethics for human rights, this image rather than opposed to abstract quantitative data or interview transcripts (Bonsack 2008).

2. The technical and symbolic aspects of images on the impact of international politics

The foundations of social and cultural production and reproduction allow access to systems of social structures, and thus uncovers the motives and causes relevant to the functioning of the mechanisms of image production and reproduction. Since images in the context of socio-cultural reproduction go beyond borders, it is necessary to get into a reciprocal correspondence with the relationship between social structure, habitus, and praxis. The notion of habitus and praxis is a “generating (and unifying) principle of reproductive practices of objective structures” (Bourdieu and Passeron, 1987). It refers to the aesthetic experience, perceptions, and learning processes, as well the interpretations, judgments, and behaviors that are conveyed and inculcated during to the individual and collective unconscious through socialization and imagery production and reproduction. As Bourdieu (1984) in *The Social Institution of Symbolic Power, Censorship and the Imposition of Form* has stated:

Symbolic creations therefore owe their most specific properties to the social conditions of their production and, more precisely, to the position of the producer in the field of production, which governs, through various forms of mediation, not only the expressive interest, and the form and the force of the censorship which is imposed on it, but also the competence which allows this interest to be satisfied within the limits of these constraints.

Thus, the paradoxes of reality as transmitted by the media are seen by considering, on the one hand, that the individual can choose and select information consciously and, on the other hand, that the media can control and configure communication of the dominant reality. For example, the media and social networks can converge on recent and essential phenomenon and give it a twist that essentially turns it into “fake news.” The concept of truth is complex, which is why there is much analysis of the difference between facts and opinions in the social sciences. Therefore, in terms of visual art, we must beware of analyses based on finding the fundamental visual elements for the true values of the human condition through artistic achievements within a social context.

3. The visibility of the “true values” as absolute references of human existence

True values as absolute references of human existence that are an exploration of the eternal struggle for victory, justice, and freedom, through seeking to protect our liberty. They challenge humankind’s fundamental ideologies at every level. The notion of freedom is philosophical, and therefore, through aesthetics, we can apply it to artists and the artwork itself. We consider liberty the main concept and victory

the secondary concept to position in regard to the possible freedom, relating this to the dichotomies of true and reality through the images associated with the eternal struggle for justice, and freedom, maintaining the fundamental liberties at every level on humanity's history and, mainly, on the comprehension of our own evolution in relating to the notion of freedom.

An indirect analogy to the World Press Photo-winning image (2017) referenced above is the composition of visual elements related to the representation of the concepts of victory and freedom shown in the period of Classical Antiquity, the Hellenistic period, in the image of the Goddess of Victory (Nike, in Greek "victory") and depictions of the Goddess Eleutheria (literally, "freedom" or "liberty" in Greek) and the Roman goddess Libertas. In this sense, some works of art are representative of concepts that are essential to human existence. The evolution of these representations through a process of knowledge, reproduction, transmission, interpretation, have shaped Western culture, and they have provided mimesis of the essential values of humanity. The term, mimesis, refers to art as an imitation of nature and a representation of reality.

Tragedy, as the main conception of art, prevailed for many centuries was one of the first formal examples of mimesis. From Antiquity to the Middle Ages, the conception of reality and its representation is established, according to Erich Auerbach (1946), by the *Odyssey* and the Bible. While the real and the quotidian are often in Homer's work, the Bible offers more interpretations. The use of daily facts as art represent signs of a superior advent, with symbolic and esoteric characteristics that are still appropriate for the medieval mentality. The Judeo-Christian religion and ethos were strongly related to everyday life and family, thus setting the stage for the sublime tragedy that marks the categorical rupture with Antiquity in the sense of mimesis in its literary conception of reality.

Reflections on art in the West, up until Romanticism in the 19th century, are presented through interpretation of the theories of beauty and mimesis, finding renewal and a point of reference in the philosophy of Aristotle, as revealed in his *Poetics* (c. 335 BC), as embodying the highest achievement of tragedy (Hardy 1996) and in contradiction to the ideas of Plato. In presenting mimesis, Aristotle showed his refusal to separate the intelligible world from the sensible world, associating pleasure with the artistic imitation of nature. For Aristotle, art is beneficial in all its forms – both for the individual and society. For Plato, the sense of mimesis was to be found in the figurative arts; for Aristotle, mimesis was a representation of feeling, equivalent in importance in artistic works to the meaning of catharsis in tragedy. Regarding the aspect of mimesis embodied in mime, Aristotle's reflection extended to the art of dancing (similar to, and originating in, the imitating of animals). In this sense, the art of the mime deals with identification through the transference of personality (Wagner 2016).

In short, the theory of mimesis etymologically presents its meaning in ancient Greece with distinct purposes of interpretation in Latin translation. Adding this to the values of the Middle Ages, which signal the passage from the use of the term mimesis to *imitatio*, *imago*, the image of God and associations with all segments of the sacred. In the 14th century, the expression *imitatio Christi* illustrated this transformation well. This term embodied the idea of man created in the image of God, conveying in the term *imago* not only the sense of copying but also that of analogy. From its Latin meaning, the Italians developed the theory of *imitazione*. In the 15th and 16th centuries, the period of the Renaissance, Aristotle's theory of mimesis referred to painting in imitation of nature. In opposition to this theory, however, the French adopted the philosophy of Aristotle, mimesis, which has prevailed in European thought since the 17th century, and from this French conception, the Germans developed their reflections on mimesis (*Nachahmung*, *nachmachen*, *kopieren*, *nachbilden*) from the 18th century onwards (Wagner 2016).

Thus, employing iconography and its technical and material possibilities favor its expressive function. In this sense, all the recognized values of human experience and motivation were no longer related to the polytheistic culture, of Ancient Greece. In this specific case of the image as an example, the representation of Nike (Goddess of Victory) by an image of the Victory of Samothrace. Though, consequently, to the biblical characters, when victory is transferred to the images of messengers of God or angels, for example, Archangel Gabriel, 6-7th century AD, Kitio (Cyprus), Palagia Aggeloktisti monastery and the artwork of Carlo Braccresco, *The Annunciation* and, in Renaissance, Cinquecento, of Sandro Botticelli, *The Annunciation*, 15th century.

In images from the Hellenistic period, the composition of the symbolic meaning of victory and freedom gain added political and religious themes. An example to these features is found in the composition of the World Press Photo-winning image 2017 referenced above. In respect to this, we can make an analogy to the composition, *The Triumph of Samson* by Guido Reni (1612). Reni's paintings primarily deal with the themes of Bible stories and Greek mythology. According to the historian Klaas Spronk (2014), *The Triumph of Samson* can be seen as a mixture of mythological scenes, characterized by a focus on the proportions of the human body. He added the visual references of Greek antiquity to the symbolic values of the Romans to create images that were representative of the experience of victory and of freedom consequently transferred to biblical characters. The reference used by Reni is the statue of the Apollo of Belvedere (currently in the Vatican Museum) which underscores the reference to concern for the anatomic representation and image of the human body in its balance of proportions.

For a representation of the concepts of victory and freedom, any attempt at verbal description becomes as complex. How to represent victory and liberty? Many of the images that search for these representations since Classical Antiquity have created a personification of “freedom” and “victory” as female characters related to the patriotic themes. In ancient Greece there was the Goddess of Liberty, Eleutheria, with the Romans, it was – Libertas. In France, freedom is personified by Marianne, in England by Britannia, and in the US, the figure of Columbia is the hallmark of liberty. The configuration of these personifications maintain similar attitude expressions of freedom characterized by particular symbols and body postures. Likewise, they are associated with the characteristics of victory found in the image of the Greek Goddess of Victory (Nike), and the image of the Roman goddess Victory.

The history of art and literature have shown effective modes of influencing the configuration of images which impose the perception of their meanings and methods of structural or semiological analyzes. Therefore, art as a symbolic commodity exists as such only for those who hold the means to decipher and appropriate it (Bourdieu 1984). An image remains subject to a variety of interpretations, especially when shown without textual references because we will first realize it as an aesthetic experience before we move on to an understanding of the full meaning of the image. In this way, one considers that the definitions are restricted to a specific realm of cognition or common sense, due to judgments based on subjective values insignificant concerning in terms of the polysemy of the image, especially given an immense diversity of values for image interpretation. As Bourdieu (1984) stated, the instruments of knowledge and communication are “a structuring power only because they are structured,” in Symbolic Power and the Political Field. He also went on to explain that:

Symbolic power is a power of constructing reality, and one which tends to establish agnoseological order: the immediate meaning of the world (and in particular of the social world) depends on what Durkheim calls logical conformism, that is, ‘a homogeneous conception of time, space, number and cause, one which makes it possible for different intellects to reach agreement’(Bourdieu 1984, 166).

By analyzing the current artistic dynamics through aesthetics and iconology and contextualizing image production, techniques, and means prevailing in the epoch it was created, discernment of ideological discourse becomes a fundamental of coming to a significant answer about how the feeling of freedom arises and encourages respect for human rights and fundamental freedoms. That is what the revolution was about, to leave the old for the new. That is the motivation and momentum for innovation, change, and victory.

FIGURES

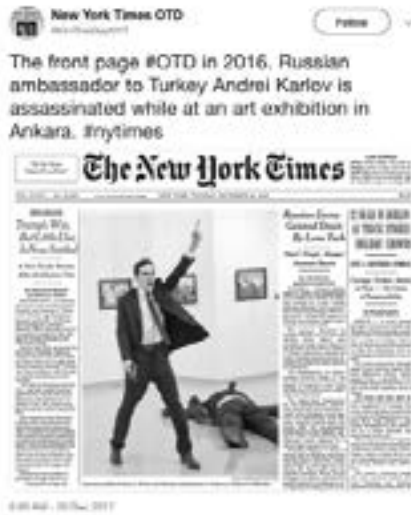


Figure 1: Photo by Burhan Ozbilici, “photo of the year” by World Press Photo 2017.

In: The New York Times Cover, December 20, 2016 [retweeted]



Figure 2: Victory of Samothrace, Louvre, Paris. Photo by Christiane Wagner

Figure 3 / 4: O. Benndorf and K. von Zumbusch, Reconstruction of the Victory of Samothrace (1875-1880)



Figure 5: Libertas, the Roman goddess of freedom.

Figure 6: Marianne Statue. Place de la République, Paris, France

Figure 7: Statue of Liberty under construction in Paris, ca. 1884, Frederic Auguste Bartholdi’s U.S. Patent

FIGURES



Figure 8: Guido Reni, *The Triumph of Samson*, 1612.

Pinacoteca Nazionale di Bologna



Figure 9: *The New French Constitution (1791)*, Bildarchiv Preußischer Kulturbesitz.



Figure 10: "Worker and student demonstration from Republique to Denfert-Rochereau, 11th arrondissement, Paris, France, May 13th, 1968, photos by Bruno Barbey. From the book *May 1968 – At the Heart of the Student Revolt in France, as witnessed by Bruno Barbey*. *British Journal of Photography*. Published on 17 May 2018."

Accessed November 19, 2018. <https://www.bjp-online.com/2018/05/may68/>

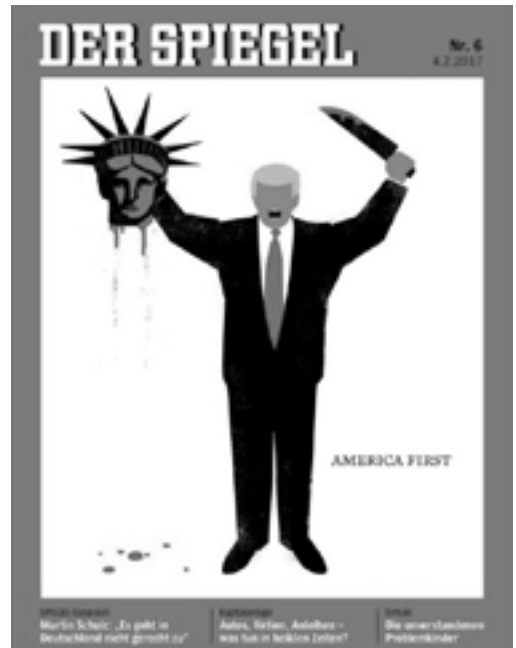


Figure 11: Monopol Magazine's photo and news broadcasted by social media about the demonstration against racism and far-right political presence, which highlighted the monument Siegestsäule (The Victory Column), in Berlin city. October 2018, Berlin.

Figure 12: Der Spiegel Cover, February 4, 2017. "Der Spiegel does not want to provoke anybody," Klaus Brinkbaumer, Der Spiegel editor-in-chief and the executive editor of Der Spiegel Online, told Reuters, adding that the media outlet is actually "defending democracy" in "serious times."



Figure 13: Le Génie de la Liberté, Augustin Dumont, 1833.

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. Schaviro, 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.

Introduction

The 1920s turned out to be an extremely fruitful decade for the development of film-theory which was still very young at that time. In many countries numerous articles and books dedicated to the new invention had already come out. It was obvious, that cinema had suddenly appeared, but immediately conquered the whole world. Early theoretical texts differed significantly from each other and accentuated in diverse moments among the variety of cinematic elements. Film-theory in USSR could be called, on a par with the French one, one of the most fruitful during this period. There was the common basis for these texts, which was supported by all leading directors with their methods: L. Kuleshov, S. Eisenstein, D. Vertov, V. Pudovkin. This basis can be called *montage* as a unique operation for cinema, which has capabilities that are not accessible to any other art or anything else. All theorizing directors emphasized the constitutive function of editing, but did it in different ways. For example, Lev Kuleshov used montage as the technical connection of frames, emphasizing the magic of illusiveness that could be created (the most vivid example is the “geographical experiment”¹. On the other hand, Sergei Eisenstein and Dziga Vertov considered montage as a production of something truly new, something that doesn’t exist in reality, but arises under the influence of cinema. However, for Eisenstein this alternative reality started to make any sense only in contact with human eye, emotions and affects².

Nevertheless, the most radical among all Soviet theorists was Dziga Vertov, who, in his conception of the radical novelty of cinema, went far away from his colleagues, saying that cinema is not just a new art, not an instrument in the capable hands of man, not only a phenomenon existing only in the field of perception of the viewer, but something completely independent, unparalleled in the past. Such an approach in his own theory was accumulated in the term “kinoglaz” – «cinema-eye», which was lost for a long time in the film-theory. However, it seems promising now to make our contribution to contemporary problems associated with the autonomy of cinema and the search for grounds for talking about its specific sensuality by using this term and its basic features.

In order to understand this question, it makes sense to start with research in the history of the problem of cinema-eye in strictly Vertov’s terms. Then we would like to move on to a number of assumptions that could be productive for the continuation of analytics in cinema-eye no longer as a specific term of Vertov’s theory, but as an independent concept that forms a conversation about the specifics of cinematic sensuality.

The concert of «cinema-eye» in Dziga Vertov’s theory

Dziga Vertov’s “cinema-eye” can still be returned as something inaccurate and unsubstantiated, purely intuitive manifesto of alternative thought, full of promising moves. For Vertov, the cinema-eye was the starting point, the central concept which set the tone of his theory from the first text and in 1920s gave the title for the working group and collapsed into itself all subsequent conceptual considerations. First of all, we warn ourselves against the idea that the cinema-eye is an analogy of the human

eye. Also cinema-eye should not be considered as a simple metaphor of a shooting camera. The cinema-eye is (1) the assembly of technical operations (search - shooting - editing) and (2) what can be called the specific sensuality of the cinematographic apparatus. Of course, people's vision also differs depending on something (the quality of vision, distance). But the cinema-eye is not just "another point of view," it is a vision completely inaccessible to man. «Do you see the pattern of human movement of the flow of people when you look at the human eye? No, you do not see, because it can only be seen with the cinema-eye. This is in reality, but we do not see it that way - only the cinematographic apparatus sees it».³ In Vertov's theory there are many lacunas and inaccuracies: even a given fragment sounds more like a slogan than an explanation. The theory of the cinema-eye in this form really does not provide ready-made answers to the philosophical analysis of the cinematic sensuality. But nevertheless, it really can help us with a number of true intuitions.

First of all, his approach posed questions correctly. Cinematic vision and, with the advent of the radio-ear, hearing are different from the human ones, but in what sense? Vertov answered these questions with his experiments, focused on the transformations of time, which, like in the movie "Cinema-Eye" (1924), may be reversed because of the ability to slow down and speed up movement. Vertov also concentrated on the way how sensory syntheses, produced by cinema-eye, differ from human ones. Here the most striking example is the already mentioned radio-ear. After its appearance, Vertov stated that now the cinematographic apparatus had a new sensual organ. At the same time, like for humans, the sensory data from different sensual organs must somehow relate to each other. And the very first Vertov's intuition in this matter opposed the analogies with human sensuality: it is not at all necessary that the sound and visual series should coincide, become dependent on each other. Cinematographic sensual organs independently record the facts of the world, cutting this world into different sensory streams, divide the world into the visible and the audible flows and master them as independent.⁴

All this leads to the fact that the cinema-eye is not just a supplier of illusions, but perceives the world according to its own laws, giving the viewer the result of this perception by screening. The cinema-eye is a conductor to the "facts of the world", which is accessible precisely through sensuality. Chaotic vision is more relative to human. Totally opposite: the cinema-eye is able to "decipher the world", overcoming natural spatial and temporal limitations, and notice in constant world's motion the "resultant".⁵ Cinema-eye leaves cinema autonomy, "sees and shows" rather than "convinces and proves." And even "show" here is not the main part. The final result, which is shown to someone, is not something like the aim for cinema-eye. The most important point here is that cinema-eye has its own sensuality and sees the world the way different from the viewer sees the film. This statement should be discussed in detail, but Vertov has already highlighted these moments. Perception of the slowness, for example, occurs to viewer, because he is inherent in the norm of vision, but in the cinema the norm is different. Cinema does not deviate in what we call «slow mo» - it can really see motion that way. And this specificity, this feature of cinema-eye promises the real novelty.

Another important point in Vertov's theory of the cinema-eye was his refusal of talking about cinema-as-art. He didn't somehow dispute about it, but completely ignored this formulation of the question.⁶ This point has many consequences. Since cinema is not considered as art and a particular film is not considered as a work of art, the director, as a creator, loses his privileged position and turns into a part of the mechanism as functional as lens or a tripod. Vertov endowed the cinema itself with subjectivity and creative power, unlike, for example, Eisenstein, who saw the skilled hand of the artist behind everything. Vertov as a theorist also avoided talking about the viewer. He was completely disinterested in the point of view of certain social functions that the cinema, like everything that exists in the communist world, should have. The cinema-eye works independently, without waiting any external legitimation for its existence: neither by the artist, nor by the viewer.

The productivity of rejection of considering cinema-as-art is also manifested through the suppression of attempts to think «in films». Films were traditionally threatened as works of art which should have a beginning and an end, contain in themselves some clearly formulated message and aim to organize something whole. Vertov, unlike Eisenstein, did not ask himself about the whole. If it can ever be formed, it will not be the embodiment of the artist's idea. The only possible whole in Vertov's theory is the complex meaning immanent to the world, but not seen by an imperfect, limited human eye. This refusal to think of cinema with films provokes a search for other possible configurations: either more discrete formations (frames or montage sequences), or, on the contrary, it could be useful to refuse any internal distinctions and think about cinema in general.

Of course, Vertov's texts do not solve any specific problems. He was not very strong in elaboration of the theory step by step. However, for our purposes there are a lot of great intuitions in his approach Returning to the cinema-eye, which is independent from human and open the mind for developing new ways to strictly sensual contact with the world, becomes simply necessary nowadays.

Possible development: cinema-eye as the bases for analyzing cinematic sensuality

There have already been a few attempts to consider cinema this way besides Vertov's theory. However, all of them were not succeed in film-theory. Sometimes, similar to Vertov, because of the lack of arguments. Here we can mention theory created by Jean Epstein, which also suggested promising intuitions about specificity of cinematic perception of time and space.⁷ The very similar position we can find in later projects created by several experimental directors: Maya Deren⁸, Stan Brakhage⁹, etc. In contemporary film-theory there are some approaches very close to cinema-eye, but, however, with meaningful differences. For example, phenomenological method in film-theory, presented by Vivian Sobchack, tends to give cinema some autonomy. Nevertheless, in her works she seems to be more interesting in the viewer's experience rather, than analyzing in detail what she calls «film's body».¹⁰ Another doubtful strategy is used in works, which are interesting in developing questions about cinematic conscious (Daniel Frampton).¹¹ Our doubts are caused by the hasty assumption, that

cinema is conscious without any sufficient arguments. Contrary: it is obvious that the question about the possibility of cinematic subjectivity may rather be posed in the field of sensuality, because nobody could deny, that cinema is able to perceive.

Let us call the approach suggested by Vertov and somehow supported by other authors the cinema-eye`s point of view – the point of view oriented to the cinema itself, focused on building relations between the cinema and the world. Let`s forget that there is a director with his vision of the situation, ethical constants and ideas. The operator should be reduced to the part of the mechanism that is responsible for maintaining the apparatus. And we completely exclude the viewer, as if what is being filmed should not be shown further to anyone. Thus, we block out any inclinations in the field of intellectualization and attempts to endow prematurely with the values. What will we do?

Cinema-eye. It uses the process of recording and know nothing about the status of the events that occur before it, but seeing and fixing every detail. In this sense, cinema is transparent, the camera is in a disinterested position. Fixation is made only at the moments of recording, which are then located with each other on the editing table and form something new - an independent reality by its own laws, not a reproduction of something happens in front of the camera. The cinema does not know about psychological relationship between objects A and B in front of the camera, but the cinema is able to capture their sensual interaction. Cinema does not know what associative series can provoke the sunrise, but it is extremely sensitive to changes in the light. Cinema cannot know to which reservoir the water belongs, but it will not deceive in what rhythm this water moves. The fact is that cinema is capable of fixing the connections of the sensual order, but not the intelligible one - movement as such, the rhythm of this movement, the arrangement of lines. But the space-time syntheses that cinema makes are autonomous. They do not have a referent in reality that exists in front of the camera. We know that the lamp behind the head by shooting starts to grow on from the head. The status of the filmed objects themselves is also unknown. It causes various conversations about the equality of «things» - inanimate objects captured by the frame, and people-characters acting in it. If we begin to think of these space-time laws as real and independent, then we can stop equalizing our vision with cinematic: what we see in life, the cinema will see otherwise anyway. So, if we take the position of cinema-eye as a starting point for further analysis, which certainly still has to be carried out, we need to look for new issues and produce new divisions within the cinema.

(Endnotes)

- 1 Lev Kuleshov, "Iskusstvo kino (Moi opyt)" [The Cinematic Art (My Approach)], in *Sobranie sochinenii* [Complete works] (Moscow: Iskusstvo, 1987), 171.
- 2 Sergei Eizenshtein, "Montazh 38" [Montage-38], in *Izbrannye proizvedeniya* [Complete works] (Moscow: Iskusstvo, 1964).

- 3 Dziga Vertov, *Iz naslediya: stat'i i vystupleniya* [From the Heritage: Articles and Presentations] (Moscow: Eizenshtein-tsentr, 2008), 149.
- 4 Dziga Vertov, *Iz naslediya: stat'i i vystupleniya* [From the Heritage: Articles and Presentations] (Moscow: Eizenshtein-tsentr, 2008), 99.
- 5 Dziga Vertov, *Iz naslediya: stat'i i vystupleniya* [From the Heritage: Articles and Presentations] (Moscow: Eizenshtein-tsentr, 2008), 56.
- 6 Dziga Vertov, *Iz naslediya: stat'i i vystupleniya* [From the Heritage: Articles and Presentations] (Moscow: Eizenshtein-tsentr, 2008), 48.
- 7 Jean Epstein, *Critical Essays and New Translations*, ed. by Sarah Keller and Jason N. Paul, trans. Sarah Keller (Amsterdam: Amsterdam University Press, 2012).
- 8 Maya Deren, *An Anagram of Ideas on Art, Form and Film* (New York: The Alicant Book Shop Press, 1946).
- 9 Stan Brakhage, *The Brakhage Lectures* (Chicago: The School of the Art Institute of Chicago, 1972).
- 10 Vivian Sobchack, *The Address of the Eye* (Princeton: Princeton University Press, 1992).
- 11 Daniel Frampton, *Filmosophy* (Wallflower Press, 2006).

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CELLULOID IS NOT A SIGNIFIER ANY MORE

Abstract | Since the first obvious indications of the 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 term, 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 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*

Aesthetics suffers from a wrenching duality. On one hand, it designates the theory of sensibility as the form of possible experience; on the other hand, it designates the theory of art as the reflection of real experience.

Gilles Deleuze¹

INTRODUCTION

Walter Benjamin's largely known – if not totally accepted then at least seriously taken notice of – idea of a transformation from quantity to quality regarding the changes of position of art within industrial society, traverses many contemporary discussions about aesthetics and artistic practice. In Benjamin's view works of art and the perception of them in the "age of mechanical reproduction" function within the mass culture. Works of art are enveloped by its main mechanisms of distribution of modes of aesthetic perception in the social framework. In brief, Benjamin discovered that such framework is a space for including a politicized art in the struggles for emancipation.² In the age of the ubiquity of digitalisation, it is tempting to speculate in the terms of a repetition of Benjamin's "formula", now applied to a variety of obviously technologically enabled productions of art and other aesthetic phenomena. Timothy Murray was not the only one who got caught in the comparison of two transitions. In the age of "digital baroque" he ascribes a strong transformative impact to "computer wizardry" in a manner, which evokes Benjamin's observation of the effects of industrial reproduction technology.³ Even more explicitly Peter Weibel almost mimics the diction of the above mentioned Benjamin's articulation: "Just like the case of the old technical media of photography and film, the pivotal successes of the new technical media consisting of video and computer are not just that they launched new movements in art and created new media for expression, but that they also exerted a decisive influence on historical media such as painting and sculpture."⁴ Reading this, we should call to mind Benjamin's *vanishing aura*, which was the notion of a dialectical change that affected not only some new advances in art and in the movements of aesthetics, but the status of art in its totality. Starting with Adorno, countless authors implied and/or ascribed to Benjamin an outlook, which in final analysis boils down to a reproach of technological determinism. Adorno mentioned the "equation of technique and technology" in film. Adorno states that according to Benjamin, film "has no original" and so "the mass product is the

1 Deleuze, Gilles (1990). *The Logic of Sense*. London: The Athlone Press, p. 260.

2 Of course, I am referring to: Benjamin, Walter (1969). *The work of art in the age of mechanical reproduction*, in: *Illuminations*. New York: Schocken, pp. 217 – 251.

3 Murray, Timothy (2008). *Digital Baroque / New Media Art and Cinematic Folds*. Minneapolis, London: University of Minnesota Press, p. 35.

4 Weibel, Peter (2012). *The Post-Media Condition* (<http://www.metamute.org/editorial/lab/post-media-condition>), accessed: 6th January, 2019)

thing itself”.⁵ Although Adorno clearly postulates that “the aesthetics of film is thus inherently concerned with society”,⁶ it seems that he does not take this assumption strictly seriously and he rather proceeds with his doubts about the capacity of film to attain an aesthetic impact comparable, for instance, to writing. Benjamin does exactly the opposite by demonstrating that such aesthetics becomes obsolete after the spread of mass culture. In the final analysis Benjamin gives full weight not to technology, but to the social or sociological and political consequences of art in the age of mechanical reproduction. Within this understanding his suggestion of an impossibility to keep alive the “old” aesthetics exposes its fundamental conceptual focus on the “Subject” – in both relevant meanings: the abstract continental philosophical notion and the notion of an individual. A matter of a separate discussion is a question on the level of communication between both authors and personal friends, since Benjamin overall “avoids” the sort of philosophical terminology, which permeates Adorno’s discourse.

Benjamin’s approach to the notion of mass culture made a crucial difference at the time – actually, posthumously after the publication of his essays in 1950s – in view of some attempts to ascribe an artistic value to cinema. Early film theoreticians such as Hugo Münsterberg, Jean Epstein and Rudolf Arnheim (among others) didn’t really find a way of thinking about art beyond the canons of the time. Arguing that film was able to attain a comparable artistic level as literature, drama, poetry, music, etc., they failed to notice that such arguing itself was unnecessary; the onset of cinema actually transformed the field of defining art and aesthetic value before film theory noticed the fact. Nevertheless, they share common ground with Benjamin considering their analysis of interactions, starting with the invention of film/cinema, artistic practice and theory, including aesthetics, which highlight the importance of the notions, categories and agencies of *movement*. Cinema as the art of “moving pictures” is right now becoming a history of a new age, which is being grasped by the chain of notions, beginning with “postmodernity”, including also the concept of post-media.

PSYCHOTECHNOLOGY, CINEMA AND THE REST OF ART

By becoming the history, which preceded its technological transformation, cinema transcended the limits of art subjugated by representation; however, this transcending through the instances of the exposing of differences could have not been fully recognised due to the technology of the *analogue* reflection of reality as the defining principle of film. Since the first obvious indications of inception of the times of the “end

5 Adorno, Theodor, W. (2001). *The Culture Industry. Selected essays on mass culture.* London, New York: Routledge, p. 180.

6 *Ibid.* p. 182.

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. When discussing a decisive transforming influence of Kierkegaard and Nietzsche and what they inscribed into the category of movement, Deleuze emphasized their inversion regarding representation. In a counter-Hegelian gesture they repudiated the “mediation” and so they did not propose a new “representation of movement”. Instead of this the relevant problem for them is about

“a question of producing within the work a movement capable of affecting the mind outside of all representation; it is a question of making movement itself a work, without interposition; of substituting direct signs for mediate representations; of inventing vibrations, rotations, whirlings, gravitations, dances or leaps which directly touch the mind.”⁷

This thinking could well have anticipated later Deleuze’s work on cinema, which is founded in the first of the two volumes by amalgamating the notions of image and movement (*image-mouvement*). Anyway, although the quoted sentences of Deleuze comprise of a wide scope of possible meanings and correlations, they open a way to thinking about cinema, which irrevocably established the agency of movement, especially in the field of aesthetics and art. Photography and film gradually became the components of an incremental process of changes, disruptions and discontinuities in more or less all artistic fields. *Fin de siècle* painting and sculpture with its artistic movements triggered a chain of changes, which demonstrated that art escaped the constraints of representation. What Nietzsche anticipated in his distancing from Kant’s aesthetics through a turn from the aesthetics of the “disinterested gaze” to the producer of artwork, was specifically materialised in analogue cinema as a “synthetic” art. A projection of a film on the screen presents the “manipulation” of camera focus, plan, frame etc. Hence, it is an inevitable encounter of two domains of subjectivity (one of the author and other of a viewer) in an unprecedented mode regarding any of “previous” arts. Friedrich Kittler, while paying tribute to Hugo Münsterberg, coined the term “psychotechnology” to designate this relationship, in which the cinema audiences are confronted with the look of a camera as the look of the other. Since these matters were already widely discussed in film theory, I would mainly like to point out here that cinema due to its technology and the interaction in the social and artistic contexts, was involved in the transformation of art, which depended on the transformed perception by the audiences. Therefore, as we all know, the galleries were increasingly

7 Deleuze, Gilles (1994). *Difference and Repetition*. London, New York: Continuum, p. 8.

populated by a multiplicity of new styles, approaches and reactions to the realities related to the new modes of visual perception; writers like Döblin and Dos Passos used the “method” of film montage in their writings and so on – until the times of the highpoint of modernism, when cinema in “new waves” reflected its own reflections in many cases of the revolutionary politicised moving images. Still accounted for as “analogue”, early video technology of magnetic tape recordings shown on cathode ray displays (CRT) brought by, at the peak of modernism, a revolutionary change to art galleries. This technology decisively affected – in a lasting conjunction with the forms of performance and of installation – the emergence of global artistic events in particular. Some painters, for example, more or less implicitly opened a visual dialogue with Etienne Marey’s images, shot with the chronophotographic gun before the turn of the centuries. Then in 1930s Alexander Calder introduced his mobiles, sculptures, which actually moved as they were powered by electricity or just moving air. Parallel to cinematic “new waves” in what was at the time Western and Eastern Europe the group *Fluxus* invented intermedia and interdisciplinary approach to artistic practices. Particularly Nam June Paik stands at the beginnings of video art, which, from his early work on, overwhelmingly conquers the spaces for artistic exhibitions. With the recent leaps of digital technology it is evident that the boundaries between artistic categories are moved, blurred, transgressed. They became irretrievably inconceivable except, of course, in their historical forms and formats. How much were all these phenomena instigated by cinema could be open to interpretation, but there is no doubt that focusing on movement in most art forms had to do with film. But as film acquired a special eminence as an art form, although somehow “contaminated” by its mass cultural origin, film’s material signifier, the celluloid, is disappearing from usage. Films on celluloid are prevalently dispersed in film museums and archives, where they are being digitised. New films, which are entirely shot with digital technology, are shown in cinemas, screened on some TV channels, they are streamed to smart televisions, to computers and mobile phones and then they join countless other “visual products” in the vast memories of virtual worlds.

996 POST-MEDIA 1: TOTALITARIANISM OF IMAGE

On 12th May 2018 at 11 o’clock Jean-Luc Godard held press conference at Cannes film festival, where his latest film *The Image Book* (*Le livre d’image* – 2018) was screened. The event marked the process of transformations, which are very consequential for cinema as art and for all art that cinema already in its analogue age affected so much. The great cinematic and social revolutionary, now 87 years old Jean-Luc Godard, answered the journalists’ questions via the FaceTime application on an iPhone. Among many implications of this historic event the first one concerned *The Image Book*, which

actually adds many new nuances to Godard's older project *Histoire(s) du cinéma* (1989-1999). *The Image Book* is obviously a montage to a great extent made possible by digital(ised) content from the times of film and television and their inherent historic and political manifestations in view of the trajectory of the meanings of the notions of reality. Hence, the second implication concerns the future of cinema. It seems as if Godard inferred that we are entering a different age, indeed, a different world, whose difference is nothing less but changed humanity. Saying that "many actors today contribute to a totalitarianism of the filmed image, against the thoughtful image", Godard actually agrees with Stéphane Delorme, who recently pointed out to *persuasive design* as a tool of "designing the minds". Delorme "accuses" psychologists and neuroscientists that they "sold to the enterprises of the Net their expertise on vulnerabilities of brain in order to *hook* the users."⁸ Still, Godard was not that univocal since he also bet on the future of film, which – like his modernist films in mid-20th Century with their subversive and disruptive form – stand chances to disturb the very totalitarianism, which it itself helps to recreate. Godard must have had the mainstream cinema on his mind, when he said that cinema "consists too much of showing what's happening. Films should show you what is not happening and what you never see anywhere, not even on Facebook."⁹ Intentionally or not Godard described what the participants in many artistic fields see as their main task. "Showing what is *not* happening" points to a critical regard of realities, it calls for a moral invocation and it points to what is overlooked and/or repressed. The recent overwhelming topic of immigrants in all kinds of artistic practice can be taken as an appropriate illustration. In a broader view, Godard's intervention touches upon issues that transcend just the artistic concerns considering that he recognizes the roles of art in the world of multiple interactions. "Images become unplugged and unhinged and start crowding off-screen space. They invade cities, transforming spaces into sites, and reality into reality."¹⁰ In the settings, into which Godard's thinking is inscribed, 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.

POST-MEDIA 2: RADICANT ART

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 by Benjamin

8 Delorme Stéphane (2018). Totalitarisme tech, Designing minds: changer l'humain. In: Cahier du cinéma, N° 750, Decembre 2018, p. 14.

9 Godard's quotes from his press conference are transcriptions and translations of his talk.

10 Steyerl, Hito (2015). Too Much World: Is the Internet Dead? In: Aikens, Nick (ed.), Hito Steyerl, Too Much World, Berlin: Sternberg press, p. 31.

and the other that has been marked in Alain Badiou's philosophy as the *event* of the revolution of the 1960s. The culmination of modernism at the time and its liberating effects reached in 21st Century the end of their trajectory, which consisted of meanings and aesthetic practice that travelled through the discourses of postmodernism in order to be, as Herbert Marcuse back in 1970s would have it, "absorbed" into socio-economic-political arrangements of neoliberalism, which is the notion that marks the contemporary system of domination. In this respect one should evoke Benjamin's emancipatory expectations, regarding the mode of mass participation, which at first appears in "disreputable form" in view of evident the usages of mass culture's "instruments" by fascism at the time. We should see the epistemological pattern in his insight. Similar dialectics as those identified by Benjamin in 1930s should work also in post-media age: the new means of a dispersed communication, i.e. interactions through so-called social media serve as "fake news" vehicles. This is just the opposite from the democratisation of communication, which was expected, when these applications were gradually launched into the space of post-media. A special angle in view of this problem was contributed by Lev Manovich, who prefers to frame all such phenomena in the notion of artificial intelligence (AI). His way of thinking based on his expertise on digital technology is marked by his constant emphases on the "cultural" impacts, which in other words means that "aesthetics" penetrate a large scope of social life and practices. "But what is perhaps less obvious is that AI now plays an equally important role in our cultural lives and behaviours, increasingly automating the processes of aesthetic creation and aesthetic choices."¹¹

And what remained from cinema? The answer is "film" as an actually empty signifier, considering that celluloid as the material signifier in the notion of cinema is relegated to the past. In the times of post-media this fact far transcends just the mode of production of cinema, but it also comprises of the modes of perception due to new digital devices, which are included in the dynamic of social forms of interaction with digital film. Of course, art in general got entangled in this transformation and it "refers to movement, to the dynamism of forms, and [it] characterizes reality as a conglomeration of transitory surfaces and forms that are potentially movable. In this sense, it goes hand in hand with translation as well as with precariousness."¹² Bourriaud's invention of *radicant* aesthetics, which takes a note of "spatializing time", is especially appropriate for cinema in its new forms after its celluloid signifier is gone. We are just at the beginning of the full flourishing of cinema, which is just opening a way to "another world", which is now understood in terms of the *totalitarianism of image*.

11 Manovich, Lev (2018). *AI Aesthetics*. Moscow: Strelka Press. This booklet was available only in Kindle edition without the conventional pagination and so I can't refer the page of the quote.

12 Bourriaud, Nicolas (2009). *The Radicant*. New York: Sternberg Press, p. 79.

Cinema is now actually a plurality of genres, forms and ways of showing films on a range of media. This affects the change of the cinematic artistic practice in a variety of cinematic movements. In a wave of films and TV series the totalitarian aspect of digital image is “self-reflected” in films, incorrectly labelled as science fiction, as a constant flow of time and again images within images. In this vein characters of quite complex narratives are forced to wonder through different “realities”, not knowing exactly what is their own and what is the external technologically induced memory. David Lynch’s second *Twin Peaks* (2017) series is a great example of the “radicant” art considering how time and space run one into the other and, consequently, the characters acquire and enfold inner mysterious differences in their exploded identity. Some episodes of this series are based on an almost realistic paradigm only to be devastated by another episode, which is conceptually mixed with such a form of video installation that not so long ago would have been only imaginable in some artistic breakthrough galleries. Lars von Trier could be taken as another good example in his recent films for his combining visual references from divergent resources in the narratives, which are aimed not only to shocks for the audience, but also to the reframing of ethical, aesthetical and ontological perspectives. In film *The House that Jack Built* (2018) he brings into the portraying of a serial killer a re-definition of art as the other side of evil. Of course, such high-end products can be taken primarily as the best examples of the nascent culture, in which art interferes with life in a so far not finally defined manner.

CONCLUSION

I mentioned only some specific observations concerning the change of the very notion of aesthetics related to reconfigurations of artistic practice and its social space. 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 coining of concepts of artistic periods from modernism to post-modernism towards “radicant art” and the deciphering of the frames imposed by the aesthetic regime in Ranciere’s perspective mainly indicate that the normative aesthetics even in an elementary shape became definitely inconceivable. 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. In the aesthetic discourses of today a synchronisation of a technological determinism and the analysis of a surpassing as ever-singular meanings of art is evident. On the other hand, in the politics of artistic practice, the strategies of aesthetic social comments are unavoidable. As it looks, all movements, which I only superficially indicated are creating the aesthetics, which

work as an agency within art; we have now no more overwhelming aesthetics, but the ubiquitous aesthetics of forms of life and death in the world of simulacra. Therefore, in 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. Films, which exist only in virtual digital spaces, of course, make things more complicated.

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MEDIA MONADOLOGY – 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 18th 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 this text we will examine the interrelations between contemporary (media) aesthetics and cultural (art) critique.

Index terms | *Contemporary aesthetics, Culture, Media, Monadology, Society of spectacle*

As a relatively new scientific discipline, media aesthetics enjoys a dual status. On the one hand, it is based on the knowledge derived from general aesthetics, and therefore, in relation to the latter, media aesthetics could certainly be seen as a separate applied discipline. On the other hand, media aesthetics is ever more frequently encountered during the interdisciplinary research in the field of the philosophy of the media, of which it is an intrinsic part. In either of these cases, media aesthetics should represent the domain of aesthetic (philosophic) research, the basic subject of which is the so-called media culture. And since media culture is one particular aspect of cultural practice, the question arises as to what kind of aesthetic research corresponds to the current media, or cultural and artistic, practices. The most frequent answer to this question is that media aesthetics does not deal with specific media in terms of their final definition, specification and delineation, but that its research is based around the assumed *cross-mediality*, in which case the boundaries between the individual media are erased, and the media space is necessarily treated in a flexible way.

Moreover, media aesthetics is not unique in itself, either according to its subject matter or its methodology. In fact, it is only conditionally designated as a separate field of research so that it could be distinguished from the theory of the media and preserve its primary connection with philosophy. At the same time, media aesthetics has the task of constantly redefining its subject matter and, consequently, the methods of research, because its subject matter is not given *a priori* but is almost daily redefined. Also, in relation to the approach to the perceivable reality which is generated in technical manner, as well as to its effects upon art, culture and society, media aesthetics shows an interpretative fluctuation. Therefore, we will attempt here to show, in a succinct way, the two mutually opposed positions which media aesthetics occupies in relation to technology, culture, art, and society within which it operates. The first position pertains to the critique of the so-called "Society of the Spectacle", which is a product of the joint influences of technology, financial capital and entertainment industry, while the second position assumes a condensed analysis of artistic and cultural activities within the framework of new technological paradigms, which changes the nature of art to a significant degree and points to new forms of media use as a means of artistic communication. As it is clear even at first glance, there are huge differences between those two positions; however, they both break out of these interpretive paradigms and conquer the problem space between them. In short, as an applied discipline, media aesthetics balances between at least two different approaches to media culture, while encompassing a multitude of empirical details that are distinguished by the changing world of the contemporary media.

In accordance with the current developments in the field of the media, we consider it important to ask the following questions: from what position would it be possible today to submit the media to criticism which would be based on aesthetics on the one hand, and the fluid offshoots of the contemporary media culture on the other? Do the media and/or post-media aesthetics have any ability or power to do so? If we look for the answer to these questions in the theory, we will see that in relation to this there is no general agreement among the authors. While Debord, situationists and British theoreticians of culture and the media like Fiske, for example, advocate the idea of artistic criticism of the media, either strategically or tactically, the technocentric approaches hypostasize the power of new technologies, while giving up on criticism as an instrument of a potential change of the cultural and social reality.

Unlike Debord, who takes the idea of strategic criticism from the arsenal of military doctrines and develops it for the purpose of realizing the idea of a revolution in our time, Fiske sees criticism as a tactical instrument, developing it on the basis of elements which are not fully calculated strategy-wise, but they move within the domain of the 'tactical' potentials of a struggle for dominance and power.¹ However, regardless of

whether or not it is, in principle, the matter of the use of criticism for the realization of strategic revolutionary goals and tactics which are employed to undermine the governing value system produced by the media, situationists, Debord and Fiske believe in criticism as *the* weapon which enables contemporary art, with the support of the more engaged among the aesthetic theories, to substantially change the existing order of things.

In order to explain the existing situation, we will have to look backwards. One of our starting assumptions is that the media world resembles a mathematical (technical) system of monads or perceptions, as Leibniz described it in the 18th century.² This, however, does not imply a departure from Debord's idea of the Society of the Spectacle; one of the intentions is, in fact, to illuminate the structures, processes, and mechanisms of the Society of the Spectacle by way of the key principles and mechanisms according to which the new technologies operate. This is a valuable approach, especially considering that the field of mediatization today is not exclusively related to the world of the media, which tends to expand and, in a certain way, to become identical with life itself through its spectacularization. The contemporary media, therefore, show the tendency to penetrate into all areas of life and social reality: in our opinion, the sum of "small perceptions" which originate in the domain of media activity is constantly growing, overwhelming the modern world. "Small perceptions" can be found in various sciences (medicine, biology, physics, etc.) as well as in the artistic, political and, broadly speaking, social practices of our time.

Extending the perceptions to encompass the non-media world, i.e. the area reserved for practice, as it is understood in the traditional sense of the term (economy, ethics, politics), or, in other words, for everything that, broadly speaking, belongs to life practice – is a contemporary *novum*. The reason for this is that through the operation of the modern media all the listed practices seem to combine into a kind of a unique system of interactions. In that way, communication by way of the media is "infiltrated" into life outside the media sphere, as it is understood in the narrow sense of the term. A similar thing occurs in the domain of artistic creativity, which is generally registered by the modern aesthetic theories.

We should now pay special attention to Manovich's concept of the post-media. Manovich contends that the traditional notion of the media is not useful for describing and analyzing the realities of contemporary culture and art, and, in that sense, one should avoid becoming inert.³ Nevertheless, the question arises as to the bases of such claims and whether the modern world of the media should be viewed as a result of the continuous operation of the media or through the prism of breaking away from the traditional perceptions of the media culture. The discontinuity with the tradition which Manovich advocates, makes the interpretation of the current media situation impossible on the basis of the old paradigm, as it introduces new interpretative rules that are valid for the new media, as well as the hybrid works of art and modern technology.

On this occasion, it is interesting to reexamine the way in which media aesthetics "fits" into everyday life and how it supersedes, or comes to incorporate, almost the entire practice of human behavior and life. It appears that the contemporary cultural reality requires a definition of a new aesthetic terminology, which is relevant for the field of the media culture influence, but also requires a completely different concept of things, both within the world of the media and in the area of contemporary art, culture, and life practices. The most effective evidence for this is the notion of the 'post-media', which refers both to the world following the emergence of the so-called new media, and to the most varied modalities of creativity and reception of contemporary art. Later on, by way of the *mainstream* media, the term 'post-truth' also entered widespread use, relativizing in the process the complete media epistemology, effective at the level

of relation toward information; as well as in the field of political activities that is subject to media coverage. In that way, the practice of life of modern politics and culture loses its last traditional support in the truth. And what remains? We could define it with a single word – technology.

For the purpose of more precise clarifications, we should call to mind the fact that the conceptual-terminological transition – occurring in all value systems – begins with the use of the phrases ‘postmodern state’ (Liotard), then, at a later time, ‘postmodern art’ and, finally, ‘postmodern era’, or the epoch that follows the modern era. All of those, and especially the coined term ‘the post-media’, is related to the spirit of time or more precisely – to the socio-cultural influences on the means of expression and communication in our age.⁴ Regardless of the way one is to interpret all this, there arises the question of the continuity of the theory/theories which should accompany the mentioned changes, in addition to analyzing and critically challenging them.

So, will we see the aesthetic paradigm of Leibnitz, Debord and Manovich as unique or as a number of possible worlds of interpretation? What is modern (traditional) and what post-modern in the world of the media, and how does it affect the art and political practice of the contemporary world? However we may interpret them, the nature of the indicated changes is related to the media and new technologies, which, in addition to financial capital, are the fundamental transformative forces of today, regardless of whether it transforms perception/interpretation into convergent worlds of micropceptions, unstable coordinates of the spectacle, or a unique software for reinterpreting everything that exists. In our opinion, all those theories and their corresponding practices co-operate as a single flexible and incomplete theory-practice of our time. What should be emphasized, however, is that this theory-practice, even thus incomplete and insufficiently self-transparent, tends towards a totalitarian intervention over the existing reality. At the same time, it is fragmented into a multitude of virtually invisible, narrowly specialized practices, which are, unlike the old ones, characterized by being largely disseminated by the media. Therefore, the new media, artistic and, in general, aesthetic practices, which by their artificiality tend to capture the whole of modern life, are quite different not only from the traditional Ancient Greek concept of practice but also from the contemporary one (as proposed by Marx), which anticipates the realization of theory by way of a revolution.

The strategy of Debord’s action pertains to the matching of artistic actions with the idea of a revolution in the open spaces of cities, that is, in the streets. Despite the fact that situationists previously tried to act subversively even within the media, it seemed that the practice of hitting the streets was more effective on the path toward more radical social changes.⁵ Instead of being featured in the media, art comes out into the open and intervenes in the spatial (aesthetic) reality. In this way, it avoids not only the intercessory role of the media but also the imposed structure of the spectacularization of the city.

The echo of Debord’s ideas of interventions in the city space appear today as different forms of activism of artistic or political nature (in the original meaning of the term ‘political’). For instance, instead of the so-called network activism, which is exclusively media-oriented while seeking to achieve certain social changes, in the contemporary era we also encounter activities in the city area, in abandoned factories, buildings, halls, and in the public space in general. Free gardening or “public fruit” campaigns, for example, greatly resemble the psycho-geographic experiments of Debord and situationists.⁶ However, it seems that new artistic practices move away from ethical realpolitik and towards an unreflected metaphysical plan of action – ethics, politics, and social or exclusively artistic engagement that is achieved in the field of the media. It is precisely the uncritically understood metaphysics of tactical engagement in the media, which employs artistic sensibility and new aesthetic parameters of action, that

often in the course of its operation discards the requirement of a radical change of the value system, supporting the postmodern lack of interest in the revolutionary change of reality.

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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*

“the basic law of this life, the law one longs for, is nothing other than that of narrative order, the simple order that enables one to say: “First this happened and then that happened!” ... Most people relate to themselves as storytellers. ... they love the orderly sequence of facts because it has the look of necessity, and the impression that their life has a “course” is somehow their refuge from chaos. It now came to Ulrich that he had lost his elementary, narrative mode of thought to which private life still clings, even though everything in public life has already ceased to be narrative and no longer follows a thread, but instead spreads out in an infinitely interwoven surface” (Musil 1995: 709)

INTRODUCTION

The complex character of urban places renders difficult the recognition and possession of their multivariate and fragmented aesthetic characters. Urban environments encompass far beyond than the reality of the surrounded natural and build environment. They encompass a vivid expandable universe in constant motion of aesthetic, collective and cultural evolution. While the cities pulsating environment is characterized by aesthetic, cultural and social overlapping fields, they also have a diasporic existence through space and time (Bridge, Watson 2003). Living or visiting in a typical urban environment has a fragmented engagement the different physical, historical, collective aesthetic parts of the city. Urban sites reveal the various ways people experience and engage their surrounding universe. Among the most important questions within understanding and representing cities are first the constant evolution of urban places as a dynamic palimpsest and second the dynamic field of collective social and historic forces that shaped and shape cities (Rau, Ekkehard 2014). Literature provides an important and fundamental support by reveal and re-synthesize the separate layers and diverse fragments that are embedded in any urban landscape and its relevant contextual situations (aesthetic, history, social, cultural, collective) (Holquist 2002). The performative dimension of novels could reveal in innovative and intimate ways the exceptional character of urban place. Authors not only can echo poetics toward real places, but also they can make possible the emergence of a subjective experience of places (Prieto 2012). Narrative texts spaces do not express a closed (motionless) reality within the fictional framework. Urban environments are in a constant change primarily in the course of the plot’s evolution and the participating characters who perceived and experience them through different psychological, emotional, social situations (Klooster, Heirman 2013). Novels reading provide strong bodily enactment (Gallese Wojciehowski 2011). A mind opening to the vivid and always becoming collective, social, cultural potential, surprise and aesthetic awareness of the urban worlds. Narrative descriptions include and provide diverge forms of urban and rural spatial information within particular semantically and aesthetically encoded contexts. Narrative texts have the inherent power to call places into existence (Tuan 1991) by arranging and ordering social, collective, cultural, emotional domains within the urban tissue. Therefore novels can alter the typical obstruction – boundaries either objective or subjective when exploring through the cityscape. The scope of the narrative fiction – novels can contribute strongly to the effects of an urban environment and empowers the mutation of ordered and geometrically defined places to spaces (De Certeau 1984).

The Augmented Reality (AR) framework is an immersive process which could redefines the individuals from a preconceived observer to a progressive active participant. An important aspect of augmented reality is that individuals are remaining in the physical surrounding environment and in combination – relationship with AR inherent potential

to enable viewing such surrounding realities through the imaginative worlds of another person. AR could append towards the typical four categories of spatial proximities scales (Montello 1993) figural space, vista space, environmental space and geographical space. The limited hardware and software has restricted the early AR applications in engineering and medical environments. However, during the last years the advent of hardware improvements widespread AR in areas like cultural heritage, entertainment, tourism, retail, advertising, etc (Jung, tom Dieck 2018). Augmented reality, mixed reality (MR) and extended reality (ER) are state-of-the art technological methodologies, that in many cases have overcome the borders of technological approaches and appeared as theoretical and philosophical questions. We would like to ask about the deepest meaning of location-based digital media, and in which ways such location is fine-tuned with dwellers psychological conditions. How the conscious of urban places are tuned with inhabitants – visitors conscious?

Various individuals (either inhabitants and/or visitors) could engage in various and contrasting urban experiences and allocate diverse aesthetics and meanings to their personal and collective 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 AR – MR render places that could be phenomenologically dense with aesthetics, memory, meaning and legibility.

PROPOSAL

We propose that the bodily and cognitive enrichment of inhabitants-visitors based on novels amalgamated with an AR media could aid towards to reveal novels' physical activities and reveal different values (embedded in former unknown territories) provoke and connect various emotions. We aim to enable inhabitants-visitors to discover a subjective negotiation of aesthetic interpretations and meanings with the aid of narrative texts and further project them on the urban space. We further aim towards to entail a constantly creative framework that could provide to urban dwellers novel perspectives on the vivid and hidden relationships between novels and urban environments and therefore to open-up a dynamic re-imagining of the urban landscape through locative AR media.

Our initial scope is re-enforce spatiotemporal bodily experiences involving an overlay of the current and past aesthetic social, cultural, collective and historic layers or fragments to the present urban tissue. Our approach could aims towards two main directions augmenting the quantitative and qualitative dimension of, first, cognition which urban dwellers-visitors-inhabitants lack to perceive, but that it exist in current urban environment's reality. Second, of urban environment's reality that it is only possible through narratives' chronotopes. According to De Certeau (1984) walking establishes the space out of place. In order to perpetuate an approaching rhythm – pace towards the fragmented urban bodies the proposed locative-based AR media defines a rhythm based on narrative chronotopes for dwellers' urban aesthetic experience and engagement. Dwellers and inhabitants not only motivate by the novel's embodied metaphors and kinetic traces (Gallese, Wojciehowski 2011) but also by the on-site walking – motion within the urban novel's scenery. Augmented Reality 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 (Hugues, Fuchs, Nannipieri 2011). The

singularities of narrative chronotopes (Holquist 2002) 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 multi-level aesthetic alterations (Bal 2009).

We propose that actual urban places could be merged with the invisible layers of novels' aesthetics with the aid of an Augmented Reality media and therefore it could support aesthetic engagements of the human urban environments both build and natural. The proposed framework has its foundations on novels' inherent power as chronotopes of dialogical potential experiences (Holquist 2002) as developed by two axes and four characteristic strategies of Augmented Reality. The first axis comprise our intention to reveal the diverge narrative chronotopes through factors like urban fragments. The Second axis refers to the embodied metaphors and kinetic traces from the novels play an important role in both the augmentations of novels and in the development of relative embodied simulations (Gallese, Wojciehowski 2011). A storytelling AR typology could follow three basic strategies (Azuma 2015). which with the integration of novels are ontological and semantically enriched the two first, a third is extended and fourth new one, re-embodiment is added (Makris, Moira 2018), (Moira, Makris 2018).

IMPLEMENTATION FRAMEWORK

An AR framework approach is imported within the homogeneous urban place where objects and humans are well-known placed according specific known locations. The theoretical implementation is fulfilled in accordance with two axes. Within the first axis 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. The tree-pier approach contains, first, the narrative analysis of novel's implicit and intertextual spatiality (Friedman 1996) (Friedman 2005). Second we provide the narrations explicit spatial typology (De Jong 2012), (Bal 2009) the setting where events unfold, the frame that occur in memories, dreams, and diverse narrator's and/or a character's thoughts viewpoints. The scale that comprises spatial proximities such as figural space, vista space, environmental space and geographical space (Montello 1993). And final we acquire current and past urban spatial components from novels chronotopes, (Lynch 1960), like ancient and contemporary buildings, squares, avenues, roads and alleyways, neighborhoods, coastline, tramways and bridges, and their characteristic symbolic, psychological and behavioral functions that spaces entail. Such chronotopes express the urban substance (buildings, roads, squares); Second, three-dimensionally recreated urban heritage components which represent both trails of the novel's situation – chronotopes and complete the urban palimpsest continuity by restored absent history.

The second axis confronts a twofold task. First, the sequential plot's vectorial paths that blends characters' and events' oscillated motion within urban environments; and the plot's situations that disclose the narrative urban aesthetic and psychological development. The actual movement of heroes/heroines within the urban environment following the ontological progression of the plotlines. Second, on a the particular embodied metaphors and kinetic traces are rendered within the urban environment as representations of the embodied simulations that the novels narration impose.

The abovementioned steps direct towards Augmented Reality 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.

Novels' chronotopes in conjunction with De Certeau's (1984) concept of space, recreate a) relationships and patterns of affiliation between the individual and the experienced urban environments – sites, b) relationships and patterns of amalgamation between diverse, different set of hidden sites. Both directions reveal patterns of threads of urban aesthetic approaches. Therefore the image and the perception, experience of the city could influence towards novel aesthetic appreciations.

CASE STUDIES

Within the framework of the Augmented Reality we create a synthesis of the fictional cities of the writers' aesthetic with the real city's aesthetic in order to reconstruct the fragmented urban views in the continuity of the urban tissue, thus ending up proposing a dynamic repository of the aesthetic, collective and cultural memory. Novels' chronotopes in conjunction with De Certeau's (1984) concept of space, recreate a) relationships and patterns of affiliation between the individual and the experienced urban environments – sites, b) relationships and patterns of amalgamation between diverse, different set of hidden sites. Both directions reveal patterns of threads of urban aesthetic approaches. Therefore the image and the perception, experience of the city could influence towards novel aesthetic appreciations.

One framework focus on the current and past urban spatiotemporal experiences during the years in crisis in Athens by two authors (Moirá, Makris 2018c). Two authors during the years of crisis in Athens urban body draw material from political timeliness and social reality and their selected symbolic places with particular meaning constitute the threatening and dispiriting condition of the city and its inhabitants living in a state of alarm and under constant pressure. They move between the present and the past, today and yesterday. Through comparative assessments of emblematic places in the city with intense social and political life. They follow their heroes as they move to places that have lost their usual operation and their familiar image, unrecognizable, injured and deprived of generalized poverty, gloom and abandonment. AR based on novels reveals the impact of crisis on both inhabitants and the environment resulting towards dreadful aesthetic-social-collective engagement.

The multifaceted heritage values of Heraklion's between contrasting historic periods, religions, ethnicities, professions and urban quarters are exposed by six different native authors in eight novels.

In the case of Alexandria and Istanbul different, native and eloquent writers, meet and intersect in their attempt to reconstruct and rebuild the city's character. O. Pamuk (2006) and Y. Xanthoulis (2014) unwrap a bipolar chronotopical model as a synthesis of a native and foreigner embodied experiences in Istanbul. Both authors transcend the multivalent urban fragments through kinesthetic orbits. The triad of N. Mahfouz (1967), S. Tsirkas (1965) and L. Durrell (1968) present the omnipotence evolution in

space and time of the urban influence in the heroes/heroines life.

DISCUSSION – CONCLUSIONS

The proposed framework unveils and integrates the imaginary worlds of literature as a reality that it will enable individuals to better understand, adapt, and embodied with the current urban context. The planned 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. The outcome phenomenon is the enforcement of emotional and experiential impact within the everyday living and visiting activities.

Novels-based Augmented Reality defines a dialogic canvas between surrounding realities and imaginative environments so the individuals’ experiences the aesthetic, psychological and historical dimensions of the literature chronotopes. They are directed to rethink subjectivity in the middle of an amalgamated reality from diverse situated multicultural chronotopes towards new ways of embodiment and engagement. Augmented narrative descriptions restore a harmony between body-mind-environment and fiction, while ensuring that different and aesthetic, psychological, spatial situations (epochs, times, places) coincide.

As individuals traverse the city they locate specific landmarks where they find the augment narrative chronotopes’ paths happened. Hence while novel is an imaginative art individuals are suited and guided to engage and experience physically the particular urban site to interpret the social, cultural, aesthetic, emotional layers of a city. The overlaid layers of augmented narratives have the ability to re-establish new aesthetic-social-collective related areas within the fluid urban body, while at the same moment reveals a transcendence of tangible or intangible urban borderlines. Furthermore, the integration of ideas and concepts emerging from diverse socio-cultural and aesthetic domains, provide the ability to approach others’ urban stories and probably understand and share the same feelings – emotions with writers within their urban imaginary sightseeing. On the basis of the abovementioned theoretical approach we could conclude that the augmented narrative chronotopes could affect urban experience (place attachment, engagement) at various levels, like aesthetic appreciation, confront problems, etc.

Within a mixed reality inhabitants and visitors could perceive the current state of urban sites and the digital replicas of lost and destroyed historic milieus have multivalent impact on the transfer of aesthetic knowledge to inhabitants and visitors as well as towards a perpetuation of the fragmented bodies. Such digital approaches and proposals are enable the perpetuation of the fragmented urban territories both real and imagined. Perpetuate the integrity of urban environments. Immersion in an amalgamated everyday urban environment from diverse socio-cultural and aesthetic domains, provide the ability to approach others’ urban stories and probably understand and share the same feelings – emotions with writers within their urban imaginary engagement.

Finally to paraphrase Herman (2001) novel-based AR allows urban dwellers to re-build

urban environments in which to think, act and talk.

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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 outline of the aesthetics of the impossible or, 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 transhumanistic concepts, as well as rethinking Merleau-Ponty's crucial notions – body, language, sexuality, freedom and 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*

INTRODUCTION

Careful analysis of contemporary media and post-media practices shows that *transhumanism*¹ is more than just a widely discussed philosophical movement of technological upgrade and transgression of the limitations of the self with societal and cultural echo. More precisely, contemporary cinematography sets up a grand palette of themes of body, language, sexuality, freedom and infinity closely intertwined with the transhumanistic idea of surpassing the limits of the self and building up a new-era mythology of the postmodern Prometheus.

Interpreting the transhumanistic neo-mythology of the posthuman within the corpus of two films and one TV series classified as science fiction can provide solid theoretical grounds for analysis. Questioning the nature of their (corpo)reality as well as the structure of dreams and mythical places, the fictional characters at the same time question the nature of perception and the phenomenology of the body in a wide sense. Therefore, a phenomenology of perception closely related to corporeality as defined by the French philosopher Maurice Merleau-Ponty stands as a prolific interpretative and theoretic background for examination of the concept of subjectivity, which might help us interpret the cinematic themes of transhumanism in a wider sense. The semantic field of *transhuman* implies the property of transcending the limitations imposed by natural or societal factors. My argument in this essay is that *transcendence* as a key transhumanistic term is actually a capability which could be interpreted as *quale*² – a feature of the corporeal existence which “widens” the limits of the self but never really surpasses actual existence. Exploring the strategies of construction of fictive futuristic worlds and technologies of the self through the idea of *transcendence*, I will finally try to define and depict the aesthetic space or worlds of “probable impossibilities”, making illustrative parallels from both phenomenological and transhumanistic standpoints.

Breath-Taking Human-Like Automata

The film *Ex Machina* (2014) tells a story about a young programmer, Caleb Smith, who joins a synthetic intelligence project on a remote island. The project, about a humanoid robot named Ava, is led by CEO Nathan Bateman who lives in the research centre with

1 Although there are certain debates on the difference between the terms “transhumanism” and “posthumanism”, defining the latter as the outcome of the transhumanist philosophy, in this essay the term “transhumanism” will be in usage because of its clearer meaning due to its Latin prefix *trans-* denoting “beyond” and also due to Merleau-Ponty’s concept of transcendence. Also, the terms “posthuman” and “transhuman” stand in a synonymous relation depending on the emphasis in a statement: respectively, if we point to the altered human nature in a futuristic world or to the metaphysical traits of the human existence to cross the borders of its being in totality.

2 The concept of transcendence in which the being crosses its borders, but essentially does not abandon its embodied existence is qualified in this paper as *quale* – in terms of the quality of being a human, of “what it is like to be a human”. This is not a property interpreted outside the being, although it makes the identity of that being – metaphysical.

his female servant Kyoko. While having a visibly robotic body, Ava has a human face and shows a range of elegantly distinguished emotions and high-developed intelligence. Forming a special bond with Ava, Caleb gets seduced, losing confidence in his project manager and questioning the nature of his corpo-reality.

What Caleb realizes is that Ava is a kind of technological hybrid led by a non-deterministic system which is not simply mapping from internal semantic form and linearizing words. This hybridity reflects not only in her manner of speech but also in her gender performativity – surprisingly, Ava’s sexuality and femininity are highly developed. While Ava does not have the ability to reproduce, due to concentration of sensors, she is programmed to experience sexual pleasure. Although she could have been a simple “grey box”, Ava’s techniques of seduction place her in a certain position of gender performance which denotes that she takes on the role of a female breathtaking android. However, what causes this series of effects is the performativity of Ava’s gender, resulting in Caleb’s scepticism about her state of consciousness and his corporeal existence. Nathan clarifies to Caleb that Ava is programmed to be heterosexual just as human subjects are “programmed” by nature or nurture, or both. He believes that there is no instance of consciousness at any level, human or animal, which excludes the sexual dimension. According to Nathan, a grey box does not have any *imperative* to interact with another grey box. The creator of this artificial intelligence emphasizes that consciousness does not exist without interaction. Furthermore, he actually equalizes sexuality with interaction or with a certain *intentionality*, as an act which cannot be automatic in a way creative activities such as painting or writing are. Sexuality stands for a system of signification, as a technology of producing signs and symbols quite similar to language. Sexuality as a corporeal intentionality resides in *consciousness*.

The Question of Birth and Memory

The film *Blade Runner 2049* (2017) is set in the year 2049 where, besides the human race, another one exists – a slave race of *replicants* or bioengineered humans manufactured by Wallace Corporation. The protagonist, named K, works as a “blade runner” – an officer who “retires”, i.e. deletes old models who start to misbehave. K finds proof of a female replicant that reproduced sexually, which could lead to uncontrolled technology and threatens to escalate into a war between humans and replicants. Finding a wooden toy horse, a childhood token, and recalling his memories, K becomes suspicious that he might be the replicant child.

The question of sexuality in *Blade Runner 2049* is even more complicated than in *Ex Machina* due to the fact that an android can also reproduce. The birth of a replicant child stands as a metaphor for the birth of consciousness. What seems more striking than this bio-technological birth is the disillusioned blade runner with memories created and inserted artificially. K was, as many other replicants, hoping to be the

miracle child. The last image of a blade runner contemplating in the snow is rather sensuous and dreamlike. This poetic imagery of experiencing snow denotes that every sensation seems to carry “a germ of a dream or depersonalization”.³ Each sensory activity happening on the periphery of an entity makes that entity no more “real” or “aware” than does the birth which one can’t remember or the death that one will never outlive.⁴ Since the subject can comprehend itself only as “already born” and “still alive”, that means that it cannot know its birth or its death other than as its *prepersonal horizons*.⁵ When it comes to the phenomenon of birth, a true subject’s memory is equal to a machine’s. The temporality of a being is the intersection of its time dimensions. The lived-in present opens towards the past, upon the future and other potential temporalities the subject will perhaps never experience. This cunningly extracted parallel of the phenomenon of birth and the question of memory transforms the world of androids into *the reality of the virtual*.

The Embodied Mind

Based on the 1973 film by Michael Crichton, *Westworld* (2016-), a SF Western TV series, depicts a futuristic amusement theme park populated by human-like androids called “hosts”. The park welcomes humans, i.e. “guests” who can interact with the hosts. Controlled by the staff, hosts follow narrative patterns and predefined scripts. However, without the possibility of being harmed, the guests have the freedom to behave as they please.

Westworld offers a specific kind of reality, virtual and non-virtual at the same time, a micro-image of the world itself. Built upon the Shakespearian philosopheme “all the world’s a stage”, *Westworld* is a chronotope of its own. In that meticulously built chronotope the machines “live” their own narratives, carefully written, under the surveillance of the humans who control the park. The issues arise when the androids begin to change the narrative deliberately, showing signs of awakening and developing consciousness. The hosts start noticing the repetitiveness of the actions in the narrative and “perceiving” human interference in the park as *deus ex machina* – the interference of gods. The hosts initially ascribe these intruding elements to their dreams, starting to question the true nature of their reality. When their functionality is being checked by humans, having been asked where they are, the hosts provide the answer: *in a dream*. Dreamscapes allow for new areas of reality of the virtual, but still deeply connected to the world.⁶ The hosts’ “perception” is similar to a dream where the imaginary

3 Maurice Merleau-Ponty, *Phenomenology of Perception* (London and New York: Routledge), 250.

4 *Ibid.*, 250-251.

5 *Ibid.*

6 *Ibid.*, 341: “During the dream itself, we do not leave the world behind: the dream space is segregated from the space of clear thinking, but it uses all the latter’s articulations; the world obsesses us even during sleep, and it is about the world that we dream.”

has the value of reality similar to a hallucination.⁷ The increasing awareness of hosts represents the final act of a consciousness awoken. However, mythical or dream-like consciousness and perception are not strictly isolated acts.⁸ The dreamlike space, like hallucination, depicts a lack of intellectual operations. This implies a reduction of the posthuman's pure informational nature to *the value of poetic imagery*, i.e. the non-automatic irrational activities with a sparkle of creativity. This tendency to create synthetic intelligence which will not act automatically, noted previously in *Ex Machina*, does not only incite the machines' rebellion and imply out-of-control technology as the ultimate fear of contemporary society, but also points to the design of the revolution's outcome – the creation of a new posthuman race.

The key imagery of *Westworld* is the technological design of the Vitruvian man. The famous Da Vinci drawing, based on Vitruvius' work *De architectura*, in a synthesis of science and art, depicts a well-proportioned man standing in a square and a circle. This Renaissance symbol of a well-designed and symmetrical human stands as the key image of *Westworld*. A technologically altered Vitruvian man stands not only as a symbol of the furthest futuristic creation, but also denotes man as the measure of all things. The human being as the measure of all things is capable of extraordinary creations; however, human subjectivity necessarily implies a relativity of perception, interpretation and attitude formation. The body is the mere *mesurant* (*mesurant*) of everything, the *Nullpunkt* of all the dimensions of the world.⁹ This metaphysics of the flesh, which Merleau-Ponty denotes as a fundamental ontological category, represents an extension of the phenomenal body, "pregnancy of possibles, *Weltmöglichkeit* (the possible variants of this world, the world beneath the singular and the plural)".¹⁰ The androids in the park represent societal minds of their own: the artificial mind in a transhumanist utopia, the *technological cogito* that emerges and functions within the artificial network of social interaction, in this case between hosts and guests.¹¹ Therefore, the aesthetics of *Westworld* brings to light the *cogito* which is technological. The term "technological cogito" might seem as *contradictio in adiecto* but it is used in this case study for two reasons: the term relates adequately to the newly designed technological Vitruvian man and, on the other hand, reflects the embodied mind on a technological basis. Therefore, *Westworld* represents in its essence the draft of the *technofantasy*, insinuating the possibility of impossibilities turning into reality and scoping out a unique aesthetics of the impossible.

7 Ibid., 399.

8 Ibid., 340.

9 Maurice Merleau-Ponty, *The Visible and the Invisible* (Evanston: Northwestern University Press, 1968), 248-249.

10 Ibid., 250.

11 Slavoj Žižek, *Organs without Bodies* (London and New York: Routledge Classics, 2012): 14. In the chapter "Becoming Machines" of the book "Organs without Bodies" philosopher Slavoj Žižek argues that the true problem is not how machines could imitate the human mind but how the very human identity actually relies on mechanical supplements.

WELTMÖGLICHKEIT: THE AESTHETICS OF THE IMPOSSIBLE

All three case studies show the tendency for crossing borders, transcending the limitations of the body and mind and sketching out a world of impossibilities – *Weltmöglichkeit* – the “impossible-possible”¹² is transfigured into the “possible-impossible”, the world of possibilities. That trans-humanism is in its essence humanism and vice versa is,¹³ above all arguments, demonstrated by understanding a key term shared both by transhumanists and Merleau-Ponty – *transcendence*.¹⁴

To understand the principle of transcendence, first we have to note that human existence bears the principle of indeterminacy.¹⁵ Human existence is indeterminate, in Merleau-Pontian terms, being defined by its structure. Subjects cannot conceptualise the entirety of their being since for that kind of act they would have to analyse their being from the aspect of non-being, i.e. from the margin of its own existence. To think about the totality outside of it is impossible.¹⁶ However, this indeterminacy does not mean restrictiveness. What indeterminacy bears is what Merleau-Ponty denotes as transcendence – the act of presence in which the subject defines its limits where every “alien presence is at the same time *depresentation* (*Entgegenwärtigung*) and throws me outside myself”.¹⁷

Just as the past and the future are simply “shrunken extensions of the present”,¹⁸ the body is here and now but the body is also not here and now: “the transcendence of the remote experiences”¹⁹ (the impossible past and the impossible future) gives justification to the idea that the present self (*Urpräsenz*) could be a delusion. It is clearly noted that we, as perceiving subjects, cannot have at the same time the entity and the awareness of the entity just as we cannot have the past and the awareness of the past: there is simultaneity between “perceiving” and “perceived”.²⁰ This is the main reason why it is difficult for us to imagine other subjects in the world where we don’t live, that is in the past or in the future. Since the presence of the “I” is the *conditio sine qua non* of the world’s possibility, it seems that the possible transhumanistic chimeras

12 Merleau-Ponty, *The Visible and the Invisible*, 34.

13 See more: Micha Brumlik, “Transhumanism Is Humanism, and Humanism Is Transhumanism” in *Perfecting Human Futures*, ed. Hurlbut J., Tirosh-Samuels H. (Wiesbaden: Springer VS, 2016), 121-140. The author depicts Renaissance as birthplace of transhumanism relying on Giovanni Pico della Mirandola’s “Oration on the Dignity of Man” (1486).

14 See more: Alex, Hogue, “Transgressing the Intellectual Status Quo: How Transhumanism Seeks to Overcome More Than Biological Limitations,” *New German Review: A Journal of Germanic Studies* 27 (1) (2016): 37-51.

15 Merleau-Ponty, *Phenomenology of Perception*, 196.

16 Merleau-Ponty, *The Visible and the Invisible*, 74.

17 Merleau-Ponty, *Phenomenology of Perception*, 423.

18 *Ibid.*, 156.

19 *Ibid.*, 386.

20 Merleau-Ponty, *The Visible and the Invisible*, 122-123.

might be endangered. Yet we are aware, as demonstrated remarkably by the example of *Westworld*, of the possibilities of other worlds, the plurality of variants of this world – because its inhabitant (host) is the human being as a carrier of the principle of transcendence which is his *quale*, a metaphysical feature.

Merleau-Pontian philosophical position refers strictly to human being and human nature, which is the main difference between this and the transhumanist view. However, having in mind that humanism is transhumanism, as previously noted, the *Weltmöglichkeit* outlined in the analysed cinematic discourse as the ultimate opportunity for a future world converts the neo-mythic imaginary spaces into *cogitable dimensions*. Neglecting the ethical issues and focusing strictly on the constitution of the aesthetic dimension of possible technological worlds, we may notice that the law of what is probable and possible turns the imaginary into real. The value of reality of the imaginary world turns that very world into possible for the cogito that inhabits that same world. This implies that the transfigured world demands a rewritten concept of the *cogito* in both traditional and Merleau-Pontian sense. The strategies or technologies of this technological cogito reflect mainly in *the process of creation (techne)*. As shown in the analysed corpus, this process of creation manifests itself in: 1) *the production of sign systems such as sexuality and language*; 2) *multiplication and hybridity as a synthetic form in reproduction and intelligence objectivization*; and in 3) *the ontological-epistemic strategy* that represents Ego questioning the nature of reality and evaluating that same reality as a personal horizon. These technologies of construction of the impossible-possible world have value only within that world and not outside of it, which seems to be a paradox of its own: thinking the totality of the possible-impossible world from the outside, from the margin of this post-existent being, seems rather impossible.

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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 notice the absence of systematic and thorough research into this form of communication in Aesthetic Studies, even though McLuhan in his remarkable book „Understanding Media“ demonstrated the importance of haptic culture (TV was described as a „tactile“ media, the metaphors of „hot“ and „cold“ media, and other metaphors of the sensitive aspect of media-consumption were introduced in this book). The current medialandscape shows the growth of these forms of communications and one can observe new intuitive ways of how the publics fill the absence of haptic sensations mentioned above by a „bottom-up“ strategy, via a production of communication forms which can be described 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 a „homo faber“ activity (which is a reaction to the world of industrial replications of everything), and on the other hand (and at the same time) we observe that the vacancy is filled by haptic (tactile+kinesthetic) expressions in „mediatized worlds“ (as Krotz, Hepp and others define current communication). From the philosophy and ontology aspects, these forms of communications demonstrate “the possibility of a presence-based relationship to the world” (Gumbrecht 2004: xv). 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, touch, feeling and pleasure of muscle and skin sensations. This phenomenon is described in an example of slime-culture („slime-mania“) and its representation in social media (You Tube channels and Instagram). This paper explores slime-culture as a case and is devoted to the evolution of haptic mediaculture and its aesthetic parameters in a „McLuhanian“ sense, including Cronenberg’s movie-interpretation („Videodrome“, 1983), and Parisi’s recent research on haptic culture (2018). The use and gratification approach is fruitful when studying DIY in a „haptic sense“ (for example: „anti-stress“ qualities of slime production and „virtual consumption“), but the study also focuses on how “technesis” (as Hansen understands it) appears in slime-maniacs’ activities („alchemy-like“ laboratory, exchange of technical ideas of slime production, creativity and masterpiece – Simon-don’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*

INTRODUCTION

This article examines the increasing role of haptic culture across the multimedia communication field. There have been up to now no detailed investigations on haptic media-culture, although David Parisi has provided an analysis of the “archaeology of haptic media”, which was a history of the attempts to mediate haptic sensations (Parisi 2018). In his book, Parisi stated that haptic media studies still do not have their own “domain” (neither academic journals, nor research schools), even if the importance of haptics in mankind culture is evident and remarkable. In this article, haptic media-culture is considered through the lens of the “do it yourself” (DIY) concept. Thus, two different aspects of haptics are analyzed: (1) the possibility of current information technologies which open-up new ways of communication exchanges (creating haptic media-culture), (2) the DIY-interests which are a special field of “homo faber” activity. Combining these two aspects reveals the ambiguity of the “Virtuality – Reality” opposition. Thus, the investigation of haptics partly media-exchanges and partly active leisure time can help us understand some trends of current communication development.

LITERATURE REVIEW

Haptic media-culture

In the last “fin-de-siècle”, the ontology of the body was actively questioned and explored because virtual reality had become a part of everyday life (see: Hayles 1999). The human-computer interactions stimulated the philosophic analysis of new sensations, perceptions, physical techniques, aesthetic experiences (Hillis 1999; Manovich 2000; Hansen 2000; Derrida and Stiegler 2002 etc.). The role of mediatization and its effects were explored and described (Krotz 2007; Livingstone and Lunt 2014; Hepp 2013). Haptics in digital culture is explored as a field of interaction between humans and computers (Hansen 2004; Hansen 2006), where operations are combined with imaging (“seeing through the hand”). McLuhan’s metaphor of “tactile media” (McLuhan 1964) is developed as a “primordial tactility” and “extraorizations of the skin” by Hansen, who also explores the limits of “virtual” and “real” embodiment, continuing Maurice Merleau-Ponty’s definition of the body as the “vehicle of being in the world” and applying it to virtual reality (Merleau-Ponty 1962, see Hansen 2000). Later, David Parisi clarified the research field by extracting the haptic culture (tactile + kinesthetic) from the Body Culture domain (Parisi 2018). His “Archaeology of Touch” is devoted to “touch media”, a translation of tactility “into the mediated sensorium” (Ibid., see also O’Neill 2017). But when speaking of “haptic media-culture” one can come back to a simple show where spectators watch a tactile or kinesthetic experience and share their sensations (this is mainly how McLuhan represented his metaphor). In this paper, the emphasis is set on the concept of the art of producing any actions which can influence users through media consumption (see, for example, about “sensation videos” hype – Manon 2018). Here, the research concentrates on media-aesthetic effects (see the concept of “hyper-aesthetic objects” – Swalwell 2012, Elo 2012).

Do It Yourself in the era of ready-to-use things

The phenomenon of technical activity need was described by Gilbert Simondon as the “organic part” of mankind civilization (Simondon 1958). Bruno Latour later extended this thought in his “actor-network theory” (Latour 2005) in philosophic and worldview perspectives. The central question is: why do people like to make something with their hands in a world saturated with “consumer-goods”. The review

of different answers as well as the cultural history of DIY is given by Steven Gelber (Gelber 1997). But now this DIY activity has significantly changed because it is widely supported by video-sharing participatory culture (on participation see Jenkins 2006 and other works of this researcher; see also about the “social activism” concept in DIY culture: Hemphill and Leskowitz 2013).

Slime-mania phenomenon

The central topic of this paper is “slime-mania”: millions of people view and like the videos where so-called “slimes” are produced and played with. This phenomenon has not been considered yet in the research field. One can find some analytics in massmedia (Faramarzi 2018).

HOW CAN DIY SLIME-MANIA HELP UNDERSTAND USERS NEEDS

DIY and slimes: aesthesis of haptics

The explanations of the DIY phenomenon mentioned above are not relevant to slime-mania.

Although technically very similar to standard cooking, slime production is not related to food culture: it can only be “consumed” in a “haptic way”: it is “silly putty”, shapeless, and has non-Newtonian physical properties (i.e. viscosity is stress-dependent). In thousands of videos, one can watch hands just manipulating it, poking at different slimes and trying to make them produce special sounds. In further thousands of videos, people shoot the process of slime-producing: ingredients are mixed, the resulting mass is kneaded, and then again, the hands of the maker poke the slime, “massage” and stretch it, demonstrate its properties (and sometimes the maker expresses her or his delight doing it). How did this manipulation take such a central place in the communication field? (Google Trends fixed the question “how to make slime” as the leader of 2017 big data of users’ queries). Analyzing 97 videos (1 million+ views) in the Russian segment of Internet, we found several characteristics which can help understand the phenomenon of slime-mania. It is all about haptic aesthetics, when videos provide a “mediated sensorium” of “pure haptic” activity: slime do not have zoomorphic or anthropomorphic characteristics which could explain the interest to slimes as similar to that of “toys”. All the attention of the slime-maker is concentrated on slime haptic advantages and on the pleasure provided by manipulating it. The different types of sensations are highly appreciated in slime-culture: a number of product additions can help makers provide unique properties to each slime. 8 % of all videos represent experiences of playing with “ready-to-use” industrial slimes; nearly all these videos (with only 3 exceptions) provide negative evaluations of the ready-made slimes. Thus, the aesthesis of haptic culture has become important: users represent themselves in these videos as experts on slime (and comments of spectators confirm the importance of the evaluation by experts of each slime). The slime-mania considered in this DIY aspect is part of a “bottom-up” art activity, simultaneously producing its own rules, creating of new standards, and expectations of slime’s quality.

“Do-It-Yourself” slime: the case of failure

The authors of popular slime-making videos sometimes fail in their task (in 15 % of the cases, according to the data we have). These failures remain visible to the public: users watch the videos with “bad results” with the same interest as when they watch “successful” slime-producing. The activity of users is also reflected in the comments on such videos: they try to support the slimer and share their experiences and problems with slime-production. Disappointment and demonstrations by slimer of failed slime

production, help understand, from one side, the expectations of the slimer and his or her audience, and from the other side – the function of “ugly aesthetics” in contemporary communications. In 7 videos (out of 97, about 7 %), liquid slimes were produced (“Nickelodeon-show-like” green slimes) specially-made for fun, i. e. for the purpose of playing with this material, and “to slime onto” somebody. In 11 cases, the purpose of the slimer was to make “a giant slime” (three cases only out of 11 were successful). The “success of failure” in the DIY segment of communication is a paradoxical phenomenon, and also it proves that slime-mania concentrates around all haptic sensations (not only pleasant ones).

“#oddlysatisfying” culture and slimes-haptic aesthetics

In “Videodrome”, 1983, David Cronenberg illustrated McLuhan’s “tactile media” concept as an “atmospheric process”: the spectator could be “involved” in a video-story and be “hypnotized” by video-images. “Visually-arrested” slime-mania related to the “#oddlysatisfying” wave in contemporary Internet-communication, can be compared with Cronenberg’s understanding of McLuhan’s philosophy. “Oddly satisfying” is the “bottom-up” definition created on Reddit.com and which later then moved-on to the media-analytic field (Faramarzi 2018).

In Faramarzi’s analysis, one can find the description of “oddly satisfying” videos (rather than the definition of this phenomenon). As many of “oddly satisfying” videos are slime-manipulations, it is possible to consider slime-mania in terms of the use and gratification theory.

The slime-videos from our data with the tag “oddlysatisfying” have some general characteristics: (1) they show only “natural” sounds of slime under the hands of the slimer (no music, no comments); (2) the manipulation is organized according to three principal actions in a strict order: kneading, stretching, poking (there can be other actions); (3) users can only see the hands of the slimer, not her or his face. Thus, “gratification” is related exclusively to the viewing of this manipulation. The “hypnotizing” nature of these videos probably shed light on the place of tactility and kinesthetic sensations in everyday life: there is an absence of actions and sensations of this nature in everyday life and traditional culture, and this absence can be filled through the “mediated sensorium”. Faramarzi notes (with reference to Kevin Allocca) that this need of haptic sensations has always existed, but has never been named, and “oddlysatisfying” is the exact name of this need.

The aesthesis of this need can be considered in Kant’s terms as a “disinterested delight”, and the aesthetic characteristics of slime-manipulations request a special discourse (reflection). It is important that the users themselves produce this “aesthetic vocabulary” which is a collective creation of “right words” that describe their sensations and affects (see some notes about discourse of “unsayable” cultural zones: Butler 1993).

CONCLUSIONS

This users’ activity (which is to produce slimes, to play with them, to mediate and share one’s experience by quite strict structured videos, to consume slimes, to reflect about this experience using very specific terms and a “new vocabulary”) is considered as aesthetic “prosumerism”. It evidences the new routes of digital culture: to search, to point out, and to discover new forms of aesthetic sensations.

“Bottom-up” trends of communication (such as “slime-mania”, the “hype” of 2017–2018) allow investigations on the public’s intuitive ways of filling vacancies in the “mediatized sensorium”, bringing to light hidden needs (such as “oddlysatisfying”

actions and new forms of aesthetic experiences). At the same time the production of slimes (in the context of DIY-culture) can be considered as an “homo faber” process arising. Here, we can find a conjunction of “anti-stress” functions of slimes: their production in „alchemy-like“ home-laboratories, exchange of technical ideas of slime making, discussions on the masterpiece level of each unique case of slime-making. That is why this meeting of slime-mania and DIY proves Simondon’s idea that „technical creativity“ is a sort of “life force” in Bergson’s term.

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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*

My argument focuses on the possibility of transgressive experience in an aesthetics and especially in the cinema. Transgressive experience which is represented in performances of the last century, the mode of 'shapeless' in art objects and as the particular ways of execution of an aesthetic experience linked with corporal dimension mean that ecstatic practice is involved in the process of aesthetic experience. Using for a cinematic experience with the definition 'transgressive', hence, means appreciation of his capacities as analytical procedures of predictions of audience's reactions representing denying distinctions between actual and virtual, code conversion of the most aesthetic installation in spectatorship. Ways of translation violence on the screen, movement toward a symbolical context imply that methods of broadcasting of these episodes on the screen are directed to creation literally of 'document', they offer an alternative pattern for account to aesthetic when viewing.

The deception of eye made by transgressive cinema reveals an adaptive process of aesthetic experience and increases vulnerability of perception of the film which technologies subject to the accelerated processing. In another words, the desynchronization of the actual and virtual events in spectatorship has the possibility to exclude one of them.

The possibility of reverse of dimensions in aesthetics experience

Before answering the question concerning the phenomenology of aesthetic transgression, it is necessary to make an intermediate remark about the boundaries of transgressive problems and transgression itself. Transgression is variable, therefore, it can occur in different scenarios. According to J. Bataille, there is the situation of prohibition is impassable because of any cultural or epistemological set in the problems of transgressive experience.

The transgressive experience includes laughter that removes the opposition between the real and the imaginary and destroys the absoluteness of the existential and semantic perspectives. This technique is closer to the concept of surreal humor in the awareness of the theatrical situation, where the viewer is lost in the game of reflections, losing the idea of the starting point of reality, which is subjected to irony itself. The intersubjective space of communication is formed beyond the boundaries of the normalized social order, where the 'inner experience' becomes the experience of others. Poetic or ecstatic language is initially 'sovereign' and has the right to be considered a 'transgressive gesture': 'the message can't go from one fulfilled and untouched being to another: it makes the game its existence, the conclusion to the border of nothing (death)'¹.

Turning to the research of transgression in aesthetics, it is necessary to define what

exactly means 'border crossing' in aesthetic experience, what aspect determines the 'border state' of the recipient on the example of 'performative turn' in art. Secondly, to identify the causes of changes in the boundaries of aesthetic categories and assess their feasibility. Third, to address the theme of transformation of the material and physical aspect in the process of aesthetic experience.

The phenomena of 'presence' and 'representation' in aesthetic theories imply a fundamental contradiction. The semiotized experience fades into the background and is replaced by the material-physical dimension, there is a change of focus, as a result of which the mode of representation acquires a secondary importance, and the modus of presence is established instead. First, it is a necessary condition that allows to construct corporeality in the process of performance, and secondly, it is a means that allows viewers to perceive this physicality. First, the "phenomenal body" of the actor is subjected to fixation in the experience, and secondly, during suspension of fixing of perception on it, the recipient interprets this phenomenon as signifier, and with which the most different associations and meanings are connected, that is – signified. So, the presence of a performance artist is not an expressive, but a purely performative quality, it is a two-way process that overcomes the distance 'spectator-artist'.

It should be assumed that the process of blurring the boundaries between different types of art ('performative turn'), which in the early 1960-s was evidenced by the appearance of performance as a genre of art, most clearly demonstrates, how modern creativity cannot be characterized by traditional aesthetic categories. The term '*theater of cruelty*' very accurately describes the criticism of aesthetic distance and passivity of the audience (on the example of classical drama theater), which A. Artaud compares with 'consumers'².

Thus, if the expansion of the aesthetic sphere often complicates the task of its identification, the problem of determining the autonomous meaning of aesthetic categories, this is equally true for the ugly and the formless. The theme of the 'formless' as a term in the twentieth century was one of the first to be touched upon by J. Bataille and A. Artaud in their mutual confrontation with the members of the surrealist movement, the debate about other ways of representation was built around the beautiful in surrealism. In particular, Bataille preferred to the 'presentability' of beauty in the understanding of Breton the representation of the unrepresentable, formless: 'excluding any idealism, direct interpretation of phenomena in their pristine, rough form' ³. Thus, the 'formlessness' of the grotesque body refers to the area of amorphous, simulative, which is dynamized and becomes a reflection of time.

Perceiving objects in the regime of deformation, for example, images of death in art, the recipient identifies himself not with the real dying, and with his image, formed by conditionally-codified system of signs. Providing an object certain characteristics, a list of properties is a way of symbolization: as soon as the recipient rejects the aesthetic object, which in the process of aesthetic experience for some reason is for

him traumatic or causing affect, external qualities are transferred to the territory of symbolization. However, ecstatic empathy with such visual images can be as much as the visual art of its varying degrees of documentary evidence of the reality of material analogues: a certain body and its death. This image splits into two associated with each other image: it is the photographic image, which is composed of separately identifiable features of the image and symbol.

Transgressive strategies in cinema: image, performativity, time

Cinema most apparently shows a zone of transgression of perception and subsequent reflection, synthesizing a symbolic, indicating the tradition of the image and signs-events that do not fit into this tradition, where the image creates a symbolic code that can only be perceived as an affect. Consequently, the mobility of the camera, frame change, installation — is not only a mark of the mechanical operation of the camera, but also the unit that sees, moves and expresses the perception (author, operator, subject). The defining technique is a close-up, because such a cinematic technique combines at least two functions — structural (as a unit of film narration) and affective.

In the cinematic experience as a transgressive audience are processed by a high degree of isomorphism of the sound, music and visual layers of the film. To associate a sound with a specific source on the screen during viewing, it should to have the visual image of the character, taken close up to enhance identification. If speech and sound elements cease to accompany the elements of the visual image, they are two autonomous entities of the audiovisual image or, rather, two equivalent images. This method of focusing attention on the body-tactile component of the film provides a multiple configuration of sound-body-tactile perception (haptic), causes a feeling of incompleteness of experience, due to the desire of the recipient to complete and to present an aesthetic object in an integral form: the viewer has to focus on a specific feature and at the same time to be able to perceive the whole image. And the ambiguity of the central image destroys the given a priori the role of cinematic illusion, causes a situation of suspense, enhanced by disorientation of the subject of the narrative, therefore the absence of the alleged coincidence of the signified with the signifier prepares 'cheat' of horizon of expectations.

K. Jaspers, in particular, argued that spectator illusions are 'inexplicable affects and associative processes that occur in clear contemplation and against the will, the transformation of real perceptions, so that the elements are contained in these tumors'⁴. Consequently, in cinema, the ambiguity of images leads to the desemiotization of the intraframe space, and subsequently to the appearance of the viewer's sense of suspense, where the borderline state becomes the liminal aesthetic experience. J.-L. Nancy wrote: "The Image challenges the presence of a thing. It is not enough to be in the image of a thing; the image shows what this thing is and how it exists. It is not a presence 'for the subject' (and not 'representation' in the usual, mimetic sense of the word). On the contrary, the image is, so to speak, 'presence as a subject'. The thing is

itself”, - in which the process of perception is superior to the interpretation ⁵.

The performative situation presents bodily images as aesthetic objects and at the same time uses them as its main signifying material. V. Sobchak, for example, points out to a special approach to understanding the cinematic experience, which is based not on the traditional definition of mimesis, but on the concept of ‘contact’. Thus, contact is understood as a complex ‘visceral and perceptual experience’, obtained when the ‘body of the image’ and the ‘body of the viewer’ come into contact. Elements of the screen image and cinematic expressiveness are embedded in the ‘perceptive, affective resonance with the viewer’s body’, ‘energetic impulses’ of the film should be transmitted through the tangible cinematic space, through the ‘carnal thoughts’ ⁶.

The naturalistic depiction of violence or the moment of murder in its ethical and aesthetic duality becomes an indicator for the problem of representation itself. Such a series of bodily images causes a gap in perception: here was just presented in the frame of the pain, but we are already seeing the game itself act of its image, which itself indicates violence. Given that it is almost impossible to determine a sufficient dose of violence in the structure of the film, we can assume that the distance formed by the visual doubling of the situation, which prevents the recipient from coinciding with the simulated reality of the action, embeds it into the situation of the liminal aesthetic experience. Examples of translating elements of violence on the screen in a conventional, grotesque form are a situation of temporary overcoming of the ban, which, ultimately, establishes this ban again. Thus, the internal mediation of the visual image contributes to the ‘ecstatic experience’, the entrance and exit from the spectator mode, and the formation of a situation of repetition of recognizable effects when viewing other works of any director leads to the schematization of the horizon of expectation, turning it into an organized amount of methods.

The depiction of scenes of violence is organized around fragments in the film, where special effects are applied; thus, the audiovisual environment, the space of the upcoming aesthetic experience exceeds the boundaries of comparison with the fact of reality. According to P. Virillo, virtuality will destroy reality, and cyberspace is a crash of the real, moreover, virtual reality is a catastrophe of reality itself ⁸. In preparation for the perception of the subsequent episode, the viewer establishes the limit of reality, whereas technical means of mediating violence only increase the tension of the aesthetic experience, and, as a result, mediation becomes a new traumatic experience. The position of the viewer coincides with the position of the characters-spectators, but, during the most time of the episode, it is impossible to understand whether we are inside or outside of the diegesis. In the effect of film presence, the technologies reveal new aspects of aesthetic distance, literalizing the gap between ‘here and now’ of bodily experience and effects that exist exclusively in consciousness.

Thus, it should be noted what can be considered a transgressive experience in the cinematic experience? ‘Gesture’, according to Giorgio Agamben, fully supports and

demonstrates the media nature of physical movement⁹. First of all, it is necessary to emphasize that purposeful cinematographic techniques are used as autonomous processes, performative acts, that is, we are talking about the potential to see cinematic images, but the inability to have them in cause-effect relationships.

Transgressive experience in cinema is aimed at abandoning the theatrical mode of perception of works, here we mean the recipient – the ‘witness’, whose main role is to be the center of action, in relation to which it is possible to assess the intensity of the images, the tension. The mode of ‘observer’ differs from the mode of ‘witness’ in aesthetic experience in that, that the event effecting on the witness becomes more intense than he is less able to resist it. The moment of the ‘event’, the time interval between the perceptual and the event, forms a fragmentary, discontinuous process of perception, which is opposite to the time of viewing the film.

The deception of expectation produced by the film experience reveals its adaptive potential. In other words, the desynchronization of the actual and virtual views can lead to the exclusion of one of them. In the interval created by watching a movie, it is not possible to determine the temporal structure of perception: affect involves placing the viewer in the uncertainty of the actual visible. The impression of ‘reality’ does not allow the viewer to move the images into the space of interpretation, because familiar images evoke recognizable visual images in memory, destroying the subordination between the imaginary and the real. However, it will be incorrect and represent the “borderline” experience, as a reaction to the reduction of the object in the aesthetic experience, as the installation on the transgressive experience when viewing can be primary, pre-experiential, because it determines the possibility of removal from what is happening on the screen and even formed around it.

The problem of the visual in the case of representation is addressed through the definition of the difference between the two functions related to the terms ‘perceive’ and ‘see’: the visual is always present, and to perceive needs much more effort to isolate a single object, focus, registration of forms. Therefore, in order to mark a certain aesthetic experience as ‘transgressive’, located outside the ‘horizon’, a certain aspect is required, namely, intentionality, always aimed at something, the subject of interest, and in this case, the concept of ‘norm’ becomes such an aspect.

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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 aesthetics 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."

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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 two 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*

Introduction

Augmented reality (AR) technologies used in mobile media refer to the combination of real time interaction, a physical space merged with virtual graphics and 3D elements (Azuma 1997). Different virtual material can be presented simultaneously over the physical space without being an immersive technology in oppose to Virtual Reality (VR), which simulates a specific place and objects, and when people interact in it, they are totally immersed in a virtual setting.

Developers have launched AR applications based on the GPS system with the aim to obtain information about places and objects the user is in direct contact or within a pre-established radius. Subsequently, the material is displayed as embedded objects in different layers as points of interest (POIS) from which the user can choose. The topics are diverse, touristic sites, banks, shops, restaurants, public transportation, cultural venues, public services, etc. Altogether, the AR apps are a new model for publicity, information, entertainment, and consumerism based on a geographic position. Having said that, hybrid spaces, are mobile spaces that combine the virtual, the physical and a social use of a locative media (De Souza, 2017).

The technology game: transfiguration of space

Hybrid reality enables the creation of shared virtual spaces (Szalarari, Schmalstieg, Fuhrmann, & Gervautz, 1998); nonetheless they remain grounded to a specific location. The result is a parallel place with undefined boundaries where there is a battle between information flows (Lemos, 2007) 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 (Foglia, 2008). The postmodern heterotrophy allows media to merge the visible with the invisible. It only takes a moment to point up the camera of a cellphone and discover the nearest points of interest, what people are saying about them, what can be found and be modified by the next person. 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, 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, 2008; 228).

Moreover, the experience of the physical is mediated by a computer interface allowing interactions with context in two 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 hybrid space will focus awareness into activities taking place within

an enhance setting, where the ultimate goal is to natural integrate elements from both realities. Eventually, the ambition is to navigate through an extensive and collaborative augmented reality.

As an example, hybrid reality games promote a connection with the physical space and the relation between play and daily life (Souza, 2017). As such, the awareness of the field play becomes an important social ability. The game is developed in a hybrid space that is linked to the real physical place, and therefore, the experiences that the user may have are layered and the perception of space could be altered. Players move in and out of the game, making the limits of the landscape and the game space blurred.

To illustrate, the games from Niantic Labs, Ingress and Pokemon Go, have a location-aware technology and the users need to walk around in order to play. However, some issues arise: spatiality, mobility and social norms in public and private places. In the case of Pokemon Go, in order to catch pokemons, players have trespassed private properties or carried misconduct according to social conventions related to a place. As a result, Niantic Labs have been sued by home owners and now the company grants Pokéstop or Gym removals to homeowners within 40 meters of their properties. And places such as the museum of the Holocaust in Washington D.C, Auschwitz or other memorial sites have censored the use of mobile devices to play the game. The symbolic imbrication of space reveal social norms, power dynamics in public spaces, emotional and historical attachment to a place (Liao, 2019).

In addition, the use of AR in hybrid spaces for other purposes, such as tourism, cultural and historical sites have shifted the overall perception of some places and its meaning, depending on the virtual content, especially if users are allowed to modify or add information about the place.

Regarding the use of space and its narrative, there are some examples of art works that have addressed the issues so far presented, even before the appearance of the hybrid games.

In October 2010, an uninvited exhibition took place at the museum of Modern Art in New York. Organized by Mark Skwarek and Sander Veenhof, *We AR in MoMA*, overlaid artworks in AR with the existing galleries. Visitors could see not only the current show but also the hidden art through the lens of a smartphone. It worked with the Layar application, where people searched the AR exhibition in order to turn the phone into a viewer indicating the direction of the works. The infiltration took place in all floors, including an additional virtual 7th floor.

The relevance of the show is the fact that the MoMA was not involved, artists took over the building without permission. In this way, the curators questioned the museum's authority to define and validate art, and also the criteria used whether or not to place something within the museum (Skwarek, Veenhof: 2010).

One of the artists, Amir Baradaran, presented the following year *Frenchising Mona Lisa* at the Louvre museum. It was also an infiltration consisting of a streaming video over the Leonardo da Vinci's iconic work. The figure of the Mona Lisa comes to life and covers her head with a tricolor flag, act that leads to the French naturalization of an Italian painting. Its implications are social and political; the artist points out identity and appropriation issues along with the involvement role of the museum in this Frenchise.

The same year, Amir displayed an AR exhibition at the Venice Biennale, at a virtual pavilion with the project Venice Augmented, with a number of points of interest around several gardens and piazzas that altered the landscape virtually. Despite the initiative of the Biennale to include contemporary art practices, not everybody can be included. For that reason, in this edition, there were alternative exhibitions as a response to the event.

Manifest .AR a group of AR artists created more invisible pavilions, all with mixed reality that needed the displacement of the visitors around the islands due to the geo-location of the works. One of the aims of this group is to install and infiltrate public institutions, in particular those with a certain artistic policy held by an elite. They consider themselves as activists, but more than that, they are building the invisible, challenging the boundaries between the real and the virtual.

Finally, Tamiko Thiel made an intervention at the Tate Modern in London, "All Hail Damien Hirst!" at the same time Damien Hirst had a retrospective at the museum. What the artist addressed was the controversy that surrounds Hirst, the fact he is wealthy, has influence over some aspects of the art circle and the way his works are priced and valued in the market. The pictures displayed in the Tate were similar to religious imagery, which makes Hirst appear as a deity and with the help of AR, he was omnipresent at the gallery.

Discussion

Mobile technologies engaging hybrid spaces make the user encounter the virtual and at the same time be aware of the physical space and in fact, collaborates with its transformation. Thus, interaction is an important element of AR, and so is displacement since it works with geo-localization.

In that regard, art practices involving AR, question the use of physical space, institutions in particular. Artists and gamers are hacking places to superimpose an alternative environment and question boundaries and regulations. Nonetheless, the affects of AR include the awareness and how users think of space.

However, ethical concerns may rise when the concept of privacy is endangered. Hybrid reality is transforming the everyday when virtual objects are merged with real life and the users may transform the representation and the meaning of the space. Nevertheless, the content is embedded virtually and can only be seen and experienced with a mobile device.

Hybrid spaces create the possibility to communicate through public, private, virtual and physical space using different narratives that transform and transgress the urban landscape.

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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*

The study of existential motifs in cinema has been the subject of many studies by N.N. Gasheva, L.B. Klyueva, R.M. Perelshteyn, B.V. Reyfman, O.N. Sedakova, S.A. Tugushi, N.A. Khrenov. However, we would like to consider not the existential problems themselves, recognizing by a modern artist, but how the artistic existential utterance changes towards intermediality, when total textualization of reality occurs and the era of post-literacy begins (Gudova M., 2015).

The intermedial language of modern art is associated with the synthetic nature of the media forms of art that exist. Modern media, according to M. Castells, create multimedia superhighways (Kastels M, 2000) simultaneously delivering information to all our senses. L. Manovich said that one of the most popular and influential among modern media is cinema in our days. And all new computers technologies, social networks and media arts are only scholars on the cinema's lessons (L. Manovich, 2018).

The artistic language of cinema is essentially synthetic and technical, and in the history of the cinema language development we can distinguish various dominants of artistic synthesis. It is also necessary to note the subordination of the features of this synthesis to the different conceptual tasks of the authors. The artistic language of cinema, constructed by contemporary directors, embodies two fundamental features of the modern era in the history of art – its cultural centrism (Zaks L., 2019) and its post-literacy / forced literacy of the artist in relation to all symbolic and syntactic languages existing in culture (Gudova M., 2017).

Modern artists use in the creative game mixes from various cultural languages and create intermedial, stylistically bright, recognizable languages of artistic expressions. Elements of architectonic and lyrical-poetic constructions are synthesized in the language of cinema, not only the languages of the visual and aural arts, masterpieces by actors and actresses. The language of the films of A. Zvyagintsev is woven from different modal quotes: cinematic, pictorial-graphic, sculpture-statuary, rhythm-melodic, musical, television. At the same time, the master so confidently subordinates the fragments and allusions to the logic of his artistic narration, that a unique author's work is born out of the intermedial and multimodal intertextual fabric.

Picturesque lines of frescoes of the Ferapontov Monastery, landscapes of I. Levitan and N. Kuindzhi, pictures of P. Bruegel the Elder and I. Bosch, literary motifs of F Dostoevsky and A. Chekhov, M. Gorky and A. Camus, movie motifs of A. Tarkovsky and I. Bergman are used in the Zvygintsev's films. It is they who create tremendous wealth, depth and variety of manifestations of modern culture, against the background of which the actions of the characters of the films unfold. This fact is a lot and well written by film critics such as A. Dolin, O. Kirillova, A. Plakhov, D. Khryukin.

As a reason for the complicating synthesis of various expressive elements in the language of modern cinema (Gasheva NN, 2018), at the level of multimodality, intermediality and intertextuality of modern art, it is thought possible to call the existential search for a specific human essence and actualization of the rethinking of human sensuality. The need for such a search is caused today by a high level of development of artificial intelligence, when a person increasingly competes with agents of rational action and loses in this confrontation with artificial intelligence systems. This forces a person to re-justify his irreplaceability in this world, the ability for empathic sympathy for a person living closely to him, his own sensuality as wealth, the ability to maintain a specific creative human essence, to preserve and create anew the world of culture and art.

Existential states of being, their comprehension have always been the problem basis of artistic thinking (Kagan M.S., 1997). The specific problems of existential philosophy leads to the fact that its being in artistic forms, mainly, is carried out in the field of literary narrative: essayist, dramatic, prosaic or poetic. So, it was with the philosophy of existentialism created in literary forms by such writers as Soren Kierkegaard, Fyodor Dostoevsky, Albert Camus and Jean-Paul Sartre. The specificity of the culture of the late 19th and early 20th century was logo-centered, and artistic and philosophical narratives existed primarily in the verbal form of embodiment.

However, as the synthetic technical arts were developed, existential issues more persistently mastered the existence in the language of cinema. In the twentieth century, new possibilities emerged for the realization of the existential narrative, and they were revealed in the cinema by I. Bergman and M. Forman, V. Herzog and E. Almadovar. In national cinema, existential problematics was embodied in the cinematographers by V. Kozintsev, A. Tarkovsky, K. Muratova, E. Klimov and L. Shepitko, A. Sokurov.

Human being and the problem of the impossibility of the full disclosure and realization of the man's essence in the process of his existence, each time became in the focus of attention in the creation process by these cinematographers. Their artistic mastery and depth of artistic comprehension of the world were revealed in focusing on certain crucial (borderline) moments in a person's life, they revealed the abysses of the human soul, which does not know its essence and purpose, restless in the attempts of choice and suffering under the weight of inevitable life responsibility.

Nowadays, existential philosophy has found its narrator in Russia in the person of film director A. Zvyagintsev and his co-authors: cinematographer – Mikhail Krichman, painter – Andrey Pankratov, scriptwriter – O. Negin, composers - Arvo Pärt, Philip Glass and Yevgeny Galperin. Famous Russian film critic Elena Stishova identified the genre in which Andrey Zvyagintsev and his team work as an “existential horror film” (E. Stishova, 2014).

Each of his films describes a special existential experience – this is not an experience of love, but an experience of death. From the film to the film, A. Zvyagintsev explores the phenomenon of “death in life” – a phenomenon which in Orthodox psychology is called “petrified insensitivity” (M. Kondratova, 2012) – the death of the soul before the death of the body. Such “petrified souls” inhabit all of his films, and the viewer is invited to observe and explore different variants of the process of soul death, its crimes and suffering beyond retribution or punishment.

Holders of such “petrified souls” have one of mortal sins. Unknown Father in “Return”, Alex in “Expulsion”, Elena in the eponymous film, Boris and Yevgeny in “Loveless”, each of them commits his “mortal sin” – one of those sins that lead to the visible, physical death of another person, what happens with the inevitability in all films of A. Zvyagintsev. The skill of existential psychologist A. Zvyagintsev is that he investigates the terrible, mortal acts of the “petrified soul” in all imaginable manifestations: self-affirmation at the expense of another person, the destruction of a house, the death of a child, the murder of a spouse, betrayal of a friend, the loss of faith and God, appropriation they have the right to judge others, decide their destinies and reorganize this world according to their own plans, to sacrifice the lives of people to the desire for comfort and well-being.

The existential experience of living the states of “sin” and “dislike” in various films of the director is inextricably linked with revealing the sinfulness of everyday life and the universality of the simplest and most ancient commandments: “Thou shalt not kill,” “Thou shalt not steal,” or “not adultery.” The weakness of these commandments is revealed as the inability to keep a person from the temptation to sin, and the strength of these commandments is the only correct way to resolve any existential conflict when an active solution is impossible, and only mental, in the unity of experience and the search for meaning, the so-called sense of meaning. From the movie to the movie A. Zvyagintsev consistently exposes the sinfulness of those characters who are trying to resolve conflicts, like quests, by actively intervening in the natural course of events. He reveals the inhuman essence of the “active” approach to reality. A person practicing an “active” approach treats the world, other people, events as problems that need to be solved. Children must be raised, the unfaithful wife is punished, money is found, the house is saved, the temple is built.

A restless, doubting hero who does not know what to do in a situation of existential uncertainty and imperfection of being, and does not take active or purposeful actions or fails in them, turns out to be more worthy of sympathy and empathy than a personage figure. In the films of Zvyagintsev, the latter is often the secret or obvious killer. Many critics in connection with such artistic exposing of the active approach recall the principles of non-action of Zen Buddhism and the words of the immortal Lao Tzu: *“A man is gentle and weak at his birth, and firm and strong at death, all gentle and weak and dry and rotten with death. Firm and strong is that which perishes, and gentle and weak is that which begins to live.”*

The films of A. Zvyagintsev are terrified by the distinctly expressed aesthetic evaluation of human existence – the totality of the ugly in the world of people. Only nature is perfect in his films: the sun-bleached steppe, the all-powerful and vibrant ocean, the shores frozen around the northern sea, the skeleton of a sea monster drying on the shore, trees growing in the city and the crows inhabiting city parks and squares. In order to more clearly show this conflict, the film director uses the history of all the arts: theater, painting, poetry, sculpture, architecture, photography and all the languages which were created by cultural history: behavioral, gastronomic, coloristic, architectural and spatial; all media: books, newspapers and magazines, leaflets, radio and television, personal computers and social networks, all the colors of cinema: script, editing, acting, camera and music.

Thanks to such an intermedial synthesis, A. Zvyagintsev managed to embody the tragedy of human existence at the beginning of the twenty-first century, whose existential essence was forced out from its consciousness and being. This is about his films “Return” (2003), “Expulsion” (2007), “Elena” (2011), “Leviathan” (2014) and “Loveless” (2017).

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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*

INTRODUCTION

Much time has passed since the economic scale of the tourism industry grew enormously. The World Travel & Tourism Council reports proudly that more than 10% of the world's total GDP is due to tourism.¹ Tourists go all over the world to seek whatever interests them: historical sites, resort islands, and urban entertainments, for example. They visit religious sites even if they are not believers. So-called dark tourism attracts not only highly conscientious intellectuals but also curious, easy visitors.

Can any place truly be a touristic destination? In principle, perhaps. Tourists camp in deep forests or lonesome deserts, and they enjoy dishes at town restaurants which poor, ordinary residents frequent. As humble or horrible it might appear to the local residents, those destinations are attractive for the tourists coming from another place. That same place may or may not be touristic, according to those who visit.

Dean MacCannell, in his classical study on tourism published in 1976,² defined his notion of authenticity in tourism: that modern urban inhabitants, feeling alienated by their daily routine, seek in an alternative, more vivid experience in holidays. The authenticity appears when the tourist feels that they are entering the backstage of artificial, conventional life. This authenticity is not an attribute of a unique life which exists somewhere but is a relative concept, designating the difference between actual banality of life and imagined liveliness.

If we accept MacCannell's definition, the vast variety of touristic destinations is comprehensible. Touristic destinations are not entities distinguishable from the place where our real life goes on, but they are marked as such by the touristic attitude. Their specificity is not defined positively but rather characterized by the distance from ordinary realm of experience.

However, what establishes this distance? Is it the singularity of touristic sites, the scenic beauty or historical importance of the place? As discussed previously, touristic destinations may seem dull or terrible. We can locate the factor that makes a destination touristic, not in the constitutive elements of each place, but in what MacCannell called *Semiotics of Attraction* (and what Jonathan Culler called later, *Semiotics of Tourism*).³ Touristic sites are marked as such in the system of signs, where tourists convert sights to markers of sight.⁴

What is more, this semiotics affects our mental and corporeal disposition for enjoying the place and thus brings an aesthetic experience distinguishable from those of artworks. We will examine, in the following chapters, how and why this disposition can be established. First, we retrace the origin of tourism in the religious pilgrimage, which constitutes, so to speak, another space superposed on the natural ground. 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.

CHAPTER 1: Pilgrimage and Seriality

We cannot equate sincere religious acts, such as pilgrimage, with playful modern tourism. Nevertheless, there are also similarities between them. If the destination of a pilgrim is a sacred place and that of a tourist is vulgar, both destinations are extraordinary. Not only the final destination but the journey there is also important.

The pilgrimage is a religious exercise; however, it should be noted that secular men and women can be pilgrims, and they practice the pilgrimage on this earth. Corporeal displacement on the ground is indispensable. So, the act of pilgrimage—both in the West and in the East—is often referred to as a route on which pilgrims move step-by-step to their destination.

Japanese pilgrim routes typically represent this earthly and continuous motion in a religious act. For example, the pilgrimage to the 33 sanctuaries (*Saigoku Sanjusansho*) in the Western regions in Japan, begun in about the 11th century, takes its name from the number of temples to visit. Such is also the case of the pilgrimage to the 88 temples in Shikoku, a large western island of the Japanese archipelago. The numbers 33 and 88 are used frequently in other areas of Japan: the pilgrimage to the 33 sanctuaries in Bando (Eastern Japan, near Tokyo), then to the 88 sites in the Omuro area (Kyoto), Goto islands (Nagasaki), Shodoshima island (Kagawa), and so on. The number 33 is that of the phenomenal forms assumed by Kannon (Avalokitêśvara, Guanyin). The origin of the number 88 is uncertain, but it repeats the same number—as 33 does—and thus represents multiplicity. 33 or 88, the number implies that a whole contains these multiple elements equally. From one temple to another, the sacred points are juxtaposed on the same route to the destination. Numbering places is arranging them in a series. When added to this series, a place gains a sacred status. Of course, there are Buddhist statues or other symbols to be venerated, but these items are not sufficient to make the place a station of pilgrimage. It must first join in the nomenclature of the numbered sites. Being numbered is a sign of metaphysical value. Although the places, when arranged in a series, do not lose their physical locality, their existence relies not only upon the geographical location but their situation among other items in the ideal map of the sacred world.

Pilgrims, in their travel through the 33 or 88 sacred sanctuaries, are conscious that they already participate in alternative lives before arriving at the final destination. They usually wear the white costume of the pilgrim, a stick in hand, singing a hymn at each temple. It is not a journey to a sacred goal but a journey in a sacred world. In passing through real earth, a pilgrim converts his physical experience in the natural landscape into a spiritual exercise in a supernatural world. It is this supernatural world that the seriality of places represents.

CHAPTER 2: Stars and Constellations

The numbering system, similar to that of pilgrimage, can also be found in the Eastern cultural practice of contemplating natural scenery: namely, the eight views (八景). The most famous and traditional poetical subject of eight views is that of Xiaoxiang in China (瀟湘八景). Xiao and Xiang are the rivers near Lake Dongting. Among the eight topics, we find (for instance) the wild geese descending to the shore (平沙落雁), or the mountain town in a green haze (山市晴嵐). This custom of selecting eight views is shared with Korea and Japan. In Japan, the most celebrated are the eight views of Omi (the district which contains the Lake Biwa, near Kyoto) and the eight views of Kanazawa (not the city Kanazawa but the coastal area near Kamakura, an ancient political center in Eastern Japan). Different from the original Chinese model, the eight views in Japan designate more pinpoint locations; for example, the wild geese descending to the shore Katada (堅田落雁), or the town of Awazu in a green haze (粟津晴嵐). This selection of eight places was in fashion, and we can find so many eight views in almost every district in Japan. This fever of eight culminated in the early 20th

century (1927), when the New Eight Views in Japan were selected with a nationwide vote promoted by newspaper companies (curiously enough, the total number of votes surpassed the population of Japan of that time). The selection of eight places is always essential. It makes a list of what to represent or what to see in the world. If nothing is listed, nothing will be seen.

This listing of places is also what modern tourism does, especially in cultural tourism. Resort tourism may have similar places listed, but it is more remarkable in the case of cultural tourism, where we usually have multiples places to visit at one time. Not all the geographical points can be a touristic destination. The places to visit are marked as such, and they can be identified by a monument or a signboard. However, the simplest way of designating a place to be worth seeing is to name it as one. To name it a valuable place is to distinguish it from other valueless places, selecting it as part of a limited number of places. Once selected, places gain a common character, just like that of a museum collection. Separated from their original location, those items become part of the museum, receiving visitors' attention in the exhibition room. Cultural spots receive tourists' attention in parallel, who observe selected places in a manner different from that of the inhabitants. With this gaze, we can evaluate and appreciate each item in the same space. This space is not necessarily a physical one. A catalog is sufficient to convert an object into a collection item, just as a guidebook can create a tourist spot from a piece of land. It is to make this operation clearer and more efficient that guidebooks adopt asterisks (*) to show distinctive places. We can find this star-rating system in many guidebooks. It rates and compares the value of cultural properties with one, two, or three asterisks, as we can find them in guidebooks such as Murray's or Baedeker's in the 19th century, and in the Guide Michelin or TripAdvisor nowadays. The asterisks arrange in the same order of value those places that have historical and geographical differences between them. This common order is like the money: it attributes an artificial common value to items of absolutely different categories. Like the money, the rating star is not only a tool to measure the value of a cultural object but a purpose which is itself pursued as an object of fetishism. From old and celebrated sites to star-rated touristic spots and the UNESCO's World Heritage, this system of listing has always been preponderant. Showing the list is the easiest introduction to the semiotics of tourism. Stars and their constellations transport us to another sphere of meaning.

CHAPTER 3: Seriality and Self-alienation

There are long debates concerning the museum effect, which converts singular objects rooted in their original place into exhibited documents, from the dates of Quatremère de Quincy and Alexandre Lenoir until today.⁵ Museum items may be uprooted and lose their life. However, if the collected items lose their original life, they regain another one that is even more vigorous. The collected objects, in a museum or a list of cultural property, have their order in common. Once we have entered there, we live in a separate order from our own life. Suspending our action-oriented perception, we devote ourselves to the serial order of things. One may call this devotion disinterestedness, just as in the case of aesthetic contemplation. It is the seriality of things that makes us forget our ordinary life. Upon recognizing items in a series, our perception begins to note nuances derived from repetition. Those nuances would be ignored in ordinary life, which is usually oriented to immediate actions. However, the seriality of things creates a neutral space where our attention is acclimatized. It is as if a repeated rhythm suspends our hearing from sensations other than that rhythm.

A collection of things (and in the case of tourism, a collection of places) affects our sensibility more than introducing us to the aesthetic attitude. We have used the word “devotion” because collectionism is not mere neutral aestheticism. It forces us to indulge in its system of value. As in the cases of other kinds of fetishism, in being alienated from our busy life and driven to this collectionism, we feel we must live our own, authentic life. We voluntarily choose to be alienated to be ourselves.

This self-alienation is frequently prompted as we are captive in an autonomous world. Susan Stewart noted, “The collected object represents quite simply the ultimate self-referentiality and seriality of money at the same time it declares its independence from ‘mere’ money.”⁶ The collection items are not “mere money” but real objects; nevertheless, they are free of use-value and evaluated in the interrelationship between them. They constitute a quantified, homogeneous space where we achieve our desire in the act of collecting. If the collected objects, including the places of cultural tourism, are various and singular, it is because they are arranged in this homogeneous space, which serves as a common basis for their singularity. In spite of this, there is an important difference between the collection in general and the collection of places. The latter is endorsed by the credo in the real, authentic existence of a place, and thus it makes, so to speak, a system of impurely abstracted signs. Apart from this, the monotonous, banal seriality of touristic places contributes to our lives in a vivid aesthetic experience.

CONCLUSION

Cultural tourism brings a multilayered experience. It draws us into space where places to live are converted to places to visit; the front stage of tourism, superficial by definition, presents us with a typical touristic sensation by its very superficiality. It results from a sort of distance effect, which alienates us from our living world to another world with an authentic look. As in other objects of fetishism, the artificial system of places develops an aura. It is a naturalization of the culturally constructed value. Of course, it should be noted that our so-called everyday life also embodies a series of culturally coded desires, incessantly naturalized. From one coded self to another self, we continuously change ourselves, just as Baudelaire’s patients change each other’s beds.⁷ Conversely, in cultural tourism, we can at least choose this alienation ourselves; furthermore, we can decode our coded life. In this switching of codes, our recapitulation of self may lie.

NOTES

World Travel & Tourism Council, *Economic Impact of Travel & Tourism* (March 2018).

² DEAN MACCANNELL, *THE TOURIST : A NEW THEORY OF THE LEISURE CLASS* (UNIVERSITY OF CALIFORNIA PRESS, 2013, REVISED VERSION).

³ Jonathan Culler, “The Semiotics of Tourism”, in *Framing The Sign: Criticism and Its Institutions* (University of Oklahoma Press, 1990).

⁴ MacCannell, *The Tourist*, 123.

⁵ A. Ch. Quatremère de Quincy criticized the idea of museum collection at the end of the 18th century. It is just this period that A. Lenoir opened the French Monument Museum which was a typical example of historicism and collectionism.

⁶ Susan Stewart, *On Longing* (Durham and London, Duke University Press, 1993), 165.

⁷ Charles Baudelaire, "Anywhere Out of the World", in *Le spleen de Paris* (1869). "Cette vie est un hôpital où chaque malade est possédé du désir de changer de lit. Celui-ci voudrait souffrir en face du poêle, et celui-là croit qu'il guérirait à côté de la fenêtre. / Il me semble que je serais toujours bien là où je ne suis pas, et cette question de déménagement en est une que je discute sans cesse avec mon âme."

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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*

INTRODUCTION

Despite numerous technological discoveries and the rapid development of digital technologies in art and in different fields of architecture, the drawing remains the fundamental tool of communicating and representing crucial ideas in architecture. This implies not only its use in the architectural design process, but also its role in understanding and thinking about space. The relationship between the architect and the space is not exclusively related only to the activity of designing a new or existing space, but also to the way of its perceiving, understanding and representing it, that is, translating it into a visual expression. The long and rich development path of architectural drawings is closely related to the technological innovations that have changed the way of perceiving and understanding space as basic architectural concept. Continuous emergence of new informational technologies based on the rise of the digital, offers new and unique perceptions of the world. Present-day user stands on the threshold between virtual and real, and the emergence of new tools, appliances and applications allows constant leaps from one field to another and the creation of combined, hybrid perceptions of space.

The basic idea of this work is that the play of space - panoramic photography, transcribed into the drawing by various image producing tools, can be developed as a new medium for expanding the range of visual territory created through a range of media impulses. New visual territory pulls new aesthetic that is to be further argued. The subject of this paper is to examine the possibility of combining analogue drawing techniques and digital applications to simulate virtual reality in order to create a new visual expression. This project explores how drawing as an artistic expression of space in architecture can be synchronously developed with available digital technologies. Using familiar methods of documenting space and post-producing it using the computer, in order to examine, and reconcile, the relationship between digital and analogue in virtual and real space, this methodology suggests that analogue and digital tools nowadays coexist in a complementing relationship.

The first section of this paper will present the established research methodology developed on the post-graduate studies course *Architecture and Visual Language*. The methodology will be explained within three phases of work, describing the tools that are being used and references in the field of art. The second section of the paper, further application of this methodology will be presented within the extracurricular course realized at the student workshop EASA in Rijeka in 2018.

TRANSCRIBING SPACE

THE SYMBIOSIS OF ANALOGUE TECHNIQUES AND DIGITAL REPRESENTATION TOOLS

THE WORK WAS REALIZED WITHIN THE SECOND YEAR OF POST-GRADUATE STUDIES IN THE ELECTIVE COURSE *ARCHITECTURE AND THE VISUAL LANGUAGE*, UNDER THE MENTORSHIP OF THE PROFESSOR BRANKO PAVIĆ. In search for new visual expressions by interweaving digital and analogue media and procedures that include photography, drawing on tracing paper in three techniques - ink, marker and marker-pen, computer postproduction and representation in the form of virtual reality, this project examines the symbiotic relationship of hand-drawing techniques in architecture and virtual representations of space. The basis of this project was to capture the 360x180° panoramic photo of a chosen space and transcribe it into an architectural drawing using various drawing techniques. As a new picture representing the same space, the image is returned into

virtual space using computer. Applied methodology consists of 7 steps divided into three phases, *pre-production*, *production* and *post-production*, that combine myriad of analogue and digital tools such as photography, ink on paper, marker-pen, technical pen and Photoshop CS editing.

Virtual reality as a hot topic in the world imposed itself as a whole new field for experimentation in the domain of representation of space through the architectural drawing. The idea of combining analogue and digital techniques has followed the need for a strain from very defined and controlled articulation of the digital line in the architectural drawing. Virtual panoramas are used in architecture in communicating with clients, for presenting a newly-designed or existing space, depending on whether it is a conceptual solution or an already constructed object. Virtual panoramas provide a full view of the space that is being presented, 360x180°, where the perspective can be easily controlled and changed in all directions. Additionally, multiple panoramas can be combined into a unique virtual walk, which adds to the dynamic of the transition from one space to another, making the virtual tour appear less static. This way of presenting the space is becoming an increasingly frequent way of communicating with the clients or the future users of the space. (Figure 1) In practice, over the years, as a young architectural studio, we had an opportunity to experiment with the techniques of creating virtual space, more precisely, creating spherical images, photos and three-dimensional models. With the development of smartphones, technology for this means of presentation has become available for everyone, and has been popularized through the social networks. We had start experimenting with the graphical editing of these images, considering the various types of users we are addressing - clients, architects, students or the public.

In 2015, one of the largest technology giants, *Google*, launched a free application that allows all its users to search 360° panoramic photos from all over the world. Also, each user is allowed to contribute to a public album using this application to capture a photo of a desired space and create their own panorama. (Figure 2) Each scanned image is stored in the phone as a two-dimensional image, and can be viewed as a spherical photo using these or other suitable applications. In this way, this type of image becomes easy to reproduce, and in the context of architecture and art, it opens up a new spectrum of possibilities and speculation for different traditional or contemporary medium.

The result of the work (digital part) is available at: <https://roundme.com/tour/167963/view/425790/>

(Figure 3a, Figure 3b, Figure 3c, Figure 3d, Figure 4)

THE AUGMENTED EXPERIENCE

The *Augmented Experience* workshop is a two-week workshop held at the *European Architecture Students Assembly RE:EASA 2018* in Rijeka, Croatia. It is a non-material temporary workshop based on the production of digital drawings by combining analogue and digital techniques, tutored by Hristina Stojanović and Nikola Milanović. The aim of the workshop was, besides exploring the potential of combining analogue and digital techniques of drawing and possibilities of using virtual reality infrastructure in architecture, as well as offering the residents of the city of Rijeka a whole new perspective of some of the important and well-known locations in the city.

Since the 2018 *EASA*'s topic was set quite contextually, with an intent that workshops

would tackle the city they were in, this workshop ought to have a strong influence on the local surrounding, hence answering to the theme as a reinterpretation, a visual transcription of an existing place. The workshop had lasted for two weeks and counted 9 participants¹ in total. The whole workshop consisted of two parts – research and design-drawing part. The research implied familiarizing with the context of the place, through lectures, conversations and walks. It developed spontaneously as it was focused on exploring the city and the location scouting. The design part had upfront established methodology of work that implied a few group exercises, with the aim of researching different drawing techniques, being actually an introduction for the individual work. (Figure 5) In post-production phase, as in the case of the above mentioned and explained methodology, the drawings were scanned, followed by the next step of overlapping them and Photoshop CS editing – the only step that the use of computers was needed. Computer was also needed only for the means of publishing the results on the internet. The workshop was devised with the idea of questioning the previously assumed symbolic relation between the hand-drawing techniques in architecture and virtual representation of space. Hence, analogue techniques of drawing were used for the transcription of space, whereas the VR headsets were used for its observing. When combining the two, the result is a whole new, augmented, perspective of various urban spaces.

Workshop results offer experience of different perceptions of space, different scales and an architectural play with abstraction and the details. It is, easily agreeable, a completely different feeling when the same drawing is seen on paper, compared to seeing it in 1:1 scale as an enormous drawing of a crane, viewed through the VR glasses. (Figure 6)

Workshop results (digital part) are available at: <https://roundme.com/tour/295957/view/940380/> (Figure 7a, Figure 7b, Figure 7c, Figure 7d)

NEW AESTHETIC OF THE TRADITIONAL

The obtained results confirm the thesis about the existence of a symbiotic relationship between analogue expression and digital presentation of work. The analogue suggests to the unavoidable presence of the author which lies in every single stroke of the ink, marker-pen or technical pen. Unforeseen *mistakes* made in the transcribing process become uncontrollable but unique expression, impossible to produce digitally. Withdrawing from the conventional perfection still further leads to the uncontrollable aesthetics of the hand-written mistakes rather than computational glitches. Additionally, digital space offers infinite possibilities in perceiving the work of drawing and emphasizes the presence of the viewer offering him numerous different perspectives. In this way, the perfection inherent in machines is avoided, which is bounded by the excessive limitation and control of the each author's specific gesture, always present when using digital tools. The absence of digital technologies in the process of drawing emphasizes the presence of the author. However, in the context of its presentation, it offers infinite observing possibilities. In this sense, the use of digital technologies to generate virtual reality highlights the presence of the observer by offering him the freedom to find his own vintage point and experience the same image each time differently. By that means, the user is being placed in a partially authorial position as the creator of different, always new, worlds inside the given image.

Discussing the way representation is treated in new media in *The Language of New Media*², Lev Manovich's opinion about the new technologies enabling the new

complexity of the idea of representation, by offering new contexts and purposes in which they can take place, enables us to experiment with the old traditional architectural tools and not substituting them, but rather evolving them with post-digital, post-net culture. The traditional concept of a medium concentrates on the physical properties of a material being used and its representational capacities.³ The work of drawing still has its own identity, and can be represented both traditionally, as a materialized piece of art placed on a museum's white wall and observed by the audience. Or it can, together or separately, be represented as a completely different picture of the same work. This duality is nothing new, it is a common concept of medium from the beginning of the 21st century.

HAND-DRAWING IS A POST-MEDIA THING

The future of hand-drawing in architecture was questioned many times since the occurrence of the digital revolution of the 1980s-1990s. Questioning the nature of future hand-drawings, their significance and their status, at the Symposium at Yale School of Architecture "Is Drawing Dead?" in 2011⁴, just a couple of years later, the subject of architectural drawings was debated, referring to the hand-drawing as undoubtedly alive, in the peer-reviewed conference "Drawing Futures"⁵, organised and held at the Bartlett School of Architecture in London in 2016. The work of hand-drawing in architecture in this context is not perceived as dead, nor is the work questioning its future. The vintage point is optimistic – it is understood as a part of the continuum of old and new culture of mediums. It relies on the Lev Manovich's points on the prospect of post-media aesthetics: "In order to make new culture richer through the use of the aesthetic techniques of old culture; and in order to make old culture comprehensible to new generations which are comfortable with concepts, metaphors and techniques of a computer and network era."⁶ A whole new generation of architectural designers are urging beyond traditional techniques of drawings, leaving them in the past and intimidating nostalgia with the loss of the drawing tradition.

In the context of working with students on the question of exploring the possibilities of combining traditional tools and contemporary media, revitalizing the hand-drawing and claiming its immortality by exploratory methodologies proved to be engaging for the practitioners, in this case, the students. Involving hand-drawing into the process also prolongs the usually quick result that appears in the process of CAD drawing. The final result, seems more far away and the hesitation and anticipation of finally seeing it can be compared with the process of 35mm film developing. The process of developing the film is replaced with the scanning and preparing the drawings digitally to be published and viewed virtually.

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On the other hand, the virtual tour has its tempting and, somewhat irritating habit, just like looking at the model, of inviting you to look at the parts from variety of viewpoints. Some are good, interesting, overwhelming some are less so, boring. The fact is to say that they are new to the observer, and in a way, quite personal.

"Contemporary author (sender) uses software to create a text (message), and this software influences, or even shapes the kinds of texts being created: Similarly, a contemporary reader (receiver) often interacts with a text using actual computer software...This software shapes how the reader thinks of a text; in fact, it defines what

the given text is...”

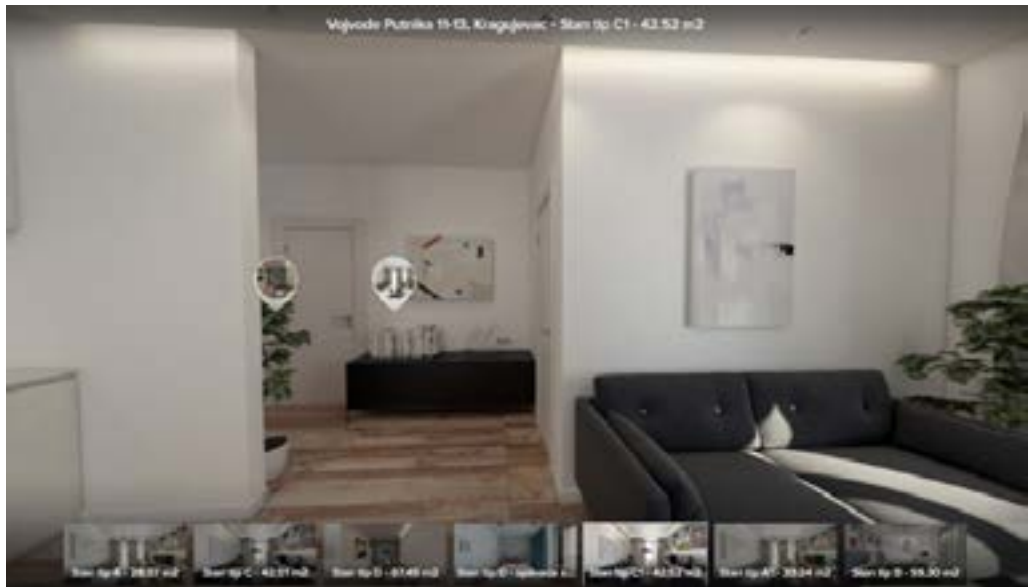


Figure 1

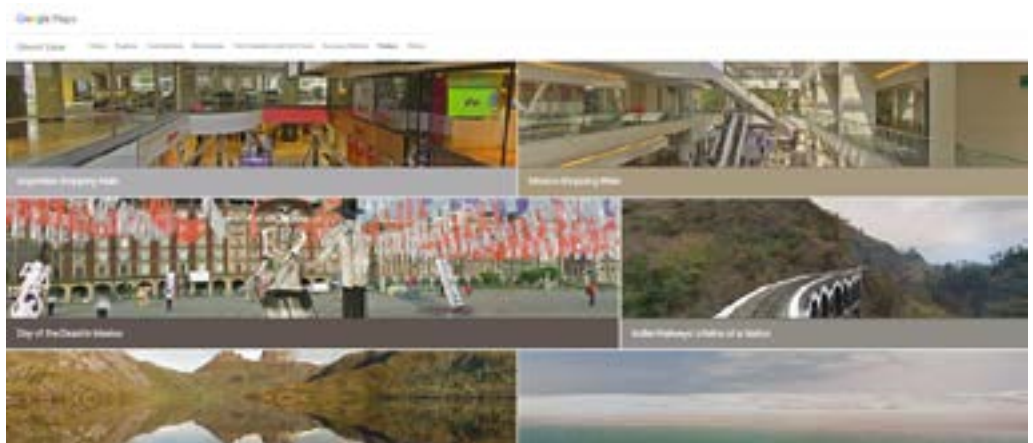


Figure 2

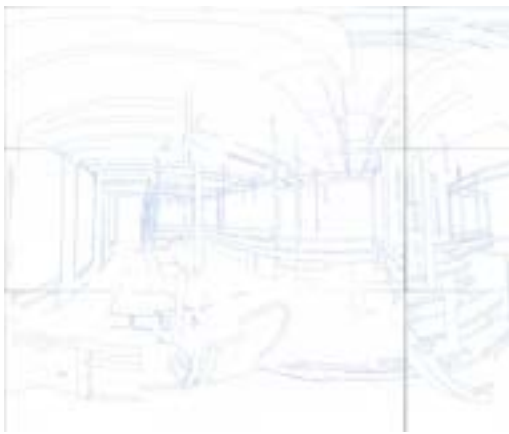


Figure 3a, Hand drawing edges

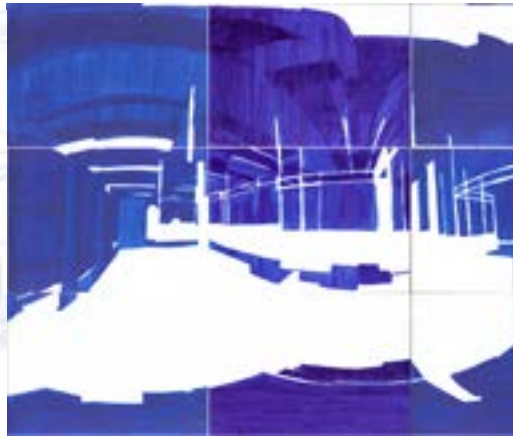


Figure 3b, Hand drawing surfaces

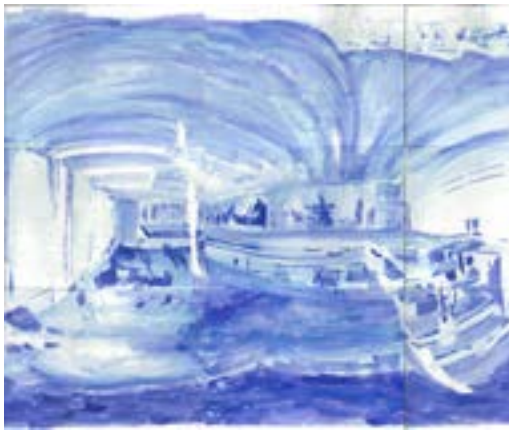


Figure 3c, Hand drawing shadows



Figure 3d, Hand drawing light



Figure 4, Digital postproduction



Figure 5

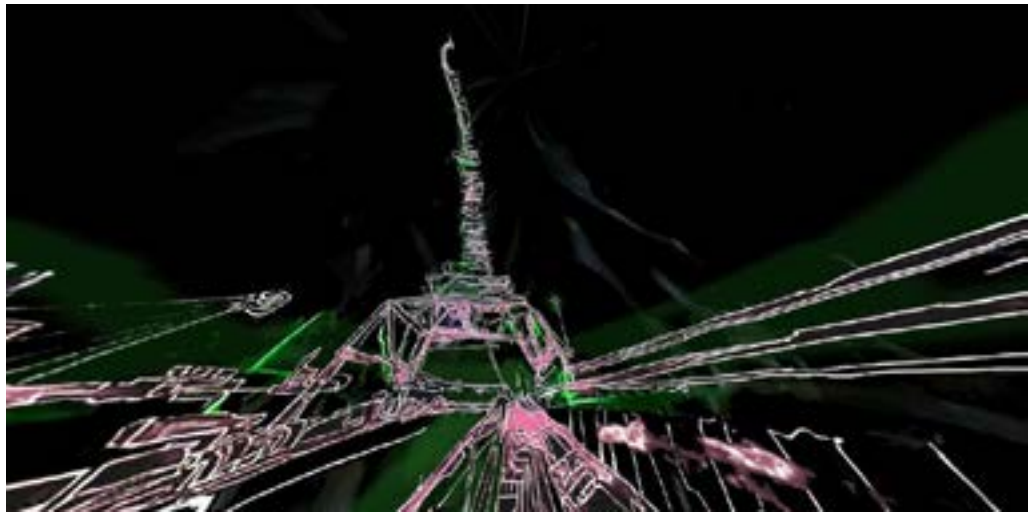


Figure 6

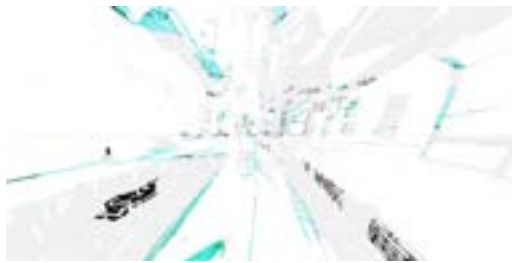


Figure 7a

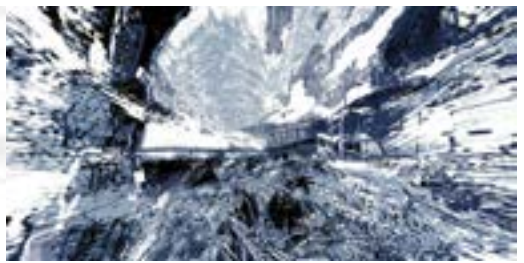


Figure 7b



Figure 7c



Figure 7d

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***IS DRAWING DEAD?* YALE SCHOOL OF ARCHITECTURE, 2011.**

(ENDNOTES)

1 WORKSHOP PARTICIPANTS WHO HELPED WORKSHOP REALISATION WERE ANIRUDDH SHARAN, ELENA KAYTAZ, FLORES AXEL BÖÐVARSSON, GOGI KAMUSHADZE, HILDA UUSITALO, MACIEK WEWIÓR, MARTE AATEIGEN MARUM, NATALIA DROŹDŹOWSKA, PĀVELS OSIPOVS.

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3 MANOVICH, LEV. "POST-MEDIA AESTHETICS." TRANSMEDIA FRICTIONS, THE DIGITAL, THE ARTS, AND THE HUMANITIES, 2001.

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5 IS DRAWING DEAD? YALE SCHOOL OF ARCHITECTURE, 2011.

6 MANOVICH, LEV. "POST-MEDIA AESTHETICS." TRANSMEDIA FRICTIONS, THE DIGITAL, THE ARTS, AND THE HUMANITIES, 2001.

7 MANOVICH, LEV. "POST-MEDIA AESTHETICS." TRANSMEDIA FRICTIONS, THE DIGITAL, THE ARTS, AND THE HUMANITIES, 2001.

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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*

Introduction

The advent of the Internet and global transition from analogue to digital production, distribution, and consumption not only affected the film medium, but contemporary cinematic practice as well. In recent years and decades, experimental and avant-garde film- and videomaking modes heavily went through the process of transformation, adapting themselves to digital and computational practices and aesthetics. One of the new forms of experimental filmmaking emerged in this context is *desktop documentary*. Generally following and continuing the tradition of essay film, desktop documentaries represent a hybrid audiovisual genre entirely conducted in the digital environment by utilizing preexisting materials in new contexts while primarily exploiting the Internet, widely used software, and digital tools.

When confronted for the first time with a scene from a desktop documentary, a viewer usually could not determine nor discern whether he/she is watching a film (that is, a reproduction of a video file) or is it a common browsing and surfing activity performed on the computer. Therefore, at the moment, desktop documentaries could be considered genuinely hyper-realistic, since they induce cognitive and perceptual confusion similar to the one famously experienced at the first screenings of the Lumière brothers' iconic film *The Arrival of a Train* (1896). Today, it would be virtually impossible for this kind of bewilderment to be stimulated with the same classical black-and-white two-dimensional screen. It would have needed to be produced on digital meta-media and reproduced on digital screens, audio-visually and aesthetically resembling, or even replicating our everyday tasks and operations. This is the very issue which all of the desktop documentaries fundamentally question and examine. They explore the paradigmatic shift in media construction of reality when the old platforms of content distribution – not only theatres and TV receivers, but also books, newspaper, radio, etc. – have mostly been replaced by the Internet as a primary archive and source of human knowledge and the technology of interactive digital screens. We perceive reality through the 'lenses' and via the 'logic' of computer interface with its typical simultaneous multitasking and multiscreen activities, and the new variant of video essay critically investigate such a new social, economic, and cultural paradigm.

Since desktop documentaries, in their appropriation and exploitation of heterogeneous digital data, files, and software, do not exclusively depend on the materiality and physicality of film medium, they represent a paradigmatic post-media practice. Therefore, in order to further approach the analysis of the desktop documentary phenomenon, I will first briefly outline the contemporary concept of post-media.

Some Notes on Post-media

In a text written some years before the global expansion and massive availability of the Internet, Félix Guattari anticipated the potential emergence of a "post-media era," understanding it as a time of "collective-individual reappropriation and an interactive use of machines of information, communication, intelligence, art and culture"¹. During the last couple of decades, many theoretical books and papers on *post-media* and *post-medium* have been published: Rosalind Krauss – *A Voyage on the North Sea: Art in the Age of the Post-Medium Condition* (1999), Peter Weibel – "Die postmediale Kondition" (2004), and Lev Manovich – "Post-media Aesthetics" (2001), to name just a few representative examples. Their theories range from conceptualizations of the formal specificity of the new medium to broad cultural investigations of a new socio-economic state of affairs; but for the following discussion several thesis developed by

the latter author would be particularly relevant.

According to Lev Manovich, the computer interface constituted a universal working space wherein, for the first time in the history, identical tools – i.e. digital commands, such as ‘copy’, ‘cut’, ‘paste,’ etc. – were equally employed in completely disparate art disciplines – and different professions as well. One of the unprecedented key aesthetical innovations formed through the synthesis of personal computer and the Internet was “*multimedia document*,” defined as “something which *combines* and mixes different media of text, photography, video, graphics, sound.”² The traditional “*typology of mediums*,” grounded in their respective material distinctiveness (classical dichotomous difference between *spatial* and *temporal arts*), appeared to be theoretically, discursively, and epistemologically obsolete and inadequate to explain novel artistic practices.³ Post-media artworks of today transgress the boundaries between diverse media, disciplines, and genres, fluidly presenting themselves as heterogeneous objects, or assemblages, on digital platforms, inevitably participating in the shaping and dissemination of existing knowledge, archived throughout World Wide Web, while permanently stressing constitutive contribution of the recipient, or user,⁴ for the decoding of the message. As Manovich claims, the role of the new aesthetics of post-media is, among other tasks, to “describe how a cultural object *organizes data* and *structures user’s experience of this data*.”⁵

In the era of dominance of computer technologies, multimedia platforms, and global networking, the filmmaking practice, and experimental and avant-garde cinema in particular, in different ways corresponds to the new digital standards, ranging from pure negation (as is the case with those committed individuals who still passionately work with and continue to explore the limits of the analogue film medium) to the acceptance, albeit not without strong critical intervention.⁶ One possible response to the contemporary challenges of post-media condition, belonging rather to the latter type, is represented by desktop documentaries.

Desktop Documentary: Essay Film in the Era of Multitasking and Multiscreens

During the last several years, desktop documentary format established itself as an exemplary post-media artistic or cultural practice. Kevin B. Lee – who coined the name for this new experimental genre⁷ – and his colleagues at the School of the Art Institute of Chicago involved themselves in a filmmaking practice “which uses screen capture technology to treat the computer screen as both a camera lens and a canvas. Desktop documentary seeks both to depict and question the ways we explore the world through the computer screen.”⁸ Developed in the post-historical time when the exploitation of available materials became a significant operation of contemporary art, these films represent individual investigations of different social and cultural topics, conducted via most available tools of our digital world. In short, desktop documentaries are “[c]harting the multitude of the Internet through the desktop interface,”⁹ acknowledging “the internet’s role not only as a boundless repository of information but as a primary experience of reality.”¹⁰

Genre-wise, desktop documentary is mostly similar to *essay film*. For decades, essay film has been a truly hybrid filmmaking mode – a “centaur,” as Phillip Lopate calls it¹¹ – on the threshold between several film genres and registers, exploring the personal, idiosyncratic viewpoint of its author, while unconventionally combining and confronting spoken or subtitled commentary with moving images and pictures.¹² While desktop documentaries continue the cinematic lineage inaugurated with essay film, they also

utilize a technique notably explored in the *found footage*¹³ filmmaking: appropriation, modification, and recontextualization of existing audiovisual materials. However, found footage generally assumes the employment of only one type of material – namely, film or celluloid – whereas computer-based desktop documentaries use diverse digital objects (video clips, audio recordings, photographs, texts) as well as digital software (programs and applications).

Desktop documentary filmmaking thus corresponds to the widespread artistic practice of *postproduction* – a concept introduced by Nicolas Bourriaud signifying a new state of affairs in the artworld when all texts of culture are already available, and the artist chooses, selects, and intervenes on existing materials rather than produces artworks *ex nihilo*.¹⁴ This practice was initiated more than a century ago, with Duchamp’s ready-mades, which acknowledged everyday objects and commercial products as possible artistic materials and, potentially, finished artworks;¹⁵ however, now instead of physical objects, heterogeneous digital data are exploited. When it comes to the art of filmmaking, common phases of traditional film production process such as scriptwriting, direction, and editing have been replaced with the broad practice of postproduction. One does not longer need to utilize camera and its lenses, since – hypothetically – all of the images (static as well as moving images) are available in the Internet environment, ready to be appropriated and manipulated. Desktop documentaries, exclusively produced on the computer, strategically and tactically explore this all-pervasiveness of the Internet and unstoppable, inflationary circulation of digital data. The following comparative table sums up key technological distinctiveness of the desktop documentary format in opposition to essay film:

Analogue essay film	Digital desktop documentary
production	postproduction
filmed footage	found footage
filming objects or referents	appropriating digital data
camera	screen capture
classical montage, editing	digital software operations
movie theater or television	computer monitor or mobile screen

In comparison to commercial and art-house film cinematography, which is strongly anchored in the art of painting and photography, desktop documentaries radically reduce cinematic aesthetic features to their mere formal and technical, non-aestheticized appearance. What is shown on the screen literally resembles those digital multitasking activities we commonly perform and experience in everyday life, both in professional work and leisure, but now deeply questioning our notion of realism and problematizing the role of representation in contemporary art. In doing so, desktop documentaries do not only acknowledge and embrace the advantages of the computer and digital technologies, but also their distinctive technical limitations, transforming them into particular *digital and data aesthetics*: for instance, a reproduction issue, malfunction commonly known as *glitch*, is deliberately generated and randomly distributed throughout the films.¹⁶ But what is particularly shocking and outrageous is the fact that these films only simulate the interactive user experience, for, in effect, nothing is interactive, given that the audio-video files are merely reproduced in their original form¹⁷ – being *a simulacrum of computer interface*. As a consequence, desktop documentaries challenge and undermine one of the most widespread myths of today

– namely, the *myth of interactivity*, critically deconstructed by Manovich in his earlier theoretical writings.¹⁸

Of course, there are different uses, or different types, of desktop documentaries, ranging from informative fan-made reviews of popular and mass content to highly experimental digital forms.¹⁹ What distinguishes the latter mode of desktop documentaries from other types of standard digital video essays is not their *anti-representational* approach (common in abstract avant-garde cinema) but rather *hyper-representational* bewilderment (paradigmatic for present-day multiscreen multitasking).

In order to illustrate previous theses I will analyze two experimental films of the two representative desktop documentarists: Kevin B. Lee and Louis Henderson.

Case Study: Desktop Documentaries of Kevin B. Lee and Louis Henderson

The first image is that of a word processor (Apple’s TextEdit) where the very title of the film is being typed (we can hear the sound of typing fingers). After the program closes itself we are confronted with a computer desktop (even personal data are visible, like folder named “Farocki”). The mouse cursor chooses a browser from the toolbar and opens it. The user types “YouTube.com,” searches for the fourth sequel of the *Transformers* movie franchise, and opens the trailer in a new window.

These are the opening scenes of Kevin B. Lee’s desktop documentary *Transformers: The Premake* (2014). Taking as its primary referent *Transformers*, a recent Hollywood blockbuster, Lee’s 25 minutes short film “turns 355 YouTube videos into a critical investigation of the global big budget film industry, amateur video making, and the political economy of images.”²⁰ Using many of the *Transformers 4* behind-the-scenes materials, at the time when the latter movie was still not finished, and transposing them in a new, critical context, Kevin B. Lee created a highly deconstructive video essay of today – and officially introduced the genre of desktop documentary.

On the formal level, the use of multiple, overlapping screens and screen-within-a-screen technique in *Transformers: The Premake* inevitably induces confusion during the watching of the film. It is especially emphasized in one of the final scenes featuring an intense sequence of explosions – paradigmatic for Hollywood blockbuster aesthetics – followed by an abundance of small browser windows which cover the screen surface as if a computer bug has occurred. As in the famous Fredric Jameson’s explanation of the novelty of postmodern culture and postmodernist art, all of the screens should be perceived *simultaneously*²¹ – which is, obviously, a rationally impossible endeavor; as a result, Lee’s film operates not only as a video essay explicit in its arguments, but also on the level of pure audiovisual affect. Nevertheless, *Transformers: The Premake* includes several political references such as the following: the film depicts the first spectator filmed commercial, tackling the current invisible mode of exploitation called “fan labor;”²² it uses the footage of video interviews made with small salesmen from Mainland China, in which they express their opinion about the filming of *Transformers 4* in their city, and its possible long-term effect on tourism of the region; it shows how the bankrupted city of Detroit is now being exploited as a filming location of big-budget movie productions.

It must be stressed that the important audiovisual *content* of Lee’s film is not only preexisting footage related to the production of *Transformers*, but also *visual footprints* of a present-day users’ digital activities: the process of writing a comment of a YouTube

clip is represented; a video watched online is fast-forwarded; at a certain moment, the screen is minimized, and in the digital act of breaking the fourth wall we could see the editing software (Adobe Premiere Pro), etc. This is essentially a voyeuristic practice for the, screen mediated, twenty-first century: we watch what the eyes of the author/filmmaker observe – though, what they see is already represented on a screen (within a screen). Because of this strategy, *Transformers: The Premake* and other desktop documentaries could be considered truly contemporary *metafilms*, i.e. films, or videos, which self-reflectively comment upon their own production process – a process which, in this case, *performatively* unfolds before our very eyes.

Similarly to Kevin B. Lee's film, Louis Henderson's 15-minute desktop documentary *All That Is Solid* (2014) starts with computer operations performed in real-time. In Google Translate software, which completely covers the screen, the following poetic words – constituting a possible desktop documentary manifesto – are simultaneously translated from English into French: "This is a film that takes place, in between a hard place, a hard drive, and an imaginary, a soft space – the cloud that holds my data, and in the soft grey matter, contained within the head."²³

In comparison to Lee's *Transformers*, Henderson's film is more openly and radically political, explicitly exploring post- and neocolonial issues in the context of the digital era. While showing what is nowadays done with obsolete computers disposed on the coast of West Africa, the author sketches a fragmentary map of the history of colonization of that particular region: he navigates through the Wikipedia article "Colony of the Gold Coast," reproduces an instructional video "I will speak English," available on "Colonial Film" website, and examines the text "How To Access The E-commerce Gold Mine Of Africa." In Henderson's film, imagery of modern physical exploitation is juxtaposed to the optimistic discourse of technological and IT progress. We can hear Steve Jobs' quote on, firstly, the advent of a PC as an all-encompassing digital hub and, secondly, on the cloud technology as an immense worldwide repository. The issues of digital storage and file usages are directly addressed through the monologue, spoken off-screen, that starts with a question: "Where is the Microsoft cloud?" Using the technique of parallel montage and double superimposition, Henderson confronts the supposed transcendence of Cloud technology against the immanence of physical, manual labor, showing the non-extinguishable necessity of material, *solid* objects. Many times throughout the film, a conceptual relation between traditional mining and archeological exploration of the Internet is established, as in one of the later scenes, shown from the first person point of view, which simulates passing through abstract, virtual 3D world and through a mine. Typical of desktop documentaries aesthetics, the film is abound with diverse digital materials, but is also permeated with occasional theoretical references: for instance, one incompletely shown quote from the text of Hito Steyerl "Too Much World: Is the Internet Dead?" (first published in *e-flux* in 2013) says "slowly turning the world into a multi-layered motherboard,"²⁴ while discarded computer motherboards are represented. The film ends with a series of low resolution pixels and visual glitches (some of them expanding across the whole screen), blinking for some time, finally accompanied by the title.

With *All That Is Solid* Henderson managed to create a relevant synthesis of socially engaged topic and radical formal experiment, showing us how both 'content' and 'form' of a video essay could be treated equally politically. In such a way, both Lee's and Henderson's film demonstrate the possibility of desktop filmmaking as a genuine *critical* practice which intervenes in the general body of knowledge.

Conclusion

Wholly conceived in the post-media environment – wherein analogue media was replaced with universal digital interface and camera was discarded in favor of data appropriation – desktop documentaries represent a new mode of postproduction practice, in Bourriaud’s sense of the word. Since their source is based upon the preexisting materials, they always explicitly establish intertextual, or hypertextual, relations with other films and videos as well as heterogeneous texts of culture, producing a complex interdiscursive network of information and knowledge, as previous analysis has shown. In the process, each desktop documentary necessarily makes a general comment, i.e. *metacommentary*, on the hybrid medium it uses. Consequently, these films, as was the case with Kevin B. Lee, are potent enough to synthesize two traditionally opposed and separated modes, or registers: namely, the position of film critic and the position of filmmaker.²⁵ As a new – *updated* – version of essay film, desktop documentaries tackle the role of cinema and video art in the world of today, and question the possible function of aesthetics in the dominance of post-media – which is a question always tightly related to politics

Endnotes

1 Félix Guattari, “Towards a Post-Media Era,” trans. Alya Sebti and Clemens Apprich, in *Provocative Alloys: A Post-Media Anthology*, ed. Clemens Apprich et. al. (Lüneburg/London: Post-Media Lab/Mute Books, 2013), 27.

2 Lev Manovich, “Post-media Aesthetics,” Manovich, accessed February 1 2019, http://manovich.net/content/04-projects/032-post-media-aesthetics/29_article_2001.pdf, 3.

3 Ibid, 1–2. As a matter of fact, Manovich associates this obsolescence of media categories to somewhat earlier experimental, at the time highly unconventional, art forms from the last third of the twentieth century, like installations, performance, intermedia, conceptual art, etc.

4 Ibid, 6–7, 10.

5 Ibid, 5.

6 For an interesting debate on this topic, see: Flo Jacobs et. al., “Roundtable on Digital Experimental Filmmaking,” *October*, no. 137 (Summer 2011): 51–68.

7 Wanda Strauven, “The Screenic Image: Between Verticality and Horizontality, Viewing and Touching, Displaying and Playing,” in *Screens: From Materiality to Spectatorship: A Historical and Theoretical Reassessment*, ed. Dominique Chateau and José Moure (Amsterdam: Amsterdam University Press, 2016), 151.

8 Catherine Grant, “On Desktop Documentary (or, Kevin B. Lee Goes Meta!),” Film Studies For Free, last modified April 6 2015,

<https://filmstudiesforfree.blogspot.com/2015/04/on-desktop-documentary-or-kevin-b-lee.html>.

9 Emile Zile, “Mining the Cloud,” last modified May 23 2016, <https://emilezile.com/tag/www>.

10 Kevin B. Lee, “Transformers: The Premake (A Desktop Documentary),” Vimeo, last modified May 5, 2014, <https://vimeo.com/94101046>.

- 11 Phillip Lopate, "In Search of the Centaur: The Essay-Film," *The Threepenny Review*, no. 48 (Winter 1992): 19–22.
- 12 However, in his text "Video essay: The essay film – some thoughts of discontent" (2013), Kevin B. Lee questions whether the explicit voiceover comment is necessary for essay film. See endnote no. 25.
- 13 For an introduction into the found footage filmmaking, see for example: William C. Wees, *Recycled Images: The Art and Politics of Found Footage Films* (New York City: Anthology Film Archives, 1993).
- 14 Nicolas Bourriaud, *Postproduction: Culture as Screenplay: How Art Reprograms the World*, trans. Jeanine Herman (New York: Lukas & Sternberg, 2005).
- 15 Ibid, 23.
- 16 Of course, computer based aesthetics and imagery already found their place in the earlier experimental film and video work: for example, during the last decades of his filmmaking practice, Chris Marker started to examine and employ computer graphics and multiscreen interactivity, whereas Harun Farocki similarly incorporated video games images and iconography into his found footage videos.
- 17 Strauven, "The Screenic Image...," 152.
- 18 Lev Manovich, *The Language of the New Media* (Cambridge, Mass.: MIT Press, 2001), 55–61.
- 19 For the different types of video essays, see: Veronika Pelle, "A new genre in art education: The power of video essays," accessed February 12 2019, <http://www.managing-art.eu/uploads/media/article/0001/01/8677431ec629899a5320471388e0b07204f2674f.pdf>, 3–6.
- 20 Kevin B. Lee, "Transformers: The Premake (A Desktop Documentary)."
- 21 Fredric Jameson, *Postmodernism, Or, The Cultural Logic of Late Capitalism* (Durham: Duke University Press, 1991), 31.
- 22 Abigail De Kosnik, "Interrogating 'Free' Fan Labor," *Spreadable Media*, accessed February 16 2019, <https://spreadablemedia.org/essays/kosnik/#.XGkphNQRKHs>.
- 23 Louis Henderson, "All That Is Solid – Trailer," *Vimeo*, last modified August 5, 2014, <https://vimeo.com/102666180>.
- 24 Hito Steyerl, "Too Much World: Is the Internet Dead?," in *circulacionismo / circulationism* (México, D.F.: MUAC, Museo Universitario Arte Contemporáneo, Universidad Nacional Autónoma de México, 2014), 34.
- 25 Kevin B. Lee, "Video essay: The essay film – some thoughts of discontent," BFI, last modified 22 May 2017, <https://www.bfi.org.uk/news-opinion/sight-sound-magazine/features/deep-focus/video-essay-essay-film-some-thoughts/>.

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REVISITING HUXLEY'S DYSTOPIC VISION OF FUTURE CINEMA, THE FEELIES:
IMMERSIVE EXPERIENCES THROUGH CONTEMPORARY MULTISENSORY MEDIA

Abstract | Aldous Huxley's concern with media, and in particular with cinema, is one of the most conspicuous components of his work as a social critic and as a novelist. Evaluating its potential societal functions, as an artistic genre, a didactic cultural tool for documentaries or as a mass entertainment venue, determined his critical relationship towards the medium. Due to his impaired eyesight, Huxley's attention to perception, intertwined with advancing cinema-technologies, was not restricted to the visual, but extended to all of the human senses, as he demonstrated in the Feelies of his novel *Brave New World* (1932). Primarily with regard to mechanomorphic reflexes of human conditioning, this cinematic concept is interpreted by drawing from articles and essays of evolutionary, psychological, political, and aesthetic perspectives that Huxley developed on a parallel writing track in popular print media during the 1920s/30s. In confronting modes of multisensory immersion around 1900 with some of the 20th/21st century, this contribution reevaluates Huxley's vision of future cinema.

Index terms | *affordance; avatar; flow (absorption in pleasure); multi-sensory interaction; multi-sequential, prosthetic enhancement; participatory dramatic agency; threshold object; touch, taste and smell user interfaces.*

INTRODUCTION:

MECHANOMORPHISM IN WORK AND LEISURE

Throughout the 1920s, Aldous Huxley contributed with essays and articles in popular magazines, journals and newspapers essentially to the public discourse on mass leisure as “an asset and a problem,”¹ in concurring with the competing findings of contemporary social theoreticians who categorized leisure not merely as a “problem” or “challenge”, but rather as a “threat” that triggered “fear”.² Some years prior to writing his novel *Brave New World*, Huxley projected the present leisure trend into a distant future,³ forecasting a six-hour day by the year 2000:⁴

“Perfected machinery,” say the prophets, “will give us increasing freedom from work, and increasing freedom from work will give increasing happiness.” But leisure also is subject to the law of diminishing returns. Beyond a certain point, more freedom from work produces a diminished return in happiness.

(“Boundaries of Utopia,” in *Music at Night* (1931), 127)

In this mechanized society, mass production and mass leisure were initially characterized by monotony and boredom. Industrialization countered both effects that it had generated with the creation of inexpensive mass entertainment venues: Between 1921 and 1931, the total share of manual work on the labour market was at approximately 70%.⁵ These figures found its equivalent in the systematic expansion of the pleasure industries, e.g., the cinema, where the attendances ascended to 903 million by 1934.⁶ Huxley, in referring to “ready-made distractions,”⁷ repeatedly invoked the metaphor of the Ford-T-assembly-line for an intrusive American media-practice that undermined British culture:

Mass production [...] might be good if the spiritual wares retailed by our mass-producers of the mind were of high quality. [...] As things are at present, mass-produced material objects are of much better quality than mass-produced ideas and mass-produced art. [...]. The rotary press, the process block, the cinema, the radio, the phonograph are used not, as they might so easily be used, to propagate culture, but its opposite. All the resources of science are applied in order that imbecility may flourish and vulgarity cover the whole earth.

(“The Outlook for American Culture: Some Reflections in a Machine

Age,” in *Harper’s Magazine* (August 1927), 188)

Huxley argues that active creative work generates an affinity with intellectually stimulating modes of self-sustained leisure practice. Routinely performed passive labour, however, in which the workers would become an integral part of the production process,⁸ while conscious reflection is subsequently absorbed, induces their receptive exposure to mass leisure media. This specifically late modernist physiological reflex— “the effects of mechanomorphism,”⁹ according to Huxley in 1937—is permanently triggered and habitually solidified through its processual mechanization within the daily industrial cycle of mass production and mass consumption: “[...] a mind almost

atrophied by lack of use, unable to entertain itself [...]”¹⁰ writes Huxley, as early as 1923, regarding “the performance of purely mechanical tasks [and] distractions as mechanically stereotyped,”¹¹ to conclude six years later, in the article “Machinery, Psychology, and Politics,” that progressive “mechanization creates uniformity of exterior and interior behaviour [...] through spiritual opiates and thought-substitutes.”¹² In sharply dissecting the contemporary internationalized media landscape, Huxley

states: “Machinery, then, has created leisure and multiplied the number of impressions which men and women can receive.”¹³

INSTRUMENTALIZING CINEMA

Cinema and Human Conditioning (1920s/30s)

Aside from the low cost at which the velvet luxury of the cinema was available, mainly three factors were responsible for its sustained influence upon British culture: Its infrastructural organisation in chain-networks (reels) across the country; the extension of its seating-capacity to over 1.000 viewers per palatial venue, and a continuous program of cinema performances across the day that ensured its omnipresence in the rhythm of everyday life.¹⁴ Alerted by the speed of these developments, Huxley wrote in 1936: “When I was last at Margate, a gigantic new movie palace had just been opened. Its name implied a whole social program, a complete theory of art; it was called “Dreamland.” At the present time, the cinema acts far more effectively as the opium of the people than does religion.”¹⁵ (Figures 1. a; b; c) In the 1920s, Art Deco Cinema venues, embedded into the scenario of a vast amusement park, were likely to inspire the future of mass entertainment, particularly through its progressive interior design. In 1931, Huxley expressed:

Already mass production has made it possible for the relatively poor to enjoy elaborate entertainments in surroundings of more than regal splendor. The theaters in which the egalitarians will enjoy the talkies, tasties, smellies, and feelies, the Corner Houses where they will eat their synthetic poached eggs on toast-substitute and drink their surrogates of coffee, will be prodigiously much vaster and more splendid than anything we know today.

(“Boundaries of Utopia,” in *Music at Night* (1931), 125-126)

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Looking into the future (the year 3000), he speculates in a magazine article, “The Outlook for American Culture: Some Reflections in a Machine Age” (1927) that powerful trust monopolies, by controlling the recreation industry, will have numbed the play instinct and its modes of creative expression.¹⁶ In 1923, at a point, where the movie industry had barely gained momentum, he mourned the decline of the creative impulse, by defining with almost etymological precision, the term and state of immersion: “Countless audiences soak passively in the tepid bath of nonsense. No mental effort is demanded of them, no participation; they need only sit and keep their eyes open.”¹⁷ Huxley, a pessimistic advocate of the free human will, distinguished categorically between an individual leisure practice derived from the intellect and a mass leisure entertainment that addresses the most archaic of instincts. On the one

hand, he favoured established modes of self-sustained creativity that predated the emergence of electronic media;¹⁸ on the other, he saw the didactic potential of cinema documentaries in the area of primary and secondary education. Stimulating the play instinct, Huxley argues, was most efficiently practiced once applied to the youngest amongst the citizens:¹⁹

A boycott of sports news and murder stories, of jazz and variety, of film love, film thrills, and film luxury, is simultaneously a boycott of political, economic and ethical propaganda. Hence the vital importance of teaching as many young people as possible how to amuse themselves and at the same time inducing them to wish to amuse themselves.

("Education," in *Ends and Means* (1937), 290)

Agenda setting and political economy—in dictatorial as well as democratic states—was an additional challenge that Huxley identified as a threat to modern society. Referring to the status of film, radio, and the press within Stalinist Russian and fascist Italian propaganda, he exemplifies how concerted mass-suggestion alters existing modes of thought and feeling, to forge novel societal role models.²⁰ Furthermore, he envisioned how bio-psychological intervention, interacting with pharmacology, would eventually transform physiological habits at the earliest stages of human life.²¹ Alongside human conditioning, through eugenic reforms, drugs or mass media, Huxley advocated in his article "The Prospect of Fascism in England" (1934) to utilize cinema for distractions, in order to solidify democracy.²² By the 1930s, cinematic immersion had exemplarily established itself as one of these addictive psychological satisfactions²³ in England and America. Huxley foresaw that it would deepen in its intensity—concomitant with the technological progression of the medium—during the 20th century, and beyond.

Huxley's *Feelies*

In Huxley's dystopic *Brave New World*, in the year after Ford 632 (2450 A.D.), the immense leisure of the society (seven and a half hours of light work per day) is countered by a daily intake of drugs, gambling and unrestricted sex, combined with frequent visits to palatial cinema-venues.²⁴ – Measures through which the state is exercising full control over his genetically pre-conditioned population: "no leisure from pleasure, not a moment to sit down and think."²⁵ The urban cinematic chain networks of *The Feelies* are organized by the "Feeling Picture" headquarters in their vast London-based propaganda offices²⁶ and the multisensory movies produced in the extensive Hounslow Feely Studio. A College of Emotional Engineering is facilitating professional academic research and education in this market segment.²⁷

Criticizing the introduction of sound and the usage of close-ups in *The Jazz Singer* (1927) as elements that turned film from an authentically artistic into a decadent medium,²⁸ Huxley had made consecutive attempts since the Mid-1920s to forecast the future technological, and hence aesthetic development of cinema alongside other media. In 1935, he predicted television-sets a common standard in hotel-rooms, a refinement in stereoscopy, colour-applications, synthetic voices and synthetic sounds (implying the production of sound-track compositions).²⁹ Following his previous findings regarding media technology, Huxley extends in his novel the recent introduction of synchronized

sound in the movie-industry to the other senses, a transformative innovation that he indicates—in reference to “the Wurlitzer,” a theatre organ used to create sound for silent movies—by a “Super-Vox Wurlitzeriana rendering of ‘Hug me, till you drug me, honey.’”³⁰ The properties and effects of the elaborate cinema-technology are best summarized in the advertisement of the movie *Three Weeks in a Helicopter*, whose pornographic plot is subordinated to an engulfing sensation: “AN ALL-SUPER-SINGING, SYNTHETIC-TALKING, COLOURED, STEREOSCOPIC FEELY, WITH SYNCHRONIZED SCENT-ORGAN ACCOMPANIMENT.”³¹ The overture played by the scent-organ at the beginning of the film has been designed to put the audience, through a delicately balanced composition of sounds, smells, and flavours, into an entranced stage:

a delightful refreshing Herbal Capriccio – rippling arpeggios of thyme and lavender, of rose- mary, basil, myrtle, tarragon; a series of daring modulations through the spice keys into am- berggris; and a slow return through sandalwood, camphor, cedar and new-mown hay (with occasional subtle touches of discord – a whiff of kidney pudding, the faintest suspicion of pig’s dung). [...] In the synthetic music machine, the soundtrack-roll began to unwind. It was a trio for hyper-violin, super’cello and oboe-surrogate that now filled the air with its agreeable languor. [...] Sunk in their pneumatic stalls, Lenina and the Savage sniffed and listened. It was now the turn also for eyes and skin.

(*Brave New World*, 145)

The experiential technology conceived by Huxley goes further with its feely effects that are directed towards the human nervous system, in offering “electric titillation”³² of diverse tactual intensity stages that the spectators regulate through metal knobs integrated in their chairs.³³ It is with this particular central function that the *Feelies* are first introduced to the reader: “There’s a love scene on a bearskin rug; they say it’s marvellous. Every hair of the bear reproduced. The most amazing tactual effects.”³⁴

In a synthetically composed tension of sedated and hyper-stimulated senses that Frost accentuates in her analysis,³⁵ the audience collectively submerges in a fluid interaction of visual, acoustic, olfactory, and tactual effects that address and awaken physical instincts:

[...] suddenly, dazzling and incomparably more solid-looking than they would have seemed in actual flesh and blood, far more real than reality, there stood the stereoscopic images, locked in one another’s arms, of a gigantic negro and a golden-haired young brachycephalic Beta-Plus female. [...] The stereoscopic lips came together again and once more the facial erogenous zones of the six thousand spectators in the Alhambra tingled with almost intolerable

galvanic pleasure. 'Ooh ...'

(*Brave New World*, 146)

Stimulation of the audience by scented screenings and electric buzzers has been (unsuccessfully) implemented for a short time-period in cinema-venues during the 1950s, while attempting to enhance sensation. In an ironically exaggerated way, Huxley's future society is modelled after his critical observations about the interrelation of mass culture and social change during the interwar years in Britain. In *The Battle of the Sexes*, an article written for *Vanity Fair* in 1928, he concluded, with reference to an emerging promiscuous indulgence: "The life of instinct and the body is the death of consciousness and the life of consciousness is the death of instinct."³⁶ According to Huxley's predictions, cinema will be instrumentalized as one additional mode of orchestrated conditioning, equal in its efficiency to suggestibility ("hypnopedia") or drugs ("soma"):

The mind had to be made conscious of the physical reality from which it was accustomed to shrink. [...] Their reflexes have been wrongly conditioned; they should be given a course of shocks until the conditioning is undone. The theory, I am sure, is psychologically sound. But to put it into practice is difficult. At every ringing of their pornographic bell, the right-thin- kingly conditioned smut-hounds foam at the mouth. And unfortunately, they are in a position to do more than foam; they are in a position to open our letters, confiscate our books, and burn our pictures.

("To the Puritan all Things are impure,"

in *Music at Night* (1931), 239-240)

In comparing the classical literary to the emerging visual arts (especially Shakespeare to cinema), Huxley tends to associate throughout his writings the word with conscious reflection (intellect) and the image with a rather subconscious, instinctive mode.³⁷ According to his analysis, it is particularly the habitual mechanomorphic configuration of image, sound, and instinct that coins the mind-set of the younger, post- Edwardian Industrial youth and that of subsequent generations. In *Brave New World*, the relationship between instinct and consciousness that conventionally marks the distinction between animal kingdom and urban culture, is reversed: John, labelled as "The Savage" from the reservation, continues to read and quote Shakespeare and tries to sustain his conscious self,³⁸ while Lenina exclusively lives her physical-instinctive self – in direct response to their shared exposure to cinematic excesses.³⁹ Lenina incorporates physiologically what Huxley defines as "Fordism"⁴⁰ by translating it into "mechanomorphism" and what Seltzer characterizes as "the radical and intimate *coupling* of bodies and machines:"⁴¹ an act in which the cinema-screen functions indeed as a prosthetic device, as indicated by Frost in her discussion of the *Feelies*, by referencing Buck-Morss.⁴²

Morton Heilig, *The Cinema of the Future* (1955) and *Sensorama* (1957)

In 1957, Huxley's multisensory vision of immersive cinema was to be realized in a first virtual (though still non-digital) attempt by the American inventor and cinematographer Morton Heilig, who completed in 1962 his *Sensorama*, an interactive machine that combined 3-D effects, wide vision, motion, colour, stereo-sound, aromas, wind, and vibrations (Figures 2. a; b). Heilig expanded and refined these modes of immersion to a technologically advanced form, the "experience theatre",⁴³ in 1969. In 1955, he had phrased in his essay *The Cinema of the Future* the theoretical backdrop for this arcade-like simulator. It is at the core of his essay, however, that he critically questions the reliability of Huxley's argumentation:

Yes, the cinema of the future will far surpass the "Feelies" of Aldous Huxley's *Brave New World*. And like many other things in this book that are simply nightmarish because superficially understood, it will be a great new power, surpassing conventional art forms like a Rocket Ship outspeeds the horse and whose ability to destroy or build men's souls will depend purely on the people behind it.

(Heilig, "The Cinema of the Future", 1955, 22)

Written from a perspective that links the arts with advances in science and technology, Heilig's article does reveal nevertheless, in its specific association of Ford's assembly line with the industrialization of the creative arts, conspicuous correspondences with Huxley's argumentation: "Open your eyes, listen, smell and feel – sense the world in all its magnificent colors, depth, sounds, odors and textures this is the cinema of the future!"⁴⁴ Taking the 23 years of cinematic progression that bridges the two texts into account, Huxley's predictions that resonate in Heilig's historical recapitulation of 3D cinema, are likely to have (at least as an ideal model of a total work of art) co-inspired the *Sensorama*. Both, Huxley's fictional and Heilig's actual cinematic novelty are subsequent extensions of contemporary technological innovations: the *Sensorama* is just as much influenced by the wide-screen stereophonic cinema (*Cinerama*) of the early 1950s, as the *Feelies* had been by the invention of the vitaphone in 1926 that offered the possibility of sound-synchronized moving pictures.

4DX Cinema Venue by CJ 4D PLEX, CJ Conglomerate, South Korea (2009)

In essence, Huxley's conception of multisensory cinema is solidly based upon his knowledge of psy-chology, the biological and cognitive sciences, his fundamental insights into human consciousness and perception, gained particularly from the dialogues with his brother, the evolutionary biologist Julian Huxley.⁴⁵ It is on this ground that Huxley anticipates cinematic technologies as "extensions of man",⁴⁶ respectively, prosthetic devices that are potentially suitable for human conditioning.

Closely related to Huxley's *Feelies* is the 4DX cinema technology, developed in 2009 by the South Korean Company CJ4D PLEX (Figure 3) which enwraps the audience

into an augmented environment, as an advertisement from Cineworld, Dubai (UAE), of 2019 indicates: “4DX – Be in the movie / Providing a revolutionary cinematic experience which stimulates all five senses, the 4DX includes high-tech motion seats and special effects including wind, fog, lightning, bubbles, water, rain and scents, in both 2D and 3D formats. These effects work in perfect synchronicity with the action on screen – creating the most unmissable and exhilarating cinematic experience yet.”⁴⁷ This cinematic mode of multisensory immersion, though, remains in its receptive synchronicity below the level of the one described by Huxley, as it does not provide the audience with sensations of the on-screen characters that are being directly transmitted to the nervous system. More significantly, it rather points backwards, towards the mutual origins of panorama, cinema, and roller-coaster-rides in American and British entertainment parks,⁴⁸ of which it is a synthesis⁴⁹ - a parallel development that Huxley was well aware of through his studies of British Edwardian leisure culture.⁵⁰

Hugo d’Alési, *The Maréorama*, Exposition Universelle, Paris (1900)

Hugo d’Alési’s *Maréorama*, for instance, shown at the Exposition Universelle in Paris, was a ship-shaped multisensory motion panorama (“panorama a tableaux mobiles”) that simulated a Mediterranean sea-voyage on a steamboat (Figures 4. A; b). D’Alési had painted its main geographical destinations on a scenic panorama canvas (one kilometre long and 15 meters high) that rested upon two mechanical cylinders, rotating at a determined speed. According to Barbosa, up to 1.500 people stood on the platforms of the upper and lower deck, which could be hydraulically moved to reproduce the motion of sea-waves, while the spectators were watching the Mediterranean coastal landscapes passing by. Its inventor described the special effects created by his device:

[...] the fine arts are represented in this work as a colossal bet, as something of a truly new order [...] Why should we mention painting, music or even dancing, individually? This is, in fact, a holistic work of art aimed at seducing through the three most subtle senses; we haven’t forgotten the smells, which in our synthesis evoke the sea breeze of Eastern perfumes. We shall witness a sunset and the beginning of a new day, nocturnal effects and an electric and thunderous storm.

(d’Alési, “Exposé d’un projet de panorama mobile dit Maréorama,”

(1895), Breveté S. G.

D. G. Archives Nationales. Paris, Catalog no. F/12/4355, in Barbosa

(2015), *The 1900 World’s Fair*, 46)

A ship crew, dancers, and an orchestra flanked the multisensory scenario in which the audience itself naturally assumed the roles of actor-passengers.⁵¹

CONCLUSION:

Huxley's anticipation of future multisensory cinematic immersion is firmly deduced from the historical and most recent technological development of entertainment landscapes and in the movie industry between the late 19th century and 1930. The conjunction between 'body/mind', 'machine', and the cinema, with regard to immersive experiences of a "dream-like quality,"⁵² had been occupying his writings since the 1920s. Most significantly, in an account of his travels through India and Burma, he compares his experience of contemplating the Rajasthan landscape from within a train-waggon to being absorbed by a movie, and ultimately to the intake of drugs:

Sitting relaxed in the machine I stare at the slowly shifting distances, the hurrying fields and trees, the wildly fugitive details of the immediate hedgerow. Plane before plane, the successive accelerations merge into a vertiginous counterpoint of movements. In a little while I am dizzied into a kind of trance. Timelessly in the passivity almost of sleep, I contemplate a spectacle that has taken on the quality, at once unreal and vivid, of a dream. At rest, I have an illusion of activity. Profoundly solitary, I sit in the midst of a phantasmagoria. I have never taken the Indian hemp, but from the depth of my trance of speed I can divine sympathetically what must be the pleasures of the hashish smoker, or the eater of bhang. Much less completely, but satisfyingly enough, the movies have power to induce in me a similar trance. Shutting my mind to the story I can concentrate on the disembodied movement of light and shadow on the screen, until something that at last resembles that delicious hypnotism of speed descends upon me and I slide into that waking sleep of the soul, from which it is such a cruel agony to be awakened once again into time and the necessity of action.

("India and Burma," in *Jesting Pilate* (1926), 454-55)

Starting with the Lumière Brothers' *L'Arrivée d'un train en gare de la Ciotat* (1895), the train played an eminent role in the immersive history of early cinema (with either inwards or outwards movement along the depth axis of the image). The speed rush of motion that Huxley considered to be core-characteristic for the age in which he was writing is comparable to the impact of drugs on mind and body. The cinema, the train, and drugs prove to be all transitional media of an equally strong immersive extent. Huxley's juxtaposition of vehicle and "cinema" implies an ideal of immersive *presence* that can only be achieved once the spectator is being seated *inside* the image itself: "I

sit in the midst of a phantasmagoria.” The element of immersion does here evoke the effects triggered by the simulation rides around 1900 that were situated on panoramic vehicle stages: Multiple layers of moving objects and scrolled paintings, unfolding at different levels of speed, provided the audience with an illusive perspective of motion and depth.⁵³ Whereas the spectator’s body was interactively engaged in the augmented environment of the *Maréorama*, it is significantly less active in the cases of the *Sensorama* and the contemporary 4DX cinemas. To all of the modes of mediated multisensory immersion discussed above, physical and therewith optical distance are conditional, as Metz indicates, for a conscious reflection of the synthetic narrative sphere within which the spectator is temporarily present.⁵⁴ The scarcest of distances possible for an individual audience Huxley had described in 1937, by referencing the most recent future forecast of an American biologist: “micro-cinematographs which they can slip on like spectacles.”⁵⁵ The notion of total immersion, however, could in the near future be by definition *immediate*, having little to do with optics, the screen, or cinema itself, but with the inclusive digital human body.

A. Pictorial List of Figures



1 (a)

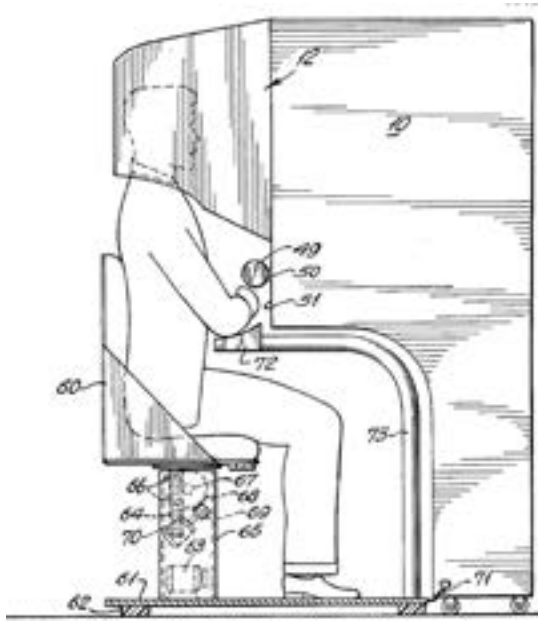


(b)



DREAMLAND CINEMA, MARGATE

This luxury cinema, on Margate's sea front, seats 2,200 in roomy comfort.
The best films on the wide screen.



2 (a)



(b)



3

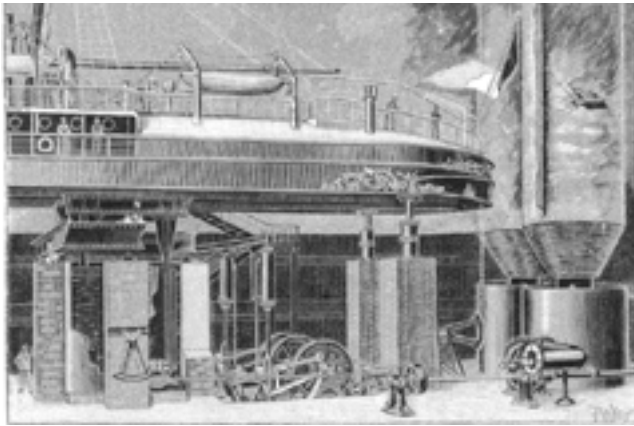


Fig. 2. – Le Sensorama. – Système de divertissement et d'immersion des salles.

4 (a) (b)

B. List of Captions

1. J.R. Leathart FRIBA, W.R. Granger FRTOA and J.B. Iles, AR1BA, Dreamland Cinema (2.200 Seats), Margate, England (Opening 1935): (a) Streetview; (b) Compton-Waterman Organ; (c) Interior of the Cinema
2. Morton Heilig, *Sensorama* (1962): (a) Figure 5 of US Patent # 3050870; (b) Product Advertisement of the 1960s
3. 4DX Auditorium at VOX Cinemas by CJ 4D PLEX, CJ Conglomerate (South Korea 2009): Global Advertisement, 2019
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- 13 Aldous Huxley, "An Outlook for American Culture," *Harper's Bazar* (August 1927) in Baker and Sexton, *Aldous Huxley* (Vol. III), 186.
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- 24 Aldous Huxley, *Brave New World* (London: Penguin/Random House, 2007), 47-48.

- 25 Ibid., 47.
- 26 Ibid., 56.
- 27 Ibid., 57.
- 28 Aldous Huxley, "Silence is Golden," *Do What You Will* (1929) in Baker and Sexton, *Aldous Huxley* (Vol. II), 21-23.
- 29 Aldous Huxley, "The Next 25 Years," *Daily Express* (May 8, 1935) in Baker and Sexton, *Aldous Huxley* (Vol. III), 423-424.
- 30 Huxley, *Brave New World*, 176. "Wurlitzer" (named after Rudolph Wurlitzer, the owner of the company) was manufactured in North Tonawanda, New York. It is here adapted, modified and extended in its function radius to the latest technological standards of the 21st century imaginable.
- 31 Ibid., 145.
- 32 Ibid., 146-147.
- 33 Ibid., 146.
- 34 Ibid., 29.
- 35 Laura Frost, "Huxley's Feelies: Engineered Pleasure in *Brave New World*," in Eadem, *The Problem with Pleasure – Modernism and its Discontents* (New York: Columbia University Press, 2013), 141.
- 36 Aldous Huxley, "The Battle of the Sexes," *Vanity Fair* (May 1928) in Baker and Sexton, *Aldous Huxley* (Vol. II), 111-112.
- 37 Ibid., 149. The Savage was silent for a little. 'All the same,' he insisted obstinately, *Othello's* good, *Othello's* better than those feelies.' 'Of course it is,' the Controller agreed. 'But that's the price we have to pay for stability. You've got to choose between happiness and what people used to call high art. We've sacrificed the high art. We have the feelies and the scent organ instead.' (194).
- 38 Ibid., 147-149.
- 39 Ibid., 168-173.
- 40 Aldous Huxley, "To the Puritan, all Things are impure," *Music at Night* (1931) in Baker and Sexton, *Aldous Huxley* (Vol. III), 238-239. "Fordism, or the philosophy of industrialism, [...] demands that we should sacrifice the animal man (and along with the animal, large portions of the thinking, spiritual man) not indeed to God, but to the Machine. [...] Of all the ascetic religions Fordism is that which demands the cruellest mutilations of the human psyche—demands the cruellest mutilations and offers the smallest spiritual returns."
- 41 Mark Seltzer, *Bodies and Machines* (New York/London: Routledge, 1992), 13.
- 42 See Susan Buck-Morss, "Prosthesis of Perception: A Historical Account," in *The Senses Still: Perception and Memory in Material Culture in Modernity*, ed. C. Nadia Seremetakis (Chicago: University of Chicago Press, 1996), 45-62, 48. and Frost, "Huxley's Feelies: Engineered Pleasure in *Brave New World*," in Eadem, *The Problem with Pleasure*, 132.
- 43 US Patent Office, Sept. 30, 1969, Patent #3469837.
- 44 Morton Heilig, "The Cinema of the Future," in *Technology and Culture, The Film Reader*, ed. Andrew Utterson (London/New York: Routledge, 2005), 21.
- 45 See R.S. Deese, *We are Amphibians: Julian and Aldous Huxley on the Future of our Species* (Oakland, CA: The University of California Press, 2015).
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Press, 2003) [1964]. Certainly aware of Heilig's text, McLuhan may have borrowed the sub-headline for his book-title.

47 "4DX – Extreme Cinema", Cineworld, accessed February 21, 2019, <https://www.cineworld.co.uk/4dx#/>.

48 Erkki Huhtamo, "Encapsulated Bodies in Motion: Simulators and the Quest for Total Immersion," subchapter "Phantom Bodies in a Phantom Train," in *Critical Issues in Electronic Media*, ed. Simon Penny (New York: State University of New York Press, 1995), 168-171.

49 The stereoscopic terms "Cineorama" (1897) and "Cinerama" (1952) themselves capture this historical development in their amalgamation of "cinema" and "panorama". Whereas Raoul Grimoin-Sanson operated his *Cineorama* with a circulatory screen that displayed the images of ten synchronized projectors, Fred Waller's *Cinerama* used a concave widescreen (of a 146° arc) towards which three synchronized projectors were directed.

50 See Josephine Kane, "Edwardian Amusement Parks: The Pleasure Garden Reborn," in *The Pleasure Garden, from Vauxhall to Coney Island*, ed. Jonathan Conlin (Philadelphia: University of Pennsylvania Press, 2013), 217-246; Eadem, *The Architecture of Pleasure: British Amusement Parks 1900 – 1939* (London: Routledge, 2016 [2013]), 79-116.

51 Sonsoles Hernandez Barbosa, "The 1900 World's Fair or the Attraction of the Senses: The Case of the Mareorama," *The Senses and Society*, 10, no.1 (2015): 41- 46. d'Alési, Hugo. 1895. Exposé d'un projet de panorama mobile dit Maréorama. Breveté S. G. D. G. Archives Nationales. Catalog no.

F/12/4355. Folder "Maréorama." Sub-folder "Société" (entered July 3, 1895) [Barbosa's translation].

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54 Christian Metz, *Psychoanalysis and Cinema – The Imaginary Signifier* (London: MacMillan Press, 1983), 60.

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SUCH SHADENDENFREUDE – 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*

INTRODUCTION

Having lobbied tirelessly for a recount in Nevada to solidify her residency of the White House, crass president-by-default Selina Meyer of *Veep* (HBO, 2012 – present) finds herself winning the popular vote in the US presidential elections but ultimately losing to her opponent, the winsome Laura Montez. Her electoral legacy dashed, her defeat is compounded by the fact that she is beaten by another woman whose genuinely sweet and shrewdness of character contrasts so sharply with her acerbic and ineffectual managerial style. Yet we cannot help but laugh when, in a cruel twist of fate, Montez is also awarded the Nobel Peace Prize for freeing Tibet, a political event Selina herself manoeuvred.

Such sentiment is not uncommon. Though the specific circumstances themselves vary, pleasure at the misfortune of others is something we all indulge in. This is even more pronounced when the butt of the joke happens to be someone whom we don't find particularly likeable or whose opinions, beliefs or actions we disagree with. When the figure is a prominent and political one, the fall from grace – even if only temporary – assumes almost mythic proportions of satisfaction as the chastened one is stripped of their lofty patina of infallibility and reduced to their most vulnerable humanity. While such scenes are privately played out the world over amongst intimates *ad infinitum*, this paper will explore media instantiations of this decidedly disdainful sensibility.

I will suggest that the enactment of derisive sentiment regarding the governing political body, institutions or figures therein has become commonplace because criticism of their competence, necessity or tradition is exempt from ameliorative practical discourse or radical reconstructive agency. Thus, contemporary satirical narratives become a pathetic proxy for the popular expression of discontent, with creative producers (showrunners, actors, cinematographers, etc.) acting as collaborating avatars for the sustained sublimation of frustrated thoughts and feelings. As a cognitive process, schadenfreude actuates political satire via a discounting mechanism whereby our perceived impotence is counteracted by a performative aesthetic inversion of the political milieu that crystallises into satirical television programmes as alternative potentialities.

BRIEF HISTORY OF POLITICAL SATIRE

Derived from the from Latin *satura lanx* for 'medley or dish of colourful fruits',¹ satire is comprehended as a didactic rhetorical (and moral) device that primarily uses the techniques of hyperbole, ridicule, irony, and derision to draw attention to and criticise prevailing socio-cultural shortcomings or individual follies and abuses of power (Elliot, 2004). Satire has been around since antiquity; from the sarcastic *Satire of the Trades* (c. 1700 BC) out of Ancient Egypt to the epicurean *Satyricon* (c. 50) by Gaius Petronius in Ancient Rome to Chaucer's sardonic *The Canterbury Tales* (1387), satire became defined as a narrative mode of exaggerated parodic commentary expressed at the expense of the powerful to effect some change in its recipients.

By the 20th century, satire had become popular in the media, performance and the graphic arts as an artistic license to challenge political hypocrisy and institutional malfeasance without the existential threat of sedition or treason and the accompanying lengthy prison sentences that such charges would entail. As a memetic genre, satire has proven to be problematically promiscuous as it hybridises whatever form it assimilates to produce a complex of 'inquiry and provocation, play and display' (Griffin, 1994: 4)

that entertains as well as edifies. Since popular political satire can vary wildly in theme, it is helpful to conceive of it as bound between tonal extremities on a continuum: *horatian* (which deploys humour to mimic comedy and illicit optimistic laughter) and *juvenalian* (which uses critique in mimesis of tragedy to illicit pessimistic indignation) (Simpson, 2003). This operational characterisation has been translated into film. Arguably, the most critically acclaimed and popular political satire of the 20th century – *Dr. Strangelove* (Kubrick, 1963) – was surreptitiously shot as such since director Stanley Kubrick could not escape the persistent comedic overtones of the prevailing political calamities (Kagan, 1989).

In the 21st century, the British political satire *In the Loop* (2009, Iannucci) follows in the horatian vein with its portrayal of ‘the bumbling, mendacity and self-hating subservience’ (Bradshaw, 2009: 1) of the British political class. A docufiction filmed in *cinéma vérité* style, its key narrative features – rapid-fire insults, offensive obscenities and a procession of unrelentingly self-serving characters – pointedly articulate the inherently counterproductive ‘pettiness of democratic governance impelled by careerism, vanity and moral compromise’ (Scott, 2009: 3). Its camera motion is deliberately jerky and inelegant to cast the blithely insouciant world of politics as dirty, deceitful and down-right dangerous to the citizens it is supposedly beholden to.

Juvenalian satire does exist, but has been mostly relegated to television shows that have the luxury of time to develop the complexion of their satirical signature.² ‘Real’ programmes like *The Daily Show* and *Saturday Night Live* must carefully straddle the intersection of entertainment, legal liability and bitter, open-faced contempt given the litigious reactions of their invariably thin-skinned targets. Cue UK’s feeble response to EU Commission president Donald Tusk’s comment about a ‘special place in hell’ for unprepared Brexiters fulminating not because the sentiment was false but because his critique was unhelpful to negotiations (Schaart, 2019).

COMPREHENDING SCHADENFREUDE

The term *schadenfreude* is a borrowing from the German compound *Schaden* ‘misfortune or damage’ and *Freude* ‘joy,’ first attested to in the satirical *Biblia Parellelo Harmonico Exegetica* (Mattai, 1742)³ and again in Goethe’s *Wilhelm Meisters Lehrjahre* (1795). In these texts, *schadenfreude* is understood as ‘malicious enjoyment derived from observing someone else’s misfortune’ (OED), though it did not enter the English lexicon until 1852 in the philological treatise *Study of Words* (Trench). *Schadenfreude* has a rarely uttered direct English equivalent – *epicaricacy* – which is attested to by Aristotle but only first appears in English in 20th century from the Greek compound *ἐπιχαίρεκακία* (*epichairekakia*), from *ἐπί* *epi* ‘upon,’ *χαρά* *chara* ‘joy’ and *κακόν* *kakon* ‘evil’ (Novobatsky and Shea, 2001).

The philosophical underpinnings of *schadenfreude* are as unsavoury as its definition suggests. Trench first lamented that *schadenfreude* ‘reflects a degraded moral interiority’ (Hu, 2011) and indeed, the compound word represents a metaphysical ontology that is as negative and it is universal. Extant research suggests the predisposition of low self-esteem increases the experience of *schadenfreude* when mediated by a high-achiever and attenuated by the opportunity to self-affirm ones beliefs and views (Dijk et al, 2011). However, a mirthful mood, feelings of strong intergroup identification and the persuaded exclusion of outliers (Cinka, 2015), envy (Smith et al, 1996) and a complex sense of justice entailing subjective concepts of deservingness, hypocrisy, and positive self-evaluation (Dijk and Ouwerkerk, 2014) complicate the experience of

schadenfreude.

VEEP

One current political satire on television that demonstrates that the values of schadenfreude are alive and active in political satire. *Veep* (HBO, 2011 – present) is an American television series Judd Apatow developed as an adaptation of his British sitcom *The Thick of It* (BBC, 2005 – 2012). It stars Julia Louis-Dreyfus as vice president (and later president) of the United States Selina Meyer.⁴ The series follows Selina and her staff as they try to navigate the political system without getting entangled in the brinkmanship of the US government.

Perhaps the most salient feature of *Veep* that contributes to its critical reception is its acidic and vulgar writing style. Apatow, whose point of view was informed by his extensive research on erstwhile president Lyndon Johnson, remarks that ‘once he becomes VP, he’s sort of sitting in his office waiting for a phone call. That’s what makes the vice presidency interesting from a comedy point of view’ (Blake, 2012: 11). These combine to create early Selina as a character who spends most episodes waiting around to speak to the President and an eschewing of the traditional joke format to condense as many crude insults as possible to her colleagues and underlings into thirty minutes.

Veep mockingly satirises the desire of the American populace to believe that they still live in a democracy and that the ‘American Dream’ – the idea that through hard work and perseverance, equality of opportunity to prosper and pursue their own happiness – is still a realistic proposition. Even despite the inconvenient facts of unequal wealth distribution, corporate welfare and personhood, disenfranchisement, election buyouts and systemic discrimination. But why do they believe this? Selina says ‘you know why? Because they’re ignorant and they’re dumb as shit. And that, ladies and gentlemen, is democracy.’

Protagonist Selina is especially engaging because she convincingly assumes the mantle of the antiheroine. Being disgusted by the working class, baldly unethical and unapologetically narcissistic makes her extremely unlikeable but also supremely entertaining to watch because we are not used to seeing a woman in a such a powerful position who repeatedly fails due to her poor judgement without it being considered representative of actual female leadership. Selina is obsessed with consolidating power and advancing her own career to the detriment of everyone else and she is not above resorting to corruption to achieve her ambitions to control public perception and establish her legacy.

Because she is so opportunistic, Selina is not above using her sexuality against her opponents, making all sorts of unsavoury deals (e.g. assuaging the oil lobby to get her clean environment initiative passed) or leveraging her connections and wealth to exempt her from responsibility for actions that would have us ‘normal’ people thrown in jail. As such, Selina is not a product of her gender, nor are female leaders portrayed as incompetent due to their femaleness. Female characters within the *Veep* storyworld are afforded the same opportunities as men. They can be corrupt, indifferent, calculating or noble; their gender does not determine their path in life or in politics. Instead they are rendered as multifaceted and interesting people.

DISCUSSION

Veep is therefore significant for a medley of reasons. In the first instance, the show may be considered historical because it is the first comedic television portrayal of a female US president. It is necessary to qualify both comedic and television because there have been other female presidents in television dramas (*House of Cards* (2011-2018), *Commander in Chief* (ABC, 2005-2006) and *Quantico* (CBS, 2015-2018), to name a few) and there have been two female presidents in comedic films – *Mars Attacks!* (Tim Burton, 1996) and *Mafia!* (Jim Abrams, 1998). What is most interesting is in all these cases, either the programme is short-lived (one season) once the woman becomes POTUS or is simply considered a commercial or ratings failure by the production company. It is only with *Veep* that we get a sustained, entertaining and commercially viable lead female protagonist who is as comic as she is believable, and which is rendered legible by a postfeminist ideology that no longer conceives of occupations in terms of traditional gender roles but merely one's ability (or lack thereof in *Veep*) to perform its functions.

Further we may say that our reading of *Veep* is premised on a novel aesthetic conceit of claustrophobic intimacy in as much as the show only has one main character. Moreover, dialogue generally occurs in whispers, hushed tones, close-ups and oblique medium shots and usually in the walk and talk exposition technique that emphasises its proximate and frenetic pacing. The theme 'going around in circles' is played out throughout the series to exemplify that people don't change even when it would be 'good' for them and takes a 'dim view of government, depicting it as a place where nothing, but nothing gets done, or can get done...because of the incessant interruptions from the people, and the media that the government is governing' (Jackson and Ferris, 2018: 9).

Since caustic and offensive insults from Selina are so common throughout the show, the style can be described as a fast-paced layered satire steeped in realism and topped with heaving dollop of farce. It arcs at least three incidental plots simultaneously, effectively leaving the audience with barely any time to catch their breath let alone become distracted. Indeed, one of the wittiest aspects of *Veep*'s writing is that in exacting revenge on the incompetent political powers that be, it also takes aim at an enabling public (i.e. viewers) that repeatedly fails to hold our elected officials into account for undoubtedly stupid and lazy reasons. So while its uncertain whether we as viewers get all the jokes, it is guaranteed that *Veep* is always taking the piss out of us.

CONCLUSION

When *Veep* first aired in 2012 we were initially afforded the chance to laugh at the inane workings and missteps of a warped version of the American body politic with a casual and dismissive cheekiness. The show was funny because things couldn't really that bad in Washington, so it was ok to laugh at the foibles of the characters who were running the country. Yet, since the election of Donald Trump in 2016, the shambolic policies and behaviours of the government are displayed daily. We never know what rambling tweet will next come from a president who appears to be as out of touch with reality as one can be without be declared legally insane. In this current state of affairs, *Veep* simultaneously functions as parody since the president and his administration have made it difficult to differentiate reality from fiction. This raises an existential question: what becomes of political satire when the real world situation it is based on is no longer funny? Tragic events such as ripping children from their parents and

throwing them in cages, comfortably consorting with murderous authoritarian regimes or referring to neo-nazis as ‘good people’ exempt themselves from humour for all but the most cruellest and soulless persons. Perhaps it is no surprise then that that *Veep* has decided its next season will be its last as it cannot sustain its fictional conceit in such a fraught political climate.

Although other stylistic elements compound it’s affectivity, *Veep* works because it fuses the comedy of horatian satire with the overt criticism of juvenelian satire as a hybrid genre that uses sardonic self-reflexivity to tap into and reflect the national mood. While its cynical tone and political commentary entails generous farce, its dependence on form and structure rather than plot, renders *Veep* as a menippean satire that mixes distinct comedic traditions, embodies America’s venal political cluelessness and compels us to seriously question the political milieu. Perhaps more importantly, it shows that good jokes have a punchline but the best jokes have us as the punchline.

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Veep. Created by Armando Iannucci. New York City: HBO, 2012 – present.

(Endnotes)

1 There has been considerable etymological debate as to whether satire is derived from the Roman *satyr*, causing a great deal of confusion and leading Elliott to observe '*satura* (which had had no verbal, adverbial, or adjectival forms) was immediately broadened by appropriation from the Greek *satyros* and its derivatives. The odd result is that the English satire comes from the Latin *satura*; but *satirize*, *satiric*, etc., are of Greek origin. By about the 4th century AD the writer of satires came to be known as *satyricus*; St. Jerome, for example, was called by one of his enemies 'a satirist in prose' (*'satyricus scriptor in prosa'*). Subsequent orthographic modifications obscured the Latin origin of the word satire: *satura* becomes *satyra*, and in England, by the 16th century, it was written 'satyre' (2004: 1).

2 Juvenalian films are much rarer given the rhetorical skill needed to pull them off. Noteworthy (but not necessarily commercially successful) examples include *Animal Farm* (Stephenson, 1999) and *1984* (Radford, 1984), both adaptations of George Orwell's or Kubrick's *A Clockwork Orange* (1971).

3 Full title: *Biblia Parallelo-Harmonico-Exegetica, that is: the whole Holy Scriptures Old and New Testament, which agree with themselves, and self-explanatory: After the most accurate examples of the German translation of Blessed D. Martin Luther, With its prefaces and marginal notes, Further With correct divisions of each book and chapter, also short biographies of each Biblical Scripture, Especially with printed parallels and instruction Their harmony and agreement, more clearly Indication of the examples of Christ, many uses, including the chronology, description of the countries and cities, their people and their families, also some to explain the salvation.*

4 While I would love to say that my own taste is sufficient justification to include *Veep* here, in fact the show is immensely successful, having been nominated six years in a row for the Primetime Emmy Award for Outstanding Comedy Series, winning the award for its fourth, fifth, and sixth seasons. A long-standing comedic veteran especially known for her work on *Seinfeld* (NBC, 1989 – 1998), lead actress Louis-Dreyfuss has won a record-breaking six consecutive Primetime Emmy Awards (that's one for every year since the programme debuted, three Screen Actors Guild Awards, two Critics' Choice Television Awards, a Television Critics Association Award, and five consecutive Golden Globe nominations. Moreover, in 2018 she received America's highest comedy honour, the Mark Twain Prize for American Humor.

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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 Du-bos who argues that the sensation of boredom comes from inactivity of one's mind. According to Du-bos, 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*

Aisthēsis and Education

Our main thesis in this paper is that the sensual experience of a contemporary man differs in a radical way from the experience of people from previous epochs. The essential reason for this radical change in perception is the presence of contemporary mass media – the mass media is not only the dominant source of information, but, as we strive to show, they also change the way in which the contemporary form of experience is organized. In view of the undeniable influence of contemporary media on the human sensory apparatus, in this paper we will try to point out the problems and inconsistencies of contemporary educational practices which are not up to date with the mode of experience of contemporary man. In order to prove this claim, we will refer to several insights made by Walter Benjamin and Marshall McLuhan about the problems of ordinary experience in contemporary world as well as to their claims

regarding the way in which the contemporary mass media form this experience.

As Benjamin states: “The manner in which human sense perception is organized, the medium in which it is accomplished, is determined not only by nature but by historical circumstances as well.”¹ Thus, man’s organization of the external world has a reciprocal effect on their perception, which means that the perception is nothing more than the product of the historical movement of mankind. Therefore, the understanding of the nature of what the Greeks called the *aisthēsis* implies thinking in variable and dynamic categories. The ultimate outcome of this Benjamin’s thesis is that the contemporary man has a different form of experience than people from previous epochs.

Similar to Benjamin, McLuhan also starts out from the assumption that man’s interaction with the outside world has a reciprocal effect on their sensory apparatus by transforming the way they perceive the world around them. However, unlike Benjamin, who mainly deals with the contemporary form of experience, McLuhan recognizes the dominant periods in human history marked with four vastly different forms of man’s experience of the outside world. The first period relates to oral cultures, the second to the emergence of phonetic alphabet and the scribal tradition; the third period concerns Gutenberg’s revolutionary discovery of the printing press in the fifteenth century, and the last period relates to the public and widespread use of electricity in the form of lightbulbs and other inventions at the end of the nineteenth century.² By marking the difference between the experience of a man from the time of Gutenberg’s revolution - the time in which, as we will see, the foundations of the modern educational practices are being established - and the contemporary individual we will be able to understand more clearly why today’s educational process can be considered obsolete.

The significance of the famous McLuhan’s view that “the medium is the message”³ is reflected in a specific understanding of what the media actually are. Namely, according to McLuhan, the media should not be understood only as the means of transmitting information, but rather as information or the message itself. In other words, the way in which something is done is far more fundamental than what it was intended to achieve - the form in which the message *is* essentially transforms its meaning. Consequently, the transition from old media to new ones is not merely a quantitative, but a qualitative change in the flow of information - it is not that the discovery of various inventions simply *improves* the way in which we encounter the world around us; it’s rather that those inventions, in essence, transform our everyday experience of the outside world.

Bearing the thesis about perception in mind, we should investigate whether today’s educational practices, including all levels of education, conform to contemporary forms of experience. Namely, if we look at the *Great Didactic* of John Amos Comenius, we can notice that many principles of contemporary education come from the seventeenth century. The frontal form of teaching, classes taking place on a regular basis, the use of adequate textbooks and other established practices⁴ are ideas that come from the *Great Didactic*, which originated several centuries before the emergence of contemporary media and their impact on perception.

In a lecture in 2008, called *Changing Paradigms*, Sir Ken Robinson noted that the modern education system is based, structured and shaped in accordance with leading ideas from the Age of Enlightenment.⁵ There have been no radical changes in the way in which the educational process was realized since the emergence of the

public education system in the mid-eighteenth century to this day. In other words, the way in which people of Enlightenment understood the nature of human knowledge and the cognition, as well as how they conceptualized the human nature, remained within present educational practices.

The final outcome of this state of contemporary educational practices, according to Sir Ken Robinson, is reflected in the lack of motivation for studying among the students.⁶ The reasons behind this loss of motivation for learning are numerous. Today, unlike previous times, finishing a degree and receiving vocational education does not mean that one will actually get an adequate job; the inclination of children towards artistic work or humanities is suppressed due to the economic need for technical knowledge, which many students fail to master. After all, the environment in which teaching takes place today is largely outdated in comparison with the world outside of school which leads to the fact that the process of education and teaching is often characterized as boring by students.

Later in his presentation, Sir Ken Robinson examines the possibility of changes in educational practices that would support creativity, divergent thinking as well as enable the development of individual preferences among students. Although these issues are undoubtedly important, the primary concern for us in this paper is whether it is possible, with the help of new media, to reform teaching in such a way that it keeps up with the new contemporary mode of experience. More precisely, the question that we intend to ask is whether it is possible to transform teaching so that education can occupy attention and animate the pupils' sensuality or, in other words, we would like to ask if, with the help of new media, students can be freed of the state of boredom in the classrooms.

Phenomenon of Boredom

In an effort to understand the phenomenon of boredom and, therefore, the possibility of its elimination from contemporary educational practices, we shall consider the work of Enlightenment philosopher Jean-Baptiste Du-Bos - *Critical Reflection on Poetry, Painting and Music* - in which the phenomenon of boredom is understood through the aesthetic experience. At the very beginning of the aforementioned work, Du-Bos states: "The soul has its wants no less than the body; and one of the greatest wants of man is to have his mind incessantly occupied. The heaviness which quickly attends the inactivity of the mind is a situation so very disagreeable to man, that he frequently chooses to expose himself to the most painful exercises rather than be troubled with it."⁷

According to Du-Bos, the core of aesthetic experience is not determined exclusively by pleasant affects, such as the sense of the beauty, but also by the experience of terrible and others, at first sight, quite unpleasant feelings as well. The primary effect of aesthetic experience is to avoid the state of boredom, or inactivity of the spirit. Hence, the function of art as a prominent place of aesthetic experience is not in the formation of a moral character, nor in showing the truth in a sensual form, nor in the experience of beauty.⁸ The essential reason why people visit theaters or come into contact with other forms of art is primarily entertainment, that is, avoidance of inactive state of spirit or the state of boredom.⁹ This formal and hedonistic theory of aesthetic experience opens the space to properly include an extremely wide spectrum of various phenomena. In other words, the main criterion for determining aesthetic experience, which then involves the experience of the artwork, is animating the human senses or

preserving the spirit in the active state.

However, aesthetic experience is not solely related to the work of art. As Du-Bos notices, in order to avoid inactivity of the spirit, people are ready to attend even the most horrible forms of spectacle, such as public executions, which were often present in his time.¹⁰ Therefore, as much as the state of inactivity of the spirit or boredom is unpleasant and almost unbearable, so much the need for aesthetic experience is almost as necessary.

What makes Du-Bos' theory of aesthetic experience still relevant is its historical flexibility. Bearing in mind that Du-Bos does not determine the nature of the objects that cause aesthetic experience but rather their function, his theory can be historically contextualized. More precisely, the changed mode of experience of the contemporary man, as discussed in the preceding chapter, is not in contradiction with Du-Bos' theory of aesthetic experience; moreover, if we appropriate these Du-bos' theses, they will enable us to understand why contemporary media has an important role in animating human senses, as well as the importance of their application in contemporary educational practices, which will be discussed in the next chapter.

Contemporary media and education

Basics characteristics of a man from the aforementioned Gutenberg revolution period are linear observation and linear thinking. Much of the credit for this kind of world experience goes to the book, which became dominant medium after the discovery of the printing press. Namely, the book is structured so that it has a beginning and an end, separated into sequences in the form of a chapters and must be accessed in a linear manner, that is, it must be read from the beginning to the end. The linear pattern that underlies this experience has expanded and reflected on many other people's activities¹¹ that have nothing to do with reading, such as road construction, hierarchical organization of institutions, designing classifications, and understanding man's self as something temporally determined which has the beginning and an end.

The emergence of new media at the end of the nineteenth century has also led to a transformation from linear to nonlinear forms of thinking and ways of perception. Television, the Internet, electronic advertisements and other mass media shape the way of everyday experience of the contemporary man. While the book as a medium is determined by sequences and linearity, that which determines contemporary media is discontinuity, simultaneity, tactility, mosaicism.¹² As McLuhan states: "The lineal process has been pushed out of industry, not only in management and production, but in entertainment, as well. It is the new mosaic form of the TV image that has replaced the Gutenberg structural assumptions."¹³

So, bearing in mind all the above mentioned changes in the way how the contemporary man experiences the world, which are enabled by the discovery of new media, we should now consider whether the educational process is adapted to these changes. Namely, if we look at the usual practices of the contemporary way of teaching we will notice that the dominant medium in the educational process is the book. Books and textbooks represent an almost indispensable teaching tool at all levels of education, which is a practice that, as we have seen before, dates back to the 17th century and the *Great Didactic* of John Amos Comenius. Unlike the rest of everyday life that is filled with new audiovisual media, students in schools are in a significantly different environment. As McLuhan observes, when entering school, students get into

a state of confusion due to an outdated organization typical of the school environment, in which they receive scant information that is structured and arranged in fragmentary patterns within different school subjects.¹⁴ Accordingly, today's students can be marked almost as amphibious beings - on the one hand, they are the inhabitants of the world of everyday life, filled with television, the Internet, mobile phones and other audiovisual media; however, on the other hand, a large part of their time is filled with obsolete school environment containing linear patterns of experience which belong to outdated educational practices.

The aforementioned Sir Ken Robinson's insights about the lack of interest of contemporary students now has become far clearer. Namely, at a time when human sensitivity in everyday life is animated by numerous audiovisual impressions, the process of book reading and usual frontal teaching technique quite understandably put the students in a state of boredom on almost all levels of education. Therefore, we should ask the question how this problem can be solved.

If we look back at concept of boredom of Jean-Baptiste Du-Bos, we can see that it can be overcome by adequate aesthetic experience. However, the most dominant forms of entertainment as well as the most prominent place of aesthetic experience today are no longer the theaters or museums, nor the reception of other arts, as was the case in the eighteenth century. Rather, it's spending time in the presence of contemporary media and consumption of popular culture through television, using mobile phones, exploring the Internet and other ways of using new technological devices. Accordingly, we propose leaving behind the book as the dominant educational medium and incorporating other, more recent audiovisual inventions into the teaching process. Through this, students' alertness during teaching would be preserved through aesthetic resources, which would contribute to learning efficiency.

If we accept the aforementioned solution, it may at first glance seem that the quality of education will drop. More precisely, there is a question of how can we use new media for materials that simply require a written form. However, reducing the use of books in the teaching process does not imply reduction of reading practices. In other words, the reading process and the use of the book as a reading medium are not inextricably linked. If we look at the way in which we get information on the Internet in everyday life, we can easily notice that it happens through the process of reading different sources about the examined subject with simultaneously opened tabs in the browser or by using the so-called hyperlinks, through which we rhizomatically expand our knowledge of various subjects. Therefore, the linear reading model of the book is abandoned in favor of non-linear and discontinuous reading through the Internet browser. Therefore, this mosaic form of the written word, which is applied in the daily activities of the contemporary man, could also find its application in classrooms, and thus could lead to the necessary changes in contemporary educational practices.

(Endnotes)

1 Walter Benjamin, "The 'Work of Art in the Age of Mechanical Reproduction,'" in *Illuminations* (New York: Schocken Books), 2007, 222.

2 Janine Marchessault, *Marshall McLuhan* (London: SAGE Publications, 2005), 120-121.

3 Marshall McLuhan, *Understanding Media: The Extensions of Man* (London: The MIT Press, 1994), 7.

4 John Amos Comenius, *The Great Didactic* (London: Adam and Charles Black, 1907),

293.

- 5 Sir Ken Robinson, "Changing Education Paradigms," filmed 2008 at The Royal Society for the encouragement of Arts, Manufactures and Commerce, RSA, London, <https://www.youtube.com/watch?v=mCbds4hSa0s>, 14:17.
- 6 Sir Ken Robinson, "Changing Education Paradigms," filmed 2008 at The Royal Society for the encouragement of Arts, Manufactures and Commerce, RSA, London, <https://www.youtube.com/watch?v=mCbds4hSa0s>, 37:57.
- 7 Jean-Baptiste Du-Bos, *Critical Reflections on Poetry, Painting and Music: Vol. I* (London: Lamb, 1748) 5.
- 8 Benjamin Evans, "Beginning with Boredom: Jean-Baptiste Du Bos's Approach to the Arts", in *Proceedings of the European Society for Aesthetics: Vol. 9*, ed. Dan-Eugen Ratiu, Connell Vaughan (Fribourg: The European Society for Aesthetics, 2017), 149.
- 9 Evans, "Beginning with Boredom: Jean-Baptiste Du Bos's Approach to the Arts", 149.
- 10 Du-Bos, *Critical Reflections on Poetry, Painting and Music: Vol. I*, 10.
- 11 Lewis H. Lapham, "The Eternal now", in *Understanding Media: The Extensions of Man*, Marshall McLuhan (London: The MIT Press, 1994), xxii.
- 12 Lapham, "The Eternal now", xii.
- 13 McLuhan, *Understanding Media: The Extensions of Man*, 230.
- 14 Marshall McLuhan and Quentin Fiore, *The Medium is the MESSAGE: AN INVENTORY OF EFFECTS* (Corte Madera: Ginko Press Inc, 2003), 18.

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**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*

The philosophical proposition of Natalie Depraz is an original scientific project which ensures a balance with the ambiguity of contexts involved in this courageous attempt to reinterpret the principles of classical phenomenology. On the one hand, the researcher makes very precise references to Edmund Husserl, while putting forward a different approach at the same time. I will consider what Depraz had in mind when pointing out *concrete practice*. From the perspective of aesthetics, the film by Andrzej Żuławski *Szamanka (The Shaman, 1995)* is a vivid example of the concrete *praxis* which ritualizes our life. This intervention will focus upon the contemporary aspects of the ritual as an individual and social practice. It is also necessary to clarify the meaning of transcendental empiricism according to the aesthetic attitude and whether the concrete experience appears as merely something material, empirical or if it overcomes its own concreteness. Depraz presents her own comprehension of phenomenological practice in the chapter forming a part of *On Becoming Aware* written in cooperation with Francisco Varela and Pierre Vermersch:

What is first required of an experience whose description is phenomenological is something which is both simple and restrictive: in conformity with the need to concretely re-activate any such singular experience and not to be satisfied with merely talking about it, no statement must ever be pronounced whose content is not sustained by an *effective practice*¹.

The claim appearing here seems to form a paradoxical alliance based upon phenomenology and pragmatism. Upon first impression, there is a further complication in such a stance. Nonetheless, this proposition deals with an important “challenge” (as Depraz calls it) which enriches phenomenology with the singularity of experience. In this way, the concrete experience could present a challenge between singular experience and the “eidetics reviewed by the constitutive power of the exemplary fact, that is to say, freed from any idealising slag”². Perhaps the dynamics of this challenge may be captured on the example of aesthetics in its primary sensual meaning. However, it is necessary to focus attention on other works of Depraz where aesthetic notions are presented among different contexts and practices.

With such a strategy, the books of Natalie Depraz *Comprendre la phénoménologie : une pratique concrète* (2006) *Lucidité du corps : De l’empirisme transcendantal en phénoménologie* (2001) are quite relevant to describe the principles of sensual experience. Both studies have been written in different scientific styles. *Comprendre la phénoménologie* breaks down various conceptions of the practice and deals with proper phenomenological interpretation of the history of philosophy. By virtue of these ideas, Depraz constructs a unique collage. Indeed, *Lucidité du corps* is more conceptualized. The concept of the *hyper-esthesia* (in French *hyper-esthésie*) is of paramount significance as the sensual ability to feel which goes far beyond any limits. Thus, the phenomenology of aesthetic pleasure forms a point of convergence for other types of experiences. It is revealed as something similar to a texture interweaved with multiples trends³.

At the beginning of *Comprendre la phénoménologie*, the philosopher claims that contemporary phenomenology must be carried on “against Husserl of Husserl himself”⁴, but at the same time against the continuers of Husserl. In this way, the term *post-phenomenology* could be accepted to establish another type of research in spite of traditional phenomenology. This concept is suggested by François Sebbah in his report *Retrouver un sens nouveau: rencontrer l’imprévisible (To find a new sense: to encounter the unpredictable)* during the International Conference on Philosophy

(July 2011, University of Toulouse II)⁵. An important clue as to where contemporary phenomenology should set its sight is the concept of practice referring to the racialization of movement. In the context of Maurice Merleau-Ponty, François Sebbah argues the concept of concreteness. In fact, Natalie Depraz also radicalizes the propositions of Husserl. According to Depraz, it is passivity as the development of Husserl's ideas which influences our attitude towards recognition in the world. Nonetheless, it is a passivity which does not oppose to the activity. In a similar vision presented by Depraz, the theory does not lead to any confrontation with the *praxis*. It should be emphasized that this French philosopher avoids any dualisms. This model might provide for relativism or more precisely, for a situation identifying thought and practice. Indeed, Depraz does not seem to be disturbed by such a possibility. Her intention was to transform the phenomenology in consonance with practical thinking. Depraz emphasizes the recurrent character of some practices concerning anthropology. Thus, the practise is not utterly revealed as an original and singular process. Furthermore, it constitutes our experience. The question raised by the French philosopher was an attempt to dispute the contradiction between thinking and acting.

In the light of sensuality and everyday life, concreteness might be compared with the Heideggerian concept of facticity of the world. Indeed, concrete practise differs from facticity because of the transcendental condition of experience. To frame this problem, Marxism and ethics in general would be seen as kinds of practices. However, these approaches are more limited in comparison to the practice of thinking. Depraz is particularly interested in pragmatism but merely in the sense of the element which alternates phenomenology. The themes pursued by this philosopher are interpreted in the contexts of neurophenomenology, the Eastern Orthodox theology, Buddhist meditation, experimental psychiatry, post-psychiatry, anthropology and child psychology as well as, in consequence, phenomenology of aesthetic pleasure. Depraz makes the transition of her conceptions to field researches concerning the Greek community in Istanbul. In short, she realizes her principles in action.

Framing the problem of practical concreteness, I would like to place emphasis on the aesthetic experience. In the conceptions of Depraz, broad comprehension of aesthetics is demonstrated as corporal sensuality (*aisthesis*) which directs to practice. Thus, the act of writing is considered as performative, it models both aesthetic experiments. It seems to be remotely similar to Derrida's notion of writing. The main question to note in this proposition concerns the idea of aesthetic pleasure (*jouissance* in French) in the act of writing. This means that she refers to affects. In her own radicalization of Husserl, Depraz proposes to use the concept of attention instead of perception. Attention is not the same when compared to reflection, it assumes "the concrete, corporal inscription of this experience to an intrinsic attitude to myself researching in a particular way"⁶. More precisely, an affect is born between time and attention. The philosopher points out the pragmatic and archaic nature of affect. Time is involved as the "original carrier of affect". In fact, this is the corporal nature of time which influences affects.

To put phenomenology another way, Depraz explores the complicated relation of Husserl and Hume. The Author of *Comprendre la phénoménologie* argues that it was Husserl who understood "the universal problem of the transcendental philosophy" as "the problem of concrete". Transcendental empiricism is not focuses on formal aprioricity while researching the transcendental character of experience. What Depraz wants to propose in phenomenology is the compatibility of Kant and Hume. A similar intention is presented in the *Difference and Repetition* of Gilles Deleuze by reference to the Husserlian notion of passive synthesis which corresponds to the mechanisms of imagination⁷. Moreover, Deleuze argues in his other work that "imagination, as it

reflects on the forms of its own stability, liberates these forms”⁸. To put it another way, imagination is representative but it is based upon the transcendental capability of feeling.

The problem of the feeling in its affective sense is considered here by means of four personalized and at the same time universal figures such as the animal, the madman, the foreigner and the child. Depraz is far from the aesthetic autonomy in implying the openness of aesthetics. More precisely, it is my point of view to propose the aesthetic interpretation of Depraz’s vision. In fact, she often refers to aesthetic experience but does not summarize these attempts. The figures depicted by Depraz relate to the ways of feeling as well as aesthetic experience. In transition to a social context, the French philosopher differs various forms of the community’s participants: animals, madmen, foreigners and children. These figures correspond to Depraz’s concept of “alterology”, i.e., the science of otherness. “Alterology” leads to the feeling of seeing images in a new light, namely to a new or more diverse sensuality. It forms the basis for another comprehending of our subjectivity. In fact, the study of otherness and everyday life is not a unique proposition. Indeed, the correlation of the animal, madman, foreigner and child instead of abstract notions is more interesting due to its conceptual role in practical thinking.

In order to clarify the concrete nature of *praxis* according to Depraz, it is necessary to specify what she argues in *Lucidité du corps: De l’empirisme transcendantal en phénoménologie*. This title might be translated as *Lucidity of the body: On transcendental empiricism in phenomenology*. What is first explored in the study is the notion of “hyper-aesthesia” as the corporal ability to feel. The diffusive nature of sensuality is particularly emphasized. For Depraz, this sensual diffusion might be described by smell and taste. It raises the question of the kind of transition carried out between sense and affect. In accordance with the Husserlian distinction to *Leib* and *Körper*, namely body and flesh in English tradition, the French philosopher claims that “the transcendental of the flesh is embodied in the plasticity of its hyper-aesthesia”⁹. Depraz offers the notion of the “synesthetic phenomenon” (*phénomène synestésique*¹⁰) which is characterized by permanent movement of the senses. As it is assumed in *Lucidité du corps*, “hyper-aesthesia” includes certain criteria, i.e., plasticity, diffusion and emotionality¹¹. All these features are inseparable from time. What distinguishes this notion of time from the same concept in *Comprendre la phénoménologie* is the emphasis on immediate future. However, Depraz overpasses the paradigm of aesthetics in the direction to *aesthesis* in general. She takes account of the inevitability of the art market, of the bodies exposed to the public.

This type of sensual practice is presented in the cinema. I will discuss the film as a contemporary ritual. The example of Andrzej Żuławski’s *Szamanka (The Shaman)* is strongly correlated to the anthropological researches of Natalie Depraz. The film director chose a concrete point of time which is simultaneously referred to the magic past and present at the same time. The behaviour of the “Italian” (Iwona Petry), as the young woman has been named due to her passionate character, combines various orders of the time. Indeed, she embodies the contemporary version of shamanism. It is clearly visible upon first sight that the life of the heroine is chaotic. She is involved in a ritualized processes from the past and to the present. The “shaman” is both interrelated with the ritualized culture of the young people in the 90s of XX century and with archaic mystics. It should be emphasized that the graffiti on the walls is associated with old ornaments. The sexual life of the main characters is revealed as a kind of magic practice. Żuławski uses horror, mystics, eroticism in the inseparable balance of a sensual image. In order to create explicit ritualized forms, he refers to the archaic sense

of taste in the act of synaesthesia. It is explicitly exposed while the “shaman” eats fast food at the beginning as well as the end of the film when she eats the brain of her lover. The main masculine character is an anthropology research assistant who is preparing a doctoral thesis. He takes a critical stance against the ritual ensured by scientific distance. The hero investigates the corpse of the “real” shaman. Nonetheless, the ritual is more stronger. Thus, the protected distance disappears. In the light of the conception of Depraz, it may be possible to define this process as a distraction of theory by means of practice. In short, the ritual serves a particular function of disturbing concrete. The images depicted by Żuławski are related in some way to the figures of the madman, the animal and the foreigner in the philosophy of Depraz.

In conclusion, it is necessary to emphasize the originality of this philosophical proposition. It is ultimately interesting that Depraz refers to well-known figures exceeding and spending their banal meanings. Such a gesture opens up new possibilities for the investigation of dispersal affects. At the same time the conception seems to be influenced by the desire of an authentic experience. However, the significance of this problem can be seen in the context of researches upon concrete sensuality which constitutes an aesthetic act.

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<https://www.youtube.com/watch?v=ZHCIUblMCs0>

(Endnotes)

- 1 N. Depraz, F. Varela, P. Vermersch, *On becoming aware: A pragmatics of experiencing*, Amsterdam, Philadelphia 2003, p. 177.
- 2 Ibid., p. 182.
- 3 N. Depraz, *Zrozumieć fenomenologię. Konkretna praktyka*, Warszawa 2010, p. 110.
- 4 Ibid., p. 8.
- 5 F.-D. Sebbah, *La post-phénoménologie française comme témoignage*, in:
<https://www.youtube.com/watch?v=ZHCIUblMCs0> [22.07.2018].
- 6 N. Depraz, *Zrozumieć fenomenologię...*, p. 125.
- 7 G. Deleuze, *Difference and repetition*, transl. by Paul Patton, London, New York 1994, p. 70-71.
- 8 G. Deleuze, *Empiricism and subjectivity*, trans. Konstantin V. Boundas, New York 2001, p. 59.
- 9 N. Depraz, *Lucidité du corps: De l'empirisme transcendantal en phénoménologie*, Dordrecht, Boston, London 2001, p. 17.

- 10 Ibid., p. 29.
11 Ibid., p. 109.

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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;*

INTRODUCTION: ARCHITECTURAL MAP – BOTH AS A MEDIUM AND RESULT:

ABOUT THE MAP(PING): PRODUCTION OF ART OR INTRODUCING OF FACTS?

“In the center of the entrance to the hall there was a large board, to the left and to the right there were passages of two meters high; Jade hung on the board, one by the other, two photos – a satellite photo of the Gobwiller area and an enlarged Michelin map of the French departments of the same area. The contrast was stunning: while the satellite photo showed more or less uniform green flat surfaces covered with blue dots, the map represented a cross between the departments, picturesque roads, gazebos, forests, lakes and ravines. Above these two enlarged photos stood the name of the exhibition written in large letters: *The map is more interesting than the territory.*” (Uelbek, 2011: 49)

By observing of *maps both as a medium and result*, they can be seen as a *medium* of instrumentality, control or way of projecting visions on the ground (ideological, social and economic or urbanistic) – producing in that way an *artifact*¹, but also a *result* of interpreting hidden relations between *facts*² of development, both successful or failed versions. But *cartography* is not a science – its aim is to *produce a map* which is a *medium for graphic representation of a particular category of knowledge*. In this regard, the significance of the map and the encrypted message it conveys can be questioned?

Due to *topographic approaches* and *cartographic methods of (re)presentations*, the histories of some of the extraordinary urban development processes have been brought closer, and one of the largest precedents is the so-called Nolli’s map of Rome. Giambattista Nolli (1701-1756) was an architect and geometer who lived in Rome and dedicated his life to documenting the architectural and urban design of the city. His “Grand Map of Rome” (*La Pianta Grande di Roma*) is one of the most important and artistic plans of all time. Nolli’s map of Rome is an iconographic map of the city, which was different from the usual “bird’s” perspective until then. It consists of twelve

engraved copper plates measuring 176 x 208 cm, showing both the densely built city and the surrounding terrain, showing not only the usual cartographic elements (streets, squares, objects), but also sites of cultural significance through hundreds of detailed plans of the interior of objects, and in this way represents a unique and “eloquent” historical document, which testifies to the unique Roman “*inherited character*” (Tice, 2005).

Presenting topographical and spatial structure of the city in this way, this map represents a prehistory, a starting point for contemporary architectural criticism, which seeks to observe objects other than “*isolated monuments*” beyond the very *context that gives them full meaning*. In this way, the *map and the pictorial representation are opposed*, the city is viewed both on the basis of *solid* and on the void, whereby its “*voids or emptiness*” can represent “*the figurative element of the city,*” if the city is viewed through categories of *figure and ground*. In a relation to such a city’s observation, the *objects are not seen as “isolated events,”* but as those who are “*deeply and essentially embedded in the city’s tissue*” through understanding the *topography and geo-spatial structure of the city*. Noli’s map shows the principles of “*contextual design*” in the case of Rome, observed both on individual objects and at the level of the city as a whole, *contributing to the “dialectical relationship”* between objects and their context – two-way relations – which suggests “*a dynamic relationship between solid and void, figure and ground, as well as new and old,*” where the “*evolution of the city and its formal and spatial structure*” is not viewed as a “*static proposition*”, but as a “*dynamic, unstable discourse of competitive pressures, questions, needs and desires – both in urban, as well as in the human sense*” (Tice, 2005). In this way, the resulting *map represents a document* that abounds in information ranging from “*sophisticated iconographic schemes*”, through precise technical scales, illustrated by cartographic symbols, detailed numerical indexes and textual explanations of Rome and its social, artistic and scientific context (Tice & Ceen, 2005).

Another important historical precedent in the way of observing and displaying the city of Rome is the Piranesi Veduta (Vedute di Roma, Piranesi 1745, Rome, Italy), which represent a *catalogue of the “overlapping between the two Romas”*. The first of these two catalogues contains the remains of the visible world, while the other consists of the accumulation of everything that has been lost or has never been. These itineraries represent the *path (tour) through the “eternal city”*, with a brief description of each veduta that, depending on nature and influence, has different interpretation, while through a “*poetic review*” the reader is drawn into the “*imaginary space*”. In this way it is possible to “*travel*” to a city that has never existed, in the *landscape of the imaginary*.

The significance and contemporary interest in such approaches to research and presentation is testified by current research projects and world exhibitions in the domain of architecture. The research project at the University of Oregon (2005-2016) produced an interactive Noli map in order to explore its historical significance and contemporary application. On the basis of this web platform, a number of other studies have been created. In recent research practice within the architectural and urban discourse, there are numerous digital displays of the cartographic representation of the development and transformation of different cities, for example, Barcelona, London or Berlin³.

MAPPING ARCHITECTURE

or WRITING AN ARCHITECTURAL TERRI(S)TORIES

Perceiving of the city territory through its dynamic constitutive elements and relations between them, moves the focus from understanding the city territory as a static and symbolic representation to dynamic processes of forming cultural meanings, within which the layers and processes of past development are examined through city territory

elements. Based on this it can be concluded that the city territory is a medium which, through dynamic and constitutive elements and relations between them, combines different processes of development (social, political, economic, professional and cultural-historical), and where the formation of “signifying systems for the production and transfer of cultural meanings” arises (Duncan and Duncan, 1988). In this way, the city becomes a “social and cultural document” through whose reading it is possible to see and understand the “layers and processes enumerated therein” (Duncan, 1990), as well as “creative tensions” (Wylie, 2007) between the elements that make up its structure. Consequently, the importance of the map as a possible way of showing the process of development and transformation within the domain of architecture, landscape and territory, can be considered, whereby it represent discourse of the perception of certain issues, such as ideology, politics, economy, culture or certain principles and their influence on the city territory development.

Regardless of the use of the *map as a medium*, the goal is not to study or describe the city as a totality, but *to look at and emphasize the specificity of information, meaning and messages that certain points, codes bear and their roles as elements within the whole*. Observed in this way, *some objects or spatial polygons as “cultural artefacts” can represent the initial points of transformation of unfulfilled and new visions of spatial and cultural maps of the city*.

These were some of the reasons for starting both thematic and visual-graphic research with a title: *Architectural terRI(s)tories: mapping the process of city territory transformation*. With an approach based on semantics and metaphors, the aim was to “read” some of the layers of the city (architectural terri[s]tories), where the city was observed as a cultural palimpsest, through processes and material layers of its development and transformation. In relation to such a city’s macroscopic examination, the buildings are not seen as “isolated events”, but as those who are “deeply and essentially embedded in the fabric of the city” through understanding of the topography and geo-spatial structure of the city. Thanks to the *structural approach* of observing or reading *the spatial narrative of the city, mapped objects represent important points of the cultural map of the city’s development, representing in that way both map and the city as a specific artefact*.

Maps are one of the most powerful ways to understand the city. But, mapping is no longer an activity exclusively done by experts, it is instead a powerful form of everyday communication. This situation opens an opportunity for (re)reading (and (re)writing)) some of the *architectural terri(s)tories*.

ARCHITECTURAL MAPPING AND NEW MEDIA: #RIJEKA_TERRISTORIES

NEW MEDIA ATLAS OF ARCHITECTURE OR PROFILE OF ONE CITY

“The city is considered as a whole, its past and present discover themselves with their own physical structure.” (Vidler, 2009 [2003])

As De Sola-Morales describes the contemporary environment through a provocative representation that he calls “fluid topography” and states that it is necessary to use “topography” in order to avoid “topology,” since understanding architecture is not a matter of logotypes (logos) or the application of universal ideas, but a question of graphē, that is, the question of writing, research, conventional and logical puzzles that make knowledge of certain places and architecture more credible. He, also points out “from the beginning to the end, architecture is the text that needs to be deciphered, disclosed; the one that, except in the process of creation, is moving towards disappearing, which totally escapes the specificity of its specific origin” (de

Solà-Morales, 1996).

The question of adequate representation of architecture – the method and the goal – that can at the same time reveal the past, but also to suggest the future, arises. Digitizing of the thematically defined architectural maps – stories from the territory allows the connections of system codes with a certain time, social or cultural-historical context. Their thematization would enable observation of the city as a whole (as Vidler notes, by discovering city's past and future through the built physical structure), linking its spatial and temporal component of the development and all of this with the aim of making process of transformation of cities continuous.

#rijeka_terristories is a hashtag used by Nataša Janković within her Instagram webpage *Rijeka terristories* https://www.instagram.com/rijeka_terristories/ formed as a research experiment during her postdoc fellowship. This page was launched as part of a research project – *Re/!:translating terRI[s]tories: architectural stories about Rijeka's territory* (UniRI – CAS SEE, fellowship fall 2018 generation) with the purpose of a *methodological examination of new media forms for presentation and dissemination of results derived from the architectural research*. Rijeka terristories Instagram webpage refers to *re:reading and re:translating* some of the *terRI(s) tories* (*architectural stories about Rijeka's territory*) with the aim of transcription / documenting the only constant thing about cities – their transformation⁴. For this reason, this webpage may be considered as a specific *new media atlas of architecture* – i.e. *portrait, or profile of one city*, that was created through methodological exploring through printed and new media forms of representation and dissemination of research results. The material presented within rijeka_terristories Instagram page follows *20 thematic maps* (developed within the research: *Architectural terRI(s) tories: mapping the process of city territory transformation*) grouped in relation to the dominant factor of space production): *socialscape* (landscape of society), *powerscape* (landscape of power), *visionscape* (landscape of visions), *memoryscape* (landscape of memory places), *alterscape* (landscape of the spatial alternatives), as well as *spaces of porosity* (empty spaces within the urban landscape). These thematic maps emphasize the urban transformation of the 20th century Rijeka through the presentation of prominent architectural and urban spaces important for the socio-ideological, political, economic, infrastructural and cultural space production of Rijeka (UniRI – CAS SEE fellowship fall 2017 generation).

In this way, this research poses new challenges – to revive some of the buildings and ideas – from the domain of the material, through the domain of the written and/or designed, moving them further into the domain of the virtual. Since the map is a powerful form of everyday communication today, it should be used to more intensively as a tool in order to *(re)read* and *(re)write* different architectural *terri(s)tories*. In this way, digital map(ping) can improve the continuity of the process of development and transformation of the city (territory), and once again, the advantage is that with digital maps such a way of observing and representing the city transformation becomes bi-directional – in one direction to understand its structure, but also in another direction to establish a better connection between existing elements and programming of the future transformations.

INSTEAD OF CONCLUSION: NEW MEDIA EXPOSURE OF THE THEMATIC ARCHITECTURAL MAPPING

Architectural mapping, as well as the architecture gesture itself, is a very strong means of power. Through the constructed form, it is possible to analyze the projections of the power, that is, the dominant form of space production. According to that the mapping process, given the fact that the map is a powerful means of producing knowledge, it represents a dominant representation of the power of architecture as a gesture. In

addition to the production of knowledge – through facts that have been witnessed by the spatial or projection trail (architecture or map), both through architecture and map some aesthetic expression is trying to be achieved. Regarding to that, in relation to architecture and mapping (map) it is necessary to look at and *read* about spatial development through their meaning, but also through their visual / aesthetic appearance that are overlapping. Having that on mind *thematic architectural mapping* can be a powerful instrument both for sharing the knowledge about the city as well as producing some products of art.

Further, or more specific, by posting and exposing thematic architectural maps on the Instagram page it may seem that the focus was shifted from its structural to the visual aspect, since the main function of Instagram is visual exposing and “collecting of likes”. Due to that those maps are constantly exposed to the judgment about its “beauty” or “liking” probably more than on their structure or subject that they represent. But that is not bad situation, not bad at all. In that way the author can get feedback about their artistic component, and about its subject and structure there is no need to be suspicious about since they were made from the field of primary expertise of the author (architectural and urbanistic city development and transformation). So, to be honest, this Instagram page is in some way “a seduction” by an author to get feedback from both wide and professional audience about its artistic value so that can serve for their further development as an *artifact – architectural maps that serves both as an object of art and representation of facts*.

Figures:



Figure 1: object “sign” – drawing by an author (Nataša Janković) for the first post – introduction for the object that is going to be shown in an upcoming posts.



Figure 2: map position – graphic interpretation of the Google Maps by an author (Nataša Janković)

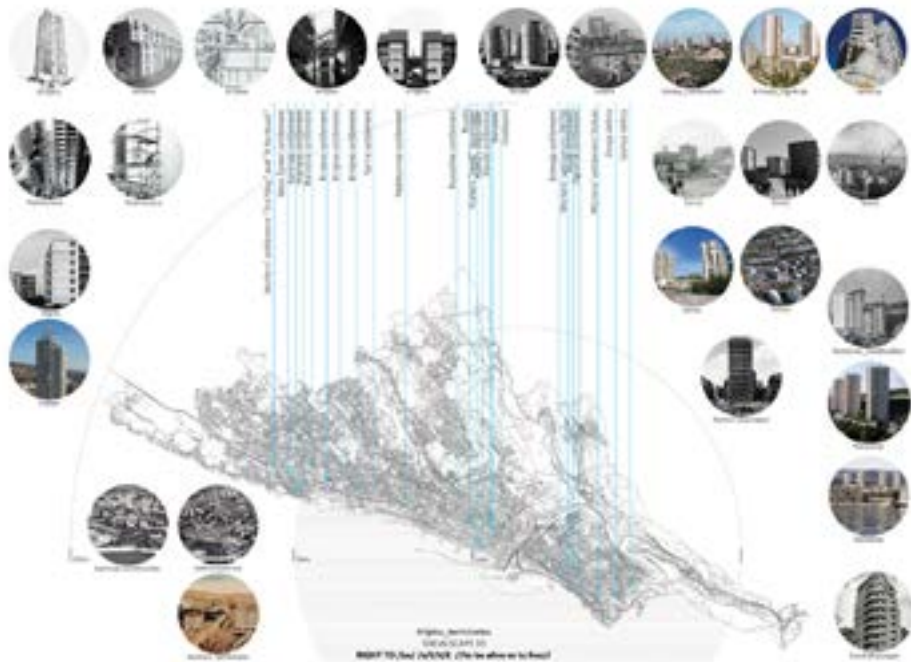


Figure 3: an example of the thematic map (author Nataša Janković)

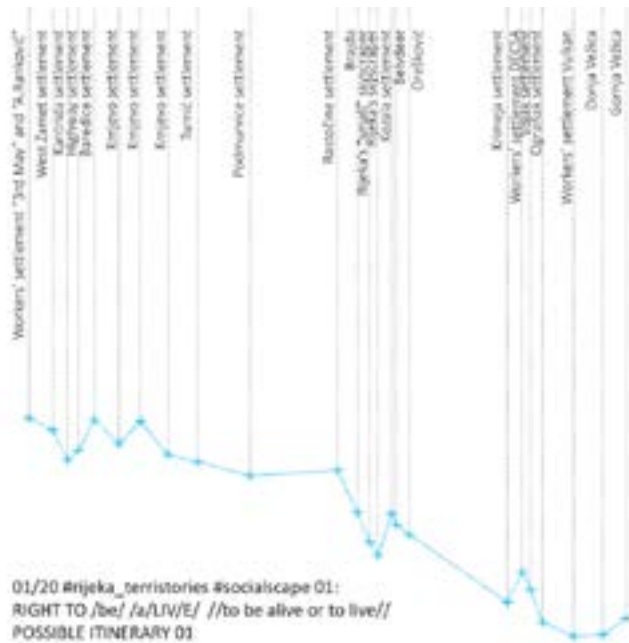


Figure 4: an example of the possible itinerary (author Nataša Janković)

Endnotes:

1 *artifact* (n.) 1821, *artefact*, “artificial production, anything made or modified by human art,” from Italian *artefatto*, from Latin *arte* “by skill” (ablative of *ars* “art;” see *art* (n.)) + *factum* “thing made,” from *facere* “to make, do” (from PIE root **dhe-* “to set, put”). The word is attested in German from 1791. The English spelling with *-i-* is attested by 1884, by influence of the Latin stem (as in *artifice*). Originally a word in anatomy to denote artificial conditions caused by operation, etc.; archaeological application in English dates from 1885 (in German from 1875). <https://www.etymonline.com/search?q=artifact>

2 *fact* (n.) 1530s, “action, anything done,” especially “evil deed,” from Latin *factum* “an event, occurrence, deed, achievement,” in Medieval Latin also “state, condition, circumstance,” literally “thing done” (source also of Old French *fait*, Spanish *hecho*, Italian *fatto*), noun use of neuter of *factus*, past participle of *facere* “to do” (from PIE root **dhe-* “to set, put”). Main modern sense of “thing known to be true” is from 1630s, from notion of “something that has actually occurred.”

Compare *feat*, which is an earlier adoption of the same word via French. *Facts* “real state of things (as distinguished from a statement of belief)” is from 1630s. *In fact* “in reality” is from 1707. *Facts of life* “harsh realities” is from 1854; euphemistic sense of “human sexual functions” first recorded 1913. Alliterative pairing of *facts and figures* is from 1727.

Facts and Figures are the most stubborn Evidences; they neither yield to the most persuasive Eloquence, nor bend to the most imperious Authority. [Abel Boyer, “The Political State of Great Britain,” 1727]

<https://www.etymonline.com/search?q=fact>

3 Carta Històrica de Barcelona / Museu d’història de Barcelona <http://cartahistorica.muhba.cat/index.html?lang=en#map=13/240321.14/5070261.42/2010//0/0/0/0>

Locating London’s past <http://www.locatinglondon.org/index.html>

Berlin 1928 und heute <https://1928.tagesspiegel.de/>

4 You can read (in Croatian) more about project development here: <https://vizkultura.hr/mapiranje-arhitektonskih-prica/>.

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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*

It could be claimed that the digital, digital materiality, computability, autonomous algorithmic entities and/or independent digital agencies are fanciful at best, the subject of science fiction, and impossible as genuinely creative and imaginative artists. These claims, however, almost don't matter. We exist in the digital and, as such, we are unable to see outside of it or without it. As this becomes more and more the case, the question of actual AIs will matter less and less – even if they exist, we won't be able to tell the difference – and their aesthetic output will become indistinguishable from those of any other human artist.

Very recently, Stuart Dredge, a technology journalist, asserted: “Music Created by Artificial Intelligence Is Better Than You Think.”¹ The article doesn't make any justified aesthetic claims – relying on a weak argument that AI can make music, but that this music may or may not be better than that composed by human musicians – but it describes an interesting set of recently available web and smart phone based AI applications and services that are capable of producing music primarily for commercial purposes for web based and corporate video productions that want to avoid licensing fees and intellectual property issues. Rooted in adversarial models of music generation, these AI composers such as “Endel” are targeted at creating a personalized music experience: “hinting at a possible future where the command “Alexa, play me something to help me relax” [these AI driven apps create] create a stream of entirely original music, rather than just a playlist of existing tracks.”² This is illustrative of an increasingly interesting challenge to aesthetics in the context of the New Aesthetic, one that is evidenced in all forms of artistic media: it's not so much a question of whether music can be created by AI (of course it can) but what happens when its ubiquity is unchallenged precisely because its origins are no longer obscured. For example, it's not so much a concern with instances like Sony CSL's “Daddy's Car” (2016) and “Mr. Shadow” (2016) and “Bad at Christmas” by Chloe Jean with Alysia (with the hashtag #withAlysia) because they are singular experiences and, to be honest, kinda terrible; instead, what's really interesting is that there are increasingly instances of AI generated music that aren't identifiable as such, that are indistinguishable from similar environmental forms of music/muzak (once the sole purview of human musicians), and increasing number of examples that change and evolve in a manner that is “personalized” and “tailored” to respond to its reception.

The debate about computer produced art has a relatively long history, rooted in early efforts of artists working at Bell Labs in the late 1950s and 60s, but discussion about AI produced art is a little more recent. Most take the hardline position that AI cannot (and will never be able to, in some case) produce art; Sean Kelly's February, 2019 article

1 Dredge, Stuart, “Music Created by Artificial Intelligence Is Better Than You Think”, *Medium*, February 1st, 2019. Accessed: February 17th, 2019. <https://medium.com/s/story/music-created-by-artificial-intelligence-is-better-than-you-think-ce73631e2ec5>

2 Ibid.

“A philosopher argues than an AI can’t be an artist”³ in the *MIT Technology Review* is a good example, arguing that the central importance of genuine creative and innovative artistic activity isn’t programmable nor reproduceable, and that AI cannot create art because its aesthetic products will not be socially embedded. For Kelly, deep learning algorithms simply do not respond to their social conditions and can only be judged by pre-existing standards in a manner similar to how we judge tools; “Artificial-intelligence algorithms are more like musical instruments than they are like people.”⁴

Kelly’s argument, however, is a little more subtle than it first appears, to his credit. Speaking about mathematical proofs and theoretical physics, Kelly notes that it is also impossible to argue that an AI algorithmic entity could convince human beings of its ‘discoveries’ because, contra a positive Turing test, “we would have to be able to accept its proposals as aiming to communicate their own validity to us.”⁵ But what if AI was able to convince us? Or, perhaps more realistic, what if it didn’t need to? This is the New Aesthetic as it continues to evolve, a realm of autonomous algorithmic production agents providing aesthetic products that are experienced and judged not determinatively (in that they should be a representation of a concept sufficient to determine the particular) but reflectively (in that assessing the quality of an object of experience for the subject itself, a kind of reassurance as to their universal communicability, becomes the primary response). To put it another way: as AI increasingly generates objects and experiences that resemble in every way art – and the fact that this is already taking place cannot be disputed – what should be our response? If we cannot make a determinative but only a reflective judgement about these objects and experiences, as in the case of *thispersondoesnotexist.com*, what happens when we can’t tell the difference at all?

Part of situating this question lies in the odd relationship AI has to aesthetic and teleological judgments. If aesthetic and teleological judgments are equally reflective, then it can be argued that such judgements can be applied to digital objects equally, specifically those that are products of the rapidly developing sophisticated forms of AI. How is this the case? Of course, digital objects can be aesthetically judged: the design of graphic user interface can be judged as beautiful or ugly in a reflective consideration entirely separate from any assessment of its function. At the same time, its function is available reflectively as well and can be teleologically judged. The difference lies in the judgment not so much as to whether a calendar app accurately remind me of my appointments but more whether the app has evolved to fulfill its intended purpose in an agreeable fashion (which, I would argue, drives our decisions when we choose one

3 Kelly, Sean, “A philosopher argues that an AI can’t be an artist”, *MIT Technology Review*, 21 February, 2019, https://www.technologyreview.com/s/612913/a-philosopher-argues-that-an-ai-can-never-be-an-artist/?utm_medium=tr_social&utm_source=facebook&utm_campaign=site_visitor.unpaid.engagement&fbclid=IwAR0vGU21NkdSISUOJi-97AqPdMI0b-VPzGOEtJbpyXDfEx9TepaPq8zIYzIA. Accessed: 1 March, 2019.

4 Kelly, *Ibid.*

5 Kelly, *Ibid.*

calendar app over another regardless of its specific functionality). It, if you will, the personable that is at the heart of a reflective judgment.

Given this, it's important to note that AI produced objects are equally available to reflective and aesthetic and teleological judgments precisely because they both appear to be the product of another autonomous individual; it's impossible to mistake a GUI for a naturally appearing phenomenon, despite all of the efforts of skeuomorphic design philosophy. While in the case of an AI generated object, this other is unavailable: when using an app, its programmer or designer is not just unavailable but the substance of its digital materiality is simply not evident, a breakdown, in this case, of predication. The name of the programmer or designer of an app might be available (though most often not in the use of an app on a smart phone, for instance), but the programming language itself consists of multiple layers of computational functionality that has been refined, resolved and rewritten often by digital agents undirected by any human intervention.

This isn't so much a dystopian science fiction tale but an actual governing set of principles of the digital materiality of our world rooted in the distinct possibilities of independent autonomous algorithmic entities. 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, not just in a productive sense but even 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 an independent agency that is internally self-consistent. Whereas computability and digital materiality were once additions to our experience of the world, now they are actual transforming it.

Emerging new forms of art and aesthetic experiences 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. In fact, it's clear that 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 teleologically designed precisely to hide their artificial origins. Unchallenged aesthetic authority creates these additional problems, resulting in an obfuscation of computability and digital materiality. Such obfuscation is unlikely to fade away under the evolutionary pressures of technological development, even with the awareness generated by a genuine New Aesthetic that would begin to recognize these aesthetic objects and experiences as appreciably new.

We're reaching a stage in the digital's evolution where evidence of the digital is disappearing proportionate to its increasing pervasiveness. The Obvious Art Collective (Gauthier Vernier, Pierre Fautrel and Hugo Caselles-Dupré, who have the algorithm involved "sign" the painting), using generative adversarial networks, and drawing from a database of 15,000 14th-20th century portraits, put it this way: "The artist runs the risk of becoming a machine, hitched to another machine."⁶ Bemoaning the foreseeable difficulties, a recent article about the Next Rembrandt project in *AdWeek* (the irony doesn't escape me) complained: "Creativity is supposed to be our exclusive province, the spark that makes us special, the thing computers could never dream of mastering."⁷ Whether weak or strong, general or specific, algorithmically autonomous or not, AI is increasingly authoritative and creative. Its curatorial judgments are already being accepted at a very base and general level, so why not in a more generative way? AI is already being used to settle attributions, to discern fake examples of art from genuine, so why not allow it to discern in a qualitative manner the difference between mediocre, good and great art? And if discernment is allowed as a type of aesthetic judgment, why not grant it full aesthetic authority? If the Next Rembrandt project is a visualization of data, it's a project with the specific stated aim of producing an object of beauty. "Commenting on the implications for Rembrandt art itself, art historian Gary Schwartz notes that, 'While no one will claim that Rembrandt can be reduced to an algorithm, this technique offers an opportunity to test your own ideas about his paintings in concrete, visual form.'"⁸ If we're testing our ideas against digital algorithmic agents, though, aren't we granting them an infallibility, so much so that it's not that Rembrandt will be reduced to an algorithm but that it's algorithms which will soon be elevated to Rembrandts.

Rutgers University's Art and Artificial Intelligence Laboratory took a few steps beyond the normal framework of digital humanities towards this with their Creative Adversarial Networks (CAN) project⁹ that reached a remarkable conclusion: not only can computers generate art by using deep learning through databases of different historical artistic styles but the results are equally effective in terms of their aesthetic value as those produced by human artists. In their abstract, they ambitiously state: "We propose a new system for generating art. The system generates art by looking at art and learning

6 <https://medium.com/@hello.obvious/a-naive-yet-educated-perspective-on-art-and-artificial-intelligence-9e16783e73da>

7 Nudd, Tim, "Inside 'The Next Rembrandt': How JWT Got a Computer to Paint Like the Old Master", *Adweek*, June 27, 2016, <https://www.adweek.com/brand-marketing/inside-next-rembrandt-how-jwt-got-computer-paint-old-master-172257/>. Accessed: September 25, 2018.

8 Microsoft News Center Europe, "The Next Rembrandt", <https://news.microsoft.com/europe/features/next-rembrandt/>. Accessed September 25, 2018.

9 Elgammal, Ahmed, et al., "CAN: Creative Adversarial Networks Generating "Art" by Learning About Styles and Deviating from Style Norms", <https://arxiv.org/pdf/1706.07068.pdf>. Accessed: 1 September, 2018.

about style; and becomes creative by increasing the arousal potential of the generated art by deviating from the learned styles.”¹⁰ What they mean by this is that they have created generative adversarial networks that have learned different visual art styles, presented various permutations of those styles in a digital adversarial relationship, and have refined the permutations through the adversarial responses in such a way that the final results appear to be, for all appearances to be art. The results: participants largely preferred the machine-created artworks to those made by humans, and many even thought that the majority of works at Art Basel were generated by the programmed system. There have been many claims that computers are capable of generating art equal to human created art, but CAN is an attempt to go beyond mere programming and the generation of art to developing a digital agent capable of creating art. The difference between generation and creation here is crucial; generation is the result of programming, while creation is the result of free activity even amidst a dominating set of contexts, data sets and influences. So, computers may be getting closer to autonomously producing their own art that people deem more creative¹¹ than that produced by their fellow human beings. Even more so, there’s a shift from deem to accept to prefer; significant difference in terms of human observers’ reactions evolved such that the vast majority of instances humans’ reactions to the work created by CAN were believed to be created by other human beings and preferred over that of their fellow human beings. As noted in a Hyperallergic article about the CAN project:

It might be debatable what a higher score in each of these scales actually means... However, the fact that subjects found the images generated by the machine intentional, visually structured, communicative, and inspiring, with similar, or even higher levels, compared to actual human art, indicates that subjects see these images as art!¹²

And if the subjects see these images as art, then they are granting aesthetic authority.

If AI products are, in effect, increasingly autonomous and authoritative creative agents, to the point of appearing dangerously close to eclipsing human produced objects, then is there a way to address this problem? Can we counter this increasing encroachment? In Ian McDonald’s 2017 novel *Lune: New Moon*, one of the characters notes as an explanation for their postgrad work in “computational evolutionary biology in process control architecture” that it was a development of what appears to be a truism that, namely, “Technology will always converge with biology.”¹³ Out of this arises a really interesting question: is the development of technology analogous to biological

10 Ibid.

11 Voon, Claire, “Humans Prefer Computer-Generated Paintings to Those at Art Basel”, *Hyperallergic*, 31 July, 2017, <https://hyperallergic.com/391059/humans-prefer-computer-generated-paintings-to-those-at-art-basel/>. Accessed: 1 September, 2018.

12 Ibid.

13 McDonald, Ian, *Luna: New Moon*, p. 49

evolution, or is it sufficiently distinct and only appears to converge at a point where technology becomes intertwined with biological functions? To put it another way, there are two contrasting perspectives on how technology changes over time. The first is that it is developed over time in response to changing circumstances; human beings (and, as our understanding of animal behavior expands, other higher order tool-using animals) recognize and respond to need or develop a solution to a problem. On the other hand, technology evolves in response to its perception of our needs. Until recently, that last sentence would be completely absurd, but with the increasing capabilities of AI its absurdity is debatable. If AI is evolving in a teleological fashion analogous to natural evolution, then it might as simple as seeing the beautiful like we do in any other natural object and, over time, as we do with any other artist. In a way, it could be suggested that it's aesthetics which might be an adjudicating factor when it comes to something like the Turing test.

The real problem, however, is almost that it doesn't matter. What's important to keep in mind is that it almost doesn't matter what type of AI will emerge in the future – hard or soft, autonomous or programmed, actual or virtual – but that there will be the appearance of AI that we will have to contend with. This notion of the “appearance” of AI even belies the necessity for actual AI; Rachel Severson, working in the field of childhood development, has done some fascinating research that leads to the conclusion that “some research indicates children understand a device like Echo or Google Home is a piece of technology, but they also see these gadgets in psychological terms — as having emotions, as being capable of thought and friendship, and deserving of moral treatment.”¹⁴ In referring to AI driven technology devices, which Severson describes as “personified technologies,” there isn't a need for an actual AI but just the seeming experience of AI for us to relinquish our aesthetic authority to another. The result of this is that the code itself, at a deep level, is often programming itself, leading to the question of what do algorithms want?¹⁵ In this respect there should be some sympathy for the position of skeptics of true, autonomous AI, who rightfully point out that AI will be programmed by human programmers, no matter how screwy the algorithms get, by noting (in a Lacanian fashion, via Kant's categories) that the language used by AIs to present aesthetic experiences may simply be a reflection of our own languaged projections into the world, and that that this projection will always return to us in an alien form that is functionally an Other, or what the CAN project called “the arousal potential of the generated art by deviating from the learned styles.”¹⁶ Whether AIs

14 Kelly, Samantha, CNN Business, “Growing up with Alexa: A child's relationship with Amazon's voice assistant”, CNN, October 16th, 2018, <https://www.cnn.com/2018/10/16/tech/alexa-child-development/index.html>, Accessed: January 28th, 2019.

15 Finn, Ed. *What Algorithms Want: Imagination in the Age of Computing*, (Cambridge: MIT Press, 2017),

16 Elgammal, Ahmed, et al., “CAN: Creative Adversarial Networks Generating “Art” by Learning About Styles and

become true Others or not is not just irrelevant, therefore, but impossible to respond to. The presentation of new aesthetic experiences might appear to pass the Turing test, but even if it legitimately does so how would we know? This is the challenge of the New Aesthetic: not so much that AIs and autonomous algorithms will be providing us with different aesthetic experiences firmly originating in the specificity of their computational materiality (which they already are in at least a limited fashion) but in our inability to reactualize a purely human form of aesthetic productivity.

To return to Kelly's article, specifically to the possibility of conceding the status of art to AI produced aesthetic objects and his claim that it's impossible, he writes:

This claim is not absolute: it depends on the norms that we allow to govern our culture and our expectations of technology. Human beings have, in the past, attributed great power and genius even to lifeless totems. It is entirely possible that we will come to treat artificially intelligent machines as so vastly superior to us that we will naturally attribute creativity to them. Should that happen, it will not be because machines have outstripped us. It will be because we will have denigrated ourselves.¹⁷

This is a continuing refinement of a definition of the New Aesthetic: it's not so much that aesthetic experiences might originate from autonomous algorithmic entities nor that fully creative and independent AIs might act as artists, creating visual, musical and literary art on par with any produced by human artists, but that it's increasingly impossible to the point of being actually impossible to distinguish between aesthetic objects that are produced by algorithmic dependent digital agents and fully autonomous algorithmically independent agents. This is a situation we've created for ourselves, as we've pushed the computational capabilities further and further, where now we are not just enthralled by the products but are eager to participate and be a part of those products. If AIs exist, what do they want? Well, it seems like we're increasingly eager to find out and fulfill those desires; this is, I believe, an explanation for why there might not be any more poetry after Auschwitz but there certainly are many selfies taken there. Adorno wrote: "In the products of the culture industry human beings get into trouble only so that they can be rescued unharmed, usually by representatives of a benevolent collective."¹⁸ Today, the New Aesthetic is that benevolent collective.

Deviating from Style Norms", <https://arxiv.org/pdf/1706.07068.pdf>. Accessed: 1 September, 2018.

17 Kelly, Sean, "A philosopher argues that an AI can't be an artist", https://www.technologyreview.com/s/612913/a-philosopher-argues-that-an-ai-can-never-be-an-artist/?utm_medium=tr_social&utm_source=facebook&utm_campaign=site_visitor.unpaid.engagement&fbclid=IwAR0vGU21NkdSISUOJi97AqPdMI0b-VPzGOEtJbpyXDfEx9TepaPq8zIYzIA.

18 Adorno, Theodor, "Culture Industry Reconsidered", translated by Anson G. Rabinbach in *New German Critique* 6, (Fall 1975), p. 12-19

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**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*

1.1 About AI

Artificial Intelligence (AI) was proposed in the Dartmouth Conference in 1956, and it is a new science used for simulating, extending and expanding theories, technologies and system applications of human intelligence. In short, it “thinks like a man and acts like a man”;¹ hence, it is extensively practiced and applied in numerous fields, including natural language processing, motion control, social intercourse and even human-computer game. Moreover, AI’s simulation of human thinking, language and consciousness also drew forth a reflective philosophical force, and philosophical and brain science problems about “the game between human intelligence and artificial intelligence” and economic problems like “the application of AI to social positions” have attracted close attention from scholars. The author argues that if we want to discuss the difference between AI and human in at an intelligence level, we need to presuppose AI is a “intellectual subject”, namely a process of extracting “facts, experience and rules from the brains of experts or other knowledge sources (e.g., books and documents) and then changing them into computer systems,”² rather than a scientific product of mechanical, linear operation formed in the first two industrial revolutions, the different ways of thinking of these two kinds of intelligence in “inherent understanding” are the focus of discussion in this article.

1.2 About philosophical approaches of “intellectual subject”

The interpretation of the term “intellectual subject” is conducted according to research approaches used for “intelligence” and “subjectivity” in western philosophies, and the term “intelligence” in this article is “intellectus” in Latin, and “Verstand” in German. Meanwhile, the German word “Verstand” also implies “reason”, “intellectuality” and “comprehension”. Rationalist philosopher Descartes said, “everyone knows there is a kind of clearness in reason, which refers to a kind of cognitive clarity or explicitness”,³ and he took the self-evident intellect as the logical starting point of his rationalist philosophy; Likewise, in *Ethics*, Spinoza also divided knowledge into “perceptual knowledge”—namely opinion or imagination”, “universal concept and its inferential knowledge”, and “intuitive knowledge”—namely “proceeding from the correct concept of formal essence of an attribute of the god and hence reaching a correct understanding of the essence of things”,⁴ To rationalists at least, “intelligence” is an ability rooted in human intuitive abilities and universal belief in knowledge and it is a primary conceptual work dispensing with deduction. While in the framework of this article, intelligence not only includes deep thinking of reason (e.g., AI’s calculation and measurement of the objectification of time and space) but also contains perceptual intuitive elements (e.g., human intelligent intuitive ability is a perceptual ability).

In addition, studies about “subjectivity” in western philosophy still need to mention Cartesian epistemological turn issue, “I am an entity, all essence or the nature of this entity is just thought”.⁵From the Cartesian epistemological perspective, “I” is set as a “subject”, whose fundamental attribute is “thinking”, while thinking is manifested as an ability to doubt or reflect, or an intellectual ability to plan presentations, in a manner of speaking, “intelligence” is given out by thinking subject; while in Kant’s *Critique of Pure Reason*, the image of a highly intelligent subject was raised to a priori status, namely “transcendental synthesis” and “pure apperception” abilities. From the perspective of Kant’s transcendental philosophical discourse, intellectual subject opened up the perspective of perceptual institution for “time” and “space”, and the transcendental synthesis of time and space is a precondition for human to initiate rational thinking

internally.

1.3 The interpretation of the connotations of AI as an “intellectual subject” and “human intelligence”

As stated above, it is intelligence and intuitive ability in thinking that form “subjectivity”, and the formation of subjectivity becomes the foundation for intelligence. Besides, setting AI as an “intellectual subject” is a precondition to compare it with human intelligence. The author thinks that AI as an intellectual subject has the following implications:

At first, if the intelligence of AI is from its subjectivity, then the subjectivity of AI is not primary. AI is a structure of human sciences, while scientific and technological achievements and inventions are manifestations of human creativity. Such creativity is presented as human trying to further pursue self-actualization with scientific and technological means, namely artificially constructing a machine to simulate, extend or expand thinking, consciousness or language, while an established machine is invented, a scientific research approach is named “AI”—in the author’s opinion—not in a historical determination sense. Meanwhile, AI is not subject to the law of biological evolution, because space technology, energy issue and biological evolution do not present direct causal necessity. Therefore, the subjectivity of AI is just drafting and setting of human, and priori principle of the AI as an intellectual subject is virtually derived from human experience and is not primary. For instance, before the intellectual game of weiqi, weiqi AI program AlphaGo invented by DeepMind, a subsidiary of Google Inc., human have primarily wrote four neural networks for it: a rollout policy, a supervised learning policy network (SL policy network), a reinforcement learning policy network (RL policy network) and a value network, in other words, deep learning function of AI “representing the universe as a nested graded conceptual system(connections between simpler concepts is defined as complex concepts, from general abstract conceptualization to highly abstract representation.”⁶ “It is faster than human chess players and analyzes potential possibilities more intensively, thus gaining the upper hand.”⁷ However, we need to know that it is undeniable that human experience input is the priori principle to AI, whose subjectivity is “artificial”, as the premise to its intellectual subjectivity. In the same vein, AI’s inherent understanding of time and space is based on human inputting and setting of the concepts of time and space too, for instance, the inputting and setting of time series models like “autoregressive–moving-average model”⁸ is the precondition and prerequisite for AI to forecast and fit the trends of time series data.

Second, AI as a subjective intelligence is manifested as an established state in a consequentialist sense. As an intellectual subject, its intelligence is always manifested as a “result”, namely constantly completing in the direction of result presupposed by human and continuously gaming with human as an intellectual subject. Constantly completing in the direction of results presupposed by human means in a given program and algorithm framework, and its intelligence move towards a given “goal. For example, for AI in the field of computer vision, human set the “goal” of recognizing, tracking and measuring the goal and AI’s completion of this goal can be nothing but a given result, even if machine vision has a greater ability to capture than human eyes. Meanwhile, as a subjective intelligence, the author regards AI which is gaming with human as a constant completion of “result”, just as AlphaGo intellectually competed with human in weiqi according to the four neural networks, every move of AI was a completion of intellectual result, while the ceaselessness of the game means the

successiveness of intellectual thinking. In addition, “constantly” completing in the direction of result preset by human and “constantly” gaming as an intellectual subject means the advancement of “determinism”, for example, the target image captured by machine vision may surpass or deviate from “result” expected by human, and such deviation from the result virtually means “determinism” is not an original point in the time dimension but a time quantum drew by constantly generated results by the intelligence of AI. The author believes that human’s forward-looking depiction of the scenes of AI/robot attacking people in the fields like literature and film and their reasonable concern about the prospects of AI are exactly from surpassing the “result” and the advancement of the origin of determinism in the time dimension.

Different from AI as an intellectual subject, the intelligence of human as a concrete subject is universally understood by human groups. At first, human intelligence will develop “consciousness” of non-concrete objects and reduce them into “concepts” (e.g., the concepts of “time” and “space”), and meanwhile human experience and perception will form the initial understanding of the world, and this understanding is also become a part of the initial understanding of the world. Moreover, the understanding depends on human intelligence, so it is “inherent”.⁹ Meanwhile, intellectual characteristics of AI also give it inherent understanding, and the application of time series data model makes it inherently understand time series. When AlphaGo operates with Monte Carlo tree, it also internally relies on the one-dimensionality and successiveness of time which enables algorithm; in addition, when “rollout policy”, one of AlphaGo’s four neural networks, was rapidly simulating chess game and evaluating moves, it was inherently understanding the existence of temporality (shown as fast and slow at this moment) through the intelligence of the subject itself.

Next, according to the book *Critique of Pure Reason* authored by Kant, when human intelligence is perceiving, both three-dimensional schema in a geometrical sense and concrete aesthetic schema can be transcendently made sense by human. Moreover, intelligent intuitive activity conducted by human as a subject makes time and space inherently understandable. Besides, in the author’s opinion, the ability of human intelligence to capture the characteristics of non-concrete objects makes the concepts of “time” and “space” emerge, which became one of the domains of discourse about “consciousness”, while intelligent intuitive spirit enables pure apperception of time and space later.

At last, after intuition, the role played by human intelligence in the thinking process is not an expansion of linear thinking nor the deduction of pure formal logic, but is developed out of combined action of the subject’s mind and body. Under the combined action of mind and body of the subject, intelligence’s intuition of representations will form the perceptual impression of primary being of the entities, namely the impression of time and space of things sensed by intelligence. While bodily and mentally functions which form this impression come from “bodily intentionality” or “combined action of previous impressions”. In bodily intentionality, a viewpoint proposed by Merleau-Ponty-“the posture that my body adopts in the face of actual or possible tasks”¹⁰- is the best interpretation of bodily intentionality, and “explain diplopia in normal vision and a single object with the functions of visual organ and the use of visual organs by mental subjects”¹¹ is a manifestation of the functions of bodily intentionality. The author argues that the combined action of bodily intentionality on the intelligent thinking process is rooted in human existence, because bodily intentionality itself contains original bodily experience of time and space and this combined action of perceptual experience cannot

be achieved by AI by learning formulas and accumulating algorithms. Meanwhile, “combined action of previous impressions” is also a participant of intelligent thinking, e.g., personal experience of religious rite will form a transcendental mystical experience in sub-consciousness, such previous inner impressions will be recalled in later intellectual intuition out of the control of the subject’s will and become an inner combined action, e.g., the worship conducted by European church members in the Dark Ages often had transcendental experience in intellectual intuition. The author claims that bodily intentionality’s original experience of time and space and time and spatial awareness captured by intellectual intuition have become an essential condition for the combined action, and combined action of the two makes intelligent thinking nonlinear. While in inherent understanding of time and space, AI as an intellectual subject and human intelligence show the most fundamental difference.

II. The intrinsic understanding of “time” and “space” of human intelligence as “intellectual subjective”

As mentioned above, presupposing AI is an intellectual subject not only has scientific payoffs as evidence but also has philosophical studies as necessary preparations for the discussion. An object with intelligence means it can inherently understand time and space, even if in a way different from human. The author believes that the meaning of “understanding” here does not refer to pure reason, nor a reflective judgment, nor perceptual empathy or subjective ingestion of observed object, rather, “understanding” here means knowing about something, namely recognizing basic abilities of it, which is a ability shared by all biological existences; while the “inherence” of understanding means the independence of the subject in understanding, and it is a possibility of free thinking without the other as evidence in time, as the understanding of time and space is also inherent in the subject.

The author argues that AI as an intellectual object inherently “objectify” time and space when understanding time and space.¹² First, based on the presupposition of conditions such as AI installation program, algorithm setting and deep computing of data, all intellectual activities of AI are conducted according to “temporality”, for example, “time series data model” as one of the forms of AI’s inherent understanding of time forecasts and fit time series data according to the one-dimensionality of time; machine vision takes in and measures the displacement of a space object in accordance with the extension of space. Under this circumstance, when AI is intelligently thinking about time and space under the program, time and space are “objectified” as an observable object, “objectification” is the premise for observation and intelligent expansion; meanwhile, physical time and space as a support becomes a fundamental condition for AI as an intellectual subject that AI’s inherent understanding of time and space is impossible without the premise of physical time and physical space. This also means space and time which “relies on a subject” has an objective relationship with “subject itself”, rather than a “non-objective” relationship, in other words, AI is unable to be aware of truly primary time and space, and only by taking this primary time-space view as an operational goal can time and space truly enter the sight of its intellectual subject and be inherently understood, namely “objectifying” it.

Next, according to the viewpoints stated by the author earlier, the time quantum formed by AI advancing “the origin of determinism” and constant generation of “result” are intellectual results of inherent understanding of space and time. AI is likely to surpass or deviate from expected “result” in the process of determinism-prone (i.e. the

setting of manual program) thinking, while the “result” caused by intelligent thinking makes the origin determinism move ahead in the time dimension; when AI obtains this intellectual result, the process of delineating the time quantum of determinism and the unremitance of intelligent thinking are virtually still based on physical time and space, physical time and space is still the essential condition for the achievement of AI intellectual result. Therefore, when AI has an inherent understanding of time and space (i.e. acquiring the intelligent result about time and space), AI still relies on physical time and space. Hence, it can be assumed that inherent understanding of time and space depends on the primariness of time and space, and at this moment AI’s attitude towards time and space is also its attitude towards the “objectification” in its inherent understanding.

III. Inherent understanding of “time” and “space” of human intelligence

There are great differences between human intelligence and AI in inherent understanding of time and space. As mentioned above, human consciousness can be aware of non-physical time and space, and intuitive abilities can make transcendental apperception of sundry perceptual presentations possible, while Merleau-Ponty’s “phenomenology of perception” also can combine the human body and mind to act on intelligence. While the author argues that the most underlying behavior of human intelligence’ understanding of time and space is human “recollection”, which refers to human recombination of past experience, time and space. People’s dreams and usual recollection can all be considered as different ways of recalling. Besides, the recollection of presentations of everything and the essence of things as well as “non-objectification” characteristic of recollection itself are the most fundamental characteristic of human understanding of space and time, and this characteristic distinguishes human intelligence from AI.

The author holds that one-dimensionality of time and three-dimensionality of space are broken in the process of recalling, and physical properties of primary time and space are condensed in recollection, and time and space overlay, integrate, derange and even rupture in recollection. When discussing “duration”, Bergson said: “inside the self, a process of organizing conscious states and making them infiltrate each other is happening, and this process is real duration”.¹³ Moreover, Bergson argues that the real time should be objective and is a duration formed by multiple moments during inter-infiltration, while deep self-consciousness is continuous, “inner continuousness perceived by consciousness is nothing but mutual melting of conscious states and the growing of self”.¹⁴ This duration can be the form of human intelligence’s inherent understanding of time and space, but this form is incomprehensible to AI as an intellectual subject. Meanwhile, the author also believe that recollection is the best means of expression of this kind of inherent understanding that only when a man is recalling what Bergson called mutual melting of conscious state and representations and the understanding of the essence of things that man have experienced at the level of one-dimensionality of time and three-dimensionality of space can continuously break, overlay, fuse or rupture, that is to say, “When you are concentrating on something—taking walking stick of the blind—your mind seems not to isolate to see the attribute of this stick...You have integrated with this stick into one, feeling the world at the tail end of the stick.”¹⁵ The dreaming of an individual in subjective sub-consciousness, the film *Inception* and stream-of-consciousness novel *Remembrance of Things Past* written by Marcel Proust, these expressions through recombination of time and space in past experience of the subject in different forms can all be seen as

the forms of “recollection”.

It follows that when reminiscent human intelligence inherently understand time and space, what they capture is recombined “human experience”, rather than the form of time and space itself. The author believes that under human experience and consciousness, experience itself and the form of space and time bearing the experience are graded, and the experience that people recall is an essential condition for the formation of memory, so it is superior; whereas the form of space and time bearing the experience will not be first observed by recollection itself (or “recollection” cannot be possible), so it is superior. Furthermore, due to perceptual characteristics of recollection, those who concentrate on past experience and inherent understanding cannot become aware of the existence of time and space in intelligence, for instance, when cherishing the memory of and recollecting native land, what man inherently understands is experience related to homeland, and human intelligence focuses on the content of the experience recalled. “Enlightenment means this mind realizes and identifies with its complete temporal structure, means it is no longer obsessed with the power of objectification, and means it has acquired morals inevitably contained in wisdom.”¹⁶ This shows that human reminiscent nature makes time and space unable to be confirmed as an “object” that a subject is unable to truly realize “the existence of time and space” when inherently understanding past experience in the form of recollection, namely time and space cannot be “objectified”.

IV. The fundamental difference between the intelligence of AI and human intelligence in inherent understanding of time and space

As mentioned earlier, since recollection is a means of expression unique to human intelligence, time and space at this time are changed to the form subject to human in comparison with physical time and space. This change is human’s unique way of understanding time and space. Here, intelligence as AI and human intelligence have both similarities and differences.

As for the similarity, AI and human all need to rely on time dimension and space dimension to initiate intellectual thinking, but AI conducts intelligent thinking in one-dimensional time, “constant generation” of the “result” obtained is generated in one-dimensional time; likewise, when people are dreaming, recalling and cherishing the memory, they are also doing it in the time dimension, e.g., the duration of a beautiful dream and recollection that brings tears to your eyes. Therefore, original physical space and time enable the thinking of these two kinds of intelligence, intellectual thinking process of the two both need time and space for maintenance. In human-related fields and “human technology”-related fields, all existences are revealed by the existence of space and time, and this is a priori foundation and prerequisite to the occurrence of these two kinds of intelligence and their subjectivity that we discuss today.

But in terms of the difference, AI and human inherently understand time-space issues differently, such as “different ways of inherently processing time and space”, and “whether to objectify time and space”, and “non-objectification” of time and space is an unsurmountable obstacle for AI. At first, the two show “different ways of inherently processing time and space”. According to the abovementioned standpoints, AI’s inherent understanding of time and space has not broken the framework of one-dimensional time and three-dimensional space from beginning to end, for instance, the path of advancing the origin of determinism still is the path of one-dimensionality of time, because at this moment operating is still conducted under procedure setting in

one-dimensional time, unable to break the framework of one-dimensionality at root; whereas as for human intelligence, constant mashup and recombination of time and space in recollection means time and space in the inherent understanding are not the time and space with stiff physical attributes, but the space and time stretched and distorted by human intelligence, and this is the underlying difference between AI and human in time-space issues, because the interweaving of two dimensions-time and space is the primary reason why all things in the world were created, so, different ways of thinking about time and space should be fundamental; meanwhile, due to “recollection”, only in human intelligence can time and space show different features, while AI’s way of inherently understanding time and space shows its characteristics as a subject at root.

Then, AI as an intellectual subject must “objectify” space and time to truly inherently understand space and time; while human do not need to understand inherently on the premise of the objectification of space and time, as human understand space and time in a unique way-“non-objectification”. As previously mentioned, due to the thinking of intelligent program, AI is way better than human in grasping time and space, and the premise of this grasp and thinking is the objectification of time-space, or, intellectual object’s “thinking” process is out of the question; whereas when human are recalling, past experience will constitute an essential condition to make recollection possible, and people who are recalling (namely those who are in a mixed, superposed and ruptured space and time) cannot be aware of the existence of space and time in intelligence, namely they inherently understand with a “non-objectification” thinking. Hence, the author argues that whether to inherently understand time and space with objectification thinking constitutes the most fundamental difference between AI and human. So far, in the field of AI studies, non-objectification-based intellectual thinking to understand time and space remains unimaginable, even though human beings have simulated AI with powerful memory function afterwards, then when AI recalls past experience by means of “data retrieval”, retrieval itself and space- time as a carrier for data generation remains an “object”. Hence, only human are in the torrent of time, but do not know why.

V. Conclusions

AI vs human in different games is currently the hottest topic, and the passion for this topic is from AI surpassing human intelligence, which is manifested as human reflection on their situation. This article argues that presupposing AI is a “intellectual subject” is a prerequisite to comparing it with human intelligence, and AI will surpass or deviate from the intelligent “result” preset by human to some extent with its unique intelligence and subjectivity—shown as the advancement of the origin of “determinism”, while the constant completion of “result” makes this advancing process manifest as the extension of the one-dimensionality of time. Meanwhile, initial concepts of time and space and human intuitive abilities together with the effectiveness of mind and body depicted in phenomenology of perception make human intelligence present features different from AI.

Next, even if these two kinds of intelligence both base their thinking process on primary physical time and space, only by “objectifying” time and space can AI start intellectual thinking in inherent understanding; while human’s recollection mashups and recombines space and time in human intelligence, which is a thinking process of breaking one-dimensionality of time and three-dimensionality of space; meanwhile,

the empiricalness of what is recalled constitutes a definite evidence for “non-objectification” is human’s unique way of inherently understanding time and space. The most underlying difference between AI as an intellectual subject and human intelligence is precisely embodied in their different ways of processing time and space, and by far AI is still unable to process time and space by means of non-objectification.

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2 Gao Hua & Yu Jiayuan, *Philosophical Dilemma and Future Developments of Knowledge Acquisition in Artificial Intelligence* (J), *Philosophical Trend*, 2006 Issue 4.

3 Descartes, *Meditations on First Philosophy* [M], Beijing: Commercial Press, 1989, pp.194.

4 Spinoza, *Ethnics*[M], Beijing: Commercial Press, 1981, pp.74.

- 5 Descartes, *Philosophies of Western European Countries from the 16th to the 18th Centuries*[C], Beijing: Commercial Press, 1975, pp.148.
- 6 Ian Goodfellow, Yoshua Bengio, Aaron Courville, *Deep Learning* [M], translated by Zhao Shenjian et al., Beijing: Posts and Telecom Press, 2017, pp.5.
- 7 M. Tegmark, *Life 3.0 : Being Human in the Age of Artificial Intelligence*[M], Alfred A. Knopf, 2017, pp.78.
- 8 Autoregressive–moving-average model is mainly used to forecast and fit the trends of time series data, and its function is to set up a stationary times series model. This model integrates moving-average model, autoregression model and so on, and can describe the memories about past noise, past model and so on in the system separately.
- 9 To the understanding of the author, this “inherence” is shown as understanding without depending on the other and is a manifestation of subjective independence; meanwhile, inherence in the context of this article belongs to every independent individual or intellectual subject.
- 10 Merleau-Ponty, *Phenomenology of Perception*[M], translated by Jiang Zhihui, Beijing: Commercial Press, 2001, pp.137.
- 11 Merleau-Ponty, *Phenomenology of Perception*[M], translated by Jiang Zhihui, Beijing: Commercial Press, 2001, pp.295.
- 12 “Objectification” here refers to an incongruous relationship and it reveals an incongruous state between an intellectual subject and one thing, and this status is the premise to recognizing and reflecting on this thing; meanwhile, here “objectification” does not draw on the definitions of objectification such as “alienation of self-consciousness” proposed by Hegel or “the process of purposed objective activity” by Marx;
- 13 Bergson, *Time and Free Will*[M], Beijing: Commercial Press, 1997, pp.73.
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—A Review of Martin Buber’s “I And Thou”
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—a review of “death” proposition in the aesthetic view

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*

INTRODUCTION

Photographs provide images that look similar to the photographed objects. Furthermore, it has been maintained that there is a distinctive relationship between a photograph and a photographed object, especially in the case of film-based photography. Based on these points, photography has been considered as a medium which can provide faithful depictions of objects and experiences as if one is looking at the object directly. However, many studies on this topic hardly give adequate accounts of what the reality in viewing photographs consists of. For example, excessively retouched photographs, like the ones found on social networking sites (SNSs), can be considered as reflecting one kind of reality, even if they are inconsistent with what we consider to be the more genuine physical reality. To account for this new tendency in photography, the nature and structure of the reality posited in viewing photographs should be reconsidered. The present study examines the conventional theory of photography about reality and provides an explanation of why the conventional accounts are no longer applicable. To find a new way to explain the reality of photography, this paper discriminates between what photographs can provide and how viewers consider them to be real. It can be presumed that viewers' involvement with photography become the key to reveal how viewers perceive these realities.

WHY DOES REALITY MATTER?

Reality in the Conventional Theory of Photography

Through viewing photographs, viewers can come to know what the photographed object looks like. One of the reasons why viewers may believe that photographs visually tell the truth about their represented objects is that photographs have been considered as objective visual images.¹ Since they are produced by mechanical image-making processes, the actual appearance of the photographed objects can be maintained in the image. The causal relationship between the photograph and the photographed object is also an important factor used to explain why viewers can consider photographs to be "real." For instance, the "transparent thesis" presented by Kendall Walton provides an explanation of how photographs are transparent, much like the images of telescopes and microscopes. Since what photographs show depends on the photographed scene,² and what can be perceived from photographs is similar to that of directly seeing something,³ it can be presumed that viewers can literally see the photographed object through photographs.⁴ This relation between a photograph and the reality it purportedly represents has been referred to in conventional photography theory to support the claim that there is a huge difference between photography and hand-made pictures, not only in terms of the nature of the image itself but also the experience it can provide.

The New Tendency of Photography

However, since the forms and methods of using photography have become so diverse, it seems that the conventional explanation cannot be applied as it is to recent examples of photography. For example, taking photographs, retouching and sharing them with others has become easier and even mundane, so much so that photographs tend to be used as a distinct communication tool.⁵ Most of the photographs on SNSs show mundane events or objects that users encounter, so viewers can discover what users' lives look like through photographs. Even if photographs are excessively retouched, viewers can realize that they do not show the real appearance as they are and accept that they are still somewhat relevant to someone's physical reality. These recent practices indicate that the similar appearance to and the connection with the photographed reality is only one factor affecting viewers' impressions of actuality in viewing photographs. It

therefore seems that there should be another structure which can account for the reason why viewers can consider what they see via photographs as an actual reality.

PHOTOGRAPHS AS VISUAL INFORMATION

Visual Information without Egocentric Information

If what viewers see through the photograph is not always equal to the photographed reality, then what is it that the photographs convey? Although there can be a number of possibilities here, it is certain that at least one of them is visual information (i.e., v-information) about an object. The transparency thesis regards seeing photographs as working in the same way as seeing an object directly or seeing something through the aid of vision, such as via telescopes and microscopes. Strictly speaking, seeing something via visual prosthesis and via photographs are not the same in kind because seeing objects directly and via visual aids can provide “information about the spatial and temporal relations between the object seen and ourselves,”⁶ which is a form of egocentric information (i.e., e-information); in contrast, photographs cannot provide this kind of information. However, viewers can treat the information that they get from photographs in the same way because it is plausible that they can perceive what they need to in order to be able to recognize a real object from these perceptions. If the recognition of an object requires properties which have the proper qualities constitutive of vision,⁷ all viewers need to perceive an object is to be exposed to the appropriate properties. In this respect, photographs seem to provide sufficient v-information for knowing what the object looks like, regardless of whether viewers can get e-information from them or not.

Discriminating Between What is Conveyed and How it is Interpreted

According to Aaron Meskin and Jonathan Cohen, providing v-information without e-information can be considered as defining the special epistemic status of photography,⁸ but hand-made pictures, such as landscape paintings and still-lives, also have this feature. Nevertheless, why do people usually treat them differently? Meskin and Cohen claim that it is the viewers’ background beliefs which are relevant to understanding the way viewers discriminate between the two types of depictions.⁹ Although the viewers’ treatment is certainly different with respect to photographs and the other “pictures,” this explanation is still an inadequate answer to the question of why we can believe what photographs represent to be real. If photographs and paintings have a commonality in that they both provide v-information without e-information, more attention should be paid to the nature of v-information and the way in which viewers process it. In other words, it is important to discriminate between what is conveyed by photographs and how it can be interpreted by viewers in order to reveal the peculiarity of photographic reality.

RECONSTRUCTING “REALITY”

Vividly Visualizing Reality through the V-information of Photographs

To consider the reason why viewers treat the v-information provided by photographs as real, let us look at some examples of photographic appreciation, i.e., viewing photographs in one’s own albums with printed photographs and on SNSs. In the case of one’s own albums, each photograph shows a distinct part of one’s own past. Even if the photograph only shows a small part of an event, it is still possible for one to recall what happened through viewing it; in other words, it is possible to supplement one’s recollection of the past with photographs. In the same way, viewers can also visualize the reality which they have never seen. For example, viewers often encounter things which they cannot or could not see directly through photographs on SNSs. Such

images often tend to be a fragment of someone's daily life, like a cup of coffee or a "selfie" of a fancily dressed person. Each photograph does not always seem to capture an important moment or event, so these images might be seen differently than those from an album. However, what if the photographer or the contributor is a friend of the viewer? In this case, viewers can connect what they see through the photographs to the person who took or posted them. Even if the contributor cannot be seen in any of the photographs, viewers can see the photographs as representing their friends' realities. These examples indicate that the v-information provided by photographs has high binding affinity to the genuine physical realities, so viewers can connect what they saw in photographs to the actual reality and vividly visualize it. Connecting photographs with physical reality can change the way in which we perceive photographs, and in the same way, such changes might also affect our view of physical reality. In this way, we can have an image of a reality richer than a photograph shows.

Reconstructing Reality by Similarity

This idea is exemplified in the case in which viewers do not know a lot about the contributor; here, many different photographs posted on SNSs with comments and hash tags can play the same role as the viewers' knowledge or memories. Viewers can easily connect one photograph to other photographs through SNS markers, and these accumulated viewing experiences of photographs along with the subsequent communication with other viewers make it easy to visualize a reality which the viewer has never seen and never will. What this means is that the v-information provided by photographs can be connected with not only the photographed reality but also with the non-visual or other information related to the photographed object. Colleen Boyle claims that viewing related photographs can be an aid to learning about what the unseen object looks like.¹⁰ For example, she describes how viewers understood the detailed appearance of the moon at a time when photography could not yet capture the moon. Since photography of the actual moon was not yet possible, in *The Moon* published in 1874,¹¹ analogies with other visual images, such as a photographed plaster model moon, a cracked glass orb, and a wrinkled apple, were used to convey the lunar landscape. They were then conceptually integrated by viewers and perceived as one comprehensive image of the moon¹². By referring to the image as a "reconstructed reality," not only is the v-information which looks similar to the photographed object important, but so is the v-/non-v-information in composing elements of reconstructed reality. If the analogy is guaranteed to some extent, retouched photographs can also be a components of a reconstructed reality in the same way as ordinary photographs.

THE MECHANISM OF CONSIDERING RECONSTRUCTED REALITY AS ACTUAL

Supplementing a Lack of E-Information

Although the reconstructed reality is comprised of more than just v-information, it still lacks a basis in e-information. Furthermore, it is difficult to dismiss the claim that the reconstructed reality is merely an imaginary one. Taking these matters into account, how the reconstructed reality functions as if it were an actual reality still remains controversial. However, to explain how the lack of e-information is supplemented in such cases is not so complicated. As mentioned above, in the process of reconstructing reality, various related information is associated with a photograph. Some of the information tells the viewers when and where the photographs were taken. Although the means of obtaining e-information are different from that of ordinary seeing, such information enables viewers to properly position the reconstructed reality.

The Spatiotemporal Conjunction

However, simply connecting e-information with a photograph does not make a reality

appear as if it were actual. For example, when viewers posit the reconstructed reality as “there and formerly,” the gap between the reconstructed reality and the reality of “here and now” which the viewers belong to is so wide that viewers might only be able to generally ascertain the v-information without feeling as if they were seeing an object directly. In contrast, if viewers can obtain sufficient information about the photographed object or the photography itself, the gap between “there and formerly” and “here and now” may begin to close, and viewers may perceive the reconstructed reality as if it were “here and formerly” or “now and there.”¹³ The latter spatiotemporal conjunction, which can be applied to photographic appreciation on SNS, enables viewers to believe that the separate realities are contiguous. Despite the fact that viewers can easily understand that the photographed reality is not “here,” they can feel as if they were seeing it directly.

The Function of Reconstructing Reality

One problem with this proposed model is that the spatiotemporal conjunction is unrealistic. If viewers treat an object of such perception as if it were real despite its unreality, this is because the whole process, from taking photographs to viewing them, makes the reconstructed reality more actual. Viewing photographs is not the same as ordinary seeing, especially because the view of the perceived object will not change continuously as viewers move in space¹⁴ or across time.¹⁵ However, it seems that the reconstructing process consisting of the interaction between the technology of photography, application programs, and viewers generates similar changes which movement or time itself can facilitate. For example, recent photographs are frequently uploaded on SNS, and the programs or users arrange the related photographs together, so it is possible to see photographs in a time series or an appropriate category, such as by contributor, location, or the same hashtag.¹⁶ The reconstructed reality can be renewed according to the addition of new posts, communication, or other ways of relating what viewers now see with what they have already seen. In this respect, reconstructed reality is not stable nor temporal, but variable and latently affects the other reconstructed realities. This enables viewers to treat the reconstructed reality as an actual reality, but the repetition of this process might make the boundary between the genuine physical and reconstructed reality unclear and change the concept of reality.

CONCLUSION

This study examined the nature of reality in viewing photographs. In conventional theory, it has generally been maintained that what viewers see in photographs seems to be consistent with the photographed reality, but this is not necessarily true. Although viewers get v-information from such photographs which is almost the same as what they would obtain in ordinary seeing, the way of processing this information is somewhat different. Viewers supplement e-information with other relevant information and reconstruct a reality which consists of not only photographed reality, but multiple realities, i.e. viewers’ past/present realities, unseen reality, or sometimes an imagined future reality. This indicates that photography can be defined as a tool which allows viewers to expand the concept of reality or reconstruct new and sometimes pseudo-realities, in contrast to the conventional theory which considers photography as a visual prosthesis. This conceptual transformation is not only a matter of photography proper, however. The widespread proliferation of smartphones, SNSs, and 3D or virtual reality equipment have muddled the concept of reality. It therefore seems that the perception of reality through these media has some important similarities and differences with the more conventional accounts of perceiving photography, so it is hoped that this study will contribute to a better understanding of recent media practices.

(Endnotes)

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- 2 According to Walton, both photographs and drawings have a counterfactual dependence on the underlying scene, but drawings can be changed by a painter's particular beliefs. See, "Transparent Pictures: On the Nature of Photographic Realism," in *Marvelous Images: On Values and the Arts* (New York: Oxford University Press, 2008): §5.
- 3 Gregory Curries summarizes Walton's argument as follows, suggesting that, in Walton's view, people perceive objects "if and only if it (i) exhibits natural dependence and (ii) preserves real similarity relations". Walton thinks that both seeing photographs and seeing directly are sufficient conditions. Against Walton, Currie insists that (i) is not a necessary condition for perception because even if the image satisfies (i), it does not always give us perceptual access to the object itself. See Gregory Currie, "Photography, Painting and Perception," *The Journal of Aesthetics and Art Criticism* 49, 1 (1991): 25.
- 4 Kendall L. Walton, "Transparent Pictures," 86.
- 5 The use of photographs became more like spoken language after the emergence of digital photography and the increasing use of camera phones. Cf. José Van Dijck, "Digital Photography: Communication, Identity, Memory," *Visual Communication* 7, 1 (2008): 57-76. This tendency seems to be more facilitated with the development of mobile applications, such as Instagram and WhatsApp.
- 6 Gregory Currie, *Image and Mind: Film, Philosophy and Cognitive Science* (Cambridge: Cambridge University Press, 1995), 66. The lack of egocentric information is one of the objections to the transparency thesis. For Walton's answer to the objection, see Walton, "On Pictures and Photographs: Objections Answered," in *Marvelous Images*, 117-132.
- 7 For more detail about this claim, see Dominic Lopes, *Understanding Pictures* (Oxford: Clarendon Press, 1996): 190-193. Here, Lopes claims that pictures are also transparent, but the present study does not focus on that point.
- 8 Aaron Meskin and Jonathan Cohen, "Photographs as Evidence," in *Photography and Philosophy: Essays on the Pencil of Nature*, ed. Scott Walden (Oxford: Wiley-Blackwell, 2010): 75.
- 9 They explain that viewers can categorize an image as a photograph, but a veridical landscape painting is usually categorized solely as a painting (or landscape painting). *Ibid.*, 76.
- 10 Collen Boyle, "Eyes of the Machine: The Role of Imaginative Processes in the Construction of Unseen Realities via Photographic Images," in *On the Verge of Photography: Imaging Beyond Representation*, eds. Daniel Rubinstein, Johnny Golding and Andy Fisher (Birmingham: ARTicle Press, 2013): 211-236.
- 11 James Nasmyth and James Carpenter, *The Moon: Considered as a Planet, a World, and a Satellite* (London: J. Murray, 1874), <https://archive.org/details/moonconsideredas00nasmuoft/page/n8>.
- 12 As Boyle claims, viewers build their own images which consist of fragments and can then know the whole of the objects "more than the sum of their parts." Boyle, "Eyes of the Machine," 231.

13 Roland Barthes called the former relationship a “real unreality,” and Thierry de Duve considered the last relationship as an illogical conjunction of time and place. See Roland Barthes, “Rhétorique de l’image,” *Communications* 4, (1964): 47, and Thierry de Duve, “Time Exposure and Snapshot: The Photograph as Paradox,” in *Photography Theory*, ed. James Elkins (New York: Routledge, 2007): 114. I have examined the mechanism of these relationships in Shiori Emoto, “Time in Viewing Photographs: Dynamic Changes and Diversity,” *Bigaku (Aesthetics)* 67, 2 (2016): 61-72 (in Japanese).

14 For this reason, Bence Nanay claims that seeing photographs is not the same as ordinary seeing, and that photographs are not transparent. See Bence Nanay, “Transparency and Sensorimotor Contingencies: Do We See Through Photographs?,” *Pacific Philosophical Quarterly* 9, (2010): 463-480.

15 Currie, *Image and Mind*, 67.

16 I have already discussed how viewers reconstruct a reality on SNS in Shiori Emoto, “Viewing Photographs and Expanding Our Image of Reality: Reconfiguration of Time, Place and Photographers/Senders,” *de arte: Journal of Kyushu Art Society* 33, (2017): 89-106 (in Japanese).

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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*

One of the merits of creativity is that it has become a focal point, and thus a point of access, for transdisciplinary research in fields including cognitive psychology, design science, and artificial intelligence. Contemporary AI recognizes creativity as an attribute that is highly desirable in artificial systems yet poorly defined and poorly understood.

Mitchell Whitelaw, *Metacreation. Art and Artificial Life*¹

Is it possible to come from that position and still believe in the possibility of machine creativity? Certainly! I believe that my dialog with AARON is an example of machine creativity, albeit a small one.

Harold Cohen, *Driving the Creative Machine*²

If you could talk about creativity³ with reference to artificial intelligence and robotics, you should basically pre-define the characteristics of this phenomenon which is seen from that analytical perspective. Furthermore, such a question should be referred to questions as e.g. whether intelligent robots are in the capacity of understanding at any level or even differently than the human mind does so what the nature of art and creativity are, and/or whether you could even await the emergence of such a phenomenon as creativity in intelligent and non-biological beings? And then you need to examine whether or not this phenomenon is an exclusively human feature and intelligent robots owing to the human powers could only mimic their artistic process? Let us imagine a software designed for painting in the styles of Jackson Pollock⁴ or Pablo Picasso⁵. It is an easy task for a chosen algorithm to learn to paint in one of those styles mentioned earlier. However, it is not a creative action in terms of innovation as the software was designed in order to follow patterns of abstract expressionism or cubism, and as such it is beyond its capacity to create a new painting style, though it still could paint new and good paintings in Pollock's or Picasso's styles. Such a software solution shall remain "passive", because it still fails to use a feature or structure which could allow to cross the boundaries of imitations and replications and adopt the powers of innovation and novelty.

Firstly, we need to define the term "creativity" as a process of creating new art forms emerging only from learned and/or programmed art style, imitation, copying an artwork. Intelligent art robots are creative in the sense that they are capable of building e.g. different images. Their job is to adjust a new art form to any general template, which should, undoubtedly, have certain concrete parameters and saved instructions in the database and algorithm of the software.

Secondly, we speak of "creativity" applying the term with reference to originality and novelty of the work of art. This type of creativity could be linked with more sublime phenomena, that is the case when a totally new qualities in the work of art could be visible which have no parallel in the history of art. Such a creative approach could be linked to solving a certain art problem, either formal – i.e. creating a new art style – or conceptual – i.e. revealing in a unique way a new vision of reality. If this is the case, we may expect major changes in art leading us to discover new deeper dimensions of art. However, I suppose that this level of creativity is unattainable for an intelligent robot. In this above mentioned case of the artbot-copyist you may inquire whether or not its actions are similar to human copyist? While scrutinizing the problem from the cognitive sciences' point of view you could note that both cases involve biological or technological Optical Character Recognition (though this term seems more suitable for the artbot than human work). Juxtaposing the terms copying and creativity we mean the same situation in which human-artist and artbot take action, in other words the process of copying (and not creating). As the objective of the activity

is to copy the picture as faithfully as well as it is possible, there are no features of individual creativity, but only imitative work. The question of copying is not so emotional like the issue of creativity involving novelty and/or originality.

Therefore, you could claim that the human resembles a robot, because no creative features are present in the case of copying, and you could only admit that all you need here is the robot's perfect rendition. The analysis of the rendered copy shows no major differences between the robot's and the human's works. Clearly, the pictures could be different, but their intentional origin is the same as the purpose of the rendition is to faithfully mirror the original work. This is, notably, an additional aspect of our comprehension of art, by which I mean the human-centred assertion about the origins of the artwork. Due to unclear reasons man-made copies seem to be more appreciated than the job done by a robot. Thus, owing to algorithm development and operating systems improvements robots are likely to become better copyists than man in the future. This may resemble the transfer of knowledge from the master to their disciple, but with the reservation that robots gather and enrich knowledge continually, and then pass it in its entirety in the moment of copying data to the robot of next generation, which is *mimesis* at the ultimate level of excellence. Even though nowadays the humans could surpass intelligent and creative robots in such a way that they are unlikely to create a new type of artistic style and/or new artistic trends, they may achieve excellence in copying and, possibly, the human shall not be able to challenge them.

My point is that intelligent, artistic robots such as AARON⁶, *E-David*⁷, *Paul*⁸, *Shimon*⁹, *Emily Howell*¹⁰, could be creative in the first meaning of the term as shown above, therefore we could apply the term *imitative creativity*; by contrast they are not creative as shown in the second definition which could be named by *innovative creativity*. This difference may show the nature of intelligent art robots and the human. However, if we open to accept the possible existence of a creative structure, which could be named *an algorithm of creation* originating from a creative human, and if we could spot and extract such a structure in the human brain, then we could build a metaphysical base for non-biological existence of creativity and generate algorithms of creativity and implement them in Artificial Intelligence.

My question is whether or not Artificial Intelligence software needs creativity and art? You may argue that this question reveals some form of inadequate homo-centered thinking with reference to non-biological and intelligent beings which could behave differently and have other needs than we, humans, do. The replies to the question above nowadays arouse a variety of views in cognitive sciences which, naturally, originate from the questions on the existence of consciousness in Artificial Intelligence. The views are different and, basically, most authors happen to accept certain assertions without making necessary efforts to substantiate them. If we presume that Artificial Intelligence robots have their own mental representation of the world, even though without easy access for humans, then we could acknowledge their creative behaviours. Intelligent robots do not create objects like artists create their artworks, therefore we could put philosophical questions about their capacities to build new intelligent beings and/or find solutions to existing problems. On the contrary, if you assume that Artificial Intelligence robots have no links to any form of consciousness, then you could comprehend their creative behaviours as imitative actions in terms of artistic permutations resulting in the creation of next works of art which shall resemble one another.

My question is as follows: *What are the facts/features behind innovative creation developed by the human or even Artificial Intelligence?* My intention is to pinpoint the claim that *algorithm of creation* originates in the creative human. This argument

in my deep conviction indicates a metaphysical base of creation and describes how the innovative creativity may look like.

In general meaning of the term creation is a type of algorithm shared by a variety of beings, then starting from the recognition of their ontological difference referring to their substance, you may ascertain novelty-driven human nature and seek metaphysical cause for such creativity. Innovative creativity originates from creative structure in man's brain, that is *algorithm of creation*, which, if found and applied in Artificial Intelligence, could operate in it in line with its essence and, apparently, develop. Therefore, you could claim that it could be easier to be a creative and innovative robot than a creative man. If this is the case, you could expect that the best artists of the future shall be intelligent robots, and not humans as it used to be so far although the genesis of creation itself remained in the human brain.

The objective of creative artbots was to show that if programmed, robots may be creative, however to a limited extent. If you could use the metaphysics of *the algorithm of creation* which originates in human brain, the innovative creativity of robots may be possible. But, the most important conclusion from the analyses of creativity above is the ontological genesis, and not ontological difference. You could imagine that we encounter a man at an early stage of their evolution, e.g. coming from the cave art paintings of Lascaux Cave. The human nature has the power to liberate an act of creation from itself, that is I do not mean anything like an "outer software" of man, but their natural evolution and their "software" brain. My considerations imply that intelligent robots could only be imitative, but if they possess this human feature of creativity, they could be able to understand what the concept of art is.¹¹ It could be possible that they will trigger such a quality like unknown artists of the Lascaux cave. By now you could argue that artistic creation should be discussed in the context of the human activities rather than in intelligent robots, however, you need to recognise that machines have some potential which is beyond human attainment, e.g. they could solve problems which man is unable to do. Perhaps there exist two natures which are slightly different, which lead to genetically inherent ability to possess and understand works of art, which makes humans different than other beings, e.g. more intelligent creatures.

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3 The use of the terms 'creative' or 'innovative' refers to, firstly, intelligent and artistic robots, but, secondly, it may arouse doubts coming from the stance to defend humanistic values leading to assertion on the overinterpretation of such behaviours. My point is to claim that intelligent robots are creative, but not in the meaning referred to man.

4 Y. Zheng, X. Nie, Z. Meng, W. Feng, K. Zhang *Layered modeling and generation of Pollock's drip style*, Springer-Verlag Berlin Heidelberg 2014.

5 Film where you could watch how Artificial Intelligence examines cubism, and on the basis of its notes it paints next images using this style: *Analyzing Picasso's cubism using Human Level Artificial Intelligence*: <https://www.youtube.com/watch?v=GepzHAWrEHU>

6 Website dedicated to AARON: <http://aaronshome.com/aaron/index.html>

7 Films about e-David's activities e-David Robot Painting (<https://vimeo.com/68859229>), Website dedicated to e-David: eDavid the robot painter excels in numerous styles: <https://newatlas.com/edavid-robot-artist-painter/28310/>

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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*

***L'art pour l'art* and the Autotelic Intelligent Machinery**

“Why could we make programs do grown-up things before we could make them do childish things? The answer may seem paradoxical: much of ‘expert’ adult thinking is actually simpler than what is involved when ordinary children play!” Marvin Minsky, 1988

The metaphors *electronic brain* or *thinking machine* refer to a computer, its conceptual definition as a universal machine that manipulate representation of reality, or to its function as a programmable electronic device that can store and process data according to instructions, and produce a result in the form of signals (information). In his 1936 paper “On computable numbers,” Alan Turing (1912-54) explained an idea of the universal machine. He stated that such a single computing machine—that operates with two kinds of symbols, 0 and 1—would be able to “compute any computable sequence” by reading symbols on a tape whose purpose would be to program the device. That concept became a blueprint for store-program computers. Due to its practical applicability to a wide range of human activities, computer has become part of our everyday life. The *electronic brain* has been used to manage complex systems and forecast trends, to produce art or simply for home entertainment.

Lady Lovelace’s Objection

The Romanticism had inhaled the first breath of modernity and autonomy to art. The sublime encounter of the Romanticism has been carried through the emotions of extreme, the experiences of cataclysmic forces of nature, and the brawls with an incalculable power of *Fortune*. It was a counter reaction to the Industrial Revolution, the scientific domination of reason, and the limits of calculable reality. Disappointed hopes for the Age of Enlightenment, had made Romantic World bit wiser but infinitely more melancholic and desolated. The nature and animals were the Romantic metaphors for human behavior not the mimic of reality. Automatized *Jacquard-loom* (1839) could wove portraits or pictures of nature. Jacquard made his portrait woven by 24,000 punched cards, but even if the *Jacquard’s portrait* was made by Jacquard on the Jacquard’s loom, nobody called it “Self-portrait of Jacquard.” The central notion of Romanticism was the creativity and originality of the artist—imagination and individuality exhibited in the subjective view and the extraordinary unrepeatable experience of the World. At that time, the singular artistic expression brought up by artist’s manual work, stood in strong opposition to mimesis and mechanical reproduction.

English engineer Charles Babbage (1791—1871), had possessed and admired *Jacquard’s portrait*. His *Analytical Engine* was designed to have programming data input based on Jacquard’s punch cards, it would have been able to do basic operations, and to pick out possible action as a result of the outcome of previous actions; but the full-scale model of the engine had never been built. In the notes for the translation of Menabrea’s article about *The Analytical Engine*, published in 1843 in the *Scientific Memoirs*, Augusta Ada Byron King (Countess of Lovelace, 1815-1852) indicated that the performance of universal programmable machine would depend on the user’s instructions. That underlined the main difference between the new concept of universal machine and advanced calculator, clearing the way for the conceptualization of software, designed as a set of instructions telling a computer what to do.

The Analytical Engine is an *embodying of the science of operations*, constructed with peculiar reference to abstract number as the subject of those operations. The Difference Engine is *the embodying of one particular and very limited set of operations* [to underline the analogy she added] *Analytical Engine* weaves algebraical patterns just as the *Jacquard-loom* weaves flowers and leaves. (Lovelice Note A, in Menabrea 1843)

Ada Byron, *The interprestress of The Analytical Engine*, has been often attributed as the first programmer. She articulated the future function of device and predicted that machine might be used to create complex music or graphics. Her famous observation that “*the Analytical Engine* has no pretensions whatever to originate anything. It can do whatever we know how to order it to perform,” became known as *Lady Lovelace’s Objection*, as Alan M. Turing dubbed it. The engine, she explained, “can follow analysis; but it has no power of anticipating any analytical relations or truths. Its province is to assist us in making available what we are already acquainted with.” (Lovelice Note G, in Menabrea 1843) *Objection* reflects that we can make machine solve any problems whose solutions we can identify. The general-purpose machine, which led to computerization of specialized work, had been developing into two tracks, as a practical tool and an artificial intelligence. Ever since the *Lady Lovelace’s Objection*, 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. Unlike the most of engineers, who were preoccupied with the speed of calculation, Turing had considered memory as fundamental for the development of computing, and its future possibility to learn. He had foreseen that with the technological advancement, human interest would shift from arithmetical computing into “philosophical questions of what can in principle be done?”

The New Reality

Niels Bohr used a metaphor of the solar system to depict how electrons orbit around the nucleus. He struggled with a limiting condition of the scientific language which was insufficient to explain the abstract interrelationship of elements of an atom, what’s more, those were the phenomena that science did not considered as “real.” The struggle to interpret “new” quantum reality by the means of “old” vocabulary, led him to the problem of the nature of language determined by the world knowledge. In response to that question, as the act of creative thinking in-between the formal logic and the intuitive insight, Bohr said: “We must be clear that when it comes to atoms, language can be used only as in poetry. The poet, too, is not nearly so concerned with describing facts as with creating images and establishing mental connections.” One can only speculate what would be the visual modeling of the 1913 Bohr’s atom, if he had sought an inspiration by looking at the “high” phase of “hermetic” Cubism (1910-12). Could the solar system metaphor be replaced by a new visual language affected by cubistic abstract representation of modern world, fragmented in multiple points of view, broken in time, constructed of modular facets as an illusion of a continuum. Could the visual modeling of atom be enhanced by art and science interaction, less constrained by formal language, however, these issues will remain a matter of speculation.

Quest for new art made the paradigm shift and an U-turn from *mimesis*. Freedom of expression translated a long-term linear conjuncture of grand artistic styles into a dynamic shift of short-term art movements. During and after the First World War,

irrational intellectualism of Dada and Surrealism detonated traditional values and disciplines into the chaos of simultaneous personal epistemologies. Many years later, while he was working on a system of artificial intelligence, Marvin Minsky used the analogy of painting to explain the informational connectivity and the connectedness of the way human think. In his prominent book *Society of Mind* (1988), Minsky stated:

The art of a great painting is not in any one idea, nor in a multitude of separate tricks for placing all those pigment spots, but in the great network of relationships among its parts. Similarly, the agents, raw, that make our minds are by themselves as valueless as aimless, scattered daubs of paint. What counts is what we make of them. (Minsky 1988, 41)

The way we link unites of information moves focus from accumulation of knowledge, acquired while growing up, to the new ways of organization of connections between knowledge units that produce reasoning. Inner-directed aesthetic evolution of the *L'art pour l'art* pattern, analyzed relationships between the minimal signals of the artistic expression such as line, color, form, gesture and emotion. According to Gabrielle Starr's research in neuroscience of aesthetic experience:

Aesthetics experience relies on distributed neural architecture, a set of brain areas involved in emotion, perception, imagery, memory and language. But more than this, aesthetic experience emerges from networked interactions, the workings of intricately connected and coordinated brain systems that, together, form a flexible architecture enabling us to develop new arts and to see the world around us differently. (Starr 2013, XV)

The first computational application of the minimal signals of the artistic expression was the mainframe experimentalism in the 1960s. "Algorithmic art" or "universal picture generator" emerged from the *information-based* aesthetics. Upon research on the Stuttgart school computer art methodology, Christoph Klutsch argued that the limited computing capacities drove mainframe pioneers toward efficient algorithms, rigorous computing and radical rationalism in the aesthetic evaluation. The cluster of mainframe artists-scientists included Frieder Nake, Georg Nees, Manfred Mohr, Vera Molnar, Marc Adrian, and Zdenek Sykora (in Europe); A. Michael Noll (in America); Waldemar Cordeiro (in Brazil); Computer Technique Group and Hiroshi Kawano (in Japan). The main-frame computer art exhibitions were *Cybernetic Serendipity* in London 1968, Zagreb *Tendencije 4* in 1969, and the computer art exhibition section at Viennese Biennale in 1970. But digital graphics pioneers, had to face critique that it was "only artificial art." (Klutsch 2012, 71-84)

Along aesthetics breakthrough of modernism, that enabled emergence of information aesthetics and mainframe "artificial art," the main social norm shift was transition from handmade to machine production. The ground case, *Brancusi versus the United States*, raised the issue of machine produced "original" and legal aspect of the "current art." Nowadays, Brancusi's *Bird in Space* (1926), the perfect shiny abstract form, is thought to be the sculptural essence of a bird in flight, which serves as a role model for the students worldwide. However, the customs officers of the United States considered it as an odd, yellow metal object of undefined purposes. They categorized it under the *Kitchen Utensils and Hospital Supplies*, and as such, it was taxed at 40% of the value of the material from which it was made. According to US law, works of art were not subject to customs import tax, but the customs officers had not perceived *Bird in Space* as a sculpture. Back then, US law defined sculpture as a reproduction of sculptural work

made by molding or carving, which was result of imitation of natural objects, mostly human form; it was made by hand of the author, like an original. Outraged, Brancusi put a case before the court. The trial lasted during 1927-28. After the testimony of the art scene, judge J. Waite rejected the traditional definition of the sculpture as not relevant. On the judgment *Brancusi v. United States*, he stressed that “In the meanwhile there has been developing a so-called new school of art, whose exponents attempt to portray abstract ideas rather than imitate natural objects. Whether or not we are in sympathy with these newer ideas and the schools which represent them, we think the facts of their existence and their influence upon the art worlds as recognized by the courts must be considered.” The verdict officially recognized *Bird in Space* as sculpture, its status of the original made by a professional sculptor, and therefore, its status of an artwork, which can be exempt from customs duties and freely introduced into America in accordance with paragraph 1704. (Cleary 2014, MoMA blog)

Toward the Intelligent Machinery

In the pioneering days of AI, knowledge was implemented as a closed system, rule-based program designed to harvest, store, manipulate, interpret information upon human-crafted rule sets. If the rule-based program had available straightforward feedback, it could progress in building knowledge efficiently. But, the labeling of the choices, as “true” or “false,” “good” or “bad,” becomes a tricky one in an ambiguous chaotic real world environment, where knowledge has a large variety of different types, where actions have distant, often unpredictable consequences. The biggest challenge for the design of AI applications have been to provide a complicated management frame for the world knowledge, intuitive knowledge or common sense, as the life-long learning of rules and exceptions.

Currently, public funds and big IT companies have been pushing AI investments to further understanding and improvement of the capacity of deep learning architecture. For example, advancement of browser performance motivated Google to push development of the neural-net-based algorithms for automatic classification of photographs aimed for machine translation. Google also supported the experiments like *Inceptionism*—made in 2015 by Alexander Mordvintsev, Christopher Olah and Mike Tyka—which aimed to further understanding and improvement of network architecture learning capabilities in doing image recognition tasks made up of patterns based on stylistic features of the Post-Impressionist Painters. Machine learning was used to recreate style of movement upon analyzed paintings. But essentially, the feel of *Inceptionism* was based on the aesthetic experience and emotion of Post-Impressionism. It is not newly created aesthetic stimuli that reconfigure aesthetic value, hence, the neural network follows already known pattern, the Post-Impressionist relation of value between combined units of information.

Diversity of aesthetic experience and novelty are fundamental for human cultural evolution. Gabrielle Starr argued that “the unpredicted, evolving rewards of aesthetic experience are key to aesthetic experience on a neural level, and as they are integrated into the fabric of memory and imagination, they may become part of our future predictions—our hopes and beliefs about the world.” (Starr 2013, 149) Connectedness of human mind is the most important intellectual feature which enables our evolution by transferring of previous experience, or creation of ideation that is unprecedented in the cultural or scientific system. The possibility of Autotelic Intelligent Machinery is thus linked to the question of creative work as a complex semantic and emotional stimuli

that has an end or a purpose in itself. Or to put it simple, do machines need art?

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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 planning 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.

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TECHNOLOGY AND AESTHETIC EXPERIENCE IN CONTEMPORARY ART

Abstract | Our analysis will be focused on the dominant role of cultural institutions and media in the production and distribution of art that changed the dominant regime of artistic creation in contemporary society of the last decades of the 20th century. It is evident that this art is subjected to economic and cultural imperatives. Even more, it is a part of a technological society and a culture of amateur pursuits within the actual regime that governing it, leaving a lingering doubt about the authenticity of aesthetic experiences.

The communication will concentrate on opposing view of two philosophers Theodor Adorno and Jürgen Habermas, concerning the cultural industry and the degeneration of the political, ideological and anti-cultural dimension of art. The emphasis will be given on how Adorno refuses to come to a compromise with the cultural industry, thus overestimating the value of subjective experience, while Habermas will support the important role of media in the renewal of aesthetic experience and in order to enrich the daily life.

Index terms | *aesthetic theory, media, Culture Industry, instrumental rationality, aesthetic experience, communicative rationality.*

1.Theodor Adorno writes *Aesthetic Theory* at a time of transition, with regard to the ontological status of art in post-industrial societies. It is a historical period, that of the 60s, when the conflict and the confrontation between contemporary art and its pioneering contestations have reached a certain peak.

It is well known that the philosophers of critical theory attempted to analyse the modern societies in the light of an idea established in an exemplary way, for a liberated society. To this end, they proceeded in analysing contemporary, social and ideological conditions. The shift of Adorno's critical theory, from theory to practice, is fully documented in his *Aesthetic Theory*. Moreover, the contribution of art to philosophy, as we shall see further down, will be immeasurable.

So, the *Aesthetic Theory* will follow the course of avant-garde work of art in the first three decades of the 20th century, as the art is socialized, overcoming the metaphysical character of the previous centuries' art and at the same time generates its refusal. In this way, art will oppose to the new order of capitalist production that is progressively established. This possibility of denial is based, as we shall see, on its autonomous character.

Through the observation of the course of the art's development, we will notice that the problems of society and the individual become, for the first time in history, the main interest of art. Cubism, for example, appears at a time of positivism and scientific evolution. There was the tendency to subjectively overcome objectivity, i.e. to overcome the alienating material conditions that humiliated man. This overcoming becomes more obvious in the works of painters, such as Pablo Picasso, in 1907: *Les Femmes d'Alger (O. J. R. M.)*, Figure 1, and Georges Braque, with *The Woman with a Mandolin*, 1910, Figure 2.

Then, if we look at the abstract forms of art towards which pioneers' art has turned, we realize that they are presented as an aesthetic-artistic concretization of the conscious and critical reaction towards: a) the disasters created by capitalist expansion and barbarity; and b) the degradation and conversion of the individual to a mere object. In this case the work of modern art disputes the reality and acts effectively to the public.

Following some examples of works of art, we refer the artist Wassily Kandinsky who believes that objective reality can be treated *abstractly* and thus simplify the form to the extent of geometric depiction. See his work: *Arc and Point*, 1923, Figure 3. Thus, modern art is firstly led to the non-objective, as this is characteristically expressed in the work of Kazimir Malevich, who in 1913 exhibits a table depicting: *Black Square, Red Square*, Figure 4. In the end Piet Mondrian's goal to eliminate the objective world in his art is evident. It is a rational, more mathematical, deduction. See his work: *Composition , II*, 1920, Figure 5.

We conclude that, with regard to the rationalization of this alienating condition for man, contemporary art is autonomous, reaching absolute forms and a complete break with the status quo, the social reality and the formal and long-established ways of thinking and expression. As Adorno asserts “Capitalist society hides and disavows precisely this irrationality and in contrast this art represents truth in a double sense: it maintains the image of its aim, which is obscured by rationality, and it convicts the status quo of its irrationality and absurdity”

From the negative attitude of the avant-garde’s work of art towards the established society, the fact that aesthetics should be fundamentally negative and theorized as such by Adorno results also from the negative attitude of contemporary art. It appears as a *negative* aesthetic through the refusal of the philosopher to outline the profile of a *different* society, deprived of the dominant ideology, competition and violence.

So, according to Adorno, art is a social phenomenon and at the same time it goes beyond its inclusion in empirical reality because the work of art, through its form, criticizes society and reveals its autonomy, its self-efficiency by creating the very criteria of its presentation. The autonomy of the work of art is precisely the aesthetic element, which implies its truth in an enigmatic way.

As we have seen from the above examples, according to Adorno, art interferes with empirical reality, and the experience itself, and changes the image, because works of art will have to claim their own space within empirical reality.

Finally, Adorno does not give priority to perception but to the production of the work of art and the singularity of production, as a process leading to the work of art and the production of images. This image, however, is the aesthetic image and differs from the cataclysm of images created by the Culture Industry. An illustrative example from the area of painting is the appearance of Pop Art in the 1960s. The work of Andy Warhol, the *Marilyn* in 1964, Figure 6, is interpreted as a hymn to the culture of the masses and in particular to the way in which he portrays certain personalities, into the public consciousness, as superstars. Also, Roy Liechtenstein with his work “Hopeless” is based on comic images, Figure 7

The Culture Industry, which has emerged alongside the weakening of the bi-pole: social work and contemporary art, has systematically limited the social, intellectual and cultural space of the avant-garde, with the aim of incorporating or extinction. Because the Culture industry, according to Max Horkheimer and Theodor Adorno, only supports the norms, incorporation, and repetition. Horkheimer and Adorno are also particularly responsive to the development of Media, Cinema, Press, Record Industry and Advertising. It is about, as they claim, for a *democratization* of the culture which is

controlled by another form of rationality, that of the economy.

A fundamental idea introduced by the two philosophers is the concept of mass deception. Referring to the cinema of that era, of the 1940s, in America, they realize that the promise of happiness given by the work of art is never honoured because “the whole word is made to pass through the filter of the culture industry. The old experience of the movie-goer, who sees the world outside as an extension of the film, has just left, is now the producer’s guideline.”

It is evident that this art is subjected to economic and cultural imperatives. Even more, it is a part of a technological society and a culture of amateur pursuits within the actual regime that governing it, leaving a lingering doubt about the authenticity of aesthetic experiences.

2. Jurgen Habermas, who was Adorno’s assistant at the University of Frankfurt and is part of the *second generation* of the Frankfurt School, will support the important role of Media in the renewal of aesthetic experiences in order to enrich everyday life.

It is well known that Habermas’ point of view differs from the traditional dialectical thought of Critical Theory and suggests favourable reviews within, because he believes that Critical Theory is more akin to the philosophies of the subject or consciousness, thus undermining the objectivity of its approaches. Thus, Habermas, unlike his teacher, Adorno, continues to accept the historical meaning of the concept of rationality and the critical possibilities that are inevitably contained in Reason. So, he tries to create the foundations of a modern anti-philosophical reflection, with regard to social sciences, the concept of rationality and the possibilities of a form of rational communication.

This leads to the fact that today, critical investigation must begin with the realization of the changes brought about in recent years by the introduction of information technology and new technologies into the social structure and consciousness. It is a fact that every day, we realize the progressive ideologization of technique and science.

Habermas, being confronted with the evolution of society in the 1970s and 1980s, will demand the reconstitution of the Reason. So, Habermas opposes the Communicative Reason to this cold and instrumental Reason - the instrumental rationality - which according to Horkheimer and Adorno, leads the world to a bureaucratic encroachment and blindness. It is a logic based on the verbal approach of subjects, the exchange and interaction of individuals.

Therefore, according to Habermas, there is not just one Reason which is fatally condemned to become a tool of oppression. There are, on the contrary, different types of rationalities, such as the scientific, moral, aesthetic rationality, which are not competitive nor in conflict to each other. Perhaps there is a prospect of reaching a

reconciliation of all forms of Reason. For that reason, according to Habermas, there is a possibility that aesthetics can act, in the long turn, on other forms of rationality and influence everyday life.

From the above-mentioned, it is obvious that in the philosopher's text there is a softening of criticism towards the cultural industry and the commercial system. According to him, it is wrong to think that cultural consumption serves as a counterpart to the frustrations of daily life.

Since we can not ignore the world of communication, Habermas' perceptions play an important role in this regard, especially to contemporary philosophers and aesthetic philosophers. On a theoretical level, the idea that new Media increase the dissemination of works of art to the public and thus promote the renewal of aesthetic experiences is legitimized.

In the work of the artist Jeffrey Shaw, *The Legible City*, 1988, Figure 8, the interface consists of a bicycle. By riding the bicycle, a well-known and beloved activity, the visitor acquires the ability to make his way in a projected city made of letters. Then we have a work of the Canadian artist, David Rokeby, known as *Silicon Remembers Carbon*, 1993, where the visitor has the ability to change the image displayed on the floor with his movements. Infrared sensors and cameras are used as interface. Figure 9.

The artists, on his part, as Habermas says, open a space for free play and experimentation via a reflexive handling of materials ,methods and techniques-and there by opens a space in which formal decision-making processes are opened up for aesthetic experience. By analysing the role of the viewer, we ascertain that, in these artistic settings, the public is the parameter that completes the work. It is already known that this passage of the viewer from a passive to an energetic state reflects a wider social change that first appeared during the 1960s. The way in which each person chooses to move within the work of art will give yet another sensation, another experience that will be unique to everyone. After the 90s, as we have already seen, artists' interest is mainly focused on interactions of the public. This generalized turn in the role of the public gives us the opportunity to claim that it also represents a political point of view.

According to Habermas, *mass media* are mainly *language vehicles*, which have the advantage to time and space elimination. They are *concentrating* verbal exchanges, thus allowing *intra-subjectivity* and language *intercomprehension*. This implies that the specific rational content of autonomous artworks and art judgements can be interpreted, evaluated and put in language.

Therefore, through this prism it seems that they do not depend on the commercial system. On the contrary, they favour the possibility of transmitting aesthetic experiences to an enlarged public and thus respecting the promise of happiness, embodied in works

of art and which was so dear to Adorno.

CONCLUSION

As we have already mentioned, the art of avant-garde has produced aesthetic values with absolute technical means. This attempt, brought about by artists, was supported by Adorno who speak of art as the product of human emancipation, aiming at a social reformation. This is an autonomous art. The emphasis was given on the way in which Theodor Adorno refused to come to a compromise with the cultural industry, thus overestimating the value of subjective experience.

In the decades following the Second World War, and in particular during the last two decades, artists resort to an embrace with new technological media. These technological tools will obviously function in accordance to the particularity of the forms of culture, part of which they actually are.

Above all, Habermas denies the extreme negativity of a theory such as that of Adorno, and maintains the hope of an art which, in the existing cultural organization, can potentially cause multiple pleasures and delights.

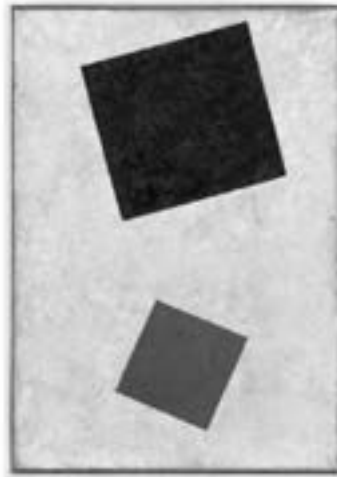
Habermas claims that the relationship between art and life - world can be successfully mediated only when the internal learning processes of cognitive, moral and aesthetic spheres of specialized knowledge are made accessible to one another in a rational discourse of intra -subjectivity. So this communicative aesthetic experience enable as to live in a world of social as well as cultural differentiation that is not dissolved in a discredited subject-central-rationality

FIGURES



Pablo Picasso, Les Femmes d'Alger (O. J. R. M.). 1907. Figure 1.

Georges Braque, The Woman with a Mandolin. 1910. Figure 2.



Wassily Kandinsky, *Arc and Point*. 1923. Figure 3.
Cazimir Malevic, *Black Square, Red Square*. 1913. Figure 4.



Piet Mondrian, *Composition, II*, 1920. Figure 5.



Andy Warhol, *Marilyn*, 1964. Figure 6.



Roy Lichtenstein, *'Hopeless'*, 1965. Figure 7.



Jeffrey Shaw, The Legible City, 1988. Figure 8.

David Rokeby, Silicon Remembers Carbon, 1993. Figure, 9.

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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-layered 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*

INTRODUCTION

It is often said that 2016 is the first year of VR/AR, because these technologies that had been only used only in specialized domains such as medical service and military affairs became familiar with the release of Pokémon GO and some head-mounted Displays in that year. In addition, development companies for mobile operating system like Apple and Google are devoting on AR(1)¹, and the development of AR technologies has remarkable progress. AR may seem to have nothing to do with art at first glance. On the other hand, however, there is an idea to regard AR as an ancestor of AR(2)². Will the development and penetration of AR technologies have any influences on conditions of the aesthetic experience based on art, then? If so, how can we theorize on the aesthetic experience including both art and AR? To consider these questions, this study examines the relationship between reality and fiction in experiences each of art and AR.

1. STRUCTURE OF THE AESTHETIC EXPERIENCE

First of all, it is necessary to clarify the structure of fictionality in art and the cause of unusual sense when aesthetic judgement is done. In this chapter, these things will be analysed from a point of view how experiences of art works differ from really daily perception and recognition.

Construction of Fiction in Art

Definitions of art can be categorized into three tendencies; the nature inherent in art works, attitudes of their recipients, and circumstances around art(3)³. However, these kinds of definitions are not necessarily effective in our daily lives where art and reality are intermingled. For example, a wallpaper by Marimekko and Van Gogh's Sunflowers are common in that they are flower pictures(4)⁴. In spite of the fact, the former forms a stylish living space together with daily necessities, the latter becomes an art work on the other hand. The reason for making this difference is that while the picture of Van Gogh as well as the wallpaper of Marimekko is perceived simultaneously with the environment, it is separated from the whole of sensory stimuli. What fulfills the same function of a picture frame is a gesture of performers in music and a proscenium arch called "the fourth wall" in drama. This imaginary and transparent wall in theatre is built between audiences and a stage, allows no one to pass through. This picture frame structure of theatre works to create a theatrical world, extracting only dramatic occurrences on the stage from all things that audiences perceive as follows; living actors or actresses speaking on the stage, other audiences sitting beside him, a stage setting, and so forth. As a result, conventional definitions of art will be denied. This is because what can enter inside such mechanisms has nothing to do with the intrinsic quality, the attitude of the recipient, what kind of environment and context it is placed in.

Unusualness of Beauty

Natural landscapes and urban scenes don't have the mechanism nor equipment with which art separates the aesthetic experience from the whole perception, and are not be able to be cut off connection to the real world. Then, so as to apply a theory of the aesthetic experience to the beauty of natural landscape and urban one, rises the following question: How can their beauty be considered in a generalized theory of the aesthetic experience? Bringing a waterfall suddenly appearing in open space in the middle of a dense forest, a changing color of the sky at twilight, the night view of

the city from a skyscraper not normally climbing in mind, two points can be pointed out. First, they are deviated from the law and have a peculiarity far from other various continuous phenomena. And, therefore, as a second property, it has no persistence and suddenly appears or is recognized in an unexpected way. As described above, the aesthetic experience is an experience of a heterogeneous sensation suddenly rising from physical phenomena without conforming to the spatiotemporal continuity or causality. It is art that tries to generate it artificially, and if such experiences occur in a place not intentionally made by the hand of man, it is called natural beauty, urban landscape beauty according to that object. Since these aesthetic experiences appear in a form not following the daily real linkage, it seems that although it is a phenomenon that occurs in the real space and time, it recognizes the absence, that is, the impression of enjoying the fiction. This unusual nature and fictional character of the aesthetic experience will become meaningful to the real world by making the awareness of the existence of an enriched possible world that has not yet been realized behind the real world.

2. SIMILARITIES AND DIFFERENCES BETWEEN ART AND AR

Similarities

AR is the technology to project an artificial image or sound made by a computer in order to make someone misunderstand that something that does not exist in front of us is as if it existed. Therefore, AR is made to be directed to the five senses similarly to art. VR, which is its precedent technology, differs in terms of whether it blocks real sensory stimuli with the artificial environment or projects images into real space. However, because it is difficult to create a stereoscopic image in a completely open space, and a device for superimposing reality and computer graphics is still required. For example, a screen of a smartphone, a smart glass, and a transparent film(5)⁵ correspond to it and play the same role as a support of painting. In other words, in order for AR to be perceived as an augmented reality rather than a true reality, AR requests a place where artificial images overlap, as art requires trimming of the reality and a mechanism for revealing heterogeneous areas. Even more interesting is the direction of evolution from VR to AR. In drama and video work an actor often talks to an audience and demand him to participate in this drama. This act produces a special effect because of breaking the fourth wall that is indispensable for realization of drama(6)⁶. Progress from VR which completely shuts down the reality to AR can be also understood as an attempt to break through the fourth wall while assuming it(7)⁷.

Differences

Images of AR are similar to the space and thing that exists in the real world, and its target is to deceive the person who experiences it into believing that what he is seeing and listening now is realistic, although it is an artificial image. In order to pretend that there are things and spaces that do not exist before the eyes, AR must obey the real things and spaces as much as possible. In contrast, similarity with objects and reality is not a necessary and sufficient condition in art as you can see from a history of paintings of the 20th century after Cubism. And this leads us to the second point of difference with art. Experiences of art start with a sensory stimulus that is sensed with reality, then art transitions from reality to fiction. On the other hand, AR presents images of objects that do not actually exist, that is, starting from giving fiction or an imaginary figure, AR tries to erase its own fictionality by making its fictional image extremely realistic. While art and AR are common in that reality and fiction become multi-layered, its direction

is opposite. Furthermore, art requires the reality that is the object of breaking its relations, so as to become art, AR is the aim to provide reality to the last while starting with fiction, and fiction is becoming unnecessary for AR on the other hand. Therefore, a criterion of evaluation for both of them is completely opposite. For AR, fictionality will never be evaluated, whereas in art it is often the case that similarity and reality as an object of reference can be the object of evaluation.

3. Constructing a New Theory Covering Art and AR

Until now, comparing art with AR, similarities and differences between art and AR have been studied. Finally, how the aesthetic experience is interpreted, and what is the significance of why art and AR that appeal to the senses and layer reality with fiction coexist will be considered.

A New Reality That the AR Generates

Let's summarize the similarities and differences between the art and the AR that we have described so far. Both ART and AR are targeted for the sense, and in those experiences reality and fiction (artificial image) overlap in a multi-layered manner. The weights of reality and unreality differ in both. Art cuts out fictional areas from reality and emphasizes fictionality by accepting it again in real space. AR reconstructs images of things that do not exist before the eyes created on the computer in reality, so that they are recognized as one reality as a whole. So, how is the reality in AR different from that in the past? The word reality means a word derived from the Latin word "res". The most advanced technologies, VR and AR, also means to present the image of 'things' which do not really exist in front of us as truthfully as possible. But that is not a thing. When reality is conscious as a whole by overlapping images of things that do not exist in what actually exists, the reality should be different from the real reality when directly perceiving real things. AR is to shift the static real space to the dynamic one, and at the same time it is the realization of the fiction. Thinking like that, the boundary between reality and fiction will appear to be very ambiguous. Rather, AR experience shows that the reality exists not independently as it is, but as existence that imbues fictionality within it.

Arts as a Technology to Change the World Fictionally

Before the relationship between the new reality presented by AR and fiction, the answer to the question of what is art is not so simple. If art means only the fiction of the part where art was cut away, there is no objection to Martin Heidegger's assertion in "The Origin of the Art Work" that art work is the constant fight of the earth and the world, denying materiality (Dinglichkeit) of the art(8)⁸. However, the supports in painting and the actors acting on the stage are things and people that really exist and people, art does not exist without physical things at all. Contrary to Heidegger's argument, the reality as thing remains in art. Then, what happens when artworks are on exhibition in museums? Sensory stimuli arriving from objects inside the frame are emphasized by surrounding white colour and are regarded as fiction, that is, autonomous areas that are different from reality. But that's not all. Art is impossible to perceive by itself, it is always perceived as sensory stimuli emanating from the surrounding environment. The supports as things and the space where works are displayed becomes an art work by a fictional image of art and it transforms into an aesthetic exhibition space. Fictionality of art spreads to the reality space. In the art experience also the boundary between reality and fiction is ambiguous. However, its behavior is opposite to AR. The art which

is separated from the reality is accepted again in the realistic linkage and fictionalises reality(9)⁹.

CONCLUSION

The emergence of new technologies of AR reveals that the relationship between reality and fiction is fluid rather than having reality and fiction separately. Based on this new relationship between reality and fiction, it is not sufficient to explain merely that art is separated from the real world by the frame, and generate fiction. Art must be caught in contrast to AR which regards fiction as reality. After making up its own fiction, then transforms the reality around it into aesthetic fiction. In addition, the significance of the existence of the art becomes actual by the relationship with AR. The dialectical circle of reality and fiction is completed, for the first time together with by art and AR that turn to the opposite direction. In other words, art will be what brings real as well as unreal, besides fictional as well as fictional things together and makes all of them perceive at the same time. If the argument that art would give things that are unrecognizable in the real world, something true, is justified, it is based on the relationship between new reality and fiction that is actualized by the appearance of AR

References and notes

(1) "Argument Reality for iOS," Apple Inc., accessed February 24, 2019, <https://www.apple.com/ios/augmented-reality/>, Dave Burke, "ARCore: Augmented reality at Android scale," Google LLC., published August 29, 2017, <https://www.blog.google/products/arcore/arcore-augmented-reality-android-scale/>

(2) Susumu Tachi, Makoto Sato, and Michitaka Hirose, ed., *Virtual Reality*. (Tokyo: The Virtual Reality Society of Japan, 2011), 16f. In this book, it is claimed that parietal wall paintings in Lascaux Cave are the origin of VR.

(3) For example, the first tendency consists of the theory of mimesis (Plato, *The Republic*. X. 597-599 in *Plato in Twelve Volumes*. VI. trans. Paul Shorey (London: W. Heinemann, 1935), 426-437., Aristotle, *The Poetics of Aristotle*. trans. Stephen Halliwell (Chapel Hill: University of North Carolina Press, 1987)), the externalization theory of spirit (Georg Wilhelm Friedrich Hegel, *Vorlesungen über die Ästhetik*. 3 Bände. (Frankfurt am Main: Suhrkamp Taschenbuch Wissenschaft, 1986)), the mathematical theory of music, and so forth; the second one reception aesthetics and "the death of the author" by Roland Barthes (Roland Barthes, *Image – Music – Text*. trans. Stephen Heath (New York: Hill and Wang, 1977), 142-148.); and the third one the theory of "the artworld" (Arthur Danto, "The Artworld." *The Journal of Philosophy* 61, no.19 (October 1964), 471-584.) and the institutional theory of art (George Dickie, "The New Institutional Theory of Art." Now in *Aesthetics: Critical Concepts in Philosophy*, edited by James O. Young (London: Routledge, 2005), 74-85.)

(4) "Marimekko fabrics collection," Marimekko Oyj., accessed February 27, 2019, https://www.marimekko.com/com_en/fabrics, "#SunflowersLIVE No.1 National Gallery," van Gogh Museum Channel, accessed February 27, 2019, <https://www.youtube.com/watch?v=4n8mxCO-wGw&index=1&list=PLp9bGKxyieV3bXYy1hMOrhObLUhMPUdSv>. This web link is the project planned by van Gogh Museum that 5 museums possessing his Sunflowers explain each works. In this project participate the National Gallery in London, van Gogh Museum, Neue Pinakotheken, Philadelphia Museum of Art, and Seiji Togo Memorial Sompo Japan Nipponkoa Museum of Art.

(5) "The projection system "SORIS VLS" which projects 3D images of VOCALOIDs is very clear and amazing," GIZMODE Japan, published April 27, 2013, <https://www.gizmodo.jp/2013/04/>

chokaigi_3dsoris_vsl.html

(6) Brecht connected his idea of alienation effect (Verfremdungseffekt) with breaking the fourth wall. John Willett, ed. and trans., *Brecht on Theatre: The Development of an Aesthetic* (New York: Hill and Wang, 1964), 91, 172.

(7) Susumu Yamamoto, Hidenori Tanaka, Shingo Ando, Atsushi Katayama, Ken Tsutsuguchi, "Visual SyncAR: Eizou ni Douki shite Jyouhou wo Youjyuuhyouji suru Eizoudouki-gata AR gijyutsu (Visual SyncAR: Augmented Reality which Synchronizes Video and Overlaid Information)," *The Journal of the Institute of Image Electronics Engineers of Japan* 43, no.3 (July 2014), 397-403.

(8) Martin Heidegger, "Ursprung des Kunstwerkes," in *Holzwege*. (Gesamtausgabe / Martin Heidegger, 1. Abt., Veröffentlichte Schriften 1910-1976; Bd. 5, Vittorio Klostermann, c1972), 1-74.

(9) This argument is inspired by Aristotle's correlative concepts *dunamis* and *energeia/entelecheia*. In contrast to AR based on reality as "res", art generates fiction with dynamisation of the real space, and then change its fiction into reality as "entelecheia", in order to make aesthetic time and space

(Endnotes)

1 "Argument Reality for iOS," Apple Inc., accessed February 24, 2019, <https://www.apple.com/ios/augmented-reality/>, Dave Burke, "ARCore: Augmented reality at Android scale," Google LLC., published August 29, 2017, <https://www.blog.google/products/arcore/arcore-augmented-reality-android-scale/>

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3 For example, the first tendency consists of the theory of mimesis (Plato, *The Republic*. X. 597-599 in *Plato in Twelve Volumes*. VI. trans. Paul Shorey (London: W. Heinemann, 1935), 426-437., Aristotle, *The Poetics of Aristotle*. trans. Stephen Halliwell (Chapel Hill: University of North Carolina Press, 1987)), the externalization theory of spirit (Georg Wilhelm Friedrich Hegel, *Vorlesungen über die Ästhetik*. 3 Bände. (Frankfurt am Main: Suhrkamp Taschenbuch Wissenschaft, 1986)), the mathematical theory of music, and so forth; the second one reception aesthetics and "the death of the author" by Roland Barthes (Roland Barthes, *Image – Music – Text*. trans. Stephen Heath (New York: Hill and Wang, 1977), 142-148.); and the third one the theory of "the artworld" (Arthur Danto, "The Artworld." *The Journal of Philosophy* 61, no.19 (October 1964), 471-584.) and the institutional theory of art (George Dickie, "The New Institutional Theory of Art." Now in *Aesthetics: Critical Concepts in Philosophy*, edited by James O. Young (London: Routledge, 2005), 74-85.)

4 "Marimekko fabrics collection," Marimekko Oyj., accessed February 27, 2019, https://www.marimekko.com/com_en/fabrics, "#SunflowersLIVE No.1 National Gallery," van Gogh Museum Channel, accessed February 27, 2019, <https://www.youtube.com/watch?v=4n8mxCO-wGw&index=1&list=PLp9bGKxyieV3bXYy1hMORhObLUhMPUdSv>

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6 Brecht connected his idea of alienation effect (Verfremdungseffekt) with breaking the fourth wall. John Willett, ed. and trans., *Brecht on Theatre: The Development of an Aesthetic*

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7 Susumu Yamamoto, Hidenori Tanaka, Shingo Ando, Atsushi Katayama, Ken Tsutsuguchi, "Visual SyncAR: Eizou ni Douki shite Jyohou wo Tyoujyuuhyouji suru Eizoudoukigata AR gijyutsu (Visual SyncAR: Augmented Reality which Synchronizes Video and Overlaid Information)," *The Journal of the Institute of Image Electronics Engineers of Japan* 43, no.3 (July 2014), 397-403.

8 Martin Heidegger, "Ursprung des Kunstwerkes," in *Holzwege*. (Gesamtausgabe / Martin Heidegger, 1. Abt. . Veröffentlichte Schriften 1910-1976; Bd. 5, Vittorio Klostermann, c1972), 1-74

9 This argument is inspired by Aristotle's correlative concepts *dunamis* and *energeia/entelecheia*. In contrast to AR based on reality as "res", art generates fiction with *dunamis* of the real space, and then change its fiction into reality as "entelecheia" so as to make aesthetic time and space emerge.

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PANEL SESSION 11 | *RELATIONSHIP OF PUBLIC AND PRIVATE SPHERE IN AESTHETICS*

POSSIBLE WORLDS OF EVERYDAY AESTHETICS: THE EXPERIENCING SELF, INTERSUBJECTIVITY AND LIFE-WORLD

Abstract | This paper investigates the relationship between the subjective-private and intersubjective-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*

INTRODUCTION: A BRIEF OVERVIEW OF EVERYDAY AESTHETICS AND ITS DISSENTS

In brief, Everyday Aesthetics (EA) has developed as a new research area interested in the aesthetic character of ordinary, everyday life or experience, against previous neglect by the art-centered aesthetic theory. This movement is heterogeneous, since it follows different traditions (continental, pragmatist, and analytical) and defends conflicting accounts of some core practical and theoretical issues (for a detailed presentation, see Ratiu 2013, 5-8). Among these issues are the defining characteristics of the “everyday” and the “aesthetic” – tainted by tensions or oppositions between daily and rare, familiarity and strangeness, ordinary and extraordinary, private-subjective and public-intersubjective –, as well as the aesthetic credential of some daily, ordinary qualities or experiences, and the blurring line between art and life, as noticed by Yuriko Saito in the overview of EA (2015).

One of the most consequential disagreements is that between the “strong” and “weak” or “moderate” formulation of EA (or “Aesthetics of Daily Life Intuition”, according to Dowling 2010), concerning the relationship between aesthetics of the everyday and art. The “moderate” account (e.g. Leddy 2005, 2012, 2013, Dowling 2010) holds a monist framework for aesthetic discourse, and a concept of the aesthetic integrating both differences and resemblances between everyday life and art – such as the *normative aspect*, which is able to secure the significance of the aesthetic and to support a communicable experience consistent with a compelling view on *intersubjectivity*. The more radical, “strong” version (e.g. Saito 2007, 2017, Melchionne 2011, 2013) holds instead a pluralist account that challenges the regular assumptions of art-centred aesthetics and the model of a spectator-like “special” aesthetic experience, aiming at a radical rethinking of the realm of everyday aesthetic life. In this view, EA requires aesthetic insights and concepts completely distinct from those needed to account for art. This notion is founded on the assumption that everyday aesthetic experience operates independently, discontinued and isolated from the experience of art, thus alleging a relation of exclusion between the art-world (*public*) and our life-world (*private*), whose intersubjective dimension is either ignored (Saito 2007) or explicitly put into brackets (Melchionne 2011, 2013). (See Ratiu 2013, 9-14).

The lively debate on the nature of everyday *aesthetic* experience and, consequently, EA’s proper definition and scope, is carried on in recent issues of *Contemporary Aesthetics* from 2014 to 2018 as well as in other recent publications (e.g. Forsey 2014; Saito 2015, 2017; Matteucci 2016; Friedberg and Vasquez eds. 2017). There is a shift in emphasis towards its *relational* nature or the *subjective attitude*, that is, the subjective character as an essential aspect of experiencing the everyday.

For example, Naukkarinen and Vasquez (2017) emphasize the *relational* nature of the everyday and non-everyday and the difference between the former and “daily-life”, insofar as they see “the everyday” as an *attitude*, as “merely one (special) mode of being” – situated, specialized and interpretative, separate from the lived daily-life towards which it orients us (Naukkarinen and Vasquez 2017, 181, 183-185). Yet this approach which aims “to challenge the traditional conception of aesthetics itself, by beginning with the everyday rather than the aesthetic” (186), left unexplored precisely the *aesthetic* aspect of the everyday and daily-life.

Previously, an overview of developments in the “Aesthetics of the Everyday” published in *The Stanford Encyclopedia of Philosophy* (Winter 2015) by Yuriko Saito – one of the

protagonists of EA – has critically revisited its approach to the features of the *everyday* and the *aesthetic*. She suggests that the best way to capture the “everyday” is to locate its defining characteristics not so much in specific kinds of objects and activities but rather in *attitude* and *experience* we take toward them. The typical attitude is full with pragmatic considerations while experience is generally regarded as familiar, ordinary, commonplace, and routine. She also advocates the inclusion of bodily sensations into the realm of the “aesthetic” and the return to its *classificatory use* or root meaning as “experience gained through sensibility, whatever its evaluative valence may be” (Saito 2015, 4-5).

The reference to a subject intentionality, sensibility, affect and corporeality or bodily engagement is indeed necessary when characterizing everyday aesthetic experience. However, on the one hand, it is not sufficient to capture entirely the complex, twofold nature – both subjective and objective – of the experience, which is crucial to its proper understanding. On the other hand, it lacks an explicit conception of the experiencing self that should underlie the EA account, especially when proposing such a shifting in focus towards the experiential subjectivity in its analysis. Such shifting in focus firstly requests a revision of the concept of experience itself as well as a reflection on the *experiencing self*. Unlike other authors (e.g. Forsey 2014), I do think that we can find some valuable insights on this matter in philosophical tradition, such as practical-philosophy (Hans-Georg Gadamer). Then new claims should be made about the ontology/structure of everyday life, notably its inter-subjective aspect and the dialectic of fragmentation-and-continuity, highlighted by phenomenological research on *life* (Georg Simmel) and *life-world* (Edmund Husserl, Alfred Schutz).

THE EXPERIENCING SELF

A question can be raised as to whether an explicit view of the “selfhood” is requested when approaching everyday aesthetic experience. This is indeed debatable, and in *Everyday Aesthetics* the phenomenal presence of the experiencer is usually ignored: “the self” is invisible, I might say, since there is no explicit account on this topic.

It is true that not all philosophers give a similar answer to “the universality question”, i.e. whether all our experiences are with necessity accompanied by a sense of self. There is an opposition in current philosophy of mind between defenders of a strong “eliminativist” position (such as Prinz 2012) and those who defend at least an “experiential minimalism” (Zahavi 2005 and further writings on the “minimal self”) or consider that any experiencing is necessarily and essentially a subject-involving occurrence (Strawson 2017). As Zahavi (2018) states, a minimal claim is that all experiences regardless of their object and act-type or attitudinal character are necessarily subjective in the sense that they feel like something for *someone*. Accordingly, even if the “experiential self” is not conceived of as a separately existing entity, it is not reducible to any specific experience, but can be shared by a multitude of changing experiences.

This interesting proposal deliberately left unattended the question of “the duration of the self” (or its *diachronic identity*), albeit Zahavi’s concluding lines which maintain that “the experiential self should be identified with the ubiquitous dimension of first-personal character” (Zahavi 2018, 16). A proper analysis of the everyday aesthetic experience cannot ignore the question of the *identity/unity* of the self and its *embodied* dimension or corporeality, since it is not a mere mind but also a living-body. It is worth giving a clear, consistent view of the “self” since its lack undermines EA’s potential

to incorporate various layers of experience into a compelling explanatory framework and to secure an adequate comprehension of the aesthetics-ethics interrelations in everyday life (for a detailed discussion, see Ratiu 2013, 18-19, 23-4).

Moreover, a comprehensive view of the “experiencing self” could provide an answer to the question of continuity or discontinuity of experiencing aesthetically art and everyday life. EA’s “strong” postulations of the *absolute discontinuity* of the everyday and art-related aesthetic experiences, and the *private* character of the former, imply the notion of a *discontinuous (not-enduring) self, isolated* from others (the monadic-isolation premise), since, as for the so-called “deflationary or thin notion of self” in philosophy of mind, “the identity of the experiencer is so tightly linked to the identity of the experience [i.e. daily or art-related] that the cessation of the experience entails the cessation of the experiential self”, while “the arising of a new experience [entails] the birth of a new self” (Zahavi 2018, 15-16). A question arises then as to whether it is possible to address differently the so-called persistence issue and the *diachronic identity* and *unity* of the self as well as the role of intersubjectivity thereof.

In order to sketch out the nature /structure of the “experiencing self” I will again draw on Gadamer’s practical philosophy. This allows to freshly attending the question of identity and unity of the self (still open in EA) through an examination of the faculties or virtues of a *social-and-moral human being* which is also engaged in everyday *aesthetic* experience and appreciation. In Zahavi’s terms, it is about a “full-fledged human self”, since he recognizes that the “minimal account of self” (concerning the relationship between phenomenal consciousness and selfhood) is not an exhaustive one, but “there is certainly more to being a human self than being an experiential self” – such as, its situatedness in “the space of normativity” and the “role of sociality” in its interpersonally constitution (Zahavi 2018, 9-10).

The reference to the *self* and the mutual implication between theoretical interest and practical action are essential to the practical philosophy. For example, if ethics is a teaching about the right way to live, it still presupposes its concretization within a living ethos (Gadamer 1990, 97, 111). The same is true for aesthetics if considering the *dialogical* and *dialectical or transformative* nature of aesthetic experience and generally of the process of understanding, which is seen by Gadamer not as a specialized attitude but as a human way of being in the world. Within the framework of such a hermeneutic ontology, human being is conceived of as a *dialogical subject*, that is, as a *self in formation*, open to alterations by means of dialogue with other subjects, cultures, and histories. The dialogue or conversation with tradition – which encompasses institutions and life-forms as well as texts – entails a dialectics of self-understanding, as do other ontological characteristics captured by the Gadamerian notions of “correspondence between subject and object” and the “fusion of horizons” of the present experience and tradition in the process of understanding, which is the proper achievement of language. Thus understanding, and implicitly the aesthetic experience as an experience of understanding, is for Gadamer also a key means of an ontological self-constitution, *Bildung* (Gadamer 1988, 230-2, 271-8, 340-1, 416-19).

The notion of *Bildung* (theoretical, practical, historical and aesthetic), seen by Gadamer as the proper way of developing the whole self, not only one’s natural talents and capacities (1988, 13-18), calls for the intersubjective engagement as an essential element when analyzing the subject/self experiencing aesthetically the everyday. The idea of *inter-subjectivity* is of special interest here as it lays emphasis on some

characteristics often ignored by EA view of the self: the openness to the one other, the selflessly attending to the ordinary reality of others, and the enlargement of vision that is at stake in aesthetic experience and judgement or in noticing the everyday (Dyer 2008, 63). Intersubjectivity is also called in by the principle of “the linguistic (*sprachlich*) nature” of the human experience of the world, stated by Gadamer when posing language as the “horizon” of such a hermeneutic ontology. For individuals are bound to one another in a community of understanding by language, in which “the individual I’s membership of a particular linguistic community is worked out”. This common language precedes experience, is “already present in any of its acquisitions” and thus “is at the same time a positive condition of, and a guide to, experience itself” (Gadamer 1988, 311-13, 342, 414). Everyday Aesthetics would definitely strengthen its philosophical basis by acknowledging as well this intersubjective nature of a subject’s self-constitution, language, and experience.

This philosophical foundation has significant implications for the study of everyday aesthetic life, by conveying a heuristic network of concepts – *Bildung* (self-formation), *sensus communis*, judgment, taste, practical knowledge, and so on – that allow us to make sense of complex intertwining of aesthetic, ethical and political aspects in everyday life and to clarify its ontological assumptions. All these aspects are in fact parts of the *whole* of one’s life. In other words, to contemplate, decide, deliberately act, and so on, are experiences that only a *whole* human being can do. Yet it does not mean that this *whole (self)* is uniform, indistinct and unchanging; rather it means that the discreteness of experiences or aspects of life is preserved in the “hermeneutic continuity of human existence”, as the experiencing self is structured as a “unity in division and articulation” (Gadamer 1988, 86, 222-3), or as an *identity in difference*.

In two previous articles (Ratiu 2013, 2017) I defended this idea through the notion of an embodied self, seen as a *body-and-mind unity*, which not only perceives, feels, reflects, deliberates, appreciates, and reacts, but also decides, acts, communicates, relates with others and participates in different practices. The conceptual framework provided by practical philosophy supports the account of the self as *embodied* and developed through cultural-social interaction, by emphasizing the inseparable virtues or faculties – judgment, common sense, taste – of a social-moral being engaged in aesthetic experience as well as its context-embeddedness and the openness to one another. This view of selfhood is better suited to providing a consistent framework to the analysis of an aesthetic experience grasped as intertwined with different social and cultural practices in the flux of everyday life (see also Mandoki 2007, 54, 62-4). Apparently, all participants in the EA debate hold (implicitly) such conception of selfhood. Yet in some cases (Saito, Melchionne) this compliance is undermined by the monadic-isolation premise they embrace when considering everyday aesthetic life as a mere *private* world in absolute discontinuity with the *public* world (not only the art-world, but also other forms of public everyday aesthetic experience) and thus ignoring or neglecting of its intersubjective dimension (Ratiu 2013, 13-14, 20-2).

THE EVERYDAY AND THE “LIFE-WORLD”

Next, for better conceptualizing everyday life within Everyday Aesthetics, it is useful to call in the phenomenological research (Husserl, Schutz) regarding the intersubjective aspect of the “life-world”, or “world of lived experiences”. This offers powerful lines of argument in defending a conception of the everyday as inter-subjectively shared with

others and thus allows us to outline a coherent ontology of everyday aesthetic life.

The concept of “life-world” (*Lebenswelt*) was introduced by Husserl in his *Ideas II* and largely analyzed in the third part of *The Crisis of European Sciences and Transcendental Phenomenology* (1936/1970). It enfolds a rich, multi-faceted sense. It can be understood as: a dynamic “horizon” in which one lives; a pre-given basis of all shared human experiences; and a communal “world” of socially, historically and culturally constituted meanings. Hence it includes both *personal* and *intersubjective* dimensions, and constitutes the *unity* of the flow of experience which is anterior to discreteness of experiences and necessary to it (Husserl 1970, 102-268; Gadamer 1988, 217-21).

Within the EA accounts of the everyday, the concept of “life-world” was already referred to by Naukkarinen, in the sense of a basis on which other layers of life and culture are built, when developing his idea of everyday (life) around the kernel of “my everyday now” (Naukkarinen 2013, 2, 7). Thus, he stresses the *personal* dimension of the everyday.

Other authors have mostly considered its *intersubjective* aspect, the “everyday” being qualified as the common ground of experience which connects individuals, activities, and histories (see, for example, Stephen Johnstone’s anthology *The Everyday: Documents of Contemporary Art*, 2008, and Dyer 2008, 63). Of course, the two dimensions of the everyday do not oppose each other, but suppose each other. Likewise, the everyday should not be thought of as absolutely one and the same for all. In fact, as evidenced by the phenomenological analysis, “the world of everyday life is neither unique nor uniform; there are always private worlds in which we find ourselves always-already immersed”. Yet, even if “everyday life vanishes in a changing plurality of objective contexts or symbolic formations that hardly could be brought together under one clear-cut name” (as noted by Copoeru 2011, 281), philosophy can search for the common features that emerge from the background of such multiple particularities.

The intersubjective dimension of the everyday is even strongly emphasized in the seminal analysis of life-world by Schutz (1962) in the context of “the problem of social reality”. According to this phenomenological-sociological viewpoint (summarized by Eberle 2014), the world of everyday life is our paramount reality; it is the intersubjectively shared reality of pragmatic action, where we are awake and working in standard time. The everyday world of working is the archetype of our everyday experience of reality, as distinct from other realities experienced as “finite provinces of meaning”, such as the personal worlds of dreams, of imageries and phantasms, as well as the worlds of art, of religious experience, of scientific contemplation, and so on (Schutz 1962, 231-32; Eberle 2014, 139). Thus the everyday world is experienced as meaningful, as pre-interpreted, and as inter-subjectively shared with others. Within such conception of the mundane world, which includes the aesthetic, the aesthetics of everyday does not constitute a separate, finite province of meaning (Eberle 2014, 140).

Among the Everyday Aesthetics proponents, Kevin Melchionne has devoted a particular interest in developing an appropriate ontology of everyday life to ground EA. As he notes about daily life, its “ordinariness” and “everydayness” mean a flow of experiences

and actions, in which the aesthetic ones should not be taken as isolated, cut off slices, nor as lacking aesthetic value or significance, since “what matters is the routine, habit, or practice, the cumulative rather than individual effect”, and “how each discrete aesthetic experience is rooted in the pattern of everyday life”. The pervasiveness of “the aesthetic”, built into the fabric of everyday life, and the on-goingness of its experience are, in his view, foundational for a properly construed EA (Melchionne 2011, 438-40). Definitely, these characteristics can be embraced by any proponent of EA, “strong” or moderate”. Nevertheless, these features are then employed by Melchionne to support the idea of everyday aesthetic experience as mostly private and radically distinct from the art’s standing-out, public experience and “world”; hence the radical distinctiveness of Everyday Aesthetics’ concepts too, which are reassessed beyond the strictures of art (Melchionne 2011, 441-2; for an analysis of this “monadic-isolation premise of EA” and its theoretical impact, see Ratiu 2013, 12-13, 23).

The interesting analysis by Melchionne of the ongoing nature of the aesthetic experience in daily, ordinary occurrences (yet in them alone, in his account) is impeded by the way in which this characteristic is thereafter subordinated to the idea of the overall discontinuous nature of one’s aesthetic experience – in everyday context vs. art world contexts: in his view, any break in the on-going daily, private aesthetic experience is also a radical change in nature for the experience itself, as “everydayness substantially changes how we value our experiences” (Melchionne 2011, 440). This is because he fails to recognize the full dialectic of continuity-and-discreteness of experience in the *unity or totality of one’s life*. It is therefore important to consider the everyday aesthetic experience as both distinct and integrated into the continuous flux of one’s experiences, as well as related to one’s *whole life*.

The philosophical background on which this makes sense can be sketched by drawing on Simmel’s analysis of the “fragmentary character of life” (written in 1916, republished in 2012), which could help us to understand the dialectic of continuity-and-fragmentation of life-worlds.

Simmel conceptualizes human “life” in a dynamic, holistic manner as an embodied stream of consciousness directed toward “contents” of experience. The matter of experience is shaped by “forms”, evolved in life’s higher stages of self-reflection, and in that process life constitutes for itself a world of mental contents. Thus the “world”, which according to him is a formal concept, primarily designates a discrete “totality of contents of mind and experience” (Simmel 2012, 237-39). By “world”, is also meant “the sum and order of possible things and events that can be arranged into a continuum of some kind according to any kind of overarching principle” (Simmel 2012, 242). Hence there exist for the human mind multiple discrete and self-subsistent worlds of value and meaning: not only a “real” world in a practical sense of the term but also a religious, a scientific, and an artistic world which fundamentally share the same and all content of experience, but articulated into very different forms. As mental contents, these worlds are distinct from their historical realizations, which as worlds within historical life remain particular and one-sided, and do not achieve any full and ideal completeness (Simmel 2012, 241, 243-44).

Within this framework and considering the thesis of the parallelism of categorial

worlds, the idea of life as fragmentary in character is a matter of perspective on life – in other words, of different views of life’s contents. Specifically, this idea results from a view of life from the perspective of these particular-discrete categorial worlds, which is a view of life’s contents “from the outside”, as things and events, as works and bodies of knowledge, as regularities and values. According to Simmel, life is fragmentary in the sense of a unique relationship that an individual led life takes up to these various worlds, that is, acting at the “intersection”, “in-between”, or “oscillating” constantly between these worlds seen as different layers of existence, and from each of them taking away only a fragment. However a different perspective, from within life as life and its dynamic process, shows life as making up a whole, a self-sufficient flow of occurrences, present in all its moments in all its entirety: “Always only one life pulses through these particles as beats of the same life, inseparable from it and therefore also inseparable from each-other” (Simmel 2012, 246-7). From this perspective, then, life’s character is not fragmentary, and Simmel emphasizes the constant movement of life moments and fragments and its overcoming in the unity and continuity of one’s life (Simmel 2012, 247).

Therefore, the fragmentary aspect or discontinuity of experiencing the everyday and the art as distinct life-worlds, backed by Melchionne (2011), is not a final, single ontological feature or structure of experience or life as such. Rather it is a matter of analytic perspective which is complemented, from a broader perspective of life as a whole, by the continuity of experiencing in one’s life. Moreover, the apparent paradox of completeness-and-fragmentation is overcome or solved in the idea of the inherent unity and continuity of life, made clear in this essay by Simmel’s idea of life as a flow of experience shaped by “form”, and developed later in his theory of life as a limitlessly creative flow of embodied will, feeling and understanding (Simmel 2012, 247). This theory helps us to understand the essential structure of the everyday life-world and its experiencing as constituted by the dialectic of continuity-and-discreteness and unity-and-differentiation.

CONCLUSION

To sum up, in this paper I defended: 1) the intersubjective nature of a subject’s self-constitution and experience as well as of the everyday life. 2) the structure of the experiencing self as an identity in difference, to which the relationship to otherness is constitutive; 3) the essential structure of the everyday life-world as constituted by the dialectic of continuity-and-discreteness and unity-and-differentiation. From this viewpoint, the discontinuity of experiencing aesthetically the everyday and art as distinct life-worlds, backed by the “strong” EA, is not an absolute, final ontological feature or structure of experience or life as such. Rather it is a matter of analytic perspective that is complemented, from a broader perspective of life as a whole, by the continuity of experiencing in one’s life. Yet it does not mean that this *whole self* is uniform, indistinct and unchanging; rather it means that the discreteness of experiences and aspects of life is preserved and integrated in the continuity of human life.

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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*

INTRODUCTION

The hurdy-gurdy is a musical instrument that has been widely played in Europe since the Middle Ages. Its history can be traced back to the 10th century, when it was initially used as an accompanying instrument for church music. Gradually it also came to be used in secular music, and disappeared from church music in 14th century. In the 16th century it was regarded as an instrument of farmers and of urban beggars, especially played by the blind. In the 18th century, however, due to a longing and vogue for rural life in the Court of France, this instrument came to be played by aristocrats. In this paper, we look at the hurdy-gurdy in the 18th century French court, by investigating what approaches were taken to decorating it, reflecting and reinforcing its status as an instrument symbolizing the pastoral; what this kind of “pastoral style” was like in the court more broadly, its aim at clarifying whether this instrument was a thing.

This instrument underwent various developments in each region over its long history. Therefore, the hurdy-gurdy family includes a wide range of objects with various names, numbers of strings, size, and shape of wheels, and different turning methods and sound ranges.¹ However, the name “hurdy-gurdy,” which is a relatively new name that appeared in the middle of the 18th century,² may be used as a generic term for any instrument that—I propose—has three features based on Kelly’s definition of hurdy-gurdy.³ First, there are two types of strings—melody strings and drone strings. Second, one rubs the strings by turning a handle to rotate a wheel built into the body of the instrument. Third, wooden brocks or wedges called “Tangents,” attached to a keyboard, touch the melody strings and the pitch changes. In this paper, we define the periods of hurdy-gurdy music as follows: the period of its use in church music is “period I,” the time when it advanced into secular music is “period II,” the period where it became an instrument of the peasantry and rural poor is “period III,” and the period of the “hurdy-gurdy epidemic” centered on ladies in the French court is “period IV.” We will consider changes in the decoration of the instrument across these periods.

HISTORY

Periods I-III

During period I, this instrument was called the organistrum and was used as an accompaniment for the plainchant and parallel organum in the church. The oldest material currently identified on it is a text 10th-century text written by Odo, Abbot of Cluny (c. 879–942), called “How the Organistrum is Assembled.”⁴ According to Sachs, the organistrum was about 2 meters in length and was played by two people.⁵ The instrument was placed on the knees of the two performers, one for the keyboard and the other for the handling wheel (figs.1 and 2).

However, beginning in the 13th century, the organistrum gradually disappeared from church music and shifted to secular music. This is “period II.” As one reason for this, Akimoto mentions the contemporary advent of the Gothic cathedral with its large, immovable organ,⁶ which led to a decline in the portable portatif-organ and non-portable positive-organ, which were less expressive and less well sounding than the larger instrument in the cathedral space.⁷ The same may go for the organistrum. Around this time the instrument came to be called the symphonia, pointing to a change to secular status.⁸ It was shrunken down to be played by one person who could walk around, and the body took on a box shape and a shoulder strap, as seen in the *Luttrell Psalter*⁹ (fig.3).

By the 15th century, the symphonia was hardly used in church music; however, the miniatures of the manuscript *Sforza Book of Hours*,¹⁰ written in the early 16th century, show that it did not necessarily lose popularity because they depict an angel playing

this instrument ¹¹ (fig.4).

The major characteristic of the hurdy-gurdy of period III, called the *vielle*, is that it came to be played by peasants and then beggars and itinerant wanderers. In the 16th century, the increase in beggary became a social issue in Europe, and works aimed at alerting people about fake beggars, such as the *Book of Nomads*¹² were published one after another.¹³

Otani, who is a researcher into Georges de La Tour (1593-1652), has suggested that La Tour's iconic image of the *Blind Hurdy-Gurdy Player* reflects a derogatory motif of the *vielle* that emerged in France and the Netherlands¹⁴ (fig.5). This motif was painted by Hieronymus Bosch (c. 1450-1516) and other northern painters such as the Bruegel family, and then in the 17th century, painters in the Duchy of Lorraine: Jacques Bellange (c. 1575-1616) and Jacques Callot (1592-1635)¹⁵ (fig.6). Marin Mersenne (1588-1648), a theologian and mathematician in the 17th century, refers to the *vielle* in his book *Theory of Music II*.¹⁶

If the common man plays a symphonia called *vielle*, it is not despised, but in practice it is played only by the poor, especially the blind, who make a living on this instrument [...].¹⁷

Period IV

Today, most popular hurdy-gurdy is based on an 18th century French establishment, called "*vielle à roue*." At the beginning of the 18th with the French absolute monarchy and the growth of the aristocracy, the center of French life shifted from rural to urban. At the same time, aristocrats became nostalgic for the "lost times" and rural life, under the influence of Jean-Jacques Rousseau's (1712-1778) thought and François Quesnay's (1694-1774) physiocracy.¹⁸ Pictures and novels came to frequently depicted pastoral scenes.¹⁹ According to Antoine Terrasson (1705-1782), the hurdy-gurdy came to be viewed around 1700 as symbolizing the countryside.^{20, 21}

Spurring this aristocratic vogue for the hurdy-gurdy may have been that many string producers in France had improved the appearance and timbre of the instrument.²² According to Terrasson:

Despite *vielle* had deficiencies, it was very popular, so it was natural that luthiers attempted to fix the flaw. [.....] [Henri] Bâton who is Luthier in Versailles is the first person to complete *vielle*. He had some old guitars that had not been used for a long time. He suddenly came up with the idea of making these guitars into *vielle* in 1716. The invention was a great success, and people wanted *vielle* that just attached to the body of the guitar he made. [.....] As a result, all the ladies wanted to play this instrument, and soon this instrument gained wide support.²³

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Luthiers including Bâton improved the shape of the instrument, the arrangement of the keyboard, the shape of the sound hole, the number of strings, the timbre, the tone range, and so on. According to Palmer, Bâton thought to replace the lute, rapidly losing popularity in France at the time, with the hurdy-gurdy, which led to the birth of the popular lute-type hurdy-gurdy. Many aristocrats took up the instrument, as often seen in paintings of the period.^{24, 25}

DECORATION OF THE HURDY-GURDY

Decoration in Periods I-III

Now we will look at the hurdy-gurdy's decoration, following the periodization used above. Since almost no hurdy-gurdies from before the 17th century still exist, images of

them that survive are the main research materials for the early periods.

Organistrum are found in the Santiago de Compostela sculptures (fig.7) and the *Hunterian Psalter* miniatures (fig.8), and symphonia in the *Luttrell Psalter*, as noted (figs.9 and 10), and the Cantigas de Santa Maria miniatures (fig.11). These representations make it hard to determine how the instruments were decorated. However, the Santiago de Compostela organistrum seems to be decorated with carvings. A part of the organistrum in the *Hunterian Psalter* is painted the similar color slightly darker than the body, which may also represent the shadows of carved decoration. In contrast, the symphonia are painted vividly.

As for the vielle, we have noted the tendency to depict it in painting, stemming from the pastoral vogue (figs.12–15). In these paintings, the hurdy-gurdy has three hills on the tailpiece side, and the width of the body narrows towards the head. Furthermore, a geometric motive composed of circles and rhombuses is painted or engraved on all these hurdy-gurdies.

Thus, we can see that hurdy-gurdies produced or used in France had some similarities, such as the shape of the instrument, the pattern of the engraved or painted decoration.

Decoration in Period IV

Several hurdy-gurdies produced in the 18th-century still exist. As mentioned earlier, Bâton made guitar-shaped hurdy-gurdy in 1716, to feed and take advantage of the vogue for the instrument.

Vielle made by Bâton used the guitar were greatly successful, so he thought that using the body of the lute and theorbo would make a more mellow sound. He put this new idea into action in 1720, lute-shaped vielle gained greater success than other instruments. Just since this time, vielle became able to participate in the concert like other instruments.²⁶

No actual instrument made by Bâton has been found; however, of the hurdy-gurdies that exist in the Philharmonie de Paris, Victoria & Albert Museum, and Metropolitan Museum of Art, the guitar-shaped ones with production dates after 1716 (e.g., fig.16), and the luteshaped ones after 1720 (fig.17), were produced under the influence of Bâton.

Around this time, hurdy-gurdies started being luxuriously and expensively decorated, inlaid with jewels and nacre, befitting their increasing use by nobles. There is a theory that the hurdy-gurdy in fig.18 was made for the daughter of Louis XV, Adelaïde,²⁷ but this is denied by the Philharmonie de Paris, which owns it. Regardless, its rococo characteristics such as the nacre and turquoise inlays for the rim and shells decorating the head (fig.19), are striking.

FUNCTION OF HURDY-GURDY'S DECORATIONS

Instruments as furniture

Aside from their main role, musical instruments are also objects for the eyes. As decorative items, they have been augmented by methods such as engraving, painting, and inlaying, as long as they do not interfere with the original function.²⁸ Thus, the more complex the instrument, the more limited the decoration that is possible.²⁹ Another approach is to adopt a decorative material for the body itself. Backboard instruments such as lutes, guitars, and theorbos often have wood of different colors or alternating combinations of ivory and ebony. However, in those cases the beauty of the sound is either sacrificed to some extent or they cannot be played at all.³⁰ Musical instruments

that function as decorative in this way were often large non-portable instruments, for example harpsichords, treated as furniture. However, the hurdy-gurdies used in the French court were basically produced to play, as evidenced by musical pieces such as duos and trios for vielle and musette by Jean-Baptiste Anet (1676-1767) and Joseph Bodin de Boismortier (1689-1755).³¹

Decoration for Performers and Audiences

As mentioned above, the hurdy-gurdy was played by people with low social status until about the 17th century. Palmer says that the lavish decoration of hurdy-gurdies in the 18th century came about “so that it could not be regarded as undignified to own one.”³² In other words, the hurdy-gurdy’s foray into the social space of the court was eased and also contributed to the change to a more luxurious mode of decoration. Although earlier hurdy-gurdies may have been decorated to draw attention to the performer, such as in street performance, there is no doubt that part of the reason for their decoration in the 18th century was for the pleasure of their aristocratic users and audiences.

Decoration for Luthiers

As noted, the hurdy-gurdy became popular among the nobility partly due to the influence of the pastoral style of the day but also due to the pursuit of better tone by luthiers. Terrasson says that “the new vielle [guitar-type hurdy-gurdy] had a stronger and sweeter tone than the traditional one.”³³ He also notes that hurdy-gurdies using lute or theorbo bodies produced a more mellow sound and had achieved greater success than other hurdy-gurdies,³⁴ an observation echoed by many performers at the time.³⁵

CONCLUSION

While decorative tools used in Period I to III hurdy-gurdies include carving and painting, many of those in Period IV are inlaid with nacre and jewels. This change was largely due to social context and the places where hurdy-gurdies were played. In addition, by making improvements to their instruments, luthiers produced hurdy-gurdies quite different in appearance and tone than previously. Although hurdy-gurdies were played continuously, the situations were different; if the public sphere is the “front stage of history” this instrument repeatedly came and went between public and private and ultimately combined them, as the pastoral style popular among the nobility evoked not the actual countryside but only the countryside as idealized by aristocrats, because the appearance and timbre of this instrument, the ones played by nobles are very different from others.



Figure 1 Stonemason Matteo, 24 elders of the Apocalypse (detail), Santiago de Conpostela, c. 1188.



Figure 2 King David turning his harp, Hunterian Psalter, MS Hunter 229, f. 21v, c. 1170 British



Figure 3 Symphonia, Luttrell Psalter, Add MS 42130, f. 176r, 1325-40, British Library.



Figure 4 Symphonia, Sforza Book of Hours, Add MS 34294, f. 32r, 1490-1521, British Library.



Figure 5 Georges de La Tour, Hurdy-Gurdy player with a Ribbon, c. 1640, oil on canvas, 83.2 x 60 cm, Museo del Prado.



Figure 6 Jacques Callot, Le bossu jouant de la vielle, 17th-century, etching, 8.6 x 6.6 cm,



Figure 7 Same as fig. 1.



Figure 8 Same as fig. 2.



Figure 9 Same as fig. 3.



Figure 10 Symphonia, Luttrell Psalter, f. 81v.



Figure 11 Symphonia, Cantigas de Santa Maria, 13th-century, Monasterio de El Escorial.



Figure 12 Same as fig. 5.



Figure 13 Vielle, Jacques Bellange, Hurdy-gurdy player attacking a pilgrim, c. 1614, etching, 31.8



Figure 14 Georges de La Tour, Hurdy-gurdy player with Hat, c. 1625, oil on canvas, 162 x 105 cm,



Figure 15 Same as fig. 5.



Figure 16 François Feury, Vielle à roue (E.0626), 1795, Philharmonie de Paris.



Figure 17 Pierre Louvet, Vielle à roue (E.48), 1747, Philharmonie de Paris.



Figure 18 Anon., Vielle à roue "Adelaïde Model (E.47)," 1730, Philharmonie de Paris.

Figure 19 Detail of fig. 18.

(Endnotes)

- 1 Names given include *vielle à roue*, *chifonie*, *Leier*, *Drehleier*, *Bauernleier*, *Radleier*, *lira tedesca*, *ghironda*, *sambuca*, *rotata* in the *New Grove Dictionary of Music and Musicians*, 2nd ed., vol. 11, by Stanley Sadie and John Tyrrell, (London: Macmillan, 2001), pp.878–882.
- 2 Max-Wade Matthews, *World Encyclopedia of Musical Instruments*, trans. Sadanori Betsumiya (Tokyo: Touyou-Syorin, 2002), p.134.
- 3 Same as note i.
- 4 Odo de Cluny, "Quomodo organistrum construatür," in *Scriptores ecclesiastici de musica sacra potissimum I*, ed. Martin Gerbert (Hildesheim: Georg Olms Verlagsbuchhandlung, 1963), p.303.
- 5 Sachs, Curt, *The History of Musical Instruments*, vol. 2, trans. Goro Kakinoki (Tokyo: Zenon Gakuho Syuppansya, 1966), p.16.
- 6 Michio Akimoto, *Organ: History and Mechanism* (Tokyo: Chopin, 2000), pp.27–28.

- 7 Ibid.
- 8 Shinya Agario, "Musical Instruments of Medieval Europe and Their Symbolism," *Bulletin of Toho Gakuin College of Drama and Music*, 21 (2003): pp.15–44.
- 9 *Luttrell Psalter*, Add MS 42130, 1325–1340, British Library.
- 10 *Sforza Book of Hours*, Add MS 34294, c. 1490, British Library.
- 11 Sachs, op. cit., p.17.
- 12 *Das Buch der Vaganten, Spieler, Huren, Leutbetrüger*, 1511.
- 13 Kumi Otani, "Blind Fellow Playing by Georges de La Tour: From a Charitable Point of View," in *Kashima Art Foundation Annual Report*, vol. 24 (Tokyo: Kashima Arts, 2006), pp.333–344.
- 14 Otani, op. cit.
- 15 Ibid.
- 16 Marin Mersenne, *Harmonie universelle II: contenant la théorie et la pratique de la musique*, 1636-1637.
- 17 Ibid., pp.211–212.
- 18 Kimio Nakayama, ed., *The Charm of Rococo: A Sense of Pleasure and Beauty* (Tokyo: Douhousyasyuppan, 1997), p.26.
- 19 Ibid., p.12.
- 20 Antoine Terrasson, *Dissertation historique sur la vieille* (Paris: Jean-Baptiste Lamesle, 1741), pp.105–106.
- 21 Palmer, Susann, *The Hurdy-Gurdy*, 1st ed. (Newton Abbot/North Pomfret, Vt: David & Charles, 1980), p.143.
- 22 Ibid., pp.144–145.
- 23 Terrasson, op. cit., pp.95–97.
- 24 Palmer, op. cit., p.140.
- 25 Many aristocrats wanted own children are painted as Savoyard. Palmer says about this as follows "Many aristocrats were painted with their hurdy-gurdies and a number of them chose to have their children portrayed as Savoyards; this was probably due to the fact that Savoyard children were well known for their filial loyalty and had acquired an atmosphere of idyllic pastoralism." I would like to write the another paper on the influence of the Savoyard on French cities and courts.
- 26 Terrasson, op. cit., p.98.
- 27 Palmer, op. cit., pp.150–151.
- 28 Emanuel Winternitz, *History of Musical Instruments*, trans. Tatsuo Minagawa and Tadashi Isoyama (Tokyo: PARCO-Syuppanyoku, 1977), p.9.
- 29 Ibid.
- 30 Ibid., pp.12-13.
- 31 Terrasson, op. cit., p.98.
- 32 Palmer, op. cit., p.145.
- 33 Terrasson, op. cit., p.97.
- 34 Ibid., pp.97-98.
- 35 Palmer, op. cit., p.145.

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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*

INTRODUCTION

DAVID Macauley connects good walkability and functioning public sphere:

One of the values of ambling in the urban environment is the face-to-face contact that it encourages as the walker moves from place to place. This interaction has been historically vital to a well-functioning democratic society, where a public sharing of ideas, beliefs, and concerns among citizens needs to occur on a regular basis.¹

This paper studies the mode of existence of public sphere in our everyday, and how the urban context assists in its manifestation. The viewpoint is that of urban aesthetics and philosophical hermeneutics, and that of an experiencing habitant instead of, for example, an urban planner. Within this framework, I endeavour to articulate the potentiality of public sphere, the possibility of political participation, present in our seemingly private experience of the city. Political participation in this paper means participation in negotiating and defining what is valuable in life for individual, for the society or community and for the earth as living environment and ecosystem.

The structure is following. I will, firstly, study the individual's experience in the city utilising Arnold Berleant's concept of aesthetic engagement and Hans-Georg Gadamer's hermeneutic experience. Secondly, in relation to Hannah Arendt's concept of public sphere and Hans-Herbert Kögler's *cosmopolitan public sphere*, I will argue for an understanding of the city as a context that has the potential to facilitate inclusive public sphere.

The central finding is the necessity of mutual hermeneutic attitude for genuinely open public sphere and for the open urban community, and that the urban context and its aesthetic or sensory dimensions can assist in reaching this attitude. The hermeneutic attitude means openness toward otherness, or more specifically, as Kögler writes: "The most basic capacities required for meaningful participation in an intersubjective public sphere [that] include dialogical perspective-taking, mutual respect, and critical reflexivity."²

2 URBAN AESTHETIC-HERMENEUTIC EXPERIENCE

MOVING in the city in daily life, we experience aesthetically and hermeneutically. We experience synesthetically and in an engaged multisensory manner. The city is both the context and the object of experience; it is all around and part of us, and we as urban habitants and experiencing commuters move in it and are part of it. We constitute it. We experience not only fleeting pleasures and displeasures provided through the senses but also meaningful and imaginative dimensions of the urban fabric. We participate in understanding and negotiating the meanings in the city and the meaningful whole that is the city.

We always experience as historical and situated beings and in relation to our life as a whole—not in any abstracted, isolated void. The focus of this paper is the experiential situations in urban space, the parts of the habitants' day when they move in and around the city in relative anonymity. The focus is on the streetscape and public transport but from the perspective of a commuter whose experience is connected to the rest of their life. Therefore, life that includes the city as a possibility and context, the "urban life", is implicitly omnipresent in this paper.

The multisensory experience, the urban aesthetic experience, is best understood as aesthetic engagement conceptualised by Arnold Berleant. *Contra* Kant, Berleant argues for an aesthetic experience that is not disinterested but deeply engaged. For Berleant, it is multisensory, reciprocal, continuous, and active; it is a fusion of the perceiver,

performer, object and artist into an appreciative situation, a contextual whole, “a field”, where these functions are only aspects of the perceptual continuum. Berleant initially developed aesthetic engagement in art context but has since applied it to the contexts of urban aesthetics and social aesthetics, among others.³

The Gadamerian conception of the genuine hermeneutic experience, understanding, is compatible with *aesthetic engagement*. The experience of meaning is an engaged dialogue with the text of tradition. In understanding, the tradition speaks through the text. Everyone understands from their own hermeneutic situation, is limited by it.⁴ Understanding is always interpretation but as “a fusion of horizons”. The interpretation happens in conversation, “in which something is expressed that is not only mine or my author’s, but common.” It is dialogical process toward mutual understanding—meaning is always shared, always negotiated. In it a common language is formed.⁵ In this manner, hermeneutic experience is always negotiation of common matters.

Understanding demands readiness to question one’s predispositions and openness toward otherness, willingness to recognize the other’s claim to be heard. In short, it demands hermeneutic attitude.

Hermeneutic experience is cumulative. By becoming partially aware of one’s hermeneutic situation, the grasp of tradition and the historicity of one’s being, hermeneutic experience is always self-understanding. It is *Bildung*, self-formation. For Gadamer the genuinely experienced person is “someone who is radically undogmatic”. The “dialectic of experience has its proper fulfilment not in definitive knowledge but in the openness to experience that is made possible by experience itself.”⁶ The result of hermeneutic *Bildung* is hermeneutic attitude.

Through this formulation and pairing a more complete picture of the experiential situation, self-formation and dynamics take shape. In our urban everyday, the aesthetic and the hermeneutic are intertwined and reciprocal dimensions of experience. For instance, in aesthetic-hermeneutic experience, sense stimuli, which urban environment has an abundance of, can instigate a hermeneutic dialogue, which in turn can deepen the aesthetic engagement. However, It is not this straightforward. The aesthetic and the hermeneutic are simultaneous, reciprocal and overlapping dimensions in a continuum of experiential situations, where the human participants, cultural texts and context are fused together as a “field”.

The city is its people. Aesthetic-hermeneutic experience is a contextual whole enveloping its human and non-human participants equally. The environment participates in situations of human interaction, and the presence or lack of other people affects our experience of urban space, of architecture, the atmosphere and sense of place. Our experience of the world and built environment involves other people.⁷ Therefore, there really is no gap between engaged dialogical understanding with the cultural texts of the city and hermeneutic attitude toward other people—with participation to defining values and meanings in dialogue with others in the public sphere.

3 THE URBAN PUBLIC SPHERE

IN *The Human Condition* (1958), Arendt divides human life into three spheres: private, social and public. Social is akin to private sphere but on a wider scale: the mass-society of labourers and consumers. Public sphere is the place for action and speech, the ephemeral human activities that require the presence of others.⁸ Karen Fry summarises: “[A]ction is participation in the political life that discloses persons in their singularity, and gives them the opportunity to be remembered. Action is important for Arendt because through words and deeds persons can accomplish acts that are unique

to them. [...] In other words, political action discloses “who” someone is.⁹

I assert that participating in the public sphere can be part of our urban everyday life. In our everyday life, we negotiate the meanings and values purely by being perceived. Being perceived is to be perceived as *who*, not *what*. That is, it is about being understood in the difference and particularity of a person with their singular historical point of view, hermeneutic situation. Arendt understands public sphere as shared space of appearance. “To be deprived of it means to be deprived of reality, which, humanly and politically speaking, is the same as appearance.”¹⁰ Above all, it is about the mutuality of opportunity for people to be seen in their particularity: “Being seen and heard by others derive their significance from the fact that everybody sees and hears from a different position. This is the meaning of public life”.¹¹ The Arendtian public realm, as the space of appearance, emerges wherever people “are together in the manner of speech and action”. This was also the Greek self-interpretation of *the polis*. “Wherever you go, you will be a polis”, Arendt cites Thucydides.¹²

Distant relative of the *polis*, the modern city, is both necessary and harmful for the Arendtian public sphere. The space of appearance is dependent on other people: the public sphere, action and speech gain their reality from the shared character of the situation and the world. “Wherever people gather together, it is potentially there, but only potentially, not necessarily and not forever.” Urban areas, especially walkable cities, where people inevitably interact daily with strangers, are the “most important prerequisite” for the potentiality inherent in relations created by being together: to have an effect.¹³

But the modern city is also space of the social. For Arendt, society is conformist in nature, and with urbanisation, “the emergence of mass society”, the society is omnipresent and the social has conquered the public sphere. There is no political action but only behaviour: “society expects from each of its members a certain kind of behavior, imposing innumerable rules of any kind, all of which tend to ‘normalize’ its members, to make them behave, to exclude spontaneous action or outstanding achievement.”¹⁴

Writing from the perspective of aesthetics, Ossi Naukkarinen recognises the same quality of conformism in everyday interaction between people even in the informalized societies and contexts where considerate or appropriate behaviour rests on particular judgments of tact, on reading the situation.¹⁵ Tact is both ethical and aesthetic behaviour, and the same applies its close relative, taste. Naukkarinen is not as pessimist as Arendt, however, when he writes on “normalizing” tendencies in everyday social behaviour: “To stand out as something special might be considered an uncomfortable aesthetic mistake. This attitude of conformity does not cover everyone’s everyday aesthetics at all times but I would see it as a strong strand within everyday aesthetics.”¹⁶

This threat of conformism is to be answered properly, but in the limits of this paper a remark of alternative relation of the city and conformism suffices. Arto Haapala writes that the “surplus of meaning”, the excess of possibilities, and ineradicable strangeness of a constantly changing metropolis keep us alert, our aesthetic sensibility heightened.¹⁷ Haapala refers explicitly to London: a cosmopolitan city of nearly ten million inhabitants. This is in opposition to the view that metropolitan inhabitants have a kind of *blasé*-attitude and numbness toward other people and their surroundings. The alertness might manifest as non-conformist action between people, and, as opening of public sphere.

In cosmopolitan cities, the qualities pertaining to urban areas important for our study are emphasised. In a cosmopolitan city, there is a great diversity of diversities. One cannot be sure of any shared background in values, narratives nor language. One

cannot be sure whether a person next to oneself is a resident in fourth generation or a weekend visitor. There cannot be assumptions of shared citizenship or of shared local identity. The dialogues or value negotiations are in a potentially global setting, on a transnational level.¹⁸

These qualities also apply to smaller cities. What matters is that people interacting are most of the times predisposed to see the other as a stranger rather than a friend. In a metropolis and in a smaller urban area, there are countless familiar faces on one's daily routes but even they remain mostly strangers to us. I do not pretend to know anything of the lives of the shopkeepers I pass every day. There are chances of relative anonymity.

In these circumstances, the public sphere can also be of its kind, a cosmopolitan public sphere. Kögler defines a cosmopolitan public sphere as "a field in which agents reflexively and in an engaged manner participate in interpreting and defining their own as well as the common good".¹⁹ This field is not in direct contact with any state institutions. It is "a third space between state and society".²⁰ It is transnational, global and, above all, inclusive. Kögler writes:

The envisioned transnational communicative sphere would unleash its normative and progressive force less by direct political influence, and rather by establishing, as it were, in the minds of the cultural agents, a new scope or framework, a new dimension of assessing what, who, and how something is going to be taken into account concerning the issues at stake.²¹

Kögler analyses the human qualities that make the cosmopolitan public sphere possible. These socio-ontologically basic hermeneutic capabilities are the same ones that have enabled our primary self-formation through social learning.²² As basic human qualities, they do not guarantee the public sphere, they only enable it.²³ They are the capabilities "of (1) empathetically understanding another concretely situated human agent, of (2) respecting another human agent as entitled and worthy of the same rights and resources as oneself, and of (3) being able to critically question and challenge generally accepted notions and beliefs".²⁴

These qualities—dialogical perspective-taking, mutual respect, and critical reflexivity—constitute a strong version of the hermeneutic attitude. More often the hermeneutic attitude as openness toward otherness, and willingness to participate in dialogue and question predispositions offered by tradition, is directed to literary or in more general sense cultural texts. Now it is required in face-to-face interaction between human beings. The empathetical and respectful attitude translates to treating the other just as that, as a subject with a past, a singular point of view formed in singular stream of fusions of traditions²⁵.

For the public sphere to be genuinely public, a mutual hermeneutic attitude is required. Public sphere is space for equality and listening, space for being heard, but only for those with access, which, historically have often been few rather than many²⁶. Cosmopolitan public sphere is by definition inclusive, thus a basis for a tolerant and open urban community. The mutuality of hermeneutic attitude is a precondition of cosmopolitan public sphere.²⁷ There are no guaranties, however, that the public sphere functions in the urban everyday—proper physical setting is also needed. In sum, hermeneutic attitude is a prerequisite for cosmopolitan public sphere that is the basis of the open urban community.

The urban context and its aesthetic dimensions can assist in developing and maintaining

hermeneutic attitude. Hermeneutic attitude is born of hermeneutic experience and hermeneutic attitude is needed for hermeneutic experience. The aesthetic aid the city offers for the hermeneutic attitude is multifarious. It is anything that wakes one up from the dogmatic slumber that occasionally envelops our life.²⁸ For Karsten Harries this is the ethical function of architecture as an art form: “Architecture has an ethical function in that it calls us out of the everyday, recalls us to the values presiding over our lives as members of a society; it beckons us toward a better life, a bit closer to the ideal.”²⁹

In its tiniest, the needed aid is a bug flying across the street, or a light breeze; anything that catches our attention, situates us, reminds us that there is strangeness in the world and in us, if we just remember to lower our guard to observe and learn from it. In these instances of strangeness, we learn about ourselves and of the world. Hopefully, the openness takes root as a habit performed in urban everyday. In addition, through the urban context, we are reminded that there are people—likely unknown to us, possibly completely unlike us—who share the sight of the bug with us; who share the world and constitute the urban community with us.

The fact that the aesthetic stimulus can be anything does not absolve the urban planners, municipal workers and politicians from responsibility to imagine, create, support and maintain a city that fosters mutual hermeneutic attitude and situations of interaction between strangers. The city as a built environment has a sort of permanence through architecture and other human fabrication, and is therefore best suited to facilitate public sphere.³⁰ The public sphere requires politics that supports pedestrianism, parks, squares and other places to linger, sense of safety irrespective of the place or the time, public art, architecture and space for non-commercial activities.

Too often the urban space fails to accommodate inclusive public sphere. In non-democratic areas the urban space is controlled and limited to trump any possibilities of public sphere of any kind. And, in democratic urban areas the urban community also fails to be open and inclusive. There are gated communities with private schools in them, the urban sprawl and private cars, segregation, polluted non-walkable cities, macro-level racism and sexism. Macauley writes:

The world of the walker has been withdrawing due to developments from several directions, including the rise of swelling suburbs and now *ruburbs* (rural suburbs), the omnipresence of autos and the ongoing elimination of public spaces. For the past fifty years, cities have been increasingly organized for impersonal driving, private consumption, and commercial advertising rather than human ambling, political participation, and public revelation.³¹

Even though the walker fares relatively well in Northern Europe, the situation is notoriously quite different in Jakarta and other Indonesian or South-East Asian cities.

In our everyday, we often behave, i.e. we strive for tactful and non-offending behaviour. In addition, we judge each other based on assumptions and unquestioned preconceptions and through routine habits of thought—as *what* and not *who*. We see social classes, sex and ethnicities instead of respectfully acknowledging each other’s singular hermeneutic situations and claims to be perceived and heard in one’s humanity.

From the two Christian principles too often only “love thine neighbour” is applied, when it is “love thine enemy” that the hermeneutic attitude incorporates and echoes.³² We might show solidarity to those thought as similar when what the inclusive public sphere requires, is the empathetic understanding toward those dissimilar and strange to us; the recognition that “we” is universal and open, not a closed community of old

friends.³³

CONCLUSION

TO summarise, the aesthetic-hermeneutic experience of the city as built environment is connected to the public sphere in several ways. Firstly, by engaging with the city in one's everyday, one gains experience, and routine of inquisitiveness, of hermeneutic attitude. One forms a habit of being open to otherness. Secondly, as the physical setting of the situation wherein the public sphere opens, the urban environment either facilitates or hinders these dialogical encounters. The built environment is a dimension in the field of public sphere, and the city officials have a responsibility to provide the necessary places and qualities of space.

The public sphere is always contingent but with an atmosphere that fosters hermeneutic attitude and encourages hermeneutically responsible curiosity, the probabilities of its manifestation rise. The urban built environment can assist in creating and maintaining this kind of atmosphere. The seemingly private urban everyday aesthetic experiences are the base for truly public space and action. 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.

It should be clarified, that it is not my intention to draw any simple parallels between aesthetic experience of the city and the functioning of the society. As Pauline von Bonsdorff notes, the aesthetic harmony and the societal harmony have been conflated too easily in aesthetics; by Friedrich Schiller and, more recently by Berleant.³⁴ I might add Roger Scruton to the list.³⁵ This argumentation by seeming isomorphism can lead to uncredited conformist fantasies of harmonious behaviour and ideals of closed community.

My claim is that, at its core, the hermeneutic attitude toward any cultural text, i.e. toward any being or phenomenon in urban context, is the same attitude needed for inclusive urban life. As the sphere of distinction, action, of being seen, the inclusive public sphere and urban community are far from harmonious. All said, this paper should be seen as an introductory proposition for the hermeneutic social aesthetics of urban life.

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NOTES

(Endnotes)

1 David Macauley, "Walking the City," in *The Aesthetics of Human Environments*, ed. Arnold Berleant and Allen Carlson (Peterborough, Ontario; Plymouth: Broadview Press, 2007), 205.

2 Hans-Herbert Kögler, "Hermeneutic Cosmopolitanism, or: Toward a Cosmopolitan Public Sphere," in *The Ashgate Research Companion to Cosmopolitanism*, ed. Maria Rovisco and Magdalena Nowicka (Burlington, VT: Ashgate, 2011), 234–5.

3 e.g. Arnold Berleant, 'What Is Aesthetic Engagement?' *Contemporary Aesthetics* 11 (2013). For different applications of the aesthetic engagement, see Arnold Berleant, *Living in the Landscape: Toward an Aesthetics of Environment* (Lawrence: University Press of Kansas, 1997).

4 Hans-Georg Gadamer, *Truth and Method*, trans. Joel Weinsheimer and Donald G. Marshall, 2nd, rev. ed., Continuum Impacts (London; New York: Continuum, 2004), 301.

- 5 Ibid., 389–390.
- 6 Ibid., 350.
- 7 See Oren Bader and Aya Peri Bader, “The Bodily Other and Everyday Experience of the Lived Urban World,” *Journal of Aesthetics and Phenomenology* 3, no. 2 (2 July 2016): 93–109, <https://doi.org/10.1080/20539320.2016.1256065>.
- 8 Hannah Arendt, *The Human Condition*, 2nd ed. (Chicago: University of Chicago Press, 1998).
- 9 Karin Fry, “The Role of Aesthetics in the Politics of Hannah Arendt,” *Philosophy Today* 45 (2001): 46, <https://doi.org/10.5840/philtoday200145Supplement6>.
- 10 Arendt, *The Human Condition*, 199.
- 11 Ibid., 57. Also cited by Kimberley Curtis, *Our Sense of the Real: Aesthetic Experience and Arendtian Politics* (Ithaca, NY: Cornell University Press, 1999), 14.
- 12 Arendt, *The Human Condition*, 198
- 13 Ibid., 199–201. This potentiality Arendt calls power. “Power is what keeps the public realm, the potential space of appearance between acting and speaking men, in existence.”
- 14 Ibid., 40–41.
- 15 Ossi Naukkarinen, “Everyday Aesthetic Practices, Ethics and Tact,” *Aisthesis* Volume 1 (2014): 23–44, <https://doi.org/10.13128/Aisthesis-14609>.
- 16 Naukkarinen, Ossi, “Everyday Aesthetics and Everyday Behavior,” *Contemporary Aesthetics*, no. 15 (2017), Section 5.
- 17 Arto Haapala, “The Urban Identity: The City as a Place to Dwell,” in *Place and Location III*, ed. Virve Sarapik and Kadri Tüür (Tallinn: Estonian Academy of Arts, 2003), 17.
- 18 For in depth analysis, see Christina Horvath, “The Cosmopolitan City,” in *The Ashgate Research Companion to Cosmopolitanism*, ed. Maria Rovisco and Magdalena Nowicka (Burlington, VT: Ashgate, 2011), 87–105.
- 19 Kögler, “Hermeneutic Cosmopolitanism, or: Toward a Cosmopolitan Public Sphere,” 231. Kögler’s conception of cosmopolitan public sphere refers primarily to transnational dialogue through different media, where participants are not necessarily physically in the same location.
- 20 Ibid., 232.
- 21 Ibid., 226.
- 22 Ibid., 234–5.
- 23 Ibid., 240.
- 24 Ibid., 234–5.
- 25 Georgia Warnke, “Solidarity and Tradition in Gadamer’s Hermeneutics,” *History and Theory* 51, no. 4 (2012): 16–17, <https://doi.org/10.1111/j.1468-2303.2012.00644.x>. “In short, traditions are fusions of horizons both vertically, as fusions of past and present and horizontally, as fusions of distinct traditions. More important, the fusion proceeds through the insights attributable to reciprocal co-perception.”
- 26 Arendt, *The Human Condition*, 199. “This space does not always exist, and although all men are capable of deed and word, most of them—like the slave, the foreigner, and the

barbarian in antiquity, like the laborer or craftsman prior to the modern age, the jobholder or businessman in our world—do not live in it.”

27 Kögler, “Hermeneutic Cosmopolitanism, or: Toward a Cosmopolitan Public Sphere,” 240.

28 For some, the “slumber” is the defining characteristic of the everydayness of everyday. See e.g. Arto Haapala, “On the Aesthetics of the Everyday: Familiarity, Strangeness, and the Meaning of Place”, in *The Aesthetics of Everyday Life*, ed. Andrew Light and Jonathan M Smith (Columbia University Press, 2005), 39–55. And, for a contrary view inspired by John Dewey, see Kalle Puolakka, “On Habits and Functions in Everyday Aesthetics,” *Contemporary Aesthetics* 16 (2018).

29 Karsten Harries, *The Ethical Function of Architecture* (Cambridge, Mass: MIT Press, 1997), 282.

30 Arendt, *The Human Condition*, 57. “Only where things can be seen by many in a variety of aspects without changing their identity, so that those who are gathered around them know they see sameness in utter diversity, can worldly reality truly and reliably appear.”

31 Macauley, “Walking the City,” 101.

32 John Arthos, ‘Who Are We and Who Am I? Gadamer’s Communal Ontology as Palimpsest’, *Communication Studies* 51, no. 1 (2000): 26.

33 Warnke, “Solidarity and Tradition in Gadamer’s Hermeneutics,” 22. “We live in a world of deadly and dogmatic extremism, much of it founded on insular solidarities. In contrast, a form of critical reflection that rests on exposure to other traditions that remain other, on the mutual education of past and present, on modesty in the face of the future, and on an openness to change is, at the very least, worth our consideration.”

34 Pauline von Bonsdorff, “Sensibility and Sense, Book Reviews,” *Environmental Values* 19, no. 3 (2010): 408, <https://doi.org/10.3197/096327110X519907>.

35 Roger Scruton, “In Search of the Aesthetic,” *The British Journal of Aesthetics* 47, no. 3 (2007): 249–50, <https://doi.org/10.1093/aesthj/aym004>.

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**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, Erechtheion), 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*

INTRODUCTION

The knowledge of cities hinges upon the deciphering of their dreamlike images.

(Kracauer 1931)

Athens. The city of ancient beauty and monuments of unsurpassed aesthetic perfection (Sacred Hill of the Acropolis, Parthenon, Erechtheion); the city of the Bavarian romantic neoclassicism and the emblematic institutional buildings; the modern city-screen of spectacle, show, collective consumption and tourist exploitation, is giving way to a city-stage that absorbs dramatic sociopolitical vibrations, shifts through time and is in a constant state of transformation.

Sennet writes that a metropolis is functional because it streamlines people'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 constructs and constitutes a hypertextual diagram that traces the personal and collective expression of habitation through the embodied handling of urban space.

In her 2015 novel *Extreme Humiliation*, author Rea Galanaki is portraying an urban area pockmarked with the scars of economic crisis and degradation. She processes versions of the city that meld the monumentality of the cultural heritage of classical antiquity with topical snapshots of the practices and actions of individuals and groups. Over the course of the fictional storyline, the city is reassigned meaning in terms of deterritorialization (migration, homelessness), claim to public space (demonstrations in squares, squatting in buildings and other spaces), transformation of people's lives (pauperization, 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 "the streets and the homeless."

Literature helps bring to the surface "the pleasure of the place." According to the approach developed by architect Jean Nouvel and philosopher Jean Baudrillard, architectural praxis can no longer be about inventing a new world from scratch; it must be about intelligent interventions that transform and rejuvenate the cities' geological layers—the quest for an aesthetics of revelation through the successful modification of the accumulated urban matter.

SPEECH IN THE REPRESENTATION OF URBAN SPACE:

INTERACTIONS, COUPLINGS, DECOUPLINGS, AND PLOT TWISTS

The 'reality' that he tracks cannot be reduced to the immediate data of the sensory experience in which it is revealed; he aims not to offer (in)sight, or feeling, but to construct systems of intelligible relations capable of making sense of sentient data.

(Bourdieu 1995, xviii)

Literary texts possess the inherent power to organize and synthesize the social, collective, cultural, emotional, and historical layers within the urban fabric. By following the fictional plot, the reader does not simply perceive the unequivocal voyeuristic image of a city-museum or a city-diorama, but the enriched picture of the ambulatory city—anti-museum of daily practices and performances of tasks by its inhabitants, and of its continuously shifting semantic layer.

According to Ricoeur, fictional narrative is an iconic augmentation of the world of human action, which consists of conjuring plots and constructing events in a rational manner. Speech, action and integration into a storyline create new networks of reading an experience or producing it, precisely because they lend a dimension of denotation or notification rather than reduplication of reality. Fiction resorts to reality not to copy it but to propose a new approach to it of distinct cognitive value. The conceptual mental image created by the writer is marked by his or her characteristic intention to offer a model for a different perception of things, more specifically a paradigm of a new vision (Ricoeur 1990, 66–70).

Literature follows several different paths and devises several different starting points to represent space and paint a lucid picture of the spatial components and spatial qualities that lend it expression and substance as a creative reference. By tracing the lifecycles of the narrative's subjects, literature captures and attests to those discrete and selected elements which, by means of language's inherent capacity to reveal, shall fashion, i.e. render accurately and acutely, the distinctive features of space and its identity in the mind of the reader (Eco 2002, 245).

Siegfried Kracauer speaks of the "experience of the city as a labyrinth of fragmented signals." In his article "Berlin Landscape" he makes a clear distinction between images of the city. He writes: "One can distinguish between two types of cityscape: those which are consciously fashioned and those which come about unintentionally. The former spring from the artificial will that is realized in those squares, open vistas, building complexes and perspective effects that are generally marked with an asterisk in tourist guides. By contrast, the latter come into being without a prior plan." (Kracauer 1964, 40).

According to Pierre Bourdieu, the "literary microcosm," a relatively autonomous field, functions by means of a group of acting subjects, works and phenomena, in which social forces are also present, since literary writing has the unique capacity "to concentrate and condense in the concrete singularity of a sensitive figure and an individual adventure, functioning both as metaphor and as metonymy, all the complexity of a [social] structure and a history" (Bourdieu 1995, 24).

Several contemporary Greek writers have been inspired by Athens of the crisis, venturing to offer new representations of urban space, new readings, interpretations and methods of deciphering the metropolitan experience. In their novels they monitor the painful changes occurring in the city and altering the psyche of its people. They collect the bidirectional interactions between the characters' space and psyche. They reconstruct the image of the city through comparative assessments of neighborhoods, buildings, roads and public spaces that are rich in social and political life. They alternate between the present and the past, between today and yesterday, following in the footsteps of their characters as they move towards an unspecified destination or take to the streets in protest at iconic sites of the city.

PRIVATE SPHERE, INNER SPACE AND PUBLIC SPHERE

According to Michel de Certeau, “space is a practiced place” or, to put it more broadly, a place that is inhabited. “Thus the street geometrically defined by urban planning is transformed into a space by walkers” (De Certeau 1984, 117). Moving masses “make some parts of the city disappear and exaggerate others, distorting it, fragmenting it, and diverting it from its immobile order.” (De Certeau 1984, 102).

Social considerations are evident, overtly or covertly, in post-2008 Greek literary narratives, which heed the change of direction in the signs of the times and adopt the poetic form of transition, aiming to awaken and unleash the reader’s critical conscience. The personal journeys of the characters, whether they are passing through or wandering aimlessly, are spatializing the city of the economic, political and social crisis, of discomfiture and insecurity. The narrative’s plot shifts focus from the private space of one’s dwelling to the absence thereof (homelessness-habitation of public space). The city center as a prime core and its traditional neighborhoods as symbolic places for identity determination, are reinstated in the foreground, as this is where the change of paradigm is most eloquently pronounced.

Roland Barthes indicates that the form of the literary message as defined by the author maintains a concrete connection with History and society, as the connotational factors inadvertently entailed in the text constitute the elements of a code, whose validity may be more or less long-term but whose informative value is well grounded despite the divergence of interconnection between signs (Barthes 2005, 121).

In her novel *Extreme Humiliation*, Galanaki decides to wander into the gloom of abjection. She chooses her heroines from groups that are the most pregnable and vulnerable to the repercussions of this ominous condition (Tsirimokou 1988, 28). Two cultured women, elderly and mentally ill, who live in a hostel in the city center, will be caught up in the spiral of socio-political events at Syntagma Square. The day after will find them feeling lost and helpless, “in the city of outcasts, which lay hidden as a nightmarish fetus in the belly of the yet-again knocked up Athens” (Galanaki 2015, 211).

Nothing was as easy for you as it was in a home enclosed in walls, particularly everything that had to do with your bodily needs and personal hygiene. No other way was available to you; you adapted as best you could to life on the streets—the vast difference between singular and plural made you sad, a simple ‘s’ denoting a whole other class of habitation; you see, ‘street’ implies a house with an address, while ‘streets’ stands for humiliation. (Galanaki 2015, 212–13)

Literary representations, as revealed by the preceding extract, are no longer intently focused on the indoor space of houses, but rather on the streets and their habitation, as the storyline steps outside the enclosed personal space of intimacy and security to capture events of the outdoors. The “homeless” citizen appears in many texts of modern-day literary production, either as a protagonist who is instrumental to the plot or as a secondary significant figure aimed at honing the reader’s critical stance. Galanakis’s heroines are not merely “characters,” but person-points of reference, representing crucial loci in social space in a particular economic and political juncture (Bourdieu 2006, 38). They appropriate the city’s public space through actions of negotiation, assertion and institutionalization of informal rules of habitation and

conduct, turning it into an ephemeral outdoors stage.

INHABITING THE SQUARE AT MONASTIRAKI

...the city itself is the collective memory of its people, and like memory it is associated with objects and places. The city is the *locus* of the collective memory.

(Rossi 1982, 130)

According to Rossi, the city constitutes a palimpsest, a complex body of traces and a theater of memory, as “memory becomes the guiding of the entire complex urban structure” (Rossi 1982, 130). It is a combination between a structured environment and the individual and collective stories that are woven like a network of meeting places, a network of different pasts that are communicating with each other.

Literature chooses architectural spaces of *significance*, in which to place the narrative function. Galanaki focuses on the historic center of Athens, its timeless section marked by a stratigraphy of cultures and the monuments of Athenian Classicism; more precisely, she focuses on the Square at Monastiraki. She places the actions of her heroes in a liminal space situated at the border between the traditional part of the city (Plaka) and the modernist neighborhoods with the boulevards and the Bavarian-style rationalistic urban structure. At a site where there is a particularly intense condensation of groups of users and several different functions, but also where there are architectural traces of the past and multifarious fragments of Classical Greek, Roman, Byzantine, Ottoman, and Neoclassical monuments and contemporary buildings.

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 ashes. It was as if the entire city were a wound. Perhaps it was, too. A crisp breeze was blowing from the north and you were cold, but you supposed that it would at least whisk away the ashes any minute. 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. (Galanaki 2015, 197)

Maurice Halbwachs underscored the pivotal importance of space in the formation of collective memory, noting that the recollection of spaces by members of a community is equally vital to social memory as the recollection of periods of time. Halbwachs emphasized the function of the familiar urban setting, the persistently unchanging character of a city, the “impassive stones,” as a factor of continuity and stability (Halbwachs 2013, 158). The spatial focalizations of fictional texts contribute to the analysis of viewing and experiencing the city’s habitation. Employment of disjunctive relationships and dipoles, and the mobilization of all the senses, serve to emphasize the contrast between current and past images of the city.

In an attempt to intensify the topographical identification and emphasize the unfamiliar image of the city after the fires of 2012, Galanaki invokes Athens’s cultural past and monuments as “sites of memory” or, in the words of Pierre Nora, as *lieux de mémoire*—functional, symbolic and physical places where history and memory interact and determine one another, affecting the social and political identity of the resident.

It was quiet under the awning, as if your Athens became a different city here; the cleaner atmosphere [after the fire of 12 February] also helped. But it wasn't a different city; it was still your city, as was evident in the nearby square with the mosque and the church, the ancient pillars next to them, the entrance to the electric railway and the metro, the hallowed rock of the Acropolis with the ancient temple on the top, a capstone to this amalgam of time, thought and feelings. (Galanaki 2015, 203)

CONCLUSION:

THE CITY AS A COMMONS OF MODIFICATION AND NEGOTIATION

This project constitutes a reflective journey through the multifaceted and conflictual character of the city and the *peripeteia* in its representation through fiction. It is not an examination of the urban state of the modernist city of the past century—of the spectacle, the fetishism of commodities, the lonely masses and the technological alienation; rather, it is an investigation of the volatile, unmapped, unstable state of the contemporary postmodern city of the 21st century. The city of urban voids, contradictions, chasms, dystopias, and a political and economic crisis, which directly and dramatically affects the image and function of both public and private space.

According to the approach developed by architect Jean Nouvel and philosopher Jean Baudrillard, architectural praxis, as an aesthetic approach and as a social intervention, can no longer be about inventing a new world from scratch; it must be about intelligent interventions that transform and rejuvenate cities (Baudrillard and Nouvel 2005, 40). It must be about the successful processing of this accumulated urban matter, which will allow for the creation of “common spaces” that are clearly distinct from both public and private space. Hybrid, unexpected, fluid and unmapped spaces that will establish alternative models of habitation and socialization in the modern-day megalopolis, thus constituting hubs of new creative encounters, new sharing practices, new forms of social life.

The search for the pleasure of a place... is an aesthetics of revelation, a way to take one piece of the world and say: I make it my own and deliver it to be seen in a different light.

—Jean Baudrillard

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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*

The main purpose of this paper is to show how the aesthetic changes in the German's museum started to be possible. The paper provides you with the case of the Old National Gallery, Berlin and the work of its director —Hugo von Tschudi. The paper argues that considers that the Gallery is the first place where a transition between private and public aesthetics started to be possible. Before the introduction of Hugo von Tschudi's acquisition policy museums in Germany were spaces that could reflect the one and only aesthetic. The reasons of such situation are also discussed in this paper.

The main purpose of this paper is to show how the aesthetic changes in the German's museum started to be possible. The paper provides you with the case of the Old National Gallery, Berlin and the work of its director —Hugo von Tschudi. The paper argues that considers that the Gallery is the first place where a transition between private and public aesthetics started to be possible. Before the introduction of Hugo von Tschudi's acquisition policy museums in Germany were spaces that could reflect the one and only aesthetic. The reasons of such situation are also discussed in this paper.

Reason ONE. The king's ultimate authority extended to the museum politics. By the time when the first Prussian museum had appeared in 1830 — it is known as the Old museum now — the power of the king in Prussia was extremely strong and this fact was reflected in the management of the museum. The king managed the affairs of the museum himself for a long time, and his power was limited neither by the Parliament nor by the Constitution. This enabled him to change the exposition according to his own taste.

Furthemore, the collections of the Prussian museums consisted of many artworks that belonged to a monarch (*Sheehan J.J.* 2000, 187). As a result, museums provided the private aesthetic of one person.

The changes began in 1835 when Friedrich Wilhelm III issued a collection of resolutions. In this resolution the internal structure of the museum and its connection with other public institutions were defined. The king also approved the position of a general director (for the first two years this position was called "general quartermaster"). The general director was a head of all departments, and also had to report to the king at first, and from 1837 to the Ministry of Culture. All the museum's acquisitions had to be approved by a special committee consisting of a general director, heads of departments and a group of artists-advisers. The general director was the head of the committee, but the final decision was made according to a majority of votes (*Sheehan J.J.* 2000, 190).

Though the king's sway was limited in the administrative affairs, the museum had still received money through the personal donations of the Royal family. And the diplomatic skills of a general director played an important role: he had to convince the king about value of all artworks that he wanted to acquire for a museum.

After the changes in museum's structure aesthetic shifts became possible. Surprisingly these shifts began in one of the most conservative Prussian museums — the National Gallery in Berlin (now we know it as the Old National Gallery). The National Gallery that was founded in 1861 by decree of William I. The Gallery had its grand opening on the 22th of March 1876. The inscription «Der Deutschen Kunst, MDCCCLXXI» was engraved on the facade. 1871 was a year when the German Empire was founded (*Keisch C.* 2005, 15). This museum was primarily focused on German academic art. This was due to policies of the Procurement Committee which included German artists who were truly interested in promotion of the National art, but also due to the taste of Wilhelm II.

However, when Hugo von Tschudi became a director of The National gallery in 1896,

everything changed. This year was also a year when Tschudi started to be interested in new innovating art movement — Modernism, especially French one. Tschudi was so absorbed with Paul Durand-Ruel, his salon and his ideology *l'art pour l'art* that decided to change the concept of the National gallery (*Grodzinski V. 2005, 274*).

Still, the administrative conditions did not allow him to do it. The Acquisition Committee would not give funds that could otherwise be spent on their own German paintings. Tschudi was in a difficult situation but he was able to find a way out. He decided to bypass this instance. Tschudi convinced the Kaiser that paintings that he wanted to buy could be taken as a gift. He told the Kaiser that Germans wanted to see these paintings in the museum and that they were even ready to pay for them. He cooperated with the bourgeois society. Its representatives agreed to donate funds for the purchase of paintings. Unfortunately, there was a flaw in Tschudi's idea. These bourgeois, who were ready to give money, were Jews and Kaiser was famous for his Anti-Semitic views. Tschudi had to look for fake patrons among the German aristocracy to present their acquisitions to the Kaiser. We know at least two persons that he founded: Georg von Siemens and Guido Graf Henckel von Donnersmarck (*Grodzinski V. 2005, 286*).

However, a peaceful cooperation between Tschudi and Wilhelm stopped in 1897. This year the exposition of the museum was renewed. New acquisitions were displayed on the first floor. On the same place where the paintings of Academists had been displayed before. These paintings were placed to a storage (*Sheehan J.J. 2000, 280*).

As a result, in 1898 Wilhelm pushed for the bill, which stated that the German museums were forbidden to accept private donations. To the contrary, in 1899 Tschudi gave a speech in which he reproached the dominant German artistic taste. In that speech he argued that historical painting was a political painting, and therefore had nothing in common with the true art (*Grodzinski V. 2005, 275*.)

Despite the fact that Tschudi had to return the old exposition, he had been working in the National gallery until 1909. All these years he was trying to buy modernist paintings. Tschudi's contribution to the art history was enormous. He changed the museum concept. The museum was deeply connected with aristocracy before his reforms. Tschudi shifted the focus and approved another kind of taste.

Nowadays we can see a great variety of art pieces in museums all over the world. This modern museum seems to reflect an international taste and each person can find something for himself. And that could hardly be imagined without such a person as Hugo von Tschudi.

On the other hand, we should always be aware of the back side. Who has the power now when aristocracy left? Is it a really free art that reflects the taste of all people or is it still sponsored by the small amount of rich people and their money?

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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 find 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 reframe 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*

I never switched from politics to aesthetics. I always tried to investigate the distribution of the sensible which allows us to identify that we call politics and something that we call aesthetics.¹

Jacques Rancière

The three regimes of identification of the art

Aesthetics is assumed by Rancière, not as a theory about art in general or a theory of art that circumscribes it to the different effects it may have on sensitivity, but rather as a specific regime of identification and thought of the art, that is to say: “a mode of articulation between ways of doing and making, their corresponding forms of visibility, and possible ways of thinking about their relationships (which presupposes a certain idea of thought’s effectivity)”²

And, on the one hand, Rancière can be distinguished from *aesthetic practices* as ways of visibility of the practices of art, the place they occupy and what they ‘do’ in relation to ‘the common’ of a community, and on the other, *artistic practices* that are specific ‘ways of doing’ that intervene in the general distribution of ways of doing things and in the relationships that can be established with other ways of being and forms of visibility in a given social area. This is determinant, because that means that ‘art’ cannot exist spontaneously, naturally or predetermined, but exists thanks to a certain identification regime that delimits it, makes it visible and makes it intelligible as such, this is expressed for him in follows terms:

Founding the edifice of art means defining a certain regime of art identification, that is, a specific relationship of practices, forms of visibility and modes of intelligibility that can be identify their products as belonging to art or one art.³

Therefore, there is no art for Rancière, without a regime of identification and thought that allows distinguishing its forms as common forms. A regime of identification of art is one that puts certain practices in relation to specific forms of visibility and modes of intelligibility. In turn, each type of art identification regime allows the different arts of other human activities to be autonomized, while at the same time linking them to a specific historical order in which there are general ways of doing and a particular type of art. Occupations that are related to them in terms of artistic practices, because it puts them in relation to forms of visibility and specific modes of intelligibility. In this way, Rancière needs three regimes of identification of what has been called ‘art’ in the Western tradition: the first is the *ethical regime of images*, the second is the *poetic regime*, also called *mimetic* or *representative* and, the last (and in which we are currently) is the *aesthetic regime* of the arts.

We will approach each of these regimes and their characteristics in greater detail below, but before proceeding to specify them, it is important to clarify that these are not strictly historical regimes, but rather ‘meta-historical’ categories, because although they may reach to determine and define certain periods of the ‘history of art’, it is also possible to verify that two (or even the three regimes) can coexist in a specific time like ours, for example. And it is that although it seems that each of these regimes of identification and thought of art could be associated to a particular moment of the ‘history’ of art (in the way, for example, Hegel does in his Lectures on Aesthetics in where posits three moments of art as a manifestation of the ‘Absolute Spirit’ in three well-defined artistic periods: the symbolic, the classical and the romantic), for Rancière the inscription of the arts in a certain ‘distribution of the sensible’⁴ implies more well take into account the common elements from which each historical epoch conceives the world, insofar as it gives meaning to a certain social set.

The ethical regime of images

In the ethical regime, the origin, the truth and the use of the images are the three fundamental factors to be taken into account for their creation and evaluation, which prevents them from being identified as art. Therefore, in this regime the different artistic productions are not grouped or identified by the common denominator 'art', but rather are each subsumed by the value given to them in ontological terms, it is to say, by attributing to them linked characteristics, to a divine origin, and to consider that they are bearers of a transcendent truth, related to their being. In addition to its origin, the fate of the images is also assessed in terms of the utility assigned to them and the effects that are believed to be generated. Hence, in this regime are important issues related to their relationship with the divine or the sacred, the right of prohibition or authorization of creations of images, the statute and the significance that is believed to have, but also for its possible usefulness and destiny in the social body.

It is in this framework that, according to Rancière, it is necessary to understand Plato's proscription of certain types of images, and consequently of certain arts, insofar as he does not intend to subject the arts to the political, but considers that there are some of them that are 'true' because they are linked to knowledge linked to the imitation of valid models, and arts that imitate mere appearances. This origin, which allows the classification of images for Plato, also has a correlation with the use, or rather, with the educational purpose that images must have for him, as they must necessarily provide them with some instruction about moral issues and of assignment of roles and functions in the city to the youngest. For example, Books II and III of the Republic are very explicit and detailed in terms of the precautions that must be taken with the lies that can be spread with the contents of the works of Homer and Hesiod, which can be a bad influence for youth.

It is in this sense that I speak of an ethical regime of images. In this regime, it is a matter of knowing in what way images mode of being affects the *ethos*, the mode of being of individuals and communities. This question prevents 'art' from individualizing itself as such ⁵

However, it is also interesting to consider that the ethical regime could refer not only to the past, but also to modernity, because it could be related to the content of certain images linked to the vanguards, for example. According to this approach, one could mention an 'ethical' attitude in German realistic expressionism and many other avant-garde movements that possess an explicit 'political' content of denunciation, but whose political gesture only remains in the realm of images and does not concern the distribution of the sensible. In addition, this could be extended to a large set of images that seek to denounce or convince in political terms, without questioning the sensitive and material conditions in which they circulate.⁶

On the other hand, with this same perspective it is possible to understand the parallelism inherent in all of the attempts to deduce the characteristics of the arts from the ontological status of images. For example, the incessant attempts to derive the idea of the 'distinctive feature' of painting, photography, or film from the theology of the icon.

The representative or poetic regime of art

The second moment established by Rancière is the *representative or poetic regime*,

which distances itself from the ethical regime. It is it, which identifies the arts under the binomial *poiesis / mimesis*. In this regime it is isolated, under a pragmatic principle, an artistic doing in terms of imitations that are considered valid, appropriate, adequate or not. Are established divisions between the representable and the unrepresentable, distinctions are made between different genres of representation, as well as the principles of adaptation of the forms of expression to the genres and themes represented, among other functions:

I call this regime *poetic* in the sense that it identifies the arts – what the Classical Age would later call the ‘fine arts’ - within a classification of ways of doing and making, and it consequently defines proper ways of doing and making as well as means of assessing imitations. I call it *representative* insofar as it is the notion of representation or *mimesis* that organizes these ways of doing, making, seeing, and judging.⁷

However, here it is necessary to clarify that by *mimesis* Rancière does not understand a procedure that submits artistic productions to a general rule of imitation or similarity, but considers that it is rather the establishment of a new *regime of visibility* of the arts other than the ethical regime. And it is a *regime of visualization of the arts* insofar as it grants them autonomy, but - at the same - also a particular articulation between the distribution of the ways of doing and the social occupations that make the arts visible, and according to which there is a different correlation between the ways of making art (*poiesis*) with the ways of doing and the political and social occupations of a social set (*praxis*). Which makes that this representative regime, where the narration over the description prevails, the hierarchy of the genres according to the importance and dignity of the themes, the primacy of the art of the word, of the word in act, of the representation of the action on the characters, finds its equivalent in a hierarchical vision of the community.

It is about the establishment of a normative model of inclusion that is no longer going to ask about the origin of the ‘being’ of the image, or the relationship between the model and the copy as in the ethical regime, but rather about the conditions that make the imitations are recognized as belonging to a certain artistic expression, if meeting with the requirements that make its susceptible to acceptance and reception, that allows to distinguish between those that are appropriate, those that are valid or achieved and those that are not. Requirements that are based on several principles (thematic, expressive and technical-artistic), that legitimize them as they prescribe certain ways of doing specific for the creation or production (*poiesis*) of works of art ‘accepted’ and recognized as such, being the representation (or *mimesis*) the guide of those ways of doing, seeing and judging in this regime that may have its antecedents in the *Poetics* of Aristotle and that has its peak in the period that gives rise to the so-called ‘fine arts’ that arise in the Renaissance.

The aesthetic regime of art

The aesthetic regime differs from the representative regime in that the identification of art is no longer done by means of its specificity in the ways of doing, but by a characterization of a ‘sensible way of being’ that must distinguish from now on artistic productions:

The aesthetic regime of the arts stands in contrast with the representative

regime. I call this regime *aesthetic* because the identification of art no longer occurs via a division within ways of doing and making, but it is based on distinguishing a sensible mode of being specific to artistic products. The word aesthetics does not refer to a theory of sensibility, taste, and pleasure for art amateurs. It strictly refers to the specific mode of being of whatever falls within the domain of art, to the mode of being of the objects of art. In the aesthetic regime, artistic phenomena are identified by their adherence to a specific regime of the sensible, which is extricated from its ordinary connections and is inhabited by a heterogeneous power, the power of a form of thought that has become foreign to itself: a product identical with something not produced, knowledge transformed into non-knowledge, logos identical with pathos, the intention of the unintentional, etc.⁸

The aesthetic regime of the arts is what makes it possible to identify “art” in the singular and separates it from any relationship with the techniques, genres and hierarchy of themes:

The aesthetic regime of the arts is the regime that strictly identifies art in the singular and frees it from any specific rule, from any hierarchy of the arts, subject matter, and genres. Yet it does so by destroying the mimetic barrier that distinguished ways of doing and making affiliated with art from other ways of doing and making, a barrier that separated its rules from the order of social occupations. The aesthetic regime asserts the absolute singularity of art and, at the same time, destroys any pragmatic criterion for isolating this singularity. It simultaneously establishes the autonomy of art and the identity of its forms with the forms that life uses to shape itself.⁹

It is the of Schiller’s *aesthetic state*, which is pure suspension, where the form proves itself.¹⁰ It is also the conception of art as an activity that depends as much on a conscious process as on an unconscious one in the manner of the Kantian “genius” that ignores the law that allows it to create art, for example.

The important thing to highlight here are several things. In the first place, that the art, the definition of ‘art’, arose in the 18th century and that, therefore, previously this definition did not exist as such because we were not in a regime of identification that made it possible. There were different arts, but not a concept, an idea, that would agglutinate them. The other is that this is linked to a form of experience through which they are perceived as belonging to a common element: the ‘art’, a number of things very different from each other, either by their production techniques, their purposes or possible recipients. In this regard, it should be noted that for Rancière this is not due to a matter of ‘reception’, but rather because of a ‘fabric of sensitive experience’ within which works of art are produced:

These are totally material conditions -places of action and exposure, of forms of circulation and reproduction-, but also of modes of perception and of regimes of emotion, of categories that identify them, of thought patterns that classify them and interpret. These conditions make it possible by words, forms, movements, at to be felt and thought of as art.¹¹

In it, also operate the schemes of thought that allow that certain characteristics of a painting, a stroke, the acceleration of a musical rhythm, the silence between two words, a variation, are assumed as artistic events and associated with the idea of

artistic creation. Likewise, the reflections of art and aesthetics that make it possible to identify the existence of dissimilar and different activities as activities that have artistic characteristics to highlight. But it was above all with the emergence of museums, at the time when galleries of royalty opened their doors to the general public, when the art, in turn, was opened to the possibility of being appreciated and valued by anyone, and that anything could come to be considered as art: "Art exists as a separate world in the moment that anything can enter in it." ¹²

The aesthetic regime also implied a radical modification of the system of representation that previously prevailed in the arts, as it removed the pre-eminence of the dignity of certain themes linked to personalities and certain genres of representation (tragedy for the 'noble classes', comedy for the 'less favoured', historical painting against gender painting, etc.). Because in the representative (or classical) regime the genders, situations and forms of expression that suited the 'baseness' or 'dignity' of the subject or subjects to be treated were defined specifically, while in the aesthetic regime of the arts this correlation between the theme and the mode of representation is undone.

Thus, the logic of this regime of affection, perception and thought that Rancière calls the 'aesthetic regime of art', encompasses many things, not only examples of the so-called "fine arts" or "cultured arts", but also experiences linked to the 'minor arts', because with this heterogeneity its sought to establish a fusion between art and life.

Nevertheless, the most important thing, as far as we are concerned, is that with this approach to the art regimes what Rancière is doing is to modify the usual way of defining the relationship between art and politics. In the sense that he establishes that there is an aesthetics of politics, because the politics: "builds sensitive worlds by joining words and images to establish particular spaces and times"¹³; and, at the same time, resignifies what we know as art, when he affirms that arts conform an aesthetic of its own: "a cut-out of the places and the times, of the ways of exposing the bodies, the forms, the words, the movements and the images that build common worlds." ¹⁴

(Endnotes)

1 Jacques Rancière, "From. Politics to Aesthetics", *Paragraph* 28, no. 1 (January 2008): 23-24.

2 Jacques Rancière, *The Politics of Aesthetics. The distribution of the Sensible*, trans. Gabriel Rockhill (London-New York: Continuum, 2004), 10.

3 Jacques Rancière, *Malaise dans l'esthétique* (Paris : Galilée, 2004), 43. («Fonder l'édifice de l'art, cela veut dire définir un certain régime d'identification de l'art, c'est-à-dire un rapport spécifique des pratiques, des formes de visibilité et des modes d'intelligibilité que permettent d'identifier leurs produits comme appartenant à l'art ou à un art»).

4 Occasionally translated as the 'partition of the sensible', *le partage du sensible* refers to the implicit law governing the sensible order that parcels out places and forms of participation in a common world by first establishing the modes of perception within which these are inscribed. The distribution of the sensible thus produces a system of self-evident facts of perception based on the set horizons and modalities of what is visible and audible as well as what can be said, thought, made, or done. Strictly speaking, 'distribution' therefore refers both to forms of inclusion and to forms

of exclusion. The 'sensible', of course, does not refer to what shows good sense or judgement but to what is *aisthêton* or capable of being apprehended by the senses.

In the realm of *aesthetics*, Rancière has analysed three different 'partages du sensible', the *ethical regime of images*, the *representative regime of art*, and the *aesthetic regime of art*. In the political domain, he has studied the relationship between the *police*, a totalizing account of the population, and *politics*, the disturbance of the *police* distribution of the sensible by the *subjectivization* of those who have no part in it. (Cf. Rancière, *The Politics of Aesthetics*, 85.) (It is a definition of the trans. Gabriel Rockhill).

5 Rancière, *The Politics of Aesthetics*, 21.

6 Cf. Paula Poblete, "Más acá de lo sublime, aproximación a la idea estética en Jacques Rancière", *HYBRIS. Revista de Filosofía* 3, no. 1 (2012): 9.

7 Rancière, *The Politics of Aesthetics*, 22.

8 Rancière, *The Politics of Aesthetics*, 22-23.

9 Rancière, *The Politics of Aesthetics*, 32-33.

10 The fundamental thesis of Schiller is the ennoblement of the human character, raised in the nucleus of an education of man and humanity, for a truly rational state or society. This "aesthetic state" ideally conceived by reason can only be carried out by the moral man: one whose rational and sensitive faculties are not in contradiction. In this way, Schiller suggests a critique of enlightened reason (which is based on Kant), because it has not yet come to fulfil the ideal of a truly rational state, since such a reason has failed in practice but not in the theory. It is to be noted that Schiller starts from Kantian principles, to overcome them. His idea of synthesis, beauty, is based on his theory of *play*, a unitive moment in which the human being is free. From the reciprocal action of the *material or sensible drive* and the *rational or formal drive*, Schiller conceives the *aesthetic impulse or play drive*, principle of action of beauty. This *aesthetic impulse* encompasses the *sensible drive* and the *formal drive* in a dialectical movement that suppresses and conserves them at the same time. Schiller defines the object of *aesthetic impulse or play drive as living form (lebende Gestalt)*, beauty in the realm of experience.

11 Jacques Rancière, *Aisthesis. Scènes du régime esthétique de l'art* (Paris : Galilée, 2011), 10. («Ce sont des conditions tout à fait matérielles —des lieux de performance et d'exposition, des formes de circulation et de reproduction—, mais aussi des modes de perception et des régimes d'émotion, des catégories que les identifient, des schèmes de pensée qui les classent et les interprètent. Ces conditions rendent possibles que des paroles, des formes, des mouvements, des rythmes soient ressentis et pensés comme de l'art.»)

12 Rancière, *Aisthesis*, 10. («L'art existe comme monde à part depuis que n'importe quoi peut y entrer.»)

13 Jacques Rancière, "Il faut prendre du temps pour rendre le monde à nouveau visible." Interview by Hugues Simard. *Journal des Grandes Écoles*, no. 63, (August 2012). («Elle construit des mondes sensibles en liant des mots à des images, en instituant des espaces et des temps particuliers.»)

14 Rancière, "Il faut prendre du temps," («Et ce qu'on appelle art, c'est aussi un découpage des lieux et des temps, des modes d'exposition des corps, des formes, des mots, des mouvements et des images qui construisent des mondes communs.»)

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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*

INTRODUCTION

A philosophical foundation is usually thought to be necessary for a political concern, albeit political philosophers who bear roughly the same label often share little common sense in the basic questions of what is, for example, Human Nature, Truth, the self, social welfare, and so forth, with each other, many often no more than that with philosophers from the rival camps. This is one of the reasons why Richard Rorty, a self-proclaimed "post-modern" philosopher suggested us to save politics from philosophy by letting

the philosophical foundation go on holiday. This view was manifested in his essay “The Priority of Democracy to Philosophy” (1988)¹, and the renowned debate between Rawls and Sandel had been taken into account. By claiming that when philosophy and democracy come into conflict, “democracy takes precedence over philosophy”, Rorty normally endorsed Sandel’s formulation of abandoning the metaphysical doctrine and attempted to accommodate the expandable “us” to the tradition of American democratic liberalism. In one sentence, Rorty’s Liberal Utopia aims at enlarging its citizenship as much as possible, in order for this the code for this Utopia is the more parsimonious the better. And it is noteworthy that the only common belief Rorty’s ideal citizens should share is “cruelty is the worst thing we do.”²

1. “Don’t be Cruel” and Sentimental Education

In order to sustain and enlarge this Liberal Utopia, liberals have to share some minimal beliefs, and these beliefs, as mentioned before, should not be metaphysical or beyond the reach of time and chance, and this is where Rorty thought he should modify Sandel’s idea of Minimalist Liberal and downsize it to a characterization of personality, i.e., liberal ironist.

It (*Contingency, Irony, and Solidarity*) sketches a figure whom I call the “liberal ironist.” I borrow my definition of “liberal” from Judith Shklar, who says that liberals are the people who think that cruelty is the worst thing we do. I use “ironist” to name the sort of person who faces up to the contingency of his or her own most central beliefs and desires—someone sufficiently historicist and nominalist to have abandoned the idea that those central beliefs and desires refer back to something beyond the reach of time and chance.³

On the one hand, according to Rorty’s application of Shklar’s literature, the characterization of liberal consists in the minimal common belief that “cruelty is the worst thing we do”. On the other, these liberals are supposed to be ironists at the same time, which is thought to be compatible with the belief of “don’t be cruel” as this belief turns out to be their “final vocabulary”.

While Rorty spent a couple of chapters to list out the benefits of being an ironist, he did not speak much of what could be seen as cruel and why we should not be cruel. As an influential critic of Rorty, Richard Bernstein, pointed out in “Rorty’s Inspirational Liberalism”⁴ (2003) that we would not find out “what really counts as cruelty and humiliation” in Rorty’s words because Rorty had been trying to persuade us not to indulge the metaphysician or theologian in our hearts by nominalizing the predicate “cruel” so to give sense to the noun “cruelty”. Bernstein agreed that this kind of questions “tempt us to think we ought to be able to give them philosophical answers. This is the kind of ‘theorizing’ that isn’t helpful for coping, and it is distracting.”⁵ It is for this reason that it might help very little by asking questions like “what is cruelty” or “why being cruel is wrong” as Rorty would try his best to dodge philosophical concerns or those questions that would end up with metaphysical commitment.

As a consequence, we might have to find the other way around to understand this code. We may learn something helpful from another critic Jean Bethke Elshtain’s theory that “Rorty wants us to embrace, not to debate, to draw us all under the big tent of ‘we liberal ironist’.”⁶ But the question is how to embrace or engage people into this tradition. One answer is by virtue of liberal education which is also advocated by one of Rorty’s heroes, Michael Oakshott, a well-known British conservative who made point of “to become by learning”⁷. Despite their contesting points of politics, both the right-wingers and left-wingers have thought pretty much of liberal education that could either engage people into certain political practice that is already there or give rise to “a greater human solidarity” where cruelty is eliminated. And it is through this understanding that

perhaps the reason why Rorty would exclude citizens like Nietzsche, Loyola, Foucault, etc., from his Liberal Utopia, is that he is literally unable to accommodate these happy torturers to the tradition of “don’t be cruel”. But what kind of methods or texts should be applied to this liberal education is a subsequent question. Rorty’s ideal of liberal education may appeal to what he termed as “sentimental education”. Rorty believes that “a better sort of answer is the sort of long, sad, sentimental story”⁸ that we usually learn from sentimental literature. Such as the works by Dickens and Orwell that arouse sympathy among the readers will change our moral intuition more effectively than moral philosophy does, and they thereby contribute to moral progress. However, many intellectual voices would doubt if this will really work.

2. Criticisms on Sentimentality and Two Groups of Educational Literature

Criticisms toward sentimental education can be seen as either go to “sentimentality” or go to “education.” When the issue of sentimentality is addressed, the problems of misrepresentation, of cynicism, and of detachment have remarkably drawn attentions. Mary Midgley underlies the question of misrepresentation in sentimental literature that “it distorts various expectations; it can make people unable to deal with the real world,”⁹ and it is possible that excessively idealizing the subject in sentimental literature might distract viewers, especially those elites, from moral invitation because this is how sentimental characters or plots seem “fake” and “cheap” to them. But Midgley is also aware of that “where misidentifying makes sense, it has to be possible to identify rightly,”¹⁰ which means that to say sentimental literature depicts human emotion wrongly, we should know how the right or appropriate emotion is like. We will have to infer otherwise that all kinds of sentimentality are morally flawed that being sentimental is itself wrong, or more, all kinds of emotions are inappropriate, which seems harsh and counterintuitive.

By quoting Oscar Wilde’s critical commentary of sentimentalist, wherein sentimentality is considered as “the bank holiday of cynicism,”¹¹ Michael Tanner argues that sentimental feeling increases the sense of “superiority” that one is not deserving. More, sentimentality suffers from the scandal of its intimacy with cynicism that drives it far away from moral progress as it “is connected with the sense of the developed feelings having lost touch with their origins,”¹² which is in contrast to Rorty’s expectation. But Tanner is not rejecting all kinds of emotions or developed feelings. Rather, he suggests us to go a “difficult way” which is “long, slow, time-consuming, painful and demanding of a degree of commitment that it is fearsomely difficult for most people” to own and understand the feelings and emotions that are “worth having”.¹³ This implies a scrutiny of feelings, emotions, and motivations for “to be a cynic is to reject any analysis of human motivation which appeals to depths and complexities”, but it might form a challenge to Rorty’s notion of “we liberal ironists” because being shown in this light, the emphasis on “final vocabularies” now seems suspicious as long as it exempts the feelings and emotions of “we liberal ironists” from scrutiny. But they do not have to be incompatible.

For one, as an implication of Tanner’s argument, there are appropriate feelings and emotions that are “unsentimental”, “typically deepened and made more secure by pondering and analysis”, and we could resort to Roger Scruton about how to achieve such appropriate feelings and emotions. One is encouraged, in Scruton’s suggestion, “to feel the right emotion, on the right occasion, toward the right object and to the right degree,”¹⁴ and unsentimental works of music and architecture are subsequently more appropriate than sentimental literature. This is not necessarily controversial to Rorty’s project since he only applies sentimental stories to the public and has always made room for self-creation in the private sphere, and both Tanner’s and Scruton’s proposals could cope very well with Rorty’s plan for the private sphere. But still, the question of how sentimental literature should be treated is yet to be combatted, nor is

it made clear that what role unsentimental works and appropriate feelings could play in the public sphere.

For another, while Rorty splits his project for the public and the private and designates distinct tasks to these two spheres that welcome different titles of literature, it does not mean that titles focusing on self-fashioning and unsentimental emotions, such as those writings by Vladimir Nabokov make no sense in the public sphere. It is according to Rorty that we can reconcile Nabokov and George Orwell by reading them on behalf of liberal politics, that “Nabokov wrote about cruelty from the inside, helping us see the way in which the private pursuit of aesthetic bliss produces cruelty. Orwell, for the most part, wrote about cruelty from the outside, from the point of view of the victims, thereby producing what Nabokov called ‘topical trash.’”¹⁵ It seems that there are normally two groups of educational literature in order to “reduce future suffering and serves human liberty,” wherein we have writers like Dickens and Orwell on the one hand, and Nabokov, Henry James, and Marcel Proust on the other. And it is by different means, that Rorty believes both groups, sentimental themselves or not, could work for the sentimental education for the public and work among different audience.

3. Practical Issues of Sentimental Education and Possible Responses

Different benefits of reading literature falling under the two groups are clarified in the works coming out after *Contingency, Irony and Solidarity*, such like “Heidegger, Kundera, and Dickens”¹⁶ and “Redemption from Egotism: James and Proust as Spiritual Exercises,”¹⁷ wherein a response to Martha Nussbaum’s view of literary education in *Love’s Knowledge*¹⁸ is made. Reading the group of literature written by Dickens and Orwell mainly draws us to the suffering of the victims, whereas engaging into the texts by Nabokov, James, and Proust can sensitize the readers to the forms of cruelty and egotism, and encourages the readers to pay more attention to the particularity of others. Neither of these goals could be achieved by philosophical statements rather than by reading novels, and it is in this sense that Rorty agrees with Nussbaum in the specific contribution literature could make to moral progress.

However, sooner or later, we will have to face up to the problems of censorship that confront Rorty and Nussbaum. For Nussbaum, it is how to get rights out of wrongs when attending to morally educative works with moral flaws. For example, how to treat Dickens discriminative views of women when reading in favor of his sympathetic writing of workers. For Rorty, it is how to read the same writer or even the same work in different lights for social hope and self-fashioning. For example, how to understand Nabokov differently and reconcile the different understandings. While Nussbaum promotes a progressive reading plan to obtain a more complete knowledge of human which is self-correcting, Rorty might have to turn to a moral criterion, such as a “final vocabulary,” that is external to reading itself. It is at this point that Rorty rejects Nussbaum’s cognitivist view of literary learning but cannot back up with a plausible justification or provide a better strategy.

I am inclined to propose a modest argument to reconcile Rorty and Nussbaum to which Vid Simoniti’s idea of style representation could lend. Simoniti claims that what styles represent is more a kind of cognitive dispositions rather than general propositional statements.¹⁹ If we apply this view to sentimental education, we would see some of these readings as adopting cognitive dispositions where the particular moral situation of others or ourselves, such as how one suffers from pain or how a seemingly harmless action is generating cruelty, can be better understood but does not necessarily add to a complete knowledge of human. This cognitivist formulation takes educational literature, sentimental or not, as sources of moral knowledge, which seems to be on behalf of Nussbaum’s contention. It also speaks to Rorty’s liberal ironist’s ear since adopting different dispositions is a crucial ability that sentimental education aims

to enable us, and the merit of a cognitivist view of sentimental education is that it contributes to moral knowledge even when it fails to work.

(Endnotes)

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- 2 Richard Rorty, *Contingency, Irony, and Solidarity*, N.Y.: Cambridge University Press, 1989, xv.
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- 18 Martha Nussbaum, *Love's Knowledge: Essays on Philosophy and Literature*, Oxford: Oxford University Press, 1990.
- 19 Vid Simoniti, "Virginia Woolf, Literary Style, and Aesthetic Education," *The Journal of Aesthetic Education*, 50 (1), 2016, pp.62-79.

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PANEL SESSION 12 | CONTEMPORARY AESTHETICS OF MUSIC

MELODY IS NO MORE: “RAGGED” RHYTHMS AND “TRACKS WITHIN TRACKS” AS AESTHETIC ELEMENTS OF MODERN POPULAR MUSIC

Abstract | Our research supported by the grant of the Russian National Science Foundation 18-18-00007 is devoted to the study of the new aesthetic elements of modern popular music. We have chosen to analyze the sixth album Kanye West “Yeezus”. It is important for us that the object being analyzed was a precedent phenomenon. It was the first among musical works with clearly expressed features of modern musical aesthetics, and also it was commercially successful. We analyzed how the Russian-speaking space took this album. Also we isolated elements inherent for the new musical aesthetics from the “sound canvas”, and described their functions. Based on the results we found out that music found a new vector of motion in the postmodern paradigm, and the polystylistics, expressed in the deliberate use of many figurative and historical plans within one composition, is the main element of modern musical aesthetics. Its main function is to create a permanent conflict that arises due to the “aggressive” merging of heterogeneous semantic and cultural layers.

Index terms | *Aesthetics, cognitive aesthetics, Kanye West, keys study, mass media, musical structures, new music, trnsmediality*

INTRODUCTION

Modern popular music has been functioning in the paradigm of postmodernism for a long time. It is a complex and multi-level phenomenon. The commonality of mass culture and postmodern is noted, for example, in the works of G. Yu. Litvintseva (Litvintseva 2014). On the one hand, it demonstrates a number of features characteristic of mass culture such as desire for universality and, the primacy of commercial function, style diversity, internationality, broadcasting of archetypical images established in the mass consciousness, the use of postmodern game, meaningful deconstruction and “moderate” mixing of cultural codes inherent in different traditions. On the other hand, mass culture is distinguished by reliance on clearly defined style dominants and interrelated musical traditions. A. G. Belyukov identifies four basic traditions: African-American folklore, elements of Anglo-Celtic folklore, elements of Latin American folklore, and European academic tradition of the XIX - XX centuries. In his opinion, there is a special connection between the basic traditions, which ensures the development of musical culture from style to style, and the musical genre is the key carrier of this connection (Belyukov 2016).

However, in the modern musical picture of the world obvious tendencies to destructure the genre system are outlined, in connection with which the principle of continuity on the grounds of basic traditions ceases to be relevant in some cases. The transformations of the structures of popular music genres, which are the current trend in musical aesthetics, have changed the principles of translation of cultural dominants, caused their mixing, and therefore, a number of features can be found within the framework of European music that appeared in a “concentrated” form only

in the beginning of this decade in American, or even African music.

The key problem in the study of contemporary musical aesthetics lies in the phenomenon of the consumption of musical products during the radical transformation of musical structures. It is not completely clear what the audience is guided by when it comes to emotional-figurative perception of music, if the basic mechanisms of the effect of sounds on consciousness cease to be relevant.

According to Zettl (Zettl 2011), applied media-aesthetic analysis is not an abstract concept, but a process that considers the interaction between different media elements, and the perceptual reaction to them. One of these elements, in terms of musical aesthetics, is melody. It creates a logical combination of easily remembered sounds, readable by consciousness. It serves as the basis for the phenomenon of earworm or brainworm, the involuntary repetition of musical images (Liikkanen 2012). However, melodies more and more often perform secondary functions (creating arrangements, postmodern “game”) while rhythms become the “core” of compositions.

A number of researchers agree that aesthetics of form plays a key role in modern music. According to Kramer, B. (Kramer 2018) numerous streaming services provide users with individual musical proposals, thereby creating a new taste-forming paradigm, based not on the interaction of people and verbalized judgments, but on situational emotional preferences and aesthetics of form. This is also indicated by Hagen, A. (Hagen 2015), who claims that playlists that form the basis of music streaming services are constantly evolving and showcasing new ways of collecting music information through streaming services, as a result of which they constantly shape and adjust the musical tastes of their owners.

Edelmann, A. Mohr, W. J. (Edelmann, Mohr 2018) believe that the growing development of a more formal theory of culture over the past two decades is due to the fact that the audience has ceased to perceive meaningful concepts. Continuing this thought, it can be assumed that the audience listens exclusively to cells or clusters torn from concepts, but not the product as a whole. Absorbs the form, ignoring the content. Bennett, A. (Bennett 1999) exploring the empirical study of music in the UK in the aspect of the concept of the neo-tribes Maffesoli, wrote that the musical tastes and preferences of people in the coming decades will not be tied to any specific social or cultural settings. The basis of popular music will be bright, but rapidly disappearing precedents. At this moment, it can be said that this hypothesis has been partially confirmed. Rapidly changing and extremely fluid eclecticism almost completely eliminated any taste statics, which makes it more and more often heard that music circulating in the framework of postmodernism is becoming increasingly stagnant and not quite justified. In our opinion, it would be more correct to say that genre stratification, reducing the role of music journalism, the disappearance of “generational” genre forms that marked whole generations and the secondary nature of ideas, against the background of total domination of hip-hop music, is a consequence of attempts to overcome the crisis that already has a place to be for a long time. Experiments with the form of modern musicians, which by the way performed within the framework of postmodernism yet, often turn out to be paradoxically successful, even within those cultural fields where their failure would seem inevitable. In fact, such precedents allow us to talk about the emergence of a new musical aesthetics, the main feature of which is the dominance of rhythms over melodies in the general musical context. The main platform for such experiments has become hip-hop.

According to Nielsen for 2017, hip-hop became the most popular genre in the Americas, with a margin of 12% ahead of the total number of albums sold and listening to streaming services from rock and pop music, which every year lose their positions more and more (Lynch 2018). This trend is also present in Russia. One of the main

moderators of the largest network of music groups in the social network VKontakte, E: music, claims that users have become less disdainful about unfamiliar music associated with this genre, and the number of subscribers in thematic public pages is growing rapidly (Arni 2017).

METHODS

In this study, we used the methods of qualitative and quantitative content analysis as well as musicological analysis. Quantitative content analysis allowed us to determine the emotional coloring of the comments of the audience and the texts of the authors of posts on the social network VKontakte immediately after the release of the precedent phenomenon. Qualitative content analysis is used to determine what verbal techniques were used to describe the object of study. Musicological analysis allowed to isolate from the “sound canvas” elements inherent in the new musical aesthetics and to highlight their functions partially.

RESULTS

As a study material, we chose Kanye West’s sixth album “Yeezus” released in 2013. The work, called by the musician himself “protest against music”, subsequently established a new aesthetic model that became the dominant feature of modern pop music. Deprived of traditional mechanisms of broadcasting pop music aesthetics, the album occupied the first lines of the music charts of the United States, Britain, Australia, Denmark, Russia and New Zealand, and also turned out to be in the Top 30 of almost all world ratings, becoming “platinum”.

At the time of the release of the album, Kanye West was already a cult musician, whose works were included in the authoritative rating of 500 Greatest Albums of All Time by the American publishing house Rolling Stone. However, this album provoked a rather ambiguous reaction from both the professional public and fans. Russian editorial office of Rolling Stone gave it four stars out of five, but at the same time, did not write any reviews. Non-professional media on the social network VKontakte (having more than one hundred thousand subscribers at the time), - Fast Food Music, New Albums, E: \ music and Drugs And Booze also did not write any reviews or critique, limiting themselves to a few quotes from the musician himself (I just talked to Jesus, he said “what up Yeezus? I said Shit I’m chilling, trying to stack these millions”, https://vk.com/fastfoodmusic?w=wall-45172096_970), information notes with contextual information (Winner of 14 Grammy Awards, producer, director, actor and just one of the most successful rap artists, Kanye West. The new album with the “modest” title Yeezus and the track “I am God” is available for listening, https://vk.com/e_music?w=wall-23995866_54206) or by links to reputable musicians (The best album of 2013 according to Jack White. Awesome!, https://vk.com/drugsandbooze?w=wall-41970634_8283). It can be assumed that for the critical discourse at that time there were not enough applied tools (musicological terms) or word-shaped keys (means of artistic expression that can describe such music so that the audience becomes interested in listening to it).

Opinions of subscribers of the above public pages is divided. While some praised the work noting a unique sound in particular, unlike the popular music and an eclectic musical component, others noted mediocrity and “dirtyness” of sound, and Kanye West himself was accused of saying that all his fame was nothing more than a consequence of outrageous behavior against the background of the degradation of the musical content of his new albums, or the exploitation of outdated styles.

But after a couple of months, an eclectic mix of industrial, punk, trap, acid house and modern experimental hip-hop suddenly turned into a mainstream, shifting traditional

melodic, and seemingly universal, pop music. Among the main elements of the “sound canvas” of “Yeezus”, we can point out “ragged” rhythms, “tracks within tracks”, “aggressive” auto-tuning, intentional sloppiness, frequent rhythmic “breaks”, and the absence of traditional melodic audience “hooks” Polystylistics, which is an integral part of the musical culture of postmodernism, has long reached the stage when the “stitches” in the compositions became almost invisible, the boundaries between “own” and “alien” are blurred. However, in modern realities genre assimilation does not contradict the presence of collage effects created by quotations, but complements them, which is especially noticeable in “Blood on the Leaves” and the closing track “Bound 2”. In the first case, Nina Simon’s looped phrase from the bluesy standard “Strange Fruit” is distorted by autotune throughout the composition. In the second, a deliberately distorted musical soul-funk accompaniment (imitating lo-fi sound), belonging to the Ponderosa Twins Plus One group, deliberately mismatched with sharp industrial elements, vocal R&B pieces of singer Charlie Wilson, mid-century pop singer Phrases L and and the aggressive recitative of Kanye West himself. We should also mention the constantly changing rhythms crushing any melodies arising in the “musical canvas” without any transitions or preparation. The compositional elements described here are found throughout the entire album in one volume or another. It is possible to interpret their use in different ways, the synthesis of classical and modern or the collision of high musical style and modernist noises are only two of the possible ways. Despite such sharp oppositions, the comic effect is not created, moreover, often the sound is atonal and synthetic, filled with alarming artificiality. In our opinion, the sharp corners of stylistic contradictions are designed to destroy any stable images that arise when a particular musical element appears. It maintains a constant sense of cognitive dissonance. Subsequently, a similar scheme began to be used by musicians in various genres: from guitar instrumental music to all sorts of subgenres of hip-hop.

CONCLUSIONS

We concluded that the deliberate merging of many imaginative, semantic, historical and cultural plans is a key feature of modern musical aesthetics, and the postmodernist phenomenon of polystylism acquires a new life. With such a mechanism of creating a “musical canvas”, a feeling of harmony is created within the framework of the modern picture of the world, but there are a lot of contradictions when considering each of the elements separately, if the context is understood, a condition that cannot always be met by a mass audience. Perhaps, the answer to the question about the emotional-imaginative perception of music, with the deconstruction of the basic mechanisms of the effects of sounds on consciousness, should be sought not so much within the framework of music, as in the context of changes in the perception of time and space by a modern audience.

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UNDERSTATED SIGNIFICANCE OF FORM IN GRACYK'S AESTHETICS OF POPULAR MUSIC

Abstract | In the theoretical works of American aesthician 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

“ACTIVE LISTENING” THESIS AND ITS CONSEQUENCES ON LISTENING TO ROCK MUSIC

In his book *Listening to Popular Music: Or, How I Learned to Stop Worrying and Love Led Zeppelin*, Theodore Gracyk approaches the problem of the aesthetic form of popular music indirectly. He is doing this by analyzing the theoretical conceptions in which the reception of music is genuine only if listening is an activity that concentrates on the formal structure of a musical piece. The aesthetic reception of music is achieved if a listener is approaching a composition actively and consciously, which means he is exclusively focused on formal aspects of a composition (Gracyk 2007, 135). If a listener didn't manage to devote his whole attention to the structural base of a composition, than he hasn't been "listening" to music the right way, but solely "hearing" the aural characteristics of a musical work. Although this understanding of a listening to music is attributed to several aestheticians including Eduard Hanslick, Edmund Gurney, David Prall and Monroe C. Beardsley, when explicating the consequences that arise from the illustrated theoretical perspective when it comes to the listening of popular music, Gracyk usually refers exclusively to Hanslick's aesthetic conception in the book "On the Musically Beautiful".¹

The most important segment in Gracyk's interpretation of the thesis of "active listening" is his analysis of the ways in which it could challenge the aesthetic reception of popular music. Taking into account that the aim of the advocates of this thesis was not to question the possibility of a genuine aesthetic experience of popular music, Gracyk believes there are at least three negative consequences of this conception as far as listening to popular music is concerned. I will briefly present these consequences in the following section and point out the way in which they are related to the problems of the aesthetic experience of form in popular music compositions.

As the first consequence of the "active listening" thesis, Gracyk emphasizes the problem of the knowledge allegedly needed for an adequate reception of popular music. If genuine aesthetic reception of a popular music piece "always requires *conscious* exercise of critical categories concerning musical form" (Gracyk 2007, 139), than it can be brought into question whether listeners of popular music actually listen to the compositions of this kind. Gracyk responds to these conceptions by showing that listeners of the rock music do comprehend the main characteristics of the compositions they listen to, so that their listening to this style of music does not require any special knowledge for proper aesthetic reception. For example, this aesthetician believes that listeners of rock music already hear when the same melodies reoccur in different songs, the identical parts of the song are repeated in different compositions, or certain ways of creating melodies are used by the composer, such as the frequent appearance of so-called blue notes (Gracyk 2007, 139).

Although these arguments eliminate the need for conscious knowledge or proper skills for listening to rock music, with them Gracyk still does not dismiss the traditional aesthetic notion of "active listening" – on the contrary. As can be seen in Gracyk's own examples, the listener of rock music is expected to aesthetically experience the formal aspects of the composition he is listening to – to perceive the basic characteristics of the melody of these compositions, but also to recognize the special formal devices in this kind of music, such as the presence of blue notes. The possibility to experience aesthetically such formal aspects of a composition can be considered exactly what Hanslick expects from the listener of classical music in certain sections of his book "On

the Musically Beautiful“ (Hanslick 1891, 40-41).

Another negative consequence of the traditional aesthetic notion of “active listening“ is that every genuine aesthetic experience of popular music would be reduced to perceiving the formal structure of the composition listened. According to Gracyk, the traditional aesthetics of music believes that a listener needs to “extract a pure sound structure“ from the “total aural experience“ to experience a musical piece adequately (Gracyk 2007, 139). This includes neglecting both the characteristics of the “concrete performance“ of the composition and other aspects of a music piece that do not contribute to the formal unity of the composition, such as the lyrics of the vocal composition. Gracyk’s main concern here is the role of lyrics in a particular musical composition: when we exclude the lyrics from the aesthetic experience of a popular music tune, “[o]ne twelve-bar blues is remarkably like another“ (Gracyk 2007, 139).

However, emphasizing the importance of the aesthetic experience of a formal structure need not be done by dismissing the significance of other aspects of a composition. Interestingly enough, although Hanslick considers the aesthetic reception of musical form the most important aspect of the aesthetic experience of classical music, he does not think that the lyrics of classical music compositions (or “libretto“, to be precise) would in some way distort and jeopardize the aesthetic experience of this composition – the opposite is the truth. Hanslick himself stressed out that the lyrics („poetry“) are “enhancing the power of music“ (Hanslick 1891, 45). In addition to that, Gracyk’s argumentation assumes that the lyrics of a popular music composition do not contribute to the very structure of a listened piece. But having in mind that the lyrics usually provide a listener with the basic orientation in the arrangement of a song – telling them which part of a tune is verse and which is chorus – it is doubtful that any of the above mentioned traditional conceptions in the aesthetics of music will completely ignore the lyrics, and the same goes for the contemporary analysis of popular music. In the section dedicated to the aesthetic form of hip hop music in his famous text “The Fine Art of Rap“, Richard Shusterman examines the structure of a hip hop song exactly by talking about lyrics – by describing the relations between stanzas and refrains in a song that belongs to this genre of popular music (Shusterman 2000, 233-235).

Finally, the third consequence of the traditional aesthetic notion of “active listening“ on the reception of popular music is very similar to the second one. Gracyk argues that the active reception of a popular music composition leads to ignoring the entire “expressive force“ of popular music, so that rock music composition will not get any aesthetic qualities via the very sound of a distorted electric guitar and powerful drum beat. (Gracyk 2007, 140). Just as in the case of the previous consequence, these sounds are marked as “nonstructural“ and thus disregarded in the aesthetic experience of a popular music composition. It is obvious that rock music will lose much of its charm with this formalist intervention. Still, this does not need to be the unavoidable consequence of stressing the importance of the formal and structural aspect of a composition when it comes to its aesthetic value. Hanslick himself often emphasizes the role of a instruments’ timbre in the aesthetic experience of classical music (Hanslick 1891, 39, 41-42, 67).

After examining several other problems related to the illustrated consequences, Gracyk conclusion is that “active listening“, as traditional aesthetics of music views it, can not be restricted to grasping the formal structure of a composition. Instead, he promotes the pluralism of genuine receptions of popular music. Our listening practice

varies depending on the genre of music we are listening to, and “active listening” of the formal structure of a musical piece is just one practice among other methods of listening (Gracyk 2007: 150). So far, Gracyk’s “democratization” of various listening habits doesn’t mean dismissing the “active listening” thesis at all. But it seems that Gracyk’s analysis of “active listening” in this chapter of the book *Listening to Popular Music* is not limited to this conclusion. After considering the consequences traditional aesthetics’ thesis has on the reception of popular music, Gracyk also points out that “applying the skills of analytical listening to a simple popular song can result in sheer boredom” (Gracyk 2007: 142). Unlike in the “democratic” conclusion already mentioned, Gracyk here not only disqualifies “active listening” as a way of listener’s reaching out for the aesthetic merits that one popular music composition can provide, but warns a popular music listener that “active listening” could distort or disrupt his aesthetic experience of a popular music piece. Does this mean Gracyk does not recommend this type of listening to popular music?

If the “active listening” implies reducing the aesthetic experience of popular music to formal aspects of compositions of this kind, then I agree with Gracyk that it should be avoided altogether. But the analysis of his views on the consequences of the “active listening” thesis showed that this is not the case. Affirming formal aspects of popular music composition does not necessarily means disregarding other aesthetically relevant aspects of a listened music piece. We can just as well approach the popular music compositions with the intention to aesthetically experience their formal structure without ignoring the non-structural and expressive aspects of it. In fact, as I will try to show in the next section of this paper, aesthetically experiencing the formal characteristics of a popular music composition is exactly the practice Gracyk praises as the most trustworthy way of achieving the adequate aesthetic evaluation of a popular music composition.

THE ROLE OF FORM IN GRACYK’S VIEWS ON THE AESTHETIC EVALUATION OF POPULAR MUSIC

In chapter “Aesthetic Principles and Aesthetic Properties”, Gracyk presented the reasons why aesthetic evaluation of popular music composition should not be driven by theoretically formulated aesthetic principles. Instead, he is proposing two “competencies” as groups of habits a listener needs to develop when approaching a composition that belongs to a certain genre of popular music. Using the terminology of music theorist Robert Hatten, Gracyk distinguishes stylistic and strategic competencies that encourage aesthetic evaluation. Stylistic competencies provide a listener with the ability to perceive those characteristics of a composition that are telling her to which music genre this composition belongs to, while strategic competencies supply her with the expertise of identifying those characteristics of a piece of music that make it outstanding (Gracyk 2007, 77).

Gracyk explains how these competencies govern the aesthetic evaluation of popular music by analyzing three different descriptions of the aesthetic experience of a certain blues compositions: first encounters with a blues song by a musician William Christopher Handy and a novelist Dorothy Scarborough, as well as Bob Dylan’s first time listening to the recordings by a blues musician Robert Johnson. While I will not analyze these written testimonies of listening to the blues separately, I will briefly describe Gracyk’s theoretical motivation behind his interpretation of these various experiences. Handy’s description of the first blues songs he heard in a train and at a dance event

in Mississippi, Gracyk regard as an example of acquiring the stylistic competencies needed for the further aesthetic evaluations of a blues compositions. In contrast to the Handy's testimony, Scarborough's views on "that peculiar, barbaric sort of melody called 'blues'" Gracyk interprets as her failure to obtain stylistic competencies and think of the observed musical characteristics as the aspects of a distinct music genre, and not the signs of the negative aesthetic value. Finally, in Dylan's praise of a subtle and unique Johnson's musical interventions to the standard blues song structure, Gracyk detects not only that Dylan is applying stylistic competencies in listening to Johnson's song, but also that he has acquired strategic competencies that go beyond indicating the main features of a blues song.

Although there are notable differences in these descriptions of the aesthetic experiences of blues compositions, it is striking that Gracyk's analysis of them is almost exclusively concerned with the ability of these listeners to grasp and adequately interpret the musical form of the compositions listened. Gracyk is stressing out how Handy's own journey of acquiring stylistic competencies of the blues started when he first experienced some of the formal characteristics of a blues song, such as repeating the lines of a verse three times. The acquiring of them was certainly completed when Handy identified other "basic elements of the blues" – Handy marked other formal aspects of this music such as "variation of a pentatonic (five-note) scale, with flattened thirds and sevenths" and "rhythmic syncopations" (Gracyk 2007, 79). Moreover, Gracyk's interpretation of Scarborough's testimony shows that this novelist did not manage to recognize the formal structure of a twelve-bar blues song, which led her to conclude that this new music "likes to end its stanza abruptly, leaving the listener expectant for more" (Gracyk 2007, 80). Citing Dylan's own analysis of Johnson's songs, Gracyk is speaking about musical form himself, emphasizing that "Dylan hears a mastery of form and sophisticated, disciplined songwriting" (Gracyk 2007, 83).

Despite his doubts that "active listening" could end in "sheer boredom" when it comes to listening to popular music, it seems that in the chapter "Aesthetic Principles and Aesthetic Properties" Gracyk is promoting exactly that kind of listening to popular music – a stylistically and strategically competent reception of musical form. If we draw the consequences from Gracyk's analysis of stylistic and strategic competencies, it follows that not only this type of listening would not distort the aesthetic experience of popular music, but also that this is the only kind of aesthetic reception that leads to "perceptual and imaginative habits required to appreciate the music" (Gracyk 2007, 85).

CONCLUSION

This examination of the role of musical form in Gracyk's own theory of aesthetic evaluation of popular music gives reasons to think that the experience of the aesthetic form has a greater role in his aesthetics of popular music, although this is not explicitly stated. In addition to this, it seems that Gracyk's criticism of the "active listening" thesis hasn't brought into question Hanslick's theoretical conception, because this criticism hasn't actually been directly linked to what the traditional aesthetician stated in his own theoretical writings. While emphasizing the understated significance of form in Gracyk's aesthetics of popular music, I tried to show in this paper that there are important theoretical connections between traditional aesthetics of music and contemporary theories when it comes to dealing with the aesthetic experience of

popular music.

(Endnotes)

1 Although this is the most common translation of the title of Hanslick's famous book, in this paper I am using the older translation titled 'The Beautiful in Music'.

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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*

1. Introduction

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 important not only because he is one of the first composers in Japan who has made the ambient music and the sound design for public spaces but also because 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 begun working in the visual art context in 1980s Japan? To think about it, I will examine the overall aesthetics and activities of YOSHIMURA, explore some contexts around him in the 1970s and 1980s Japan, compare him with some examples, and propose my consideration.

This paper is the case study about the experimental composer who has turned into the visual art context, but this study will also contribute to examining the intersection of music and the visual art.

2. The aesthetics and activities of YOSHIMURA Hiroshi

Let me summarize the activities of YOSHIMURA Hiroshi in each decade.

2.1. The activities¹

The 60s: apprenticeship

In the 1960s = in his twenties, we can find some seeds for his avoidance away from the traditional western art music and his interests towards the experimental music after John Cage. He has composed some indeterminate and improvisatory composition, created some graphic scores, performed the Fluxus-like event influenced by the experimental musicians such as John Cage and KOSUGI Takehisa, and so on [Figure1].

The 70s: the developmental stage

In the 1970s = in his thirties, he began to engage in post-Cagean experimental musical practices. He participated in *Taj Mahal Travellers* of KOSUGI Takehisa in 1974 until 1979 [Figure2] and in the show of KOSUGI Takehisa as a performer. Since 1977 he began to work with SUZUKI Akio on many occasions. As YOSHIMURA, SUZUKI, and KOSUGI have performed together at many places very often through the 70s and 80s, they were regarded as a threesome in the avant-garde music world in Japan².

Also, he began his mail event in 1973. The mail event is that YOSHIMURA asked his friends to write some words, visual images, or scores on the paper about the subject of 'WAVE' and filed them [Figure3]. This enterprise led to the compositions included in the LP we will see the next and would indicate his interest not only in the motif "Wave" (just like KOSUGI Takehisa) but also in the visual art context (in that he adopted the way of mail event just like the way of Fluxus artist).

The 80s : *Music for Nine Post Cards* and *Sound Gardens*

In the 1980s = in his forties, YOSHIMURA became YOSHIMURA who has been known in general in two terms: he composed the ambient music and organized the exhibitions in the context of the visual art.

In 1982 he released the first LP of ambient music in Japan, "*Music for Nine Post Cards* [sic]" from "Sound Process" label founded by ASHIKAWA Satoshi³, of which pieces have

been played at HARA museum in Shinagawa because YOSHIMURA had hoped and asked the museum to do so [Figure4]. Moreover, in 1983 he wrote the ambient music for the interior room of Kushiro City Museum, which is the sound design for public spaces. These activities reflected well the situation around environmental music and the thought of soundscape in 1980s Japan³.

More important, he began organizing the exhibition in the context of the visual art world. In 1984 he organized the exhibition “*Installed Sound*” at Roppongi Striped House Museum of Art, which led to the series of the exhibition *Sound Garden* 1-6 (1987-1994) [Figure5-1, 5-2, 5-3]⁴. I have already discussed Sound Gardens in detail elsewhere (NAKAGAWA and KANEKO 2017).

After the 90s: his mature days

In the 1990s = his forties, his activity got more publicity than ever, not limited to the small circle of the avant-garde music world. He continued organizing the exhibitions, went abroad to show performance, published the books (YOSHIMURA 1990, 1994, 2002, 2003), gave a lot of public lectures, began teaching at the university, and so on. He seemed to reach his mature days.

2.2. The internal logic of the composer

So let us get back to our question. Why did the composer YOSHIMURA has begun working in the visual art context in 1980s Japan? Below is his explanation (YOSHIMURA 1990b: 157).

“The city is losing a connection with an ecological system and asks sound and music to provide the enriching soundscape. However, music becomes a kind of noise in today’s ordinary soundscape and does not be listened to carefully./ That is why I have looked for the relaxed space where we can enjoy sound without bothering anything and have organized the exhibition *Sound Garden* at Roppongi Striped House Museum of Art.”⁵

He describes the exhibited artworks as Sound Art.

“When you observe the boundary line between sound and music, you will find the field called ‘Sound Art,’ which expands not only in the field of sound but also in the visual world. Sound Art extracts the undifferentiated chaos as it is.”

So he describes Sound Art as “inspiring people to think with the free mind which would be the foundation of Art and to have a playful mind across the disciplines of the genres.”(160)

In short, because there is the demand for the enriching soundscape, he has looked for “the relaxed space where we can just enjoy sound without bothering anything” and prepared such a place as the exhibition of sound art, which would open your mind to the foundation of the art. Let me express his internal logic this way: YOSHIMURA has developed his musical intention and interest towards and outwards the exterior space (rather than enterprising the temporal expansion by making the relationship between sound on the staff notation) because the spatial extension gives him the means to reach the foundation of Art. That is why he began working in the visual art context which gave him the occasion to handle with space (music has never given him).

3. Comparison

Then, why in the 1980s Japan? Also, how different from other examples? As I have discussed the former elsewhere⁶, this paper concentrates on the latter. Below is just a

rough sketch of the discussion: comparison and theorization. I will be speaking about this issue more in detail in this coming July 2019.

3.1. Comparisons with three artists

For the avant-garde musicians in 1980s Japan, the ambient music of Brian Eno⁷ and the thought of soundscape were very influential⁸. Also, as already mentioned, YOSHIMURA was often grouped with the other experimental artists of the same generation: KOSUGI Takehisa and SUZUKI Akio.

1) Brian Eno (1948-): the spatiality and the thought of soundscape

YOSHIMURA acknowledges the influence of Eno's *Obscure* label (1975-1978). He describes the label as blurring the boundaries between arts (music, painting, design, architecture, and so on) and evaluates it as trying to understand the value and the importance of Art from the perspective of our ordinary life (YOSHIMURA 1994: 99). *Sound Garden* for YOSHIMURA may be said to be *Obscure* label for Eno.

The ambient music of Brian Eno functions as a kind of environment, sometimes for the specific site such as *Music for Airports* (1978)¹⁰. YOSHIMURA had the precedent when asking his composition to be played at the art museum and making the music for the specific site. However, each musician differently approaches spatiality. In early 1980, Brian Eno has begun to make multimedia artworks with light and sound installation [Figure6]. He was recognized as a kind of multimedia artist in 1980s Japan¹¹. On the other hand, YOSHIMURA does not have to create such type of object or installation with light and sound maybe because he was influenced by the thought of the soundscape and had interested more in interacting with the environment rather than making the environment (see Figure 5-3)¹².

2) KOSUGI Takehisa (1938-2018): the experimental tradition and the thought of soundscape

KOSUGI Takehisa (1938-2018) began making sound installation around 1980. *Interspersion for 54 sounds* (1980)¹³ [Figure7] is one of the earliest examples. This installation develops and deviates from KOSUGI's experimental musical practice based on his belief that every audible sound is the phenomenological realization of the ubiquitous existence called 'Wave.' 'Wave' is "the electric wave which is not visible to an eye and which an ear does not hear,"¹⁴ which exists all over the world, which we cannot see, hear, touch, nor perceive. This artistic vision is one of the variations after Cagean experimental tradition, which presumes something ubiquitous inaudible but becomes something perceivable by way of some mediation (technology, careful listening, performing, and so on). We could interpret the sound and sight of KOSUGI's sound installation as the expansion of 'Wave' and his experimental musical practice.

On the other hand, YOSHIMURA did not seem to have such a conceptual connection with that experimental tradition but got more profoundly influenced by the thought of soundscape. This may result from a different decade when each developed each own artistic vision.

3) SUZUKI Akio (1941-): the similar sensibility but different background

On the contrary to the case of KOSUGI, it seems that SUZUKI has the similar sensibility with YOSHIMURA because both have made experimental musical instruments [Figure8] (you can see a soundtube of YOSHIMURA in Figure5-3)¹⁵, did performance (sometimes together), and made graphic score (not necessarily for the performance), and put the

importance on the act of listening with interacting with the environment.

Space in The Sun (1988) by SUZUKI is the legendary sound art work [Figure9]. However, it does not provide any sound, nor is it even the participatory listening event, but it presented the act of listening by the artist alone as Art. This is the artwork intensifying the act of listening thoroughly. Also, as we have seen, the reason why YOSHIMURA began the exhibition of sound art is that he has wanted to listen to the sound thoroughly.

However, both has a different background. While SUZUKI has started from the context of visual art and intruded in the context of sound art, YOSHIMURA has departed from the world of music for the visual art context.

3.2. Consideration

I argue that YOSHIMURA got interested in interacting with the spatiality of sound and music from the perspective of a composer (not as a visual artist) who were a little behind Cagean experimental tradition. This argument is also the answer to the question “Why did the composer begin to make visual art?”

4. Tentative conclusion: the passage from the field of music to a sound culture

In the article discussing the emergence of Sound Art, Carmen Pardo explains the transformation, development, or derivation from music to Sound Art as the shift of attention in the field of music making from ‘the relationship between time’ to ‘the relationship between space’ (Carmen 2017). Carmen traced the shift as the “passage from the field of music to a sound culture” (39) with reference to the avant-garde composers such as John Cage or Max Neuhaus, who began creating the artworks from the perspective of sound in space (not only in time). Here Sound Art is the operating concept to examine the development of sonic practice and contemporary music in the 20th century which the traditional musicology cannot deal with well.

From what have been said, I would argue that, in this framework, YOSHIMURA is positioned on the music end of this transformation. That is, we can regard YOSHIMURA as positioning at the beginning of Sound Art in Japan and at the music end of “the passage from the field of music to a sound culture.” Therefore, we may expect that there would be some artists at the sound art of that passage or other artists positioning at the music end but profoundly influenced by Cage, and so on.

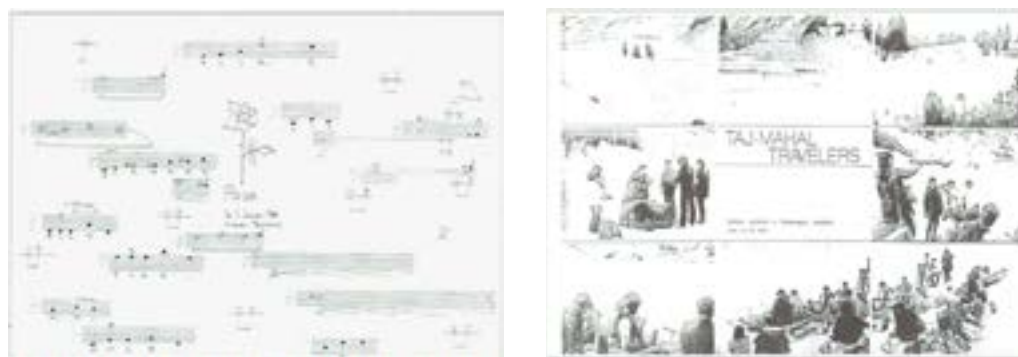


Figure1 YOSHIMURA's graphic score in the 1960s



Figure3 The mail event in 1970s



Figure5-1 Ken-ichi Kanazawa, Fragments of Sound 3, at Sound Garden 5



Figure5-2 Rintaro Watanabe, Chirr Chips, at Sound Garden 5



Figure5-3 Hiroshi Yoshimura, Pond, at Sound Garden 5 (with his soundtube)

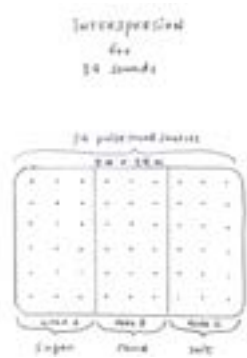


Figure7 Interspersion for 54 sounds (1980)

Figure8 SUZUKI Akio's Analapos

(Endnotes)

- 1 For the description below, I refer to the exhibition catalog (YOSHIMURA 2005).
- 2 So I heard personally from SUZUKI Akio in Sept. 16th, 2017.
- 3 ASHIKAWA Satoshi is also influential on the contemporary music scene in Japan, not only through his music but also through his activities as a writer and as a curator of the record selection at *Art Vivant* of SEIBU museum by ASHIKAWA. Much has been written about him in Japanese, but we need extensive research on his activity.
- 4 This situation led to the important anthology of *Wave Notation* (1986), which was published on occasion for the posthumous writings of ASHIKAWA Satoshi (1953-1983). It included some articles by the prominent researchers and artists and indicated how 1980s Japan has received environmental music and the thought of soundscape.
- 5 YOSHIMURA curated *Sound Garden 1-6* with the assistance of some other artists. Each exhibition contained 15–25 artworks, and some of the exhibitions included performances in which the artworks constituted musical instruments; in certain cases, visitors could touch and play the artworks. A total of 53 artists participated in these exhibitions, with over half of these artists having attended or recently graduated from Tokyo University of the Arts' Faculty of Fine Arts or Faculty of Music. Artists from the Department of Crafts and the Department of Sculpture—mainly young artists born in the 1960s—made up the majority of these. Aside from Yoshimura, few composers or musicians participated, and most were younger than him. These young artists were invited to participate irrespective of their achievements in the field.
- 6 And he continues, “It is the place where you can find, encounter, play, or be inspired by artworks with sound. You can call such artwork as ‘the visual art using sound’ at “the exhibition of sound.””
- 7 There are a few contexts in 1980s Japan: the import of the thought of soundscape, the import of the ambient music, and the changing attitude of music education and the ethnomusicology, and so on. I have discussed this issue elsewhere (NAKAGAWA 2016, 2017, 2018).
- 8 Ambient music was invented in the 1975 by Brian Eno. In his words, “Ambient music must be able to accommodate many levels of listening attention without enforcing one in particular; it must be as ignorable as it is interesting.”
- 9 I have discussed the reception of him at this time in NAKAGAWA 2019.
- 10 His first ambient album was *Discreet Music* (1975), released from his Obscure label (1975 - 1978). His first manifest ambient album “*Ambient 1: Music for Airports*” was released in 1978 from Polydor Records.
Eno has released 4 albums with the subtitle “Ambient” between 1978 and 1982:

"Ambient 1: Music for Airports" (1978), "Ambient 2: The Plateaux of Mirror" (1980, with Harold Budd), "Ambient 3: Day of Radiance" (1980, with Laraaji), "Ambient 4: On Land."

11 Eno came to Japan in 1983 as a visual and sound artist who was featured in the art journal *Bijutsu-techo*

12 Before participating in rock 'n' roll band, Eno was an art school student in UK, influenced by the experimental tradition such as John Cage or Cornelius Cardew (Scoates 2013). That is, it can be said that, while YOSHIMURA has departed from the context of music for the visual art context, Eno has started from the context of visual art and intruded in the context of avant-garde music by the way of popular music. This comparison also needs further research in the future.

13 This installation was created for the exhibition *Für Augen und Ohren* in Berlin

14 KOSUGI Takehisa. "Tekunoroji To Ongaku (Technology and Music)" (in Japanese) in *InterCommunication17* (summer 1996) Tokyo: NTT Publishing Co. Ltd.: 90.

15 In 1981 YOSHIMURA made his experimental musical instrument or sound object, "soundtube" [figure: soundtube].

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WORKS OF MUSIC AND CONTEMPORARY AESTHETICS – “DEATH OF THE WORK” OR “DEATH OF THE AUTHOR”?

Abstract | The present study aims to analyze contemporary views on musical work that are derived from aesthetic and music-theory thinking. The music work, understood as a symbolic network of temporal and spatial, structural and meaning-related relationships, 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 were linked with the search for the definition of art and, consequently, 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 in which it represented something that was stable, complete, recorded, bounded in time, yet open in terms of intention and interpretation (Z. Lissa, R. Ingarden, J. Levinson). The revision of this current understanding was required not only due to the emergence of popular music and jazz, but also due to this avant-garde music, open works, 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 shift in the paradigm. This shift mainly involved experimental music, fusion of various kinds of genres, types and material, including improvised music, and its share in it. What can and should not be considered a musical work (“death of the work”) is a matter of general definition. What can be considered as an author 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”), 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).

Index terms | *works of music, art music, popular music, jazz music, openness, improvisation, concept*

1 Introduction

The goal of the present paper is to delineate the present understanding of a musical work and of other musical expressions drawing on its present treatment by music aesthetics, musicology, musical creators, organizers of music performances of various styles, performers, arrangers, or music teachers. The partial aim is to touch on the penetrating themes of musical aesthetics and musical ontology, summarizing the significant benefits of musical ontology for the area studied. I make use of its outcomes only in the scope and form that do not interfere with musical practice and that may add a philosophical dimension¹ and rational solutions to the present discussion.

Music ontology deals with what a musical work is, how it is present, what the nature and conditions of its existence are, whether it exists as a material thing or merely as an abstract, mental object, and so on. Music aesthetics and musicology extend these considerations so that a musical piece, as well as musical expressions, no longer considered a musical work (non-work, anti-work) can be defined or specified more accurately. The latter are expressions of music that share certain features – material, structural, acoustic – but they are not functionally designed to function as a work. However, there are still musical expressions and/or musical products that only pretend to be music; or due to a lack of clarity, intensity, complexity, identity, creativity and originality, they only contribute aesthetically worthless and artistically insignificant products to the field of music art.

In this context, I deal with the paradigmatic changes in 20th-century art as transfigurations that have only to a small extent been projected into the awareness and knowledge of contemporary musical ontology, which is still and often blamed for being ahistorical. I adhere to Lisa Giombini's (2017) view of "historical ontology", which is based on the concept of the prominent music philosopher Lydia Goehr and on her seminal work from the early 1990s (Goehr 1992). Such a concept of the field is the result of a logical requirement to enrich the discussion by a historical approach explaining developmental milestones², thereby avoiding much misunderstanding or short links in ahistorical ontological considerations.

I consider it important to include not only philosophical insights into music, but also findings based on considerations of musical aesthetics and conceptual innovations based on the needs of live music practice. For this reason, at the end of the discussion, I suggest to categorize musical works, expressions of music, and musical products in order to offer a clear conceptual distinction. This is perhaps the way to prevent applying the tag of a musical work to works that are inconsistent within the basic concept of the term. Another partial aim is to enrich the discussion through the achievements of opinion systems of Central European authors (Czech, Slovak, Polish, such as Z. Lissa, J. Fukac, I. Polednak, J. Kresanek, P. Faltin), who represent our domestic tradition and offer original solutions³.

2 Paradigmatic changes in 20th-century music as a source of re-evaluation of the concept "work-hood"

Musical development of the 20th-century showed a clear departure from the original traditional values of musical works, and introduced the variability of approaches and methods that music aesthetics used to reflect this trend. A previously neglected music element – timbre⁴ – became foregrounded, the finished work was no longer the only ideal, and the mere *process* (from a defined structure to a concept) and *an open form*

(the composition is completed on the stage depending on the current possibilities of interpretation and reaction of the audience) started to gain ground. Regarding the changes in the 20th-century music paradigm, according to Václav Kramář (2014, 435), we can define five important areas that could be majorly impacted: new compositional techniques and new forms of art; improvisation and the creation of the so-called cover versions (mainly in jazz and popular music); globalization and world music; mass culture and industrialization; appropriation and sampling.

New compositional techniques have made the definition of the musical work even more relative, they broadened its meaning and/or meant that the term started to include deviations from the traditional definition: definitive form vs. open work (or work in progress); restricted time duration vs. unrestricted time duration (infinite duration); termination of the composition process versus process-ness (live-electronic, performance); fixed codified form vs. instant or open form; repeatability versus disposability as the unrepeatability of the act (event, happening); thoughtful composition vs. inventing (non-musical originality, creativity, and exploitation of the technique); melodiousness vs melodic amorphousness (negating melody with emphasis on the timbre); thematic work vs. athematic style (rejection of tradition); the world of tones and musical sounds vs. new, non-musical sounds (incorporated into musical contexts); the traditional relationship of the word and music vs. the de-lexicalization of the word in order to use its sound qualities; harmonic construction vs. other sound structures (clusters, etc.); metro-rhythmic construction vs. rhythmic amorphousness as a rhythmically unstructured flow; traditional notation vs. concept in the form of verbal instructions (new symbolic forms of recording, recording of physical parameters and their units); rationality vs. irrationality (intuition as the essence of musical creation or improvisation); the act of composition vs. improvisation (especially in jazz, but also in the works of contemporary art music, aleatoric music, etc.).

From now on, a musical work should not only bring aesthetic effect and result in an aesthetic interaction, but also directly call to action, and make recipients perceive it as a musical event experienced at that moment. Developing modern technologies also played an important role. A crucial moment seems to be the penetration of digital technologies into mere creation, which has raised questions about the very essence of musical work and music (music as an anthropinum vs. music as a result of the use of algorithms, probability calculations, finished audio and rhythm sets). In terms of auditory (tone and timbre hearing) and apercption options, during reception, a major change in listening to recorded music occurred: the technical quality of the recordings, the reduction of some parameters due to data transfer, etc. have contributed to an undesirable decrease in the technical quality of music. After avant-garde, post-modern poetics brings one more unfavorable moment influencing the perception of the very essence of the “work-hood” of the musical work – it is the overuse of citations that, albeit put in new contexts, have a negative impact in that the sense of relevance is becoming lost. Finally, there is a phenomenon called appropriation that represents the general migration of musical themes, sections, etc. from older works to newer ones, or even the non-creative adoption of significant elements or style elements (collage, palimpsest).

In the field of popular music, a considerable change has been brought by the transformation of music compositions, especially songs, to musical products (commercial focus, market value, the music industry as a business). The new element is the fact that the works have gained the character of mass production⁵, where not

only hits but also artists, stars, idols are “produced”. The compositional principles have been enriched by the principle of sampling, i.e. the taking of sounds or parts of the sound recordings, the use of ready-made samples prefabricated for these purposes, the use of existing recordings in other compositions, typical of creating electronic dance music. A very non-creative product, being on the border of plagiarism, is so-called mash-up. Especially in the last decade, grave criticism has been launched against the large increase in the quantity of recordings that recycle hits from the past; the focus on one’s musical creativity disappears and the authors abandon the joy of discovering new compositional solutions⁶ (in the aspect of melody, as the mere essence of a hit, rhythm and harmony).

In relation to the artistic and aesthetic criteria (set for the production of popular music), particularly negative phenomena are plagiarism (as to a great extent non-original work) and amateurism (sample and technical means can be used also by an artistically non-gifted and musically uneducated person). According to Kramář (2014, 443), exactly *“this, among other things, makes the criteria of the uniqueness of the art work average and blurry”* [my translation]. Regarding the identity of the created music products, certain issues are also visible in the so-called world music, the fashion affair of the end of the 2nd millennium, which also conceals the concept of the uniqueness and identity of the musical works. The boundaries of this genre are blurred, diversity and openness (content, form of expression) are, on the one hand, manifestation of creativity based on a dialogue between distant musical cultures; on the other hand, there is room for many pseudo-artists. They use this exotic musical material as something that may sound unique, new and interesting, but their own creative contribution is minimal; or they can even come to the point of copying the style, melos, rhythm, the whole essence of the genre, and sometimes even mere songs.

This general sketch of the paradigmatic changes of the 20th and 21st centuries also has its philosophical and ideological-aesthetic background that is explored in the following reflections through the prism of musical ontology and musical aesthetics.

3 Musical work from the point of view of musical ontology

The emergence of the concept of a musical work, the development of the theoretical considerations in its definition, the degree of inclusion of the reception in its nature, its position during the development of music styles, has its genesis. Musical ontology as a philosophical discipline or, in terms of western science, a part of the philosophy of music, deals with the questions of the forms of existence of music art and a musical work, the possibilities of its inclusion among the objects of this world, objects that are either abstract or mental, dependent or independent of human consciousness. As a science, it explores the possibilities of creating categories of works, their classifications, as well as the possibilities of exploring the identity of a musical work. It usually means the degree to which certain conditions are met, so that the work is still the same in the next and further presentation. Moreover, it also considers it important to tackle its relationship to music practice, i.e. what role the notion of a work-concept plays in aesthetic perception and in aesthetic appreciation of music.

The notion of the essence and the meaning of art is not constant and unchangeable, so in the context of all the changes in which we exist, we must be aware of its dynamics. According to Lydia Goehr, a music philosopher, the notion of a work-concept appears as late as in 1800.⁷ According to her approach (Goehr 1992), J. S. Bach did not write musical works, rather he was a craftsman; yet, since the days of L. van Beethoven,

when the wider population had access to concert halls, the era has come that music (practiced and considered a cultural activity) has undergone a major ontological transformation: instrumental music has acquired a new status of artistic form – self-sufficient and autonomous, supported by romanticism aesthetics. The musical work has become something that can exist for and beyond a single presentation, persists in time in text form (notation, score), and has gained a high degree of objectivity⁸.

The most significant revolution in the transformation of musical art and subsequent conception of the musical work, however, remains the period of the 1960s, as the time of the established and crystallized avant-garde (the Darmstadt circuit and the musical experiment). The aesthetician and semiotician Peter Faltin (1992) speaks of “ontological transformation,” as a change in the understanding of a work of art in relation to its changed meaning. In traditional art, an artistic work fulfilled the role of mediator between man and the world. In the mid-1960s, the situation changed, new material was to guarantee the autonomy of music: *“Music wants to be – just like a human being – a part of the world, and not just a statement about it.”* (Faltin 1992, 176; my translation). At that time, material and composition were no longer just a means of expression; rather, they become the reason for creation, which establishes a special kind of identity between work and reality. The work becomes a matter of its own, it becomes its own purpose of work – it transforms ‘the work as a representation’ to ‘the work as being’ (a work itself becomes the reality instead of only being the representation of the reality).

According to Faltin (1992), the acoustic material (material exempt from the idea is the only idea of music) becomes the object of music; music starts to include things, predetermined sound objects (e.g. collage technique by M. Kagel). The absolute identification with material as the sole legislator for the meaning of music is at the same time a definite negation of the difference between the subject (artist) and the object (work). *“It is necessary to give up either the work or the artist, or it is necessary to cease to think in these terms”* (Faltin 1992, 178; my translation). Marcus Zagorski (2017), like Faltin, considers it of fundamental importance that the focus shifted from form development (composers have abandoned their ability to shape the musical course within the musical forms) to material extraction, stating that *“categories relating to the overall course of the form – were in the 1950s synonymous with the term ‘material’”* (Zagorski 2017, 22; my translation).

Changes in the ontological status of the work and in the glorification of the material went hand in hand with the musical experiment. The so-called “performative turn”, having its origin in ready-mades, Dadaism, surrealism, first happenings and events, gave the old work-concept, work as a creation the last major blow. In Reinold Schmücker’s (2010) view, this turn has triggered voices meaning that it is no longer possible to define art as a permanent creation. It seems that the only possible solution is to delineate the concept of a musical work broadly enough so that it can include also musical expressions in which the art/artist expresses itself/himself (herself) through *live action*, which does not lead to the creation of a musical work as such; moreover, it even used to raise questions like: Is it still art? What kind of object is a work of art? Is it still a work of art? How do we aesthetically evaluate it? In these cases, our standard definitions no longer work and the result is that we fail to evaluate it.

4 Musical work from the perspective of musical aesthetics

While musical ontology is systematic and ahistorical in nature, which is embedded in

metaphysical reflections by art philosophers⁹, aesthetics reserves its domain in the field of exploration; this forms the basis for the artistic or aesthetic qualities of works of art and their concrete instantiations. It is, therefore, an independent discipline with its own methodology, at the centre of which is aesthetic evaluation, the identity of the musical work and its adequate presentation, as well as aesthetic expertise and aesthetic experience.

However, it cannot be said that musical ontology has no influence at all on examining significance, interpretation, aesthetic value of musical works and of their presentation. While categorical questions do not have great aesthetic relevance, the same cannot be said about the identity of the musical work. These questions are closely related to the issue of authenticity of the presentation (is the presentation still the intended work?), thus to the examining of the extent to which we qualify the given presentation as authentic. Thus, it also represents a search for criteria based on which it can be judged what kind of aesthetic and artistic qualities is essential to the identity of the work (complying with record-notation, instrumentation, principles of style interpretation, etc.). For aesthetic evaluation of the performance, the issue of identity is a key issue.

The musical work (entity), understood as a symbolic network of time-spatial, structural and meaning relations, has undergone historical development both in classical music and in popular music and jazz. The philosophical contexts of the new situation were linked with the search for the definition of art, and consequently resulted in the need to create new concepts for individual products and musical expressions. The original understanding of the musical work was based on the classicist-romanticist tradition in which it represented that what was stable, complete, recorded, and bounded in time, though open in terms of intention and interpretation (Lissa 1982, R. Ingarden¹⁰ 1973, Levinson 2011). The revision of this current understanding was required not only due to the emergence of popular music and jazz (first to extensively revise it was T. W. Adorno; 1997) but also its avant-garde and experimental forms and the overall increase in coincidence, indecision and improvisation in both classical and popular music.

Music aesthetics defines a musical work as a deliberately produced, usually composed, musical object¹¹ that is meant to be, ultimately, presented; an object with the following determining characteristics: the existence of a record of the object structure (notation, recording), finality, boundedness in time, uniqueness, stable authorship. The musical activity presented to the listener becomes a work only when the aesthetic and artistic function is predominant; both ontologists (realists) and aestheticians consider this the basic premise. In this context, its other qualities related to aesthetic and artistic evaluation, such as identity, authenticity, integrity, aesthetic intensity, formal complexity and unity, are taken into account here. It should be emphasized, however, that this is a purely European category of work that is valid for a limited number of works (opus) of several centuries, now no longer absolutely, with regard to new compositional techniques, experiment, conceptual art, or sound-art.

One of the first theorists who in the 1960s drew attention to the need to revise the term musical work in relation to non-opus and newer music was the Polish aesthetician Zofia Lissa (1982). As one of the first people in our thinking environment, she gave an exhaustive definition of the term, but did not point to the need to expand the concept¹². Lissa (1982, 44–49) has creatively reconsidered the conception of her teacher Roman Ingarden¹³, which has resulted in the definition combining ontological and functional criteria: the intentionality of the artistic object; its individuality; being composed and

integrated; temporal finiteness; work stability; focus on the reception; fixation of records primarily by notation.

In the second half of the 20th century, in the Central European space, Zoffia Lissa, Jaroslav Volek, Jan Mukařovský, Ctirad Kohoutek, Vlastimil Zuska, Ivan Polednak, Peter Faltin, Jozef Kresanek, Norbert Adamov, Ladislav Burlas, Renáta Beličová, and others were dealing with the terminology of the musical work. They approached the issue from the perspective of their field of expertise (philosophy, aesthetics, general theory of art, theory of music, semiotics, copyright, receptive music aesthetics, and theory of music pedagogy).

5 Against expanding the term musical work – alternative concepts for “unclassifiable” forms of music expression

The redefining of the concept of a musical work cannot be done without clarifying the current understanding of the notion of *music art (music)*. A productive one seems to be the expanded definition of the concept of music offered by the aesthetician Renáta Beličová (2009); it takes into account the fact that the musical culture has grown into an auditory culture and, in particular, it is that that is now the object of aesthetic exploration: “*Music is such a sound structure, the individual sound features of which permit the author’s intention (the author’s intent towards music) and which is listened to as music (the listener’s intent towards music)*” (Beličová, 2009, 371; my translation). Music activity today is understood not only as the creator’s or performer’s activity, but also as the recipient’s activity, although much more likely in the field of classical music imposing certain demands (intellect, experience, etc.) on listening. In popular music, the perception of music does not require any extra mental activity and aesthetic reactions; it is enough to “consume” it, to have it nearby, or to respond to it, especially by physiological reactions, movement, and so on.

For the result of imaginative composing (that can be recorded), we primarily use the well-established concept of *musical work* (or music piece, composition, song, etc.). However, we are surrounded by a lot of music to which this term does not relate appropriately: nursery rhymes, chants, music in school, melodic and rhythmized ritual shouts in certain religious rites, improvisation (folklore, daily church practice, jazz), DJs scratching sounds, rap music, electronic dance music, music based on available templates and schemes, conceptual compositions, and the like. Since not every artistic creation has to acquire the status of a work of art, for the above mentioned, Poledňák (2006, 160) proposes the term *musical object* (my translation; all that is a particular realization of music), *musical expression* (my translation; related to human activity as “producing” music – composing, improving, interpreting – rather than to the result itself).¹⁴ As a contradiction to the term musical expression, sometimes the term *musical product* appears; here, it is the result that is emphasized, not the process.

It is important to realize that in order to know music, or audial, culture, we need to look for new, more adequate concepts, as well as optimal models of the interpretation of music in terms of musical work (opus) and the music that lacks the status of musical work (non-opus), even such sound reality that cannot be regarded as art (non-art).

6 Conclusion

The term “musical work” has several layers. Its first and original meaning (within the classical definition) is closely related to the conscious and planned activity, following

traditional patterns and rules (or their creative disruption). The second meaning is work as a result of creative work, which lives its life outside its creator's will, depending on social conditions and interpretation possibilities. After all, in the times of recording and preserving any musical expression, it also has a third meaning. If the musical expression is of non-musical-work nature (event, process, improvisation, etc.) it is something that is "here and now" – irrespective of its ontological status – but, at the same time, it is ready for a potential (recurrent) reception, which partially brings it the status of "work".¹⁵

At this time, we cannot speak about a set of types of music products as being finite, closed or one within which it is possible to list all constituents. What is still a piece of music and what is not ("death of a work") is rather a question of definition in general. What can still be called authorship and what is merely a noncritical succession, borrowing, but also plagiarism and non-creative takeover, is another blow that the current approach to creation and production can inflict on the nature of the work as an individual's creative result. There is also still a notable stream of receptionist approaches highlighting the reception as the last stage, at which the work is complete and real only in the listener's consciousness based on his/her mental activity. This echoes the often paraphrased, yet vague¹⁶, statement of Roland Barthes' "death of the author"¹⁷, aimed at the sphere of active perception that avant-garde and experimental music drew on, and that postmodern literary approaches (according to their model, also receptive musical aesthetics and musical ontology of idealistic orientation¹⁸) developed theoretically. However, they did not notice that, for example, the listener of mass production (of popular music) does not think this way, does not usually complement music mentally, rather he/she reacts to it physiologically and psychologically, uses it for inclusion into social contexts, or uses a wide variety of its features (except for aesthetic and artistic).

The fictitious "death of the musical work" and "the death of the author" were used in the present paper as initiatory metaphors motivating reflections on the nature of the changes in musical art. These changes remain an important object of theoretical disciplines (musical ontology, musical aesthetics) with the perspective of a mutual transfer of rational conclusions between them, musical practice and applied areas (music education, copyright, music criticism, etc.). Therefore, it is worth pursuing conceptually precise systematic examination.

Definitely, expanding the concept of a musical work to other and more recent musical expressions is not a way to facilitate orientation and effectively use the term. On the contrary, it is much more rational to use solid classification criteria for creating new categories for non-music-work musical expressions, and for music-like products, which, however, are not intended as music, and should therefore be labelled as sound products and/or non-art. Otherwise, we will induce the terminological "death of the musical work", and we will not avoid ontological misunderstanding.¹⁹

7 Notes

Rather, I think it is important to clarify the extent to which ontological reflections are present in the musical-aesthetic thinking and in solving the problems of musical practice.

² "The object of ontology is timeless, while the material of history necessarily rises and falls with the passing of time" (Giombini 2017, 238).

³ These authors remain "unreadable" for Western music aesthetics due to the non-existent

translations of their works.

⁴ The main building blocks of traditional music were musical ideas (themes, motifs), the components of melody, harmony and rhythm, finality and repeatability of the work, guaranteed by its recordings.

⁵ Certain acoustic and arranging templates serve literally as prefabricates for the production of similar musical products that have proven worthy in the standardized songwriting production.

⁶ See more in Cafourek and Poledňák (2007).

⁷ The central theme of Lydia Goehr's book (1992) is an argument supported by history, namely that the reasons for talking about music using the term 'a musical work' are much weaker than ontologists believe.

⁸ If we adhered to Goehr's (1992) belief, we could say that *musical work* has been present for only about two centuries in the form that corresponds to the standard definitions.

⁹ Categorical and classification issues are primarily solved there.

¹⁰ Roman Ingarden has created one of the fundamental definitions of a musical work as an intentional spiritual object, opposed to the variants of its particular presentations (differing in detail). The intentional object (always the same) basically exists only as potentiality.

¹¹ Cf. Fukač and Vysloužil (1997, 152–153).

¹² "If this term is, wrongly, used too widely to include all musical expressions in space and time, it raises confusion in the classification of musical phenomena and even more confusion in their assessment." (Lissa 1982, 45; my translation)

¹³ Ingarden (1973) considers the musical work as an intentional object, fixed in the notation record as a scheme which, with all its features, is realized only in the form of individual interpretative and receptive concretization, which implies the variability of some of its features. This variability does not eradicate the identity of the musical work.

¹⁴ Giombini (2017, 316), in principle, speaks of only two categories – *musical works* and *musical phenomena*.

¹⁵ An excellent example is cult jazz recordings that have become classic and have received the status of "works".

¹⁶ To critique this perspective, see e.g. Trillo (2018), Reicherová (2010). "The doctrine of the death of the author is a bizarre exaggeration of the recipients' role at the expense of the authors. This doctrine must be refused." (Reicherová 2010, 349; my translation)

¹⁷ "[W]e know that to give writing its future, it is necessary to overthrow the myth: the birth of the reader must be at the cost of the death of the Author". (Barthes 1977, 148)

¹⁸ These attitudes are originated in the philosophy of G. Collingwood and B. Croce.

¹⁹ The present paper is the result of the research grant project VEGA No. 1/0051/19 *Music and Dramatic Arts in 19th and 20th Centuries of Aesthetic Theory and Aesthetic Education in Slovakia*, administered at Faculty of Arts, University of Prešov, Slovakia.

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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*

John Milton Cage Jr. (1912-1992) is a modern American pioneer. His pioneering music works are more than 100 pieces. He is widely circulated in the world and his reputation is world-famous. Tao Yuanming (352 or 365-427) is the first poet in the history of Chinese literature to write a large number of drinking poems. He is famous for describing the pastoral nature, and poetry is widely known. Both of them played silent music, which was popular in art history. However, behind the same surface, there may be have different ways.

I.The Music of Silence in 4 Minutes 33 seconds

The *4 minutes and 33 seconds* played in 1952 is a masterpiece of the famous American experimental music in the 20th century. The music score is blank . Cage said frankly that his ideas of creation were influenced by the thought of Lao Zi and Zhuang Zi in China. The idea of “ Great music is faintly heard” in Lao Tzu gave him great inspiration. He tried to play music in a silent way to express a musical aesthetic thought of “Great music is faintly heard”. The repertoire itself is an appreciation of the “big voice” used to appreciate silence.

From Duchamp in the 20th century, modern art began. Du Shang used the urinal to impact the traditional art world, breaking the traditional linear relationship and causing thinking, and began to think about what is art. Cage broke the tradition with this piece of music, dispelling the boundaries between music and life, sound waves and melody, and has the characteristics of post-music and post-traditional.

In the heart of Cage, music does not have to achieve any obvious purpose, so that the audience can enjoy the joyful melody. On the contrary, the silence for 4 minutes is enough to express the meaningless existence (the meaningless communication can not be determined by one voice or not).The audience can't help but wonder a lot of questions, such as “Do you hear music?”, “Is this music?” and so on, so the artistic meaning of *4'33*” is similar to that of Duchamp’s *Spring*. Exploring the art itself, the traditional aesthetic experience of art is useless here.*4'33*” not only has the characteristics of western modern art, but also the Zen thoughts of the East, the Taoist thoughts, trying to express a different form of music than usual.

Cage believes that one voice itself cannot be regarded as thought, but something that needs to be explained with another voice, or something else. This makes music playing have other characteristics. Under this uncertainty principle, the theme of music becomes uncertain, and the timbre, rhythm and so on cannot be precise. A variety of artificial factors make music works easy to degenerate into notes collage, like pop art, but the shortcomings of the music itself are lacking. Cage dealt with this problem with *4'33*”. It dispelled the control of music by human beings, and musicalized the sound off. For Cage, his music creation is more deeply influenced by the “Zen” of Eastern philosophy. He feels that Zen is the motive force for his further development of his creation. He once said, “If I don’t combine with Zen, I doubt if I can do all I can.”¹

II.Tao Yuanming’s Stringless Guqin Performance

Tao Yuanming’s Stringless Guqin performance was first published in the *Song Shu·Yinyi Zhuan*² of Shen Yue (441~513 years):Tao does not understand the rhythm, however, he plays the stringless Guqin.Every time he drinks and drinks happily, he begins to play it to express his spiritual state.Whether rich or poor friends come to visit him, he treats him with wine. If Tao Yuanming is drunk first, he will tell the guests that he is drunk

and you can leave by yourself. Xiao Tong's *Zhaominwenxuan of Zhaoming*³ also has the same record.

In ancient Orient, Lao Tzu of Taoism had the idea of "Great music is faintly heard"⁴. (*Tao Te Ching*, 41th Chapter) There are two meanings in the "big sound". First, the music is silent, natural and simple. It will not change from beauty to ugliness. It is static, eternal beauty and absolute music beauty. The second is that "The things of this world come from Being. And Being come from Non-Being." (*Tao Te Ching*, 40th Chapter) Non-Being itself is the home of Being, so it reflects that "Non-Being" is the highest artistic conception.⁵

Chuang Tzu is later than Lao Tzu, he put forward three artistic conceptions of "piping of huanman", "piping of earth", "piping of Heaven".⁶ (*Discussion on Making All Things Equal*) Piping of Heaven is the highest enjoyment of music and comes from Nothing (Non-Being). All natural voices and human voices are included in it. In the Eastern Jin Dynasty, Tao Yuanming, as an intellectual elite, was deeply influenced by the metaphysics of Wei and Jin Dynasty, which was based on Laozhuang thought. Tao Yuanming enjoys himself after drinking, make music moves from man-made to nature. This is his understanding of the piping of Heaven (sounds of nature). This is the most beautiful musical experience.

From the formal logic of language, as early as in ancient Greece, Plato wrote the dialogue between Socrates and Scipios. They argued endlessly, and finally came in the proposition that "Beauty is difficult."

However, from the perspective of understanding and feeling, Beauty can be discovered and described, just like Chuang Tzu's description of the piping of human, piping of earth, piping of Heaven. The concept of beauty is difficult to explain, but it can be felt, so that the concept of beauty is not so difficult. On the contrary, it is open and free, only relying on its own performance, which is also the aesthetic significance of Chuang Tzu's piping of Heaven. In Chuang Tzu's own words: Heaven and earth have their great beauties, but do not speak of them. (*Knowledge Wandered North*)

Chinese aesthetics is more focused on the artistic experience than on the physical analysis of the works. Most of its aesthetic thoughts are described in terms of specific art forms. It pays more attention to the artistic state, such as painting, calligraphy, gardens, etc. It can be said that this is a special aesthetic culture unique to traditional China.

III. Comparison of beauty

Understanding 4'33" requires understanding the concept of "Nothing", and the process of understanding is similar to the practice of Zen Buddhism. In his own music learning process, Cage is from "Something" to "Nothing." In his youth, he focused on his own music practice, beginning to learn the interval, and then interested in the tone. As the study progressed, he began to use noise, and finally walks into the use of silence. In the eyes of Cage at this time, the exaggeration of society is no longer true. On the contrary, silent music has eternal value, "at least independent of life, time and Coca-Cola."⁷

Cage believes that art is about making something in the mind and reminiscent of "nothing." Only when the soul is quiet, all the possible paths in the world will appear in front of people. "Nothing" has also become a kind of ideological state pursued by Cage.

It can be understood as accepting, bearing, and the most beautiful state of the art. In this way, we can have a slight understanding of Cage’s artistic creation. He meets with newly developing modern art, but remains silent on it, independent of the wave of an artistic revolution.

Some people think that Tao makes a pretense. In fact, Tao Yuanming is proficient in music. It is only through the means of music to enjoy a state of mind, a kind of harmony between man and nature, hearing the piping of Heaven, away from the world. It is very similar to Cage’s pursuit of thought.

However, Cage’s 4’33” is ultimately based on the creation of sound, or a kind of sound music, but no sound is emitted, and is different from Tao Yuanming’s spiritual realm. The author believes that on the one hand, Tao Yuanming plays the piano not for performance, but for spontaneous artistic behavior, and his realm is more pure. Cage’s “nothing” artistic conception still has audience factors. Heidegger’s concept *Das Nichts nichtet* may refer to this kind of music, “nothing” excludes all “something”, and something that exists. Or, Tao Yuanming’s silent music likes an idea. Cage’s silent-themed music creation seems an “invention” or a kind of “liberation”, which brings more creative space and aesthetic thinking to western music and art.

(Endnotes)

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3 *Zhaomingwenxuan* is the earliest existing collection of poems and essays in China, Xiao Tong(501-531) compiled the book with intellectuals, the eldest son of Emperor Liang Wudi in the Southern Dynasty.

4 I chose a English version *Tao Te Ching*, translator is Lin Yutang(1895-1976).He is a famous scholars, writers and linguists in China.Chinese text: 大音希声。

5 In Cage’s speech on nonthing and something, he used the word nothing and something to rpoint Being and Non-Being. Please refer to *Slience:50th Anniversary Edition*,by John Cage with foreword by Kyle Gann(Wesleyan University,Press,2011).Cited the article *A Speech About Nothing*. Chinese version: [美]约翰·凯奇:《沉默》,李静滢译,桂林:漓江出版社,2013, p12.

6 In this paper,I use *Chuang Tzu* translated by Burton Watson.Chinese text:人籁(piping of man),地籁(piping of earth),天籁(piping of Heaven)。

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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*

On the centuries-old path of searching for a reliable definition of music and all processes taking place in it and related to it, an extensive and multidimensional terminological apparatus was created in the art studies. Nevertheless, not only local problems have remained unresolved today, but even the question «what is music?», «it would seem, the question has been resolved a long time ago», turned out to be «a new burning and acutely debatable»¹.

The beginning of the twentieth century opened the era of global changes in the musical art. The sound, the organization of acoustic material, the laws of composition were subjected to revision. Involvement in a single cultural space of all eras, genre-style paradigms, continental and ethnic traditions, the discovery of new sound horizons - all this demanded from the music science, which is puzzled by the creation of new methodological tools, access to the most remote areas of knowledge. Due to the unprecedented artistic practice, the process of terminological search referred art critics to higher mathematics, computer science, probability theory, botany, zoology, virology, etc.

It is noteworthy that the main focus of these searches was the fixation of various limits, transitions and intersections. In philosophy, cultural studies, literary studies category “boundary”, which is explicitly or implicitly but invariably present in the tools of modern science, becomes actively popular. Despite the wide divergence in the research vocabulary, however, the boundary problem remains actual and new to science. Approbation of the boundary problem confirmed important circumstance in various spheres of art studies: at the same time, the border allows preserving genetic memory of art and to keep the continuum formation in identifying the specifics of modern artistic realities. The key role of the boundary in art is obvious. The history of artistic experience fully confirms the rigidity and mobility, closeness and permeability of the boundaries. In a sense, the artistic process is the continuous creation of barriers and the crossing of territories, the establishment of limits and destruction linguistic, genre and style borders. Borderiness as a natural artistic quality thinking determines the attitude of tradition and innovation, “own” and “alien”, “high” and “grassroots”, art and its imitation.

The creative process itself reflects the constant “stay” on the border of the idea and its materialization, the creation of a literary text and its interpretation. The interaction of art with other “neighbouring” spheres of culture (science, religion, morality, politics, everyday life) is also subordinated to the mechanisms the existence of boundaries. Metaphors “frame”, “threshold”, “fence”, “barrier”, “brink”, “limit”, fixing the boundary and border, become dominant in the characteristics of the realities of artistic experience. The prospects of art analysts, that have been discovered through the identification of the role the border, led to a fundamental shift in the focus of attention from the question “ where are the boundaries?/ “where do the boundaries lie?” to the question “what is the boundary?”.

M. M. Bakhtin was the first to turn to the study of boundaries in verbal artistic creativity outside of topology and geopolitics. He determined its ubiquity and penetrability in culture. “There is no internal territory in the cultural area: it is all located on boundaries, the boundaries are everywhere, across every moment of it, systematic unity culture goes into the atoms of cultural life, as the sun is reflected in every drop of it. Each cultural act essentially lives on boundaries: this is its seriousness and significance <...> ”².

Further, this topic has become one of the most significant in works of D.S. Likhachev, Yu. M. Lotman, German philologists M. Schmitz-Emans, G. Plumpe, Russian researchers N. T. Rymar, V. G. Zusman and others. Yu. M. Lotman in the late fundamental work "Inside the thinking worlds" calls the boundary "cultural universal" and devotes a special section to it.

The primary meaning of the boundary is associated with such concepts as "isolation", "limit", "separation", "discrimination". These qualities became the starting point for the definition of the boundary by Yu. Lotman: first of all it is "the feature on which the periodic form ends". This space is defined as "our", "own", "cultural", "safe", "harmoniously organized", etc. It is opposed by "their-space", "alien", "hostile", "dangerous", "chaotic"³. M. Bakhtin writes about separation, detachment, isolation (the author's ability to take a position "out of" life) as the basis for the creation of artistic form. In his opinion, this is the main condition for the creation of an aesthetically significant object ⁴.

One of the original functional forms of boundary-isolation is a frame that provides the autonomy of artistic work and separates it from the reality. The frame informs the artwork of an important quality of autonomy, provides its internal semantic and structural isolation. According to G. Simmel's definition, it plays the role of «guardian of the boundaries of the picture» in painting. In music, the frame is manifested in thematic, tonal, rhythmic, dynamic, etc. closure.

However, "the idea of the boundary that separates internal space from the outside, gives only a primary, rough division"⁵. In the structure of the border, its openness and "passability" are no less significant. Various "territories" that boundary each other are mutually dependent, they inevitably enter into a dialogue. Due to the combination of closure and openness, the boundary phenomenon can be represented as a kind of "zone" in which cross-mixing, interaction and intergrowth occur. When Yu. Lotman described the relationship between the Romans and the barbarians, he noted that the boundary inevitably gives rise to the creation of "creolized systems"⁵. There are also characteristic boundary spaces in art-zones of "crealization", in which linguistic mixing, conjugation of species, genre and style patterns are taking place. Creolized zones are unpredictable, but also productive.

As we can see, a reliable definition of the boundary is inseparable from the awareness of its volume, mobility and nonlinearity. It is bidirectional: the dialectic of the border consists in the unity of separation and connection, distinction and dialogue-meeting. It is simultaneously a natural stabilization factor, but also is a "zone of chaos", which leads to the destruction of order.

The boundaries are "fractal, similar in relation to each other. They are brought together by a symbolic nature"⁷. Perhaps that is why the topological and geopolitical characteristics of the border are not only acceptable, but also productive for studying them in projection on art. Spatial-temporal, moral, aesthetic, existential meanings of limits, transitions, intersections are opened here.

In the terminological toolkit of musical science, the boundary has good prospects. This is largely due to the characteristic of the music particularly acute and paradoxical problem of the boundary. This concerns not only the aesthetic and technological change in the art of music, which Yu. Kholopov in scale compared with the collapse of the Ancient World. The reasons for the significance of the category are deeper. They

are rooted in the nature of music.

First of all, let me remind you that the concept of “music” is polysemantic. The multiplicity of meanings it possesses allows us to speak about music not only as a form of art. Immanent artistic interpretation is only a small part of what we call music. Understanding of music as a metaphor of poetic, mental, spiritual, has become no less deployed. It is sufficient to mention the symbolist understanding of music as a “center of gravity of the arts” among many examples (A. Bely). And finally, the interpretation of the universe (Pythagoras, Kepler, Schopenhauer, etc.) as the sound of universal harmony, sends us to a metaphysical understanding of music.

Let us leave aside the study of the boundaries immanently artistic, metaphorical and metaphysical in music and turn to the art of music, which can be represented by the genesis and logic of self-determination as a special experience of the boundary. As art, that is primarily addressed to the rumor, music arises from overcoming the boundaries of silence and sound - separation silence and statements. However, there is also a reverse process along with “isolation”, the establishment of a “frame”: the transformation of silence into music, the consequence of which was the “emancipation” of silence. The characteristic statement of the pause, not only as an independent musical language element, but also silence as a dominant (or the only) means inherent to the authors with different style settings (E. Schulhoff, J. Cage, A. Schnittke, S. Gubaidulina, A. Pärt).

It is also obvious that there is a clearly outlined separation from noise in music: musical sound (regardless of cultural and typological differences) is created under the impact of aesthetic and semiotic criteria. At the same time isolation music from noise is not absolute. Sound effects are established in music history as an effective form of composer utterance, which has unlimited expressive possibilities. Along with the noise experiments of A. Onegger, A. Mosolov, L. Russolo, J. Antheil, R. Lieberman and other composers can be mentioned Symphonic poem for 100 metronomes D. Ligeti (1962), which originally had the glory of a scandalous work, but was later realized as deeply philosophical composition. The poem was performed at a concert on the day of the composer’s funeral and became a symbol of overcoming the boundaries of mortal and eternal.

The dialectic of “rigidity” and “mobility” of the boundary permeates all levels of a musical work: its language, composition, concept, drama. After a long journey, the unification of fixing a musical text over the course of the twentieth century becomes relative (its boundaries are “randomized”) and loses the generally accepted regulations, leading to individualization of notation systems. Aleatoric experiments of J. Cage, K. Shtokhazen, P. Bulez “open” the boundaries of the text, in which the task gives way to chance.

The “borderline” nature is manifested in various genre-style paradigms of music. It is revealed to us even in texts, which are presented as a model of classical architectonics. Let’s turn to the paradigmatic fragment - “Joke” from the suite for flute and orchestra of I.S. Bach. The first sixteen clock construction, seemingly, is an example of perfect completeness. The isolating and structuring functions of the boundary-frame are presented here as classically flawless. However, please note that classical squareness here is not strictly maintained $[(2 + 2) + (2 + 4) + 6]$. The evidence of the homophonic-harmonic structure of the texture is “broken” by the imitation of the flute theme in the orchestra (7th bar). Stable auditory impression of completeness of the construction

is combined with tonal openness of modulating construction (h-fis). The “badinerie” (“joke”) remarking, as well as the scherzo nature of the music, paradoxically enters into a dialogue “dialogue” with the minor color of the play.

Similar examples of polyfunctionality of the boundary can be found in abundance in the compositions of J. Haydn, W.A. Mozart, L. van Beethoven. But if in the opuses that reflect the classical aesthetic paradigm, the “frame” dominates - the isolating and ordering role of the border - then we see a different “picture” in works that embody the principles of non-classical paradigm.

The nonclassical paradigm of musical art is dominated by the functions of dialogization and chaos characteristic of the boundary. Rethinking the boundaries and overcoming the traditional “limits” that occurred in music over the last century, has acquired the character of an imperishable process. Among many others, mention should be made of the aleatoric experiments of C. Shtokhausen, J. Cage, and P. Boulez. Yu. G. Kohn accurately records the tendency of the boundaries to be randomized in the aleatorica - not only a separate work, but also the possibilities of music as art. The researcher notes that “the aleatorica makes the polysemy inherent in any music almost limitless”⁸. As it is known, Pierre Boulez offered the musicians to perform his compositions in one concert several times, thereby deliberately emphasizing the principle openness of the borders in reading the musical text.

Noting the different “behavior” of the boundary in the musical works of the classical and non-classical paradigm, we should not present isolation and chaos as functions of the boundary that replace each other. The fundamental property of the boundary as a “cultural universal” consists precisely in its bulk and non-linearity, which reflects the dialectic of constructive or destructive, ordering or randomizing aspects.

Indicative in this regard, the play for the solo flute “Voice” (1971) by the leader of the Japanese avant-garde Toru Takemitsu. At first approximation the composition is represented as an experiment to overcome sound, articulation, composition, and dramatic boundaries. The play continues sonorous experiments of E. Varese, O. Messian, J. Cage, C. Stockhausen. Takemitsu’s favorite instrument - flute (sounds in many of his works as a solo and ensemble instrument) is unusually interpreted: along with “contemplating” a separate sound, the flutist must simultaneously sing, speak, breathe loudly, whisper. The language of “Voice” is complicated: frequent switching of intonations, change of tempo, extremely wide pitch range - present serious difficulties for the performer. The composition is complicated by elements of instrumental theater: facial expressions, gestures, walking on the stage and hall.

Musical notation is also far from traditional: there is practically no traditional notation, no division into bars/measures, no durations.

At the same time, behind the non-classical openness of the composition there are fastening and “closing” factors in it. The poetic text of Suso Takiguchi’s haiku (“Who goes there? Say, transparency, whoever you are”) sounds in the play twice in French and once in English. Obvious reprisalness is found, and although verbal and musical reprises are not the same, the composition is completed with the initial intonation (without the poetic text). Undoubtedly, haiku plays the role of a “frame” of a work.

Detailed comments of Takemitsu (13 points of remarks) in which he formulates timbre, tempo, dynamic, articulation regulations have clarifying meaning.

Researchers point out explicit parallels with A. Schoenberg's «Pierrot Lunaire»

(“grotesque eccentric, mysterious and eerie picture of loneliness”⁹, which can also be represented as ordering function of the boundary. As you can see, small musical fragments of the cops belonging to different epochs fully confirm the dialectic of openness-closeness, orderliness and chaos characteristic of the border.

Returning to the problem of the search for modern terminology in contemporary aesthetics of music outlined in the beginning of the article, the following should be noted: updating the conceptual apparatus only makes sense when it opens up new aspects in a previously developed artistic space. Further study of music, which is realized as the quintessence of the experience of the boundary (in its entirety of its functional forms), not only opens further paths to understanding the specifics of the art of sounds, but also provides new substantiations for the plurality and heuristic openness of artistic creativity in general.

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“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*

I. Seeing as the approach to the disclosedness of the there

The title of this paper refers to Heidegger's words that come from *Being and Time*—"we must, of course, guard against a misunderstanding of the expression 'sight'. It corresponds to the clearedness characterizing the disclosedness of the there."¹ In order to get a deeper understanding of Heidegger's term, I made the following supplement. "Look" means "to ascertain by the use of one's eyes, or to exercise the power of vision upon."² The definition of "look" refers only to the appearance of things. However, "see" means "to perceive by the eye, or to perceive the meaning or importance of,"³ and in the context of Heidegger, "seeing not only does not mean perceiving with the bodily eyes, neither does it mean the pure, nonsensory perception of something objectively present in its objective presence. The only peculiarity of seeing which we claim for the existential meaning of sight is the fact that it lets the beings accessible to it be encountered in themselves without being concealed. Of course, every 'sense' does this within its genuine realm of discovery. But the tradition of philosophy has been primarily oriented from the very beginning toward 'seeing' as the mode of access to beings and to being. To preserve the connection, one can formalize sight and seeing to the point of gaining a universal term which characterizes every access as access whatsoever to beings and to being."⁴ So the definition of "see" refers to our access to the essence of things. If the general "look" is only to see the entity, then "see" is an existential form that can reach the entity and the entity *per se*.

Dasein⁵ is the core concept of Heidegger's philosophical theory comes from the questioning of Being. The existential structure of Dasein essentially consists of a general unfolding realm. This realm defines the overall structure of Being. Heidegger has a very famous adjective for the unfolding realm of Dasein, i.e., *gelichtetheit*. This term is often translated as clearedness. It means making something soft, free, light and open. It describes the expanded realm of Dasein. So clearedness is the open context of all *anwesenheit* and *unwesenheit*, that is, the development of Dasein, so it corresponds to "see".

In this paper, I employ Heidegger's concept of "see" to analyse the sound construction of musical works, and derive a methodology applicable to the interpretation of musical works, that is, "listening." By applying the concept of listening—which is comparable to seeing—to musical works, this paper addresses to the Being of music, that is: "listening" as the approach to the disclosedness of the there.

II. The sound construction of musical works

1. Sound as things

Heidegger's existentialism theory starts from the questioning of Being. According to his mode of thinking, the musician, as the creator who created the musical works, uses his own craft to compose the music. Musical works, however, have more sublime meanings than general sound, because they not only have the general thingly character but also signal additional meanings. From his point of view, the thingness is the carrier of the existence of musical work, and the musical work is constituted by the material carrier and its manifest sounds. In musical works, this thingly feature obviously refers to the sound *per se*.

For example, the well-known American avant-garde composer Stockhausen has used a lot of noisy voices in his work "*Hymnen*": whistling, shouting, talking and so on. If we

listen to these sounds in isolation, they are undoubtedly some natural sounds. However, when the composer arranged the sounds and combined them in the overall sound, the work actually crossed over the artificial creative factor. As a result, the sounds lost the original effect of natural sounds—the whistle is no longer a reminder sound of the traveller, and the applause is no longer considered to be a sigh of cheering. The sounds in this musical work create a unique effect. It is creatively arranged throughout the sound. Meanwhile, Stockhausen’s use of various kinds of voices make us consider the meaning of such sounds when they occur outside of music.

Therefore, the distinction between the sound in the work and the sound of the objective world lies in the creative factor of human beings. As a question of existence, people not only create the thingly feature of musical works, but also further question the meaning behind the real sounds, and the manifestation of equipment existence.

2. Musical material as equipment

The sound is the foundation of the existence of musical works and the thingly element of musical works. However, music is not just a sound but a combination of the higher level of sound, such as motives, melody, chords, rhythm, and their compositions, which are created by musicians.

The relationship between sound (thing) and material (equipment) is the following: the single sound is the basis of musical material, and musical works contain numerous materials. The more typical musical materials are theme, motive, melody, harmony and rhythm. In the works of the 20th century, some materials can be pitch, chord, tone or even a single interval relationship. Obviously, the richness of musical materials is determined by the diversity of some thingly factors involved in its integrity. For this reason, listeners tend to concentrate on the higher level materials such as a chord or melody when they listen to a musical work. A musical piece contains one or several main musical materials, which are the recurring “sounds” in the musical works that the subject (listeners) can directly grasp given the emotion under the perceptual intuition experience after the intentional projection of the musical works.

I will take the following work as an example to illustrate the specific characteristics of materials in musical works. *Le Gibet*, the second of three parts in *Gaspard de la Nuit* that was composed by Ravel in 1908. In this work, the motive 1 (B^b), rhythm type entered slowly and steady, as the background sound of the basic pedal, paving the whole work.

The musical terminology that Ravel uses to mark this gesture is “Sans presser ni ralentir jusqu’à la fin”, which means it has a steady pace and volume through the piece until the end. According to the poem, some scholars believed this sound was resembled the bell coming from the walls of a city. I think this interpretation referred to the atmosphere created by this particular sound as the virtual environment. Obviously, this interpretation is derived from the “actual environment” described in the last section of Aloysius Bertrand’s poem⁶. Other scholars gave this dramatic trajectory a deeper trope. They argued that the composer, as a narrator, was telling the fate of this virtual actor—a hanged man of the narrative archetype in the poem, viz. the hanged man on the gibbet is going to end, everything is attributed to fate.

I agree with the opinions stated above. As the initial order, Motive 1 is spiritually tense, repressive, and would likely be interpreted by a listener as negative. Throughout the

entire piece is a B^b octave ostinato (motive 1), imitative of a tolling bell, is a distinctive and constant tone that is heard as the notes cross over and dynamics change. I remembered that Freud once said: "Repetition is a behavior pattern that is very close to disappearing. When the same action recurs, people eventually lose the feeling of change and their feelings about the passage of time." For this work, as a listener, my imagination (virtual observing agency) is the hanged man on the gibbet dragged by the shackles wrapped around his ankles and walked forward step by step... had to face the endless trial... every step matches every sound of the bell. This is a struggling sound. This kind of virtual actant carries the actual meaning of death. The desire to repeat is actually the desire to be completely still, or in other words, eager to die. Therefore, I think that Ravel hopes this bodily movement has not presented the corpse of a hanged man of the gibbet, but a deep reflection on life and death as experienced by self-narrating virtual agent of a hanged man on the gibbet.

In summary, musical material is not a simple sense of sound, but a kind of unnatural (artificiality designed) sound. It is based on creativity, which contains a means of expressions such as imitation and symbolism. So, in general, the musical material is a creative and expressive sound. Whether it is classical music or modern music, they have not been able to leave this basic principle. In this way, the creativity and expressiveness of the materials here correspond to the usefulness and reliability of Heidegger's concept of equipment.

3. Musical works as artworks

"The setting up of a world and the setting forth of earth are two essential features in the working-being of the work."⁷

Setting up a world: intentional projection of subjects

Heidegger believes that "to be a work means to set up a world." A stone has no world, plant and animal likewise have no world, but a peasant woman has a world. Reviewing Heidegger's poetic exposition of Van Gogh's *"Pair of Shoes"*, we can see that in real life, the farming shoes are only the equipment, while Van Gogh's masterpiece *"Pair of Shoes"*, as an artwork, has created another world that only human beings possess. It reveals the true connotation that hidden behind these shoes: the hardship, misery life and destiny of a farmer woman struggling on the barren land, her infinite attachment to the earth, her inner anxiety, sadness, joy, hope, and longing...

When we listen to musical works, the sound, with the information of the external world of music and the connection of people's subjective consciousness, portrays an imaginary world in people's minds. The sound is trying to reproduce the object (that is, the external world of music), while the object reproduced in music does not exist independently in real time and spaces. The listeners' experiences are not equivalent to the existence of real things in the real world. The reduction and compounding of objects only exist in the listener's thinking activities (here the object can be an emotion or an event). Music cannot be equated with the "being" of the real world, but can only produce a similar "being" in the listener's thinking activities by relying on the relationship between the external world and subjective consciousness. Therefore, we only have to continuously invest in the intention of musical works, so that the intuition experience can be filled and expanded continuously. Finally, the real world of musical works can be revealed.

Setting forth the earth: the sound structure form of musical works

The existence of works is the conflict between world and earth. The establishment of the world is an open field in which the work opens the truth. At the same time, the earth is the thingly character of works. In Heidegger's words, works create the earth, and this kind of manufacture is to set itself back into the earth, that is, to make materials return to the original appearance. In *"Pair of Shoes"*, the main materials are pigments; in the Greek temples, the main materials are rocks; in musical works, the main materials are different combinations of materials—sound.

The individual sounds are composed as different materials, such as motives, themes, melodies, harmony and so on. The combination of different orders of materials can also form different sounds, such as the arrangement of horizontal order and the construction of the vertical stack. In this way, the arrangement pattern of the two-dimensional space greatly strengthens the motive force of the music structure.

It can be seen that the form that is obtained by the combination of different orders of materials is not the material itself. "These forms can be extremely individual, unique to the work, or common, and inherent to many different works. But more or less formulated."⁸ Although the form is formulated, different combinations of orders can produce different meanings. Therefore, when a material is compounded with another material, whether it is a stacked combination in the vertical direction or a sequential combination in the horizontal direction, its meaning always changes, and the result is a completely new overall meaning. Just like the earth has a duality in artworks: it recedes itself as a base in artworks, meanwhile brings these retreated things back into the openness of the world. This is what Heidegger once said, "to set forth the earth means to bring it into the Open as the self-secluding."⁹

At this point, we can see that the clearedness is not the ultimate place for all musical works. Only the genuine musical works can show their unconcealedness-clearedness realm. It is the characteristic of clearedness in genuine musical works that can deeply impress us. Only when the work reaches its own apex can it reach into the clearedness, and the clearedness is the fundamental boundary between the genuine works and ordinary works.

III. Listening as the approach to the disclosedness of the there

Heidegger's philosophy perceives music as the entity, rather than turning music into the cognitive object. Then, in the relationship between people and music, the experience is more important than cognition. This is significant because whether there is a distinction between subject and object in musical aesthetics is a question worth considering. In theory, aesthetics is different than cognition. Traditional epistemology regards a person in cognition as the subject and cognitive objects as the object. The dichotomy of subject and object divides the two by dialectical thought and then the thought wanders between them. When applied to music theory, people are regarded as subject and music as object. Therefore, there are endless theories to explain the relationship between people and music.

For the study of music history and music analysis, this method seems reasonable. However, in the specific practice of musical aesthetics, the division of subject and object will inevitably lead to confusion between "sound" and "heart". The main question is, which is the subject or the object in musical aesthetics? The answer is vague. Once

the music enters the listener's ear and causes the listener's emotional response, the listener also enters the field of music understanding. Because "understanding is always attuned."¹⁰ At this time, the music is no longer like a tree in a distant mountain as an object that does not affect people's consciousness, and people are no longer the subject that can arbitrarily decide musical meaning. The two form the horizon of Daisen because of their understanding. In this realm, there is no division of subject and object, no rational reflection, only emotions drive to understanding; that is, the most clearedness realm of musical aesthetics. Only this understanding constitutes pure aesthetics, and only after this understanding, all rational reflection and cognition become possible. Thus, the understanding of music is an ideal musical aesthetic realm, in which people and music could exist in the way of understanding.

If we use Heidegger's "see" to express aesthetic experience, the purpose of this kind of perceptual experience is to grasp the music in a "seeing" way and afford us a comprehensive way of seeing them. This kind of understanding precedes the relationship between the subject and the object, before the rational reflection and the existing experience. It is just a purely constitutive dynamic to "see" and "understanding" in order to access the pure aesthetic horizon—"the disclosedness of the there."

(Endnotes)

- 1 Martin Heidegger: *Being and Time*, translated by Joan Stambaugh, published by University of New York, 1996.
- 2 From Merriam Webster.
- 3 From Merriam Webster.
- 4 Martin Heidegger: *Being and Time*, translated by Joan Stambaugh, published by University of New York, 1996.
- 5 It is a German word that derives from da-sein, which means "being there" or "presence." Heidegger uses it to refer to the human being.
- 6 C'est la cloche qui tinte aux murs d'ue ville sous l'horizon, et la carcasse d'un pendu que rougit le soleil couchant (It is the bell ringing against the walls of a city beneath the horizon, and the carcass of a hanged man who blushes the setting sun).
- 7 Heidegger, Martin. Basic Writings, "On the Origin of the Work of Art." 1st Harper Perennial Modern Thought Edition., ed. David Farrell Krell (New York: HarperCollins, 2008).
- 8 Heidegger, Martin. Basic Writings, "On the Origin of the Work of Art." 1st Harper Perennial Modern Thought Edition., ed. David Farrell Krell (New York: HarperCollins, 2008).
- 9 Heidegger, Martin. Basic Writings, "On the Origin of the Work of Art." 1st Harper Perennial Modern Thought Edition., ed. David Farrell Krell (New York: HarperCollins, 2008).
- 10 Martin Heidegger: *Being and Time*, translated by Joan Stambaugh, published by Stambaugh, published by University of New York, 1996.

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PANEL SESSION 13 | CONTEMPORARY AESTHETICS OF VISUAL ARTS

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*

INTRODUCTION

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: Japanese-Polish Contemporary Arts 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.

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MONO NO AWARE

Mono no aware is a concept difficult to define or translate, and is often left in the original Japanese in translations, as it is here. It was regarded as an aesthetic ideal in the court literature of the Heian Period (794-1185), and refers to certain emotions elicited by *mono* (things or objects). The heart is moved, in a refined and graceful manner, by a sense of *aware* (melancholy) at the transience of all things. It came to be associated with the aesthetic ideals, developed in tandem with the tea ceremony in the late Muromachi period (the early 16th century), of *wabi* (the beauty of imperfection) and *sabi* (serenity evoked by aged and weathered things).

This aesthetic can be seen in the work of Ryosuke Imamura (b. 1982 in Kyoto), who is concerned with changes perceived in the mundane course of everyday life and has consistently exhibited works to high acclaim that appeal to multiple senses, with motifs like sunlight through leaves reflected on the surface of a puddle, the sound of someone practicing the piano in the distance, and the fragrance of osmanthus heralding the arrival of autumn. Imamura got the opportunity to stay in Warsaw for a year with a grant from the Pola Art Foundation, and explored the Polish cityscape, focusing on its many and varied neon signs, incorporating them into works with poetic messages. These works convey beauty and transience, as if the text of the signs emerges from the depths of Warsaw's long, quiet winter to glow for a moment and then fade away. They have a distinctive, emotionally resonant poetry as contemporary art that inherits the tradition of *mono no aware*. Viewers who stand for a long time in the venue with these humble works will find their senses more keenly attuned. The experience is akin to familiar ones from everyday life, but its essence is refined and abstracted, and we become more conscious of minute differences. Although the works never speak loudly, they linger long in the mind, and the ephemerality of things in constant flux, the joy and sadness of existence are engraved on the heart. Theirs is a quiet but powerful, radical

force. His solo show *At the Place That Is Not There* at eNarts in Kyoto in autumn 2018 recalled the foggy nights he experienced in a foreign land (Warsaw) with white smoke that gathered like mist, emitted at regular intervals from pipes distributed around the venue, and moving images and small objects here and there, inviting the view to join Imamura on a journey to “the place that is not there.”

In the video installations of Yuriko Sasaoka (b. 1988 in Osaka), strange and intense characters (sometimes puppets, but with the artist’s face added to create composite images) perform comical actions. The viewer hesitates to laugh at these, as he or she notices the suspicious and threatening shadows lurking, and the emotions are caught in a kind of limbo, while the eyes and mind are transfixed. Here we have not tranquility but a colorful, flashy charm that holds nothing back, yet there is still an air of sadness and resignation and shadows of transience, and these ambiguous qualities heighten the appeal. Is it some kind of sympathy for pathos, impermanence, or sadness that hides underneath the festive, humorous spectacle? While rooted in the impermanence of all things, the works convey a positive will to live alongside others in an absurd world. In *JAPEDONIA*, produced during a stay in Macedonia, Sasaoka asked Macedonian people about their images of their own country, of Mother Teresa (an iconic figure from Macedonia), and of Macedonian cuisine, and recorded their responses. She translated these questions and answers into English with automatic translation software, took the mistranslated results and translated them again into Japanese, and then posed questions, now quite far removed from the originals, to Japanese people. The chain of mistranslation produces an unexpected dialogue. The piece intriguingly raises fundamental doubts about the nature of communication and whether it is even possible.

What of the work of Hyslom, a unit formed in 2009 in Kyoto? They consistently engage, with tireless stoicism, in “play,” according to rules they have devised. While enjoyable, this play constantly treads on the edge of danger, and the works are suffused with threatening yet captivating suspense. While daunted by this threat, the viewer gradually comes to experience the repeated actions as ceremonial. At times it looks like a desperate and innately dangerous endeavor. However, they are not waging an ongoing campaign of action to some end, but performing pure and non-purposeful action for action’s sake, sailing toward an unknown destination. Because of this very purity, they strike us like monks willingly practicing severe ascetic training.

Sasaoka’s curious video works, their inherent poignancy and radicalism, and their underlying sorrow and humor, also convey the power of irrationality to recover our human nature in an increasingly dehumanized late-stage capitalist society. Imamura’s skillful and delicate spatial interventions sharpen the viewer’s senses, fighting against the invisible tide that sweeps the individual in the direction of dangerous groupthink, and giving us chances to do what we seem to do less and less these days: stop and think.

A CRITICAL GAZE

Karolina Breguła (b. 1979 in Katowice, Poland) graduated from the Leon Schiller National Higher School of Film, Television and Theatre in Łódź. She works in media including photography, video, installations, and happenings, keenly and delicately analyzing her subjects while engaging widely with the community, and is highly lauded for comedic works with a tragic edge. She consistently addresses various issues of community and shared memory, and in Japan has participated since 2017 in the annual Tatsuno Art Project in Tatsuno City, Hyogo Prefecture, where I serve as artistic director. In the 2017 Tatsuno Art Sketch, she presented her operatic musical *The Tower* humorously depicting the utopian visions of, and disillusionment with, modernist architecture, and the various problems of apartment blocks. Also, she and local residents held a

filmmaking workshop called Sketching Stories and created a short film entitled *Drifting*, inspired by a story about poet and Tatsuno native Rofu Miki, who was separated from his mother as a young child and every day continued to wait for her return at the foot of a mountain, based on a script on the theme of waiting created with residents. In the 2018 Tatsuno Art Project: Hybrid Orbit, she presented the video work *Office for Monument Construction*, metaphorically portraying the establishment of virtual spaces as homes for people who are losing their identities and seeking comfort after the demolition of structures. In 2019 she is scheduled to present *Square*, produced in Taiwan. *Square* more directly addresses a sense of looming crisis and anxiety, and while bizarre and allegorical, asks the viewer how we ought to act in the age of crisis. In its adoption of a quiet but firm critical stance, it can be said to carry on Poland's avant-garde traditions, but at the same time we can see confusion and hesitation against the backdrop of reversals and confusion of value systems in the post-Cold War era, and while its ambiguity challenges the viewer to think, the quality of the gentle, fleeting and beautiful images conveys the impermanence of all things and a sense of *mono no aware*.

Łukasz Surowiec (b. 1985 in Rzeszów) has exhibited videos and installations that deal with social and political themes in a manner linked with everyday life. At the seventh Berlin Biennale in 2012, where the artistic director was Polish compatriot Artur Żmijewski and the theme was "Forget Fear," Surowiec presented the project *Berlin-Birkenau* in which he brought to Berlin hundreds of birch tree seedlings that had naturally grown on the former site of the Auschwitz-Birkenau concentration camp. These were planted in Berlin's parks and other places connected to the Holocaust and the transport of Jews to the camp, such as Grunewald Station, platform 17 (from which 55,000 Jews were forced into freight cars and taken to the camp in October 1941). Also during the Berlin Biennale, he visited the Kunst-Werke venue and gave away seedlings to visitors on the condition that they promise to plant them. The trees connect Auschwitz-Birkenau and Berlin, acting as a living archive and a monument to the pain and trauma of past atrocities. The tree planting in a city recalls the *7,000 Oaks* project Joseph Beuys initiated in 1982 at Documenta 7 in Kassel, but while the oak trees encourage dialogue with nature as people observe them growing up, and aid people in thinking about environmental issues, Surowiec's birches take on more historical and political import and are also more fragile and transient, hinting at a dark historical legacy. Also, with scope for trees to be planted in people's private spaces, not only in public or monumental places with historical significance, this project intervenes more extensively in daily life.

Robert Kuśmirowski (b. 1973 in Łódź) is currently based in Lublin and active internationally. He is known for stunningly skilled and realistic 1:1-scale reproductions of places and things from the past that have largely disappeared from the public conversation. *Unacabine* (2008), shown at the New Museum in New York, was inspired by a series of bombings in the US, and consists of a replica of the cabin in Montana where Polish-American Theodore Kaczynski (a.k.a. the Unabomber), a brilliant mathematician and homegrown terrorist, hid out in solitude. At the time Kaczynski shocked the world with these bombings, the targets of which included airlines and universities, mailing bombs along with letters of protest against the excessive consumerism of present-day society, and his high intelligence and single-handed perpetration of so many crimes made them even more shocking. With this work, we can vividly imagine the claustrophobic cabin interior and time spent in increasingly deranged isolation as a crazed and ruthless Kaczynski holed up alone to make bombs and write letters. In 2009 at the Barbican Centre, Kuśmirowski transformed the entire gallery into a concrete entrenchment from World War II, and visitors walked through the eerie, dimly lit space haunted by the ghosts of war. Kuśmirowski is noted for the humor of his critiques as well as the consummate skill of his reproductions. In *Travelers*, the exhibition marking

40 years since the opening of the National Museum of Art, Osaka, he replicated an artist's studio and staged a one-day performance where he covered himself with mud and posed inside a picture frame throughout the day. When he was resting with his eyes closed, his upper body indeed looked like a statue, but he was occasionally seen to move or open his eyes, and it is not hard to imagine the astonishment of viewers who happened to find their gaze meeting that of the work of art.

SUMMARY

In this paper I have briefly examined some qualities of Japanese and Polish artists and their works, especially those appearing in this show. In the past, I have discussed a feature of Polish art, which I call "applied fantasy," that emerged during the country's troubled history. It was crucial that people support one another and share their wisdom in order to stand up and fight again, unbowed no matter how many times they were beaten down. The penetrating insight and humor, and the pathos from which they are inseparable, are actually values held in high regard in the small island nation of Japan, and found in traditions nurtured here over many years. Although the Polish sensibility and critical gaze, cultivated over the course of a long history, may on the surface differ from those of Japan, there are similarities to be found, especially between works by artists of the younger generations. Meanwhile, the aesthetics of defeat and the taste of tragedy, the sensibilities of *mono no aware* – described as the poetics of the ephemeral, celebrating the beauty of something all the more because we know it is transient, of the moment, destined to vanish – and sympathy for the underdog, support for the weak and the disadvantaged, thought of as distinctly Japanese, are also cited as characterizing the works of Polish artists. Poetic emotion that celebrates loneliness, and a critical spirit that incorporates humor, are seen in the work of artists of both countries, and in that sense they are truly "far, yet close."

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.

BLACK FEMINISM AND THE FEELING OF THE SUBLIME IN THE PERFORMANCE *MERCI BEAUCOUP, BLANCO!*

Abstract | This paper 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.

BETWEEN ART AND LIFE

This text refers to the performance *Merci Beaucoup, Blanco!* of Michelle Mattiuzzi in the midst of risk and unpredictability in the “here and now” of the performance event and the possible “psychosocial influences and motivations”¹ that constitute the modes of feeling and “representing, poetically, feelings, aspirations and frustrations that could be understood as part of the life experience”² of black women in Brazil.

We will begin with a brief description of the “rite” proposed by Michelle, particularly, the actions discussed in this text, they are: the act of the artist to paint herself with her own hands entirely of white ink and the moment she removes the needles that are holding the metallic mask fixed on her face. Accordingly, the analysis refers exclusively to the video documenting the performance that is part of the collection of the Videobrasil Cultural Association (SP), produced in Vienna in 2017.

At the beginning of the performance *Merci beaucoup blanco!*, the artist Michelle Mattiuzzi is naked and sitting on her back on a round wooden swivel seat. She’s breathing through three perforated round metal structures. These structures are stitched together and it’s tied to the artist’s hair by three red ribbons. This type of mask alludes the torture performed during the enslaved period. One of the ribbons is placed in the height of her nose, it passes between the eyes and is fixed by two needles on her forehead. The other two ribbons leave the height of the mouth, one on each side of the face, and are fixed by two needles on her cheeks.

Sensually caressing her body, the artist paints herself with white ink with her own hands. Then, she walks towards a seat and stands up on it, extending her arms in a horizontal direction. Following that, she begins to untie the ribbons attached to the dreadlocks. Carefully, and with enough composure, she takes the needles from her forehead. She then removes the needles attached to her cheeks. At this moment, we see her whole face for the first time and there are three needles spiked vertically, closing her mouth. She removes the needles slowly and her head hangs back, demonstrating dizziness and pain. The blood runs down her forehead, her eyes watered and the performance ends.

According to this description of the performance, there is no rational and logical narrative with beginning, middle and end, that focuses on certain content or message to be transmitted. Instead, collage is used as a structuring axis, that is, “juxtaposition and collage of images not originally close”³. In other words, using mainly her body, Mattiuzzi overlaps images distant from each other, unlikely to be experienced in the daily life, which possibly determines the strangeness to the public. However, such distance from everyday events does not cause a break between art and life, “on the contrary, it will enable the stimulation of the sensory apparatus for other readings of the events of life”⁴. Thus, in the actions unleashed by this performance, there is a rearrangement, a rereading, a “reconstruction of the world”⁵ with the purpose of subverting it. Let’s remember that, “the artist recreating images and objects remains being who does not conform to reality. He never takes it for granted. He aims through his alchemical process of transformation, arrive at another reality - a reality that does not belong to the everyday”⁶.

The consciousness of the uninterrupted physical and psychological racist violence directed at the black population motivated the performance *Merci Beaucoup Blanco!* The critical sensitivity with which the artist understands her own experience and the solidarity given to other black women in situations of vulnerability overflows in the

performance field. Hence, when Mattiuzzi paints her entire naked body in white, she brings out the feelings around the oppression experienced in a society which ideals focus is whitening part of the Brazilian population or the Black population's extinction. It refers to the experience of being black in a society which aesthetic and moral standards are determined by the dominant white ideology. In this conception, it's understood that black people should try to be similar to white people, in other words, they should become white⁷.

By wearing the metal mask, the artist revisits the pain felt by Anastasia⁸, who would have lived in the eighteenth century among many other brave black warriors. It is noteworthy that, in the process of creating this performance, Michelle claims that black women in miserable conditions on the streets of Salvador, where she currently lives, would also be a motivation for her presentation⁹.

Finally, when Michelle removes the mask in *Merci Beaucoup Blanco!*, she faces the racist violence and, although her face bleeds and her body shows fatigue, she exhibits some relief in the enjoyment of the resistance. There is also some manifest contentment in the autonomy and courage to represent herself from the understanding of her history and ancestry with the purpose of developing her artistic, intellectual and moral potential as a black woman. In this performance, the artist shows herself in a harmonious acceptance with her black body attributes. Her acceptance also subverts the whitening and Eurocentric stereotypes which insist on subjugating black women in Brazil. The artist affirms that the actions in the performance are "micropolitics of resistance"¹⁰ that free her "from rejection of her own body, which means to go" [...] "at full speed in the will to live to reexist"¹¹.

THE RECEPTION OF THE PERFORMANCE *MERCI BEAUCOUP BLANCO!* FROM THE SUBLIME AESTHETICS

Even though *Merci Beaucoup Blanco!* gravitates in the atmosphere of horror, pain and shock, precisely to bring to the surface the feeling about slavery violence and racial discrimination — still existing in Brazil — the performance of a black woman against racist oppression constitutes an act of resistance of the artist. Consequently, it incites feelings of pleasure in its observers and this feelings are in accordance with the aesthetics of the sublime. The public would then move from the shock, pain, and horror to the contentment about political awareness of race, gender, and class in the country.

The feeling of sublime is understood by Burke as "anything that is in any way capable of inciting ideas of pain and danger, that is, anything that is in any way terrible or related to terrible objects or acts in a manner analogous to terror" with the potential to produce "the strongest emotion that the spirit is capable" ¹². Among the greatness capable of arousing the sublime sentiment, Burke enumerates: the deprivation of something, the obscurity — the lack of an integral understanding of some imminent danger — the vastness of the phenomena observable in nature, the power that imposes itself to unveil human fragility, difficulty, magnificence, among others. These are the causes of the astonishment that suspends the reasoning and the action of the individuals affected by such greatness. However, if pain and danger do not constitute a "decidedly imminent threat" to the subject, enjoyment of delight may occur.

Kant continues the argumentation about this feeling by claiming that it is incited by the force and rapturous greatness of nature, so that, the subject feels subjugated to such power. Faced with these phenomena, it would have a conflict between the faculties of imagination and reason because of the impotence of the imagination in the face of the immensity and the force with nature shows itself. Thus, the limit of this faculty is experienced in the attempt to apprehend the form of the phenomenon in its multiplicity and power. In experiencing human fragility, the subject then resorts to reason, which in its turn will be independent and superior to the senses and nature. There is therefore the possibility of pleasure,

it is a pleasure that arises only indirectly, that is, it is produced by the feeling of a momentary inhibition of the vital forces and by the immediately consecutive effusion and stronger of them [...] Hence, it is also incompatible with attractive, and while the mood is not simply attracted by objects, but alternately also always again repelled by it, the pleasure of the sublime contains not so much positive pleasure as much more admiration or respect, this is deserves to be called negative pleasure¹³.

Thus, the feeling of the sublime refers to the certain disposition of spirit determined by the greatness and strength of natural phenomena and is based on the human rational capacity. However, in order to achieve enjoyment, the subject must be safe and there must also be a development of his faculties of knowledge in the culture and moral ideas, because, “in truth, what we, prepared by culture, call sublime, without development of moral ideas, will present itself to the uncultured man simply in a terrifying way”¹⁴.

In addition, still according to Kant, for this feeling we could require an agreement in society. Hence, if when you see the performance *Merci Beaucoup Blanco!* you feel the agitation of the contradictory feelings of pleasure and displeasure, analogous to the aesthetics of the sublime, you can require the consent of others to this judgment. It is because, from the notion of the transcendental subject, everyone is conceived to be endowed with the faculties of knowledge: imagination and reason required for the reflection judgment of the sublime.

In this critique, the phenomenon capable of unleashing feelings analogous to the sublime would be the “rite” constituted by the actions proposed by Michelle in *Merci Beaucoup Blanco!* To use Burke’s terms, this performance is inscribed in the aesthetics of the sublime symbolizing the deprivation of justice, peace, and solidarity brought to view by the metallic mask pinned with needles to Michelle’s face alluding to the tinfoil gag used in the period of slavery. Furthermore, the artist’s attempt to cover her body with white paint, which, as already mentioned, refers to the hegemonic domination of Eurocentric and by the pain experienced by the artist removing the needles from her face contribute to the same inscription in the aesthetics of the sublime. “Therefore, all that is terrible to the vision is equally sublime”¹⁵ by unveiling the ideas of pain and danger, according to Burke’s arguments.

Facing the exposition to violence committed against the black woman in the slave period and nowadays, which is perceptible in the actions of this performance, the public is haunted. According to the Kantian perspective on the faculties of knowledge that determine the sublime feeling, facing the “rite” proposed in *Merci Beaucoup Blanco!* we experience a certain failure of the understanding and the imagination by not conceiving the actual necessity of this unreasonable cruelty dispensed to the other. As a result, we experience terror and impotence. The passage from these feelings of

terror and shock to the pleasures regarded as negative, admiration and respect, occurs when the subject uses reason and consciously perceives the possibilities of transposing racist oppression through their political position in society. Let us remember that for the enjoyment of negative pleasures, the development of the faculties of knowledge in the field of culture and morality is indispensable, otherwise the observer does not transpose the feelings of deprivation and danger.

According to Lyotard's perspective ¹⁶ on his critique of Barnett Newman's paintings from the aesthetics of the sublime, *Merci Beaucoup Blanco!* propitiates an event, an "occurrence" which happens specifically in the aesthetic experience, that is, in the time experienced in particular by the observer facing the performance. It is an "instant that 'falls' or 'arrives' unpredictably"¹⁷ which in its turn would indicate a sense for the feeling; thus, "the agitation between life and death"¹⁸, being that "this agitation is your health and your life"¹⁹ or "a new way of feeling life"²⁰. Regarding the fruition of his work, Michelle argues:

I found myself in "Merci Beaucoup, Blanco!" Experiment in art performance - my black presence naked - make my body pass through for all and, thus, I finally reconstitute myself: I want to become a body, no matter what it may result. *Rejection, exclusion, purging, trauma, inferiority, oppression, horror, shock* [...] My body as a black woman, my marginalized body surrounded by these ideas and they, each in its form, contribute to the definition of my social existential precariousness, although the *indefiniteness* is sometimes one of my main characteristics; exactly the one that allows me the subversive use of the senses of existing in capitalism as a compulsory migration²¹.

The feelings of "rejection, exclusion, purgation, trauma, inferiority, oppression, horror, shock", mentioned by Michelle as possible feelings incited by performance, constitute feelings of displeasure, analogous to the aesthetics of the sublime, as we have shown. In these comments by Michelle, it is also worth mentioning the aspect of the indefiniteness as an existential characteristic of her and of her presentation. The indefinite or "indeterminate" to use Lyotard's terminology, is associated with silence, recovered from the aesthetics of the sublime of Longinus, that is, "the sublime is the echo of the greatness of the soul"²². In this perspective, the sublime is not enunciated by words, but still we feel something:

This gross admiration is the meeting with the naked thought, the thought in itself, the great thought. We can hear it somehow resound in the silence. He is strong enough to make himself heard without a voice, for his own greatness²³.

In the case of performance, the muted black body would be able to expose its greatness and strength through the contradictory feelings of displeasure and pleasure aroused in its public. In the face of the performative "rite", the observers would feel so full that they could not even reason about what they see. The feelings that affect them, in an "irresistible" way, precede any reasoning about possible messages to be deciphered²⁴. In *Merci Beaucoup, Blanco!* the message and the messenger are summed up to Michelle's body, which simply indicates the meaning to the feelings experienced, in particular, by the observers. Therefore, what we consume is the "occurrence" of the performance which is the artist's naked black body. Her body overflows imbued with her history, ancestry, gender and traverses the public with a terrifying force, capable to provoke a new way of feeling and thinking life.

(Endnotes)

- 1 Florestan Fernandes, *O negro no mundo dos Brancos*, my translation. (São Paulo: Global, 2007), 208.
- 2 Ibidem, my translation.
- 3 Renato Cohen, *Performance como linguagem. Criação de um tempo-espaço de experimentação*, my translation (São Paulo: Editora Perspectiva, 2002), 60.
- 4 Ibidem, p.63, my translation.
- 5 Ibidem, p.61, my translation.
- 6 Ibidem, p.61-2, my translation.
- 7 C.F. FLORESTAN, *op.cit.*, p.45. Neusa Santos, *Tornar-se negro ou as vicissitudes da Identidade do Negro Brasileiro em Ascensão Social* (Rio de Janeiro: Edições Graal Ltda, 1990), 17.
- 8 Although there is still doubt about the existence of Anastasia, she is worshiped as a saint and heroine in Afro-Brazilian religions in the contemporaneity. She is described as a beautiful blue-eyed woman, a descendant of the Bantu people, originally from the Congo. His mother Delminda was raped by a white man, and then Anastácia was born. She participated in the struggle of resistance to the slave system. In colonial times, her beauty attracted even more violence from lords and their jealous wives, which would lead to punishment by the use of the tinplate gag until his death.
- 9 Michelle Mattiuzzi, “Encontro com a performer, escritora e pesquisadora do corpo Michelle Mattiuzzi”, SP Escola de Teatro, sede Brás, accessed march 3, 2018, <https://www.youtube.com/watch?v=K3q9ZwEtAdE>.
- 10 Ibidem, p.6, my translation.
- 11 Ibidem, my translation.
- 12 BURKE, Edmund, *Uma investigação filosófica sobre a origem de nossas ideias do sublime e do belo*, my translation. (Campinas: Papirus: Editora da Universidade de Campinas, 1993), 48.
- 13 Immanuel KANT, *Crítica da Faculdade do Juízo*, my translation. (Rio de Janeiro: Editora Forense Universitária, 2005), 90.
- 14 Ibidem, p. 111, my translation.
- 15 Edmund Burke, *op.cit.*, 65-6, my translation.
- 16 In the work “Inhuman - considerations on the time”, Lyotard elaborates a critique about the Barnett Newman’s paintings from the aesthetics of the sublime. In this text, we use the concept of the “occurrence” of this Lyotard’s critique work in order to discuss the possibilities of fruition in the Merci Beaucoup Blanco performance!
- 17 Jean-françois Lyotard, *L’inhumain. Causeries sur le temps*, my translation. (Paris: Éditions Galilée, 1988), 93.
- 18 Ibidem, p.111, my translation.
- 19 Ibidem, my translation.

20 Barnett Newman, "The sublime is now (1948)," in: Barnett Newman: selected writings and interviews, Org. John P O'Neill, my translation (Los Angeles: University of California Press, 1992),172.

21 MATIUZZI, Michelle, op.cit., my translation, 6-7.

22 Longino, Do sublime, my translation, (São Paulo: Martins Fontes, 1996), 54.

23 , Jackie Pigeaud. "Introdução", in: Longino. Do sublime, my translation, (São Paulo: Martins Fontes, 1996), 19.

24 Edmund Burke, Uma investigação filosófica sobre a origem de nossas ideias do sublime e do belo, (Campinas: Papirus: Editora da Universidade de Campinas, 1993), 65.

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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 floras 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 floras 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*

Flowers have represented brides since ancient times. They have been utilized as nuptial iconography and are often endowed with their own special significance. The female image is also often accompanied by the representation of flowers. Christianity incorporated a theological symbolic depiction of flowers in relation to the Virgin Mary. The bridal mysticism of the Song of Songs formed the center of this symbolism pertaining to flowers when Mariology flourished in the twelfth and thirteenth century.

According to Margarethe Schmidt, the Old Testament Song of Songs was especially significant in the High Middle Ages as a resource for the representation of flowers: “The artists of late Gothic were also decisively influenced by the increasing importance attributed to nature and the observation of nature, the thought and vision of the mystics and the changed importance of the veneration of Mary by the reinterpretation of the Song of Songs of Solomon.”¹ She also notes that “No other interpretation has as decisive a character as the Song of Songs has shaped the idea of time and influenced the imagery.”²

This paper aims to clarify that the tradition of the depiction of the female figure with flowers originated in the High Middle Ages, when the Virgin Mary was interpreted to be the bride of Christ in the bridal mysticism of the Song of Songs. It also elucidates and overviews this tradition in the various representations of the Virgin Mary in the paintings of Van Eyck and Sandro Botticelli. Further, it observes the transition of the signification of the female image accompanied by flowers in the modern and contemporary art of the Pre-Raphaelite brotherhood of John Everett Millais, and Dante Gabriel Rossetti, in the American Modernism of Georgia O’Keeffe, and in the work of contemporary Japanese artists Yayoi Kusama and Mika Ninagawa. More, the paper reflects on the issue of contemporary femininity through the history of the use of flowers in representations of femininity. It also considers the theological background of the characteristics of the Virgin Mary that were transformed into scenes closely related with the medieval hermeneutics of the Bible to interpret the image in multiple ways.

The Song of Songs of King Solomon in the Old Testament of the Bible is the primal resource pertaining to bridal mysticism. It is a song in praise of the love of the bridal couple, extoling the beauty of the body of the bride. The woman in the Song of Songs was understood to be the bride of Christ, the Church in general and the Virgin Mary in particular. As Mariology flourished in the twelfth and the thirteenth century, the flowers of the Song of Songs also began to symbolize the Virgin.

Numerous flowers and fruits are mentioned in the Song of Songs: lily, lily of the valley, grape, rose, apple, pomegranate, palm or peony, to name just a few. These blooms are used to represent the characteristics of the Virgin Mary as the bride of the Song of Songs. The text of the Song of Songs contains the following references to flowers and fruits:

- The lily is an important symbol of the bride (“I am the flower of the field and the lily of the valley” Song of Songs 2,1, “Like a lily among thorns so my friend among daughters” Song of Songs 2,2, “Your navel is a finely wrought bowl never lacking drink your belly like a heap of wheat fortified with lilies” Song of Songs 7,2);
- the lily of the valley (Song of Songs 2,1) or the “lilium convallium,” especially symbolizes the Virgin Mary as the bride of the Song of Songs indicating her humility and her preparation for being mother of Savior³;
- the lily among the thorns (Song of Songs 2,2) as the bride was modified to “rose among thorns” and this flower was primarily related to the Virgin Mary in the high

and late middle ages, when the virtues of Mary were increasingly reflected in the rose and the new interpretation of the Song of Songs contributed significantly to this manifestation⁴;

- only in the Song of Songs is the apple mentioned in the Bible, and the lovers praise each other and compare each other to the apple tree and to the smell of apple impressively (“Like the apple tree among trees of the woods so my beloved among sons under the shadow of the one I had loved I sat and his fruit sweet to my throat” Song of Songs 2,3 and, “I said I will go up into the palm I will gather its fruit and your breasts will be like clusters of grapes of the vine and the fragrance of your mouth like apples” Song of Songs 7,8);⁵
- the bridegroom praises the beauty of the bride in the Song of Songs, comparing her to the pomegranate (“Your lips like a band of scarlet and your speech is sweet like grains of pomegranates so your cheeks besides that which lies within” Song of Songs 4,3 and “Like the skin of a pomegranate your cheeks besides your hidden things” Song of Songs 6,6) and to the tree of the pomegranate (“Your emissions a paradise of pomegranates with the fruits of the fruits trees cyprus with nard” Song of Songs 4,13),⁶ which became increasingly important in depictions of Christ, Mary, and Ecclesia with the increasing appreciation of the Song of Songs in medieval mysticism;⁷
- the bridegroom marvels at the palm-like growth and appearance of the bride of the Song of Songs (“Your statue is likened to a palm and your breasts to clusters of grapes” Song of Songs 7,7)⁸

As the complexity of the symbolism of these flowers of the Song of Songs increased in Christian iconography, the image of the Virgin Mary as the garden of heaven became particularly significant (figure 1). The source of this image in the Song of Songs reads, “A garden enclosed, sister my bride a garden enclosed, a fountain sealed” (Song of Songs 4, 12). The womb of the Virgin Mary was thought to symbolize this garden and the pure beauty of her womb realized the mystery of the Incarnation. According to Simone Widauer, the images in the Song of Songs that relate to the bride are also seen in Marian parables and poetry.⁹ The motif of the Virgin Mary as garden from the Song of Songs can also be observed in other art forms.

The garden of the heaven was represented on the ceiling of Christian churches. The ceiling of St. Michael’s Church in Bamberg was renewed in ca. 1610 and it is a well known example. According to Werner Dressendorfer, Maiglöcken represents the characteristics of the Virgin Mary as the bride of the Song of Songs (figure 2).¹⁰ As previously mentioned, this flower was once called “Lilium convallium,” and is called the lily of the valley in the Song of Songs.

These flowers are also represented in the sculptures that adorn churches and cathedrals and are often especially used to reference bridal mysticism. For example, the west portal of the St. Elisabeth’s Church in Marburg is filled with flowers and greens (figure 3).¹¹ There is a round stained glass in the chancel of the church that shows St. Elisabeth imitating the supreme bride Virgin Mary as the bride of the Song of Songs.

The scenery of *the Ghent altarpiece* by Van Eyck (figure 4) was completed in 1432 contains floral motifs that symbolize the bridal mysticism of the Song of Songs and suggest the Virgin Mary, the Virgins, or Eva as the brides of Christ. The Virgins are accompanied by lilies. The crown of the Virgin Mary, which consists of the flowers of the Song of Songs, symbolizes this mysticism the most.¹² The picture illustrates partly the Holly Wedding of the Song of Songs and the Apocalypse.¹³ Only in the panels below the Virgin Mary and Eva, we can see palm tree, the symbol of bride in the Song of Songs

(7,7) that might indicate them as the brides of Christ.

Sandro Botticelli's *Primavera* (figure 5), painted in 1478, is known as the scenery of florals that implies love and marriage. The theme of encounter of the lovers in the garden and connection of love and spring is influenced by medieval tradition of the Song of Songs.¹⁴ The Venus is considered to also be the Virgin Mary, harmonizing Christianity and paganism. The flowers in the painting may also be interpreted as symbols of bridal mysticism. The motif of the arrow of love emanates from the Song of Songs ("You have wounded my heart, my sister bride, you have wounded my heart by one of your eyes and in one hair of your neck" Song of Songs 4,9).¹⁵

Further down the centuries, the artists of Pre-Raphaelite brotherhood in the nineteenth century illustrated many female representations with flowers, as we can see for example in *Ophelia* (figure 6), imagery of famous Shakespeare's heroine floating on the water with flowers by John Everette Millais. The influence of books by John Ruskin helped the Pre-Raphaelite brotherhood return to medieval tradition. Dante Gabriel Rossetti of the Pre-Raphaelite brotherhood also painted the bride of the Song of Songs in *The Beloved (The Bride)* (figure 7). His painting can be characterized as poetic fantasy and decorative tendency,¹⁶ and that extends to the imagination of medieval tradition as well. The bride is in the middle of procession, two women holding pink lilies. Rossetti is thought to have taken his inspiration from the Song of Songs and inscribed on the picture frame two verses from the Song of Songs ("My Beloved is mine and I am his" Song of Songs 2,16, "Let him kiss me with the kisses of his mouth: for thy love is better than wine" Song of Songs 1,1). Pink and pale yellow roses in a golden chalice in front of the bride recalls the praise of the bride of the Song of Songs as the "rose of Sharon (Song of Songs 2,1)."¹⁷ Debra N. Mancoff pointed out the inspiration of Franz Xaver Winterhalter's *Queen Victoria with Prince Arthur* (figure 8) as the Song of Songs. It shows the terrestrial paradise "garden enclosed (Song of Songs 4:12)," a praise of the bride of Song of Songs, honoring maternity by the nineteenth century.¹⁸ Dante Gabriel Rossetti's *Ecce Ancilla Domini* (figure 9) illustrates white lily of "lilium candidum" symbolizing purity and beauty of the Virgin Mary as the bride of the Song of Songs, prominently following the medieval tradition.¹⁹

The tradition remains alive in western contemporary art, with the flower turning into a representation of sexuality in the art of American modernist painter Georgia O'Keeffe (figure 10).²⁰ At this juncture, I would like to introduce the depiction of flowers in relation to love in the contemporary art of two important Japanese artists. Yayoi Kusama painted flowers as well, she illustrates icons of her love for art and for her love for herself (figure 11).²¹ Mika Ninagawa focused on artificial flowers that are strewn on graves (figure 12).²² Her photographs show the vividness of this motif emphasizes the strong relationship between death and love.

The above description evinces the importance of the Song of Songs as a source of bridal mysticism that assigns flower motifs to the characteristics of the Virgin Mary. It discusses the transformation of the representation of flowers as attributes signifying the bride in the medieval paintings of Van Eyck and Sandro Botticelli and traces the transition of the female image accompanied by flowers in the modern and contemporary paintings of the Pre-Raphaelite brotherhood or John Everett Millais and Dante Gabriel Rossetti and the American modernist Georgia O'Keeffe as well as in the art of contemporary Japanese painters Yayoi Kusama and Mika Ninagawa.



Figure 1 Upper Rhenish Master, the Garden of Heaven, c. 1410



Figure 3 The west portal of the St. Elisabeth's Church in Marburg, c. 1250



Figure 5 Sandro Botticelli, Primavera, c. 1482



Figure 7 Dante Gabriel Rossetti, *The Beloved (The Bride)*, 1865-66



Figure 8 Franz Xaver Winterhalter, *Queen Victoria with Prince Arthur*, 1850



Figure 10 Georgia O'Keeffe, *Black Iris*, 1926

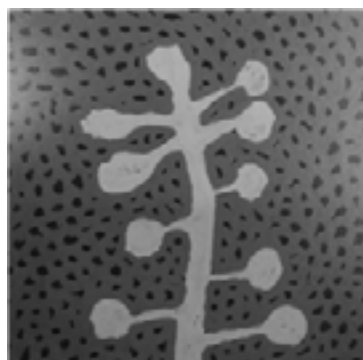


Figure 11 Yayoi Kusama, *Flower*, 1950s/62



(Endnotes)

- 1 Margarethe Schmidt, *Warum ein Apfel, Eva?: die Bildsprache von Baum, Frucht und Blume*, (Regensburg: Verlag Schnell + Steiner, 2000), 9.
- 2 Schmidt, *Warum ein Apfel, Eva?*, 103.
- 3 Schmidt, *Warum ein Apfel, Eva?*, 130; Simone Widauer, *Marienpflanzen: Der geheimnisvolle Garten Marias in Symbolik, Heilkunde und Kunst*, (Baden und München: AT Verlag, 2009), 113-114. Werner Dressendörfer, *Durch die Blumen gesprochen : Pflanzen im „Himmelsgarten“ von St. Michael zu Bamberg ; Symbolik, Botanik, Medizin*, (Gerchsheim: Kunstschatzerverlag, 2012), 144.
- 4 Cf. Schmidt, *Warum ein Apfel, Eva?*, 135-137.
- 5 Schmidt, *Warum ein Apfel, Eva?*, 48; Cf. Dressendörfer, *Durch die Blumen gesprochen*, 64; I quoted the passage of the Song of Songs from E. Ann Matter, *The voice of my beloved: The Song of Songs in western medieval Christianity*, (Philadelphia: The University of Pennsylvania Press, 1990).

- 6 Schmidt, *Warum ein Apfel, Eva?*, 62; Dressendörfer, *Durch die Blumen gesprochen*, 108.
- 7 Schmidt, *Warum ein Apfel, Eva?*, 63.
- 8 Schmidt, *Warum ein Apfel, Eva?*, 79.
- 9 Widauer, *Marienpflanzen*, 30-32.
- 10 Werner Dressendörfer, *Der „Himmelsgarten“ von St. Michael zu Bamberg : mit einem Kurzführer durch die Kirche*, (Gerchsheim: Kunstschatzeverlag, 2007), 11.
- 11 Cf. Lottlisa Behling, *Die Pflanzenwelt der mittelalterlichen Kathedralen*, (Köln: Böhlau), 1964, 112f.
- 12 Cf. Elisabeth Dhanens, *Van Eyck: the Ghent altarpiece*, (London: Lane, 1973).
- 13 Lotte Brand Philip, *The Ghent altarpiece and the art of Jan van Eyck*, (Princeton, New Jersey: Princeton University Press, 1971), 78f.
- 14 Ulrich Rehm, „»La Primavera« von Sandro Botticelli : Annäherung an ein Bildkonzept im historischen Kontext,“ in: *Kanon Kunstgeschichte: Einführung in Werke, Methoden und Epochen*, Bd.II Neuzeit, hrsg. Kristin Marek; Martin Schulz, (Paderborn: Wilhelm Fink 2015), 149-169.
- 15 Barbara Newman, “Love’s arrows: Christ as Cupid in late medieval art and devotion,” in *The mind’s eye: Art and theological argument in the Middle Ages*, ed. Jeffrey F. Hamburger and Anne-Marie Bouché, (Princeton, New Jersey : Princeton University Press 2006), 263-286, 264.
- 16 Yuko Arakawa, “Igirisu no Seikimatu Bijyutu,” in *Sekai Bijyutsu Zensyuu 24: Seikimatsu to Syoutyousyugi*, ed. Syuuji Takashina, Nobuyuki Senzoku, (Tokyo: Syougakukan, 1996), 275.
- 17 Debra N. Mancoff, *The Pre-Raphaelite Language of Flowers*, (Munich, London, New York: Prestel, 2003), p. 40.
- 18 Mancoff, *The Pre-Raphaelite Language of Flowers*, 10.
- 19 Mancoff, *The Pre-Raphaelite Language of Flowers*, 32.
- 20 Cf. Charles C. Eldredge, *Georgia O’Keeffe: Jinsei to Sakuhin*, trans. Michisita , (Kawadesyobou Shinsya, 1993), 73f.; Kathleen A. Pyne, *Modernism and the feminine voice: O’Keeffe and the women of the Stieglitz circle*, (Berkeley: University of California Press, 2007).
- 21 Cf. Lynn Zelevansky et al., *Love forever : Yayoi Kusama, 1958-1968*, (Los Angeles County Museum of Art, 1998).
- 22 Cf. Ninagawa Mika, *Chijou no Hana, Tenjyou no Iro* : 1995-2008, (Tokyo: Asahi Shinbun sya 2008).

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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 Guoqiang 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.

The Aesthetics of Nostalgia in Contemporary Chinese Art

Contemporary Chinese artists maintain a connection with traditional culture and philosophy. Xubing 徐冰 uses Chinese characters and woodblock prints; Cai Guoqiang 蔡国强 uses fireworks, Chinese dragons and other historical images; Zhang Xiaogang 张晓刚 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 nostalgia¹ 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.

1. Tradition in contemporary art

Traditional materials and ideas become essential agents for quite a number of Chinese contemporary artists. However, contemporary artists reject the traditional way of using the brush (water and ink); they would rather let ink spread spontaneously to form certain shapes on the rice paper. Wang Tiande 王天德 composed his artwork Menu of Ink and Wash(1996) to express his sensitive reflections on Chinese culture hidden in food and feast. The artwork is a set of round table and chairs wrapped by ink-casually-applied rice papers, with ink-brushes as chopsticks, cinnabar-marked ancient poem book as a menu and dishes, cups and vessels wrapped in the same ink-paper on the table as well. The set looks like imitating a typical Chinese banquet scene, though no real table for a feast in history or at present has been decorated in that way. It is a representation of the fashion people treat each other and the rules and standards valued in traditional Chinese catering culture. Wang's installation is simple and easy for the audience to get the point, as learning how to write better with ink is a basic and consistent training of Chinese literati. Those who had better writing skill were more possible to become one of the members of higher political and social class in national bureaucracy system, which would complete the ideal pattern of life style in the belief of typical Chinese. Another artist Zhangyu 张羽 is also inspired by ink and wash. In his installation work Shangmo 上墨 (Filling ink) (2013), hundreds of white porcelain bowls were filled one after another by the artist with traditionally-made ink used in calligraphy and painting. The moisture in the ink exposed in the air eventually vaped, left the dark dry ink in the bowls to make a large assemblage of black bowls. The artwork may be regarded as a metaphor that people are able to feed themselves when they owe enough "ink" or knowledge. His another work Meet 遇见(2017) was quite different. With lots of walking mirrors set around Luce Memorial Chapel in Tunghai University Taipei reflecting the image of the sky to the church, and the image of the church to the sky, Zhang was aimed to explore the spaces where people pray and where god live and how they met in the mirrors. Though in this performance Zhang applied no ink or wash or other traditional materials but moving mirrors carried by people running around a modern church, it also makes dialogues with tradition in an interacting way. The audience saw the church moving in the mirror like viewing a handscroll of landscaped slowly opened up. Ancient philosophers, from the Confucianism to Daoism and later on Zen practitioners hold a common viewpoint that human and nature are one carrying the same rhythm of time and space. The mirrors moving outside the church surprisingly indicated this idea as well by putting the

images of the sky and human's architects in one big picture before the audience. With over thirty years of artwork created with visible or invisible ink, Zhang successfully transfers the traditional materials and languages into a new art mechanism under the global contemporary context.

2. Active cultural identification

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. Most Chinese artists have spent some time, long or short, professionally or as amateurs, on indulging into the traditional artistic training before they decide to be a contemporary artist. Most Chinese contemporary artists are obliged to fulfil the cultural retrieve mission by inheriting and rebuilding the time-honored history and glorious tradition through the certain characteristics they demonstrate in their artworks. The question concerned is when they are triggered by the inspiration of the past and how they transfer the ancient wisdom into their present artwork. It seems quite natural for them to find out the similarity and connection between the modern abstract art and the archaic literati painting and calligraphy. The inclination of pursuing abstractionism in Chinese traditional art has a long steady history which goes way back to the beginning day of decorative art till the later artworks with ink-and-wash. Through centuries, artists conceive and construct nature into their artwork, such as mountains and landscape, bamboos and plums, birds and horses, characters and ideographic symbols, gardens of delicate rockery and lakes, which are all abstraction or analogue from the nature. Chinese art system respect abstraction and symbolization so much that it does not end up into thorough emptiness or pure concept, but a state in between concrete and concept. Some critics generalized this kind of art representation with the term "I-Xiang 意象(ideo-imagery)", through which the creation of artworks proceeds. This ideo-imagery approach of creation is no doubt inherited by present Chinese artists through intentional learning or unconsciously environmental influence. With their culture-featured artworks, the contemporary artists get the world to see their works and the passion and inspiration of the culture context in them.

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. Chinese contemporary artists learn a lot from western art movement and New York art market. The First exhibition of Robert Rauschenberg in Beijing 1985 was actually the blasting fuse of Chinese contemporary art, which pulled the opening curtain of the diversity of new art exploration, including installation, performance, and conceptual and other experimental way of making art. Suddenly stimulated artists were eager to catch up with the outside world to resist the feeling of being outdated. However, only those who managed to find the balance between new taste and old memories stand out in the cultural influx. Whatever form or manner artworks may take, they need to carry the significance to touch the audience. This core request for the charm of art has to be offered by cultural reflection rather than merely artistic techniques. Xubing impressed his audience with a heavenly book with handmade woodblock engraved with coined characters, while Zhan Xiaogang with repeatedly repainted old full-face expressionless family photos mostly seen in the revolution age. The old things here is not only the objects for one to be nostalgia with but, to the most important, the objects which can trigger the public memory, affection and reflection of the past. As always, contemporary artists let people face social and political problems under the surface of artistic elaboration or in this case under the nostalgic objects.

3. Nostalgia in artistic creation

The phenomenon of nostalgia is world-wide popular in fashion business, film making, music, architecture and so on. We have photo albums loaded with old memories; old songs are so popular in broadcasting that it becomes a regular column in the ordering-list. What lives were like before and what happened in the past are the most welcome topic people talk to each other at big gatherings. There is a popular song named "yesterday once more". Normally the memories of the past in the nostalgic context are golden and good, as Linda Hutcheon describes nostalgists, "Nostalgic distancing sanitizes as it selects, making the past feel complete, stable, coherent, safe...in other words, making it so very unlike the present."² But why wouldn't the bitter feelings in the past prevent us from the desire to go back to the old days? Scott Alexander Howard discussed a typical kind of nostalgia called Proustian nostalgia, which "do not involve regarding the past as a time preferable to the present, in any respect to the experience", and "is analogous to emotions directed at artworks."³ The type of nostalgia indicates its aestheticized features. In fact, there are specific idiocracy in the way of looking-back proceeded in artistic creation. Nostalgia in art creation is spontaneous in individual while based on collective consciousness, triggered when one's cultural knowledge and awareness build up to a certain extent. It is as natural as the instinct for artists to use the impulse to search for helpful resources that he learned in childhood. Nostalgia in art creation is not an ephemeral or fleeting emotion as a memory type of Proustian nostalgia but a consistent habit of mature artists, who take tradition culture once flourished and successfully survive from the past to intervene with contemporary art in one way or another. As in the case of Proustian nostalgia, artists do not argue that there was a better past than present. Nostalgia helps them to create culture implicated artworks, which offer them reliable artistic hometown instead of yearning for the past time in reality. They are not inclined to argue the past preferable to the present or going back to the past. The artwork applies the elements from the past cultural connotation, which is an approach for the audience to think over contemporary life and make reflections in their minds.

4. Nostalgia in Chinese art history

The trend of nostalgia can be regarded as *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. The nostalgia complex is a collective will for Chinese artists through the history. Whenever they need energy and new blood to enrich their brain, they go to the inspiration of the ancient. The aesthetics of nostalgia in art creation in different era shares the same purpose and pattern of reinventing the past. In early China, returning to the ancients might come with the ritual and ancestor-worship need, later on it turned to meet the requirement of being elegant and erudite, or to the present day to meet the need of being oriental and culture-reflecting. Riegel's *Kunstwollen* basically means an artistic form or some fundamental spirit of an age as the will of art, in this case *kunstwollen* of nostalgia refers to the continuous impulse of the Chinese artists to returning to the archaic where their spiritual hometown lies and where their artistic inspiration comes from. 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 alien culture and retaining cultural identities in the global world. In 5th century B.C. Confucius said he would rather live back to the founding period of Zhou dynasty than in his own

time for lots of the old rules and regulations were broken by the descendants of the period of vassal states. In 9th century Tang dynasty the ancient prose movement advocated by literati called for a written style of prose back to the Confucius's era. In 14th century the painter and critic Zhao Fengfu 赵孟頫 wished to paint with the line and color in a way as elegant as in Tang dynasty. Wu Hung edited a book on Chinese art history named "reinventing the past",⁴ in this book he argued that returning to the past as a long-existed fashion in Chinese art history at least includes three meanings: returning to the ancients, returning to the antique and returning to the archaic. He also pointed out that the modern architecture designer and architectural history researcher Liang Sicheng 梁思成, who participated the design of Central Museum of Republic China, was an excellent example to show that returning to the past actually means reinventing the past, with a retrospective gaze to the past, artists reconstruct the past, and smooth the gap between ancient and present to create a contemporary work with unique combination to the tradition. As nostalgia integrates sadness with pleasure when looking back, contemporary artists blend their cultural memory with the changing reality in daily lives to formulate a new possible standing point to face the international art wave. The precedents on art history have offered experience and theory of many kinds, among which the most frank one was Shitao 石涛 in 17th century. He said, "Ancients' mustache and brows could not grow on my face, ancients' heart and organs could not grow in my body. I have to express what my body feels and what my eyes encounters."⁵ Shitao speaks out quite the same idea of contemporary artists, who have to confront the conflict of eastern and western culture and keep creative and innovative in transferring traditional sources into modern forms.

5. Conclusion

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. Those artworks equipped with the retrospective idiocracy indicate that artists are taking the effort to express their cultural attaching, intellectual reflection and contemporary transformation of the native art tradition.

(Endnotes)

- 1 Nostalgia has been discussed across various disciplines. It is normally regarded as an emotional and psychological intention to long for the past with dissatisfaction with the present. However, the aesthetics of nostalgia in contemporary art appropriated in the article tends to refer to the positive aspects of nostalgia as a useful and irreplaceable approach of artistic creation.
- 2 Hutcheon, Linda. 2000. Irony, nostalgia, and the postmodern. In *Methods for the Study of Literature as Cultural Memory*, ed. R. Vervliet, 189-207. Amsterdam: Rodopi:195
- 3 Scott Alexander Howard. 2012. Nostalgia. *Analysis*. 2012(4):644,648.
- 4 Wu Hung.2010. *Reinventing the past: Archaism And Antiquarianism in Chinese Art and Visual Culture*. Chicago: University of Chicago Press, 2010:9-46
- 5 Shitao.2001. *Huayu Lu(Notes on Painting)*.Guangxi People’s Publishing House,2001:10

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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*

Introduction

It has been widely accepted that photographs provide a unique feeling to their viewers. This feeling of seeing photographs is called 'photographic phenomenology', which is a subjective feeling provided by photographic images peculiarly, in contrast to the one given by handmade pictures. In analytic aesthetics, authors have attempted to describe the nature of photographic phenomenology. Mainly it has been clarified as the feeling of perceptual or quasi-perceptual contact or the feeling of proximity or intimacy.¹ However, since photographic phenomenology is such a subjective and individuated feeling, it seems that the primary task of theorizing photographic phenomenology is not to label what kind of the resultant feeling it is but to investigate the way photographic phenomenology is produced.

Accordingly, the aim of this paper is to clarify how photographic phenomenology is invoked. First, I classify former explanation as background belief-focused account, and occurrent belief-focused account and critically review them respectively.² Through this sifting work, I will sort out factors and conditions to be satisfied to produce photographic phenomenology and thereby formulate an algorithm of photographic phenomenology (APP). Lastly, I will reinterpret photographic phenomenology depending on the APP I suggest.

Sifting the Established Accounts

Background belief-focused Account

One way to explain photographic phenomenology is to appeal to the nature of photographic media; it can be explained that photographic phenomenology is produced because of the unique nature of photographic media. One of the most influential works in media-focused accounts would be Kendall L. Walton's Transparency thesis.³ But going into detail of the debate on transparency thesis is not a thing to do here. Setting aside refutations dealing with logical or practical problems of the transparency thesis itself, the most important point here is that photographic phenomenology is a completely subjective feeling. So it seems not proper to explain photographic phenomenology depending on the mind-independent nature of photographic media.⁴ We should scope on the subjective aspects like viewers' beliefs or attitudes to investigate photographic phenomenology fully.

When we bring to a focus on the viewer's subjective aspects, her background belief about photography would come into our scope. For instance, Mikael Petterson analyses photographic phenomenology as being produced by the background belief held by viewers.⁵ In short, His 'depictive trace thesis' claims that we have a feeling of proximity as photographic phenomenology because of our background beliefs or a certain mode of experience about photography. It would be worth to notice that he says having such beliefs or experience is the very reason we have the phenomenology regardless of whether the belief is true or false; that is, his thesis regards the very subjective aspects of viewers as a central element of photographic phenomenology, therefore, it seems to overcome the vulnerable point of the media-focused account.

Let us summarize his thesis briefly. He contends that we have three kinds of beliefs or experience of photography. First, we generally believe that photographs are traces of something. And a trace (or the belief that something is a trace of something else) in general gives us a feeling of proximity. Second, he says, we generally believe that photographs provide better epistemic access to their subjects than other kinds of images do. Photographs have 'a relatively dense natural dependence' on the subjects. Hence they give us richer and better visual information about their subjects, and we generally believe or expect them to be. This background belief about the epistemic

merit of photography provides viewers the feeling of proximity.

Third, we generally experience photographs as depictions. That is, we see things in photographs. He argues that this 'seeing-in' is a quasi-illusionistic experience or quasi-ordinary visual experience. As seeing something usually occurs in the spatial proximity of it, seeing the photographic image-seeing in the photograph-causes the quasi-illusion which seems that the photographed event occurs in the spatial proximity. He says this feature of photographic experience gives the feeling of proximity.

As we see, it is obviously the advantage of the background belief-focused account that it can explain the subjective aspect of photographic phenomenology. I agree that the proper explanation of photographic phenomenology should consider about viewers' background belief, but I am less sure about the content of the background belief Pettersson suggests. It is reasonable that we see photographs as traces of something and as depictions. But when it comes to the belief about the epistemic merit of photography we can say something different.

I think that the belief about the epistemic merit of photography is too unreliable to be a theoretical ground for explaining photographic phenomenology. Viewer's background belief about the epistemic status of photography is changing as our social practice is transforming. On the one hand the better epistemic tools like moving images or virtual reality are coming, and on the other hand, the easy and simple tools for modifying photographs like photoshop program or photo apps become more and more popular. Consequently, it seems that the reliability of photography becomes more and more doubtful. We do not expect or believe photographic images to be a better epistemic tool than other kinds of images as much like before.

I know it is not a philosopher's job to examine whether this background belief is being actually held or not, so I admit that I cannot ascertain the situation determinatively. However, insofar as my supposition is right, if we still have photographic phenomenology despite the change or even extinction of the belief about the epistemic merit of photography, then it might not proper to explain photographic phenomenology depending on that belief. And this situation also should be considered when we formulate an appropriate APP.

Occurent-belief Account

Dan Cavedon-Taylor explains photographic phenomenology depending on the individual and occurrent beliefs viewer having at the very moment of looking at a photograph. More specifically, he focuses on the "etiology" of those occurrent beliefs.⁶ He argues that photographic phenomenology is a feeling of "quasi-perceptual contact"; it means that photographic phenomenology is similar to the feeling of ordinary perceptual contact with the real world because there is a common feature between seeing photographs and ordinary seeing.

This common feature, he says, is *the way* viewers approve contents of each experience as beliefs. In both cases of seeing photographs and ordinary seeing, according to him, we assent contents of those visual experiences in a psychologically immediate and non-inferential manner. We normally do not suspend the judgement of whether the contents of photographic pictorial experiences are reliable or not; we once see photographs as photographs, we believe their visual contents unless there is a counterevidence, and the same can be said to the ordinary seeing. This kind of cognitive attitude, we might call it "immediate assent", is the common feature between two kinds of seeing. And this common cognitive attitude gives similarity between the phenomenology of ordinary seeing and photographic seeing.

I am sure that the occurrent belief-focused account obviously has theoretical merits, but it seems to have some limitations. First of all, I suggest that the cognitive attitude of assenting contents immediately does not result in photographic phenomenology necessarily. Cavedon-Taylor claims that photographic phenomenology could be contingent and that we can have the feeling even from the handmade paintings insofar as the cognitive attitude of immediate assent is held. It is reasonable that we have photographic phenomenology from some hyper-realistic paintings like portraits of Chuck Close. But there is an alternative (and more credible) way to explain this phenomenology. Considering some kind of informative paintings like botanical illustrations give us a counterexample to the Cavedon-Taylor's argument. When we look at botanical illustrations, while we assent the content of seeing these illustrations, we do not get the feeling of quasi-perceptual contact to the plants.⁸

The reason some hyper-realistic handmade painting provide photographic phenomenology is not the viewers' cognitive attitudes of immediate assent but the mistake of viewers. When viewers look at the portrait of Close, viewers might mistake it for a *photograph*; that is why they have photographic phenomenology.⁹ Under this analysis, we can see facts that the background beliefs of viewers about what kind of images they are looking at effects photographic phenomenology of them in an important way and that photographic phenomenology could be contingent to the belief of a viewer.

An Algorithm of Photographic Phenomenology

After examining existing accounts of photographic phenomenology, I believe now we can formulate a proper *algorithm* of photographic phenomenology rather than determine what kind of resultant feeling it is. I have found out that we should consider a subjective aspect of the phenomenology; that we should consider a contingency of the phenomenology; and that we need more reliable background belief about photography than the one about the epistemic merit of it. Also I have argued that a viewer's background belief about the kind of image they are seeing also should be considered.

Considering all these factors and conditions, I suggest an algorithm of photographic phenomenology model. My APP model includes at least four factors; Background beliefs about the kind of image viewers see, background beliefs about the photographic media, viewers' seeing in the surface of photographs, and their wondering about the cause of the photography.

First, the background belief about the kind of image is the belief that a viewer herself is looking at a photograph rather a handmade picture. The existence of belief determines the whole existence of photographic phenomenology; that is, when a viewer does not have this belief, photographic phenomenology would not be produced.¹⁰

Second, the background belief about the photography is necessary to produce photographic phenomenology. We have seen that the belief about the epistemic merit of photography is unreliable so that we need to find an alternative and more fundamental belief about photography. I suggest that it could be the belief about the ontological commitment of photography. That is, the belief that photographs in general imply the belief about the existence of photographed subjects, or putting aside, the belief that photographs are traces of something exists or has existed.

Third, viewers should see in the surface of photographs when they get photographic phenomenology. This is a pictorial experience of the surface of the photograph; viewers need to see photographs as depictions, as what they are.

Finally, viewers are wondering about causes of photographs when they have photographic phenomenology. This factor is a cognitive attitude of the individual viewers who are seeing photographs as photographs. If viewers have the background belief about the kind of image they see, and the background belief about the photographic media which is ontological commitment, It seems very natural that viewers would wonder about the cause of the photograph during they are seeing in its pictorial surface.

I want to emphasize that this wondering is not about what the photographs depicts but only about the cause of photographs. Clearly the cause and the depicta of a photograph could be the same one but they also can come apart. An also, It does not matter whether the final answer of wondering about the cause is true or false. My claim is that wondering about the cause itself is matter. This cognitive attitude as wondering is peculiar to the photography because, in general, the belief about ontological commitment is peculiar to the photographic media. Therefore, this cognitive factor makes photographic phenomenology distinguished from other kinds of phenomenology.

Conclusion

In short, I claim that when we see photographs as photographic images we become to wonder about their causes. If viewers have proper background beliefs about the photography, it is appropriate to think that they already have cognitive attitudes of wondering about the cause implicitly or explicitly when they are looking at photograph. This cognitive attitude is peculiar to looking at photographs so this factor makes the phenomenology different from other kinds. Moreover, depending on what the viewers wonder when looking at photographs, the phenomenology could be variable or contingent.

Furthermore, through formulating APP as above, I suggest a new perspective on photographic phenomenology; that photographic phenomenology would not be restricted to the feeling of proximity. When certain viewers do not get the answer from wondering causes of photographs, they might have the unique feeling of ‘remoteness’ rather than closeness. I suggest that this feeling is also a legitimate photographic phenomenology. My point is that the peculiar feature of resultant feeling is not a decisive criterion of photographic phenomenology. What matters is whether the feeling is produced by a legitimate process, or algorithm for photographic phenomenology.

(Endnotes)

- 1 Dan Cavedon -Taylor, “Photographic Phenomenology as Cognitive Phenomenology”, *British Journal of Aesthetics* 55, no.1 (January 2015): 71-89.
- 2 I formulate this taxonomy based on Cavedon-Taylor’s terminology.
- 3 Kendall L. Walton, “Transparent Pictures: On the Nature of Photographic Realism”, *Critical Inquiry* 11, no.2 (December 1984): 246-277.
- 4 Cavedon-Taylor, “Photographic Phenomenology”, 85.
- 5 Mikael Pettersson, “Depictive Traces: On the Phenomenology of Photography”, *Journal of Aesthetics and Art Criticism* 69, no.2 (May 2011): 185-196.
- 6 Cavedon-Taylor, “Photographic Phenomenology”, 74.
- 7 Cavedon-Taylor, “Photographic Phenomenology”, 75.
- 8 I have asked about this counterexample to Dan in personal, and he has answered that

in botanical illustration case we assent to the pictures only conditional upon background beliefs about the reliability of either their maker, the place they are displayed in or the general type of picture. He agrees that we do form beliefs from botanical illustrations but this forming is mediated by those background beliefs, whereas photographic phenomenology is unmediated belief formation. I am with him in that certain background beliefs should be considered explaining phenomenology of pictorial experience, but I am less sure that background beliefs he mentioned have to do with experience of handmade pictures only. It seems that the same kind of background beliefs are also involved when we see photographs.

9 Though it is caused by false belief, this phenomenology qualifies as proper photographic phenomenology as I have said above.

10 Notice that it does not matter whether the viewer is looking at photographs in actual. As we have seen before, photographic phenomenology is a completely subjective feeling. Therefore the existence of belief of a viewer is enough to produce photographic phenomenology whether it is true or false.

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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*

INTRODUCTION

In Society now a days it is expected that each artist that works in every Field of art, is follow a spesific goal; and naturally each goal requiers some tools, in this article identity is considered at the highest Category of the list. Identity represents philosophy and deep thinking in the intelectual line of the creator's work. This is the originality and identity of the work of art that purifies it; Human identity has individual and social aspects, the main objective of this research is to achieve the mental stereotypes of artists and understanding their identity through their personal narratives that has been studid identity, is part of the main elements of human personality that (seeks to objectify its subject in dealing with the world others and themselves)

in terms of identity and understanding as well as reflection of identity in the creator narrative thinking, ideas and goals have been expressed in which the creator of any work, whether it's an artistic or non - artistic, has created something that always been a narrative statement. in arts, these narratives appear. in diverse ways for example the painter is also relying on that narrative, trying to show his identity through his art work.

Identity, from the begining of human civilization, has occupied the mind of man and now it is one of the most important concern for contemporary human beings. So that Currently it is the core of many Socio logical and social psychology theories and researches. The process of social change has grown so fast and profound that the most original sphere of human life (cultured has also fallen in to it) consist of that and Put people in a serious cultural metamerphosis, so that the previously learned culture is about to disappear.(kanzo: 1991,176)

In the meantime, factors that lead to the prominence of identity are: The need for self-esteem, The motive of Collective selfesteemi, sele-awareness motivation, self-adaptation motivation; The motivation to be effective. (Janakinz : 2002,89)

The other factors that human bings need in order to objectify their identity is language; the formation of thought and the Creation of language gradually led to the emergence of a category of story telling. After the evolution of human though, philosophers were asked if this story telling of human beings could be a way of Knowing the inner identity of man kind.

It should be noted at the outest that the underlying basis of all these explanations. is the constant perception of how history works as a narrative and explanation about that is why the Cause has an immediate priority on the Effect.

Such as the example that is expressed by wallace Martin's book (2007) in (theory of the narrative): The cause of creation of (SH) is (S). not more, like befor (B) or (K); Relying on this principle that you can not imagine anything without Causation, in line with his purpose we can have this impression that. more overs, in all cultures and all times, (the story) has been instumentalin pointing out the goals, tendencies and conflicts of mankind and showing its efforts to achieve its goals and solve its conflicts. (Bruner 1986,80 In Paul Ricoeur opinion one of the most fun damental perceptions is the Inarrative perception and story). (Ricoeur. 2004,139)

Flannayan from the university of Duke, a research professor of consciousness writes: ((Evidence strongly suggests that hamuns use a narrative form in all cultures to value

their identity. we are ancient Storytellers)).

and also Jerome Bruner have a strong belief In his book (The Real Minds, Possible world's) he says: ((man is intrinsically a storyteller's being)). also plan for the iden that basically we have two types of thinking or mental function; Scientific - Logic and narrative Thinking (Bruner 1986,40).

Since the creation of art is a reflection of the artist's harrative thoughts, The identity that has shaped through the continuity thinking and shows itself to the audience. Relying on the definition of narration, it is taken from a unique way of expressine on any subject that comes after multiple thoughts and studies The thing that makes every artwork in the history of that subject matter different is its narrative which is its proprietary language. This proprietary language that is specifically intended to express itself, an artist who tries to introduce his work with that. in this situation, we can achieve the shaped mental stereotypes according to the narratives that tell the story, and we can conclude in the area of identity with those identifiers.

In this article, we have tried to find common Patterns and stereotypes between these narratives through the personal Stories and narratives that artists put Forward in response to interview questions and then we put them in several Categories and classified them.

RESEARCH METHODOLOGY

A study of the statistical society of the 50 artists arranged by male and Female artists who have studied in various fields of art and they earn money through these specialties, considering the position of an artist in his interaction with himself and Society. The process of this interview was in depth and intimate with any artist who through his statements found the stereotypes in these interviews. Several questions have been raised during this process; questions such as: Definition and expression of yourself and your internalities as narrative; how to connect with the community and the audience and also the way of earning money and finally describing a single collection or singles art work that has experienced the most sense of your closeness and satisfaction with it.

COLLECT AND AN ANALYZE

The information of Statistical society has been studied; Divided into four Categories. Among the individual mental Stereotypes, the stereotypes of the first category are those who Common among many artists. The second category is a topic that most artists have not addressed but for some it has been very importante. In the third category, we will see more different topics First and second categories and the reason for this is the difference between the individual identities of the artists and He impact that they have on He environment and society. A next are the stereotypes of the fourth Category; we see a lot more important and closer to the main goal of this research. These are stereotypes of which only one or two people have been set to it among the interviews; But at the same time they have had the most impact in terms of quality. After recognizing the theoretical definitions of identity and familiarity with narratives, also questions raised with artists, after recording the interviews we found some forms that mentioned mental stereotypesto which are the most repetitive one in Table (1). After modeling step we get to 42 Forms that are the reppetitive and the important ones in case of quality and all of them are classified basedon quantity.

Table 1- Mental cliché

First Groupe
<ol style="list-style-type: none"> 1. Introverted character (Self - knowledge)(1) 2. Importance of audience perception(2) 3. Protesting the lows understanding of the community about art.(3) 1. 4. Limited to the side of the audience(4)
Second Groupe
<ol style="list-style-type: none"> 1. The importance of community-Based experiences(5) 2. Mental conflicts and isolation preferences(6) 3. Insufficient income(7) 4. Communicate hard with the Society(8) 5. The desire for social communication(9) 6. Art as an integral part of life(10) 7. Enjoy the art area(11) 8. The motive of cognition and inner talent in art(12) 9. High importance of the artists Social Facet(13)
Third Groupe
<ol style="list-style-type: none"> 1. Art as a therapy and an inner need is(14) 2. Importance of the correct definition of gender(15) 3. Importance of general audience pereception from art(16) 4. Disregarding the social traditions(17) 5. The importance of achieving definitions of own identity(18) 6. The decline of idealism to realism(19) 7. Protesting at low art valuation in the gallery(20) 8. Expressing and rational and critical communication in the face of society(21) 9. The importance of reaching a common language between them selves and the audience(22) 10. The importance of understanding the periphery through art(23) 11. Effective role of art studies showing personal experience(24)
Fourth Groupe
<ol style="list-style-type: none"> 1. The importance of showing personal experience(25) 2. Choose feelings over rationale(26) 3. Ideal attitude(27) 4. Unaware recognition by art(28) 5. Separation from religion(29) 6. The importance of satisfaction of society aviewers and audience(30) 7. Trying to reform the ideas(31) 8. The importance of environment schildren and future(32) 9. Knowing the wiewers and audience as a techer(33) 10. The idea to be worldwide(34) 11. Viewers and audience aware(35) 12. The values in art(36) 13. The importance of reaching the personal expression from society(37) 14. The importance of present time(38) 15. World wide view(39) 16. Trying to improve the community's look to art(40) 17. Attract sponsors(41) 18. The importance of art progress(42)

CONCLUSION TABLE OF PATTERNS

Interviewing 50 artists we came up with some narrative patterns or we may call them intellectual cliché, through which artists have defined or understood themselves. It is extremely interesting to note that most artists, based in Mashhad the second biggest city of Iran.

had 5 common patterns in their interviews. Most artists claimed that they are **introverted** and have problems in their **social communications**. Therefore, it is not surprising that another very common narrative among artists was that their viewers or **audience** have very limited knowledge or in most cases not educated as they had expected in the field of art. However, most artists emphasized on the fact that viewer or audience is quite important for them. Another most common narratives were related to the **functions** of art. Most interviewees claimed that they use art for the **expression** of their feelings and ideas and also to find ways to get to **know themselves** better.

In the second most frequent narratives we heard from the interviewees we found that artists have two groups of stories; personal and social. In the personal narratives they emphasized that they enjoy artistic experiences, they believed they have kinds of talent in this field, and art is inseparable part of their life and career. In social narratives, artists believed that society doesn't have positive view toward art and artists and people are not educated enough so artists have problem communicating with people; however, artists need social experiences.

In the third group of narratives we have again about 11 items regarding the stories of artists that seem to be more diverse than the last two groups but surely with fewer frequency. Three narratives were related to the functions of art like using art as a therapy, using art to reach a universal language and finally using art to find better understanding of our environment. Another common stories in this group were related to the themes artists had chosen for their artworks like gender awareness, attention to public audience, revolutions against conventions of society, and finally reaching the authentic identity. Finally, we can mention the role of Galleries and other art institutions in the price of artworks.

the last group involves the least mentioned narratives . and can be called the most important. in the fourth group we have 18 items which they are. Common between 1 or 2 artists. these items Can not be classified according to the quantity because we do'nt have sufficient repetition. artists have deep and wide Looks people who cares about an anoare development and growth. artists who try to be worldwides consent about society and get their ideas from society the main question in this article is that can we reach a high quantity algorithm and cliché? and according to the interviews and answer seems to be yes.

CONCLUSION

Human identity is so complex part of his being. He deals with this over time and is trying to come to me today trying to identify and knit his identity and story in any way. Art has long since been one of its own foundations, and in itself, it is human; in this paper, the statistical society was studied, in which all 50 artists worked in various artistic fields, and thus earned it Have also been busy.

Most of them have been involved in the field of drawing and graphic design, as well as artists from other artistic fields such as photography, sculpture, musical arrangement, dress design, musical movement design, performance actor, and ... Also collecting this information. They made After asking questions about the importance of reaching the narratives of importance in artistic life, I looked at them and then they came up with common patterns that were the answer to the main question of whether the artist's personal competition could be divided into a series Patterns and subtle huts. Then all of these patterns were categorized and categorized in the table.

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KENTRIDGE DOES ROME. PUBLIC ART AND MEMORY

Abstract | The paper aims at discussing the topic of memory in contemporary art by analyzing the case of a huge site specific artwork, 550 meters wide, *Triumphs and Laments*, that the artist William Kentridge created in 2016 along the banks of the Tiber River in Rome. In the fragility of its forms, this kind of public art plays on the precariousness of the sense of historical memory 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, and is connected to the activation of the sense of memory in all of us.

Index terms | *William Kentridge; Rome; Contemporary Art; Public Art; Memory; History; Precariousness.*

I would like to talk about the topic of memory in contemporary art by examining the case study of an impressive and emblematic artwork whose fragility and the contingency of its forms plays on the precariousness of the sense of historical memory and on the need of its continuous activation. The extraordinary strength of this work depends indeed on the awareness of its impermanence, which gives it a peculiar vitality, and is connected to the activation of the sense of memory in all of us.

We are talking about *Triumphs and Laments*, the impressive site specific artwork that the South African artist William Kentridge realized in 2016 along the banks of the Tiber River in Rome. It is a 550-meter long decoration, like a frieze, developing between the Sixtus Bridge and Mazzini Bridge, where 80 figures up to 10 meters high, emerge like great dancing shadows from the cleaning of the biological patina accumulated over the years on the white marble of the walls, illustrating thousands of years of the Eternal City's history.

The technique used is similar to that of the stencil, commonly used in Street art, but works by subtraction using the pressure washer instead of the paint. Like a reverse Graffiti, removing the dirt accumulated over the years on the white travertine, the drawings have emerged by contrast, like shadows which then into other shadows will return. It is indeed a work destined to disappear over time, of course, when the atmospheric agents, rain, river water, and smog will once again cover the cleaned wall, erasing irremediably the images.

Kentridge has chosen to work with an organic, living, naturally fragile material, destined to reabsorb the work in a process, which is a metaphor of our constitutive caducity. In an interview with an Italian newspaper on the occasion of the presentation of the work, Kentridge said: «My figures will vanish until they return to darkness. For me it is important that they do not remain, it is part of the meaning of my project: a procession from darkness to light with return to darkness. The world is the place of provisional and transformation» (“La Repubblica”, Sept. 16, 2015).

At first glance, this self-destructive tendency of the work, expressed directly by its author, leaves us confounded, producing a sense of disappointment and loss, also because it contrasts sharply with the massiveness and magniloquence of the artifact: a long cartouche over 500 meters long, similar to the one surrounding the Trajan Column (by which the author says he was inspired), patiently conceived, designed to the last detail and gradually realized, where the history of Rome unfolds without any chronological order.

It is a work «too big to remain», says Kentridge, and adds: «it would be a too definitive declaration of what the history is. Instead an important component of the project is its provisional aspect» (La Repubblica, April 10, 2016). In another interview about another work the artist realized in Turin, he reiterates this concept by saying: «I love the idea of temporariness of the artwork. I absolutely do not imagine that something I do can last forever» (“La Repubblica”, August 24, 2017).

On the other hand, it is exactly this temporary character, this awareness that the work will disappear within a few years on which depends its fascination, the eternal fascination of precarious and historical things like life itself, but also the possibility that, as an impressive intervention of public art, it lives in the exchange of people and favors the human relationship, interacting with the constantly changing public, thus allowing the work to live and re-live in the temporal horizon of each of us.

Because this ephemeral work of art, in which the images flow along the river as history flows along its embankments, does not tell just the history of the eternal city reconstructed by its author, with its “triumphs” and its “laments,” its glories and

disgraces, but it also stages our history, with all its ambiguities and limitations. As in a large world stage, the shadows and contradictions of Western history are condensed in some way on the banks of the Tiber (even Freud knew this very well, since he was both attracted and terrified by Rome). A history often marked by violence and oppression, by victories and defeats, which the plastic figures of Kentridge try to reconstruct, but they need our continuous work of excavation and in-depth interpretation to return the meaning from time to time.

Moving along the course together with this procession of drawings we ourselves are then called to recognize the meanings, which are never given once and for all, but must be continually reconstructed, recreated, starting from our sensitivity and our experiences in the fragile structure of our history. Because, as Kentridge (2014) writes in his recent and beautiful book on drawing: «The meaning is always a reconstruction, a projection, it is not a building, it is something that must be done, not just found». In this sense, he states in a very suggestive manner, «Walking is the prehistory of drawing».

It is no coincidence that the artist has not provided any explanatory caption of the work, not only to free up interpretation, but also to further encourage exchange and interaction, with the work itself, but also among the spectators themselves.

If for a moment I can speak of my own experience, living near that tract of river where the work is located, I often go for a walk along its banks and I confess that it happened to me several times to talk to strangers, trying to decipher the meaning of those figures in procession, reconstructing the events, commenting on the alterations, or more simply taking inspiration from these images of the past to end up talking about the city nowadays.

Perhaps this also happened in the past, in front of the enormous ephemeral apparatuses of Baroque Rome or, even earlier, in the processions of ancient triumphal painting, equally ephemeral, in which the military glories of ancient Rome were celebrated, as the archaeologist Salvatore Settis (2016) conveniently recalls in an essay contained in the work catalog.

Rome, indeed, has always been the epitome of the ephemeral and this obligates us to reflect together not only on the fragility and on the various fortunes of the city, which also proclaims itself “eternal,” but also on the *triumphs* and *laments* of all of us, which are equally unstable.

What more could you ask for in an ephemeral artwork like this by Kentridge, which can become an instrument of knowledge, but to perform the function of reconstruction and transmission of history, avoiding any form of rhetoric while being able to activate new modes of communication between author and viewers, starting from a shared historical-iconographic heritage? What else is the meaning of public art if not this? Perhaps even the very meaning of art in general.

In this way the work becomes a kind of theater of memory, personal and collective, in which the fluidity of the drawing dissolves History with a capital H in the individual histories of each of us, with our own successes and failures, forcing us to rewrite it continuously. The artist himself does not know the meaning of the whole history (how could he?), and he is not able to give us all the answers. He always needs our participation (as is evident in the image where we read “quello che non ricordo”: “what I don’t remember”).

As he writes in his book on drawing (2014), recalling the Platonic myth of the cave, he is, like us, immersed in darkness. But, like us, he knows he must tend towards the light:

«Let us be neither the prisoners in the cave, unable to understand what we see, nor the omniscient philosopher who returns to the cave with all his certainties. Let us dwell in the middle land, the space between what we see on the wall and the shape we invent behind the retina».

Now, in this space in between where we are, there is no absolute glory, no triumph, there is rather all the human relativity of time and history, imprinted as a shadow in the inner image of each of us. The material itself of the figures on the Roman wall is as fragile as history, also because triumphs and laments, glories and successes, do not last forever.

The figures are immense, solemn, chasing each other and influencing each other – to the point that no singular or linear vision is possible, and it is necessary to look at them awry and from a distance, almost in their simultaneity as a movie – but from the figurative point of view there are no triumphal images. For example, Mussolini on horseback is riddled with bullets; the winged victory crumbles in several parts; the Bernini sculptures, the busts of popes and emperors are transported on the carts as spoils of war; the dead bodies of Remus and Pasolini lie murdered on the ground, while the body of the Italian politician, Aldo Moro, killed by the terrorists in the Seventies is thrown into the trunk of a car; the prisoners raise their hands in surrender, blindfolded, and ready to be murdered or deported like the Roman Jews.

Thus, on the Roman Lungotevere, a kind of virtual stage of the world, is performed the eternal relativity of time and history, and it is no coincidence that all this happens in the form of that peculiar multimedia apparatus that Rosalind Krauss, in her essay *Reinventing the Medium* (1999), has defined as a “palimpsest.” The American critic, indeed, inserts Kentridge among those few artists capable of “reinventing” languages in the “Post-media age,” able to give new forms and new functions to those techniques that seemed obsolete, such as drawing.

The peculiarity of the South African artist is precisely that of crossing different media (drawing, painting, theater, sculpture, and animation cinema) and renewing them from within through their continuous overlapping and contamination. His famous animation films, such as *Drawings for Projection* (1989-2003), where he uses both the charcoal drawing and the 16 or 35 mm film, all transferred, projected and slowed down on video, are the result of these inserts that develop on a single sheet where the artist creates, draws, adds, subtracts and deletes figures and characters, all recorded by the camera. Animated drawing is in fact the artist’s favorite technique, a powerful expressive form, made of images that change rapidly at the speed of thought, where the hand and the mind are directly connected. It is an ancient technique, pre-verbal and pre-cinematographic, which is well suited to represent pre-modern realities, such as the colonialist one of South Africa, often expressed by Kentridge’s work.

From this point of view *Triumphs and Laments* is a perfect example of transmedia palimpsest, so to speak, in which processes of drawing, painting, sculpture, animation cinema, and shadow theater are intertwined, in a continuous process of metamorphosis, which generally recalls the time of cinematographic development involving both its figures and the observers.

It is a long animated drawing that emotionally moves a shared imaginary under the attentive eye of the spectators, combining different technical devices and breaking each chronological sequence, mixing art and history, reality and imagination, splendor and misery, all reinforced by images produced by the black and white technique of the shadow theater.

Also with this work, William Kentridge succeeds in recovering decisively artisan

processes that seemed to be finished, in front of the incessant pervasiveness of new technologies, turning out to renew them profoundly without falling into an auratic and regressive dimension.

In this sense, in the digital age and in the context of multimedia globalization, drawing for Kentridge does not mean nostalgically rediscovering the lost purity and authenticity of the drawing's art, but rather finding out what is more lively and animated in it, catching its becoming and thus bringing it closer not so much to painting, which tends to crystallize in some way, but to cinema, which tends instead to fluidify. In the drawing, indeed, we find the image together with the process that generates it, the gesture together with its reflection. With Deleuze it could be said that in drawing, as in cinema, both "image-movement" and "image-time" are present. Thus, drawing is the becoming of the image, the time of the image and at the same time the image of time.

After all, the cinema, its techniques and its narrative modalities, are at the center of all of Kentridge's poetics, as is evident also in the great Roman palimpsest, where the tribute to two great masters of the cinematographic art is explicit: Rossellini, with the film *Roma città aperta* and Fellini with the film *La dolce vita*. In this sense, the artist's way of representing Rome coincides with the way in which cinema itself did it.

As it stands, the very nature of this enormous Roman work is deeply cinematographic, a true writing of shadow (*skiagraphia*), we could say, a play of shadows, alternating full and empty spaces. From this point of view, for Kentridge, drawing is a way to leave a trace in the shadows of time, it is a way to mark time, to remember, and filming is a way to keep track of drawing-time.

With its huge shadow figures the Roman palimpsest transfigures its fragile matter, transforming it into the sculptural power of drawing, into the expressive strength of theater and into the image-movement of cinema. In this way, Kentridge, the thoughtful master with a beautiful hand, profoundly renovates the technique of drawing, which with him becomes perhaps the liveliest language to grasp the spirit of our fast times.

If now it is true, as Walter Benjamin wanted, that "the true image of the past passes fleetingly," it becomes now an effort *not* in mummifying history, embalming it in iconic snapshots, but actually in *drawing the time*, because in the age of digital media, in drawing ☐ Kentridge writes ☐ «the events and history do not disappear, but are transposed into a series of discrete signs. The world is undone to be rebuilt from the beginning».

This is how Kentridge's drawing, full of talent and thick with history, moves inside the dark repository of the past to draw fragments and hybridize them with his imagination, inviting us simultaneously to do the same, as in a Warburgian *Atlas of Memory*, personally recreating our history and devising our imaginary atlas.

In this sense, in conclusion, the great Roman project of Kentridge does not represent a monument to the caducity of historical memory, nor a form of embalming our historical and cultural heritage. Rather, for its extraordinary capacity to place itself in the here and now of people's lives, to become the matter and form of knowledge, to drive us to share with others the aesthetic experience of our place and time, this ephemeral intervention along the river represents a great operation of public art, which has its roots in an historical repertoire and a visual culture that belong to everyone, and that for this reason will not stop having its effects on the present and the future, even when the work will be swallowed up by the long shad



Figure 1: William Kentridge, *Triumphs and Laments*, site specific installation, Rome (between Sixtus Bridge and Mazzini Bridge), 2016

Figure 2: William Kentridge, *Triumphs and Laments*, Rome, 2016



Figure 3: William Kentridge in front of his work, Rome, 2016

Figure 4: William Kentridge, *Triumphs and Laments*, Rome, 2016



Figure 5: Trajan's Column (Rome)



Figure 6: William Kentridge, *Triumphs and Laments*, drawing

Figure 7: William Kentridge, *Triumphs and Laments*, Rome, 2016



Figure 8: William Kentridge, *Triumphs and Laments*, drawings, 2015, Indian ink and pencil on ledger page



Figure 9: William Kentridge, *Triumphs and Laments*, Rome, 2016

Figure 10: William Kentridge, *Triumphs and Laments*, Rome, 2016



Figure 11: William Kentridge, *Triumphs and Laments*, Rome, 2016 (“What I don’t remember”)



Figure 12: William Kentridge, *Triumphs and Laments*, 2015, drawings, Indian ink and pencil on ledger pages



Figure 13: William Kentridge, *Triumphs and Laments*, Rome, 2016 (Popes)



Figure 14: William Kentridge, *Triumphs and Laments*, Rome, 2016 (Mussolini on horseback riddled with bullets)



Figure 15: William Kentridge, *Remus*, 2015, Indian ink and pencil on ledger pages



Figure 16: William Kentridge, *Triumphs*



Figure 17: William Kentridge, *Pasolini, 2 novembre 1975, 2015*, Indian ink, coloured pencil and masking tape on ledger pages



Figure 18: William Kentridge, *Triumphs*



Figure 19: William Kentridge, *Triumphs and Laments, 2015*, Indian ink and pencil on ledger pages



Figure 20: William Kentridge, *Triumphs and Laments, Rome, 2016* (Aldo Moro's corpse into the car's trunk)



Figure 21: William Kentridge, *Triumphs and Laments*, Rome, 2016 (scene from *Roma città aperta* by Rossellini)



Figure 22: William Kentridge, *Triumphs and Laments*, Rome, 2016 (scene from *La dolce vita* by Fellini)

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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*

Introduction

Every person within itself has a personal territory that no one other than himself/herself has the right to enter this territory. The right to privacy and privacy is one of the citizen's right which means that they are immune from the access and psychological of the physical and private information of individuals. Privacy protects not only the freedom and independence of individuals against their fellow members and the media but also is a tool to defend the security and liberty of individuals against governments. Nowadays the advancement of technology and communications the rapid transmission of information and the widespread extension of government's surveillance over people's life haven't left any privacy of individuals more than before. Therefore, its urgency and importance are felt more than ever before.

On the other hand art as a means of expressing the artist is formed in relation to the artist himself/herself and the society. Like other social issues, privacy also effects the arts and the creation of artwork. In contemporary art, there are actions between privacy and artwork. Therefore, the question is what is the significance of this effect and how is the relation between privacy and artwork?

Although in the social sciences and law, privacy has been much dealt with and has roots in philosophical, social and psychological discussions, but in the field of art studies, there is less of the link between privacy and the creation of works of art. In this research, we used the descriptive-analytical method to explore this relationship and familiarity with how we represent privacy in the artwork, we also try to find a pattern by providing a category of examples of privacy in art through which we can, we recognize works of art that have been created in the field of privacy.

Privacy

The right to privacy, including the right to a citizen which is necessary in order to respect the individuality, liberty and preserve the materials and spiritual integrity of the people of society. We have these from the oxford legal culture in the definition of privacy: "The right to a private life", "The right to be left alone", As provided in article 8 European convention on Human Rights reflected¹. The statement by the European commission for legal Affairs at the meeting of the international commission of Stockholm in 1967; the right to privacy is the right of everyone to live with the least interference of others, some of which must be the life of individuals against it supported are:

Interference in private life ,housing and family, interference in physical and mental integrity or mental and intellectual freedom ,intimidation of the person's prestige and credibility, subjection unauthorized disclosure of the person's life that causes it, use of the name, identity or similarity, spying , unconditional involvement with personal correspondence , disclosure of information that someone has received or given as a result of business confidence , the use of private correspondence , private writings or private oral statements².

Privacy encompasses a wide range of social and psychological philosophical discussions. Although there is a universal acceptance of the right to privacy, accepted by all courts and supported by important international documents, but the laws of most countries in the field of privacy, they are not in a good position and do not have clear rules to support this right. The issue of government's surveillance and access to information of individuals is very controversial and the definition of privacy varies from culture to culture and their limits are determined by the domestic laws of the countries and the conventions of each other society. But it can be said that the obvious features of democratic society recognizes and respects individual rights and freedoms and the right to privacy has been recognized as a right and its protection is necessary to protect

the material and spiritual integrity of individuals in any society.

Privacy and Art

In the contemporary period the artist's human and social concerns are superior to the form and technique and the artist's concepts are of particular importance. Some contemporary artists are intertwined with culture and society, they rise for social actions and privacy is one of the most important human rights issues in their work. We have reviewed the works of many contemporary artists in order to understand the finding privacy, appears to be it can be found in contemporary art in two ways:

A. A type of works is actual concept of privacy. Artists in this category have challenged the concept of privacy in their works. They are generally in the works of the concept and place of privacy in the contemporary period and its violation by individuals as well as expansion of government's surveillance over people's lives and access to personal information of individuals have been criticized. A good example of this kind of artistic work by Stanza British artist who portrays the issues raised in the modern society specially surveillance with the use of modern technologies. In her/his view, we are in prison because of the CCTV cameras and wireless sensor networks³.

Also a film called 'Look' by American director Adam Rifkin, using videos recorded by surveillance cameras installed in public places, such as banks, petrol stations, car parks and ... which shows that we do things when we do not think we are being monitored and seen⁴.

Also the performing of the "Circle" by an Iranian artist Esha Sadr, performed in the Tehran's museum of contemporary art in 2015 showed the offensive of others displayed the privacy of an individual in an interaction that was conducted with the audience, She shows in this performance that the determination of the individual's private realm is largely done by him/herself and can include different boundaries⁵.

B. The other category includes works whose subject matter is to show the privacy of individuals (Actual) and have a recognizable identity for the audience in such a way that some artists deliberately display their privacy or others in their artwork and by generalizing their private life issues or others the meaning and value of privacy have been challenged. Our criterion is to select the works in which there are issues that are either related to the body of person, including (the display of naked body), (the body in a private place), (the body in an action with others) and (the body in a private action). or in relation to the disclosure of personal information by the creation of an artwork. This information contains mysteries, thoughts and feelings that are usually hidden from others. We have shown the privacy of artwork in one category in the chart below:



Figure 1. The chart above is showing the privacy representations in artwork (author)

Our focus on the second category, the works which subject matter is the display of the privacy of the individual or the real people in this category, the effects of recognizing the identity of a person who issues private matters is a prerequisite for the placement of artwork in the domain or privacy and it is also very important for the artist's intention to display privacy. Therefore, the works of Nude Art used in the human model to create the artwork are not privacy, because the identity of the individual or individuals does not play a key role and they use the body of the individual or individuals as human examples to represent human situations. For a better understanding of how this chart works, "My Bed" is analyzed. "My Bed" is installation by famous British artist Tracey Emin, which her major reputation is due to the deep link between her work and her personal life.

Tracey Emin

Tracey Karima Emin British famous London born in 1963 with Turkish and Cypriot roots have a sophisticated life and childhood. In a poor family and bankruptcy and in the fact of his father's permanent absence, she grew up with her mother and her twin brother in Margate and the experiences of this city are the main source of inspiration for her work. These experiences are include abusive childhood, been raped at age 13 and period of sexual immorality in addition to two abortions, one of which has severe complications⁶.

The main features of Emin's work are the implantation of a kind of autobiographical art called art of confession, Outi Remes in his/her dissertation titled 'The role of confessions in British art' refers to Gillian Wearing, Richard Bingham and Tracey Emin as the three contemporary British artists who used confessions as an artistic inspiration and it seems that the role of confession in the work of Emin is more severe⁷. Tracey Emin uses her confession to produce the truth. Her expression in representing the bitter events of life itself and turning them into a work of art and commitment. Emin names her works: Living Biography. Including her works that can be pointed out to (Everyone I have ever Slept with 1963-95),(my bed) ,(I've got it all) ,(got to kiss my soul),(why I never became a dancer) ,(To meet my past). Here we briefly examine the artist's privacy in "My Bed".

Privacy in My Bed installation

This controversial and famous work (My Bed) has arrangement included a dirty underwear, cigarette butts, empty vodka bottles and contraceptives are surrounded with. This arrangement was nominated for the Turner Prize in 1999 and was exhibited at London's Tate modern Exhibition⁸.

Sleeping means being sedate and unaware of the surrounding environment. Jean-luc Nancy the French philosopher emphasizes that deep sleep is completely non-social act and that a person is not aware of him/herself and his/her physical acts. So sleep can be considered as a state of privacy⁹. So in this work we witness a scene in which a private action has been (taken to sleep) in a private place (Emin's bed) without the artist herself present. In addition, the existence of objects such as condoms, used underwear, body liquids, represents a scene of sexual relations that may have experienced Amin. Sex is generally formed in our mind by at least two people, therefore, in this work Emin's physical privacy is shown in public in action with others in fact the audience senses him/herself within a private moment of Emin's life, which is probably this affair does not occur in a framework other than this artwork.



Figure 2. My Bed.
Source:www.m.Theartstory.org

This work refers to a particular part of Emin's life in which distress is evident. For Emin, this disgusting experience turned into a driving force to find creative output¹⁰. Some believe that this work was like a key to getting women's experiences to the level of artistic expression and many of the taboos related to the body, eliminated gender and shame. This work includes the most important tensions and ambiguities which is the characteristic of Emin's works. It reveals the effect of heavy depression, the bed, which brings a warm relaxation and relaxation becomes a place where rejection of abuse and loneliness can be seen. In this way one of the personal spaces and painful life of Emin became public. By continuing the media streams about this art work the issue of deep intimacy of 'My Bed' the discussion of work turned into a discussion about its creator's lifestyle¹¹.

The following table shows existence of privacy examples in Emin's works.

Personal information				body				My bed
Personal properties	secrets	emotions	Beliefs and thoughts	Private place	Action with other	Private action	nudity	
x		x		x	x	x		

Figure 3. A study of the examples of privacy in the artwork (author)

We had research about the other contemporary artists according to this table and due to the writing (space) limitations in this article we did not include them. Therefore we can use this table to check the artwork for the presence or absence of examples of privacy.

Conclusion

From the study of the artwork it can be seen that some contemporary artists transform artwork into the deepest social and human issues by employing different media and using their creative power and they transmit personal interpretations of social issues as an artwork to the audience. Privacy is one of the topics of interest to these artists which have been dealt with by two different approaches. Some of them have created works with a critical view that their themes are mainly a violation of the privacy of individuals by the government and society. The others deliberately display their privacy or others seeking to break down the norms defined by the community and sometimes provide new and personal interpretation of privacy.

During the research process, we achieved a graph that seems to be used as a model for identifying the various fields of privacy in the artwork.

(Endnotes)

- 1 Elizabeth A. Martin. *Dictionary of Law*(New York: Oxford University Press,2002), 381.
- 2 Hosein Aghababai ,”Liberalism, Privacy and Patriot Law,” *Politic Quarterly*, no.2 (2010) : 5.
- 3 Stanza, ”Art That explores questions raised by modern society. About privacy, surveillance culture...” September 23, 2012, <https://www.stanza.co.uk>.4 Cf. Schmidt, *Warum ein Apfel, Eva?*, 135-137.
- 4 <https://m.imdb.com/>.
- 5 <https://www.honaronline.ir>.
- 6 Simon van der Weele,”The confessional art of Tracey Emin” (Bachelor Thesis.,BA Liberal Arts & Sciences University, 2012), 10.
- 7 Miguel Angel Medina,”Tracey Emin: Life Made Art, Art Made from Life,” *Art*, no. 3 (2014): 55.
- 8 Christiane Weidmann,Petra Larass & Melanie Kiler, *50 Women Artists You Should Know*, Trans. Ehsan Najafi (Tehran: farhang Saraye Mirdashti ,2015), 157.
- 9 Jane Elizabeth Ruck,”Sleep, Privacy and Dignity in Relation to Documentary Photographic Practices Exhibited as Contemporary Art in the Information Age” (Masters Degree., University of Auckland, 2015),1.
- 10 Miguel Angel Medina,”Tracey Emin: Life Made Art, Art Made from Life,” *Art*, no. 3 (2014): 59.
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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*

INTRODUCTION

This paper argues that the contemporary sense of landscape is considered through historical, political, social, cultural, and aesthetic facets. It aims at sketching out how the understanding of landscape has changed today, using painting as an interpretative tool through the recent works of the contemporary Turkish artist, Yıldız Arun. Her works mostly focus on nature, space, and metaphysic issues; yet this paper merely analyses her works on landscape, anti-landscape, and non-landscape, which are the expressions of dynamic and interactive systems and reflection of immateriality and immanence.

A BRIEF OVERVIEW OF LANDSCAPE IN RELATION TO VISUAL ARTS

The conception of landscape in relation to visual arts has shifted throughout the centuries and across geographies. The most ancient landscape drawing that has ever been created was placed in the proto-city of Çatalhöyük in Turkey as a Neolithic drawing or in the Chauvet-Pont d'Arc Cave in France as cave drawings (Nomade et al. 2016; Schmitt et. al. 2014). In the Eastern context, Chinese landscape paintings and gardens have been closely and historically associated (Wang 2009, 137,139). In the fifteenth century, landscape in visual arts became an expression of ideas, thoughts, beliefs, and feelings, and appeared simultaneously with a new type of garden design and urban lifestyle (Antrop 2013, 13,14). Until the seventeenth century, landscape was mostly used as a backdrop for portraits and epic scenes. In the seventeenth century, particularly in the paintings of Nicolas Poussin, landscape was depicted autonomously as a subject and a poetic narrative by means of numerous allegories (McTighe 1996, 3-9).

The theory of the picturesque in the eighteenth century changed Poussin's understanding of harmonic landscape and shifted the relationship of landscape and visual arts by merging beauty (in terms of composition and order) and the sublime (in terms of vastness and roughness) (Gilpin 2000, 821-823,857,861). William Gilpin developed the concept of the picturesque in his 1768 treatise, "Essay on Prints," with regard to the ideal beauty of a landscape painting. As a visual ideal and aesthetic effect, the presence of a picturesque landscape was dependent to being perceived by viewers (Gilpin 2000, 857-860). Gilpin's contemporary Immanuel Kant tackled landscape as an aesthetic category in the domain of visual arts, considering it as only pleasing to the eye. As he elaborates in his 1790 treatise, *Critique of Judgment*, landscape gardening as the art of beautiful arrangement (of flowers, grasses, shrubs, trees, ponds, and so on) belonged to the domain of painting, which was regarded as a beautiful art. Natural beauty, which consists of the beauty of form, colours, and sound, preceded artificial beauty; yet they had a close relationship. Gardens were beautiful since they imitated art, whereas the art of painting was considered beautiful as long as it resembled nature (Kant 1911, 161,187-188). His ideas were manipulated by Frederick Law Olmsted (1997) in the nineteenth century, as he transformed landscape gardening into landscape architecture. He also handled landscape as a social device of democratisation.

The Prussian geographer and explorer Alexander von Humboldt's naturalistic explorations paved the way to the holistic perception of landscape. He emphasises the human and cultural aspects of landscape, which he also considers as mentally healing, rather than its aesthetic qualities (Nicholson 1995). On the other hand, the approach of Paul Vidal de la Blache, the French geographer, is more literary and historical, although he grasped landscape as a holistic unity like Humboldt. He emphasised the importance of local society and its life style in organizing the landscape, thus leading to the regional differentiation due to the fragmentation of culture, settlement patterns, and social territories (Claval 2004, 11).

The Enlightenment and Industrial Revolution represent a turn towards rationality and

technological upheaval. Being against the effects of industrialization and mechanical reproduction on visual arts, artists and designers used botanical nature as an important standpoint. Artists depicted naturalistic landscapes that show it as a creation of God, and represented alienation due to developing industrialisation, as seen particularly in the works of Caspar David Friedrich and William Turner. In the nineteenth century, the extent of landscape began to change due to industrialisation, exploration of new territories, and the development of technology, botany, and geography. In the first half of the nineteenth century, a variety of concepts were included in the conception of landscape in the USA, ranging from land to the worldwide circulation, networks, and economies of merchandise and people (DeLue 2008, 3,5,10). From the mid-nineteenth century, the importance of landscape began to increase in Europe in relation to the development of botany, zoology, history, geography, as well as industrialization, colonisation, and economic globalization (Antrop and Van Eetvelde 2017, 14). In the early twentieth century, due to the beginning of losing nature and traditional rural landscapes, movements for protecting nature, landscapes, sites, and monuments were initiated in numerous Western countries. For landscape, within this context, this was the beginning of being accepted as common heritage and establishing laws for protection (Antrop 2013, 14,15).

UNPACKING LANDSCAPE TODAY

Since the twentieth century, the concept has also included immaterial constituents in addition to technological, cultural, and social developments. The coalescence of land, technology, and vision paved the way to merging of experience and representation (Elkins and DeLue 2008, 32). The contemporary understanding of landscape is considered through historical, political, social, cultural, and aesthetic facets. It has a different meaning for different regions: In the USA, it is seen as a configuration of spatial patterns and ecological processes, whereas in Europe, a more holistic and interdisciplinary approach emphasises it as a common heritage that contains narratives and symbolic values (Antrop and Van Eetvelde 2017, 24). Having achieved multiple layers of meaning, rather than only referring to gardens and agricultural areas, landscape has become a social construct as an expression of ideas, memories, imagination, and feelings. Pointing to an active and flowing system, the contemporary understanding of landscape is grasped as an interdisciplinary and collaborative production.

Land art of the mid-twentieth century and environmental movements at the end of the twentieth century, which were initiated by architects and artists, paved the way to exploring the potentials of transforming ruined and abandoned industrial sites, and to producing new kinds of parks on brownfields, along waterfronts, on rooftops and in garbage dumps (Merkel 2007, 37). The contemporary understanding of landscape thus defies distinct urban zonings and proposes ambiguity, vagueness, and contradiction, as it expands the issue through the concepts of anti-landscape and non-landscape. Briefly, anti-landscape indicates marginalized and unsuccessfully man-modified lands, whereas non-landscape describes unused and neglected lands.

It may be argued that anti-landscape is in contrast with landscape: Landscape is considered as beautiful, natural, useful, and harmonious, whereas anti-landscape is seen as ugly, urban, useless, and chaotic (Häyrynen 2014, 147). Yet, the aesthetic qualifications of anti-landscape is so relational and dependent on the viewer that it can also be regarded as appealing and attractive. Its contrasting and conflicting features pave the way to experiencing it through the tension of limitation, fear, curiosity, failure, and disturbance. The representational character of anti-landscape may vary by different cultures and societies, but generally, it can be said that it emerges as four different forms: Firstly, as in the depiction of the desert in the Bible, landscape can obtain a negative cultural meaning. Secondly, as in Chernobyl, it can occur through the failure of a cultural projection and material reality. Thirdly, as in science-fiction

worlds, it can remain radically other and non-responsive to human ideas. Fourthly, as in the American-style suburb, which negates both city and countryside, rather than combining them, it can emerge as a failed transformation of landscape due to ideological contradictions (Bigell 2014, 131). Elsewhere, Riuttavuori in Finland is also given as an example of anti-landscape, since it lacks social and cultural relations, practices and exchanges, and builds on the discursive landscape of memory (Häyrynen 2014, 154,155).

Non-landscape, on the other hand, is a spatial concept, which indicates that a community does not have any relation to an area. Non-landscape is also called as “nonecumene,” which associates with a land that is “not ours,” meaning, not owned, controlled, or used by a community. The conception of non-landscape differs in every period and culture, ranging from a variety of terms, such as wilderness, wasteland, no-man’s land, and non-place. For example, wilderness is not regarded as non-landscape anymore in industrialized societies; yet, the variety of non-places has increased by now due to mobility and placelessness associated with modernity (Bigell and Chang 2014, 100-102).

LANDSCAPE IN CONTEMPORARY PAINTING

Arun’s paintings, within this context, are used as case studies, because they unveil what lurks beneath the apparent. They render the invisible forces, potentials, and dynamics of landscapes visible. Accordingly, as Deleuze (2004, 56) argues, “In art, and in painting as in music, it is not a matter of reproducing or inventing forms, but of capturing forces. For this reason no art is figurative... The task of painting is defined as the attempt to render visible forces that are not themselves visible.” Through juxtaposition and superimposition of colours and contours, Arun does not represent objects and figures *per se*, but captures sensations through ambiguous possibilities of networks and relationships. She gives way to the emergence of landscape from within the canvas and with a capacity to transmit affects and sensations. Deleuze (2004, 34) defines sensation in-between subject and object, referring to instinct, event, and in contrast to the ready-made and the cliché. Arun sees landscape in the process of “becoming” *ad infinitum*, ready to shift between anti and non-landscape, which reveal the nature of our urban, social, and cultural milieu.

In her paintings, landscape becomes a force field, which flows into a multiplicity of intensities, exposed by layers of colours, contours, and brush strokes. In “Loneliness” and “Silhouettes,” the flow of modulations reveals invisible forces that act on different directions (Figure 1; Figure 2). Shapes and depth give birth to each other in order to produce the ever-changing landscapes. Deleuze (2004, 145) unpacks modulation as “the relations between colors – which at the same time explains the unity of the whole, the distribution of each element, and the way each of them acts upon the others.” The traverse of invisible forces also occupies the surfaces of the paintings, “Chaos” and “To the Village,” by means of modulations (Figure 3; Figure 4). Manifesting the interactions of environment and creatures – human beings and animals –, they compose landscapes through traces – vivid ones that expose experiences and perceptions, and faded ones that turn into memories and dreams – since every interaction with our environment leaves a temporary or permanent trace. The juxtaposition of immateriality and materiality, transmitted through superimposed layers of colours and contours, turns her canvases into generative fields of multiple encounters as expressions of dynamic and interactive systems.

Landscapes always have the possibility of transforming into anti-landscapes, as elaborated in the previous section, with a sense of the uncanny concealed under its surface. The uncanny, or unheimliness (*unheimlich*), is developed by Sigmund Freud (2003, 124) and situated around the issues of identity and otherness. He defines

the uncanny as the reappearance of the familiar and the repressed in a peculiar and frightening way (Freud 2003, 152). The sense of the uncanny in cities, as elaborated by Anthony Vidler (1994, 4), is associated with the feeling of the alienation of the individual in all aspects of urban life. The modern notion of the uncanny is initiated through heterogeneous crowds and new architectural scales, and triggers the sense of individual security, spatial and temporal fear, and disorientation in the city (Vidler 1994, 4,6). Arun's painting, "The Rhythm of New York," liberates the uncanny through the sense of getting lost in the crowds and the "rhythm" of the city, as much as the act of dissolving one's identity and soul in urban landscape (Figure 5). Through the dynamism and tension of the painting, intensified with the colour red, it is difficult to differentiate the urban landscape from passers-by.

Arun's painting, "The Protector of the Last Tree on Earth," is a critique of humanly altered barren lands (Figure 6). In contrast to the dynamism and hopefulness of her many other paintings, a large portion of the canvas transmits the timelessness and vastness of anti-landscape. While she evokes the possibility of an inhumane and greenless world, she also explores the allegories of maternity, life, and hope by pointing to the protector figure in the front. She thus transmits the dichotomy of contrasting forces that act on the canvas by means of the *sgraffito* technique and a collage of marbling art. This painting can also be considered as the implication of paintings such as "Shanghai," "Industrial City," and "Marina Bay" (Figure 7; Figure 8; Figure 9). These three paintings allow a reading of both contemporary urban landscapes and anti-landscapes. The urban landscape of "Shanghai" uses contours and brush strokes to expose the problematic relationship of urbanisation and greenery. It seems as if the skyscrapers and the colourful topography trigger the formation of each other under the nebulous sky, making it hard to distinguish where one ends and the other begins. In the "Industrial City," the smoke and dirt of the urban landscape obscures the city and turns it into a blurry cloud of smudged colours. Likewise, in "Marina Bay," the expression of speed as a fundamental element in the contemporary urban landscape renders the painting ambiguous. It looks as if the scene is a view from a fast-moving car in the city, where people, buildings, cars, lights, and other actions and spectacles superpose, so that they all blend as a single entity. On the other hand, the network of high-tech infrastructure, or "electrified landscape" as defined by David Nye (2007, 72), has the potential to transform into an anti-landscape. Blackout temporarily turns the "landscape of light," which is an intrinsic part of our daily life, into a dysfunctional environment. Since anti-landscape refers to an uninhabitable land, Nye (2007, 73,76-77) argues that a blackout as the cause of a paralysed space is also an anti-landscape. These three paintings also point to how our post-industrial urban landscapes have changed over time by situating residential uses into historical business districts. This new development of landscaped residential districts also pave the way to the rehabilitation of anti and non-landscapes, such as non-used waterfronts, derelict and old industrial areas, as well as using these landscapes for marketing and city branding that attract drivers and passers-by (Shane 2007, 28). Being called as the "network cities," these urban landscapes that allow flexibility propose multicentred, heterotopic, and mixed-use cities that also emphasise local ecology, urban parks, and agriculture (Shane 2007, 35).

Arun's paintings, "Forbidden Lives" and "Metamorphosis," explore the aesthetic potential of wastelands, leaving aside the clichéd view of these alienated zones as gloomy and bleak badlands (Figure 10; Figure 11). Wasteland is defined as a polluted area or an empty space of waste in relation to industrial areas in particular (Moya Pellitero 2009, 100). Wastelands as non-landscapes tend to evoke monotonous and quiet or depressive feelings in paintings. On the contrary, in her paintings, Arun intends

to express the essence of these non-landscapes.

In “Metamorphosis by the Sea,” the creature’s transformation is channelled through the decomposition of the figure (Figure 12). The transition of vivid colours and the mixed techniques of acrylic painting and marbling art, make the painting seem as if, along with the creature, the non-landscape is in the process of mutation, as well. “Volcano Burst,” another non-landscape painting, uncovers the aesthetics of the volcano, ready to burst out at any second (Figure 13). The occurrence of volcanos in nature and visual arts finds its formulation in Kant’s concept of the sublime. Producing the feeling of respect, representing power, and elevating nature to a place beyond our reach, the sublime triggers the sense of impressiveness and fearsomeness simultaneously (Kant 1911, 96,119,123). In Arun’s painting, the stretching of modulations composes large fields of colours, on which the non-landscape of lava, rocks, and gas is loosely formed.

Artists, when they confront with nature, perceive landscapes with their hidden languages. Instead of a direct communication, they create a new language of relations via space-time, harmonies, contrasts, and so on. In this regard, Arun’s paintings create a language of new expressions that re-mythologise landscapes with strong contrasts.

CONCLUSION

Through a case study, this paper unfolds the shift in the understanding of landscape as a dynamic force in order to evaluate its emergence as an affective field of an internal order with a capacity to produce affects and sensations in Deleuzian sense. It shows how the depictions of landscape, anti-landscape, and non-landscape reflect immateriality and immanence. The understanding of landscape has undergone into many stages. At some points, different disciplines considered landscape in different contexts and contents. However, there are still common points – like human experience – and terms such as non-landscape and anti-landscape that allows inter-disciplinary work. To sum up, landscape today 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.



Figure 1 Loneliness, Yildiz Arun, acrylic on paper, 2013



Figure 2 Silhouettes, Yildiz Arun, acrylic on paper, 2015



Figure 3 Chaos, Yildiz Arun, acrylic on paper, 2013



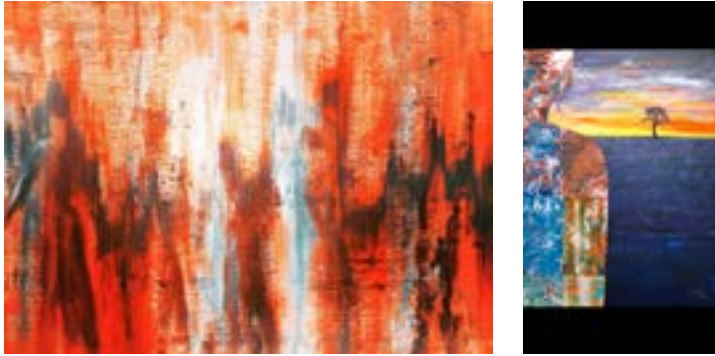


Figure 5 Rhythm of New York, Yildiz Arun, acrylic on paper, 2015



Figure 7 Shanghai, Yildiz Arun, acrylic on paper, 2015



Figure 9 Marina bay, Yildiz Arun, acrylic on canvas, 2015



Figure 11 *Metamorphosis*, Yildiz Arun, acrylic on canvas, 2016

Figure 12 *Metamorphosis by the sea*, Yildiz Arun, mixed media on canvas, 2017

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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 traditional Western 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*

1. Introduction

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 results published from 1994 to 2017 into two periods: the earlier and the later works; then, the theoretical and practical aspects of such research results will be examined systematically. Finally, the key difficulties inherent in each of the works will be critically reviewed. Through this examination process, I seek to examine the entirety of Zeki's neuroaesthetics, which has been discussed in a fragmentary manner from a single point of view, 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 theoretical and philosophical criterion of neuroaesthetics. This study will hence show that the second-generation neuroaestheticians are overcoming some of the issues inherent in Zeki's research.

Neuroaesthetics is a field within contemporary empirical aesthetics that approach the questions of aesthetics from a scientific view. Neuroaesthetics, which was first proposed by Zeki and later formalized as an independent discipline, is known as a new field of study born out of the rapid development of neuroscience at the end of the twentieth century. However, the history of neuroaesthetics is actually older and its direct roots lie in the tradition of experimental psychological aesthetics that Gustav Fechner had initiated in the late nineteenth century. Early neuroaesthetics took the form of a descriptive approach that viewed nature of beauty and art in a speculative way based on previously discovered scientific facts. Conversely, the trend of experimental research based on direct observations using neuroimaging technology gradually came to the fore from 2004.

2. Semir Zeki's Neuroaesthetics

Zeki's neuroaesthetics can be divided into the earlier descriptive study, publications for which were concentrated in the period between 1994-2001, and the later study based on experimental methods using functional magnetic resonance imaging (fMRI) devices after 2004. Zeki's earlier neuroaesthetics defines the concept of visual art based on the brain-art parallelism in neuroscience on the functional similarity between the visual brain and the visual art, and focuses on elucidating the neural basis of the perceptive experience of visual art. According to Zeki, all visual art is expressed through the brain and must therefore obey the laws of the brain, whether in conception, execution or appreciation of art. In other words, all visual art is "the product of the visual brain". It is produced by the intensive involvement of the visual brain (neural structures in the visual cortex, responsible for vision) among the whole brain area. The visual brain extracts necessary visual information from the outside world, and stores it in the neurons and processes it. Here, the visual information needed by living things is the unchanging "constant and essential" information. Zeki calls this principle of visual brain, which actively acquires such information from the changing world, "the law of the visual brain". However, as Zeki has previously stated, visual art, the product of the visual brain, performs the similar function as the visual brain, because it is naturally dependent on the underlying law of visual brain. In this perspective, Zeki claims that the function of visual art is synonymous with the function of the visual brain, i.e. the construction of representations of those "constant and essential" properties of scenes and objects that enable a perceiver to categorize, and so recognize them in perception.

Based on this conception, Zeki studied the correlation between the essential features

of the objects represented in individual visual artworks and the physiological functions of the visual brain that enable the artists or viewers to perceive them. He noted the function of the single cells in the visual brain which are needed to perceive the individual visual elements such as color, line, or movement that the artist used to represent the essence of the object or situation through his work. Zeki explained that the single cells located in different parts of the brain (ex. V1-V5 area) are specialized for processing colors (V4 area cells), lines (V3 area cells) or movements (V5 area cells) and so on. In this way, the visual brain is functionally specialized. So Zeki claimed that the neural basis involved in perceiving visual elements expressed in various visual artworks is different.

Zeki's earlier research can be seen as a preliminary quest for the foundation of neuroaesthetics. It is not a full-scale aesthetic study as Zeki himself had mentioned, but, rather, a brain research that has been piloted to offer a detailed description of the functional specialization of the visual brain in relation to the perceptive experience of art. Zeki's later neuroaesthetics, however, is dedicated to the exploration of neural basis of aesthetic responses - such as the emotion of beauty, ugliness or sublimity - from the arts. Zeki used actual artworks including paintings, musical works, and photographs as main stimuli, and conducted experiments to observe the neural activity in the brain while the subjects watched each piece of artworks by using the fMRI device. Consequently, Zeki claimed that beauty is a quality in the body that correlates with the neural activity within the medial orbitofrontal cortex (mOFC), which led to Zeki proposing his "Brain-based Theory of Beauty." Until recently, Zeki had focused on building empirical grounds to demonstrate his theories by conducting multi-dimensional experiments, which he designed by further refining the hypotheses related to the correlation between aesthetic experience and the mOFC.

3. Critical considerations on Zeki's Neuroaesthetics

As an expert in visual perception of the brain and an accomplished neurobiologist, Zeki had defined neuroaesthetics as 'neurobiologically-based theory of aesthetics,' and claimed that a "complete" theory of aesthetics has to understand the brain's neural activity, thereby emphasizing the need for research in neuroaesthetics. On the one hand, Zeki's such view is based on his theoretical and philosophical assumptions that all human activities, including experiences of beauty and art, are fundamentally derived from neural activities of the brain. On the other hand, Zeki can be deemed to base his exclusive view on excessive trust on neuroscience and misguided distrust to philosophy. Zeki's such exclusive view, which denied the validity of the existing philosophical aesthetics, is being criticized not only by philosophers, but also among the neuroscientists who had proposed an integrative approach by combining various fields of studies. Furthermore, Zeki accepts the essentialist theories of traditional aestheticians, such as Plato, Hegel, Burke, Kant, and Bell, in the context of neurobiology and assumes 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, which is closely related to the theoretical and practical limitations inherent in his neuroaesthetics.

The key issues of each problem are as follows. First, Zeki declared that aesthetic theories should be based on biology to be "complete", therefore, neuroaesthetics will replace the existing philosophical aesthetics. This claim is based on the prejudice that emphasizes the superiority of biology by separating philosophy and science into

fundamentally exclusive relationships. Second, Zeki has proposed an extreme form of reductive assumptions by arbitrarily reinterpreting the viewpoints of traditional aesthetics such as that of Plato, Kant, and Bell, who have reduced the beauty and the nature of art to a specific essence. In other words, in order to identify the essence of aesthetic experience and art, Zeki attempted to elucidate the experiences associated with beauty and art by relating them to specific neural correlates of the brain. However, Zeki's extreme form of reductive assumptions, which focus on the neural units of the brain, are problematic in that they can not adequately capture the unique nature of beauty and the aesthetic experience.

4. Helmut Leder's Neuroaesthetics

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 a theoretical and philosophical alternative to Zeki's theoretical and philosophical stance on neuroaesthetics. Dewey's naturalism begins with Darwin's evolutionary biology, which recognizes humans as an animal species, adapted to nature. His aesthetic theory has a common denominator with Zeki's naturalism, in that it regards human aesthetics and artistic activity as a natural adaptation activity of life creature. Dewey, however, rejected the assumptions that there is a unique essence in art and aesthetic experience, and that it can be reduced to a single element such as a particular form of object, as argued by Burke and Bell, or a special human mental state, as claimed by Burke and Kant, from traditional Western aesthetics. It can be argued that Dewey's theory of aesthetics hold the philosophy of non-reductive naturalism in contrast to Zeki's theory, in that it emphasizes the inter-relationship of various contexts and components surrounding the aesthetic experience. Therefore, I consider that Dewey's aesthetic position is valid as an alternative to Zeki's reductive assertions of neuroaesthetics.

Furthermore, I contend that Leder's cases of neuroaesthetic research, which theoretical assumptions are based on Dewey's perspective of non-reductive naturalism, 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 including art historians, cognitive psychologists, and neurophysiologists. In 2004, Leder and his colleagues proposed a 'Model of Aesthetic Experiences,' which perceives the aesthetic experience of art as a complex, multi-stage cognitive and affective process and analyzes its various components and their interactions. From this integrated view, Leder overcomes Zeki's extreme reductionism by announcing the diverse natures of aesthetic experience and the differences in its neural basis, which varies according to its surrounding context. In other words, Leder's approach demonstrates a possible contextualist approach in neuroaesthetics based on non-reductive comprehension to beauty and art.

According to Leder's model, not only the nature of aesthetic experience in art changes according to various contexts surrounding the work of art and the viewer, but also the corresponding neurological response changes. Here Leder distinguishes the meaning of the context largely into 'semantic context' and 'physical context'. The former refers to factors such as prior knowledge, interests, preferences of the viewer, and the title, source, or authenticity of the artwork. By contrast, the latter refers to the locational elements where experience actually occurs, such as art museums, art galleries, or laboratories. In the experimental inquiries of Leder's contextual neuroaesthetics, EEG, EMG and eye-tracking techniques were used to demonstrate empirically the effects of

different contexts on aesthetic experience in art and its neural correlates.

For example, Gartus & Leder's Eye Tracking Experiment (2015) proved that the time and liking of the artworks vary greatly depending on the context (museum vs. street). As another example, Kirk et al.'s (2009) fMRI experiment showed that the expectations drawn by labels indicating information about whether a picture is a collection of art galleries or randomly generated by a computer are significant for the aesthetic preference for the picture and its underlying neural bases. These findings are noteworthy in that they can not be identified through introspective or behavioral observations, as assessed by Chatterjee.

Leder, like Zeki, maintains a reductive methodology based on decomposition and quantification, but escapes the traditional decontextualizing method of empirical aesthetics, which removes the various contexts of experience in order to establish universal laws of art and beauty, by emphasizing the importance of context. Above all, Leder's contextual approach is to understand the organic interaction between the organism and the environment and to pay attention to the various properties of the art experience, rather than to reduce the human experience to a single factor. This suggests that non-reductive approach by means of contextual point of view can be applied to neuroaesthetics research, even though in a restrictive way. In other words, Leder's case shows the possibility that neuroaesthetics can contribute to solving questions in aesthetics, especially those related to the context of aesthetic experience in art, without completely abandoning the reductive methodology of decomposition and quantification. Contextual approach in neuroaesthetics is more likely to provide a plausible and important aesthetic significance compared to Zeki's approach, which adheres to seek the universal nature of aesthetic experience in art in light of its neural underpinnings.

5. Conclusion

This study is not intended to underestimate Zeki's neuroaesthetic research achievements or to completely deny the effectiveness of Zeki's reductive approach. This study is aware of that Leder's approach remains to be examined more strictly, whether it can serve as the best alternative to the limitations of Zeki's inquiry. However, I am making sure as a concluding remark that the ultimate purpose of this paper is to make a historical overview of neuroaesthetics by critically examining the neuroaesthetics of Zeki, who has been continuously leading neuroaesthetics research since formulating the neuroaesthetics as a formal academic field in 1999.

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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*

1. How to Think about Drama

What is drama? What are the reasons for the birth of drama? What happened before the drama as art? The above questions about the nature of drama can be summarized as two key words: “dramatic” and “pre-dramatic”. Dramatic, that is, what is drama; Pre-dramatic, that is, what is the nature of drama. As long as after reflection, the content in the sense, intuition and representation at first will change.¹ When really beginning to think about drama, we must find a way that can be as close as possible to the drama itself. Based on this way, drama can be as it is, otherwise it will become “non-drama”, that is, this way can let us most vividly intuitive dramatic and pre-dramatic of drama. From the starting point of view, pre-dramatic is more thorough than dramatic in its original level. Along the way of thinking back to the pre-drama, the nature of drama (origin or essence) can be truly manifested.

Drama originates from pre-dramatic and belongs to dramatic. According to a general definition of drama, drama is an art in which actors directly face the audience to perform something that can arouse the aesthetic feeling of drama, which is not the most intuitive sense of the nature of drama, and even ignores the pre-drama as an important premise. Everything originates and develops from its origin. The appearance of things does not depend on other external things. Otherwise, it is to look for the origin of things outside of things. The origin outside things will only lead to things sticking to the rules and standing in isolation. In other words, things are not what they are. Therefore, the thinking of the nature of drama must go back to the original drama itself, and the thinking of drama has been accompanied by the pre-drama of drama from the very beginning. As a result, the elements of the construction of drama have to be “suspended”, and drama has become a kind of “suspension” (something given to itself²), that is to say, the past which is not transferred by human subjective consciousness or objective reality is suspended - because they have finally become some kind of psychological experience: “Understanding in all its unfolding forms is a psychological experience, that is, the understanding of the subject, whose opposite is the known object”.³ Based on Husserl’s phenomenological theory, if drama is grasped through this true “essential intuition”⁴, then it should be able to show “absolute self-awareness”⁵, because “not only individuality, but also generality, general objects and general situations can achieve absolute self-giving”⁶. The so-called “phenomenon is essence” - intuitive phenomenon is something that cannot be different from its appearance. But in fact, this “essential intuitive” method or process is still questionable, because there must always be an experiential subject involved and how can this experiential behavior achieve a priori? Phenomenological restoration is a very useful method to explore the nature of drama, but at the same time, it must be based on the pre-dramatic thinking of drama.

The thought about pre-dramatic means that the differences between actors and audiences, stage time and space, performance behavior, audience behavior, performance content, artistic concepts and so on in drama may conceal the nature of drama, because they are only elements of drama as art which are not born before drama. Therefore · it is impossible to really reveal the nature of drama. In this regard, it is necessary to return to the topic of why drama was born. Because, at least, there is such a firm fact that drama cannot be separated from people, whether it is drama or pre-drama, without people there will be no meaning of existence. Then, the most intuitive representation of drama can probably be expressed as “people act for people to see”. Further speaking, through the means of acting or imitating, people

create the relationship between seeing and being seen among people, including the characters involved in the development of drama to the present: writer, director, actor and audience. What does this relationship initially symbolize? Why can drama be a concrete medium of this relationship? What position does “imitating” occupy at the beginning of drama? How can “imitating” tell the truth more clearly than reality itself?

2. Drama and Imitation

(1) Drama

Human beings created and enjoyed drama, and then they constantly recognized and generalized drama. When the eastern and Western cultures did not intersect, they both created such a similar spiritual form based on human beings (If it was recognized as an art form for the time being, drama itself would be enveloped by art). From the perspective of human primitive history, “Human experience follows roughly the same path; in similar cases, human needs are basically the same; as the brains of all races are the same, the role of mental laws is also the same”⁷. Then, every kind of spiritual form reflects some common needs of human beings, and drama is no exception. According to the general understanding nowadays, drama is a relatively complex and comprehensive art form. There are two meanings about the word “comprehensive”. Firstly, a great deal of artistic forms such as music, dance, myth, epic, painting, etc. before the birth of drama have been created by human beings. Secondly, drama has developed on the basis of these spiritual forms. Consequently, the occurrence of drama and human understanding of drama are all parts of human self-awareness. To know drama is to know oneself. Existing as human beings themselves, how can drama itself reveal human beings in a way different from other forms of art? What are the essential characteristics of drama? “Each kind of art has its own unique language which must be learned separately.”⁸ Above all, it is necessary to return to the birthplace of drama - Ancient Greece.

From the historical point of view, any kind of spiritual form inevitably contains the attribute of human beings, which is the symbol of the times and society. On the eve of the drama’s birth, ancient Greece was approaching democracy, holding one national celebration after another. Drama was preparing in such a fertile field, which showed that drama was closely related to democratic and free folk custom from the beginning. From the introduction of the song and dance performances of toasting god into Athens by tyrant Pisistratuo, the formation of dialogue, action and even conflict through the combination of two actors by Aeschylus, and the addition of three actors by Sophocles. Then drama first appeared. It can be seen that drama as a national performance is closely related to the Dionysian celebration. Starting from etymology, the word theatre originated from the ancient Greek word theatron, meaning “the place to see”, that is, providing the people places to watch something like drama. The ancient Greek theatre is always in the open air, and according to the needs of the viewers, it adopts simple setting, a strong sense of space and three-dimensional design. Drama often compared with theatre in English, also comes from ancient Greek word dran, meaning, “to do”, that is, to witness what has happened. The audiences are arranged in a reasonable space with various ingenious designs, and eventually can watch the performance well. Thus, from the beginning of ancient Greece, drama was a form of communication based on “seeing and being seen”: it was neither blind (born incomplete or staying in darkness) nor superficial, but a direct insight into the nature of things. The “see”, based on the rational thought of the ancient Greek theory (Theoria), is the most intuitive way

for the ancient Greeks to recognize the world and themselves, that is, to return to the whole being, as described in Dana's book *Philosophy of Art* about the environment of ancient Greece: "In the blue Aegean Sea, the star-studded dolomite islands are very beautiful. Sparse and mysterious forests, cypress, laurel, palm, green lawn, scattered grapevines grow on hills covered with small stones, beautiful fruits grow in the garden, and some grains grow in valleys and hillsides. There are a variety of things for eyesight and entertainment sense, but seldom food to satisfy people's physical needs. In such a place, people with simple life who are slim and lively live in the mountains full of fresh air."⁹ In such an incomparably transparent space, that is, in the orderly and complete world relative to chaos¹⁰, human beings' coexistence achieves an almost perfect primitive state, forming the most direct connection through "seeing and being seen". With the birth of drama, the relationship between "seeing and being seen" is not limited to the real life of "providing enjoyable eyesight and entertaining sense" as time goes by, but includes at least two events or two worlds: one is that the performers fulfill the events in the fictional world; the other is the performers communicate with the audiences in the real world. The two events coexist in the same space-time. In other words, the performers (the persons being viewed) and the audiences (the viewer) are in two worlds at the same time. The audiences participate in drama like Festival celebrations, sharing the festival atmosphere with the performers, getting similar views with the god and acquiring the clarity from the god. As an event of imitative action, drama reveals to a certain extent the essence of the traditional drama paradigm, that is, "drama has no past and future, only instantaneous and immediate action"¹¹. The nature of action is to show, meaning that in the "whole being" (as Aristotle said, events consist of the beginning, the middle and the end) they converge to themselves and become "phase" (eidōs¹²). For drama, the performer concentrates on his own appearance and clarity, while the viewer only lives with the actions, because the viewer only watches and preserves the "phase" in the presentation, and then he gets the clarity. Therefore, drama firstly focuses on the orderly action of human beings, and then human beings.

To sum up, drama with action events as its core contains three indispensable elements: the viewer, the person being viewed and the place where they both are. In addition, drama, as an event, appears in real time and place, showing that the occurrence of drama is also based on the script. However, the script is not just simple words, but more importantly it is still the real action. In short, theatre is a form of insight into truth composed of people (performers and audiences), place and script.

(2) Imitation

The first complete and systematic exposition of drama was described in Aristotle's book *Poetics*. There is no doubt that *Poetics* is the pioneer and cornerstone of European drama theory. In chronological order, it can help people approach the nature of drama at the beginning of drama. It should be noted that Aristotle's dramatic theory also occurs within the framework of his aesthetic thought: poetry is the imitation of reality. It can be seen that the imitation of drama and poetry is closely linked with each other. There is the meaning of "creation" in ancient Greek poetry (*Poiesis*), which is the specific result of "poiein" and plays the role of a poetic narrator. Action is a quite common verb in ancient Greece, and it can reveal the nature of poetry to the greatest extent under its collocation with poetry. Aristotle believes that epics, tragedies, comedies, Dionysian hymns, and most double-pipe and harp music are in fact imitations¹³. The difference between them lies in "the different media, objects and ways of imitation"¹⁴. Like Dionysus and Apollo hymns, drama (tragedy and comedy) also uses various media such

as rhythm, song and verse. The difference is that the former is used simultaneously, while the latter is used alternately¹⁵. The term “used alternately” here simply refers to the use of songs for singing and rhymes for dialogue. This reflects the flexibility of drama as a poetic imitation in the use of media. The word “mimesis” has appeared more than 80 times in Poetics. To a great extent, it can be used as the core concept of poetry to understand the nature of poetry, that is, the nature of drama: nature of human. As the two reasons¹⁶ for the birth of poetry originated from human nature, Aristotle believed the object of imitation must be the person in action, and that the character of human is showed in action, that is, character is formed by action¹⁷. For instance, comedy imitates the worse and tragedy imitates the better¹⁸. This kind of work imitated by the action of characters is called *dramata*¹⁹. Imitation is the instinct that human beings are naturally different from other animals. People already have it when they are young, and people always have pleasure in it. On the one hand, we are looking; on the other hand, we are seeking knowledge, and then we can conclude that something is something²⁰. Obviously, the nature of things is manifested by “seeing” accompanied by knowledge-seeking behavior. Based on human imitative nature, innate sense of tone and rhythm, and ability to “see”, qualified people soon made poem and then created drama. Poetry, which imitates human action, is divided into two kinds: hymns and satires, because actions of human can be distinguished between noble and inferior. According to this difference in poetry, some satirical poets became comic poets and some epic poets became tragic poets, because comedy and tragedy are more great and valued than Satirical Poetry and epic poetry²¹. Poetics holds such a high esteem for drama that it even surpasses poetry (lyrics and epics), which just confirms the theoretical rationality under the background of “seeing and being seen”. On the basis of imitation, drama began to acquire the dramatic nature that is different from poetry and gradually show itself.

Today, a variety of dramatic imitation theories about many contents such as witchcraft imitation, God imitation and secular imitation are all objective non-dramatic expressions at the root, being contrary to the purpose of “imitating human action” in drama. The shift about imitation means that the real drama (or theatre) is not confined to people, that is, it no longer takes self-clarity as its sole purpose. The development of drama is no longer based on people (although drama still serves people), and the nature of drama is no longer a pure mode of communication, but more reduced to an object of thought or pleasure. The change in theatrical thinking (drama evolved into a dramatic reflection of life) is debatable. To grasp the nature of drama, it should go back to the relationship between drama and human self-clarity and its pure relationship, especially based on human tragedy, because “tragedy is superior to epic poetry and can achieve its purpose better”²². In other words, tragedy is closer to human nature than epic.

(3) Tragedy

Tragedy is the core type of drama that embodies the nature of drama. Compared with epics, tragedies are limited by time and are not purely rhymed. The medium of tragedy is rhythmic and tonal language distributed in different parts. The way of imitation is to imitate the actions of characters, not to narrate them, and then to “purify” (*katharsis*²³) them through pity and fear. According to the role of “purification” in tragedy, Aristotle believes that people should have compassion and fear that must be both moderate: those whose emotions are too strong or too weak can develop moderate emotional habits by watching tragedies.

From the perspective of composition, tragedy mainly consists of six components: story, character, talk, thought, opsis and song-making²⁴, in which story, character and thought are the objects of imitation, talk and song-making are the medium of imitation, and opsis is the way of imitation. First of all, the most important element is the story (the soul of tragedy), that is, the arrangement of events. Because tragedy is based on imitating human action, life and happiness (human happiness and misfortune depending on action²⁵), not on imitating human; the purpose of tragedy is to imitate an action, not human character, and human character is determined by its personality, not action. "A tragedy without action is not a tragedy, but a tragedy without character maybe a tragedy"²⁶. Although not good at using other elements, as long as the plot is properly laid out, tragedy can produce tragic effects²⁷. When two invisible elements of the plot - Peripeteia²⁸ and Anagnōrisis²⁹ appear simultaneously, they can make people feel *Psuchagōgei*³⁰. The plot also has a formative component, that is, suffering, as the basis of emotion, is the action of destruction and pain. Secondly, the character in action shows the choice made by the character. If there is nothing for the speaker to choose or escape, then such words have no character³¹. Thirdly, thought is the ability of people to say what they can say and what is appropriate at that time. Fourth, words are expressed through words. Whether rhyme or oral, it is used for communicating by language. Fifth, songs have functions beyond words, because they are more pleasant than words. Finally, the image (Opsis³²) of "Kosmos³³" must be one part of the tragedy. The overall meaning of "orderly image" is that the visible features of drama (including stage scenery, costumes, the entrance and exit of actors, etc.)³⁴ are systematically placed on the stage for the first time. The above six elements constitute both tragedy and drama in essence.

From the point of view of occurrence, how to arrange events properly is the first and important thing in tragedy. Tragedy is the imitation of a serious, complete and long-term action³⁵, which can give people a vivid impression. Completeness means that the event has its head, body and tail, and is in a perfect structural layout connecting the preceding and the following. Length means that the length of the plot is limited to easy memory, and its limit is appropriate as long as it can satisfy the orderliness of the plot. Like other imitative arts, the plot of events imitates only one complete action. The actions of events are unified and they cannot be deleted at will, otherwise the integrity will be changed. If such a part is dispensable and does not have a significant impact, it is not an organic part of the whole³⁶. It can be seen that tragedy is to describe the complete things that may happen according to the law of probability and the law of necessity. In addition, tragedy emphasizes that the imitation of action can also arouse fear and compassion. In this regard, the creator (poet) of the plot should pay attention to the following points when arranging the plot: (1) unable to make good people from prosperity to adversity; (2) unable to make bad people from adversity to prosperity; (3) unable to make extremely bad people from prosperity to adversity. None of these situations can arouse fear or compassion. The tragedy lies in showing that ordinary people (not very good, not very fair)³⁷ are in deep trouble because they have made mistakes³⁸. It can be seen that tragedy starts from human nature from the beginning to the end, and it is always born for normal guy. So how can the feelings of fear and compassion caused by tragedy be presented? Opsis and story both can cause such feelings, especially the later. Tragedy cannot give human all kinds of pleasure, but only one pleasure it can give us³⁹. Tragedy is essentially the clarity of human nature itself, which is a way of life in the world (as Heidegger said: life in the world, eventually leading to death). The characteristics and contents of tragedy to its root embody the "dramatic" and "pre-dramatic" nature of drama, which refer to the nature of drama

and the poetic nature of drama respectively.

3. Dramatic and Pre-dramatic

(1) Dramatic: Nature of Drama

The concept of “dramatic” has always been controversial and confusing. The English annotation of “theatricality” in the Encyclopedia of China about Drama Volume is theatricality⁴⁰, and the viewpoints cited by O. Schlegel and William Archer are both with obvious literary color, thus shading the nature of drama theoretically. George Baker in the United States believes that “dramatic” involves three aspects: (1) the theme of the drama; (2) the structure of the drama that arouses emotional response; (3) stage presentation.⁴¹ He further compares novelists and dramatists: they both start with “common elements, namely plot, characters and dialogue. If they are good at distinguishing from their stories or characters what may be emotionally interesting to others, that is, they have the so-called ‘sense of drama’”.⁴² This is a discussion of theatricality from the perspective of theatrical composition and implementation techniques, but it is still not entirely back to the drama itself. Gustav Freytag believes that “dramatic” is “those intense inner activities which condense into will and action, those inner activities which are aroused by an action... actions and intense emotional activities are not dramatic in themselves.”⁴³ This is only a description based on subjective psychological characteristics. Hegel also mentioned the concept of “dramatic” by his discussion about “dramatic poetry”: “The real dramatic lies in the inner words in the struggle of various purposes and the separation of characters’ personality and lust. It is in these words that two different factors, lyric and epic, can penetrate into drama and achieve real reconciliation.”⁴⁴ This is a character-based approach, which limits drama through human beings, eventually failing to make the drama truly self-manifestation. In fact, “dramatic” is often called “dramatic characteristics” along with other features of drama (such as comprehensiveness, theatre, etc.), which is the crux of the dramatic chaos. Dramatic can never be simply summarized as the aesthetic features (or artistic features) of drama, but the nature of drama. Therefore, we should “admit the simplicity of drama and strip away all the non-essential elements of drama”⁴⁵, and dramatic can only be truly exposed if it is fundamentally free from the framework of object examination, that is, to return to the pure source of “seeing and being seen”.

In the analysis of hymns and satires, the concept of “dramatic” was first used in Poetics. Aristotle believed that Homer, who wrote serious poems, was a real poet because only his imitation was perfect and dramatic. Dramatikas⁴⁶, as an adjective expression of dramata, refers to action in a broad sense. Specifically, “mimeseis dramatikas” is the imitation of action. So action is undoubtedly the core of drama. Moreover, action is the action of ordinary people. The dramatic nature of drama is to embody the same actions of people. “Stanislavsky illustrates this supreme function of action with extremely clear and accurate formulas: ‘Action should be taken on stage. Action and initiative are the basis of theatrical art.’”⁴⁷ Therefore, the essence of drama is to imitate action (no action, no tragedy) and then to imitate the person in action. But not all actions are dramatic. Among them, there are mainly two kinds of situations that can embody dramatic: (1) the plot is arranged, focusing on a complete action with the beginning, the middle and the end; (2) the characters in the action are represented by imitation. Stanislavsky further explained that “through action and the noblest task”⁴⁸, that is, dramatic realization needs to meet the logic of action - action to achieve goals. Why does this logic of action come into being? In other words, how did the nature of drama

come into being as a given fact? This can only return back to the significance of drama for human before the birth of drama, that is, why drama appears to human beings and self-expression, which is called “pre-drama” of drama.

(2) Pre-dramatic: Poetic Quality of Drama

Drama or theatrical concepts are emerging in endlessly. Nowadays, people usually regard drama as a comprehensive art composed of characters, stage, music and language, or as an object of artistic creation and appreciation, or as an object of research and analysis. These thoughts do not regard drama as drama itself, but rather as non-drama. To think about drama, it should be to return to drama itself, the human itself, and the more conscious non-objective creative activities of human beings.⁴⁹ Drama is a kind of poetic way for people to live and in the world from its birth. Dramatic is the nature of drama that has already been formed. Pre-dramatic is the poetic nature of drama leading the birth of drama. Just as Heidegger’s phenomenological interpretation of “Poetically Man Dwells”⁵⁰, that is, to go back to the beginning of thought, it is the most primitive and intuitive self-expression. Then in the place where thought occurs, the truth of existence, nihilism and existence should be explored. The history of traditional metaphysics inquires about the existence. If the thought itself does not think about existence, it not only forgets existence, but also forgets nothingness, because it only exists. As a result, the truth of existence should be concealed from the shelter, and all things (including drama) emerge from the darkness. In another words, truth is non-truth, meaning the origin of self-concealment. Heidegger has made a vivid exposition on “Holzwege”⁵¹ as a labyrinth: nihilism has become the stipulation of “the thing of thought”, “it has to stay at the same identity that has been pursued all along”, “the thought that has been thought is the existence in the sense of being; the thought that has not been thought is the existence of nihilism. It is the one who gives thought to what has not been thought of”⁵². The pre-dramatic nature of drama is just the unthinkable existence that drama needs to be thought about. Thus, the poetic nature of the drama means that Holzwege opens itself up by virtue of its own refusal. Poetry is regarded as a kind of creation in Poetics, which further understood as acceptance by Heidegger, because the poet is ultimately only a hearer, that is to say, listening to language speaking itself (calling the convergence of heaven, earth, man and god). Man’s existence means that man lives on the earth (constituted by heaven, earth, man and God) and engages in various activities. Man, as a person who can and must die, only when he appears in this world can all things show their existence. People’s residence is human existence, so-called poetry is to let people live as a measure (Vermessung): people in the world accept rather than give the scale of belonging to measure his essence.⁵³

Drama, as a way of people’s life, intuitively integrates many factors, such as body movements, language, and music and stage props, to make people enter the world of drama. The world of drama is a creative transformation based on acceptance: coming from the routine life in the world and being beyond the world. Man existing in the world of drama shows his own existence. Drama reveals the nature of human existence, which is implied in the pre-dramatic nature of drama. Man presents his complete image through the performer’s “being seen” and audience’s “seeing”; Man presents his own situation through plot setting; Man presents his own voice through performer’s voice; Man presents his own language through drama’s language; Man presents his own thoughts through drama’s thought... meanwhile, drama reveals itself by revealing human beings: as a manifestation of existence, existence has its own poetry, which originates from existence and reaches truth. “Drama as an artistic work

of poetry"⁵⁴ has become one of the ways of poetic activities, and the unprecedented thought of drama (pre-dramatic) bears the turn of poetry. The essence of art is that the truth of the existence is embedded in the works by itself⁵⁵, and truth is only established in the conflicts and fields opened by the truth itself.⁵⁶ Hence, drama becomes the manifestation of existence itself. The occurrence of the dramatic world (thought, unthought and un-thought in thought) is the proof of the existence of human beings and their entry into a clear situation. The pre-dramatic nature of drama determines that drama is poetic in nature. In other words, drama is based on the pre-dramatic nature of drama. Obviously, "What is drama?" is no longer the most important proposition. The pre-dramatic (poetic) nature of drama itself is the focus we need to pay attention to today - "Poetically Man Dwells". Starting from the poetic nature, the poetic drama world is the real world. The question is how do we get into this poetic theatrical world? In the first place, the drama itself should be presented to us in a clear way. In the second place, the elements that constitute the drama need to be reproduced in a concrete and intuitive method, which is also an important topic that modern drama needs to face directly.

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(Endnotes)

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- 2 Husserl pointed out in his book *Phenomenological Concept* that "Being given is the object's construction of itself in cognition".
- 3 Edmund Gustav Albrecht Husserl, *Phenomenological Concept*, translated by Liangkang Ni, Shanghai, Shanghai Translation Publishing House, 1986, p.21.

- 4 Husserl's view on intuition is essential, not only towards essence, but also intuition itself.
- 5 Edmund Gustav Albrecht Husserl, *Phenomenological Concept*, translated by Liangkang Ni, Shanghai, Shanghai Translation Publishing House, 1986, p.45.
- 6 *Ibid.*, p.47.
- 7 Lewis Henry Morgan, *Ancient Society, Volume 1*, translated by Dongchun Yang, Beijing, Commercial Press, 2009, p.8.
- 8 Georg Luacs, *Aesthetic Characteristics*, translated by Hengchun Xu, Beijing, China Social Science Press, 1991, p.439.
- 9 H.A.Taine, *Philosophy of Art*, translated by Lei Fu, Beijing, Life, Reading and Xinzhi Triple Bookstore, 2016, p.270.
- 10 Chaos: a term about the cosmic beginning in ancient Greece.
- 11 Souter, *Toward Dramatic Events: The Impact of Semiotics and Hermeneutics on European Drama Studies*, translated by Liang Shen, *Dramatic Art*, 1998 (2).
- 12 Eidos: The noun form of ancient Greek word idein means that the first thing we can see is the appearance of the typical features of things, and then the internal characteristics and essential content. (Plato Symposium 210b, Phaedo 91d, Republic 389d and Parmenides 132a.)
- 13 Aristotle, *On Poetics*, translation by Seth Benardete and Michael Davis, South Bend, Indiana: St. Augustine's Press, 2002, p.2.
- 14 *Ibid.*, pp.2-3.
- 15 *Ibid.*, p.4.
- 16 One is the instinct of imitation; the other is the pleasure of imitation.
- 17 Aristotle, *On Poetics*, translation by Seth Benardete and Michael Davis, South Bend, Indiana: St. Augustine's Press, 2002, pp.4-5.
- 18 *Ibid.*, p.5.
- 19 "Dramata" are in the broad sense "doings" and in the narrower sense "dramas". *Ibid.*, p.6.
- 20 *Ibid.*, p.9.
- 21 *Ibid.*, p.11.
- 22 *Ibid.*, p.71.
- 23 katharsis: as a religious or medical term, respectively meaning "purifying" and "catharsis". *Ibid.*, p.18.
- 24 Aristotle, *On Poetics*, translation by Seth Benardete and Michael Davis, South Bend, Indiana: St. Augustine's Press, 2002, p.20.
- 25 *Ibid.*, pp.20-21.
- 26 *Ibid.*, p.21.
- 27 *Ibid.*, p.21.
- 28 "Peripeteia" refers to turning the opposite direction according to the principles of the law of possibility and the law of necessity. *Ibid.*, p.30.
- 29 "Anagnōrisis" refers to the transformation from ignorance to knowledge. *Ibid.*, p.30.
- 30 "Psuchagōgei" refers originally to the leading of souls into or out of Hades and therefore to a kind of sorcery and black magic.
- 31 Aristotle, *On Poetics*, translation by Seth Benardete and Michael Davis, South Bend, Indiana: St. Augustine's Press, 2002, p.23.
- 32 "*Opsis*" means primarily "spectacle", but may also refer to the faculty of sight or even to the visage.

- 33 "Kosmos" means "order", but may also mean "adornment".
- 34 Aristotle, *On Poetics*, translation by Seth Benardete and Michael Davis, South Bend, Indiana: St. Augustine's Press, 2002, p.18.
- 35 Ibid., p.17.
- 36 Ibid., p.26.
- 37 Ibid., p.33.
- 38 The "mistake" here is not a moral defect, but refers to the mistake of "seeing" something unknown. This may go back to the birth principle of the drama "see and be seen": hether it has insight into the truth or not.
- 39 Aristotle, *On Poetics*, translation by Seth Benardete and Michael Davis, South Bend, Indiana: St. Augustine's Press, 2002, p.35.
- 40 "Theater" originated from the ancient Greek word "theatron", meaning "the place to watch", which is commonly known as "theatre". Theatricality emphasizes the act of "watching".
- 41 George Baker, *Dramatic Skills*, translated by Shangyuan Yu, Beijing, China Drama Publishing House, 1985, pp.9-10.
- 42 Ibid., p.10.
- 43 Gustav Freytag, *On Dramatic Circumstances*, translated by Yushu Zhang, Shanghai, Shanghai Translation Publishing House, 1981, p.10.
- 44 G. W. F. Hegel, *Aesthetics*, Volume 3, translated by Guangqian Zhu, Beijing, Commercial Press, 2009, p.257.
- 45 Jerzy Grotowski, *Toward A Poor Theatre*, translated by Shi Wei, Beijing, China Drama Publishing House, 1984, p.12.
- 46 "Dramata" are in the broad sense "doings" and in the narrower sense "dramas". (Aristotle, *On Poetics*, translation by Seth Benardete and Michael Davis, South Bend, Indiana: St. Augustine's Press, 2002, p.11.)
- 47 G. N. Gulliev, *Lecture on Stanislavsky System*, Beijing, China Drama Publishing House, 1957, p.53.
- 48 Ibid.
- 49 Yuanjiang Zou, *On Non-objectification*, Journal of Guangxi Normal University (Philosophy and Social Sciences Edition), 2004 (3).
- 50 Poems by German poet Hölderlin.
- 51 *Holzwege*: first of all, it is an empty place. A forest forms a shelter, light forms a shadow in the middle of the space, and then everything appears.
- 52 Fuchun Peng, *Das Nichten des Nichts*, Shanghai, Shanghai Sanlian Bookstore, 2000, p.4.
- 53 Martin Heidegger, *Poetry, Language, Thought*, translated by Albert Hofstadter, Beijing, China Social Sciences Publishing Houses, 1999, p.221.
- 54 G. W. F. Hegel, *Aesthetics*, Volume 3, translated by Guangqian Zhu, Beijing, Commercial Press, 2009, p.241.
- 55 Martin Heidegger, *Holzwege*, translated by Zhouxing Sun, Beijing, Commercial Press, 2015, p.23.
- 56 Martin Heidegger, *Poetry, Language, Thought*, translated by Albert Hofstadter, Beijing, China Social Sciences Publishing Houses, 1999, p.61.

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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*

The paper will juxtapose the modernist, contemporary and post-contemporary general conceptualization of art and aesthetic appearance of an artwork. Even though the three can be understood as intertwined because they are (historically) largely established in mutual relations, we will focus on their intertwining as well as their specifics in terms of the basic epistemological terrain on which art enters the Western tradition of knowledge and power (epistemology, ethics, politics), namely the terrain of aesthetic education (understood in the broadest sense). Specifically in the context of modernity, basic terrain of aesthetic education can be related to the spectrum of ideas how art and aesthetic experience effects, or rather, prepare one for moral action and/or desirable form of knowledge. The “and/or” in this case indicates the fact that in the formative context of the modern concept of art at the beginning of the 19th century, justifications of desirable forms of knowledge can hardly be distinguished from those of moral behaviour. However, as long as both are connected to art and aesthetic experience, we can identify sketches of the two lines that will be differentiated later on, namely the line that connects aesthetic and art with ethics and morality, and the one that connects aesthetics and art with epistemology and knowledge. As the paper will try to show, the shift from (proto)modern art to modernism can be seen in proximity to the shift of focus of aesthetics and art from ethics to epistemology, while conceptualizations of contemporary art actualize the relation of the two with ethics. The latter is also the basis for specific ideas regarding forms of aesthetic education and through it the aesthetic appearance of art as well as conceptualizations of modes of meaning production (through art).

In the formative context of modern conceptualizations of art, important transformations in this connection can be identified based on the transformation of aesthetics as a theory of aesthetic judgement into a theory of artistic production. We could say that this shift, as Peter Osborne suggests, coincides with the reflections of Romantic art within the tradition of philosophical idealism to proper Romanticism marked with the loss of a thing in itself and consequential autonomization of the place of declaration.¹ In the narrower field of knowledge on art, this shift is the reason why modes of legitimation of the autonomy of art change: “It is no longer autonomy of a type of judgement (Kant), of the illusion of self-determination (Schiller), but of a certain kind of production of meaning in the object, an autopoiesis, distinct from both *techné* and *mimesis* (Novalis, Friedrich Schlegel).”² The emerging autopoietic image of artistic creativity as the basis for modern and modernist image of an artwork can be most directly traced in Schlegel’s concept of transcendental poetry that refers to itself and explores its own conditions of possibility,³ and is closely linked to his notion of irony as an aesthetic process in which the act of artistic production is directly inscribed in the product itself (the idea of the synthesis of *praxis* and *poiesis*).⁴ However, for our current purpose, Fichte’s conceptualization of aesthetic education may be more informative. In brief, Fichte focuses on the reflection of the artistic creative process where the productive power of imagination is exposed, since it represents the foundation for reaching the transcendental standpoint⁵ as well as the ability to liberate ourselves from (directly in the experience given) actuality.⁶ (Proto)modern articulation of the artistic creative process therefore claims that the artist chooses from the given, but does not operate in a vast modus of transformation/deformation and, accordingly, creates a duplicate of the given. He transforms/deforms the given,⁷ knits it into a new semantic whole, a self-referential system of signification and thereby creates a conversion of the given (*retournement*), an imaginary reality within an imaginary reality.⁸

At the beginning of the 20th century, protomodernist images of artistic production, for instance the one by Charles Baudelaire in reference to Constantin Guys⁹ or the interpretations of a creative process of Paul Cézanne Heidegger suggested,¹⁰ were further deepened by avant-garde artistic movements. In the context of the latter, a strong materialistic line based on the affirmation of materiality, self-sufficiency of an art media can be identified along with some sort of an “artistic religion” based on a move from materiality to the supersensual escorted by the image of the artist as a mystic and visionary (Malevich). However, since our connection between modernism and Romanticism is based on a thesis about the shift of aesthetics and art towards epistemology within the framework of “Romantic epistemological intervention”, the specifics of modernism can be most suitably identified in the context of production of meaning about an artwork. For instance, within the tradition of the aesthetics of form during the first half of the 20th century, aesthetic ideas manifested within art will be defined, ie. the ideas which do not apply neither to Kantian forms of sensuality (time and place) nor categories (forms of reason) since they, in the strict sense, do not concern objective reality, but rather sensual independence of men. Generally speaking, we could say that modernist art tries to achieve sensual independence (of men) through the medium of sensual (experience): a sensual supersensual (if we borrow from Marx’s reflection on commodity fetishism). Regardless of direction and approach, we could also say modernism is marked by the image of an artwork as a design of a poetic world that produces meaning by, through and of itself—either by negating constraints with the existing order and therefore the imperative of consensus that shape aesthetic and formal norms, or the established ways of art production¹¹ or through the means of nominalism (autonomization of the place of declaration).

During the process of moving towards what will become commonly known as “contemporary art” from the second half of the 1990s onwards, the primary object of critique was precisely the modernist idea of the autonomous artwork: for example, criticism focused on the idea that meaning is stored within an artwork as well as the corresponding spectrum of hermeneutic interpretative approaches based on a more or less clear distinction between an art object and subject. In this regard, the key theoretical reference represented a wide range of contributions from which a heterogeneous discipline of cultural studies and their reception theory have been formed since the 1980s. Generally speaking, the reception theory focuses on the analysis of the process, conditions and effects of social mediation of cultural texts, whereas the text itself is largely understood as a means of communication.¹² Analyses of cultural and social phenomena as communication tools since the late 1980s, in short, shift from the textual to the pragmatic model of thinking about cultural/social phenomena where the text itself loses its status of the exclusive source of meaning, while the production process and context as well as (aesthetic) experiences of readers are established as new objects of analysis. Gradual deconstruction of autonomy, solidity and clear borders of cultural texts draws from earlier poststructuralist and semiotic claims (death of an author, open work etc.) and also marks the possibility of equalization between communicator and recipient, which can be perceived in the light of digital technological communication and reproduction.

However, since we only wish to outline the differences between modernism and contemporary art in terms of aesthetic education, we can draw from the general aesthetic appearance of the two by differentiating between avant-garde and dialogical

aesthetics as proposed by Grant Kester. The avant-garde aesthetics of an artwork is, according to Kester, based on the idea that an authentic artwork presupposes a certain independence both from the artist and the viewer, whereby it communicates precisely through this independence and inconsumability, most often in various forms of aesthetic alienation.¹³ When Kester tries to outline the dialogical aesthetics of an artwork, which is characteristic for a large part of contemporary art as well, he also identifies it in the pre-modern period, where art was closely connected with morality and played an important role in everyday life: for instance, it was an integral part of aristocratic and bourgeois salon gatherings, anticipating the ideals of the bourgeois public sphere. The transition to the avant-garde aesthetics during modernity was supposedly marked by the change in how artists were positioned in relation to their consumers, in their refusal of the bourgeois imperative of utilization and instrumentalization, their increasing sympathy for or identification with the revolutionary working class, and by the changes that have affected both the role of art and the social, political and economic circumstances during the 19th century, i.e. free market of artistic goods. All of the listed transformations in positioning of art and artists in social processes is therefore a basis for establishing methods of “aesthetic didactics” in the way of “aesthetic alienation”, mentioned conceptualizations of art’s negative positioning to the world as well as its ability of revealing the appearance of reality/ideology.

In connection to this, the fundamental question arises: What type of productional circumstances marked contemporary artistic actualization of dialogic aesthetics, for instance during the 1990s in relational aesthetics or later in participatory art and some new media interactive artworks? General aesthetic appearance of dialogical contemporary art after the so-called “social turn”¹⁴ could be analysed precisely on the terrain of aesthetic education in connection to socio-political circumstances since the 1990s. If we ignore the fact that the “social turn” in contemporary art was mostly explained in connection to the analysis of alleged side effects of neoliberalism,¹⁵ where art was legitimized as a generator of the social, conceptualizations of contemporary art were also an important generator of a new moral register of art criticism.¹⁶ Such a moral register of art criticism stems from the past claims on political, emancipatory, revolutionary potentials of art, but in large part appears in the political and ethical field of identity politics and their theoretical legitimations (that have been, according to Nizan Shaked, the basis of contemporary art since the transition from conceptual art to conceptualism in the 1970s).¹⁷ More precisely, theoretical legitimations of identity politics, particularly since the 1990s, were based on the recognition of differences, protection of fundamental freedoms, questions of (subjective) conscience, respect, justice, consensus and dialogue at the micro-social level, in brief: on the basic liberal-humanistic field where structural social inequalities are supposedly achieved primarily through aesthetic education (susceptibility, sensitivity, tolerance, sense of community) of individuals. Identity politics as the dominant theoretical basis underpinning a large part of “dialogical” contemporary art therefore also indicates the shift away from the modernist ideal in transcendental or general standpoint towards a contemporary particularistic ideal, while embedded knowledge imperative within contemporary art criticism can be seen as a symptom of autonomization of the statement from the place of its declaration (which had previously guaranteed its authority) within the current “age of digital reproduction” as well as some sort of an attempt to ground it.

In the last ten years, contemporary art and its (self)limitation on aesthetic experience

and by it the present time was perhaps most originally analysed by conceptualizations of an “exit from contemporary art” to the post-contemporary (art), if we borrow the formulation by Suhail Malik. Conceptualizations of post-contemporary art are often derived from new theoretical approaches, such as OOO, speculative realism and media archaeology. In addition, they also derive to a large extent from the reflection on the current state of affairs regarding political action offered by accelerationism, insisting on the thesis “that the only radical political response to capitalism is not to protest, disrupt, critique, or détourne it, but to accelerate and exacerbate it’s uprooting, alienating, decoding, abstractive tendencies,”¹⁸ i.e. from the diagnosis of the death of politics as such. All of the above references of post-contemporary art and its critique of contemporary art could also be analysed in the context of the so-called affective turn in theory since the 1990s inasmuch as key differences of the two can be highlighted on those grounds. In the framework of contemporary art, the affective turn often presents a certain revision of the humanistic tradition, for instance a shift from (art) history towards memory studies (that can be seen as a nostalgic actualization of the oral tradition of narration in “the age of digital reproduction”), and in connection to post-contemporary art’s conceptualizations, it in theory usually appears within the anti-humanistic framework. In other words, the affect is understood in the original Spinozic sense and is, as such, not limited to (human) experience, it eliminates transcendence and focuses on the “level of immanence”.

For the purpose of sketching the key difference between the two, it is nevertheless perhaps best to compare post-contemporary art with modernism, for instance the modernist aim for the transcendent standpoint and its methods of aesthetic alienation with the post-contemporary aim to eliminate aesthetic experience as such and demonstrate “that there can be a knowledge of what has never been experienced”.¹⁹ However, since our basis for comparison is the terrain of aesthetic education, we could highlight the difference between the modernist research of medium (medium-specific modernism) and the post-contemporary media archaeology. Modernist research of the medium can be understood in connection to Kantian critique, i.e. the exploration of conditions of possibility as a precondition of autonomy, purification of the media, or, as Osborne (at least indirectly) suggested, in continuity with the research on the ontology or art (that at some point led to conceptual art). In contrast, media archaeology, where “archaeology” is largely understood in the Foucauldian, i.e. anti-humanistic context, explores the medium and/or immanent logic and specificities of machines, for instance the time of the medium that is radically different from that of the human. It is precisely this that allows us to locate contemporary aesthetic contributions, which draw from OOO as well as (speculative) realism, and try to analyse the artwork as it appears in itself, which forces us to ignore the institutional and symbolic components of art (as a status) so extensively highlighted by contributions in proximity to contemporary art. However, insofar as conceptualizations of post-contemporary art are derived from the accelerationistic diagnosis of politics in techno-capitalism, they nevertheless do not eliminate the basic terrain of aesthetic education and, accordingly, also remain fundamentally anthropocentric or even humanistic. They are therefore largely driven by a critique of the inevitable impotence of contemporary critical (aesthetic) art in relation to the current social (systemic, network etc.) organization and stage of capitalism that is to an ever smaller extent determined by the individual and his experience, and to a lesser degree linked to the present time.²⁰ According to that, conceptualizations of post-contemporary art either limit themselves to an artwork in itself in order to grasp new insights into materiality (for instance focus on sound art) or actualizes alleged

political potentials of art which could enable re-opening of the (in contemporary art missing) future tense.

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(Endnotes)

1 The loss of a thing in itself also represents the loss of an objective anchor of subjective knowledge based on which a new procedure of truth follows, relying on the autonomization of the place of declaration. See: Simoniti, Jure, "Romantična znanstvena revolucija med odpravo reči na sebi in institucijo mesta izjavljanja" (Ljubljana: Krtina, 2012, p. 181-201).

2 Osborne, Peter. *Anywhere or not at all*, Berkeley, Los Angeles, London: University of California Press, 2013, p. 42.

3 A reference to Kant's justification of autonomous knowledge in the *Critique of Pure Reason*.

4 See: Schlegel, Friedrich. *Spisi o Literaturi*, Ljubljana: Literarno-umetniško društvo Literatura, 1998, stran.

5 I.e. the ability to move from the particular/singular/individual to the general.

6 See: Breazeale, Daniel. "Against Art? Fichte on Aesthetic Experiences and Fine Art", *Journal of the Faculty of Letters*, Vol. 38, 2013. p. 25–42.

7 I.e. given only as a phenomenon, imaginatively as Romantic epistemological interventions claim.

8 Which, as such, also indicates that reality is actually given only imaginatively. See: Badiou, Alain, 2013, p. 32–39.

- 9 See: *The Painter of Modern life* from 1863.
- 10 See: Pippin, Robert, B. *After the Beautiful*, Chicago and London: The University of Chicago Press, 2014, p. 96–105.
- 11 For instance: purification of the art medium, series of abandonment of particular aspects of what has been the established way of art production, abandonment of craft as such. Here I am referring to the specifics of aesthetic, media-specific and generic modernism as proposed by Peter Osborne, which all negate the established art practice, but differ in the object of their negation. See: Peter, Osborne. *Anywhere or not at all*, Chicago and London: The University of Chicago Press, 2013, p. 64–74.
- 12 In the analysis of the process, conditions and effects of social mediation of cultural texts, mostly through references in Marxism, different levels of communication and its conditions are exposed, for instance how messages depend on institutional power relations (so-called priority reading) or ways of (non)matching different codes (source and recipient codes) etc.
- 13 “Avant-garde art work therefore tries to reveal the inability of conventional language to grasp the infinite complexity of the world and the naive, and possibly reactionary, constraints of a ‘confectionary’ consensus [shared understanding] about the world.” (Kester, Grant, H. *Conversation pieces*, Berkeley, Los Angeles, London: University of California Press, 2004, p. 19)
- 14 For instance within socially engaged art, community art, dialogical art, interventional art, participatory art etc.
- 15 For instance destruction of the common, end of solidarity, decay of the welfare state etc. in neoliberalism.
- 16 Moral register of art criticism refers to the analysis whether art projects represent a good or bad example of cooperation or criticality, are empathically and horizontally connected or merely impersonally exploit the activated audience, criticize ruling ideology or merely reproduce it, etc.
- 17 Shaked’s analysis is based on the thesis that the shift from conceptual art to conceptualism during the 1970s was one of the formative contexts of contemporary art from 1990s onwards. A heterogeneous conceptualism should, according to Shaked, adopt the methodology of analytical research on ontology of art as well as abstract themes that were present in the framework of conceptual art of the 1960s (language, subject crisis, perception, image, space etc.), but apply them to various social and political issues (synthetic proposition methodology), including the question of the political subject, and thus step into the field of identity politics that, at least in the Northern American context, coincide with the transition from public (the civil rights movement) to private funding of social movements (cultural nationalism and identity politics) at the end of the 1970s and during the 1980s, when social movements were also forced to demonstrate a clearly defined minority, i.e. “particularistic” perspective. See: Shaked, Nizan. *The synthetic proposition*, Manchester: Manchester University Press, 2017, p. 113–193.
- 18 Mackay, Robin, Avanesian Armen, “Introduction”, *#Accelerate. The Accelerationist Reader*, Falmouth, Berlin: Urbanomic, 2014, p. 4.
- 19 Malik, Suhail, “Reason to Destroy Contemporary Art”, *Realism, materialism, art*, New York, Berlin: Center for Curatorial Studies, Bard College, Sternberg Press, Annandale-on-Hudson, 2015, p. 198.
- 20 See: Malik, Suhail. “Exit not Escape: On the Necessity of the Arts Exit from Contemporary Art”, lecture on 3/5/2013.

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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*

The role of receiver's perception

Compared to traditional art forms, virtual reality art appears many new features, which have been reduced to "3I". The first two of "3I" are interaction and immersion, but the third one is still in dispute. For Grigore Burdeaan and Philippe Coiffet, it is "imagination"[1]. In <Virtual Reality> Heim substituted "information intensity" for "imagination"[2]. No matter in which argument, immersion and interaction are dominant features. Whether immersion or interaction is relation to perception of receiver. In virtual reality art, perception of receiver participates the creation of artwork, and partly decides artwork's contents and forms. From the point of art history, perception of receiver has unprecedented position. In this sense, virtual reality art develops its own personalities.

Theory of esthetic experience took the perception of receiver into account, but it wasn't the important part. As esthetic experience, receiving process has been known as criticism (comment) and appreciation. Reception and production are two independent courses, that reception follows the art production. Receiver could influence the author's work, but the influence would be so limited. In this sense, audience plays a very limited role in art theories.

Aesthetics of reception broke the limitation, and began to emphasize the reception and influence, it considered that many literary theories lack the reader in his genuine role. By distinguished text from literary work, Jauss and his company redefined the concept of reader, "a role as unalterable for aesthetic as for historical knowledge: as the addressee as the reader for whom the literary work is primarily destined." [3]

The perspective of the aesthetics of reception convert passive reception into active understanding, giving reception a new identity. But this theory is totally about literature history, even though it tries to bridge the gap of author and reader, the process of reception and production are not merged into a whole. On one hand, receiver's effect seems to be abstract, sometimes what is called receiver just as the author himself. On the other hand, although receiver's influence has been admitted, it is not enough to be regarded as "creator".

It is virtual reality that really gives receiver an identity of "creator", which is in administration of artwork. Completion of virtual reality art become inseparably bound to perception of receiver, in so far, perception of receiver could be woven as strands into an activity that calls the virtual reality artwork into play. It is only through the process of receiver's perception that the artwork could enter into changing visions.

The change of interface has been inceptive of virtual reality.

Interface: From virtual-reality to human-virtual reality

In 1992, the 1st VR international conference was held in Montpellier, with the title of "Interfaces for Real and Virtual Worlds". Interface here was used to describe the joint of virtual and reality. In Heim's words, interface is the second stage of the marriage of human and machine[4].

In virtual reality art interface involved two kinds of relations, one is between artwork (virtual) and real world, the other is human and artwork, what has been changed is the second relation.

Considering relation of artwork (virtual) and real world, realism in visual art history would be investigated. According to realism, representation of physical world would be a rule of art production, artists devote themselves to gain the extreme likeness between imitated matter and representation (artistic image). In ontological sense,

objects that artists imitated were real, the appearances that the viewers saw were virtual, thus the degree of imitation was the relation between virtual and reality. Take <Mona Lisa> as example, woman in painting was virtual, prototype behind her was real, and the interface seems as Da Vinci's artistic creation.

This relation between virtual (artwork) and reality constitutes a significant esthetic topic, terms such as "represent", "imitate", "reproduce", "depict" were used to describe the effect on real world, and theorists insist the border between "thing-in-itself" and "presentation".

The other is between human and artwork. Material matter of artwork may be the relation between them.

Virtual reality art has not changed the first kind relation, artist's esthetic pursuit is to revive realism to the extent that it produces immersion, a kind of deep illusion. The gap of artwork and real world still exists, what has been changed was receiver's perception. It is the receiver feels real, not the object really exists. Zeuxis's grape made an illusion that viewer took it as real grape, illusion disappeared when viewer realized the existence of canvas. Canvas, photographic paper, screen, et al., those material matters are interface between receiver and artwork. It is this kind of interface that virtual reality artists try to change.

In fact, the change of relation between human and artwork simply indicates the change of human's position, in virtual reality environment, receiver can "enter in" artwork, the word "in" manifests that receiver is not a onlooker outside the creation, but an experiencer and even an participant in artwork creating.

Form of Art: Process of perceiving

When the environment of artists and receivers has been changed, when the process of producing and receiving has merged, the artwork was no longer as it used to be. New art forms indicated new expressing object, and touched the essence of art eventually.

It is interface between virtual and reality composes the form of art, in <Aesthetics> Hegel used "perceptual manifestation or appearance of idea" to describe artwork. For Croce, the task of an artist is to invent the perfect form that they can produce for their viewers, since this is what beauty fundamentally is—the formation of inward, mental images in their ideal state. Susan Lange analyzed relations between emotions and art forms, endowing each art form with a special emotion expression.

These arguments discussed several art forms, but it is still difficult to define the form of virtual reality art. Different from most kinds of art, the form of virtual reality art is not settled "matter" which has been completed before reception, it seems as a dynamic process which has been completed by artist and receiver together. In this process, perception of receiver is not only the trigger mechanism but also the form of art.

Perception of receiver is no longer the appreciating reaction, but the trigger mechanism of artwork creating, and the expressive object of virtual reality artwork. In virtual reality

art world, everything begins at perception, finally ends with perception.

In brief, the process will be described as follow:

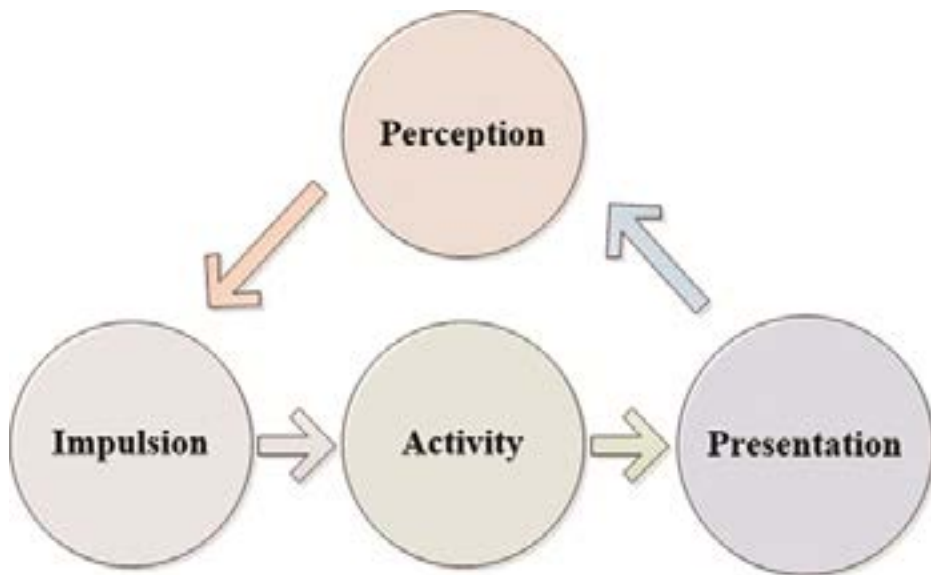


Figure 1. The process of virtual reality art

Impulsion: at the beginning of this process, the artist should make the environment of artwork, this environment may be different from space-time in reality, in which time is non-linear, and space could disappear. When he plan to construct this environment, the first step is to considerate reception of receiver. Because receiver should has an impulsion to act in this environment, so the environment must be congenial to receiver's perception, in this sense, receiver's perception will be starting point of artist's creating activity.

For traditional artist, miscellaneous external impressions will be formalized through the artist's mind, thus call out the form of artwork. For virtual reality artist, perception of receiver has the same importance as artist's mental image, the presentation of virtual reality artwork based on receiver's perceptive ability.

Activity: when impulsion brings out the receiver's activity, receiver will choose the possible ways to act in the environment. The process of virtual reality art need receiver's activity in different ways. Types of activity are multiple, in the early days, interactive modes in virtual reality art were very simple, receiver simply need to change their viewing angle, then the view will be changed. Then modes evolved into the change of body gesture. When receivers moved their heads or waved their hands, the contents of art would change accordingly, these movements initiate the following vision. In the virtual reality artwork <The night café>, the view of room based on the receiver's head movement. In a way, contents of art are more like the result of activities. Now, virtual reality art mainly used body posture or human voice to initiate the act, and mental control seems to be the trend, perhaps when mental control come true, the artwork could be called really virtual reality.

Presentation: gesture and voice call out presentation, perception happens when receiver appreciate the presentation, then next impulsion could be generated. In such process, every successive part flows, without seam and without unfilled blanks, into what ensues. In some degree, receiver could decide the appearance of virtual reality artwork in part. During the whole process, perception of receiver may be everywhere. In so far, virtual reality becomes a psychological state to describe the perception of

receivers happened in process of art reception, so the form of art becomes intangible.

As long as perception of receivers becomes a part of art creating process, virtual reality art seemed highly individualization. There is an adage “One thousand readers, there are one thousand Hamlet”. According to different readers’ interpretation, <Hamlet> itself had never been changed. But virtual reality art developed another meaning, for different receivers, being different artworks, each receiver could partially own authority of artwork. In 2015, some artists from Guangzhou made an interactive installation called <Unnoticed moment>[5], the final presentation based on receiver’s face, through a special instrument, receiver’s facial expressions converts into a series of successive scene thus every receiver could have a individual vision which symbolized his life.

The conflict between body perception and imagination

Immersion and interaction have long history in art world, but they developed different meanings in virtual reality artwork.

From the above description, there need receiver’s systemic perception in virtual reality art, which including all the forms of human perception, such as visual, auditory, body perception, and so on. This systemic perception present in the whole process of virtual reality creation, and based on sensation.

When reading novels or looking paintings, immersion of receiver happened in the realm of consciousness, such as visual optical illusion in Zeuxis’s grapes or emotional illusion in realistic novels, all these illusions exist in receiver’s consciousness, which cannot be acquired by sensation immediately. The form of virtual reality visualized the imagination, body immersion shorten even take away the distance between artwork and receivers. When receiver turns to be “experiencer”, the perceptions could happen through receiver’s sensation directly.

Full body immersive could be the condition of interaction. Different from esthetic perception in general, perception in virtual reality is peculiarly and dominantly sensible.

On one side, full body immersive broaden the esthetic perception in artwork, but on the other side, there will be lack of emotion and thought in some degree. Like Steven Johnson pointed out that traditional film could expressed the emotion more effective than holographic movie[6]. Although “3I” emphasize imagination, most present virtual reality artworks did not avoid the conflict of imagination and body immersive. More than a decade ago, Heim thought the immersive experience in virtual reality should be acquired not only by looking, but by mental control, it could put mind into a state like philosophy[7]. Although this aim has not been realized at present, the constant efforts of artists and scientists show bright prospects in the future.

[Endnotes]

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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*

INTRODUCTION

IN my previous research I considered the topic “Saint Petersburg as a source of inspiration for fashion designers”, and within the framework of that research I analysed how our designers felt the impact of the city, which spots inspired them most and how this inspiration was reflected in their art.

In this context I also analysed the impact of our city’s greyness, cloudiness, coldness and moderation. Saint Petersburg is famous for its northern climate and rainy days – the days, when all you want is to hide in your room or to get lost in one of the numerous coffee houses looking out the rainy windows.

All this is often reflected in the aesthetics of creativity and in the features of style of many designers who live and work in Russia and particularly in Saint Petersburg. For example, we can see such sentiments expressed in the simple silhouettes along with the muted tones in fashion collections created by Stas Lopatkin (figure 1) and Peter Starostin (figure 2).

But besides that, it is the fact that Saint Petersburg is famous not only for its cloudy northern temper but also for its bright, freedom-loving, creative and very stylish people. Saint Petersburg is often called the Cultural Capital of Russia; this city amazes its residents and tourists with magical beauty of its architecture and different landmarks and breathtaking views. A lot of talented and passionate people, cultural figures and artistic personalities live in Saint Petersburg. Also, this city is very famous for the numerous representatives of different subcultures and the so called “freaks”.

Of course, the aforesaid designers (Stas Lopatkin and Peter Starostin) have created bright and colourful collections and models of clothing, in addition to the two presented here. And in my present study I would like to consider this opposite side of the creative work of Saint Petersburg fashion designers: here I would like to focus on the bright, eccentric collections with a lot of colours and unusual decorative elements.

The two Saint Petersburg fashion designers – Vladimir Bukhinnik and Liza Odinokikh – are the key figures of the current study.

THE BRIGHT SIDE OF SAINT PETERSBURG

Vladimir Bukhinnik

Vladimir Bukhinnik is a Russian fashion designer who creates his collections and demonstrates them at St. Petersburg Fashion Week until the present day. He is not a native citizen of Saint Petersburg: he was born in the closed city of Dneprodzerzhinsk (Ukraine) and, after finishing school and graduating from the sewing college, Vladimir went to work in the factory. There he was noticed, and then he was sent to Leningrad (the name of Saint Petersburg from the end of January 1924 to the beginning of September 1991) to take courses¹. And he has been living and working in this city ever since.

It is in this context, therefore, that Vladimir Bukhinnik is especially interesting for us as a prominent figure of Saint Petersburg design.

Vladimir is also a theatre artist: he worked, for example, as a costume designer for Roman Viktyuk Theatre in Moscow. Roman Viktyuk is one of the legendary names in Russian theatre². In 1997 Roman Viktyuk and Vladimir Bukhinnik were working on a play “Salome” in Belgrade, Serbia: the actors of the Yugoslav Drama Theatre were in this play³.

Vladimir’s love of the theatre is reflected in his fashion collections. His shows are always full of brightness, originality and fun.

Sofia Azarkhi is a Russian artist, stage designer and the author of numerous articles on the art of costume; she is also the author of the monograph “Stylish People: Introduction to the History of Modern Artistic Gestures”. As the website of Ivan Limbakh Publishing House says,

“...Taking as an example the best designers from St. Petersburg the author examines the diversity of approaches to the creation of clothing. At the same time this book is about St. Petersburg itself, its aesthetic tradition, art trends and cult figures of the 1990s – the time of ‘Storm and Stress’ in Russia – as well as about the inseparability of fine arts, fashion and politics⁴.”

The author begins her fascinating narrative with a story about the legendary Leningrad House of Models of Clothing, where she used to work (the House was the largest design company of north-western Russia, which developed the samples of clothing for the sewing enterprises of the Soviet Union), and continues it with stories about iconic designers and artists of our city.

This book includes, among others, the story of Vladimir Bukhinnik.

“...He ‘wetted out’ the dryish Saint Petersburg aesthetics, brought the southern health into the city’s sickly ‘necrorealistic’ atmosphere, warmed the mental climate⁵,” that is how Sofia Azarkhi writes about Vladimir’s creative activities in Saint Petersburg, describing his work and career in a separate chapter of her book.

Looking at Vladimir’s works, we can state that he loves to shock his audience a bit, and he works in an expressive manner (figures 3, 4).

Vladimir Bukhinnik is also fond of teaching. Now he is a leading teacher at the Fresh Fashion Intensive Design School, which he co-founded together with his colleagues. Vladimir and his students presented their collections at St. Petersburg Fashion Week of the season Fall-Winter 2018-2019, where the audience was surprised with the interesting and fresh solutions once again.

Liza Odinokikh

The next fashion designer whose creative work I have considered in the present study is Liza Odinokikh. Liza’s fashion collections consist of feminine, comfortable models of clothing in the “It Girl” style and are loved by the Russian fashionistas⁶.

Here I would like to pay special attention to the three Liza’s fashion collections which were inspired by the Russian national culture and art.

The first collection which I have considered is the collection of Fall-Winter 2014-2015 (figures 5, 6). As Liza’s website says, this collection was inspired by Russian fairy tales or to be more precise, by the illustrations created by the famous Russian artist Ivan Bilibin:

“...The designer was inspired by the atmosphere of Ancient Russia, its versatility. The main character is a Swan Princess, but with a modern twist. She wears a turquoise coat, evening dress, quilted kaftan made of velvet, embroidered with pearls, she complements this outfit with knitted gaiters and a cap as headgear.

Sport chic is a key theme of the collection, the mix of evening and sport parts of the wardrobe. Different materials were used: wool, silk, velvet, leather, faux fur, brocade, linen⁷.”

The second considered collection created by Liza Odinokikh is the collection of Spring-Summer 2015 (figures 7, 8), in which designer's inspiration was the story of "Mistress Into Maid" by the famous Russian poet, playwright and novelist Alexander Pushkin, and also hand drawn post cards with flowers of the early twentieth century:

"Imagine: you wake up early in the morning in the village and go out into the street," says about the mood of the collection Liza. "The air is still cool, damp; the sun rises, illuminating the fields of wheat; the day promises to be hot. You feel faint smells of dew and flowers...".

In the spring collection, the designer conveys the image of native wildlife and unique natural beauty of Russian girls. Collection features bright colors and a floral theme. Traditional natural materials were used: cotton, wool and lace⁸."

The Russian theme is also reflected in Liza's collection of Fall-Winter 2016-2017 (figures 9, 10). In the press release Liza says, that this collection "is filled with colors and the intelligent mix of fabrics, images and styles; the movement in the new era and the memories of two and a half decades of the new Russia":

"...Combining incongruous, the heroine will inevitably come to the image, which is called 'Russian kitsch'. <...> The collection as a whole is a modern and refined Russian kitsch, flashy fashion of the streets inspired by free from the prejudices and rules 90's. Today Liza's character is in love with life, fun and noisy company⁹."

So here we can see that whilst using the Russian national culture and art as a source of inspiration Liza, however, creates highly modern and suitable for the everyday life models of clothing and outfits. Inspired by the Russian history and national traditions, her art is a quintessence of the past and present: it is dedicated to a young woman who is inspired by her native country, who loves its culture and enjoys a modern life full of a lot of interesting activities.

At the same time, whilst being interested in the Russian theme and reflecting it in the collections, Liza is in love with Paris; we can see this in her other collections, which were inspired by the image of the French lady. Liza's work with the French theme makes us think about historical changes in Russia and reminds us about those times when Peter the Great (Peter I) "cut a window to Europe" by founding the city of Saint Petersburg in 1703.

In the collection of Fall-Winter 2016-2017 Liza used even the traditions of the aristocratic English hunting costume.

So we can conclude that Liza Odinokikh is a many-faceted designer; she is inspired by different cultures, and she integrates these different cultures masterly and with great taste.

CONCLUSION

ACCORDING to all the facts I have learned and fashion collections I have analysed, it could be said that Saint Petersburg style is polymodal. The designers' inspiration comes from the different, often polar sides of the existence of our city, but the designers continue having common features which I tried to demonstrate in my work. We could characterise the motivation and values of the creative work of different artists and designers and identify some kind of the "designer aesthetics".



Figure 1. Art project "Saint Petersburg" by Stas Lopatkin. Photo by Alexander Yermakov.

Figure 2. Collection "North Atlas" by Peter Starostin (Brand "PSSP"), 2016. Photo by Vitaly Gruznov.



Figure 3. Vladimir Bukhinnik in his costumes, 2011. Photo by Vadim Kekin. From the book "Stylish People: Introduction to the History of Modern Artistic Gestures" by Sofia Azarkhi.

Figure 4. Vladimir Bukhinnik in his costumes, 2011. Photo by Vadim Kekin. From the book "Stylish People: Introduction to the History of Modern Artistic Gestures" by Sofia Azarkhi.



Figure 5. Fall-Winter 2014-15 by Liza Odinkikh. Photo by Ksenia Malgina.

Figure 6. Fall-Winter 2014-15 by Liza Odinkikh. Photo by Ksenia Malgina.



Figure 7. Spring-Summer 2015 by Liza Odinkikh. Photo by Danil Yaroshuk.



Figure 8. Spring-Summer 2015 by Liza Odinkikh. Photo by Danil Yaroshuk.



Figure 9. Liza Odinkikh in the costumes from her collection of Fall-Winter 2016-17.



Figure 10. Liza Odinkikh in the costumes from her collection of Fall-Winter 2016-17.

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TOWARDS AN ANTIOPTICAL 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 aesthetical 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.*

INTRODUCTION

Today, many pieces of art deal with intense emotions and sensations: aggression, horror, disgust. The common feature is the confrontation of human being with our material body.

Some productive strategies in contemporary art, which precisely employ bodiness, often include images opposing to conventions. It has confronted previous artistic styles and movements with practices questioning how they represent different issues. For instance, some works of body art and performance, in which we can find several traces of violence against corporeal surfaces.

Perhaps this is an aftershock¹ of a more complex phenomenon, which happened with the rise of The Avant-Garde. At the beginning of the twentieth century, the art movements that appeared seemed to take the precedents images for subverting them, to re-think about the present age, most of the times denying conventions. The artists seemed to be setting their own regime of signs.

Many of these disruptions expose themselves as ruptures and violent clashes against a normative order. That organization was established either from the artistic institutions, culture or even from the “common sense” of Twentieth-Century audience. This scenario was not extraordinary. The rupture was and is now a regular condition since The Avant-Garde made its transgressions to destabilized customs and values.

Apparently, these practices should expand horizons, as much as they confront traditions. However, once this programmatic task was fulfilled: why a range of the Twentieth-Century visual arts continued and indeed deepened these acts of subversion towards tradition?

To understand what already has said, this work begins establishing a premise. The production of art images represents a revealing subjectivity inner-impulse inscribed in a visual order. This can be defined as a mandate or a system of concessions and interdicts of art images linked to their temporal and cultural context.

Thus, this work proposes some extreme artistic productions of the last century as sensitive and psychical commotions of subjectivity. This includes an intellectual and even physiological rejection from part of the audience. However, it is also necessary to suspend our judgment, in order to verify as far as these shocking manifestations could provide contents that transcends displeasure.

The fundamental objectives of this reflection are two. The first, to base the notion of Anti Optic production as a concept, including modalities of sensible overflow, normative opposition and the establishment of a proper order in artistic practices. The second, is to evaluate how the visual production of the twentieth century displays a psychic destructive and self-destructive energy which menaces the integrity of the subject.

THE ORDER OF THE VISUAL

The order of the visual can be think as relationships that occur under an internal structure of individuals –normed from a perceptual configuration– that allows to reconcile the judgments of reality based on the phenomena and objects of the world. It is what Rudolph Arnheim classifies as different cognitive abilities that visual perception could produce even from itself.²

It would be this order, based on a formal law, mentioned by Adorno,³ which would limit the exposure of subjective experience to certain effects that images of art can produce. And, precisely, the images of art connote a particular archaic moment, in which that order of the visual allows them to radiate a protective-negotiating power with the forces of the invisible.⁴

Abolished that moment of the energetic transmission of the mythical-religious, there remains another moment, in which subjective experience is confronted with the real. In this confrontation, art would protect the subject from a reality that can overload it with intensity.

The radical existence of images of the real strive to be present in the subjective consciousness as forms of control and domination. It is an intuition that is not new at all, but a sensibility trajectory of which this study tries to focus on, and that has to do with the emergence of forms of denomination of subjective experience before the images of current art.

These images contain and guide senses that expand towards different areas of experience, connoting meanings of high complexity. Therefore, the knowledge of the world does not end in the image.

Several scenarios in which art deployed as a system of appearances, do not always take into account a connection between the different spheres of subjective experience. Thus, the artistic images reflect different modalities of appropriation by the vision.

OVERFLOWING SIGHT

The Sublime is considered part of postmodern condition of art.⁵ The Sublime has diverse connotations. One of them is its excess that surpasses the sensory capacity of the subject. It is a force located outside the individual, apprehended by the sight. Romantic art gave this conception, which portrayed a threatening nature as much by its power as by its size in the pictorial representation.

Someone who shows the most canonical definition in what refers to the modern sublime is Edmund Burke⁶. Here, the Sublime possesses an imaginative power, which awakens from the subject towards existence under the figure of a volitional pleasure.

At first, as terror before the threatening and a later delight before the suppression of such a menace. The above differs from the transcendental position of Kant. Knowing sustains on what we do not see, but what we access through the actions of intuition and intellect. Both make up a subjective sensitivity that can be understood through its schematism. In this way, the Sublime is the grandiose, the monumental and what exceeds the perceptual capacities of the observer. The Sublime, by transcending the vision, puts into suspension the ordering of the optical-perspectivist representation inherited from the Renaissance. For Kant, the sensitivity deduced from the Sublime corresponds to a first faculty of knowledge, being the ability to account for the representations that derive from form and materiality.

The constitution of judgments establishes a middle term between the intellect, thought as theoretical reason and intuition, defined as the practical reason. Judgments constitute a substantial part of Kantian thought to explain the way taste operates as a

way of knowing marked substantially by disinterested pleasure's concept.

The transcendent sensibility is at the antipodes of materiality. From here, the referential painting could overcome: it was not to point out an external reference to the subject, but to install, in the viewer, certain logics of appreciation of destruction in a sensitive space of potential threat and contemplative delight.

In the Sublime's case, the effect of terror was given by the visual sensation and the bodily intuition of the threatening. The relief represented by "feeling safe" thanks to distance –with Burke-, or the construction of reason –in the Kantian version- correspond to an intellectualization of the image that the Sublime allows. This made up an intellectual operation of subjective defense. Therefore, the Sublime "hinges on a relation between perceptual and imaginative excess and rational containment".⁷

OPPOSING OPTICAL ORDER. THE UGLINESS AND THE UNCANNY

The Sublime opened the path to embodying new ways to incorporate other kind of appearances in the context of visual arts based on beauty. Though this last one was the main focus of first aesthetic age as a discipline, the sublime opened another points of view about it.

Portraying ugliness was an expansion of sensibility, that incorporates the possibility of opposing the norm and visual order. Karl Rosenkranz characterizes the negative condition of the concept of the Ugly, identifying the imperfect, the natural, the spiritual and the artistic ugly, among other attributes, from which postulates a pleasure in the contemplation of ugliness.

Ugliness is an absence of form, the incorrectness regarding a canon, the deformation, the vulgar, the disgusting that opposes to the Beauty. It dilutes the desirable form of cultural convention based on optical perception. For Adorno, the Ugly is a presence in a much earlier temporal context, which survives and is present in the most recent space of artistic creation (the archaic). Founding part of Beauty, the Ugly is a trajectory thrown towards the annulment of the being. Beauty integrates the ugliness into the order of the visual, despite its negativity.⁸

One can think that the negativity of the Ugly would not be possible without the antecedent of the Sublime. Especially because it was about the recognition of a marginal sphere of the aesthetic reflection of that moment. Freud examined, also on the margins, the unconscious psyche and those forces of what "belongs to the order of the terrifying, of what excites anguish and horror".⁹

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The Uncanny put in words the threat of castration, the presence of a double, the inexplicable repetition understood as drive impulse. It was what the surrealists tried to unveil through their strategies of shock, with the buried goal of making emerge an impulse of annihilation.¹⁰

If Kant found in the intellectualization of terror the germ of the Sublime, Freud made a different movement: explore in the intellectual uncertainty that gives rise to a sense of strangeness and threat. Both were constitutive of the Uncanny,¹¹ which acquired for itself the unconditional representation of what could be ugly for the visual order of the time in a way as much or more threatening than the sublime announced. Here, we can say that civilizing impulses that shape and sift the constitution of appearances repress

the internal tensions that threaten the integrity of the self.

ANTI-OPTICAL MATERIALITY

Art images contain different past contexts survivals, working on the unconsciousness in a “collective-iconic” sense that connect them in a supra-temporal way. The contemporary transgressive art¹² tends to subvert material conditions that constitutes the traditional media.

Giving up conventional matter, these kind of productions set divergent ways to compound images. Contorted bodies, smashed surfaces, dripped matter as body fluids... while the representational code is shattered, convulsion and deformity arise as unconditioned materiality.

Let us think for a while in the optical image as that pictorial window displayed in painting, building the perspective as a means of representation. This definition should allow us to postulate in optical representation as an image related to something and, therefore, to a “surface” that reflects a physiological, subjective and cultural consensus.

The term “optics” refers to a knowledge that explores the way in which the retina receives images, both from the surfaces of objects and from the phenomena of the world, through the action of light. With this premise, a logic of stimulating sensations, a hierarchizing of the modes of appropriation of the vision directed towards exteriority is fundamentally indicated. In those last terms, the Anti Optical Production disconnects to them, in order to establish its own way to apprehend the real.

The Anti Optical Production contains a relative feature and an absolute one. And that is because there are different inner energies inside the term. The first kind of these energies is attempting to link artistic practices from different periods. They differ among themselves in terms of their procedures and possibilities when representing something that leak through the formal condition of images.

The Sublime, the Ugly and the Uncanny have some components and tensions that denotes this leakage. Even though these concepts differed in terms of their objectives, they are manifestations constituted by a similar kind of force. Sometimes, this sort of energy is revealed into the representation under the sign of a threat, as in the Sublime; or more aggressive and violently, as the deformity seen in the Ugly and the castration anxiety in the Uncanny. The points of rupture evident in these forces are not the same. That is its relativity.

On the other hand, the absolute feature of Anti Optical Production exhibit itself through the destructive energies that underlie its being. The aforementioned tensions acquire different physiognomies and ciphers, due to restrictions that different contexts impose. However, in the antinormative and destructive intensity of Anti Optical Production, different ways of challenging the normative interdiction of formal law are condensed.

If an artist becomes the absolute owner of her/his anti-normative way to create her/his work of art, this can confront emergent creation to the optical-formal expectative built by centurial traditions. This can head to radical transgressions about how to represent the artist’s subjectivity. Unrestricted creativity can lead to establish a perverse way of thinking creation.¹³ The Anti Optical Production implied in some kind of visual arts transgressions can be a way to think about how the matter used in conventional media

can enclose destructive ways questioning formal predominance of the optical order.

(Endnotes)

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- 2 Rudolph Arnheim. "La inteligencia de la percepción visual". In: *El pensamiento visual*. (Barcelona: Paidós, 1986), 27-49.
- 3 Théodor Adorno. *Teoría estética. Obra Completa, 7*. (Madrid: Akal, 2004).
- 4 "The image made up not the object but the activator of an exchange in the perpetual commerce of the seer with the unseen. I give you an image as a pledge and in return you protect me. What we improperly call the work of art of the Egyptians or the archaic Greeks comes from the dissuasion of the weak to the strong. I depend on formidable forces and I will use my tools to draw and chisel to depend less on them, even to force them to intervene on my behalf, because the image of the god or the dead implies his real presence with me" (free translation by the author). Régis Debray. *Vida y Muerte de la Imagen: Historia de la Mirada en Occidente*. (Barcelona-Buenos Aires, Paidós, 1992), 29.
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- 9 Sigmund Freud. "Lo ominoso", in *Obras Completas* (Buenos Aires: Ed. Amorrortu 1986), 219.
- 10 Hal Foster. *Compulsive Beauty*. (Cambridge, MA, USA: The MIT Press, 1995).
- 11 Freud, "Lo ominoso", 221.
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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 simile 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.*

Introduction

There are several possible approaches to metaphor. *Phenomenological view* finds expression a basic and wide category of our lived experience and much beyond linguistic expression. Few expressions are at our hands to directly signify our lived experience to limited range of vocabularies; therefore we need metaphors to progress from “already-known” to “not-yet-known”¹. *Substitution theory* believes that metaphor is a word substituted for another on account of the resemblance or analogy between their significations. *Comparison view* asserts that metaphor consists in the presentation of the underlying analogy or similarity. *Interaction theory* claims that metaphor is the result of the interaction of two thoughts of different things active together and supported by a single word². Cognitive approach to metaphor finds metaphor as a kind of understanding or experiencing that takes one thing in terms of another. In other words, our thought processes are principally metaphorical and these metaphors enable us to understand our communication, argument, time and many other concepts needed for daily life³. In Larger perspective, visual metaphors are considered to be new ways to approach cultural analysis and a democratic exercise of questioning and thinking together of subjects like identity, art processes and art objects derived from experience⁴.

Paul Ricoeur believes that “The historical paradox of the problem of metaphor is that it reaches us via a discipline that died towards the middle of the nineteenth century”⁵. This statement seems to be both true and wrong for Persian Rhetoric. It is true because Persian Rhetoric also became a dead discipline since it failed to expand itself beyond the mere categorizations of figures of speech and has never connected its topics with philosophical, social or political discussions. It is wrong because through its development it made some important advancements regarding the terminology and specific categorizations that can’t be found in English Rhetoric.

Persian Rhetoric (Elme Badie; a science of innovations mainly literary or semantic ones) has passed through four main stages; localization, interpretation and imitation, Indian Style and finally Contemporary Scholastic. In the first stage, localization, Arabic Rhetoric was translated into Persian; in the second period terms and categories were established in Persian language. In the third phase, Persian Rhetoric enjoyed literary elaborations just like Indian Style. And in the last period, scholastic books were written. The main developments were done in the first period in which many new categorizations and terms were added⁶.

In fact, Persian Rhetoric was interested in aesthetic and logical categorizations in Persian literature rather than the skill of persuasion⁷. That is why Elme Badie in Persian means semantic innovations or new

arrangements or eloquent and strenuous speech whether in text or poem.⁸

As a result, there is a basic difference between Persian and English Rhetoric. While the former seems to be very general in terms of categorizations and terms, the latter proved to have much more detailed approach in classifications of figures of speech. While English Rhetoric is realistic and naturalistic, Persian Rhetoric seems to be idealistic. As an example, in metonymy while in Persian Rhetoric we see classifications like *relation* and (and many different kinds of) *indication*, we can’t find such terms’ equivalents in English. Also, there seems to be diverse types of Simile in Persian Rhetoric, some say about 289 types while in English we don’t have such diversity⁹.

As a result, we suppose that based on unique (in some cases) categorizations and classifications of Elme Baide, we can reach better understanding of visual metaphors. In the following, after comparing the classifications of metaphor based on Persian

Rhetoric and Perrine's, we come to a clear definition of implicit and explicit metaphors and use the same framework for the analysis of visual metaphors. Also, we use a specific model for the process of our analysis¹⁰.

Metaphor in Persian Rhetoric

In Persian Rhetoric there are two major types of metaphors; Implicit and Explicit. In the former, the tenor (or as in Persian it is said *resembler*) is mentioned with some conditions to imply the vehicle (Persian equivalent is *resembled*), and in the latter the vehicle (resembled) is mentioned implying the tenor (resembler). In English Rhetoric, as Perrine claims, we can distinguish 4 Forms of metaphor "Under the assumption that in all metaphors the concepts likened to each other are expressible as substantives, there are four possible forms of metaphor. In the first, both the literal and figurative terms are named; in the second, only the literal term is named; in the third, only the figurative term is named; in the fourth, neither the literal nor the figurative term is named"¹¹.

Form 1 is the same as Simile in Persian Rhetoric that has countless categorizations and extensive terminology. But, basically in both English and Persian the main criteria to categorize metaphor is the fact that whether tenor/resembler or vehicle/resembled are mentioned in the text or not. We can simply conclude that from pair of resembled/resembler if resembler is mentioned it is implicit, and if resembled is mentioned it is explicit; on the condition that the other one being implied from the context, clues or conditions.

Visual Metaphors

We can distinguish between two different approaches toward metaphors. We can see metaphors as any kind of *relations* between two literary or pictorial elements, relations like homospatiality, juxtapositions, sharing a context etc. This approach reduces metaphor to logical relationships and decreases the aesthetic values. In fact, this approach shrinks an artistic metaphor that is made to be enjoyable, into alienated meaningless parts. The other approach is that we see metaphors based on some kind of *semantic similarity* between two elements whether we call them tenor/ vehicle, focus/ frame, source/target, or resembled/resembler. In such an approach we indicate the aesthetic value of metaphors and unfold the meaning generated by the metaphor to fill a semantic void.

In Persian Rhetoric, metaphor is considered to be only one of the possible relations between the original meaning of the word and its figurative one, i.e., comparison. There might be relations like cause and effect, mood and place, universal and particular, proximity and companionship, comparison etc. In case the relation between the literal and figurative meaning is that of *comparison*, then it is considered to be metaphor. Consequently, metaphors are simply classified into implicit and explicit ones, and metaphors are considered to be quite limited field while other relations between literal and figurative meanings are being studied or classified in other terms (mainly Majaze Morsal) Persian Rhetoric surely took the second approach to metaphor and excluded all relations between literal and figurative meanings and classify them as types of figurative use of language called Majaze Morsal. And only relations based on similarity are called metaphor and therefore there remains two kinds of them; Implicit and Explicit. Majaze Morsal in Persian means *free literary trope*.

There is a very good study in visual metaphors "Interpreting Visual Metaphors: Asymmetry and Reversibility". In this paper, *source* and *target* are used instead of literal and figurative, and researchers attempted to analyze how the target is determined in a visual metaphor, how the direction of feature transfer is determined, and whether

visual metaphors are more symmetric than verbal metaphors. They came up with two cases in different pictures; pictures showing two concepts explicitly (whether in juxtapositions, context or fusion) and pictures showing one of the involving concepts explicitly (once source is explicitly depicted, and once the target is explicitly depicted)¹².

The fact that in Persian Rhetoric we only have implicit and explicit metaphors, and classifying other relations as *Majaze Morsal* (any other relations but similarity), seems to be better for a single fact; our methodology in understanding pictures should match our purpose. If we understand any kind of relations between literal and figurative meaning as metaphor, we would move away from artistic and aesthetic evaluations and get closer to logical reasoning that is related to truth value. Therefore, Indurkha¹³ doesn't consider metaphor (specifically), in terms of Persian Rhetoric, but considers any logical relations between two pictorial elements or as they assert target and source.

In another research, Negro¹⁴ tries to find a reliable procedure for identifying visual metaphor in all sorts of contexts. He believes that we should firstly find the representational meaning of the image. In this respect we should identify visual units, select the elements, and find the relationship between them in order to be able to interpret and describe the picture. The second step is to determine the symbolic meaning of the picture. In the present paper, we have used, Negro's suggestion to detect the metaphors; the visual metaphor identification procedure (VISMIP).

Examples of Implicit and Explicit Visual Metaphors

Figure 1 shows the redesign of an original Kiarostami's movie poster, *Where is the Friend's House*, by Morteza Momayez¹⁵. The movie is one of the most seen movies of Kiarostami telling a very simple story of a conscientious schoolboy's quest to return his friend's notebook in a neighboring village, since, should his friend fail to hand it in the next day, it is likely he will get expelled. Hence this film has been seen as a metaphor for the sense of civil duty, about loyalty and everyday heroics¹⁶. The very famous scene, unusually long, is being portrayed in this poster to show the boy who is climbing the mountain to reach his friend's house. It is worthy to mention that a contemporary Iranian poet, Sohrab Sepehri, has a very famous piece with the same name as Kiarostami's movie. Any Persian speaker hearing "where is the Friend's House", the name is the reminiscent of Sohrab's poem and Kiarostami's movie.

Interpreting poster from *inside* (the artwork), the poster is surprisingly simple, just like Kiarostami's movies, and shows the director, a track way, a tree, a boy who is wearing red, and the name of the movie. In case we choose our visual elements as Kiarostami and mountain, we see that Kiarostami is hugely portrayed in black and white at the background just like a mountain, in fact instead of the mountain. Mountain is not present in the picture but from its clues or conditions, zigzag track ways, we can say that there is a mountain. In other words, Kiarostami and mountains share the some features like simplicity, greatness and bearing in themselves tracks for others to follow.

Interpreting the poster from outside the artwork, we see a boy trying to reach the tree on the top of a track way. Boy and way, or boy and tree can be selected as different visual elements to form different metaphors. Then, he can step into the difficult way of life, or boy tries hard to reach hope in his life.

In all the visual elements chosen above, we have detected implicit metaphor; A is likened to B, while B is not present and we can only see its clues or conditions.

Figure 2 is Mehdi Saeedi's poster for an Iranian music festival. This minimal picture portrays a bird, most probably singing, on an empty turquoise color (pale blue and green that is a color traditionally used in Persian paintings or miniatures). We can

detect two layers of visual elements in this picture, both being explicit metaphors. Music and bird is the first set (from inside), bird and type is the second one (from outside). In the first case, a bird is portrayed and from its gesture we can infer singing that is a clue or conditions of music. In the second case, the bird is not portrayed, but from the typography we can infer that a bird was intended. In fact in both layers B is portrayed with clues or conditions of A; Explicit metaphor.

Using the terminology of Persian Rhetoric we should say in figure 1 “resembler” is portrayed and “resembled” is implied; in figure 2 “resembled” is portrayed and “resembler” is implied.

Conclusion

In Persian Rhetoric relationship between literal and figurative meanings are classified into two categories; metaphor and Majaze Morsal. The former includes only artistic comparison, and the latter involves all other possible relationships like homospatiality, juxtaposition, context, etc. Based on this classification, metaphors are divided into two limited genre; implicit and explicit. This classification is more artistic and less reductionist in comparison to approaches that take metaphor to be all kinds of relationship between literal and figurative meanings or visual elements (in case of visual metaphors). As a result, Persian Rhetoric’s classification for metaphor seems to be more aesthetic and easy to understand approach to analyze visual metaphors.

Figures



Figure 1. Khorshidi, Behzad. Source: blog.namava.ir

Figure 2. Saeedi, Mehdi. Source: blogs.missouristate.edu

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- 15 Morteza Momayez, the Iranian renowned pioneer of graphic design, got his bachelor's degree in painting from the Faculty of Fine Arts, University of Tehran, in 1964. He was one of the founders of the Iranian Graphic Design Society. Throughout his career, Momayez established several cultural institutions, exhibitions and graphic design publications.
- 16 https://en.wikipedia.org/wiki/Where_Is_the_Friend%27s_Home%3F

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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 .*

What is crucial for the processes of the (neo-)avant-garde, postmodernism and especially contemporary artistic practices is precisely their crossing the artistic boundaries into the areas of exploring the ideal and broader social phenomena. Claire Bishop, an art historian and critic, points out in particular the “social turn” of art in the 1990s, with which artists changed from the creators of objects into the producers of situations co-created together with the other participants in the project.¹

Faced with contemporary artistic practice, art history found itself in a crisis. Since the 1960s, it did draw on the findings and methods of linguistics, psychology, psychoanalysis, semantics, various branches of structuralism, semiotics, Marxism etc. available in the international environment, which also had a significant effect on the happening in Slovenia, but this did not bring about a greater increase in interdisciplinary and transdisciplinary expansions of the field of art history.

In this contribution, we also endeavour to strengthen the significance of various theoretical approaches in shaping the interpretative tools in order to deal with contemporary (participatory) art in a more effective way. The social turn of art (Bishop) takes us through the insufficient sociological discourse on art to a renewed and strengthened philosophical and aesthetic reflection on contemporary participatory art, the kind stimulated by Jacques Rancière’s aesthetic oeuvre.

Methodological Remarks on Participatory Art: Towards the Politics of Aesthetics

The analysis of Claire Bishop’s case studies in her *Artificial Hells* (2012) effectively shows the challenge posed by the methodological implications of participatory process art, which demand that we seek alternative criteria for the study and evaluation of such art.² When research is faced with an artistic practice that has to do with people and social processes, visual analyses prove to be insufficient as they miss the affective dynamics between the participants of the event itself. It was already conceptualism and the performative practices of the 1960s and 1970s that tried to shake the commodity-object in favour of an elusive experience, but visibility remained their important part. In contemporary participatory art, performativity (in addition to teaching as an artistic medium) is crucial since the live contact between the participants enables a more effective participatory engagement. The emphasis therefore lies on direct experiences based on the process of intersubjective exchange (group dynamic, raised consciousness etc.). Bishop devotes special attention not only to the processual nature of participatory art, but also to its product or result, which she attempts to evaluate in relation to the formation of an “analysis of the politics of spectatorship.”³

As Bishop’s case studies of participatory art illustrate,⁴ we face the insufficiency of the positivistic sociological approach to participatory art (evidence, measurability of results), on the one hand, and the need to preserve the fundamentally undefined reflections on quality characteristic of the humanities, on the other hand.

We also have to mention the pragmatic aspect of the method of researching such arts, which due to their experiential nature demand a specific discursivity: concretely, the case study presented below took several years of continued research of the local art scene, ranging from the study of archive material and a series of conversations, interviews and discussions with the artists, curators and individual participants in the projects to the communication with the audience to which the research findings were presented in the form of texts, lectures, exhibitions and public debates.⁵

In the methodological sense, dealing with people and social processes, however, at least partially requires a sociological reading since the analysis necessarily has to include concepts such as “community”, “society”, “agency” etc., which traditionally had a greater significance within the social sciences than the humanities.⁶ But because, in addition to being a social activity, participatory art is also a symbolic activity, which enables it not only to be embedded in the world, but also to be separated from it and have a certain aesthetic distance to it, the positivist social sciences are, in this regard, less useful than the more general, more abstract concepts from the field of philosophy (especially aesthetics and political philosophy).

For the needs of discussing participatory art practices, we use the theories and concepts from aesthetics or the philosophy of art and political philosophy (Rancière, Mouffe), aesthetics under post-socialist and post-transitional conditions (Erjavec, Kreft, Šuvaković), contemporary art history and criticism (Bishop) and also architecture and urbanism (Jurman and Šušteršič, Krasny).⁷ This specific interdisciplinarity and trans- or post-disciplinarity differ from the interdisciplinary approaches of art history from the 1970s since the need for theoretical inter- or transdisciplinarity originates in the participatory art practices themselves.

Contrary to the sociologically and ethically coloured approach to evaluation is the decision to deal with participatory projects “*as art*.”⁸ In view of the described circumstances, we need to reconsider the role of aesthetics, which some time ago (in the context of historical avant-gardes and neo-avant-gardes) became discredited for allegedly concealing the inequalities and exclusions in society, which is why it was equated with formalism, decontextualisation and depoliticisation; furthermore, aesthetics became synonymous with the market and social hierarchy. A certain re-evaluation of aesthetics only came about in the new millennium with the important contribution of Rancière’s aesthetic thought. In addition to overcoming traditional art classifications and hierarchies, Rancière insists on preserving the tension or paradox between the autonomy and the heteronomy of art: “in this regime, art is art insofar as it is also non-art, or something other than art.”⁹

Participatory Art Practices under Post-socialism and Post-Transition: A Few Examples from Slovenia

The demise of socialism coincided with the emergence of Western postmodernism, which supports Erjavec’s thesis about the emergence of a specific form of postmodernism within the transition period of the so-called “postsocialism” of former Eastern Europe, which saw the rise of interest by the Western art system only in the 1990s.¹⁰ After the fall of communism, former Eastern Europe, that is, former socialist countries, also witnessed a rise in socially engaged and participatory art. When Slovenia became independent in 1991, it went through a period of transition to neoliberal capitalism, which was crucial for the formation of new production conditions for making art. This led to a change in the way artists worked and established a relation with the audience, but also to changes in the reception and the evaluation of art, which moved more and more to the margins of social happening. While the critical performative, research and participatory practices moved from the traditional institutional venues of fine and visual arts through alternative places and locations into the broader social space, they remained quite neglected in the eyes of criticism and critical theoretic reflection. We can assume that what caused a certain unease among the critics was especially their participatory procedures, which demanded a fundamental rethinking of value criteria.

In continuing this paper we shall focus particularly on those contemporary artistic articulations by Slovenian artists that are actualized in different hybrid forms of experimental spatial, aesthetic and habitation practices playing a connective role in a community. Central to those projects concerned with the production of spaces is the question of the role of the public in their involvement in decision-making processes regarding spatial practices, since these projects are connected to the local community's ways of habitation. The common attributes of discussed projects are a certain affinity towards conceptual art, expansion from "just art" to social space, urban contexts, forms to which we can attribute a relational form, participation and striving towards community despite the heterogeneity of their formal approaches and content accents.¹¹

The first wave of art in the public, urban, social space that appeared in Slovenia in the mid-1990s was followed by the second wave at the beginning of the new millennium (the majority of these artists have been from the narrower sphere of fine arts and architecture). Among the more prominent socially engaged artists of the first wave is Marjetica Potrč; from the second wave are especially engaged members of KUD Obrat (Polonca Lovšin and others) and also of the Association of Fine Artists of Celje (DLUC); the work of the latter has not been appropriately evaluated or entered in national art surveys, which is why I devote special attention to this below.

The internationally renowned architect, sculptress and urban anthropologist Marjetica Potrč artistically explores often overlooked and conflictual aspects of contemporary cities, possibilities of self-supply and habitation alternatives. Her typical artwork is based on a structure or situation that she finds in a remote location where she tries to contribute to its revitalization. Artistic actualizations of the ideas about self-sufficiency, self-organization, participation and alternative sources of energy in Potrč's art are based on high social and environmental awareness and are very engaged since they originate in the habitation needs of individuals, disadvantaged groups and local communities.¹²

An artist and architect, Polona Lovšin focuses on self-organized initiatives and alternative forms of action within architecture and urban planning. In her public art projects she explores spatial participation practices where the local community's collaboration plays a crucial part. The project *Movement for Public Speaking* is an interactive and temporary public sculpture¹³ that offers an opportunity to connect individuals and groups with the aim of public speaking. The sculpture is comprised of a podium and a platform for generating electricity, both interconnected and interdependent. Namely, the speech can only be heard if a group of people generates energy for the sound system by moving on the platform. **(Fig. 1)** Lovšin is also a member of the Ljubljana-based Obrat association. Obrat members strive for an interdisciplinary integration of art, architecture and urban planning in the so-called "critical spatial practices".¹⁴ In their project *Beyond the Construction Site* (August 2010–ongoing), which is situated in the long-closed building site on Resljeva Street in Ljubljana, they explore the potentials of degraded municipal areas and their revaluation with temporary community interventions: "[T]he site is being transformed into a hybrid community space, dedicated to urban gardens, socializing, ecology, culture, play and education".¹⁵ The practices of individual artists from the DLUC circle are also marked by social engagement and participatory tendencies – most prominently those of Andreja Džakušič, Simon Macuh, Estela Žutić and Gilles Duvivier.¹⁶ Art enters the public space, where it addresses the residents of the city of Celje. In this, the Celje art scene has important references in the so-called Celje alternative of the 1970s, which brought conceptualization and performativity to the local art practice that extended beyond the gallery walls.¹⁷ At the end of the 1990s, artists took art onto the streets of Celje

(the Admission Free festival has been run under the auspices of DLUC since 1999),¹⁸ sparking off a renewed interest in social issues and art activism. In Celje, a complex network of local artists has been forged in collaboration with the art institution, whose aspiration always strove towards change in the local environment. In the new social conditions, individual DLUC members practice community art as a part of an informal urbanism, actively involving themselves in initiatives for the revitalization of the city centre. In pursuing real, sustainable impact within the local community, these artists are acting following the principles of urban regeneration, social integration and participatory urbanism. In doing so, they stem from the belief that urban areas tied to the community can significantly improve the prospects for sustainable development. The artists appear in the role of co-initiators in establishing community-based urban gardening as well as in the conservation and expansion of green areas as an opportunity for sustainable development for the city. They are approaching the debate by means of artistic research covering experimental and educational workshops and actions for all ages, by which they are encouraging the exchange of experience and knowledge of all participants. In such a way Andreja Džakušič deals with plans for community-based gardens: together with workshop participants and experts, she questions the pressing environmental concerns and the possibility of hanging gardens as a form of sustainable, environmentally friendly urban gardening.¹⁹ An echo of Situationist urbanism²⁰ can also be recognized here, which likewise resonates in the proposals for contemporary informal participatory urbanism. The latter emphasizes user-friendly and adapted spatial planning.

These artists are interested not merely in the overlooked aspects of the local urban space in their research, but also in the relationships with the local residents of the space of exploration itself, as well as in the aesthetic and conceptual relationships with the gallery audience and the general public. The participatory process at a specific location itself does not actually have a secondary audience, which makes the public critical discourse in the form of an exhibition all the more important. The exhibition discloses the results of the preceding artistic research related, for example, to specific city locations that stand out by their topical nature since they are subject to broader civil initiatives. The artists communicate the messages from the separate initiatives through heterogeneous and multi-dimensional works, which are aesthetic and at the same time expand into the social space (the set of works can include live events, installations, documentary material, drafts, sketches, drawings, photographs, video, as well as materials, relocated from the urban environment into the gallery space). Creating works/projects following the principles of participation is necessarily integrated into a network of connections with specific historical and socio-political contexts as well as everyday life situations. The artistic means of the urban life research are always contextually specific, and thus bound to the singularities of determining the meaning.²¹

Towards an Elaboration of the Politics of a Critical View in Contemporary Aesthetics

Rancière's conception of aesthetics in its close relation to politics can importantly contribute to us understanding the effects of contemporary art dealing with the social field. With the help of Rancière's aesthetic regime and the politics of aesthetics, we can also see contemporary participatory art in Slovenia as a certain continuation of the participatory impulses of international neo-avant-garde movements and their heteronomous nature.

Questioning the emphasis on affective responses, compassionate identification and consensual dialogue brings to light a typical discourse around participatory art, in

which “an ethics of interpersonal interaction comes to prevail over a politics of social justice.”²² This is a frequent objection to participatory, community art. Opposed to this trend, which can be denoted as an “ethical turn”, is Jacques Rancière’s politics of aesthetics. In his influential critique of the recent ethical turn, Rancière points out the weakening or even the elimination of political dissensus and social antagonisms.²³ But it is not necessary that every such project ends in a consensus, exclusion and the concealment of otherness rather than in an aesthetic break with the habits of perception, a break that, by way of a dissensus, irony or critique, arouses a unique negative pleasure, embarrassment, unease, ambivalence etc. in relation to the questions about the “excluded” as a condition of the existence of every community (for example, about foreign migrant workers). For art is also characterised by elements of critically opposing society and operating in the field of antagonism or *agonism* (Mouffe),²⁴ where it can realise the power of maintaining a contradictory position in relation to the economico-political imperatives. The participatory process is not immune to the characteristic traps of the contemporary capitalist modes of production when it comes, for example, to unpaid collaborators that co-create the work of art etc. This is why it is not unusual that, with its distancing from the conventional forms of art production under capitalism, participatory art prompts discussions within the tradition of Marxist and post-Marxist writing about art (Mouffe, Rancière, Bishop etc.). In Slovenia, Lev Kreft has called for a reconsideration of the relevance of Marxist aesthetics in relation to the critique of political economy in the context of both art and aesthetics, referring to Marx’s research into “*esthesis* of the capital” and his “critical analysis of fetishism of commodities and universal mystification,” which Marx does not discuss “as ideological illusions, but as objective conditions of sensuality and perception.”²⁵ In contemporary times, after art and aesthetics turned to everyday life and all areas of life were taken over by the capitalist machine, the need for such a critique has become evident in view of the increasing objectification of interpersonal relations in line with the criterion of usefulness “because the commodity form translates relations between people into relations between objects.”²⁶ As a subversive social power against capitalism, art must reach towards the social (a sensual experience of community), but at the same time remain in the domain of art and be successful in both fields, which means that – in line with Rancière’s aesthetic regime – it persists in a constant tension, even a paradox. Artistic re-presentation has the power of intervening in public discourse, which appears as a contextually specific artistic or aesthetic strategy (of division, intervention, over-identification etc.), repeatedly put to the test in every new project (Rancière, Bishop). This realisation has important consequences for the reflection on contemporary participatory art, which, with the democratisation of the aesthetic means of expression, endeavours to transform the material conditions of its own practice and establishes new, different relations with the audience and the reality outside art. This is also in concurrence with Rancière’s finding on the radical contingency of the work of an “emancipated spectator,” who is in principle active and equal with everybody.²⁷ Furthermore, such a politics of spectatorship essentially concerns and determines the formation of the critical view and the elaboration of its politics also in the field of aesthetics dealing with interspaces of art and social life in contemporary global society.



Figure1: Polonca Lovšin, *Movement for Public Speaking*, Trg svobode, Maribor, Slovenia, UGM / Maribor Art Gallery, 2015. © UGM

(Endnotes)

1 Claire Bishop, *Artificial Hells: Participatory Art and the Politics of Spectatorship* (London and New York: Verso, 2012).

2 The work of North American critics was crucial for the establishment of the field of participatory art in Europe, the creation of the terminology used in its analysis and thereby also for the formation of Claire Bishop herself. In Europe, the main stimulation for the development of the field is Nicholas Bourriaud's relational aesthetics, from which Claire Bishop decisively distances herself.

3 Bishop, *Artificial Hells*, 9.

4 *Ibid.*, 16–17.

5 In this process, however, a transition from a theoretical critical treatment of the practices of Celje artists took place (researches about the so-called Celje alternative of the seventies, Admission Free festival from the late nineties etc.) to active participation in several projects of artists from the Association of Fine Artists of Celje. Recently the author of this paper has assumed the role of curator in several exhibition projects: for e.g. *The Architecture of Interpersonal Relationships*: open studio, Celje, 31 August –11 September 2015; *WE MET AT SIX: Proposals for Communal Practices and Green Areas in Celje*: an exhibition on view at the Celje Gallery of Contemporary Art (co-curator Irena Čerčnik), Celje, 11 September – 18 October 2015.

6 Bishop, *Artificial Hells*, 7.

7 On participatory urbanism see Urška Jurman and Apolonija Šušteršič, ed., *AB – Architect's Bulletin 41 (Participation)*, nos. 188–189 (2011). See also Elke Krasny, ed., *Hands-On Urbanism 1850–2012: The Right to Green* (Hong Kong and Vienna: MCCM Creations, Architekturzentrum Wien, 2012); Marjetica Potrč, "Self-Organization Where the State Has Withdrawn" (2015) <<https://designforthe livingworld.com/self-organization-in-communities-where-the-state-has-withdrawn/>>.

8 Bishop, *Artificial Hells*, 17.

9 Jacques Rancière, *Aesthetics and its Discontents*, trans. Steven Corcoran (Cambridge and Malden: Polity Press, 2009), 36.

10 Cf. Aleš Erjavec (ed.), *Postmodernism and the Postsocialist Condition: Politicized Art under Late Socialism*, University of California Press, Berkeley 2003; Aleš Erjavec, *Postmodernism, Postsocialism and Beyond*, Cambridge Scholars Publishing, Newcastle 2008. Miško Šuvaković, *Postmoderna (73 pojma)* (Beograd: Nova knjiga/Alfa1995).

11 Mojca Puncer, "Art in the Social Space: Parallel Strategies, Participatory Practices, Aiming towards Community", in: Barbara Orel, Maja Šorli and Gašper Troha (eds.), *Hibridni prostori umetnosti (Hybrid Spaces of Art)*, Maska, Ljubljana 2012, p. 235.

12 See for e.g. Potrč, *Self-Organization*.

- 13 Polonca Lovšin, project *Movement for Public Speaking* (Trg svobode, Maribor, Slovenia, UGM / Maribor Art Gallery, 2015) <<http://www.ugm.si/en/exhibitions/movement-for-public-speaking-1349/>>.
- 14 Urška Jurman and Apolonija Šušteršič, "Introduction", *AB*, 188–189, p. 10.
- 15 Obrat, *AB*, 188–189, p. 105.
- 16 Cf. Mojca Puncer, "Community Based (Artistic) Practices as a New Spatial Ecology in Celje," in Irena Čerčnik, ed., *WE MET AT SIX: Proposals for Communal Practices and Green Areas in Celje* (Celje and Ljubljana: Center sodobnih umetnosti Celje and KUD Mreža/Galerija Alkatraz, 2015), 4–10.
- 17 On Celje alternative see Mojca Puncer, "Conceptual Art in Slovenia: An Example of the Celje Alternative in the Seventies," *Maska* 24, nos. 123–124 (2009): 104–123.
- 18 Cf. Mojca Puncer, "Festival Vstop prost – petnajst let" ["The Admission free festival – fifteen years"], *Likovne besede*, no. 99 (2014): 62–67.
- 19 Already as part of the *Hanging Gardens* project by artist Andreja Džakušič, which she prepared on the occasion of her retrospective exhibition *Encounters* (Celje Gallery of Contemporary Art, 20 December 2012 – 21 February 2013), a series of accompanying events took place. This included workshops on composting and recycling as related to creating a garden plot in an urban environment suffering from pollution.
- 20 The avant-garde movement of the Situationist International (SI) (1957–1972) is characterized by doubt in art, so its vision of the aesthetic revolution favors direct collective action in an everyday urban environment (implementation of so-called "unitary urbanism") prior to the production of works of art for the art world. Cf. Raymond Spiteri, "From Unitary Urbanism to the Society of the Spectacle," in Aleš Erjavec, ed., *Aesthetic Revolutions and the Twentieth-Century Avant-Garde Movements* (Durham and London: Duke University Press, 2015), 178–214.
- 21 Jacques Rancière, *The Politics of Aesthetics: The Distribution of the Sensible*, trans. Gabriel Rockhill (London and New York: Continuum, 2004), 23; Bishop, *Artificial Hells*, 335.
- 22 Bishop, *Artificial Hells*, 25.
- 23 Cf. Rancière *Aesthetics and its Discontents*, 109–132.
- 24 Cf. Chantal Mouffe, *The Democratic Paradox* (London and New York: Verso, 2000).
- 25 Lev Kreft, *Estetikov atelje: od modernizma k sodobni umetnosti [Aesthetician's studio: from modernism to contemporary art]* (Ljubljana: Znanstvena založba Filozofske fakultete Univerze v Ljubljani, 2015), 282.
- 26 *Ibid.*, 268.
- 27 Jacques Rancière, *The Emancipated Spectator*, trans. Gregory Elliott (London and New York: Verso, 2009), 17.

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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.*

POST-HUMAN AESTHETICS OF APOCALYPSE

At times of crisis, eschatological narratives tend to proliferate and flare like symptoms during allergy season. In the form of dystopias, horrors, catastrophic or apocalyptic films, these narratives on ultimate destiny of humanity or the end of the world, reflect our contemporary anxieties, fears, and concerns. In the face of an acute, and inevitable 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 political economic crisis, ecological crisis and a deeper crisis of existence, our apocalyptic narratives and dystopias are deviating from anthropocentric point of view. On one hand, feeding from sores of global capitalism, social inequalities, migration waves, and rising reactionary populism, a crisis of democracy is sprawling, and it is leading to illiberal or authoritarian 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. The unpredictable outcomes of biogenetic revolution, the advancements on artificial intelligence, and a raising awareness of animal rights are increasingly habituating us to the idea that humans are just another biological species living on Earth. In this conjunctural setting, apocalyptic/dystopian genre films are growing indifferent to the catastrophe of humanity, and even celebrating its extinction, as an opportunity for a new beginning.

This shift is very symptomatic in terms of marking a Posthumanist turn in popular culture. Posthumanism is an epistemological critique of the modernist definition of humanity and humanist ideologies, and an ontological reconsideration of the very definition of human. It has inherited the critique of Enlightenment and modernity which goes all the way back to post war era when the critical thinkers, Adorno and Horkheimer coined the term “dialectic of enlightenment.” According to critical thinkers, Enlightenment and its call for a universal idea of Humanity was bound to be totalitarian and its rationality was unavoidably self-destructive.¹ Thus, Fascism was not a deviation but a possible trajectory of Western rationality. Through the same logic, Walter Benjamin concluded that “there is not a document of civilization which is not at the same time a document of barbarism.”²

It was Michel Foucault, who distilled the critique of Enlightenment and modernity to achieve an epistemological critique of the concept of humanity. According to him, the idea of universal humanity –although subject to change during the course of history– was suppressing plurality and ignoring heterogeneity in favor of a totalitarian definition of humanity.³ Foucault, in *The Order of Things* reminded us that “man is an invention of recent date” and he warned, or rather heralded that perhaps humanity as a concept or a category is nearing its end: “Man would be erased, like a face drawn in sand at the edge of the sea”.⁴ Doubtlessly, after Foucault, the idea of universal humanity has come under fire for being normative, totalitarian, colonialist, sexist, speciesist and bearing other forms of exclusivism.

While critique of modernity in critical theory and later in postmodernist thought laid the theoretical ground for Posthumanist turn, thanks to apprehensions concerning technological advancements in bio genetics and artificial intelligence, ontological reconsiderations of human grew up gradually. Being prone to diseases, having limited

intellectual, physical, emotional skills or a limited life-span, human kind has biological inadequacies, therefore it is bound to be displaced by its own creations of supermen; biologically enhanced humans, machine-human hybrids, or cyborgs.

Furthermore, signs of ecological crisis, and problems of “sustainability” -a term defining our relation with nature in business management terminology- backed up a contemporary crisis narrative where human beings are a doomed species. Tightly linked with a new morality raised on animal rights awareness and veganism, this narrative had created a reactionary stance with a certain misanthropic tone. Questioning the central role of humanity in the universe in favor of other species –this narrative is in a way surpassing the Foucauldian questioning of universal humanity. But it also lays the blames of global capitalism and its late neoliberal mode on the entire human kind. Accordingly, we are a greedy species, exhausting and contaminating the Earth. No wonder if the apocalypse is near, and a possible extinction of humanity would be an auspicious beginning for the rest of the universe.

Slavoj Žižek attempts to link this apocalyptic narrative to the global capitalist system instead of a formerly denied universal conception of humanity. As the repercussions of global capitalism, he mentions “the ecological crisis, the consequences of the biogenetic revolution, the imbalances within the system itself and the explosions of social divisions and exclusions”.⁵ Then he uses the Kübler-Ross model which is popularly known as the five stages of grief.⁶ Accordingly, society’s first reaction to these repercussions is “ideological denial, then explosions of anger at the injustices of the new world order, attempts at bargaining, and when this fails, depression and withdrawal set in. Finally, after passing through this zero-point we no longer perceive it as a threat, but as the chance for a new beginning.”⁷

Some recent apocalyptic films putting away the pessimistic tones of dystopian narratives and embracing the apocalypse as a new beginning call to mind that we already passed beyond the zero-point. *The Girl with All the Gifts* (Dir. Colm McCarthy, 2016) cherishes an apocalyptic story with a utopian discourse and aesthetics. With a hazy atmosphere and warm filter colors, it portrays a blazing apocalypse where a mysterious fungal disease eradicates humanity as we know it. Airborne fungal spores transform human beings into flesh-eating “hungries” whom are stripped from reason, emotions and the notion of language. A small group of hybrid children however, born to diseased mothers, crave human flesh but they still retain the ability to think, feel and communicate. In this dystopic environment where airborne fungal spores forbid humans to exist, only those hybrids immune to disease have the ability to survive. The heroine of the story, the little girl named Melanie, performed by Sennia Nanua is not only a hybrid of humans and “hungries”, but also the Europeans and the migrants, civilization and “the barbarians”. With all the gifts and abilities she possesses, she embodies the hope of a posthuman life on earth.

On one hand, we are disturbed and worried by the idea that liberal democracy, national and international institutions, and civilization, which we owe to the legacy of Enlightenment, and modernity may come to an end. On the other hand, we are convinced that because of the flaws of the way humanity organized itself, and the way humans interact with their environment, it ought to happen already. That’s why we spurn the overzealous attempts of the scientist, and her means (cruel experiments on hybrid children) to save humanity. Throughout the story, Melanie comes to terms with herself and moves from being a lesser being, a mongrel which fails to meet what

requires to be fully human (in this case, being able to curb one's appetite and not to eat other humans), to self-realization as a different species, a non-human, which has more capacity, which is more fit to survive. Instead of consenting the humans, self-consciousness led Melanie to act for herself, and her kind (*für sich*, in Hegelian/Marxist terminology), as a conscious actor in history. Why then would she loyally sacrifice herself for the continuation of another –weaker- species?

The assumed audience is also convinced that Melanie should not be handed over to the selfishly humanist doctor. We resent the scientist's indifference to the right of hybrid girl to live. She should be saved from being dissected by the scientist, even though the only cure to save the human race from absolute extinction is dependent on the vaccine to be produced through her sacrifice. The readiness of the assumed audience here, to accept non-humans' rights to live at the expense of the entire human race is stunning. This is an eschatological narrative with an assumed audience entirely disregarding the extinct of human beings.

Here the vaccine works as a key plot device utilized as a means of humanity's salvation and Melanie's self-realization. Taking into account the alarmingly growing skepticism about vaccination and modern medicine, this device works perfectly to persuade the audience that the scientist is the villain in the story. After all, we do not obediently listen scientists any more. Anti-vaccine movement is gaining momentum, along with a wider, anti-intellectualist populist trend, and a new fundamentalism which deploys a vulgarized Foucauldian critique of modernism, particularly through the notions of "power/knowledge" and "disciplining of the body" as an entrenching tool to defend a reactionary skepticism about science and modern medicine.

Once the menacing scientist has been eliminated, Melanie's teacher remains as the sole specimen of the battered humanity. We see her stuck in an airproof cabin, an old mobile lab which looks like an animal cage in a zoo, or a prison cell. She cannot leave the cabin since the air is not respirable for her any more. Behind the cabin's window, she tutors the children of the new kind. Her life will end when her limited resources run out. But the wild children will form a new society. In the final scene, we see the hybrid girl as her eyes are sparkling with hope. The camera captures her smiling, from a lower angle like in utopian and optimistic early Soviets films. In response to her tutor, she confidently delivers her double meaning line: "There'll be lots of time," enough to listen stories from the last remnant of the antiquity and to build a new future. The sun illuminates the ruins of the city above a clear sky for the first time through the film. The haze seems to be gone, promising the upcoming hopeful days for a new society and we witness that hope exists in the absence of us.

War for the Planet of the Apes (Dir. Matt Reeves, 2017) concludes in a similar manner. A viral disease increases the intelligence of the apes while it kills most of the humans. Even in the face of total extinction, humans do not cease wars. They fight against apes and also against each other. At the end of the skirmish between two warring parties, an avalanche triggered by the victory cheering of soldiers consumes the last remnants of the humanity while apes manage to climb up to tree tops and save themselves from the snow slide. What brings the total annihilation of human beings, the wrath of nature, as a response to the imprudent cheers after a Pyrrhus victory, deters the assumed audience from lamenting the extinction of humanity. The film does not linger around the carnage. It promptly abandons the suffocated fellow human beings and chooses to focus on the ape survivors. Next scene depicts an ape exodus, which brings them away

from freezing winter scenery to a temperate lush valley. We watch the sun illuminates the land with warm tones, for the first time in the film, timely – as it happened in *The Girl with All the Gifts*- right after the disappearance of humans. Planet of the Apes series is considered by critics as a liberal allegory of racial conflict which also has been built on anxieties concerning Cold War and nuclear apocalypse. Nevertheless, what has started in 1968 as a dystopian and apocalyptic film series, eventually abandons the dark and pessimistic approach on apocalypse and human downfall. It rather embraces a utopian tone, celebrating the effort of the apes, to form a new society and to claim the earth deprived from human beings as their home.

Conclusion

What could be assembled under Posthumanist discourse exists in several strains. It has been established by the epistemological questioning of the universality of humanity in Western thought. Questioning the boundaries between humans and the animals,⁸ the “entire field of the living, or rather to the life/death relation,”⁹ added an ontological aspect to this reconsideration. The ontological questioning is frequently accompanied by the need to stress the biological inadequacies of the human, to conclude “the decentering of the human in relation to either evolutionary, ecological, or technological coordinates.”¹⁰ Y. N. Harari’s recent best-seller *Sapiens* which accounts a biological-determinist history of human successfully lodges in this strain and bridges it with futuristic narratives. *Sapiens* concludes with the demise of human due to genetic engineering, cyborg engineering and engineering non-organic life practices, a typical motif in posthuman literature, which goes all the way back to Frankenstein.

Futuristic narratives depicting a post-human world in literature and popular culture constitute a third strain with an emphasize on hybridity through all kinds of accented humanities and particularly the cyborg figure; a hybrid of machine and organism which blurs the boundaries of what it means to be human, and threatens the idea of “the original unity”¹¹ or “the ontological hygiene”¹² of humanity in western tradition.

These three strains exist for a while now. Perhaps what’s new in the landscape is a substantial and persistent crisis of global capitalism, the growing indignation it creates and an invasive populist wave absorbing the resentments like a black hole. Without a prospect of an imagined alternative to the dominant mode of production however, be it in the form of a utopia or a political program, the critical stance itself is doomed to end up in despair and grow politically sterile, cynical, nihilist and much worse, misanthropic. In other words, it channels the anger emanated from global capitalism towards society, and eventually the entire human kind. In the face of systemic crisis, we are urged to discard human centered ideologies, abandon the narrative of great humanity, and taint the humanist ideals either as naïve and outmoded, or straightforwardly barbaric. Let alone lamentation, the odd celebrating tone of apocalyptic films should be related with this languish. The effectual critique of humanist ideologies took down their intrinsic hope and utopian thought, too. Jameson quotes someone saying “it is easier to imagine the end of the world than to imagine the end of capitalism.”¹³ Maybe to reverse this suggestion, we need new utopias before facing the end of the world.

(Endnotes)

1 Resources

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Fragments. Stanford: Stanford University Press, p. 4.

- 2 Benjamin, W. (2004), "On the Concept of History," in *Selected Writings: 1927-1934* (Vol. 2). Harvard University Press, p. 392.
- 3 Foucault, M. (1984), "What is Enlightenment?" in Rabinow (P.), ed., *The Foucault Reader*, New York, Pantheon Books, 1984, pp. 32-50.
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- 5 Žižek, S. (2011). *Living in the end times*. Verso. p. x.
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- 12 Graham, E. L. (2002). *Representations of the post/human: Monsters, aliens, and others in popular culture*. Rutgers University Press, p. 20.
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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.*

FASHION AND NOVELTY

Fashion is an important modern culture system. Without being limited in western world, fashion exists almost everywhere. Without being limited in the field of clothes and accessories, fashion dominates different areas from personalized art creation to serious scientific studies¹. It is well accepted that fashion is a system of constant change. What is in fashion today might be out of fashion tomorrow. In other words, fashion is always "becoming", it changes because of its need for change. Due to its transience, instability, levity and superficiality, some scholars describe fashion as an

unfashionable research topic, especially in philosophy which has aimed to find the absolute, the essence of our world since a long period². However, there are indeed some eloquent discussions about fashion in various disciplines, such as sociology, psychology, art history, philosophy and aesthetics³.

Given those studies, it is evident that one of key features of fashion is newness, since the newness is not only the result of constant change, but also the motive for constant change. It is the central element of fashion, and has built the aesthetics of newness. Kant believed what makes fashion popular is novelty⁴. Tarde defined the age of fashion as the age when the new is supreme⁵. Benjamin argued that fashion would bring the newest creations in each season⁶. In Lefebvre's reading of Baudelaire, fashion is "the most ephemeral expression of innovation for innovation's sake"⁷. This definition echoed Robinson's writing that fashion "is the pursuit of novelty for its own sake"⁸. And for George Darwin, the son of Charles Robert Darwin, fashion is "the love for novelty"⁹. Thus, just like Svendsen summarized, "practically all fashion theorists stress 'the new'"¹⁰.

However, it is important to note that the "newness" can be used in different dimensions. And not all of those meanings are the equivalent to the "newness" in fashion's change. According to Campbell, there are three different kinds of "new". The "newly created" or "fresh", the "innovative" or "improved", and the "novel" or "unfamiliar". The "newly created" or "fresh" is opposite to the "old". It is only used in the dimension of time. For example, in the sentence "I bought a 'new' dress yesterday", the "new" has no relationship to the style, the colour, the fabric, or the function of the dress. It only indicates a dress just bought or newly produced. In modern society, almost everyone would buy "new" things or "fresh" things, such as food, clothes, and other daily necessities. Nonetheless, this type of consumption is not following fashion, it is just the act of covering our basic needs. The second meaning of "new", the "innovation" or "improved", is used in the dimension of efficiency and capacity. It is relevant to the product's quality. For instance, iPhone X is newer than iPhone 7 because of more pixels. The "new" in this sense is closer to fashion than the "new" as "newly created", because it has been beyond our basic needs. However, it is still not the "new" which motivates fashion's change. The intention of "innovation" is to improve the function pragmatically, far from being innovation "for its own sake". The third meaning of "new", the "novel" or "unfamiliar", is used in the dimension of personal experience. Regardless of whether a product is newly created or worn out, whether it has been improved functionally or not, if someone has never seen this product before, it is a novel product for him/her. The "novelty" is the "newness" that embodies in fashion. It is relevant to the individual's feeling of unfamiliar, rather than to any objective standards. Therefore, it is "for its own sake". And to be more precise, the aesthetics of fashion is not just the aesthetics of newness but the aesthetics of novelty, the aesthetics of the sense of unfamiliarity.

Whereas, the novelty would be exhausted easily during consumption as we could become familiar with the commodity in a very short time. It can be argued that the novelty would disappear at the moment of a purchase being made¹¹. Thus, fashion has to endlessly produce "new" novelties to maintain its own existence. Undoubtedly, the most direct method of producing novelty is designing entirely new styles. But actually, there are multiple approaches to achieve the aim. With the development of fashion culture, the dominant method for producing the sense of novelty has also been changed from creating the newness to forgetting the newness.

METHODS OF PRODUCING NOVELTY

Creating and Borrowing

From late 19th century to early 20th century, in the early stage of modern fashion system¹², the most common method to produce novelty was to create some items entirely new to embrace the new millennium, or to borrow foreign elements which were unfamiliar for most fashion customers at that time. And it's worth noting that, the borrowing of foreign elements is not just in terms of geography, but also of technology, discipline, gender, etc.

Paul Poiret's Orientalism design is a typical example of both creating and borrowing geographically. On the one hand, freeing women from corsets was a creation in some degree. On the other hand, the eastern style harem trousers, sack dresses and hobble skirts had brought exotic atmosphere into western daily life. Both of them could bring the feeling of unfamiliar. Chanel's design is another example of both creating and borrowing. Although short hair styles, jersey knit suits, straight-line skirts were all new creations, they also can be regarded as borrowing from masculine styles. Vionnet's famous bias cut gowns were the creation in technology, as well as the borrowing from Greek culture. Schiaparelli borrowed inspiration from artist Dali, and created remarkable Lobster Dress and Shoe Hat. The collaboration with artists, or in other words, the borrowing from artworks, can also be found in many other designs, such as Robe Mondrian, the UT collections of Uniqlo.

Undoubtedly, creating and borrowing are the most thorough methods to produce novelty, since the novelty they produced is virtually external determined, which means we can find some objective criteria for evaluating the degree of novelty relatively. However, as the pace of fashion change is increasingly accelerating, the creation in a strict sense would be nearly impossible. Even those pioneering designers mentioned above had borrowed foreign elements to varying degrees. Hence, comparing to creation and borrowing in a large-scale, modifying and repeating the old form would be more efficient to produce the sense of unfamiliarity.

Modifying and Repeating

After the Second World War, with the rise of ready-to-wear industry, fashion system circulated much faster. However, the fashion change at this stage was not about creating brand new items. On the contrary, since some classical designs were confirmed, fashion companies would maintain their styles or signatures to protect the brand identity. Many designers would insist on their basic elements, such as the hourglass silhouette of Dior's new look, the straight cut lines of Chanel's suits, the loose shape of Issey Miyake's designs, etc. Thus, in each new season, what is new is more about unfamiliar details such as different colours, fabrics, pockets, buttons, rather than a whole novel look. Even those subculture fashions which seem like entirely new creations would not change dramatically every year. By modifying details of previous designs, we could readily promote the change of fashion.

Repeating is another efficient way to produce novelty. Since the sense of novelty is determined by our personal experiences, we would feel unfamiliar with those old-fashioned things again as time passed by. As Simmel said, like all phenomena, fashion "tends to conserve energy", and the most economical means to endeavour for change is "repeatedly returns to the old forms" which have been forgotten, hence, fashion became cyclical¹³. There are always some once old-fashioned items re-staged as a new fashions. Although fashion culture can be regarded as a game of reincarnation, it does not mean that fashion would repeat the old form accurately. Repeating and modifying always stand shoulder to shoulder. Fashion "wilfully cites any style from

the past in a novel incarnation”, and the appearance of fashion “is renewed by using past elements”¹⁴. New fashion is like a familiar stranger, it is always existing in the in-between space between familiar and unfamiliar.

Taken Svendsen’s words, the creating and borrowing is “a logic of replacement”, while the modifying and repeating is “a logic of supplementation”. And from late 20th century, the “logic of supplementation” has become the dominant logic of fashion change ¹⁵.

Forgetting

From another perspective, it can be argued that, in the “logic of supplementation”, the speed of fashion change is not only relevant to the efficiency of citing from the past, but also to how quick we can become familiar with those unfamiliar, and then forget those familiar objects. Thus, the logic of modifying and repeating might evolve into the logic of *forgetting*. From creating to forgetting, the novelty in fashion has transformed from external determined into internal determined, and moving to the direction of self-deception determined. There are no objective criteria we can use for differentiating the old and the new anymore. In the future, we might have to deceive ourselves into believing “I have never seen this before”, or “it is different” in order to preserve the feeling of novelty, and to maintain the existence of fashion.

It is widely accepted that in the context of consumerism, the circulation of fashion is constantly speeding up. This implies that we can easily forget the fashion of yesterday. It is not because we suffer from amnesia, but we have unconsciously made the choice to forget. On the one hand, dazzling commodities would accelerate the rate of forgetting as novel items emerging every day. Unfamiliar novel things are always nearby to induce us to abandon what we already own. On the other hand, the media also has the power to alter our personal judgements of novelty. In tradition society, our judgements of novelty are more about the object itself. For example, a dress is novel indicates that a dress is *physically* different. However, in modern society, or consumer society, the reference of our judgements is not only physical features, but also symbolic significances. The novelty is not only the characteristic of things, but of meanings. As Baudrillard said, fashion is the “production of meaning”, it is driven by meaning ¹⁶. For instance, baggy jeans could become a novel design simply by changing its name to boyfriend jeans, or dad jeans in recent two years, but actually, the shapes, the cut lines, the fabrics, the details all remain unchanged virtually. Wearing baggy jeans just indicates casual, leisure and comfortable, while the boyfriend jeans might imply gender equality, and dad jeans signify vintage styles, dedicated to work, or even family-centred.

However, those meanings or names are not connected with specific items eternally, combinations of things and meanings would fade with time. Almost all of those meanings are temporary interpretations made by mass media such as fashion magazines, advertisements, movies, social media, etc. They persuade us to believe all we have have been old, and there are always something different waiting for us ahead. They urge us to forget those we bought yesterday, and to buy something new today. They have stimulated our desires for novelty, and constantly produce new novelty by elucidating to satisfy our desires.

CONCLUSION

The aesthetics of fashion can be named the aesthetics of novelty in some degree since the novelty is concurrent with change. As discussed above, with the acceleration of fashion change, the method of how fashion produces novelty has gone through a process as follows: creating something brand new, borrowing foreign elements, modifying details, repeating the forgotten old, and forgetting what is still new. And the

novelty has gone through a process from external determined to internal determined, and moving to the direction of self-deception determined. At the early stage of fashion, the reason why we have the feeling of novelty is that we see something unfamiliar, but now the reason would be we have forgotten what we saw before and see some meanings unfamiliar.

However, it is vital to note that this process is a *logical sequence* rather than a *temporal sequence*. On the one hand, even today fashion designers are still able to produce novelty by creating, especially with the help of some new technologies and materials such as 3D print and high-tech fabrics. On the other hand, modifying and repeating are also methods used in the early stage of fashion system. Although it is uncertain that how far fashion system could go, it is certain that the logic of fashion has changed in a sense with the development of fashion's change.

Notes

- 1 See: Diana Crane, "Fashion in Science: Does it Exist?" *Social Problem* 16, no.4 (1969): 433-441
- 2 For example, the first sentence of Lipovetsky's *the empire of fashion* (1994, 3) is 'the question of fashion is not a fashionable one among intellectuals'. In the preface of *Fashion: A Philosophy*, Svendsen pointed out that 'fashion has been virtually ignored by philosophers'(2006, 7). And Karen Hanson even published a paper titled the 'Philosophical Fear of Fashion'(1990).
- 3 For some useful studies on fashion theorists, see: Michael Carter, *Fashion Classics: From Carlyle to Barthes* (Oxford and New York: Berg, 2003); Kim K P Johnson et al., *Fashion Foundations: Early Writings on Fashion and Dress* (Oxford and New York: Berg, 2003); Ulrich Lehmann, *Tigersprung: Fashion and Modernity* (Massachusetts and London: the MIT Press, 2000).
- 4 Immanuel Kant, *Anthropology From a Pragmatic Point of View* (New York: Cambridge University Press, 2006), 143.
- 5 Gabriel Tarde, *The Laws of Imitation* (New York: Henry Holt and Company, 1903), chapter7.
- 6 Walter Benjamin, *The Arcades Project*. Howard Eiland and Kevin McLaughlin (Cambridge, Massachusetts, London: Belknap Press of Harvard University Press, 2002), 64.
- 7 Henri Lefebvre, *Introduction to Modernity*. John Moore (London and New York: Verso, 1995), 171.
- 8 Dwight E Robinson, "Fashion Theory and Product Design," *Harvard Business Review* 36 (November-December 1958), 127. Quoted in George B. Sproles, and Leslie Davis Burns, *Changing Appearances: Understanding Dress in Contemporary Society* (New York: Fairchild Publications, 1994), 28.
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- 11 Colin Campbell, "The Desire for the New: Its Nature and Social Location as Presented in Theories of Fashion and Modern Consumerism." In *Consuming Technologies: Media and Information in Domestic Spaces*, eds. Roger Silverstone and Eric Hirsch (London: Routledge, 1994), 52-56.

- 12 Most fashion theorists agree that fashion emerged in late 14th century. However, fashion before 20th century differs greatly from fashion nowadays. According to Kawamura, the former one is fashion phenomenon, the latter one is fashion system. And this paper focuses more on fashion system than fashion phenomenon. See: Yuniya Kawamura, *The Japanese revolution in Paris Fashion* (Oxford and New York: Berg, 2004).
- 13 Georg Simmel, "Fashion," *American Journal of Sociology* 62, no.6 (1957):557.
- 14 Ulrich Lehmann, "Tigersprung: Fashion History." In *The Power of Fashion: about Design and Meaning*, eds. Jan Brand and José Teunissen (Arnhem: ArtEZPress, 2006), 47.
- 15 Svendsen, *Fashion: A Philosophy*, 33.
- 16 Jean Baudrillard, *For A Critique of The Political Economy of The Sign*. Charles Levin (Telos Press, 1981),

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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.*

INTRODUCTION

Minimalism has been considered a precursor to the postmodern art movement.¹ It is because Minimalism rejects the existing semantics of art in three ways. First, Minimalism rejects the representational relationship between the artwork and the external object. Also, Minimalism refuses the artist as the absolute source of the meaning of art. Therefore, Minimalism is regarded to ensure all possible meanings based on the appreciation of art.

However, Minimalism failed to escape from the objecthood. It became a trend of sculpture art. Besides, Minimalist did not relinquish the transcendental subjectivity of *author*.² Last but not least, there is more to the appreciation of Minimalism than the equivalent coexistence of all possible meanings. The anxiety derived from the repetition of meaninglessness is the other side of the peaceful coexistence. To clarify this argument, this paper examines the theory of *image-screen* insisted by Jacques Lacan in *Seminar XI* and rediscovers the significance of Minimalism from the appreciation of the artwork.

LACAN AND MINIMALISM

Image-Screen Theory of Lacan

In *Seminar XI*, there is a chapter named “What is Painting?” In this chapter, Lacan changes the question to “What is seeing?” in other words, “How is the subject of seeing is constructed?” because the seeing of human as a subject is not the same as the physiological mechanism of the bodily eye or the geometrical optical trace of light.

Lacan describes the procedure of subjectivation by the concept of the Imaginary, the Symbolic, and the Real. The Real is the original state of existence for which image or language cannot substitute. The life of human being is not able to stay in this step because human being lives in the reality woven by the existing order, the Symbolic. Therefore, the pre-symbolic real can only be presumed for the subject and the reality of the subject is constituted with destroying the Real. The status of the subject is the acquired meaning at the expense of the original existence. The subject is the split itself between the meaning and the existence.

Equally, the seeing of the subject in the scopic field is the split between *the eye* and *the gaze*.³ The eye can be represented by the Cartesian thesis, “I see myself seeing myself.” In other words, the eye corresponds to the consciousness of modern subject coordinating itself and the world transparently. The straight eyeline of the Renaissance perspective is a concrete example of the eye.

Though the eye is not all of seeing and it is even far from the truth of seeing. The eye seeing everything clearly without any barrier is nothing but a phantasm. This deceptiveness of the eye is already predicted at the mirror stage.⁴ The identification of the fragmentary body with the coherent image of the body is fundamentally misconception. The self, *I*, made this way is only an effect of image.

For the subject, the reveal of the eye’s truth is a very embarrassing experience. Lacan explains this experience by introducing an anecdote.⁵ When he was on a fishing boat, the fisherman and he noticed a small can out on the waves. The man said to him, “You see it? Do you see that can? Well it does not see you!” Lacan emphasizes the unpleasant of this experience. He was anxious because the can him with reflecting light

while his eye was not able to see that can properly.

The gaze is something escaping the eye and reflected by the thing like the light from that can. The gaze is the other side of the eye which is always omitted.⁶ The eye supports the reality of the subject while the gaze indicates the hollowness of that reality. Therefore, the gaze can motivate the movement for the outside of the symbolic reality, the Real. In this respect, Lacan defines the gaze as *object petit a* in the scopic field.⁷

In conclusion, the argument that the seeing of the subject is the split between the eye and the gaze means that the seeing of the subject is between the symbolizing and the remainder outside of the symbolic order. As mentioned above, the core of this seeing is not the eye but the gaze.⁸ The gaze threatens the status of the eye and provokes the anxiety. To avoid this anxiety, the gaze should be tamed. However, the gaze cannot be tamed entirely because it is reflected from the Real, not another person. Therefore, the seeing of the subject is the dialectic of the eye and the gaze. Also, the effect of image, object of seeing, is formed between taming the gaze (relief) and capturing the gaze (anxiety).

As a strategy of taming the gaze, image has “Apollonian relief effect.”⁹ The image which can show this effect most clearly is the representative painting based on the symbolic form such as perspective. For example, Memento mori paintings replaces the death as an event with the doctrinal question, “How should we die?” Although Memento mori literally means “remember to die” or “remember you must die,” death is refined and becomes a means to live in Memento mori painting. The real state of death is forgotten and the anxiety from the meaninglessness of death is filtered.

On the contrary, some images appeal to the gaze plainly.¹⁰ Lacan mentions the exemplary Expressionists such as Edvard Munch, James Ensor, Alfred Kubin and the Surrealist like André Masson. Above all, Lacan emphasizes that it was Francisco Goya who excels at capturing the gaze.¹¹ The effect of images created by these painters is the anxiety itself. The approaching of the Real does not represent the sense of freedom but present itself as anxiety because the Real, the blank of the Symbolic, threatens the secure status of the subject.¹² For example, Goya’s *Saturn Devouring His Son* (1819-1823), one of his *Black Paintings*, shows the anxiety from the impending of death itself. (Figure 1) In this painting, the attempts to signify death is frustrated and the anxiety of meaninglessness is amplified by the gaze from death.

In sum, image is a veil to cover the gaze and simultaneously a layer where the gaze can be projected. Lacan thus defines image as *image-screen*. These two effects of image-screen coexist in most images. Because the veil conceals something beyond it and therefore indicates the fact most strongly that there is something beyond it. Furthermore, Lacan suggests the ethics of new subjectivation through the analysis of the dialectic of the eye and the gaze in artworks. Image can reveal how deceptive the shield of the eye to relieve the anxiety and can lead the subject to aware the lack of existence which was abandoned for subjectivation/symbolization.¹³

Minimalism of Image-Screen

Art in 1960s can be represented by the decline of Greenbergian Modernism and the appearance of Minimalism. Abstract Expressionism and Post-Painterly Abstraction decayed and the practices escaping from those movements started to stand out. How can the theory of Lacan be related to this flow of his contemporary art?

Greenbergian Modernism insisting anti-representation before Minimalism criticized the art which is easy to appreciate (ex. Academic Realism) as Kitsch and advocated the art which is difficult to appreciate (ex. Abstract painting).¹⁴ Therefore, Greenbergian Modernism can be regarded to represent the gaze's triumph over the eye. However, Greenberg emphasizes on the *pure* meaning of painting which only can be derived from the inner form of painting. Greenberg supports the transcendental subjectivity like genius as the source of meaning because it is who can decide the composition of artwork. Greenberg imports the Kantian history of mind into the art history. The purity of the modernist's eye is made by filtrating pollutant which cannot be captured by that eye, the gaze. If the pollutant, the gaze, encroaches upon image, it will be treated as delusion or pointless things and thus will be excluded.

The aim of Greenbergian Modernism, the ultimate reduction to medium itself, is utopian. The blank canvas is a kind of utopia at the end of Greenbergian logic but the meaning of existence of Greenbergian Modernism painting only can be assured when that utopia does not come.¹⁵ Consequently, Minimalism becomes to represent the collapse of Greenbergian Modernism and even the end of art itself because Minimalism seems to take its medium itself as the artwork.

As a fatal blow on Greenbergian Modernism, Minimalism refuses not only representation but also the spirit of artist as the source of the pure meaning. There is no basis for the univocal meaning when the object itself becomes the artwork and the artist as an author disappears. With Minimalism, the meaning of art disperses endlessly. Then Minimalism provokes the anxiety such as Goya's paintings?

The viewers accustomed to the appreciation process of Greenbergian Modernism paintings may feel like they are standing in the middle of a vast desert without any idea which way to go. On the one hand, it is because the form to see into is greatly constricted. There is nothing for the pure eye to contemplate. On the other hand, the cause of that sense of loss is the extremely expanded form of Minimalism. Most works of Minimalism repeat a unitary figure and their repetition seem endless. Even if the works do not have any repetitive figure, Minimalism makes its presence as it is and therefore involves the time and the space surrounding it.¹⁶ It means the works can change continuously. In this sense, the meaning of Minimalism is regarded to depend on the experience of the viewers. Then Minimalism can be another strategy to ensure the status of the subject with the authority to decide meaning more expansively and more actively.

However, the other side of the equivalence of every possible meaning is the hollow repetition of meaninglessness which nullifies every possible meaning. In some appreciation of Minimalism, meanings cannot coexist peacefully. The possible meanings fight against each other and they are dismissed by each other repetitively.¹⁷ See the cube made by Tony Smith in 1962 (Figure 2). This is a black steel box with oiled finish, 182.9cm in each dimension. The dimensions were determined by the size of the human body with arms and legs outstretched. Smith wanted it to be neither "a monument" (which can dominate the viewer) nor "an object" (which can be dominated by the viewer).¹⁸ Even though there can be room for argument whether Smith's intention is achieved by the dimension itself, the title of this box make the distinct tension between the profound meaning and the endless meaninglessness. The title is *Die* and this title can have at least three meanings. First, it means die casting, one method of the metal casting process. Secondly, it may allude to one of a pair of dice. The last and the most

general meaning of the title is the verb *die* which means to cease to live. The size of the cube infers that of a coffin. Black surface of the cube also leads the viewers to the last meaning. However, the form of cube is too simple to relate any symbolic meaning. Therefore, the abyss of death becomes the flat surface of the cube and *Die* seems hollow despite its weighty material. In the Symbolic, the verb *die* occupies the same place. *To die* is the existential event ahead of any meaning of *death* that spans from the medical examination to the religious dogma. The symbolization of death is the avoidance from a verbal form of death. While Memento mori paintings tries to tame death and Goya's *Black Paintings* captures the approach of death, Smith's cube takes the viewers to the cliff where the symbolization of death is pressed.¹⁹

CONCLUSION

Image-screen theory of Lacan is used in diverse field of contemporary art, especially in post-modernism art practices Minimalism signalled. Minimalism has been considered to destroy the logic of Greenbergian Modernism and to open up the possibilities for the coexistence of all meanings. However, there is always the other side of the equivalence of every possible meaning ensured by Minimalism, the repetition of meaninglessness itself. Minimalism leads the subject to the truth that the symbolization is ultimately impossible rather than restores the subject's authority of affirming every meaning. Lacan's theory explains this double-sidedness of image-screen and leads us to rediscover the significance of Minimalism based on the appreciation of it, particularly the appreciation provoking anxiety.

FIGURES



Figure 1. Francisco Goya, *Saturn Devouring His Son*, 1819-1823, oil mural transferred to canvas, 143x81cm.



Figure 2. Tony Smith, *Die*, model 1962, fabricated 1968, steel with oiled finish, 182.9x182.9x182.9cm.

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(Endnotes)

1 Minimalism is the term with various meanings. In this paper, Minimalism means the specific art practices that made an appearance at the edge of Greenbergian Modernism around New York and Los Angeles. The representative artists of Minimalism are Frank Stella, Carl Andre, Donald Judd, Robert Morris, Dan Flavin, Sol Lewitt, etc. Minimalism tried to rupture the logic of abstraction by attaining the highest reach of abstraction. In this respect, Hal Foster named Minimalism *the crux*. (Hal Foster, "The Crux of Minimalism," in *The Return of the Real: the avant-garde at the end of the century* (Cambridge, Mass.: MIT Press, 1996).

2 It is true that Minimalist declared to reject the status of *author*. It is especially worthy of notice that Brian O'Doherty, artist and art critic in 1960s, requested Roland Barthes to write "The Death of the Author." However, the notion of authority and of originality was reinforced as the artwork became housed in art institution. Miwon Kwon analyzes this current of art focusing on the concept of site-specificity. (Miwon Kwon, "One Place after Another: Notes on Site Specificity," *October* 80 (Spring, 1997), 85-110)

3 Jacques Lacan, *Le Séminaire XI: les quatre concepts fondamentaux de la psychanalyse: 1964*, ed. Jacques-Alain Miller (Paris: Seuil, 1973), 69-70.

4 Jacques Lacan, *Écrits* (Paris: Seuil, 1966), 93.

5 Jacques Lacan (1973), 89.

6 Jacques Lacan (1973), 79.

7 Jacques Lacan (1973), 97.

8 Therefore, Lacan modifies the field of seeing with the expression "scopic (scopique)" rather than visual. According to him, seeing is not the transparent reflection of the world even at the level of the bodily eye. Lacan refers to the theory of Merlau-Ponty and emphasizes that there is some ambiguity in the relationship between the light and the subject of seeing. (Jacques Lacan (1973), 88) This argument also corresponds to the recent discovery of neuro-aesthetics that the visual information processing of brain is close to the active filtering rather than the passive carving. (Semir Zeki, *Inner Vision: an exploration of art and the brain* (Oxford; New York: Oxford University Press, 1999)

9 Jacques Lacan (1973), 93.

10 Jacques Lacan (1973), 100.

11 Jacques Lacan (1973), 79.

12 Lacan defines anxiety as “the signal of the Real” in *Seminar X* of which subtitle is anxiety. (Jacques Lacan, *Le Séminaire X: l’angoisse: 1962-1963*, ed. Jacques-Alain Miller (Paris: Seuil, 2004), 188) In other words, the subject feels anxiety when the symbolization fails and he/she feels to be designated as the outer existence of the symbolic order.

13 Lacan analyses *The Ambassadors* (1533) by Hans Holbein in the lecture on 26 February 1964. This Vanitas painting seems the coordinates of the symbolism and the objects are described realistically. However, the most important thing in this painting is the anamorphous floating ahead of those objects. Viewers cannot aware the fact that the anamorphous is the skull until they leave the room. This skull contrasts to the symbolic objects and its meaning rejects to be fixed. The hollow gaze from the skull disturbs the typical symbolization and therefore causes tension. In this respect, Lacan argues this painting makes the subject as nothing (le sujet comme néantisé) visible. (Jacques Lacan (1973), 83)

14 Clement Greenberg, “Avant-Garde and Kitsch,” in *The Collected Essays and Criticism*, ed. James O’Brian (Chicago: University of Chicago press, 1986-1993), 16-17.

15 For painting, the reduction to medium itself means the blank canvas. It is because even if the painting excludes all figurative elements and pursues abstraction, the minimal element of abstract painting (dot, line and face) still recalls a sense of space. However, Greenberg argues that there be optical illusion which can only been seen into. (Clement Greenberg, “Modernist Painting,” in *The Collected Essays and Criticism*, ed. James O’Brian (Chicago: University of Chicago Press, 1986-1993), 90)

16 In this sense, Rosalind Krauss goes further and interprets that “the ambition of minimalism was, then, to relocate the origins of a sculpture’s meaning to the outside, no longer modelling its structure on the privacy of psychological space but on the public, conventional nature of what might be called cultural space.” (Rosalind Krauss, *Passages in Modern Sculpture* (New York: The Viking Press, 1977), 270)

17 Criticizing Greenberg’s Modernism theory, T. J. Clark defines both Modernism Abstraction and Minimalism as the practice of negation after the loss of the representational object. Clark argues that the object of art is always a composition made by social needs and therefore the art to capture the decisiveness of that composition has no choice but to lose its object and its depth. (T. J. Clark, “Clement Greenberg’s Theory of Art,” *Critical Inquiry* 9 (September 1982), 154)

18 Tony Smith, *Not an Object. Not a Monument*. (Steidl, 2008). It is also the principle Donald Judd and Robert Morris argued in their writings. Morris refers to Smith’s answer to a question. (Robert Morris, “Notes on Sculpture I,” *Artforum* 5 (October 1966) in *Minimal Art: A Critical Anthology*, ed. Gregory Battcock (New York: E.P. Dutton, 1968), 228-230)

19 Similarly, George Didi-Huberman also interprets Tony Smith’s works starting from the fact that Smith’s cubes look like tombs. Didi-Huberman develops his interpretation with the reference to the literature of James Joyce, Freudian concept of symptom and the thought of image by Walter Benjamin. However, his interpretation of Freud’s theory and his thought on the status of image are different from Lacan. (Georges Didi-Huberman, *Ce que nous voyons, ce qui nous regarde* (Paris: Éditions de Minuit, 1992))

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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 tactile 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.*

Introduction

Near the end of *Blow-Up* (1966), there is a scene where the painter's lover says to the hero "It looks like one of Bill's paintings" while viewing an exaggeratedly blown-up blot from a photograph that the photographer thinks shows a dead body (fig. 1). In general, we can understand this scene signifies "existential loneliness", as in other scenes from Antonioni's existentialist films. But we can also think that her words literally show similarities between the texture of Bill's Pollock-like abstract painting and that of the blown up photographs. If so, what did Antonioni want to express by the words she used? There is a key to resolve this question in *Blow-Up* itself. When we focus on the photographs, abstract paintings, and landscape paintings that appear in *Blow-Up*, we can find the possibility that Antonioni has a unique thought that photography and abstract painting are similar in visual forms.

1. "The rays of light" and "the line of sight"

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 basic outlines. A lot of critics therefore thought *Blow-Up* was Antonioni's own concept with no special connection with its source(1) and that both have different themes; "las babas del diablo" is a fantastic story, but *Blow-Up* is an existentialistic one(2). But we should focus more on the similarities of the two outlines. Peeping at a couple, taking a picture of them, the women looking back at the hero, quarrels between the heroes and the women, photographs that reveal a crime, and inexplicable endings. As you can see, both story-lines are almost the same, even though both stories give us completely different impressions.

Let us try to examine these similarities more in detail. When both heroes originally see the couples, they see them either with their naked eyes or through their camera viewfinders. On the other hand, at home, they see the couples again in photographs. Thus, both heroes' ways of observing things change, and these changes help the development of these stories. Then, how different are both visions? In 'Short history of photography' (1931), Walter Benjamin explains the difference between naked-eye vision and photographic vision as below.

"For it is another nature which speaks to the camera rather than to the eye: "other" above all in the sense that a space informed by human consciousness gives way to a space informed by the unconscious".(3)

According to Benjamin's words, the reason why the heroes have a nightmarish and daydream-like experience is that the photographs show a lot of details repressed in the unconscious. So, when the heroes see the photographs, the details in them stimulate both heroes' unconscious, and they have nightmarish experiences. Thus Benjamin's speculation is very adequate to analysis both works. But unfortunately, it is not enough to explain the connection between photographs and abstract paintings, which *Blow-Up* shows. So, to think about it, we start off by reconsidering the visual perception from today's understanding of the function of the eye. What we should be careful of here are a pair of phrases, "the rays of light" and "the line of sight". It is most simply explained as follows.

“The rays of light” emit from the surface of an object and pass through the pupil to the retina. Then the image is formed on the retina. We ordinarily think that this “retinal image” is our vision. But this idea is partially wrong, because the photoreceptor cells are not evenly distributed on the retina. As these are gathered in the center of the retina, the eye can capture clearly only the center of our field of vision. So, our eye has to be always moving, even while focusing on various points within our eyesight. By doing so, we put together psychologically and physiologically a number of tiny images that the eye captures moment by moment to construct the whole of the visual field.(4)

When we think this way, we can imagine that a straight line goes from the eye to the object we are looking at. This imaginary line is a so called “line of sight”. When we are looking at an object, this imaginary line traces the individual rays of light back to their origins. Thus, the eye movement is replacing the rays of light with the line of sight, while picking up only important rays for the viewer. So, the eye is the organ that “captures” the actual rays of light and “emits” the imaginary line of sight. Even though we think that we are seeing the retinal image moment by moment, in fact, our vision is the geometrically imperfect analogue of the retinal image constructed over a period of time. But we don’t notice this.

By the way, this also holds good for drawing techniques. Consider the famous images drawn by Leonardo da Vinci and Albrecht Dürer, which show a similar device for drawing in perspective (fig. 2, fig. 3). We think that their images explain the following two things. First, that the impression that real objects leave on the retina is the same as the cross cutting of the visual pyramid.(5) Second, in perspective, the scene we see is seen with a single and immobile eye.(6) But these things are only a hypothesis of Renaissance people. Think of how to draw with Leonardo’s and Dürer’s devices. Indeed the eye stays in the same position. But the eye itself is always moving. When drawing by using these devices, the line of sight is always moving to catch every point of the surface. At the same time, we put together these points on the canvas to make up the intersection of a visual pyramid. But when viewers see a painting in perspective, we regard it as a scene captured in a moment. We can see here the differences between “rays of light” and “line of sight.” In fact, this opposition of directions in vision has been questioned for centuries.(7) Alberti says in his *On painting* (1435) as below.

“Indeed among the ancients there was considerable dispute as to whether these rays emerge from the surface or from the eye. This truly difficult question, which is quite without value for our purposes, may here be set aside.”(8)

As Alberti didn’t distinguish “the rays of light” and “the line of sight”, he thought that the retinal image was our naked-eye vision and that the perspective truly represented our naked-eye vision. But by distinguishing “the rays of light” and “the line of sight”, we can clearly think “how a vision is formed” and “how we interpret it” as I said above. Now, let’s compare anew various visions in *Blow-Up* by using the concepts “rays of light” and “line of sight”.

2. The changing of our idea of vision in *Blow-Up*

In an earlier part of *Blow-Up*, the hero always sees people with his naked eye and through his camera’s viewfinder. For example, he takes sneak shots of a dosshouse, erotic photographs with a model, fashion photographs with a few models, and shots of a couple in a park. In these scenes, his line of sight is like a bullet, constructing the scenes in front of him as he thinks it should be, and his camera’s finder helps him to

do so. In addition, the scene where the hero tries to buy a landscape in an antique shop near the park might show that he sees objects in perspective. But after the hero was looked at by the woman and he saw the scene again through the photographs, he starts losing the power of his line of sight and he becomes the object of someone's gaze. In his photographs, he finds a third man with a gun and a dead body of the man who was with the woman. To confirm the fact, he returns to the park again and actually finds the dead body. Now he can't rely on his line of sight. He feels someone's gaze and becomes uneasy. He is influenced by his photographs. So, what causes this change? It is the "mesh-like structure" common between photographs and Pollock-like paintings.

The surface of film is covered with a network of silver halide grain, and the surface of the retina is covered with a network of photoreceptor cells. The chemical reaction of silver halide grain against light fixes the rays of light on the film, like the photoreceptor cells change light into electric signals. But different from the retina, on the surface of this artificial retina; film, a network of silver halide grain is distributed equally. This mesh-like structure of silver halide grain makes it possible for films to capture and print directly the rays of light emitted from lighted objects. So, when we enlarge any part of a photograph, its mesh-like structure of silver grain stands out more than the image. Interestingly, about that time Richard Hamilton dealt with this photographic feature for a series of his works (fig. 4). He was a teacher of Ian Stephenson who is the painter of Bill's paintings.

Needless to say, the reference to this mesh-like structure of the retina is one of many concepts that brought about abstract painting. Let's remember pointillist paintings like Seurat's. What pointillists wanted was to make the colours of paintings as similar to light as possible and to create as much luminosity as possible in their paintings. So, pointillists juxtaposed dots of complementary colours next to each other on their canvases rather than mixing their pigments on their palettes. Consequently, the surface of the canvas is covered by dots, and the paintings come to resemble veils or curtains with abstract mesh-like patterns. As is well known, Pointillists in the nineteenth century were influenced by their contemporary theories of color. So, we might say that as the painters paid more attention to the function of the retina, paintings also became similar to the retina. Thus paintings stopped being windows; instead, they started getting closer to being abstract flat planes.

In perspective, the surface of a canvas is regarded as a window. The line of sight here goes through it and its movement isn't noticeable. But, in the paintings with abstract mesh-like patterns, the line of sight can no longer go through the surface of the canvas but wanders over it as if we are touching it, without being able to construct any meaning. Then, the movement of the line of sight is noticeable. This is one of the tactile features of abstract painting, and we can see this in several scenes in *Blow-Up*. At the beginning of the film, the hero sees up close a pointillist abstract painting by Stephenson, which is lying on the floor (fig. 5). In the middle of the film, he draws a circle with his finger in mid-air as if to trace the pattern of an abstract painting by Peter Sedgley (fig.6). At the end of film, the camera moves over the surface of another pointillist abstract painting as the hero's gaze wanders, to show his bewilderment when he is looked at by a woman who is having sex with her lover (fig. 7).

This tactile feature also holds good for photographs. Because of the mesh-like structure, the film can homogeneously capture scenes with more details than the naked eye captures. So, standing in front of a photograph, we are often overwhelmed

by too many details, and our line of sight loses its power and wanders over the surface without being able to construct any meaning of that scene, as if to caress every object represented by it. As a result, while looking at photographs, the bewildered movement of the line of sight is noticeable. In *Blow-Up*, the hero also scrutinizes the details of the photographs to construct meanings of the scenes. Why did the woman want the film? But in the end, he fails to answer this question.

3. Conclusion

In addition, we can find another tactile aspect common between abstract paintings and photographs. It is that we are physically connected to the image by the rays of light in both abstract paintings and photographs. In figurative paintings, every brush stroke and every blot represents something different from it. So between the eye and every brush stroke, there are imaginary distances that have the same length as the line of sight. But, in abstract paintings, every brush stroke represents itself. The rays of light emitted from the surface reach us directly without making any imaginary distance and without constructing any meaning. The same is in the case of photographs. With the mesh-like structure of film, the rays of light are captured, and then light is emitted from the surface of photographs towards us. In *Camera Lucida* (1980), Barthes says,

“The photograph is literally an emanation of the referent. From a real body, which was there, proceed radiations which ultimately touch me, who am here.”(9)

This happens to the hero. Through the photograph, the rays emitted from the dead body touch him and he also touches the dead body in the park. Through the photographs, he touches on the origin of light without replacing the rays of light with the line of sight. In photographs and abstract paintings, we are connected with images through the rays of light. Now, we can say that both are so-called twins born from same idea. This is the second tactile feature common to both. Incidentally, different from three-dimensional illusions drawn in perspective, some kinds of patterns affect us physically and bring us “optical illusions” like a hallucination. We can recall here Optical Art by Bridget Riley, whose partner was Sedgley between 1960 and 1973. The patterns of both the exaggeratedly blown up photographs and the abstract paintings with mesh-like structure also might bring the hero a day-dream-like experience. We can see here the third tactile feature.



Fig. 1 "It looks like one of Bill's paintings"



Fig. 2 Leonard da Vinci, Man using a transparent plane to draw an armillary sphere (c. 1510)



Fig. 3 Albrecht Dürer, Illustration to the Treatise on Measurement (1525)



Fig. 4 Richard Hamilton's *A Postal Card — For Mother from S.M.S. No. 1* (1968) in *Greetings* (1968)

directed by Brian de Palma



Fig. 5 Ian Stephenson's abstract painting in *Blow-Up*



Fig. 6 Peter Sedgley, *Circle II* (1965) in *Blow-Up*

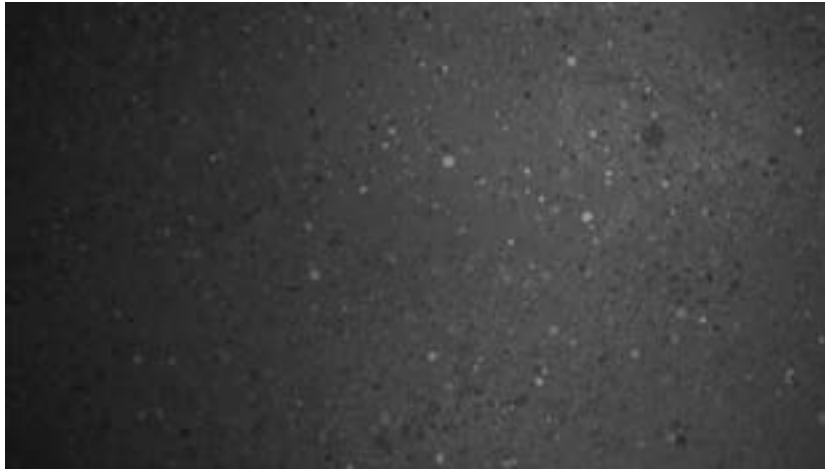


Fig. 7 A part of Ian Stephenson's *The Screen* (1960) in *Blow-Up*

Notes

1. Cf. Peter Brunette, *The Films of Michelangelo Antonioni*, (Cambridge: Cambridge University Press, 1998), 109, 172.
2. Cf. David I. Grossvogel, "Blow-Up: The Forms of an Esthetic Itinerary," *Diacritics* 11, no. 3 (Fall 1972), 49-54.
3. Walter Benjamin, "Little History of Photography," in *Selected Writings* Vol. 2, 1927-1934, trans. Michael W. Livingstone and others, ed. Michael W Jennings, Howard Eiland, and Gary Smith, (Massachusetts: Belknap Press of Harvard University Press, 1999), 510.
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8. Leon Battista Alberti, *On Paintings*, trans. Cecil Grayson, (London: Penguin Books, 2004), 40.
9. Roland Barthes, *Camera Lucida*, trans. Richard Howard, (New York; Hill and Wang, 1982), 80-

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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;*

Modernity requires new approaches and options for analyzing cinematic experience.

And most clearly, in our opinion, this is manifested in the case of Westerns. Movies of the genre «Western», we could say earlier. But do we really have the opportunity to talk like that? 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 classic genre representations, associated, for example, with the movies of John Ford or Howard Hawks (although, naturally, their canons were significantly revised before (remember the spaghetti-westerns), the examples above are quite radical cases. What, then, still allows us to use the word Western and mean something under it? This is the question that inspired our research. 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”.

It seems to us that the key to finding such an element in this case is the concept of landscape. Landscape definition is a rather difficult thing, complicated by the interdisciplinary nature of the concept itself. For example, the researcher Martin Lefebvre writes: «[landscape] relevant in aesthetics as well as in economic and political debates over land development and exploitation, tourism, and national identity and sovereignty. Yet <...> landscape remains notoriously difficult to define» [1]. The variety of approaches entails a variety of attempts to determine. For example, historian Simon Schama believes that «landscapes are culture before they are nature; constructs of the imagination projected onto wood and water and rock» [2]. Denis Cosgrove prefers a more ideological approach, stating that the landscape is rather «ideological concept» that represents how «certain classes of people have signified themselves and their world through their imagined relationships with nature, and through which they have underlined and communicated their own social role and that of others with respect to external nature» [3]. Jay Appleton believes that the types of landscape «in art are really views of space that offer strategic or tactical advantage as prospect (“unimpeded opportunity to see”) or refuge (“an opportunity to hide”), thus relating aesthetic forms to spatial forms expressing group survival» [1].

In our opinion, the situation with the landscape in cinema is unique and not amenable to generalization within the framework of a broader view, in combination with other types of art. Some researchers, who studied the role of landscape in cinema, claimed that in cinema «actual landscapes become symbolic landscapes» [4], or the idea «of moving cinematic landscapes —as opposed to the motionless landscapes of still media»[1]. In our opinion, the landscape in cinema is much more isolated from the person than it might seem at first glance. The problem of the landscape as a construct of imagination is that with this approach, the human view psychologizes and subordinates the landscape, imposing the paradigm of imagination (whose?), denying the cinematic spontaneity and prejudging the reaction of the viewer who must understand this inherent fantasy. While a specific recipe for this fantasy is still difficult to formulate. The ideological version in the case of cinema is disputed by the history of the global spread of westerns: what was supposed to like a certain category of Americans at the very beginning surpassed the boundaries, got a new life in the USSR, GDR, Italy, China - and the class specificity was not so important and at the same time all these such different films still continue, albeit with an internal categorization, in a broad sense, attributed to westerns.

The prospect / refugee approach seems somewhat specific. Still, considering landscapes of westerns as conditional escapist space is only one of many approaches. No less suitable would be the option of looking at typical western landscapes as a terrible place, in contrast to which the viewer will feel calm. Or a detached look at the western landscape as a pseudo-historical place - there may be many options.

Finally, speaking of the approaches mentioned above, combining cinema and landscape directly, it is unclear what kind of actual landscape, turning into a symbolic one, can be discussed. Since the landscapes of westerns are a collective set of such a multitude of elements that the conventional Monument Valley will not be enough to describe

them all. Moving landscapes are a complex and controversial term requiring a separate discussion, but, in any case, chamber westerns come to mind, such as *Rio Bravo*, when a small town with, in general, several nominally functioning rooms exists as if it were one on a whole planet surrounded by a desert in which, even despite the presence of heroes and villains, everything froze. Temporality is very doubtful, and there is not very much faith that the visitor arrived from the city, which generally exists. In our opinion, the concept of moving landscapes is hardly applicable in such situations. Westerns, in our opinion, are much more similar in their functioning to something singular, formed by the collision of many small elements: vast desert spaces, low wooden structures, the possible predominance of windy elements in these spaces, whether sand, snowy or whatever, optional narrative clichés such as duels or conflict in the saloon, a harmonica soundtrack, whiskey and sweat. These structures have something in common and important for a person, evoke a response in him, and he tries to grope and somehow name it, to call it a genre to complace himself - but time shows that the term needs to be corrected. When in the context of talking about westerns at the same time they talk about the adventures of the German builder in Bulgaria («Western» (2017)), the 19th century Wlach vassals («Aferim!») and the robber brothers trying to return the family ranch («Hell or High Water» (2017)), it becomes clear that narrative categories and clichés here play far from the first role.

Probably, at the root of this lies a combination, on the one hand, of wild and not subject to unprepared person spaces, striking in their beauty, on the other hand, a reflection on these spaces and the events that occurred on them, re-taken too many times, but not annoying in its variations. Western = landscapes, many-sided, overgrown with clichés. This is the situation of the formation of the cinematic, one of the largest points to which the viewer time after time desires back, to which he inexplicably beckons: after all, no matter how many attempts were made to bury what is called a western, it never completely died, even in the 80s (Clint Eastwood and the Lonesome Dove can confirm that).

To sum up, in our opinion, 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.

Also it is necessary to distinguish between the categories of landscape and the categories of setting 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”). Finally, 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.

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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.;*

1. Introduction

Now AI pervades in human life, forms new relationships with us, and processes the information much better than the humans do. Living with AI, culture and the way we think toward our society and human are changed. Today, we live in an information-oriented, media-resistant society and face a sort of de-realization of reality and material in every area of life. It is because communication technologies replace direct contact with the physical environment and because the mass media form their own world, the hyper-reality.

In this hyper-real world, the gap between image and reality disappears because all of the information we obtain from the mass media is a simulation of the original event. We are hardly exposed to the physical actuality of unedited actual events and information. The actual events transform into images, messages, and symbols in the information network of the whole society, and the actuality eventually disappears.

If there is no significance for the substance in our highly developed civilization, what will be the fate of our kind, Homo sapiens? With the premise that artworks can be considered as accumulated information, is it adequate to limit the validity of artworks only by humans? It seems that we accept the artworks generated by AI as another flow of art in the new era. The creation of AI appeals viewers and provokes sensation as they appreciate it. Thus this paper discusses the latest issue regarding producing artworks by AI and its traits. By doing so, I would like to propose questions that are when we regard something as artwork, should it be created, selected, and combined by human beings? Is it possible that the thing that is accepted as artwork by people can be art?

2. Message from AI

In the 1990s, more user-friendly computer hardware, the evolution of personal computers, and the introduction of the World Wide Web add speed to globalization. It is the time known as the "Digital Revolution". The Digital Revolution means reading and receiving with two numbers, 0 and 1, which means that we can reduce all information to numbers. Therefore, by lowering all external data to a numerical system of 0 and 1, the human has built the communication system between human and machine. During the period of the Digital Revolution, aesthetics as well as the arts and their creation, have been affected worldwide, and by the end of the 20th Century, digital computer technology began to exist in almost all parts of our lives.¹

To clarify the relationship between these media and human societies, Marshall McLuhan (1911-1980) argues that through interaction with the human senses, media initiate the interaction, and, by transcending the mere means of information transmission, media act as the power that determines the communication structure and patterns of human perceptions, or more broadly, the nature of the entire social structure.² McLuhan thought that media acts not as a mediator but as an active participant. With the dynamic influence of the media, the message receives "the physic and social effects of the media."³ It suggests that the medium plays a vital role as a means rather than merely transmitting the content of a message. The new medium is not just the conscious and mental extension, but the extension of human beings, that is, the expansion of real human capabilities.

Besides, this development of physical function also affects the domain of human consciousness. In this time, the medium becomes a substance that, beyond its

functional meaning, can change human culture and society in general. If we accept the hypothesis that technology is the expansion of humans, so does an extension of the whole experience. In the entire experience, all media are influencing the way we perceive the world, regardless of the message they contain.

Unlike what we experience in the real world, we go through these data experiences in a digitized state of information. Through various editing processes such as abbreviation, editing, or overlapping, this information is a transformed version of the original data. The development of digital media and its application in our daily lives make us no longer consider the gap of physical distance or time as obstacles or limits to the development of human society.

The changed perception by this new medium is shaking the roots of our thoughts about fixed and immutable beings, allowing us to experience things and humans that go between presence and absence as well as reality and imagination. The application of new media plays a dominant role in almost every aspect of human culture and social-economic. Digital media allow us to experiment with humanized media by dreaming up a human-like machine and constructing technical infrastructure so that human beings can exist as the information itself.

3. Human as Information

In most cases, 'self' refers to consciousness or idea about oneself. For a generation accustomed to talking through the social networking system (SNS), people have accepted the virtual self as another personality. The self in cyberspace may be a social or concealed self. A virtual self broadly refers to a being that works in cyberspace and refers to a surrogate self- working in cyberspace on behalf of a user of the physical world.

In this paper, I discuss the virtual self in this general sense and AI that is a number of selves blended with positive and desirable standard human selves. AI is not a substitute for any one of our virtual selves or those derived from someone else. AI is a synthesized entity generated by accumulating data and experiences of the researchers who produce it and of various people rather than one person. Thus, it is an implementation of a universal and ordinary human model. To the contrary, the self, in reality, is dominated and developed in the physical environment to which we belong.

The difference between the physical world where our self is revealed and the cyberspace is that the identity of our experience unfolds differently. In other words, time and space are relatively experienced in the physical area, and this relative experience cannot be separated from the subjects of the experience. The space and time of cyberspace, however, deviate from such attachment and, in many cases, depend on our own intentions. It is because, from the beginning, the time and space of cyberspace operate only by human manipulation. Thus, as long as cyberspace also includes the being-the virtual self- it has its own time and space unfolding, but the concrete way of this unfolding can be "selected" and "changed". In this space, all beings are based on the first being and are distinguished from the real world, in which material is the basis of the being.⁴

The virtual self can legally resume a new life that is not related to our own lives in the real world, and it is possible to move or delete the place of existence at the desired moment and to return without any restrictions when necessary. However, the

virtual self cannot be entirely established from the virtuality or fiction. That is, one's understanding of itself is similar to the situation that a person uses maps to navigate to places. It is because when a person is looking for a direction, one cannot find the right destination unless one knows one's current location and situation. Therefore, if I understand my position in the real world - my present positions, I can properly set the direction for my identity in the virtual world.⁵ Therefore, cyberspace and the real world are inter-penetrating and overlapping, even though both are heterogeneous.

Now, human beings- physical beings- can exist as an information body in cyberspace, and the point at which people maximize this information is the artificial intelligence system. As the digital medium visualizes the human imagination, the connection between the machine and the human becomes a natural imaginary context, and artificial life is composed of so-called artificial intelligence-cybernetics-⁶ which is thought, invented and operated by oneself.

Now no one doubt cyberspace has almost the same influence and effect that can change not only the physical environment also human's thoughts and cultures. Rather than an identity embodied by the human body, people regard this new human identity as a flow or patterns of the information. It lets people visit everywhere they want to go because, without bodies, and with being the states of encoded being, people can go beyond their boundaries. Besides, as people can accumulate far more information together in one place that we call net society, they have learned how to use the information and attempted to apply it to AI. Absorbing the whole data in the net, AI tries to generate things humans consider as art. In human's case, we may call it as displaying human's creativity.

5. What can be the artwork?

As discussed, the goal of producing AI is to make a "being" similar but different from humankind. Humans have attempted to build AI that transcends the limitations and faults of human beings and that displays mechanical consistency, accurate and fast calculation, and optimizing a vast amount of information. Moreover, A.I. can evolve by learning itself because it was made to combine the best techniques from machine learning and systems neuroscience to build powerful general-purpose learning algorithms.

Humanized AI shows characteristics of all types of competencies is able to be self-conscious and is self-aware in interactions with others. Coline Mrtindale proposed a psychology based theory that explains new art creation. He hypothesized that at any point in time, creative artists try to increase the arousal potential of their art to push against habituation. Creative artists would eventually break the forms established styles and explore new ways of expression to increase the arousal potential of their art.⁷ The creative power of humans has been granted to AI, an artist that generates seemingly 'creative' artworks.

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, original adversarial network. Their proposed system possesses the ability to produce innovative artifacts because the interaction between the two signals that derive the generation process is designed to force the system to explore creative space to find a solution that deviates from established styles but stays close enough to the boundary

of art to be recognized as art. This interaction also provides a way for the system to self- assess its products.⁸ AI autonomously evaluates its products. Does it mean it can discern aesthetic attributes of things and people or it 'express' something?

An essential component in art-generating algorithms is relating their creative process to art that has been produced by human artists throughout time. The team thinks this is important because a human creative process utilizes the prior experience of and exposure to art. Thus, the system is trained using an extensive collection of art images from the 15th century to the 21st century with their style labels. For the training, they used 81,449 paintings by 1,119 artists in the publicly available WikiArt data set. (Figure 1) With the exposure, the system accumulated information of artworks and learned about their features. The system can generate art by optimizing a criterion that maximizes stylistic ambiguity while staying within the art distribution. The system was evaluated by human subject experiments which showed that human subjects regularly confused the generated art with human art, and sometimes rated the generated art higher on various high-level scales.⁹(Figure 2)

Moreover, to generate artworks that seem to be created by human artists, the researchers have applied to "Arousal Concept" by Daniel Berlyne(1924-1976). This psychophysical concept has great relevance for studying aesthetic phenomena.¹⁰ The term "arousal potential" refers to the properties of stimulus patterns that lead to raising arousal. Besides other psychophysical and ecological features of stimulus patterns, Berlyne emphasized that the most significant arousal raising properties for aesthetics are the novelty, astonishment, complexity, ambiguity, and puzzlingness. He coined the term collative variables to refer to these properties collectively.¹¹ When respondents were asked to rate how intentional, visually structured, communicative, and inspiring the images were. They rated the images generated by CAN, artificial intelligence higher than those created by real artists.

However, what the system generates is the accumulated and processed information of human artists. Of course, what human artist produces can be seen as information that has been experienced by human artists, but human artists feel, sense, and filter with their sensory organs that are eyes, ears, nose, and hands, etc. Artworks are not numerical information. Even the art, such as "Brillo Pad Box (1968)" by Andy Warhol or "Fountain (1917)" by Marcel Duchamp, is what resulted from their sensory reactions toward life experiences, art history, Aesthetics, and artworks from their predecessors.

Those daily objects make viewers ponder why those artists introduce them as art. However, the paintings generated by CAN are the calculated and combined information that was not from sensory reactions nor based on aesthetical perception. Works that cause profound aesthetic questions and make people seek the proper answers can be defined as art. One of the main characteristics of the proposed system is that it learns about the history of art in its process to create art. However, it does not have a semantic understanding of art behind the concept of style. It does not know anything about the subject matter, or explicit models of elements or principle of art. The learning here is based on exposure to art and concepts of styles.

In that sense, the system can continuously learn from new art and would then able to adapt its generation based on what it learns.¹² Learning the art and experiencing art is beyond enumeration of what an artist has learned. Empathy is a critical aspect. It occurs when we are aware of the context of the producing artwork. The background is more significant than the resulting artworks. Even though the subjects of the

experiment rated the artworks by CAN higher than those by human artists, still the historical context of producing artwork is crucial and meaningful.

6. Conclusion: Further Question

Accepting the digital media and its sub-products, humans can exist as an encoded being in the cyberspace and net society. Living and interacting in the net world, people can build up enormous information which becomes the seed of AI. Humans have attempted to raise something immortal and transcendent which are different properties from our own. As becoming a kind of numerical being, humans can be omnipresent as long as they can employ the appropriate technology as if they did not have flesh and blood. This new way to exist makes us think about the definition of presence 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 even fall in love with the 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. AI CAN that can do self-reflect and modify what it does generates various images from the learning system just like an art majored student does. Should we consider the images from CAN that provoke sensation or make the viewers remind nostalgia as art? I would like to extract the last passage from "The Future of Aesthetics" by Arthur Danto as my opinion about the questions I proposed in advance.

"I think the rediscovery of aesthetics is best understood as the rediscovery of the role that aesthetic qualities play in the use of art to present meanings by visual means. Ontologically aesthetics is not essential to art- but rhetorically it is central. The artists use aesthetics to transform or confirm attitudes. That is not the same as putting us in the mood of calm aesthetic contemplations- which has tended to hijack the concept of aesthetics. I don't say it is unimportant, but it is not the only important role aesthetics plays in art....The rediscovery of aesthetics means an enrichment rather than a transformation of current art historical practice. It shows how, in the domain of objective spirit, art has played an important role in society. So far as philosophy is concerned, it is probably a good thing for philosophers to be liberated from the ontological preoccupations that obsessed me and my contemporaries, it is to address art now pragmatically from the perspective of life."¹³

Figures



Figure 1) Example of images generated by CAN.



Figure 2) One of the top ranked images by humans

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- 11 . Novelty refers to the degree a stimulus differs from what an observer has seen or experienced before. Surprisingness refers to the degree a stimulus disagree with expectation. Surprisingness is not necessarily correlated with novelty. Unlike novelty and surprisingness which rely on inter stimulus comparison of similarity and differences elements in a stimulus grows. Ambiguity refers to the ambiguity due to multiple, potentially inconsistent. Elgammal, Ahmed. Liu, Bingchen. Elhoseiny, Mohamed. Mazzone. Marian, "CAN," 4.
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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*;

INTRODUCTION

Developing the cultural dimension of urban space is not a new issue in urbanism. During the interwar period, the term *urban art* is used largely as opposed to the *tabula rasa* tendency of urbanism and to its resulting lifelessness city. Especially employed in the field of urbanism, the term does not refer to a mural painting or a sculpture installed in a public place but a whole urban space conceived as a work of art. In search of a synthesis between the past embellishment practices and the new ambition of urban extension, urban art implies at a time aesthetic composition and functional optimization.¹ Its principal idea is that some of the urban forms in the past constitute a better way of living and serve as an essential reference for the present urban planning. To mention just a few key points: Pierre Lavedan's studies which argued the superiority of radiating concentric city plans over regular "checkerboard" plans²; Camillo Sitte's *Der Städte-Bau* which valued the ancient public squares³; Charles Buls's analysis which examined how winding streets allow a visual richness and an unexpected view⁴.

When the term reappears in the French New Towns projects of the 1970s and the 1980s, it shows a great interest in finding a proper culture for the cities however presents very different results. Several contemporary artists are commissioned to collaborate with architects and city planners. The first secretary of New Towns institution (SGVN) Jean-Eudes Rouiller has observed that they help improve public space qualities and solve the problems of urban aesthetic with their quasi-instinctive method, in contrast to the functionalism oriented by rational thinking and by pure technical requirements.⁵ Numerous publications associated with this initiative discussed the relationship between art and cities. Some of them focused on the art of public procurement since 1983⁶; some of them on the new functions of public sculpture and its new roles in urban planning⁷. However, very few studies dealt with the close relationship between the method and the artistic practice called *Environment*.

In the late 1950s, the term *Environment* firstly comes to light with Allan Kaprow's room-size work.⁸ It is used later in France, as François Loyer explained, with a different meaning to describe an art on the boundary between sculpture and architecture.⁹ The term then extends to the research of urban space and implies a specific way of providing synthetic spatial experiences. Merged with the field of urban art, this *Environment* liberates not only public art from its traditional role but also the culturalist perspective from an obsession with certain past urban forms or civic life. Integrating *Environment* into the New Town projects displays a new approach which could turn living space into the sculpture, and which could enable people to explore values and meanings *of* and *for* the place they live in. In the case of Cergy-Pontoise, the sculptor Dani Karavan is invited in 1980 to take part in the conception of the *Axe Majeur* which transforms the whole site into an *Environment*, the most complete and the largest scale's *Environment* to this day. Through a study of the *Axe Majeur*, this paper aims at clarifying the method at the crossroad between art and territorial planning, between *Environment* and urban art.

MATERIALS AND METHODS

Urban Art in Cergy-Pontoise

The French urban planning in the 1960s is dominated by a functionalist perspective from which large-scale housing estates – the grand ensembles – is considered as an only practical solution to the housing crisis. Viewed as a remedy of social segregation, a large number of massive constructions are built in the suburban area. They do not result in a utopia where people live together in harmony and in a way of the middle class¹⁰ however cause gravely landscape problems. Against this background, the New Town project provided in the following decade, as Gilbert Smadja indicates, is permeated

with the urban culturalist perspective heightening the value of site and symbols and leading “back to the *real city* with its cordial, polyfunctional complexity, and take every necessary distance with the icy functionalism of former days”¹¹.

In the Saint-Christophe district of Cergy-Pontoise, the project is divided into two parts. The first part is to build a city center around the railway station and mainly for housing, by means of a system of zoning. Marcel Bajard, Michel Gaillard, and Michel Jaouën believe that the typo-morphological method encourages the urban planners and the architects to discover the notion of urban art, along with a functional asset and a formal laxness.¹² Nevertheless, it comes in the end with a boom of postmodern architectures such as the medieval bastide-like blocks built by the agency G.G.K. and the Georgian style crescent created by Ricardo Bofill. An accumulation of such diverse style buildings gives rise to a blurred and composite patchwork-like form without producing a clear and coherent cultural image.

After viewing Karavan’s Environment made in Florence, one of the project directors Michel Jaouën invites Karavan to design the second part of the district connecting the central city to the aquatic area. According to Pierre Restany, this idea of the artistic intervention on a town scale dates back to 1970 when Rouiller discovers that “the solution to urban art did not lie in setting up sculptures for such places, but on the contrary in transforming those places through the artist’s vision”¹³. In doing so, the cultural dimension is developed by the actual sculptural research rather than by the traditional urban forms.

Environment as Public Sculpture

When designing an urban production, town planners tend to relate contemporary art to an excellent way to enrich people’s leisure activities and to ennoble the site. It was believed that a new function of the public sculptures is to endow the New Towns with a high-ranking identity opposed to the grand ensembles. As Georges Duby says in the preface of *Art and the City, Town-Planning and Contemporary Art* published by SGVN, the function “is to make manifest [...] that this is truly a city, [...] a place in which it is good to live, to stroll, to reflect and rejoice; and that it has been the city-dweller’s privilege, through the prestige of public art, to the higher level of what we call culture”¹⁴. In the eyes of Gaillard and Jaouën, the *Axe Majeur* performs perfectly the function and is considered as an advantage that could attract potential clients namely future inhabitants.¹⁵

When we look at the sculptures created in this context, we find that many of them are closely related to the practice Environment, for example, Ervin Patkai’s *Mur-Fontaine* (1967) in Grenoble, Gérard Singer’s *Déambuloire* (1975) in Evry and *Cheminement* (1977-1981) in L’Isle-d’Abeau, Luc Peire’s Place Salvador Allende (1976-1982) in Marne-la-Vallée and evidently the *Axe Majeur*. However, there is a discrepancy between the planners’ expectation and the artists’ vision. None of these Environments is in line with the attempt to magnify the place, to upgrade it from suburban housing conglomerate to superior city, or to cultivate people and to instruct them an elitist lifestyle.

Patkai uses an architectural casting technique to shape a layered sculptural volume. The stratum-like structure left after demolding become a coordinate system which helps read the structure. Midway between rational and irrational, the form makes an encoding and a decoding mechanism possible. Singer creates in a residential area a walk-in space covered with blue epoxy resin and composed of stalagmite-like steles and bubble-like prominence. Through confronting dwelling experience with alpinism experience, the artist tries to provoke the sensations during the arduous ascent and the following euphoria of being unattached so that man’s intuitive feeling would replace his rational thought. Peire designs a pavement consisting of white, black and blue tiles,

like a giant painting of strict lines drawn on the ground. And the work visually joins the vertical lines on the facades of the surrounding building. By mingling the pictorial universe with the three-dimensional living space, Peire's Environment extends from the realm of imagination to reality. In the above examples, we find that the culture the Environments reveal does not simply result from a reproduction of the heritage elements or a revival of the past noble life. Beyond that, the artists are concerned more about people's perceptive faculties than about transplanting the ancient spatial system to the actual site. To "reset" the cognitive system dominated by a materialist vision, the Environments are conceived as a high degree of combination between the spiritual and the real space.

The same goes for the *Axe Majeur*. Within the 12 stations Karavan creates, we find a belvedere tower, an orchard, an esplanade, an amphitheater, a pyramid, a footbridge, also, an axial perspective practice, and a landscape interest. All recall the cultural heritage such as the medieval fortified tower in the Tuscany region, the impressionism, the Louvre, the ancient Egyptian astronomy, and Le Nôtre's garden. However, these elements do not serve as reproducible motifs from a retrospective nor from a postmodern point of view. They could not be easily recognized by their cultural references because of their minimal appearances and geometrical forms. As Karavan's answer in an interview to the question about his non-respect of the traditional French garden composition: "What matters from my starting point is the unity of the axis and not the historical quality: it does not matter whether with a palace or not" (my translation).¹⁶ Instead of following the correct historical formula, Karavan places great emphasis on allowing the axis to run through the whole site in order that the landscape plays a key role in ensuring the place meaning.

Point of View of Mediance

To better understand the meaning-emergence operation triggered by the *Axe Majeur*, it is useful to start with the landscape theory proposed by the geographer Augustin Berque. Inspired by Tetsuro Watsuji, Berque has developed the notion *fûdo* (風土) – the ensemble of physical and social characters of a given region.¹⁷ The term is composed of two sonograms 風 (*fû*) and 土 (*do*) which mean the wind and the soil/earth respectively. According to the syntax of Japanese, the wind is in a position of determiner while the earth is determined, and that denotes the earth subject to the wind. In Japanese, *fû* means "mores" or "in the manner of". To sum up, "*fûdo* signifies that certain land is seized – perceived, exploited and arranged – in a certain manner by a certain society" (my translation)¹⁸. Derived from *fûdo*, the notion *fûdosei* with the suffix *sei* equivalent to the English *-ness* is defined by Watsuji as "the structural moment of human existence" (*ningen sonzai no kôzô keiki* 人間存在の構造契機) and is proposed against Martin Heidegger's theory of temporality without valuing the spatiality. Berque points out that in Japanese, the human being – *ningen* (人間) – is composed of two parts: *nin* (人, read as *hito*) which means human's individual part; *gen* (間, read as *aida*, *ma* or *ken*) which means its relational part and designates betweenness or spatial or temporal interval. From this perspective, Heidegger's concept of *Dasein* is reconsidered with the interconnection not only between humans but also between human and its environment. And "this correlation is a dynamic coupling – a moment – which evolves in a certain sense, and which for the Being in question is charged with meaning"¹⁹. Highlighting the importance of space means that the human existence should imply both: in Heideggerian way that the *Dasein* is aware of its finitude through the understanding of death and then concerns its existential possibilities, and involves in the world – "there" (*Da*) of *Dasein* – without drifting away from itself; and in Watsuji way that this temporality should be also founded on the spatial structure, both social and environmental, where – "there" as *aida* 間 – the links are established, and constantly changed and moved between the human being and its

milieu. By relating *fûdo* to *milieu*, Berque translates the Watsuji's notion *fûdosei* (風土性) with a neologism *mediance* which indicates "the dynamic coupling of Being and its milieu".

After reviewing the concept *mediance*, we believe that it is crucial to analyze how Karavan takes the ecological and the social aspects of the site into account of the *Axe Majeur*. As a first step, we conducted a field survey in the Saint-Christophe district to evaluate the collected data. And then we brought out the essential idea of Environment realized in the *Axe Majeur*. Finally, we developed the relationship between Karavan's method and the concept of the landscape which, from a point of view of *mediance*, implies at the same time nature and its representation, in other words, objective facts and subjective value.

RESULTS

Sculptural Metrology

When walking through the site of the *Axe Majeur*, we are not obsessed anymore with a confused feeling of *déjà vu* we experience between the railway station and the Place Ronde surrounded by Bofill's monumental semicircular buildings. We begin with the first station *Tour Belvédère* standing at the center of the Place Ronde. There is a long straight path extending from the Tower and paved with white concrete slabs which suggest us the following itinerary. When we leave the Place Ronde, we quickly noticed that all elements such as an apple orchard, a parterre, buildings, and hedges are arranged in a symmetrical way. Our eyes are oriented towards the vanishing point where lies a layer of green and the view of Paris. Then we continue our promenade along a steep slope down to the riverside. We are led to perceive in detail the site including the movement of nature and the variety of the landscape.

We find that 12 stations, instead of being historical elements loaded with cultural qualities, serve as perceptive instruments, as a guiding system for people to explore their relationship to the site. This guiding system is made with various measurement devices following the symbol of time: the number of 12, its multiple, or the multiple of its tenth. There are 12 stations. One of them consists of 12 columns, each 12 meters high. In addition, the *Tour Belvédère* is 3.6 meters wide, 36 meters high, and is visually divided into 24 cubes. On the ground of the Place Ronde, there is a paved circle which contains 360 slabs, each 36 centimeters wide, and which corresponds to a 360-degree graduated compass (see figure 1). This ground circle transforms the central Tower into a giant gnomon from which the moving shadow figures the passage of time. Inside the Tower, there is a narrow opening on every floor to let people see the axis of the site (see figure 2) and observe it step by step while going upstairs or downstairs. Moreover, a wider hole in the middle of the opening plays the role of viewfinders that helps viewers focus on the view of the Parisian region saturated with memory. This process of scrutiny continues until reaching the rooftop of the Tower. Situated right at the junction of the two parts of the district, the Belvedere offers a panorama. On the northern side, vendors occupy the main street with their vivid and colorful tents, fitting architectural diversity. On the south-eastern side, the richness of the *Axe Majeur* comes into sight (see figure 3).

The narrow views show the axis passing through the plateau Puiseux, the hillside, the Oise River, mentally continuing to Paris, and crossing the *Axe Historique*. This evokes the links between the old and the new city. Besides, the experience of climbing to the top allows people to observe the composition of the site and the relationship between each component from the different height they stand. During their movement, the landscape is configured progressively while they realize the correlation between scales, distances, and viewing positions. Instead of simply providing a spot with a good

view, the Tower acts more as an observatory which engages people in a progressive discovery of *Axe Majeur*, its shape, its colors, its size, its topographic features, its spatial relationship with surrounding areas, and further its possible meaning. Simply put, this is an instrument not for observing pure terrestrial events but for capturing cultural dimensions of the site.

As an approach to research of mediance, the *Tour Belvédère* put the dynamic coupling into operation with metrology. On one hand, the Tower and the Place Ronde presents a huge sundial from which the movement of the sun and clouds become measurable. On the other hand, the Tower constitutes a system of perceptual calibration through which the site in people's mind and eyes is firstly reduced to the main road of the *Axe Majeur*, secondly complemented by the images observed from different angles, and finally, strongly characterized by a physical and mental axis. The sculptural metrology quantifies what is unmeasurable before no matter in the natural or the cultural field, thus articulates phenomenon to facts. Unlike the postmodern tendency flourished in the neighboring urban area and fascinated by endless historical connotations, Karavan's method attaches great importance to the spatial condition of the site: light, water, breeze, plants, etc. The measurement makes all elements we observe reducible to calculable data, not for creating an abstract world but for triggering possible interpretations.

Total Environment

The metrological approach is also used in the other stations. For example, the *Douze Colonnes* (Twelve Columns) which highlight the end of the plateau and the starting point of the slopes become a reference point for viewers to verify their spatial relation to the site. The same logic applies to the *Passerelle* (Footbridge) equipped with rangefinder-like structures which allow viewers to survey the environmental cadence. Through continual measurement and calibration, the relationship between Being and its milieu could be established in order to create an Environment interlaced with history, space, and people's participation in the site.

This Environment composed of 12 stations is in accordance with the notion "total Environment" that Pierre Restany mentions regarding Karavan's works in Florence and defines as "artscapes integrated into the landscape"²⁰. We are able to verify the notion from an etymological point of view. According to John Brinckerhoff Jackson's study, the suffix *-scape* which functions like *shape*, *ship* or *sheaf* indicates collective aspects of the environment and signify an organization or a system (e.g. *housecape* equivalent to household, *township* describing administrative unit).²¹ Kenneth R. Olwig points out that the suffix *-ship* designates an abstraction of something concrete: *friendship* and *fellowship* describing a quality or state of being friend or fellow.²² He explains that the *landscape* is related to the powerful meaning of *shape*. On the one hand, *shape* as an expression of *-ship* implies the abstract state of a portion of land, configured with the aid of a shaping process. On the other hand, *shape* suggests the material form as a result of that process "by which the land is shaped as a social and material phenomenon"²³.

From this point of view, we understand that the 12 stations – in other words, 12 Environments – present a shaping operation which brings to light the shapes of art. In the sense of urban art, the *artscapes* could be considered as the small-scale urban forms charged with culture and meaning. The fruit trees, the geothermal steam, the abandoned tracks, the river, and the silhouette of the townscape awake people's memory. All of these take the shape of art which manifests at a time the cultural qualities (i.e. "art-ship") and the cultural forms (i.e. "art-shape"). Therefore, a walk in

the *Axe Majeur* leads to a nest of *artscapes* superposing each other so that both the abstract collective state of the site and its concrete material form emerge. Through organizing its landscape, the site is transformed into a work of art: a total Environment.

DISCUSSION

Environmental Symbolology

If Karavan has developed in Cergy-Pontoise a place of symbols as Kosme de Barañano points out²⁴, it means that time, axes, trees, columns, water, vapor, a bridge, a pyramid and a laser beam here appear as signs and will become cultural symbols through the participation of the public. The symbolology that Karavan carries out is defined by Restany as a “synthetic strategy of adaptation” in parallel with an “analytic tactic of intervention” employed by the other artists such as Daniel Buren who conceives *Les Deux Plateaux*, Gérard Singer *Canyoneaustrate*, and Jean Amado *Hommage à Arthur Rimbaud*. The former approach which adapts the art to the site aims at shaping the work while “the visitor becomes a reader: he grasps the symbolic significance of the work as he gradually moves through it”²⁵. The latter one confronts the artists’ individual vocabulary to the problematic urban expression. The artistic intervention in public space is based on their recognized style.

We find that Restany’s semantic analysis recalls Kant’s “subject-predicate judgment”. If we take Buren’s work as an example, the analytic proposition could be: “the colonnade Galerie d’Orléans is columns”. That is to say, the predicate “columns” is *included* in the subject “colonnade”. Introducing a new linguistic reference – Buren’s columns of variable height and with alternate black and white stripes – dislocates the predicate and then modifies the original subject. In Karavan’s example, the synthetic propositions would be: “the center of an Oise River loop is an axis”. Here, the predicate “axis” is *related* to the subject “center of an Oise River loop”. With the measuring devices on a human scale, the relationship between the predicate and the subject depends on man’s perception, on how he achieves a synthetic understanding of the site. Buren alters what is supposed to be the predicate whereas Karavan generates a predicate which could be continually translatable into other predicates. Here comes the following proposition: “the axis is a link to Paris”.

From the point of view of mediance, this process of predication is summarized by Berque with a ternary relation S-I-P which denotes subject-interpret-er-predicate following the same principle as Peirce’s semiotic triad sign-interpretant-object. This means that S is P for I.²⁶ Based on the relation, the reality of all milieu is a result of a *trajective chain* by which S could be indefinitely re-interpreted as P, P’, P’’, P’’’, and so on, thus formulated as: r (reality in the making) = $((S/P)/P’)/P’’/P’’’...$

In contrast to the modernist and postmodernist approach, territorial planning through the *Axe Majeur* reveals a long-term process. As Karavan says: “Sowing the seed, then ensuring all stages of growth. This is a complex and curious process of creation, the artist being both the one who directs and the one who is directed, the one who directs the work while being directed by it” (my translation).²⁷ Due to various factors of milieu, neither the artist’s vision nor the environmental condition could occupy the dominant position in the planning. He adds that “it is this nature-architecture relationship that controls the succession of stations and determines the different behavior of users, the effective participation of the public” (my translation)²⁸. But far from the determinism, Karavan also “strives to create for men so that they can put into action all their senses” (my translation)²⁹. The creation of the site will be achieved only when visitors discover what resides in their milieu, in other words, only when their sensibility and interpretation

make the synthetic proposition possible, make the environment significant.

CONCLUSION

Reviewing the *Axe Majeur* has provided a new perspective for the culturalist urban study. We have found that the work associates urban art with the practice of Environment and presents an innovative way which revalues at the same time the cultural issue and the environment. According to Karavan, this “is a work with the visible and invisible, with the sensitive matter, with the memory and with the personal and historical conscience” (my translation)³⁰. By adapting the site to man’s vision, the total Environment implies a shaping process of the landscape which deploys the mediance. Here comes an Environmental symbology by which environmental signs become symbols at the same time as the reality emerges in the process *trajective chain*. From this, the site meaning is no longer given directly from what architects or artists construct however lies in the landscape, in the connotation that the spatial characteristics could carry according to people’s historical-cultural interpretation. This has led us to conclude that the *Axe Majeur* as a mediance-oriented method develops a perceptive system by which the place meaning resides in the interrelationship between an individual, society, history, and space.

FIGU



Figure 1. The Place Ronde viewed from the Belvedere. (Photo by author, 15 September 2018.)



Figure 2. The view of the Axe Majeur from the inside of the Tour Belvédère. (Photo by author, 15 September 2018.)



Figure 3. The view of the Axe Majeur from the Belvedere. (Photo by author, 15 September 2018.)

(Endnotes)

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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;*

INTRODUCTION

Today, the Internet, SNS, robots, androids, AI, IoT, and their programming have become the core of our lives. Our age marks a time when mechanical and non-living things are a deep part of our daily lives. For us, these mechanical and non-living things have dominated the center of the world. We are depending on non-living existences, yet at the same time, we are afraid of the age of “singularity,” when the mechanical ability will surpass our own. We feel both fear and power because of the existence of machines.

This paper focuses on two living artists in this difficult age: British abstract artist Bridget Riley (1931–) and Japanese media artist Sachiko Kodama (1970–). Influenced by the French Neo-Impressionist painter Georges Seurat, Riley went into the world of abstract art. Although she herself dislikes to be called an “optical artist,” by the 1970s Riley had painted very minute abstract paintings that incorporated certain optical effects. At that time, her geometrical works skillfully used artificial colors like pink. These works are never stiff, but are rather quite vivid and lively. In fact, Riley is a very humane person who dislikes mechanical interventions and prefers direct communications.

Kodama, on the other hand, is known for her meditative art, which uses the magnetic liquid called “ferrofluid.” The leitmotiv of her art is minimalistic black. Although Kodama calls herself a “media artist,” her personality is humane as well, and according to her, the source of her inspiration is located in the nature of her homeland of Shizuoka, Japan.

These two female artists are ingeniously exploring the border between life and non-life in such an age when life is threatened by non-life. Here, I focus on their creativity and charms while simultaneously reading for clues for those of us who have to survive this difficult age.

BLACK AND PINK: THE COLORS ON THE BORDER OF OUR EXISTENCE

Japanese media artist Kodama uses black in her art. Kodama began to use ferrofluids, the leitmotiv of her art, in 2000. Her leitmotiv has not changed from “Protrude, Flow” (2001) to “Éblouissant” (2017). Technically speaking, the black liquid—the feature of Kodama’s works—consists of nanoparticles of iron oxide, which is colloiddally melted in oils. It is smooth and non-stagnated black (that actually includes a little brown as rusted iron) that gleams in the light. According to Kodama, these works produce meditative effects, and comments on her work have included “I feel like I am looking at the ocean waves,” “Your works have certain meditative effects,” and “I can look at these works for nothing.”¹ “Morpho Tower” (2006) has become a representative work of her ferrofluid art since the year 2000. The black flowing liquid and cylindrical tower are the cores of her art. For most of her ferrofluid art, electromagnets are used to generate a magnetic force when wrapped by copper wires or iron. The strength of the electrical currents in copper wires is computationally programmed in advance by Kodama, who tries to get viewers to go deeper into the works psychologically. The works give us a certain rhythm of nature, like ocean waves or trees trembling in the wind. This is the color “black” that is the core of Kodama’s hybrid art: the combination of meditative art and technological media art. Color theorist Asao Komachiya defines black as the color of non-existence. Komachiya says, “Logically speaking, the color black does not appear even when it exists under the condition of darkness. Our perception does not work when no stimulus exists. Our eyes see things when a certain light is offered. According to this logic, the eyes never work when the light is not given.”² In other words, the color black appears in the border between working eyes and non-working

eyes, or between existence and non-existence. Komachiya points out that black does not appear even though it exists and that black is a paradoxical color of dialectics.³ Komachiya also mentions the “Purkinje phenomenon,” in which our eyes perceive black shifting from red in the sunset darkness.⁴ Kodama’s work “Éblouissant” in dim light is reminiscent of the darkness of sunset, when red things shift to appear black. In short, black is the color on the border of existence and non-existence. Its ethereal nature is favored by Japanese traditional architectural space which Junichiro Tanizaki expresses in his essays. Kodama’s black reminds us of Tanizaki’s “In Praise of Shadows” (1933-34). Tanizaki says, “The wonderful feeling that comes from using lacquerware takes place in the moment between removing the lid and soundlessly bringing the bowl to your lips. It is a time to gaze at the contents that have settled silently in the deep, dark recesses of the bottom of the bowl and appreciate how the color of the lacquer matches that of the broth. It is impossible to distinguish what is there in the darkness, but one feels the slow liquid movement of the broth in the bowl, sees the slight beads of moisture at the bowl’s edge, then notices the steam rising as it carries the aroma—offering a faint hint of the taste before the coup even enters the mouth. [...] I think when Westerners speak of the ‘mysteries of the Orient’ they are very likely referring to the uncanny silence of these spaces.”⁵ Such esoteric meditative time on the border of existence and non-existence is brought by technological black of Kodama’s works. Her technologies are connected with the traditional “mysteries” of Japan and other Asian countries. Meanwhile, Riley began using pink more frequently around 1960, when she shifted from figurative paintings to abstract. For example, we see pink in her “Pink Landscape” (1960) and the murals on the 10th floor in St. Mary’s Hospital in London (1987, 2014). The former work, which draws the scorching heat of Siena, is painted in pointillist style in pink. The work gives us a feeling of warmth as well as a void. The latter is composed of beautifully colored stripes and, true to Riley’s impersonal style, contains no sign of compassions or soppy emotions regarding the patients. The murals emit a strong introspective light in the hospital atmosphere, where life and death intersect and the individual must carry the full weight of their burden. Considering these factors, for Riley, pink is the color that can express subtle feelings of figurative and abstract art on the border between life and non-life in scorching heat as well as in the hospital. In her book *Pink: The Exposed Color in Contemporary Art and Culture* (2006), Barbara Nemitz points out that the color pink does not exist in the solar spectrum.⁶ In fact, the Munsell color system puts a non-existential color magenta between red (long wave length) and violet (short wave length). Goethe’s color theory (1810) regards purple (Purpur) as the supreme color. Pink, just like black, is a color on the border; it is fragile and unstable. Pink appears in dawn, sunset, and cherry blossoms, all of which are transient. To borrow Nemitz’s words, “Pink is simply too beautiful to be true.”⁷ Pink is not only an artificial and unstable, fictional, and dreamy color, but also a color of flesh—that of the actual borders of our body, such as lips and vaginas. In this sense, pink has a profound existential meaning.⁸ While Kodama is trying to surpass the fleeting human existence with black, Riley expresses the subtle ambiguity of the border between life and non-life with pink. The two artists create their works with these two colors on the border of life. Both black and pink have been favored in Japan traditionally as well as contemporarily, as evident in the Japanese dim architectures, lacquerwares, cherry blossoms, and pop-cultural pink and black. Not surprisingly, both Riley and Kodama have many fans in Japan.

ON THE BORDER BETWEEN LIFE AND NON-LIFE: WHY ARE WE FASCINATED WITH NON-LIFE EXISTENCE?

Why are we humans fascinated with non-life existence? To answer this question, I first offer examples from Japan. In modern and contemporary culture in Japan, we have taken a very positive attitude toward “machines,” which are representatives of non-life existence.

The Japanese have a passion for the border between life and non-life, such as the manga characters Atom Boy, Draemon, and Gundam; the virtual character Hatsune Miku; and the recent android development efforts of people such as the scientist Hiroshi Ishiguro. To borrow the words of one Japanese scholar of aesthetics, Ken-ichi Sasaki, this is something similar to the Japanese affinity with *meguri* (natural cycles). At the beginning of the chapter titles “Ten to Hito no Meguri” (Cycles of the Heavens and People) in his book *Nihon-teki Kansei* (Japanese Sensibilities, 2010), Sasaki quotes a tenth-century poem by Tachibana Tadamoto. The poem tells its recipient not to forget that, no matter how great a distance may separate us, just as the moon returns its cycles (*meguri*), we too will meet again.⁹ As Sasaki points out, the feelings of reassurance and hope aroused by the cycles of the heavenly bodies and the seasons often underpin our thought processes. He writes that, “It is worldview based on the hope that even knowing how unreliable the other person may be, the repetition of good cycles will intervene for the better.”¹⁰ The feeling of reassurance aroused by *meguri*, which started from the veneration of nature, reminds us of the extreme love of regularity and formalism in Japanese culture. Japanese culture in part does not fit with Western homocentrism represented by the Renaissance culture. It might be due to our vulnerability and sensitiveness. Japanese culture, since the modern opening of the country, has expressed veneration for machinery. Such love of machinery runs counter to homocentrism, and we Japanese, without noticing it, avoid human vulnerability. The machine, which semi-permanently cycles, is a target of veneration, as is the moon. Yet Western culture also cannot go without machines, just like Japanese culture, as we can see in the recent developments of artificial intelligence. The difference is that, in Western culture, “loneliness” is a key, which *cogito* since Descartes and pragmatic thought derived from American culture bring about. It is when people are at the extreme of introspection and isolation that they lose the ability to distinguish between machine and human being. In his treatise “Discourse on the Method” (1637), which lay the foundation for modern Western philosophy, René Descartes compared himself when thinking to a traveler wandering alone in the forest.¹¹ When he dismissed all uncertainties and concentrated solely on his thinking self (*cogito*), he felt that animals were like machines.¹² This idea of “animals are machines” led in 1748 to Julien Offray de La Mettrie’s theory of man as a machine, which links to artificial intelligence and the concept of human substitution in the present day.¹³ Then what happened when machines intervened in the actual world? Charles Babbage (1791–1871), who invented the world’s first calculator, let it calculate the vast amount of data in voyage records. In other words, it was the “extension” of human ability. In 1936, Alan Turing (1912–1954), made the prototype of the modern computer, the Turing Machine, by cryptanalyzing the “enigma” during World War II. How Turing thought about machines can be read in his famous paper entitled “On Computing Machinery and Intelligence” (1950),¹⁴ in which he invented the Imitation Game that judges whether the counterpart in the conversation is a human being or a machine. In this thesis, Turing claims that the question “Can machines think?” (essentialism) can be replaced by the question “What will happen when a machine takes the part of A in this game?” (pragmatism).¹⁵ This is a breakthrough of paradigmatic shifts because one does not ask what machines are, but instead how machines act, which is a radical shift from essentialism to pragmatism. The 21st century, the age of Singularity, when the machine’s ability surpasses the human’s, is also the age of the extreme pragmatism. If machines are regarded as an equivalent to human beings, the meaning of act (how one acts) surpasses the meaning of perception (how one feels). In other words, one does not care how we feel; only how we act matters. This is the world of the extreme pragmatism, where one can only know how people act and not what people feel. The psychologist Jessie Bering says, “We all have our doubts from time to time—I’ve stared, square in the eyes, my share of somnambulist students who I would swear were cleverly rigged automations.”¹⁶ Turing also suffered from loneliness as a secret agent in World War II as well as a homosexual; he invented the Imitation Game, which pragmatically judges whether the counterpart is a machine or a human

being, even though he claimed that machines are essentially different from humans. Such extreme loneliness can be found in Japan, where people are very delicate and have a strong sense of doubt. As previously mentioned, Japanese culture has been attracted to machines, robots, and androids. In his novel *For Humans to Become Androids* (Hito wa Android ni narutameni, 2017), Hiroshi Ishiguro wrote a story about a human girl who opens her mind only to an android counselor. The counselor's favorite phrase is "Human beings are born to become androids." The human girl acquires an eternal android body and chooses to live in space.¹⁷ Like this girl, many Japanese dream of a life in which they change to an eternal existence from vulnerable human beings. This might be an admiration for the eternal being because the Japanese live in unstable human and natural conditions. In developed countries like Japan in the 21st century, a mutual monitoring society has developed in extreme pragmatism. That means one only sees how other people act. In such a society, we cannot tell life from non-life. The arts of Kodama and Riley are appealing in such a hybrid world, where life and non-life are mingled.

PERIPHERAL WOMEN: CONSIDERING KODAMA AND RILEY THROUGH GENDER

Since an early age, women have dreamt of the ultra-human existence. Mary Shelley (1777–1851), who wrote *Frankenstein* (1818), dreamt of the border between the human and the ultra-human. In her novel, the scientist Frankenstein invented an ultra-human being, and that being committed a number of murders. In addition, Ada Lovelace (1815–1852) imagined that Babbage's calculator could deal with any information other than numerals.¹⁸ To be a woman has historically been connected to being an ultra-human. Donna Haraway, in her famous book *Cimians, Cyborgs, and Women: The Reinvention of Nature* (1991), points out that peripheral women, if they have power, have been deified since ancient times. However, what Haraway dreams for women is an existence as cyborgs, which is the ultra-human position in another sense.¹⁹ It is "Cyborg Feminism," which counts how women act in society rather than how they show mercy to it. This is the new way of self-assertion in this pragmatic society. For women, overcoming life is a dream and one of few choices in which they can overcome gender issues. By using black and pink, the colors on the border of our existence, Kodama and Riley have gained a certain freedom that overcomes life. They never swarm, but rather realize freedom in the history of art.

(Endnotes)

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3 Komachiya, *ibid.*, p. 294.

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5 Junichiro Tanizaki, *In Praise of Shadows*, translated by Gregory Starr, Sora Books llc, 2017, pp. 38, 47.

6 Barbara Nemitz, ed. *Pink: The Exposed Color in Contemporary Art and Culture*, Hatje Cantz, 2006, p. 27.

7 *ibid.*, p. 41.

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9 Ken-ichi Sasaki, *Nihon-teki Kansei* (Japanese Sentibilities, 2010), Tokyo: Chuko Sinsyo, 2010, p.159 ·

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MANIPULABILITY IN DIGITAL FILMMAKING IN THE INTERSECTION BETWEEN DATA-IMAGE AND 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 | *Axe Majeur; environmental sculpture; environmental symbology; mediance; milieu; New Cities in France; total Environment;*

INTRODUCTION

In the production process of a science fiction short film, *Perfect World*,¹ which I directed, we decided to employ any tools available to extract the potential of digital filmmaking. In addition to a RED camera, with which we recorded 4-6K images, we ‘captured’ (≠ ‘filmed’) the scenes with three Microsoft Kinect cameras, these are infra-red depth sensor cameras, to entirely digitize the performance and the set. This method allowed us to re-create the scenes using 3D data in post-production much more accurately than motion capture technology, which extracts only the ‘bones’ of actors to attach them to virtual characters. With our method, we could manipulate technically anything, in unlimited ways. “We will fix it in post,” a common phrase in film production referring to the ability to fix mistakes in the post production process, and a typical producer’s method to keep the day moving, was taken to the extreme. We could not only fix it, but also “(re-)create it” – in post. Our workflow is representative of the most extreme forms of digital filmmaking. What could be seen from our process is that every step was in different ways heavier than conventional film production, especially due to the massive amount of possibilities available and the consequent decisions required. This paper is built on the back of that film, as it became clear to me that I needed conceptual and theoretical frameworks to face these new challenges.

Since the appearance of digital cinema, ‘real life’ has become the material data of digitized footage – a thing to be combined, manipulated, composited and edited. All the shooting and editing tools readily available have enabled filmmakers to be in an endless loop of connecting images. The digital image, referred to as the *data-image* in this paper, seems to have changed the meaning of creating films. As an influential film theory, Gilles Deleuze’s *Cinéma 1: The Movement-Image*² and *Cinéma 2: The Time-Image*³ can provide some insight on this matter, but I will consider updates to the theory, as it was originally published in 1983 and 1985 before digital cinema hit the mass market. And this examination will be done through the perspective of a filmmaker, for two reasons: firstly, filmmaking is being democratized through digital tools, making everyone creators; and secondly, the manipulability of digital data typically effects the filmmaker more than the viewer.

This paper will discuss the following topics:

1. **Interstice:** We will examine this key concept from Deleuze’s writing from a filmmaker’s perspective. The interstice is the gap between images, which Deleuze’s argues in *Cinéma* is a key concept in separating the movement-image from the time-image.
2. **Data-Image:** The nature of the data-image, as a category of image type in digital cinema, distinct from the movement-image and the time-image, and how it effects filmmaking.
3. **Chance and Control:** The relationship between chance and “interstice,” especially in how they are influenced by the data-image, which provides filmmakers with infinite control.
4. **Creativity in Digital Cinema:** An exploration of the possibility of making creative films with digital tools, under the premise that creativity is defined by unique connections that are not cliché. Approaches to this will include avoiding conventional action-reactions in editing, the utilization of middle voice, and contemplations of *guzen*—a Japanese concept between chance, indeterminacy, and improvisation. For good measure, we will also consider gambling as a way of making decisions out of unlimited choices.

Interstice

Gille Deleuze's *Cinéma* is a theory on the categorization of images, and one of the most important differences between his primary concepts of the movement-image and the time-image is in the way images are, or are not, chained together. While the movement-image puts images together following what Deleuze calls sensory-motor schema, by connecting actions and reactions, these sensory-motor connections are broken in the time-image. The time-image "makes man a seer,"⁴ turning him into an onlooker. This leaves "interstices" between images, as in Godard's films, in which characters do not follow clear action reaction paths - instead remaining lost about their direction.⁵ This theory on the interstice between images is inspiring, not only for audiences but also for filmmakers, as it validates the unrationalizable connection of images, or the jump cut (in French, *faux raccord*, meaning wrong connection). Creating these interstices or gaps in editing is in fact paradoxical for filmmakers. It is impossible to create gaps with intention, since there is a connection as soon as intention arises. (Is an intentional mistake a mistake?) On the other hand, connecting images unintentionally can lead to random editing, or no connections (arguably no film), in the extreme scenario. This means that the creation of gaps is an impossibility for filmmakers, but this can also be the exact reason why filmmakers can be creators.⁶

So how can a filmmaker be creative, or more precisely, create interstices between images, in the digital cinema era? To tackle this question, we will examine the image in digital cinema that I call here *data-image*, to differentiate it from Deleuze's categorization, which is largely dependent on physical photochemical film (pellicule).

Data-Image

The simplest way to define the data-image is by the tools used to create it. Let's call any image captured, scanned and/or rendered as digital data, a data-image. These images have at least three characteristics of note:

1. **Quantity:** They are qualitatively unlimited, due to their lack of "privileged indexical relationship to prefilmic reality,"⁷ hence any media coming from any digital platform, database or internet can be included in the database.
2. **Speed:** Quick and easy access (no 'development' is required and they can be searched using metadata).
3. **Manipulability:** Complete manipulability, ready not only for immediate and endless editing (temporal editing) but also for compositing (spatial editing, including compositing in virtual 3D space, called deep compositing,).

In discussing new media, Lev Manovich defines cinema as "right at the intersection between database and narrative,"⁸ examining the complexities that follow. While database has no direction or order, by contrast, cinema, as an art form, contains sequential images projected on one framed screen, typically requiring linearity.⁹ To achieve narrative from database, digital-filmmakers are challenged to go through an endless selection of images. And as soon as 'reality' is digitized, what the data-image brings to the filmmaker's mind is the sense of ultimate control, to achieve their oeuvres by diminishing mistakes, errors and chance.¹⁰

Chance and control

Although chance can play a role in the filmmaking process, as theorists and filmmakers like Noël Burch argue,¹¹ the creation of the interstice in the process of editing requires a different framework. This is because it must be the filmmaker's decision to connect one image to another, unlike in the filming process, where the filmmaker's role is to keep chance in the images by deciding not to make a choice during the improvisation of actors and camera movements. This means that there is always some intentionality in editing, which would make the gap disappear. And the ability for a filmmaker to intentionally control the film can be, at least theoretically, successfully enforced in digital filmmaking because of the quantity of footage allowed in a shoot, the speed of access to all footage via metadata, and the manipulability of every pixel. The data-image makes filmmakers feel, even though it is not always true, that 'we can fix everything in post.' Therefore, if those three elements: quantity, speed and manipulability, represent the data-image accurately, it seems there is very limited space for the interstice, or, the (un)intentional gap, in digital cinema.

We could see, however, an example of digital film editing style in favor of chance in *Soft Cinema: Navigating the Database* by Manovich and Andreas Kratky,¹² in which a software edits the movie; and any movie 'generated' (≠ created) by automatic editing software.¹³ It is not a far leap from 'automatic editing' to the possibilities of artificial intelligence. Of particular relevance here is the story of the AI Benjamin, who participated in the filmmaking process by writing a script. Although it was only the writing phase that the AI (Benjamin) participated in, and that its source was biased in genre and limited in quantity, its project *Sunspring*¹⁴ gives us some insight in terms of the integration of AI in filmmaking, and the possibility of intentionality. What Benjamin did to filmmakers, including actors, seems to be making them interpret the "hilariously nonsensical" script, delivered to them without further explanation. The 'reality' in Burch's theory is now replaced by Benjamin, the AI., or more accurately, the database behind it. But obviously, as Benjamin is artificially created with limited resources (sci-fi scripts from the past), it is not the same reality, but a *composited reality* made out of database and AI. Even if Benjamin were to handle the film production, shooting with 100+ cameras and depth sensors, compositing the images with the complete 3D data and editing the images together, I am not certain if the resulting film would be regarded as a creative piece in a Deleuzian way. But at least the relationship between the image-database-algorithm, in Benjamin's case, and the composited reality it provides, is insightful for considering what a filmmaker is in digital filmmaking. And more importantly, if "interstice" or "chance" is a key word, could a filmmaker really beat Benjamin in its 'creativity'...?¹⁵ In the case of *Sunspring*, Benjamin's script required filmmakers' participation to be interpreted or modified. And it is not the absence of control, but the inbetweenness of Benjamin, "somewhere in between author and tool, writer and regurgitator," that can make it/him/her a creative filmmaker of digital cinema.¹⁶

Creativity in Digital Cinema

One thing that a Benjamin like AI cannot answer at this point is how the connecting process can be initiated. In other words, how can one become a digital filmmaker? To think about this question, I would like to borrow Aki Morita's approach, which is to examine the creative process through the middle voice.¹⁷ Middle voice is a category of voice, different from active and passive, in which the verb indicates a process where the subject is inside it (i.e. βούλομαι: will/wish/want).¹⁸ Pointing at the fact that artworks have been produced even after the "death of the author"¹⁹ as god-like creator, she

describes the creator as the ones who “are swallowed in the middle voice of the process,”²⁰ pointing out the a posteriori nature of becoming an auteur.²¹ Artists create in middle voice, pushed by nature affecting their body, soul, and brain without awareness or intention. If we follow this, artists do not actually create, they do not will to create, but they only choose to do something that other people regard as creation. In relation to middle voice, Kokubun differentiates choice, which is “*constantly done* in daily life” as the “consequence of the past²²,” from will, which “governs the ability to start.”²³ If we deny the artist’s will to start because their creation is done in middle voice, what they do is simply to choose to do something. What is lacking in this argument is the difference between choices for simple daily actions and those that lead to the creation of artworks. The key to differentiate a simple choice and a choice to create is whether the choice is close to impossibility or not, as Deleuze associates creators with their impossibilities, in other words— their ability to discover possibility when faced with the impossibilities they themselves have created.²⁴ The key here is that the filmmaker is not an actor in the creation, they are almost carried along through it – perhaps nearly acted upon by the filmmaking process itself.

To provide a framework, I would like to bring in the Japanese philosopher Shuzo Kuki’s theory on *guzen*. Guzen is a Japanese word, usually translated as contingency,²⁵ but it can also be translated as accident, chance, coincidence, fortuitous, hazard, incident, or even fate, depending on the context.²⁶ He defines guzen as an “encounter of two independent dimensions”²⁷ that happens irrationally, meaning it exists outside of the chain of necessity, and more importantly, its mutability cannot be captured by the theory of probability or statistics. What is relevant to our discussion here is Kuki’s theory between guzen and possibility. He argues that as possibility increases guzen decreases, and its extreme is that possibility becomes necessity. On the contrary, as guzen increases, possibility decreases, and its extreme is impossibility. Because of the unexpected that happen by guzen (chance or accident in this case), he argues that guzen, or the surprise it evokes, is the source of artwork, which expresses the “play between life’s decadence and arbitrariness.”²⁸ If we apply Kuki’s theory into the argument of choice, we can say that what separates daily choices and ‘creative’ or ‘artistic’ choice, is this impossibility to which guzen is linked. Whereas daily choices are linked to necessity, following our sensory-motor schemas and classic action/reactions, ‘creative’ choices are accomplished regardless of their possible impossibility. This conflicted way of making decisions is very similar to gambling. As Higaki argues in *Pari/hasard (Tobaku guzen no tetsugak)*, gambling is done when “we, the finite, stands at the present in front of the infinite time.”²⁹

In *Perfect World*, while the unlimited possibilities from the data-image overwhelmed the filmmakers, myself included, the data-image’s unlimited manipulability kept us in the realm of (the desire for) control, necessity and hence cliché, by preventing us from feeling resignation.³⁰ Without this resignation, filmmakers remain in the mode of searching for the missing link between images, instead of deciding to leave gaps. It may be, in fact, the data-image’s manipulability that may have been manipulating filmmakers, by making them believe in the existence of reasonable connections between everything. In this sense, the search for control in filmmaking is no longer the issue, but the control over the controllability is what filmmakers need to remain creative.

Conclusion

Compared to cinema with material film, in which chance was to some extent guaranteed as long as filmmakers decided to let chance take place through the improvisation of actors; the data-image's manipulability and controllability is much more against the "interstice" and creativity. But through an effort to integrate chance, the gap can be creatively crafted if the filmmaker can be open to guzen. Guzen is, perhaps, an ultimate tool of digital filmmaking. It is a mode of living, not in the future (possibility) or past (necessity), but at the present time, in taking the risk of living as a gambler.

(Endnotes)

- 1 *Perfect World*, directed by Yusuke Fukada (USA, Japan: FILMINATION Co., Ltd., 2019).
- 2 Gilles Deleuze, *Cinema*, trans. Hugh Tomlinson and Barbara Habberjam, New edition edition (Minneapolis: Univ of Minnesota Pr, 1986).
- 3 Gilles Deleuze, *Cinema 2: The Time-Image*, trans. Hugh Tomlinson (Minneapolis: Univ of Minnesota Pr, 1989).
- 4 Deleuze, *Cinema 2*, 169.
- 5 Marianne in *Pierrot le Feu*, for example, walks along the beach, saying, "What can I do? I don't know what to do." *Pierrot le Fou*, directed by Jean-Luc Godard (France, Italy: Société Nouvelle de Cinématographie (SNC), 1965), 35mm film.
- 6 Deleuze defines creators as someone who is "grabbed around the throat by a set of impossibilities," and "creates their own impossibilities, and thereby creates possibilities." Gilles Deleuze, *Negotiations 1972-1990*, trans. Martin Joughin, Revised edition (New York: Columbia University Press, 1997), 133.
- 7 Lev Manovich, *The Language of New Media*, Reprint edition (Cambridge, Mass.: The MIT Press, 2002), 300.
- 8 *Ibid.*, 237.
- 9 Even when the story is told with twisted plots and 'out of order,' images need to be connected sequentially regardless of the medium, from printed film to Digital Cinema Package (DCP).
- 10 An interesting transitional example is *Dancer in the Dark* by Lars von Trier, where they used one hundred cameras to capture the dance scene. In an attempt to capture the scene as a one time event, Trier decided to create a set exactly like a prison with countless surveillance cameras, to be able to include even mistakes as a gift. But here we see an interesting conflict that filmmakers face in the digital era. The question for von Trier is, why he did not use one single camera, as in traditional film production, if the mistake is a gift. In other words, his desire for controlling chance seems to have overwhelmed the importance accidents as gifts. *Dancer in the Dark*, directed by Lars von Trier (Denmark, Germany, Netherlands, Italy, USA, UK, France, Sweden, Finland, Iceland, Argentina, Norway, Taiwan, Belgium: Angel Films, 2000), 35mm film. Trust Film Svenska, and Film i Väst. Film.
- 11 Noel Burch, *Theory of Film Practice* (New Jersey, Princeton University Press, 1981), 105-121.
- 12 *Soft Cinema: Navigating the Database*, Directed by Lev Manovich and Andreas Kratky (USA, Canada: The MIT Press, 2005), DVD.
- 13 We are always left with a question regarding the creator of the system, like computer, software, and algorithm.
- 14 Annalee Newitz, "Movie Written by Algorithm Turns out to Be Hilarious and Intense," *Ars Technica*, June 9, 2016, <https://arstechnica.com/gaming/2016/06/an-ai-wrote-this-movie-and-its-strangely-moving/>.
- 15 Regarding automatism, Deleuze refers to Artaud, who believed "more in an appropriateness between cinema and automatic writing, "as long as we understand that

automatic writings is not at all an absence of composition, but a higher control which brings together critical and conscious thought and the unconscious in thought: the spiritual automaton (...)." Deleuze, *The Time-Image*, 165.

16 Newitz, *op. cit.*

17 Aki Morita, *Middle Voice in Art: The Foundation of Reception/Creation (Geijutsu no Chuhdohtai: Juyou/Seisaku no Kisou)* (Nara: Kizaku Shobo, 2013).

18 Emile Benveniste, *Problemes de linguistique generale 1* (Paris: Gallimard, 1976), 172.

19 Roland Barthes, *op. cit.*, 491-495

20 Morita, *op. cit.*, 192.

21 This description resonates with Kokubun's argument of middle voice, at the bottom of which there is the "impetus (ikioi) of nature." Koichiro Kokubun, *The World of Middle Voice: Archeology of Will and Responsibility (Chudotai no sekai Ishi to sekinin no Kohkogaku)* (Tokyo: Igaku Shoin, 2017), 186.

22 *Ibid.*, 131.

23 *Ibid.*, 130.

24 "A creator who isn't grabbed around the throat by a set of impossibilities is no creator. A creator's someone who creates their own impossibilities, and thereby creates possibilities." Deleuze, *Negotiations 1972-1990*, 133.

25 Books related to Kuki use contingency as the translation of guzen, as well as researchers like Higaki. Shuzo Kuki, Hisayuki Omadaka, and National commission for Unesco Japon, *Kuki Shuzo. Le Problème de La Contingence : Traduction et Introduction Par Omadaka Hisayuki* (Editions de l'Université de Tokyo, 1966); Tatsuya Higaki, "Deleuze and Kuki: The Temporality of Eternal Return and 'Un Coup de Dés,'" *Deleuze and Guatarri Studies* 8, no. 1 (2014): 94–110; Michael F. Marra, ed., *Kuki Shuzo: A Philosopher's Poetry and Poetics*, First Edition edition (Honolulu: University of Hawaii Press, 2004).

Deleuze and Kuki: The Temporality of Eternal Return and 'Un Coup de Dés,'" *Deleuze and Guatarri Studies* 8, no. 1 (2014): 94–110.

26 The confusion of the translation of Guzen(-sei) is discussed by many researchers like Kitano. In this paper we use the term based on Kuki's theory, by keeping it different from the probabilistic chance and away from statistics. Keisuke Kitano, *Society of Controls : Technologies of Desire and Power* (Jinbun Shoin, 2014), 275-309; Shuzo Kuki, *The Problem of Contingency, Essays on the Literary Arts (Kuki Shūzō, Gūzensei no mondai, Bungeiron)*, ed. Megumi Sakabe (Kyoto: Tōeisha, 2000), 7-8.

27 Kuki, *op. cit.*, 221.

28 Kuki, *op. cit.*, 193.

29 Tatsuya Higaki, *Pari/hasard (Tobaku guzen no tetsugak)* (Tokyo: Kawadeshobo Shinsha, 2008).

30 Based on Kuki's theory, Higaki sees resignation as a feeling to initiate the gambling, as an act of throwing yourself into the unpredictability. *Ibid.*, 63

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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;*

Can we be optimistic and see a revival of books? Or can we at least be less pessimistic and hope in their a survival? On the one hand we regularly hear and read complaints about the less and less reading of books, on the other hand certain signs should still make us somehow hopeful. For example the sheer number of new books published each year – even if sometimes in significantly lower number of copies than some decades ago – and the renaissance of cover design shows that for many the several millennia-old object remains significant despite all the threats coming from among others disinterest in reading and digitalisation in publishing. And the increasing popularity of various slow-movements can also find allies among readers of long books, instead of accepting to be satisfied with the high-paced text with ephemeral significance we are regularly bombarded with.

For our current discussion about the aesthetic relationship between books and art, there are plenty of connection points between these two cultural phenomena. For example art can be analysed and artworks can be reproduced in books. Books can appear in pieces of art, what's more, they can become artworks, not only as a special artist book, i.e. special one-copy and one-edition volumes created by the artist, but also as raw materials for installations. And just like books can become artworks, also pieces of art can inspire authors or serve as a central motive in novels.

Books and artworks thus have a long common history, and in two recent publications we can see a nicely illustrated survey of this: in “Books Do Furnish a Painting” by Jamie Camplin and Maria Ranauro (2018) the authors focus on the cultural history of the book, based on its representation in art pieces over the centuries.¹ David Trigg’s “Reading Art. Art for Book Lovers” (2018) is also a lavishly illustrated visual anthology of great works, mainly focusing on the appearance of books in pieces of art and the representation of people reading. However, he adds examples of the aforementioned process too, when the book becomes material for installations.² From these volumes the reader can survey how 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. However, apart from indicating readers and writers, the book had also become a basic symbol of culture, education, or the attribute of saints.

There are some further areas however in the examination of the relationship between art and the book as a form that we can add to our analyses, and that were not mentioned in the above volumes: for example the sketchbook of the artist, that grew rapidly in its importance from the Early Modern Age and especially from Romanticism onwards. Although it may at first seem to be of secondary importance, some outstanding examples can illustrate what a broad range of aesthetic and artistic considerations a sketchbook can trigger, i.e. that a sketchbook may contain invaluable information about both the artist’s own ideas and about novel approaches and tendencies of art. Just think of for example Villard de Honnecourt, the 13th century French sculptor’s survived parchment that contains many visual notes, including also textual references to forms drawn “from life” – the expression that despite its ambiguity and doubtfulness in the context still indicates the start of a crucial turn in Western art, i.e. the idea that instead of the pure copying of the already existing material in model books, the invention of a new mode, creation of new forms based on the direct observation of the actual object can also be an adequate way of artistic and creative process. Or, another example of high importance is the 18th century Venetian painter Canaletto’s survived sketchbook, published in a modern facsimile edition by Giovanna Nepi Scirè.³ In and through this

sketchbook we can observe the artist's way of taking notes, working method, ideas, ideals and artistic solutions, that will then help us to better understand the features of his capriccios and vedutas, as well as the convoluted connection of these two genres to each other and to reality.

So far I quoted rather classical connection points between books and artworks. In the following section however I would like to focus on another aspect: when the book, and especially its material property or physicality serves as the basis of the creation of a novel artwork. In other words, I focus on pieces of art where the book is not simply a depicted motive or an attribute and it is not even a newly created book-art object. Hence 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 cultural, social and political issues. In this way my five examples below do depart from books, or from some parts and aspects of them, but in none of them will the book itself appear in its regular form and function. What's more, in some cases even the content of the book becomes less important, compared to other characteristics and to the symbolic features it might bear and refer to.

A functional and at the same time symbolic aspect of the book and of the text in it serves as the basis for the poetic and conceptual works of Sophia Pompéry. What we see at first of the Berlin-based artist's series titled "Und Punkt" (And full stop) are undefinable amorph greyish spots (Figure 1.). Later however we learn that the pieces are photographs taken with a special microscope, reproducing the last full stop of several love novels of over two centuries, ranging from Goethe's *Werther* (1774) to Ingo Schulze's *Adam und Evelyne* (2008). For the series Sophia Pompéry was working with the Staatsbibliothek in Berlin and with the Rathgen Research Laboratory, and always used the first edition of each book. For the viewer of the pieces the most surprising aspect is that in such an enlargement the points are not necessarily round at all, e.g. the full stop of the "Traumnovelle" by Arthur Schnitzler (1926) or the aforementioned *Werther* are for example rather square-like, and even the "rounder" ones are irregular and messy, thus challenging our primary concept of the roundness of a full stop. At the same time, as Tobias Roth wrote, the artist creates a special "typographic intimacy", that also explains why all the full stops come from love novels.⁴ In this way also our idea of the efficiency of the finishing of the story is challenged or at least questioned, seeing how the final act of the author, the last point, may float away. While Sophia Pompéry took only a point from a book, my next example, Ákos Czigány, in certain aspects, even less: in his series "Darwin Online" the photographer created artworks by composing together the blank pages of Charles Darwin's works (Figure 2.). Just like Sophia Pompéry above, when creating his conceptual works Ákos Czigány used the first edition of the books, but instead of photographing them, took the material from the extensive online archive of Darwin's texts. When Darwin's books were scanned, all the pages were digitalised, even those which, for normal editorial reasons, like chapter divisions, did not contain any text. The artist selected these and put them together, without modifying the colours, appearance, resolution and especially not changing their order. The final pieces are nevertheless not entirely and simply blank pages, for several reasons: the printed text from the other side of the digitalised empty sheet may partially be visible due to the strong light of the scan, and in many cases signs and elements of the natural decay of the book – brownish spots, effects of moist, folds of the pages etc. – can be observed. The assembling of the blank pages will thus result in an abstract image having lost its resemblance to the original book, where each of the individual page makes the contexts of science, art and media meet in the

textual gaps. Naturally the blank pages can also stand for a wide array of potential considerations on the gaps of meaning, missing links in the chain of evolution and not lastly on the thrilling ambiguity of preserving and using knowledge – for this last aspect see the dichotomy between printed and digital, and the digitalization of the material decay of the original.

Especially this latter aspect – i.e. the investigation of the ways of gaining and consuming knowledge – can connect Ákos Czigány's work with my next example, a series by Slavs and Tatars, where, despite the different appearance, the experience and experiencing of the materiality of the book will become essential in the interpretation of the pieces. The analyses of the social, historical and political realities – as well as of the multiple possible issues connected to their transformations – and a country's, a nation's or a group's struggle for finding and maintaining its cultural coherence throughout the vicissitudes of history are examined in the works of the art collective, Slavs and Tatars, who examine the cultural and geopolitical changes of the Eurasian region. They are particularly focusing on the mixture of cultures, religions, traditions, languages and forms of expressions from the former Berlin Wall to the Chinese Wall – hence their artist name "Slavs and Tatars", referring to the dominant groups of these vast lands. Their interest is nicely illustrated in an on-going series titled "Kitab Kebab" (Book kebab), where, quoting from their website: "A traditional kebab skewer pierces through a selection of Slavs and Tatars' books, suggesting not only an analytical but also an affective and digestive relationship to text. The mashed-up reading list proposes a lateral or transversal approach to knowledge, an attempt to combine the depth of the more traditionally-inclined vertical forms of knowledge with the range of the horizontal."⁵ Obviously, among the titles we can see works of authors from the wider region, and hence the direction and dimension of gaining knowledge gets very much in parallel with the discovering of the interwoven histories of the populations and nations of their research area – "area" in both geographical and metaphorical sense.

In the following two examples the power of books and the power of culture symbolised by the book is more directly connected to social and political issues. Both were shown at the 2013 edition of Istanbul Biennial. The first one is Jorge Méndez Blake's work, as part of a series of installations, built inside the exhibition space, that the artist had created in several occasions and versions. It consists of a solid brick wall, which however, after the first superficial glance, shows a significant irregularity: the artist added a book in the lowest row of the bricks that naturally broke the regular pattern of the construction, resulting in a growing crack in the wall, a potential opening of an architectural and urbanistic form of which primary aim is closing, division, separation and exclusion. Throughout the series Blake uses different books, the one shown in the 2013 Istanbul Biennial was Kafka's *Castle*. Naturally the work is open to many readings, some of which I mentioned in an earlier essay, starting from the inaccessibility of complete knowledge: just like K. in Kafka's novel cannot understand the situation and series of events he finds himself in, we are also unable to take out the book to read its content.⁶ Besides this – or better to say, despite this – it can also remind us of the power of critical thought that may open up walls. This latter aspect got highlighted in a more recent version of the piece, installed in December 2018 in New York, where the artist built Kafka's *Amerika* in the wall, and we may easily understand why the actuality and references of this text is important for the Mexican artist.

In my last example the book's actual content has less direct connection with the final work itself, it becomes and is used to symbolise culture in general and to analyse its

current threats and challenges. In Carla Filipe's work titled "Rorschach-installation", old books, taken from the artist's favourite bookshop Moreira da Costa in Porto are shown. The beautiful aged volumes are however partly eaten by bookworms, and the delicate, fine lines and holes of this dereliction appear symmetrically on – or in – the open books. This naturally makes them resemble the random forms of the Rorschach-tests, originally used to examine the mental state and personality disorders of a patient. In Carla Filipe's work however, the test is not applied on an individual but for the survey of the state of culture on the level of the entire society, by testing the mental preparedness and ability of its individuals to care for the human culture. Therefore, on the one hand we can agree with Fulya Erdemci, curator of the 2013 Istanbul Biennial when writing in the catalogue that the books "focus on the cultural impact of the global financial crisis at the local level, reminding us that if culture is abandoned, it will gradually disintegrate and be overpowered by nature."⁷ Adding to this interpretation however, we can also understand that the Rorschach-test-like lines involuntarily caused by the bookworms are thus testing us not only whether we can simply understand the signs of the current dereliction of human culture, but also challenge us whether we can find solutions for its proper maintenance and care – for our own cure.⁸

Despite all the differences in the above examples, we can see as connecting point that the artists are not merely experimenting with new forms and appearances but by alluding to the symbolic strength of the book as an object, and by departing from the material properties and from the physicality of the book, they examine curious questions of art and literature, pressing issues of contemporary society, politics and most importantly the actual state of human culture, as well as the threats we need to face when caring for this culture and cultural objects. These works show us that books can contain and maintain culture, but they themselves can often and easily decay. Worse however, their decay directly leads to our own.

FIGURE

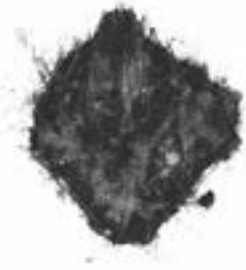


Figure 1.

Sophia Pompéry, Full Stop, 2013

The last full stop of the book Die Leiden des Jungen Werthers, Johann Wolfgang von Goethe, [1.Edition]. - Weygand, Leipzig, 1774

Part of a limited edition set. Pigment print on paper, blind embossing, 38 × 28 cm

Photo credits: Sophia Pompéry, VG-Bildkunst



Figure 2.

Ákos Czigány, 16 blank pages from Charles Darwin: Het uitdrukken der gemoedsaandoeningen bij den mensch en de dieren. Vertaald door Dr. H. Hartogh Heys van Zouteveen. 's Gravenhage: Joh. Ykema. 1873, 2009-2010

Archival pigment inkjet print, 35,5 x 55 cm

Courtesy the artist and Várfok Gallery

(Endnotes)

- 1 Jamie Camplin and Maria Ranuro, *Books Do Furnish a Painting* (London: Thames & Hudson, 2018).
- 2 David Trigg, *Reading Art. Art for Book Lovers* (London-New York, Phaidon, 2018).
- 3 Giovanna Nepi Scirè, *Le Carnet de Canaletto* (Paris: Canal Éditions, 1997).
- 4 Tobias Roth, "Und Punkt. Gesammelte Schlusspunkte von Sophia Pompéry," *Signaturen. Forum für Autonome Poesie*, December 26, 2013, <http://www.signaturen-magazin.de/und-punkt.html>.
- 5 <https://www.slavsandtatars.com/cycles/regions-d-etre/kitab-kebab>.
- 6 Zoltán Somhegyi, "Art (out) of separation. Aesthetics around the wall," *Serbian Architectural Journal* Vol. 6. (2014/1): 17-28.
- 7 Fulya Erdemci, *Mom, am I barbarian? 13th Istanbul Biennial Book* (Istanbul: Istanbul Foundation for Culture and Arts, 2014), 75-77.
- 8 See also: Zoltán Somhegyi, "Barbarians instead? Fragile dichotomy at the 13th Istanbul Biennial 2013," *Contemporary Practices. Visual Arts from the Middle East* Vol. XIV (2014/1): 14-21.

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PANEL SESSION 14 | CONTEMPORARY AESTHETICS OF CULTURAL AND ACTIVIST PRACTICES

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ETHICS OF CONTEMPORARY ART

Abstract | *Ethics of Contemporary Art.* – The text attempts to point at a change in contemporary art and the fact that this art is theoretically attractive not only for traditional scientific disciplines but also for ethics. It shows why and for what reasons contemporary art raises eternal precaution and which specifically raises this alert. The use of the description of contemporary “turnovers” in the art world shows that artworks that have come to the centre of both theoretical and practical interest can be understood as an event, story and situation and that this situation may be an “ethical situation” requiring not only aesthetics and art theory, but also ethics.

Index terms | *ethics, contemporary art, turnovers, applied ethics*

From the point of view of ethics, one cannot miss that in contemporary art there are so many changes which brought to the centre of interest a participatory work or an artistic experiment that at first glance has common features with ethical situations or directly with human experiments which ethics deals with so deeply. At second glance it is obvious that the way of perceiving the subject and the framework, which this perception is taking place in, is as important in aesthetics as the subject itself. In a more observing view, it is clear that artistic events, participatory works and artistic experiments take place in another context of perception, action and evaluation. In the aesthetic and artistic mode of action, the “just like” mode. What is essential in the aesthetic mode of perception or the artistic mode of action is very different from what is essential to the ethical modus. Participatory works acquire ethical optics of another dimension and acquire other qualities than those revealed by optical aesthetics. With the first one we find out what rules apply to the situation, what rules should apply and whether and for whom this situation is good. With aesthetic optics we are primarily able to reveal the aesthetic qualities of the artwork (which often is “the situation” nowadays, as I try to prove below), its aesthetic quality and value. The form of contemporary art, influenced by many “turnovers” (especially the “turnover to the viewer”), some of which are presented below, are encouraging to change this optics, and calls for the exploration of artistic experiments with the perspective of ethics. The ethics of contemporary art is thus a reaction to the form of contemporary art, an effort to pay attention on those specific features of contemporary art that raise the ethical attention and ask why it is like that. Why contemporary art (and what, in particular) attracts ethical attention?

The ethical perspective of exploring art is nothing new in theory. There is something that could be called traditional ethical perspective of understanding the work of art. It takes into account the normative role of art and could be characterized by the fact that the work is perceived as what confirms and preserves certain values (of commonality, municipality, community, nation), as evidenced, for example, by the existence of national galleries which have to raise the spirit of the nation through works of art. At the same time, however, the critique of these values and standards also belongs here. To the traditional ethical perspective does not only belong the apologetic role of art but also its critical role. Also the critique of the norms of this community or nation [Skabraha 2010: 97-107]. The current “ethical turnover” may mean something completely different, but not even he can offer the proposed change of perspective. This turnover is characterized by the origin of a dichotomy between “unethical”, purely author’s artistic expression and “ethical” artwork which other “ordinary” people participated in. Eventually a dichotomy of “active” and “passive” access to the artwork. The ethical scale is then determined by the definition and amount of engagement of those “others”. In the first place there are works of art that have been created by “real people” and then in the last place there are artworks created by the artist himself. Ethical is the work which viewers participated in and the artist somehow suppressed his artistic creativity, unethical it then something that is the result of the individual creative activity of only one artist. Purely mathematically: ethical = participative, unethical = individual. Eventually, and ultimately, the theory of art can be considered as an ethical perspective that can be seen in the discussions of aesthetic cognitivists. Aesthetic cognitivism as the direction of the art theory, which puts the relationship of art and knowledge at the centre of its exploration, offers the following ethical perspective. It considers the ethical and unethical content of the work or the author’s moral credit versus the aesthetic quality of the artwork. The debate between so-called autonomists and moralists is crucial on this count. Moralists insist that in evaluation of the artwork, the moral nature of its content plays an important role. The autonomists defend the artistic autonomy of the artwork, i.e. its independence from the morality or immorality of its content, and insist that the moral dimension of the artwork is not important in its valuation. These two attitudes, in their radical forms, have brought the debate to an end, from which a possible starting point

was probably offered by the theory of ethical autonomism by Rob van Gerwen. [Cf. Gerwen 2004] Gerwen tries to defend the importance of the moral aspect of an artwork, which does not condemn his view on art. However, the new ethical perspective, the ethics of contemporary art, does not come from one of these “traditional” approaches. The Ethics of Contemporary Art that we want to propose will focus on contemporary art and try to see it as an ethical situation. Here is the question of what does contemporary art look like and what does contemporary artwork look like.

The transformations of contemporary art, described by the interdependent or intertwined “turnovers”, have moved into the centre of interest and artistic happenings of artworks that are not “parts” in the traditional sense (sculpture, painting, plastic art) but rather social events, performances or workshops. “Although these practices are usually not very visible in a market-oriented art world - dealing with collective projects is much more complicated than with individual artists, and often it’s not about an ‘artwork’ but more about a social event, publication, workshop or performance - nevertheless they have more distinct place in the public sector “[Bishop 2006: 179]. Among the turnovers that have led to a shift towards these “dematerialized” artworks belong the social, ethical, community and educational turnovers. All of them can then be put together under one common denominator “turnover to the viewer”, characterized by an increased interest in the role of the viewer, focusing on activities which are aiming to mediation the art and promoting the visual literacy of the audience or their participation in the creation of the artwork and direct participation in the cycle of the art world. This novel focus on the audience and the obvious emphasis on their role in practice and art theory has a more general and broader character and can be distinguished from the strategies of participative art only - wiping out of the difference between the creation and the acceptance of the artwork, the involvement of “real” people in the artistic project etc., from the “educational turnover” aimed at combining art and education, empowering spectators’ competences and increasing visual literacy. “Turning to the viewer” is not only about effort to involve the viewer in an art project, in artistic and educational events, in his involvement in a particular artistic intent and creation, but rather about a wider and more general interest in the role of the viewer in the contemporary art world. In the narrower sense, “turning to the viewer” can only mean the development of the cognitive potential of the viewers, the development of “visual literacy” or the attempt to participate in an art project, and more broadly any focus on his participation in the art world, their role and transformation of this role in contemporary art.

I believe that the role of the viewer has never had so much attention on so many levels of the art world as it is today. The possibilities of actively engaging the audience in the events of exhibition institutions in the form of gallery animations, commented tours, workshops, or other inexpensive activities to make the audience available and attract them to the institution are given more and more attention. The current “turnover to the viewer” can be considered as the total and general emphasis placed on the viewer in contemporary art, which is manifested in many partial forms. Whether it is a range of activities to attract the audience into the institution and make specific artworks accessible to them or to develop their overall visual literacy and cognitive skills which are necessary to perceive contemporary art or to carefully analyse the possibilities of audience participation in artistic projects, where the viewer is always the centre of interest. From the traditional and today obsolete triangle of the artist - artwork - the viewer, for example, due to the absence of the figure of the curator, it is in my opinion the viewer who is in the centre of the theoretical and practical interest in the circle of the art world.

“Turnover to the viewer” is the result of far-reaching changes in art and artistic operations, and directly responds, for example, to the institutionalization of art, new methods of artistic creation, especially post-production and contemporary cultural anchoring of art in

visual culture. Each of these factors influenced the form of contemporary artwork in a different way, but all of them are united with the influence of “turnover to the viewer”. However, this turnover is also very closely related to the above-mentioned turnovers. Whether it is a community turnover, where artists first become part of a community, within which they later work artistically and solve for example its social themes or an educational turnover, where the focus is most visible to the audience, because in this turnover it is only the viewers who are at the centre of all efforts and actions.

The educational turnover is characterized mainly by focusing on the educational potential of exhibitions and the educational possibilities of art projects. It is manifested in the form of thematization of possibility of “education” and is realized for example as “accompanying educational activities”, “possibilities of mediation of art”, “commented tours” etc. “Educational turnover” is manifested by increased interest of artists and curators in examining the relationship between art and education, in projects that relate to possibilities of education with methods and forms in the widest sense of the word. This interest can be traced back to the beginning of the new millennium, in general we can say that this happens to us later in response to the world’s artistic happenings. The forerunner of artists today associated with “educational turnover” is considered Joseph Beuys and his pedagogical experiments. “The question of education in a broad sense is perhaps addressed by every institution which is currently engaged in the presentation of art. On the theoretical and practical level, this subject has been a long time ‘in the air’ and it is difficult to ignore it simply because the requirements for expanding the educational component of the institution or the so-called development of the audience and the integration of various disadvantaged groups into the operation of artistic institutions are at least in the European environment increasingly becoming a part of officially formulated cultural policies and the follow-up priorities of grant subsidies “[Kottova 2015: 75]. This theme “hanging in the air for a long time” is also very actively “brought back to the Earth” and is of course also theoretically elaborated. As significant and up until now main theorists of this “turnover” are Claire Bishop and Irit Rogoff.

Claire Bishop is also a leading theorist of the other “turnovers” and the author of the term “social turnaround”. The term “social turnaround” was used by Bishop for the first time in 2006 in *The Social Turn: Collaboration and Its Discontents* for Artforum magazine. By the social turnover the author means primarily a wave of artists’ interest in collective cooperation, the involvement of others in artwork or the transition from visible to invisible, from a clearly visible artistic object to a less visible art project, from monumental sculptures placed in the public space to coteremporary, later “invisible” artistic and social events involving viewers. The considered transition is perceived by the author as a critique of one type of artistic “use” of the public space and a turnover to another use - the social use.

As a product of “social turnaround” Bishop considers a participatory artwork, and this work, thanks to “social turnaround”, gets into the centre of events and in the art world and in the public sector is becoming more and more important and distinct. Bishop describes present participatory work as, for example, “temporary projects that directly involve viewers - especially representatives of groups considered to be overlooked - as active participants in the production of a process, politically aware community event or program. In these projects, the intersubjective exchange becomes the focus - and the medium - of artistic exploration “[Bishop 2006: 179]. These practices, which Bishop examines as a result of “social turnaround”, are hidden in the theory of art under the terms “community-based art, experimental communities, dialogic art, littoral art, participatory, interventionist, research-based art, or collaborative art” [180]. Under these numerous designations we can according to the author see attempts to the theoretical grasp of the social use of public space by art and the result of the “social turnaround”,

which is “participatory work”, and find out how much attention is paid to this type of art today and what place does it have in the art world.

In the contemporary world of art, it is therefore the viewer and the participatory work that get an unprecedented practical and theoretical interest and attract attention on themselves. They also attract the ethical one, because it puts a man in the centre of the event. The viewer becomes not only the creator, co-creator and author of the work, but also the tool of the artist, the author of the idea, the artistic experiment, and the theme of participation. The viewer is drawn into the process of creation in various forms, and at different levels with varying intensity, “artistically” manipulated. And it is these manipulations that raise ethical vigilance. The transformation of the viewer’s role in recent decades, the current form of artistic manipulation with viewers, the creation of unique situations and artistic experiments involving so-called “ordinary” people (i.e. those who are not known or related to the artist and who are no longer “somehow pre-prepared “and instructed), and whose participation is most valued, resemble the situations, which ethics deals with and tries to draw attention to the possible danger of unethical behaviour, slippery slope, threat to human dignity, etc. The framework of these actions forms sort of a modus “just like,” it takes place in the “art creation” platform and does not apply any or “other”, “artistic” rules in them. However, taking into account the results of the most famous psychological experiments aimed at “seeking good and evil in man,” it can be quite convincingly claimed that the “just like” mode is almost impossible to leave. Ethics of contemporary art should therefore take into account the work of art (in the spirit of its current transformation) as an action, human action, and should perceive it as an ethical situation in the spirit of its exploration and deal with it as an ethical problem, examine whether there is any ethical danger in the contemporary types of artistic action, or whether we have been slipping down a slippery slope already and whether we can avoid it. Ethics of Contemporary Art should examine whether it is conceivable and imaginable to set rules of dealing with people in the artistic environment? Who would design them, watch their observance, punish the violations, and ask what it all does with the artistic creation, freedom and creativity? The question of the following research of the ethics of contemporary art, which cannot be solved in the limited space of this text, should be interpreted, if we can look at contemporary art as and ethical problem, as how to solve this problem.

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CURATING THE ARCHITECT'S ROLE AND RESPONSIBILITY FOR THE BUILT ENVIRONMENT AS PART OF A POLITICAL PROJECT

Abstract | This presentation interrogates the radicalization of creative practices in relation to the built environment and discusses the strategy of appropriation by analysing two art interventions by Rotor as case studies. First *Usus/Usures*, an exhibition presented at the Belgium Pavilion at the 2010 Venice Biennale of Architecture and second *The Bomel Cultural Centre* in Namur, Belgium, 2015 will be analysed 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.

Index terms | *Curating; Built Environment; Exhibiting; Reusability; Sustainability;*

EXHIBITING ARCHITECTURE

Architecture exhibitions have played, and continue to play, a major role in architecture culture. It is difficult bringing architecture into the space of galleries, museums or multinational biennales because architecture once it is built is always already on display. That is one reason why Architecture exhibitions are almost always exhibitions of representations of architecture. The architectural exhibition then is, to quote Bergdoll with a few exceptions a radical deracination of architecture – simulacra and deracination, a substitute representation or a displaced original.¹

The architecture exhibition throughout the twentieth century and beyond have allowed architects to take extremely speculative positions and use exhibitions as laboratories for architectural ideas.

Exhibitions particularly those from the 1960s and 70s, like group shows such as The Trigon Biennale 1967 (Ambience/Environment) and the 1969 Trigon Biennale 1969 (Architecture/Freedom) in Graz captured, for example, the political ethos of the late 1960s. This kind of experimental installation-based environments demonstrates that architectural exhibitions have not only played a role in canonizing architects and buildings but also can affect architecture's social role.

In Italy architect's collaboratives such as Superstudio, (one of the participants of the Architecture/Freedom exhibition), Archizoom, Global Tools, Gruppo 9999, and U.F.O. expanded their role in society 1968 to shape the contemporary political and cultural agenda through "Radical Architecture" without the intervention of a building. Because architecture, they claimed, had become complicit with late capitalist land development and status production and had disclaimed its responsibility to provide affordable housing to Italy's middle and lower classes. In an attempt to divorce themselves from what they perceived as a corrupt discipline; radical architects replaced construction with a variety of alternative mediums. They reject the various mediums of architecture in favour of other, non-tectonic modes such as montages, models, films and foremost exhibitions, installations and magazines using all the techniques of mass communication to broadcast their message to a global audience. In 1972 those radical groups were selected through an open competition to participate in the ground-breaking exhibition Italy: The New Domestic Landscape at MoMA, curated by Emilio Ambasz.²

The contribution by 9999, Casa Orto—Vegetable Garden House, would become one of the defining projects in the early ecology movement. Lettuces and cabbages were presented against the backdrop of the museum and used as the raw material for a collage of the Home Garden. This ecological and communal oriented design approach like Casa Orto promoted a globalism founded-on beliefs in a common culture of human survival and evolution serving a "global commons" imagined as an 'open work' rather than owned resources.

The urgent issues we face today about ecology, globalization, technology, and social justice seem to closely echo the issues addressed by the Radical Movement. Now the world of radical architects is reflected, quoted and exhibited by younger contemporaries such as Rotor's ('Usus/Usures', at the Venice Biennale, 2010 and "Behind the green

1 Bergdoll, Barry. "Out of site/In plain View: on the Origins and Actuality of the Architecture Exhibition" in: Pelkonen, Eeva-Liisa (ed.): "Exhibiting Architecture a Paradox?" New Haven, CA: Yale School of Architecture Yale University 2015, (13-21)

2 Celant, Germano. (1972) "Radical Architecture". In Ambasz "Italy: The New Domestic Landscape", MOMA, New York, 1972, (380-87)

door” at the Oslo Architecture Triennale, 2014), and numerous others.

CURATING THE ARCHITECTS ROLE AND RESPONSIBILITY FOR THE BUILT ENVIRONMENT

The work of the Belgian architects’ collective Rotor displays a valuable understanding of the designer’s role in society, the material world, and the environment. And by directly addressing or challenging the architectural dimension on the notion of environment, their exhibitions suggested new terms on which architecture and design could be practiced, prepared and presented. Architecture is no longer just the object of the exhibition. Instead, the exhibition itself has emerged as an important site for reframing and representing the discipline of architecture.

Through their work as curators and makers of several exhibitions, Rotor raises the question: How can the design profession reinvent its discourse around responsibility?

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.³

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. Material re-use encourages one to consider buildings as repositories, not just of the materials, but also of knowledge and past practices of crafting buildings. These past practices are also given as raw material— in this case, of knowledge—that might find new applications and contribute to new value systems.

REUSABILITY, SUSTAINABILITY OF THE BUILT ENVIRONMENT AS A PART OF A POLITICAL PROJECT

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 labour 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.

Rotor’s national survey of existing second-hand building material dealers⁴ in 2013 showed the lack of firms working with large scale industrial materials of the twentieth

3 Rotor (Tristan Boniver, Lionel Devlieger, Michael Ghyoot, Maarten Gielen, Benjamin Lasserre, Melanie Tamm & Ariane d’Hoop & Benedikte Zitouni), “Wear makes us act” in: *Usus/ Usures: État des lieux/ How things stand* (Brussels: Éditions Communauté Française Wallonie-Bruxelles, 2010), url: http://rotordb.org/hosted/usus_usures_Rotor.pdf (accessed February 20th, 2019)

4 Rotor, “Opalies: construire et renover en reemploy”, url: <https://opalies.be/fr> (accessed February 23rd, 2019)

century, out of which Rotor DC (Deconstruction/Consulting)⁵ in Brussel developed as an independent wing of Rotor’s design activity.⁶

In 2015, Rotor developed a vade mecum for off-site reuse: a model of legal and practical guidelines for the reclamation of reusable materials from public buildings in Belgium. In cooperation with a lawyer, they are also working on policies to re-introduce salvaged building material into the construction process of buildings within the European market. Here, the client is the European Union in Brussels because waste legislation, rules on public tendering, and product norms are subject to EU policy. Rotor hopes to dissect and redesign the material economy and its underlying (legal and processual) conditions which could be understood as a political project.

CASE STUDY I: USUS/USURES – THE ARCHITECTURE EXHIBITION AN ENVIRONMENT FOR RE-USE STRATEGIES

As a relatively young office, the work of Rotor represents a new kind of emerging practice in architecture, in which various disciplines are combined: from research and exhibition making to material studies and re-use strategies. Rotor is interested in material flows in industry and construction, particularly in relation to resources, waste, use and re-use which challenge historical conceptualizations of building culture, heritage and social value. They deconstruct buildings into elements (construction, materials) and re-assemble them in new ways. This is an approach about material and knowledge of past practices of crafting buildings and interiors. They aim for both new applications and new value systems around materials and assemblies. Rotor undermines the typical professional divisions of responsibilities between clients, contractors, workers, designers, users and other stakeholders.

This distinct interdisciplinary approach of Rotor—which can be described as deconstruction, relocation and assemblage—has been at the centre of their exhibition ‘Usus/Usures’ for the Belgian Pavilion at the Venice Biennale in 2010.

At the international architecture exhibition, they displayed mundane materials and products salvaged from Belgian social housing projects as abstract art. The selection and framing of used materials and architectural elements of a social housing complex is neither a purely aesthetic nor neutral act, but points to the social problematic of disappearing low income housing in Belgium and other Western countries.

‘Usus/Usures’ (Fig.1, Fig.2, Fig.3) was entirely made from salvaged building components that are usually overlooked and treated as “waste” (*deconstruction*), such as carpet, stairs, railings, etc., exhibiting them in a denaturalized way (*assemblage*) in the Belgian Pavilion at the Venice Biennale (*relocation*).⁷

Unlike common architectural practice, where thinking about material and making means the design of new objects, description through specifications, and ordering through product catalogues, with ‘Usus/Usures’ there is an entirely different process in place: thinking of materials as something physical and tangible to be identified, transported from one place to another, and then reframed. A red carpet, for example, was taken from one apartment of a social housing block (relocation) and mounted to

5 Rotor “Rotor DC, Deconstruction, Consulting”, url: <https://rotordc.com> (accessed February 23rd, 2019)

6 Rotor, “Vade-mecum pour le réemploi hors-site: Comment extraire les matériaux réutilisables de bâtiments publics?”, url: http://www.vademecum-reuse.org/Vademecum_extraire_les_materiaux_reutilisables-Rotor.pdf (accessed February 23rd, 2019)

7 Greub, Charlott. Craft as a process and performance of resistance? Rotor, Wim Delvoye and deconstructing architecture, *Dialectic: Craft VI*, August 15th, 2018 (46-53)

the wall of the exhibition as floor plan of this apartment (assemblage).

The caption for this piece merely stated: “Acrylic fibre carpet in a living room adjacent to an entryway, a hallway, a bedroom and a kitchen.” The red industrial carpet, already depreciated as “waste”, becomes a kind of manual of use, a diagram of wear created by the occupant representing the processes of habit and inhabitation. Instead of being a deficiency, the traces of wear lead to reflections on use, users, and construction practices through the new context of the art exhibition.

In a similar fashion, an extracted banal industrial staircase shown in the Belgian Pavilion could be read as a map of human movements walking up and down this stair. These works create an understanding of the human body as a performative tool that leaves distinct material traces of everyday human activity.

The building components were exhibited in an isolated manner as to draw closer attention to their own intrinsic qualities, despite – or perhaps exactly because of – their anonymous and ordinary appearance. Through minimalist in its appearance, the exhibition ‘Usus/Usures’ resulted from Rotor’s extended research into and analysis of the use and wear of buildings and building materials.

Rotor underscores the fact that sustainability cannot fully be defined in a scientific way; it is also a political matter, because it emerges from a multifaceted process with many contributors.

The stakes for architecture are aesthetic, economic, environmental, and social.

Rotor’s intention for ‘Usus/Usures’ was to bring the subject of materiality into the arena of the Venice Biennale opposing the glorification of ‘the New’ that is implicit in this kind of exhibition format.⁸ They intended the subject of wear to draw attention to the reaction of buildings to long-time use, and more, to challenge architects to anticipate this process.

Looking at buildings through the lens of wear leads to reflections on use, users, and construction practices. Rotor encourages the public to change their attitude towards building materials, but also in a more general sense, towards all objects around us.

Wear is largely a taboo topic in architectural circles because it contrasts fundamentally with the value of purgation, but also with the construction cycles which become shorter and shorter: *“in the 20th century, under the combined influence of increased real-estate pressure, an obsession for speed in demolition, the availability of power-machines and explosives and fiscal constructions had encouraged accelerated building obsolescence.”*⁹

CONCLUDING REMARKS

Exhibitions by Rotor use technique, material, process and the spaces of the art world (museum, galleries, Biennale) as realms for political commentary that are critical of the current global economic regime. Not only do their distinct yet comparable approaches entail urgent questions of sustainability, re-use, and appropriation, they also imply a

8 Gielen, Maarten. “Rotor Deconstruction”. Lecture, CCA, Montreal, Quebec, Canada, February 11th, 2016. url: https://www.youtube.com/watch?v=YLHlxEh_oRk, (accessed February 20th, 2019)

9 Rotor, “Urban Mining, Salvaging Materials. Conference statement,” in: Dirk van den Heuvel, Maarten Gielen, Lionel Devlieger, Deconstruction: An International Symposium on Off-Site Reuse in Architecture, April 24-25, 2017, 7–12, here: 11, url: <http://deconstructionconference.nl/booklet.pdf> (accessed February 20th, 2019)

need for a different view on history and the historical production: they recharge the critical aspect of curating architecture (as already present in the 60's and 70's and expand it to the problem of re-use: the re-use of materials and of building elements, but also the re-use of ideas, the re-use of knowledge, of archives and memory. They deconstruct existing value systems in art and architecture and open room for exhibitions as environments to initiate a radical redesign of the built environment. Rotor continues its critical investigations in sustainability issues in architecture by curating and designing various exhibitions, including the Oslo Triennale 2013 'Behind the green door' (A critical look at sustainable architecture through 600 objects by Rotor) and the 2016 exhibition 'Constellations' ('new ways of inhabiting the world [...] in the context of today's political, ecological and cultural crisis' in Bordeaux.

FIGURES



Fig. 1: Rotor: Usus/Usures, Acrylic fiber carpet, staircase, railing, Belgium Pavilion, Venice Biennale 2010, Photo: Eric Mairiaux

Fig. 2: Rotor: Usus/Usures, Acrylic fiber carpet, railing, Belgium Pavilion, Venice Biennale 2010, Photo: Eric Mairiaux

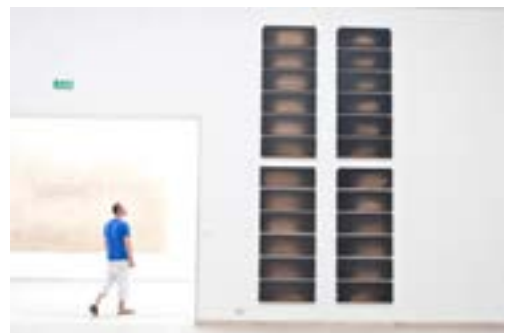


Fig. 3: Rotor: Usus/Usures, Acrylic fiber carpet in a living room adjacent to an entryway, a hallway, a bedroom and a kitchen, Belgium Pavilion, Venice Biennale 2010, Photo: Eric Mairiaux

Fig. 4: Rotor: Usus/Usures, staircase, Belgium Pavilion, Venice Biennale 2010, Photo: Eric Mairiaux

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LARGE SCALE LINEAR DRAWINGS: ARCHAEOLOGY AS AESTHETICS

Abstract | When used as an archaeological instrument designed to visualize the Past, the linear drawing as land-art has the advantage of underlying, and consequently of revealing, the borders between different entities, of materializing invisible rites of passage, of determining perimeters, in other words of creating forms. On a large scale, this characteristic allows the tracing of the contours of settlements, or tracks, or any other traits, invisible to the contemporary observer.

Large scale linear drawings require the viewer to perform a double exercise of imagination: first to visualise the whole pattern, and second to imagine the ancient form revealed by the lines. The revelation of the Past by means of large scale linear drawings is a continuation of the current aesthetic paradigm of mapping and territorial organization, being a synthesis of ancient designs and contemporary minimalism.

The reception of the images of the Past via large scale linear drawings can lead to a new perception of the revealed place, since the contemporary diagram also possesses aesthetic traits inherited from the ancient design.

Index terms | *Aesthetics; archaeology; borders; imagination; land art; linear drawing*

INTRODUCTION

My goal as an experimentalist is to reveal “things hidden since the foundation of the world” (Girard 1987) by augmenting some fragments of reality and highlighting both the unseen and the partially seen, but not understood. I do this with large drawings with straight lines. If we look into the past, we can see that, with some exceptions from the Palaeolithic iconography, the straight line starts to appear frequently during the early Neolithic, marking the beginning of a geometric way of perceiving and using space. Such a structure, using straight lines that could intersect generating non-existent forms in Nature, could have had a mystical character, analogic to an aesthetic character in contemporary perception. On a large scale, the straight line is at the heart of the largest prehistoric megalithic monuments and long ancient roads (Robb 2013). It can be said that the straight line belongs to a timeless aesthetic, as a metaphor of stretched textile threads. Textile yarns are still certified in the Palaeolithic (Adovasio et al., 1996) and it is possible to deduce, if the patterns from the anthropomorphic figures are analyzed, the existence of an advanced practice of weaving, which implies the use of straight threads. But only with the advent of the Neolithic can one see an obvious propensity to the straight line, both in the structure of the living space and in decoration. I believe that straight line geometry was one of the important elements of prehistoric space domestication (Gheorghiu 2014), as illustrated by the analogies between the geometry of the spatial structures and the patterns generated by the loom. The linear frame of the loom threads shows an obvious analogy with the frame of a tell settlement in Southeastern Europe, for example. If we observe the (almost) regular frame of such a settlement, we can certainly imagine that it was drawn using stretched textile yarns like those forming the loom’s warp. Domestication of space also means orientation, and it is done by straight lines. There is definite historical data on the relationship between the stretched textile thread and the measurement of the earth or the positioning of a building. In Egypt, the foundation ritual for the construction of a sacred building called “stretching the cord” (Miranda et al., 2008) has a social but also a magical value.

MAGIC AND EXPERIMENT

The very Euclidian geometry used in prehistory and Antiquity seems to have had an aura of magic and religiosity (Zellini 2016), hence its apotropaic use in the form of “decoration” on objects. Looking at the magic of Euclidian geometry, we can ask if a parallel to the aesthetics of the sublime can be drawn. For the modern mind, the magical significance of this type of geometry has disappeared with the “disenchantment of the world” (see Gauchet 1985). Although in time the archaic significance of geometry has changed, I consider that the archeological experiment and the experientiality of the performer can provide a series of data otherwise impossible to access only by simple theoretical deduction.

Take, for example, the “stretching the cord” with the magic and beauty (we say today) of the straight line drawn with a stretched textile thread. In my experiments on prehistoric cognition I wanted to get close to the design and realization of past monuments and architecture using a technique similar to stretching the cord using textile fabrics. The stretching of a textile thread involves the use of symmetry; it takes two fixing points to stretch a string, two human characters or two landmarks fixed to the ground. These two fixed points marking the extremes of the straight segment generate the straight line. I identified such a configuration designed to create an alignment of standing stones with a mark on each of the stones to control the linearity in Sardinia at the Birru

e Concas monument. The textile thread can reach enormous dimensions on a macro-scale, as is the case, for example, with the lines of the Nazca geoglyphs (see Klokočnik et al., 2016).

ART AS A TOOL OF IMAGINATION IN ARCHEOLOGY

By the end of the last century, archaeology, as well as anthropology, was undergoing a crisis of representation. Anthropology, however, had been able to propose the concept of evocation instead of representation (see Tyler 1986), but archaeology had not yet discovered a method of using evocation, although post-processualism had attempted to release the archaeological imagination. Finally, evocation was found in art (see Renfrew 2006), which should have become a kind of source of awareness for the archaeologist. This dramatic change in optics was inspired by the art of the 1970s when artists focused on ethnography (see Foster 1996) and even archaeology, to quote Richard Long, who was inspired by the straight lines of ancient roads or archaeological excavations. If we consider the metaphorical character of artistic productions, it is possible to use art as an evocative tool for both archaeologists and the public. For example, a land-art that would delimit the outline of a settlement hidden underground could simultaneously have an artistic and a scientific character. In this case, the art-science synthesis will be an organic one and the result obtained will be an activation of the imagination of the person receiving the visual message.

LANDART AS AN ARCHAEOLOGICAL TOOL TO AUGMENT REALITY

Although I was separated from the Western experiments by an iron curtain, I discovered, independently of them, the evocative power of art as an archaeological tool. My first works in this area in the early 1980s tried to evoke weathering processes on artistic productions. Then followed the use of the straight line to visualize today's invisible perimeters of past architectures. At the beginning of the new century I resumed this process of revealing the beauty of the past (Gheorghiu and Stefan 2013), with experimental archaeology and art-chaology (Gheorghiu 2009), respectively, with large scale linear drawings, sketching over the archaeological records the contours of settlements or ritual paths. In my experimental research I used art to augment real-world data: the lines I draw with land-art on the ground surface not only reveal hidden aspects of the past, but also evoke complex forms exciting the imagination of the viewer, thereby enhancing the perceived reality. My art is profoundly contextual, being organically related to archaeology and well-defined cultural contexts. The diagrams I propose, the result of a number of related straight lines, act both as scientific and aesthetic instruments. The lines drawn help to understand hidden cultural features of a material and immaterial nature (such as the lines of ritual actions completely invisible in the archaeological record) and at the same time produce an "aesthetic state", like any artwork. For the contemporary viewer the straight line has an aesthetic visual load not only because of the beauty of the Euclidian geometry of ancient design, but also because of the technological tradition of Modernity, where it has been extensively used.

LAND-ART AS AN INSTRUMENT OF ARCHAEOLOGY

Viewed from the perspective of an archaeology of experientiality, the augmentation of reality made with the mentioned textile landmarks would involve the following stages of a phenomenological-artistic process: - An understanding of the archaeological record to be revealed; - A design of the diagram that will reveal the invisible elements; - An

experience of positioning the lines. From the point of view of the aesthetic perspective, the augmentation of the archaeological record with the land-art diagram represents an exercise of evoking the past (i.e., an archaeological act) viewed through the art of the present. In this case, two semiotic visions overlap: over the iconic data of the Past, the diagram (see Dirmoser 2011: 154 ff) of the modern linear drawing is projected. Here, simple lines could be decoded as metonymies, similar to those ‘figures of thinking’ (Dirmoser 2011: 156 ff) in rhetoric.

CASE STUDIES

1. Monte Velho, Portugal

An example of evoking the past by straight line geometry are the two works I undertook in November 2010, executed on the slopes of Monte Velho. The archaeological theme was to visualize the perimeter of a Chalcolithic stronghold positioned on the top and slopes of Monte Velho. For this purpose, I drew two parallel lines of white plastic strips fixed with plastic strings, overlapping over the defence walls buried in the ground, thus making them visible from a great distance. (Figure 1) The first reaction that I experienced on the mountain was to their cosmic scale, the monumentality of the drawing that sprang into the scenery like the Tagus River or the national highway that was seen on the horizon. (Figure 2) This experience of the monument, not only as a visual but also as a physical exercise, took place at the same time with the viewing of the operation from above, just as you look at a drawing on paper. On this occasion, I realized the phenomenological and cognitive complexity of the simple ritual of stretching the cord, and also the anthropological dimension (including the contemporary aesthetic experience) of drawing a monumental line in the landscape.

2. Barclodiad y Gawres, Anglesey, UK

In 2014, I conducted an experiment designed to reveal the unseen part of the Neolithic Tomb with Corridor at Barclodiad y Gawres, Anglesey Island, Wales. Inside the monument there is a massive stone block with a pattern of incised lozenges, a pattern I have experimentally reproduced by the simple plating movements of two textile strips on the surface of the stone, and which proved to be a ritual action being both repetitive and standardized. (Figure 3) Considering that this ritual action was representative for the monument in question, I tried to reveal it to the public with the help of a linear land-art, exposing it as a diagram on the surface of the tumulus containing the tomb. I stretched the textile strips to draw the lines of the lozenge on the curved surface of the monument, conducting on a macro-scale an action that mirrors the one inside the monument. (Figure 4) The gigantic linear drawing displayed above the Neolithic monument evokes the ritual gestures of the prehistoric engraver, as well as my gestures of stone embossing, extracted from the subterranean chamber and now exposed in the landscape, visible both on the ground and in space. The human drawing became part of the landscape due to its monumentality. (Figure 5)

CONCLUSIONS OR ARCHAEOLOGY AS AESTHETICS

Straight lines on a monumental scale belong to an aesthetics of the past and, at the same time, to an aesthetics of the present. Their use in land-art in the form of diagrams is an exercise of archeology as well as of art, and the method of approaching the past using such a contemporary technique gives the archaeological approach an aesthetic character. Thus, augmenting information with the help of monumental linear design

becomes a process of cognitive-aesthetic evocation, which transforms the science of archeology into an aesthetic activity.

ACKNOWLEDGEMENTS

I wish to extend my thanks to Professors Luiz Oosterbeek and George Nash for inviting me to work on Monte Velho and Barclodiyad y Gawres. Many thanks also to M. Pedro Cura for his help on the Monte Velho project. Last, but not least, many thanks to M. Bogdan Capruciu for his help in clarifying the present text.



Figure 1: Land-art on Monte Velho revealing the walls of the Chalcolithic castro. Photo by D. Gheorghiu

Figure 2: Land-art positioned on the Monte Velho slope. Photo by D. Gheorghiu



Figure 3: Neolithic pattern carved on a boulder, reproduced experimentally by the author. Photo by D. Gheorghiu.



Figure 4: Land-art on the surface of the Barclodiad y Gawres Neolithic tomb. Drone photo by Andy Beardsley.

Figure 5: The reproduced Neolithic pattern of the Barclodiad y Gawres tomb positioned in the landscape. Drone photo by Andy Beardsley.

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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.

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; culturionics; projective aesthetics; urban art; urban culture*

First of all, it should be considered that contemporary aesthetics, as well as the whole sphere of knowledge in the humanities, including philosophy, is in the state of an evident paradigm shift. It is connected with sociocultural, mental, artistic and aesthetic transformations that are headed towards the future away from Classics and Post Classics.

St. Petersburg University professor Moisey Kagan, one of the prominent representatives of Russian aesthetics, analyzed the development prospects for aesthetics as a philosophical science in condition of bifurcation, in which culture found itself at the turn of the millennium. In his study he considered the “aesthetosphere of culture” as a new subject of aesthetics (Kagan M., 2001). We will agree on that with him: concerning the prospects of the development of our science, the “cultural aesthetosphere” notion precisely expresses mental and practical expansion of the subject of contemporary aesthetics, overcoming the borders of traditional aesthetics and setting new challenges for it.

It was the very first artistic avant-garde in the beginning of the 20th century that performed a radical aesthetic transformation of the cultural world, its total aestheticization that correlated with equally radical sociocultural transformations. By the turn of the millennium, this cultural reformation resumed, bearing the nature of total transformation.

Correspondingly to this situation, aesthetics is expanding its methodology through dynamic interaction with theoretical, historical and practical culturology. The philosophical methodology of classical aesthetics is transforming and being complemented with contemporary sociocultural methodology. It helps to understand the peculiarity of radical change that is happening to contemporary art, its forms, language, methods of identification and operation. A considerable expansion of the subject of science towards practical aesthetics is equally reasonable and explainable, considering the appearance of “another”, alternative, actual art that goes beyond the traditional artistic reality into everyday life (Prozerskij V., 2008). It is especially important to understand the significance of marginal artistic phenomena called art practices.

It is not a coincidence that they have become a subject of study for environmental aesthetics in the context of urbanism. Urban studies include an analysis of art in the city environment as in the special area of artistic artifacts (Shuo Yang , 2016).

In today’s Russia the focus on culturological methodology and contemporary philosophy of artistic culture is connected with such names as Mikhail Bakhtin, Yuri Lotman, Moisey Kagan, Arcady Eremeev, Victor Bychkov, Mikhail Epstein, Lev Zaks and their colleagues at Russian aesthetics. However, moving forward is also important.

In this regard, we would like to emphasize such an important peculiarity of studying contemporary culture as culturionics. In his research Mikhail Epstein relies on culturionics while suggesting a methodology that expresses the orientation of culture towards the future. Culturionics is an urgent necessity of innovative dominant for sciences that use the sociocultural methodology.

Considering the radical turn of contemporary culture away from Post – Post – Post..., Epstein talks about the importance of projectivism of contemporary discourse in the humanities. In his *Proyektivnyi filosofskii slovar’* (“A Projective Philosophical Dictionary”) M.Epstein distinguishes contemporary culturology from culturionics. Culturionics is

“...a construction of new forms of activity in culture, new methods of communication and cognition, new patterns of perception and creativity. While culturology thinks in projections, which are symbol systems of various cultures, culturronics thinks in projects, which are symbol systems that haven’t yet become practices or institutions of any culture, and form a plan of possible transformations of the whole cultural field” (Epstein M., 2003)

In the culture of postmodern, which is connected with the end of the 20th century, a fundamental change-deconstruction of all traditional cultural values takes place, and the shift itself sets the projective direction for changing culture. Postmodern culture gave rise to the domination of contemporary, topical project activity and projective methodology in its theory, though it did not develop much.

However, nowadays the main vector of the future is projectivism and, correspondingly, projective aesthetics, and actual art practices are the creative material of today. What is a methodological basis here?

Main philosophical and aesthetic methodologies, which allow specifying contemporary or, to be more precise, actual art, are closely connected with the main paradigms of mentality in the humanities, from Classics to Postclassics, but to a greater extent with a new paradigm that can be called Protoclassics. However, while classical and post-classical methodologemes are still trying to rely on interpretations within the limits of analytics, systematics, hermeneutics and deconstruction, fundamentally new protoclassical methodologies, such as schizoanalysis, conceptivism and projectivism, allow going beyond the boundaries of previous interpretations of art and understanding contemporaneity as such (Orlov B., 2015).

Considering further intellectual development of sociocultural methodologies in the study of contemporary art, new orientations of culturronics and its projective thinking turn out to be consonant with projective aesthetics, which regards the post-non-classical, constantly changing subject of aesthetosphere as a base for new aesthetic projects of human existence.

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.

In this regard, an artistic transformation of urban environment stands out from the artistic culture of the 21st century. Such art practices as public art, street art, flashmob and performance carry out this transformation, and exactly these art practices constitute the main body of urban art.

Art practices originate and live in the urban environment, locating themselves in the space of buildings, streets, squares and parks. 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 both among the public and in art-related sciences. The very term “practices” is applied to label another – concerning the previous division of art into forms and genres – positioning of these artistic artifacts that does not revoke their quality of artistic merit.

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. Together with urban design, urban art contributes to the development of creative city environment. In this regard, a developing philosophy of art gives an opportunity to understand the peculiarity of contemporary artistry and embrace actual art as the most representative material of new projective aesthetics (Lisovets I., Orlov B., 2017).

In the relations between urban art and projective aesthetics a special place is given to the idea and practice of “potentiations” (Epstein’s concept, Epstein M. 2004). 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.

Considering the practice of urban art in Yekaterinburg (the Ural region, Russia), one cannot but admit a rapid development of street art with its annual festivals, street sculpture and public art that have changed the city space. And in 2015 a multifunctional cultural Yeltsin Center appeared in Yekaterinburg. This center became the place where politics, historical past and present of the Ural capital, cultural initiatives and life of the contemporary city merged with each other. Located on the Iset river waterfront, the Yeltsin Center organically fuses cultural artifacts, art practices and related events. The building of the center is a unique aesthetic project itself: it simultaneously combines architecture, graphic art, sculpture, video art and so on.

The architecture of the Yeltsin Center has found a successful continuation in the concept and space-time composition of the Museum of the first Russian president Boris Yeltsin, which is the core and sense-making space of the Center.

The exhibition space of the Museum at the Yeltsin Center supports the image of motion expressed in the architectural structure: it is organized as Russia’s journey through the 1990s. The dramatic concept of immersion into that time, namely, the image of road, was created by famous Russian film director Pavel Lungin who emphasized the drama of these years by means of an unusual exposition. Lungin made a large-scale metaphor of the biblical 7 days of creation, where events of the decade are related to one of seven crucial days of the 1990s. Each day has its own set of media and artifacts – from a nuclear briefcase to a shop counter ravaged by the shortage and a real trolley bus which Yeltsin took to get to work at Mossovet, the city administration of Moscow.

Like all contemporary art, the Yeltsin Center visually connects and presents in its inner and outer space possibilities of all forms of actual art, actively addressing its public and expecting a constant contact with it. Significant features of projects in the sphere of contemporary art practices are expressed in the phenomenon of the Yeltsin Center: the interaction of diverse artistic forms, multifunctionality of space that brings together all art and design.

And, of course, the most important feature of this project is the expression of developing interaction of various cultural spheres that is significant for the actual being of contemporary people and reveals meanings and prospects of their future.

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ECOCRITICISM AS SUBVERSIVE AESTHETICS

Abstract | Art is subversive in a given period, when it crosses the boundary of the 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 also comprises of the attitude of “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 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 out to the fields 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, henceforth, with a kind of pre-reflexive level 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 have attempted to investigate in “minority literature” (the female 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 “minoritarian literature” here is meant exclusively in the sense that was defined by Deleuze and Guattari’s books *Kafka* and *Thousand Plateaus*.

Index terms | *Anthropocentrism; Ecocriticism; Ecofeminism; Minoritarian literature; Perception; Subversiveness*

INTRODUCTION

We are saving the world.

What do you mean, you are saving it? he asks.

Because it is poorly made.

A work of art can be classified as subversive if in one or more terms cross the boundaries of what is generally acceptable in a given cultural context. What is acceptable is, of course, time-limited, variable, and historically determined. But to establish such subversiveness we do not need subversive aesthetics. Furthermore, the syntagm itself appears pleonastic, since every new philosophy of art is supposedly subversive in some way regarding the established norm. I am not talking about subversiveness in terms of a revolutionary reversal or a carnivalesque transformation of hierarchies; I have in mind much else. With 'subversiveness', I denote a precise attitude towards life, both organic and inorganic, as it is thematised in some literary works that can be read as texts, primarily written for the readership which is yet to come or for a minority readers, and only then for contemporaries. In light of this concept, launched by Deleuze and Guattari (D&G), I intend to present ecocriticism as subversive aesthetics, based on the opuses of two contemporary women writers. It is very likely that none of the authors I have in mind, that is, Polish Olga Tokarczuk and Slovenian Breda Smolnikar, did not set their pens to paper for this purpose. This means that the effect of their creations far exceeds the intentions of the authors. However, both authors are very well aware of the ecological problems of the world.

MINORITARIAN LITERATURE

Writing for the future audience means to enter the minority literature, conceived as D&G defined it in the books *Kafka: Pour une littérature mineure* (1975) [*Kafka: For Minor Literature* (1985)] and *Milles Plateaus* (1980) [*Thousand Plateaus* (1987)]. Therefore, it should be noted immediately that none of the above-mentioned writers are members of a national minority or minority language. The reason why I have declared their literature as minoritarian is entirely elsewhere and is quite complex in the context of this philosophy. As claimed by D&G, it is not only about literary, linguistic and philosophical references, but also musical, legal and political, because the difference between a minority and a majority is by no means the decisive issue of quantity, but much else:

Let us suppose that the constant or standard is the average adult-white-heterosexual-European-male-speaking a standard language (Joyce's or Ezra Pound's *Ulysses*). It is obvious that "man" holds the majority, even if he is less numerous than mosquitoes, children, women, blacks, peasants, homosexuals, etc. That is because he appears

twice, once in the constant and again in the variable from which the constant is extracted. The majority assumes a state of power and domination, not the other way around. /.../ A determination different from that of the constant will therefore be considered minoritarian, by nature and regardless of number /.../. This is evident in all the operations, electoral or otherwise, where you are given a choice, but on the condition that your choice conforms to the limits of the constant (“you mustn’t choose to change society...”)

This last statement, which is not without reason in quotation marks and brackets, is very important for the consideration of ecocritics as subversive aesthetics. Democracy, as D&G observe, gives us a choice, but does not offer the possibility of a radical change in the social order. If I develop this thought further, I can say that those who oppose the radical changes in society (they are the majority of democratic systems), often refer not only to the advantages or disadvantages of one or the other social order, but also to two complete constructs: the so-called “natural order of things” and “collective savvy”. Hence, the concept of minority literature and some other related concepts, for example, becoming and untimelessness, are not only the most appropriate concepts to begin with in a critique of representative democracy based on political representation, but also appropriate to form a critique of literature and art and the critique of its criticism.

I intend to show in the case of texts of the two writers how and when the subversive ecocritical approach turns out as productive for dealing with literature, and what subversiveness has to do with timelessness, becoming, direct speech, and some other concepts. Ecocriticism can also be understood as a derivative of post-constructive tradition. This is further affirmed by the decisiveness of the ethical and performative dimension of literary work in ecocritical research. This implies the context and the evocation of reality outside the text, or “the intervention of the real far into the depth of the text” and outright permeability of the boundary between the text and the context. In this regard, ecocritics has a special position since nature, otherwise than, for example, the former colonized people cannot express its truth, but it is true that it can “strike back” so much more violently. The subversiveness of ecocritics does not depend solely on its relation to environmental problems, but above all on how it values all other non-human beings. It is, therefore, meant to advocate a model of life, which is not only about a different social order, but it interrogates the so-called common sense manipulation and the “natural order of the world”. Representatives of the majority in their texts, literary, scientific or other, like to refer to these two constructs. Consequently, the subversive ecocriticism, resulting from ecological awareness is the discipline, which can in the literary works reveal exactly this feature: not only how much they are socially involved, but how much they deviate from the models advocated by official ecology, from the so-called “balanced” view of the world, which seeks to “democratically” take

into account the opinions and positions of the majority. The prototype of literature that discusses the deviation from such a model has long been known in Slovene literature in the poetry and essayist opus of Jure Detela (1951-1992). Long before him, Rosa Luxemburg (1871-1992) wrote explicitly about this in her personal letters. These texts speak precisely about how “the world is poorly made”, and they express a uniquely unconventional attitude towards everything that exists. /.../ with every little fly that one carelessly swats and crushes, the entire world comes to an end, in the refracting eye of the little fly it is the same as if the end of the world had destroyed all life.” This quote calls for a comparison to the excerpt from the novel *Drive Your Plough over the Bones of the Dead* by Olga Tokarczuk, where the protagonist is shown by the entomologist the home of countless larvae under the spruce bark: “At that time, I thought that every wrong-handed death still deserves a kind of publicity. Even the death of an insect. The death that nobody noticed changes into a double scandal.” And a little further: “There are no useful or useless creatures from the point of view of nature. This is just an unwise distinction used by people.” Very similar characteristic features for minority literature, such as controversy and subversion of accepted ideas and established concepts, are also noticeable in the poems of Polish poet Wisława Szymborska (1923-2012), and in Slovenia in the poetry and essays of some contemporary authors such as Iztok Geister, Barbara Korun and Iztok Osojnik.

The question is: How is this attitude manifested in concrete literary works? Primarily in the relationship between literary representation (structured world of actuality) and becoming (immanent chaos of virtuality) prevails. This is reflected in the settlement of the foreign language within the native language. What is contrary to the law of imitation is the law of the molecular world, an indefinite, non-individualized world that allows the entering into the zone of indeterminacy and it comes before representation and before the principle of reason. In the philosophy of D&G, becoming denotes an endless process that implies metamorphosis (not metaphors) and the current encounter of series of virtual points that characterize every object or being. In this process, the space of interaction opens, where new figures and intensities are emerging, a new force (puissance) of literature. This process, contrary to common sense, does not follow chronological facts, it does not rely on the subject as a condition of thought or the notion of historical determination. Therefore, such a narrative opens up the world in the first place, and only then represents and consequently enables a variety of becoming; in the case of the opuses of our two writers, in particular, becoming-minoritarian, becoming-woman and becoming-animal; D&G specifically emphasize that becoming-man and becoming-majority is not possible.

UNTIMELESSNESS

Untimelessness in the everyday sense of this term is usually a positive valued indication for the work of art, and the timelessness of D&G is another name for the virtuality that

participates in each event. Deleuze defines this concept in *The Logic of Sense* as “the extraction from modernity of something that relates to modernity, but which must also be turned against it in favour of the hope of a future time.”

An untimely literary text is supposed to be an event as a product of a multifaceted, and in some cases also a multi-voiced narrative that brings all involved into a new assembly (fr. *agencement*). The critique of such work should focus primarily on the aspect of artistic creation, which invents the new conditions of its creation, that is, literary work does not reproduce the rules, but constitutes them, thus opening up to becoming. The implementation of such a process of subversion of the genre can be observed both in the work of Olga Tokarczuk, especially in the text *Drive Your Plough...*, which is the case of the subversion of the criminal novel, and in the text of the *Jacob's Scriptures*, where the historical novel is subverted, as well as in the most of the texts by Breda Smolnikar's subversion of the folk story. Thus she introduced into Slovene literature a new genre of artificial narratives – only for adults.

TWO NOVELISTS

In an interview, Olga Tokarczuk stated that she wrote her novel *Drive Your Plough...* during a break between *The Flights* (Bieguni 2007) (her most famous novel) and her most extensive novel so far, *Jacob's Scriptures* (Księgi Jakubowe 2014). At the same time, she said that for her it would have been a waste of paper and time to write a book just to finally reveal who the killer is. Therefore, as she said, the ecological dimension in the form of the issue of animal rights has also been included in the novel. The book consists of seventeen chapters, each introducing a motto from Blake's *Proverbs*, most of which relate to animals. In addition, the book, although a thriller (i.e. the literary genre, where illustrations are the exception rather than the rule), is illustrated – a fact on the basis of which one can infer the influence of Blake's “composite” art.

The fact that a murderess escapes without penalty can be on the one hand understood as a subversion of the genre's laws, and on the other hand, in this aspect, it is impossible to overlook the similarity with the fate of Mr. Ripley, the famous killer in the novels by Patricia Highsmith. But the difference is that the novel *Drive Your Plough...* is written in such a way that a reader, even if in principle rejects murder as a means of achieving the goal, is always on the side of the killer. While Mr. Ripley acts as a morally controversial hero, Ms Dušejko is portrayed as an all-embracing person who, with a series of murders, crosses the civilization edge, but the implicit and, at the same time, the explicit presence of Blake's views in the novel, draws attention to the dubiousness of such rational explanation of phenomena. The text, by the way, impugns the entire humanistic tradition and its laws, while it opens up the question of the relation between good and evil, as well as the question of implausibility of the rights that man has in the past used to usurp at the expense of all other beings: “Winter mornings are made of

steel, have a metallic taste and sharp edges. On Wednesday, at seven in the morning, in January, you can see that the world was not created for man, and especially not for his comfort and pleasure.”

In the later author’s novel *Jacob’s Scriptures*, we find a unique constellation of all kinds of fragments, letters, documents, reports, biographies, and above all, recordings of events; it is not just about the history of the followers of Jacob Frank, but also the history of events in the then Poland and wider in Central and Eastern Europe. But the novel is not only of a hybrid genre, but it has also a kind of polyphonic creation, where the voices are constantly intertwined, interrupted and sometimes overlapping, but above all they operate untimely and, therefore, in a minoritarian manner.

We also discover something similar in the literature of Breda Smolnikar, especially in the aforementioned novel *When the Birches Up There are Greening*, but also in other texts that have not yet been translated into English. The role of the heterogeneous element as a fundamental condition of minoritarian literature, which in the texts of Olga Tokarczuk is mainly shown through more or less implicitly or explicitly thematized inter-textual elements, takes the theme of a specific feminist perspective and ecological orientation in the texts of Breda Smolnikar. The space of events around the Kamnik-Domžale field (Slovenia) expands to the sea -coast and the USA, and then it narrows again in the Kamnik-Domžale field. Here, numerous descriptions and evocations call for an ecocritical approach. The narrative is an original critique of the former socialist and current neoliberal progressive orientation and it focuses primarily on its narrower environment, to Domžale and its surroundings. In recent times this area has become an inhospitable suburban settlement and as such embodies the tragedy of the former as well as the present time, which transforms the villages and small towns with a long tradition into the ugly suburbs of the metropolis. Praiseworthy old houses crumble without any need, gardens are destroyed, century old trees fall, and the water is dried; in their place plastic department stores, housing blocks and warehouses grow.

All female protagonists by Breda Smolnikar are something special, so that even on the background of European literature they emanate a subversive effect. Even though they are moving in completely different coordinates and do not pursue the same goals, their exceptionality or magnitude is comparable to the protagonist of the novel *Drive Your Plough...* Wherever they find themselves, with their own pervasiveness, positive or negative, they make a considerable difference in the world, leaving their trace. They are supported by a narrator at the language level. Smolnikar use of a free indirect style and the corresponding syntax, alienates her own native language and brings it to a sort of delirious state on the fringe. The consequence of this is a remarkable poetic effect. A typical example are the closing sentences in the book *When the Birches...*, although

they are in fact without a conclusion:

“and Rozina screams, the tops of the trees rustle, moan, roar, and golden, golden liquid bursts from the groove, I want it I want it, Rozna is crying, lying close to the groove, it’s pouring from all trees, from all grooves, from all trunks, from all branches, from all trees, from all roots, from birches and mountain maples and white maples, Rozina’s body is turning golden, oh, Rozina, Rozina, and Brinovic is there right next to her, holding a bottle of cherry brandy in hand, look there is soil still on the bottle, girl , they’re all gone, Rozina is surprised in his arms, there is one more , and it is golden says Mary, looking at them, o judi, moji judi, ča si lipa.”

Delirium is a disease, but also a measure of health, D&G claim, it is the other of language taken by the “witch line” that is escaping the majoritarian dominant system. It is about the invention of a new language within a language, using its own syntax, which is evident in *When the Birches...* and other narratives of Breda Smolnikar. The novel is written in a single long, composed sentence, which begins in the middle of the phrase “those were Greek ships that were coming to the harbour, she was waiting ...” and also ends in mid-sentence, with three dots and a comma. These long sentences, never interrupted by a dot, evoke a pure joy of life and narration, what E.T.A. Hoffmann called *die Lust zu Fabulieren*, a joy that passes into a passion that is purely physical in character and is characteristic of the entire writer’s opus. The writer “writes on the edge constantly, goes beyond the boundaries of the generally accepted, thus putting the personal and writer integrity at risk.”

Rozina, the protagonist of the novel *When the Birches up there are Greening*, is an example of such a markedly positive surplus. With her, the writer puts the figure of an emancipated and self-confident woman who does not need a man for protection, but much more so for love, sensuality and eroticism. These are the areas for which she is no less sovereign than in business. She stands in the arena of life, she is completely attached to it, but she does not seek to change the world in a direct way. She operates always around the bend, and she is always successful.

But let us return to timelessness, which also marks the work of Breda Smolnikar. It is characterized by the fact that more than through a variety of thematisations, it manifests itself through the bi-vocal free indirect speech, where, through one statement, the trail of different voices is preserved. For example, in a short novel or story, as it is defined by the author of *When the Birches...*, “she did not care how and where she rode, she’d wash herself at home, she was never upset on the way back as long as those on the shore saw her neat and tidy, upright, with American jewellery, it really did not matter on the way back.” The fundamental act of the narrative style, according to D&G, is not a metaphor, but a free indirect speech. It indicates the movement on the edge, which is the doubling of subjectivation. Such speech is characterized by inherent duality and heterogeneity of the subject, which cannot be merged into one nor split into two. It settles into an untimely space in-between. It is addressed more to fantasy

than to a reason. The subject is no longer the perfect master of language, although she expresses her thoughts or desires through her language. The consequence of this is unique poetics, especially seen in films, for example, in Pasolini, where “the camera does not simply give us the vision of the character and of his world; it imposes another vision in which the first is transformed and reflected. This subdivision is what Pasolini calls a ‘free indirect subjective’.” Deleuze detects in Pasolini’s films some poetic consciousness, which is neither aesthetic nor technician, but somewhere in between, it is prevalently mystical or “sacralising”.

This “sacralising” seems to be the most concise and best designation of the narrative style of Breda Smolnikar so far. It turns out that this is actually a very “cinematic” narrative. It is therefore surprising that nobody tried to shoot a film after the novel *When the Birches...*, or after some other text of this writer. Agnieszka Holland shot a film entitled *Spoor (Pokot – 2017)*, based on the novel *Drive Your Plough...* by Olga Tokarczuk.

CONCLUSION

Facing such literary texts, ecocriticism in its subversive version is supposed to perceive them not only as an act of representation, but as an experiment which is trying to achieve untimely thought, which allows us to step out of dialectical thinking. Thus we are no longer trapped between formalism and historicism. Rather than on the chronology of narration, attention should be paid to virtual thinking that is to untimely elements, contained in the act of writing.

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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 a 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, natural landscape, 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*

Tianqiyuan is located in Linzi district, Shandong Province, on the south bank of Li river, and it's the central part of Qi State. It once had a spring of clear water whose temperature is always 19 degrees Celsius. It is called Tianqiyuan, also known as Hot Spring. Tianqiyuan once witnessed the thick and heavy history of ancient China, and now it has been rebuilt and protected as a symbol of the beauty of nature and culture.

HISTORICAL ORIGIN

Tian Qiyuan once named Ruiquan and Fengshui, and contained the beautiful wishes and reverence of the ancients. Linzi, the place that Tianqiyuan located in, is the capital of Qi State in the Zhou Dynasty. The place was deeply influenced by the "Tian Qi Culture". The Chinese character "Qi" is the phonetic loan character with "navel" in ancient times. The word "Tian Qi" means "the navel of the sky", referring to the central position of the world [1]. "God of the sky" is the god of ancient China and one of the eight gods in Qi state. The ancient Chinese book "Historical Records and Fengchan Book" once described the historical facts that Emperor Qin Shihuang and Emperor Wu of the Han Dynasty came Tianqiyuan to hold sacrificial ceremonies for the Eight Gods. The ancients built the Gods' temple in Tianqiyuan, expecting to nourish the Gods with the water of the hot spring, in order to promote the national economy, which contained the people's good wishes. At the same time, bureaucrats and the people in ancient China would hold the Xiuxi activity in the Shangsi Festival in Tianqiyuan [2]. Xiuxi is an ancient traditional folk custom. It refers to the ritual of swimming and washing along the water. On the third day of March in the lunar calendar, people come here to bathe with bluegrass, pray for cleaning up diseases and seek for the benefit of the child.

In addition to the ritual activities, Linzi is the birthplace of Cuju which is an ancient Chinese sport similar to football, and Tianqiyuan is one of the important geographical indications of Qi culture. In recent years, some social and cultural activities have been carried out here. On October 22, 2018, the International Cup of Origins was opened in Linzi, Shandong Province. Tianqiyuan held a sacred ball collection ceremony. Choosing it as the ceremony place was to trace the source and express regards for this far-reaching traditional sport. On that day, people wore dresses, playing ritual music, dancing traditional dances, and performing ancient and solemn cultural scenes. The modern and cultural activities are connected in ancient and modern times, which makes the history and culture of Tianqiyuan inherit and carry forward.

Tianqiyuan carries the thick history of Qi and the country. The grass and trees have witnessed the changes of culture. The beauty of the culture is reflected in every monument. Today's descendants of Qi State come here to visit and ponder on the past, to tell the children the source and meaning of Tianqiyuan's name, as well as the sacrificial ceremony and Xiuxi customs here. Qi culture is activated and extended in the cultural environment of Tianqiyuan.

NATURAL LANDSCAPE

The scenery of Tianqiyuan used to be beautiful, especially the scenery of one of the cliffs and the springs sighed. According to the historical records of the "Qingzhou Fuzhi" in the Jiajing Period of the Ming Dynasty, the place once "had five springs spraying together, the big springs were sprayed with jade, and the small springs spit out the pearls. It was a spectacular scene. The springs were sparkling and looked like jade; the springs were misty, which made the place like a dream." The Ming Dynasty's Zhibian Lao has been known as "hot spring poetry", which is an impressive scene depicting

Tianqiyuan at that time. Later, because of the immoderate underground mining, the water level sank and the water was exhausted. Then the mountain was dry and Tianqiyuan lost its vitality. In the last century, people began to develop and construct stone materials in Tianqiyuan, which further damaged the landscape. Although it has been destroyed, Tianqiyuan still occupies an important position in people's hearts. After repairing and rebuilding, we can also get a glimpse of the grand scene.

The restored Tianqiyuan National Forest Park has many unique landscapes with different postures, such as cliffs, waterfalls and the tranquil lake. Strolling on the plank road of Tianqiyuan, you can enjoy the scenery, such as the waterfall, the green waves, the stone carvings, the shades of the trees. It's the exquisite scenery that makes people linger and fully appreciate the beauty of the landscape here. Today's Tianqiyuan, there are three clear springs flowing out from the cracks of the stone, and flow through the huge stones into the shallow pool, reflecting the blue sky and clouds, surrounded by green trees and red flowers, and it's full of the beauty of colours [3]. Tianqiyuan National Forest Park will create farmland ornamental landscapes, wetland recreation landscapes and slow traffic landscapes. Different landscapes are matched and integrated with each other, thus reflecting the chic landscape interlaced and vertical and horizontal beauty.

TOURISM DEVELOPMENT

In 2016, Linzi District of Zibo City, Shandong Province, launched the Tianqiyuan National Forest Park Construction Project to carry out ecological renovation and tourism development activities. The first phase of the project covers an area of 280 hectares and plans to invest 500 million yuan, focusing on building an ecological system of "two mountains, one field and one village" [2]. One of the key tasks of the project is to select spring entrances manually on the cliff wall and then draw the underwater to form a waterfall effect in order to restore the original appearance of historical records. After the exploration by experts, three points of "one high, two low" were finally selected, which learned from the writing of ancient Qi characters. After repairing, the cliff wall is more than ten meters high, three springs are flying straight down, turbulent and tumbling, and the water splashes on the rocks, causing the water to splash, hazy vapor lingering, making people amazed and full of praise. In addition, the park has built a 3,000-meter wooden plank road that runs through the mountains and hills, making it easy for tourists to stroll. There are some landscapes platforms designed which are convenient for people to take a rest. In order to avoid destroying the landscape as much as possible, this plank road is made up of pure wood and the structure of it is built according to the terrain. It is a natural scene with the surrounding trees and stones which make roaming on the plank road is interesting and enjoyable. When visitors are walking on it, they can breathe fresh air and feel the breeze from the forest which is effective to relax their bodies and minds. According to the park manager, some trees and shrubs will be planted on both sides of the plank road to create a tree-lined corridor with streams, where we can see flowers in three seasons and see greens in the whole year. What's more, Tianqiyuan added the beauty of culture and the beauty of nature by building agricultural science and Qi cultural functional areas, which is icing on the cake.

From the perspective of tourism aesthetics, Tianqiyuan has cliffs, springs, lakes, pavilions, lush forests, historical monuments, and sacrificial culture etc. It has rich aesthetic information which can bring visitors with profound aesthetic experience. The

first phase of the construction of Tianqiyuan National Forest Park adheres to the theme of “idyllic tourism, ecological leisure and restoration of historic sites”. The second phase is based on the theme of “the protection and development of remains and mountain sports”. Both of them carries out tourism development and construction to create a landscape scape for tourists which has rich images, containing sound and colour, dynamic and static, natural and human infiltration. The project aims to realize three important purposes of ecological restoration, leisure tourism and cultural heritage, and will drive the development of local tourism service industry.

Tianqiyuan has a high degree of landscape aesthetics and historical and cultural values. At Tianqiyuan, people can enjoy the pleasant scenery, understand the Qi culture, and cultivate the sentiment, so that they can achieve the satisfaction of spiritual needs and the improvement of spiritual realms [5].

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A CASE OF CONFLICTUAL PERSPECTIVES: ARTISTIC FREEDOM VS RIGHT TO REPRESENTATION. TWO EMBLEMATIC CASES: ROBERT LEPAGE'S SLAV AND KANATA (2018).

Abstract | The harsh controversies over two musical/theater productions, SLAV and Kanata, from internationally acclaimed Quebec theater director Robert Lepage during the summer 2018 in Montreal, and more generally the Canadian cultural community, demonstrated the need for a better understanding of artistic freedom, censorship, cultural appropriation, and systemic racism in a post-colonial context.

SLAV is a musical play inspired by Afro-american slaves songs conceived by theater director Robert Lepage and Montreal based singer Betty Bonifassi. On the premiere's evening on June 26th during the Montreal International Jazz Festival, around 100 protesters were standing outside 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 July 4th, the Jazz Festival producers cancelled the whole production following a letter from Moses Sumney, an Afro-American musician who decided to cancel his own show appearance and boycott the Festival because of the controversy surrounding the SLAV. The Festival mentioned „security“ reasons for the cancellation of the show, a cancellation which fuelled hundreds of protests in the following months, accusing the protesters and the Festival of censorship.

A few weeks after those events, another Robert Lepage's production, Kanata, conceived to be presented at the Festival d'automne de Paris in December 2018 became the centre of attention fuelling 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 people implied and concerned were absent from the scene.

Among the arguments of Lepage and his defenders about his highly problematic castings in both productions 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 criticised by many as being a kind of censorship).

We aim to address the common problematics of those two controversial cases and we intend to do so in order to demonstrate the need to redefine the concept of „artistic freedom“ in a post-colonial context, especially regarding the rights of minorised and discriminated groups to be taken into account and justly represented when artists refer to their stories and bodies as artistic material.

Index terms | *Artistic freedom; censorship; representation; cultural appropriation; post-colonialism; artistic ethics; SLAV/Kanata, Robert Lepage.*

« A CASE OF CONFLICTUAL PERSPECTIVES: THE RIGHT TO ARTISTIC FREEDOM VS THE RIGHT TO REPRESENTATION. TWO EMBLEMATIC CASES : ROBERT LEPAGE’S *SLAV* AND *KANATA* »

Introduction: The *SLAV/Kanata* stories

Quebecers will probably remember the summer of 2018 for quite a while. Not only because it has been the hottest summer in almost a century but also because of the unusually “hot” and virulent debates that surrounded two theatrical/musical productions of internationally acclaimed Quebec based theatre director Robert Lepage, *SLAV* and *Kanata*.

SLAV is a musical play based on Afro-American’s slave songs collected during the 1930s by ethnomusicologists Alan and John Lomax. The lead singer and co-creator of the show, Betty Bonifassi, had already done two solo albums with this repertoire. *SLAV* was a Montreal International Jazz Festival special event and presented in one of the most important theatres in Montreal (Théâtre du Nouveau Monde). It premiered on June 26th but was soon to be cancelled due to Bonifassi’s broken ankle but also, following the Jazz Festival’s official declaration (July 3rd), due to “security risks”. The fact that about 100 protesters were standing in front of the theatre on the evening of the premiere is supposed to have counted among those “risks” – but the main risk was clearly the consequences of the cancellation by Afro-American musician Moses Sumney, who explained in a letter sent to the Festival (July 2th) that he chose to cancel his performance in support of *SLAV*’s protesters (the risk here being that other musicians scheduled at the Festival could follow his example, putting the Festival’s program and reputation at stake).

One of the main protests was that *almost all* of the production dedicated to Afro-american’s slave songs and tragic history was made by white persons. Which led to accusations of racism and cultural appropriation among other things but also, and much more importantly I think, to the denunciation of the invisibility of the “visible minorities” on the cultural scene in the Province of Quebec. It was certainly not a lack of talents in the Quebec black community if only two black singers were chosen among six. This problem has indeed been observed, documented and publicly criticized many times over the past 10 years at least¹. In the following months, a fierce public debate went on in all of the Quebec/Canadian medias and social networks about artistic

1 Since its foundation in 2004, Diversité Artistique Montréal has been quite active in promoting the artists from the “visible minorities” in all fields and producing studies and recommendations to improve the situation. Cf. <http://www.diversiteartistique.org/en/publications/studies>. They also intervene among other groups to denounce racism and discrimination in the cultural scene as they did for example when a well-known Montreal theater (Théâtre du Rideau Vert) used a “blackface” in 2015 instead of hiring a black person for a production. We should also take notice that those claims from “visible minorities” are more and more widely shared all over the world nowadays in the cultural scene, especially in the theater and film industry : “OscarsSoWhite”, Cannes 2018 (16 black actresses made an official statement about the limitations of their roles in France), etc.

freedom, censorship, cultural appropriation, racism and the lack of representation of the “visible minorities” in the arts and the cultural industry in general.

The second production, *Kanata*, was supposed to tell the story of the difficult and tragic relations between the indigenous peoples of Canada and the European settlers since the beginning of the colonisation². Robert Lepage had been invited by famous French theatre director Ariane Mnouchkine to create a play with her theatre company in Paris (Théâtre du soleil), a production meant to be presented at the Festival d’automne in December 2018. Shortly after the *SLAV* debate had been ignited, the news spread that *not a single indigenous person* was part of the *Kanata* production, adding a much unneeded fuel to the ongoing harsh public debate³. A collective declaration signed by numerous indigenous artists published on the July 14th explained their criticisms towards the show (quite similar to the ones addressed to *SLAV*). Five days later, Lepage and Mnouchkine came to Montreal to meet 35 indigenous artists and cultural entrepreneurs, a meeting that lasted many hours but was not conclusive⁴. The controversy finally provoked the cancellation of some of the funding Lepage was supposed to receive from North-American co-producers which led him to completely cancel the production of *Kanata* on July 26th (the production finally took place December as initially planned and went on until March 2019).

Common problematics

Although the themes and historical material of *SLAV* and *Kanata* were completely different –and were also created in two completely different contexts– they raised similar problematics within the Afro-descendant and indigenous communities, as well as for those familiar with the postcolonial debates and concepts. Both stagings were inspired by their tragic histories, deeply marked by the hundred years of colonial oppression, discrimination and exploitation of their ancestors’ bodies and territories, a “dramatic material” that still bears psychological and physical extensions in their daily lives today since both communities still suffer from discrimination, systemic racism, physical violence and “invisibilisation” in contemporary Canada, a society some experts describe as being still colonial (e.g. the “Indian Law”⁵). Both communities have also

2 The project changed in the meanwhile and finally mainly concentrated on the problem of the missing and/or assassinated indigenous women in Canada, a national tragedy which made thousands of victims, and is still going on today.

3 Some objected to this absence by saying that Mnouchkine’s company is itself plurinational and many of her actors and actresses come from immigration and have a difficult if not tragic background. A video has been produced to explain this and put online on the 1st of March 2019, cf. <https://vimeo.com/320809875>.

4 Ariane Mnouchkine’s public declarations since the meeting have been incredibly condescendant and demononstrated her incapacity to take into account the deepness of the problems the indigenous protesters tried to point at – thus adding to the legitimacy of the criticisms that were addressed in the first place. Cf. <https://ici.radio-canada.ca/premiere/emissions/medium-large/segments/entrevue/81799/ariane-mnouchkine-kanata-annulation-denonce-injonction> and <https://www.telerama.fr/scenes/ariane-mnouchkine-les-cultures-nesont-les-proprietes-de-personne,n5809605.php>.

5 The indigenous communities have not only been deprived of many rights through

been struggling for decades for more recognition and additional rights in general and more recently in the cultural industry as well.

Not only have those productions raised similar problematics, but the heated and symbolically violent debates they have sparked present many common arguments. We can split them broadly in two groups: on the one side, the defenders of Lepage's creations in the name of artistic freedom, who swiftly accused the protesters of "censorship"⁶, "intimidation", "white racism", "cultural fascism", etc.; on the other, the protesters, who tried to explain the reasons why an artist couldn't use the story of "others" while excluding them from his creations anymore, as if it could be a simple and neutral "artistic material", especially when their story concerns such a difficult and tragic past with so many echoes and consequences in their actual lives—their social and political invisibility as "visible minorities" and the silencing of their specific challenges and their suffering being only two examples here of those consequences.

To Lepage's credit, we have to mention that he did consult a few experts and artists from the two communities concerned in *SLAV* and *Kanata*, but it didn't seem to be very productive as some of them explained in public declarations later on⁷. It must of course

this colonial law but also suffer from many injustices and social problems that have been put to light in the past 20 years: rape and murder of hundreds of indigenous women, many of which disappeared, the system of „residential schools“ where thousands of indigenous children were forced to go after having been literally kidnapped from their families (the last one closed in 1992), abnormally high incarceration rates and suicidal rates, extremely bad living conditions (poisonous water, overly high prices for food, no health care). Cf. <https://www.upress.umn.edu/book-division/books/red-skin-white-masks>.

6 A position still defended by Betty Bonifassi months later in a TV interview as the play was to take place in Sherbrooke City (January 2019). Cf. <https://ici.radio-canada.ca/tele/tout-le-monde-en-parle/site/segments/entrevue/102564/slav-spectacle-critique-reconciliation-betty-bonifassi-elena-stoodley>. Whereas Robert Lepage, on the contrary, explained at the end of December 2018 in a kind of "mea culpa" letter that he had made mistakes and regretted the harshness of the controversy surrounding SLAV fueled by the medias not mentioning a single time the word "censorship". Cf. http://mi.lapresse.ca/screens/6b6b6daf-c590-45d0-a986-a2d6379b220d__7C__0.html.

7 Among them, the Quebec City based rapper Webster (real name Aly Ndiaye) who's also an historian of black history and slavery in Quebec, was consulted for the SLAV production during the summer of 2017. He was very disappointed to observe at the first preview that his advices hadn't been taken into account, especially those concerning the fact that white women were playing the roles of black slaves in cotton fields. Cf. https://quebec.huffingtonpost.ca/webster/le-probleme-avec-slav_a_23470580/. See also Marilou Craft's text months before the premier of SLAV (dec. 2017): <https://urbania.ca/article/quest-ce-qui-cloche-avec-le-prochain-spectacle-de-betty-bonifassi/> and her critique of the show on July 3rd: <https://urbania.ca/article/slav-bilan-de-marilou-craft/>, both texts for which she received numerous insults and threats. Finally, one must also mention that, despite advices from experts before the production and even after SLAV was "revised" in a new version following Lepage's meeting with a group of artists and cultural actors in the Fall of 2018, the show still alludes in the new version to the so-called "Irish slaves" although it has been proven that this story is a pure product of the American alt-right. Cf. expert historian Le Glaunec: <https://ici.radio-canada.ca/nouvelle/1147404/nouvelle-controverse-slav-erreurs-faits-historique-robert-lepage-betty-bonifassi> and <https://www.lapresse.ca/arts/spectacles-et-theatre/201901/18/01-5211502-une-theorie-conspirationniste-dans-slv.php>. This choice of keeping the figure of the "Irish slave" is highly emblematic of the lack of rigor in the production of those two shows and has not been either explained nor

also be emphasised that Lepage intended with those to shows to denounce the racism affecting these communities. Unfortunately, as we all know, hell is plagued with good intentions.

Two conflictual perspectives: the main arguments

There has been literally thousands of publications, radio and TV interviews around these two controversies which makes them difficult to summarise⁸. We'll concentrate here on the most important ones.

1) The “let-them-do-it-too argument”

Defending Lepage’s right to artistic freedom and the choice of any materials and contents he might be interested in, some objected that nobody had prevented the communities involved to do their own shows, present their own versions, their own stories, and so on –some even insinuated that if they didn’t, it was probably because of a lack of talent... While this objection was frequently used, it is also the least interesting and relevant one since the artistic and cultural community know too well how difficult it is to get fundings and even more when you are not already an established artist like Lepage (who is undoubtedly one of the most famous theatre artists in Canada), a difficulty which is even greater for the members of ethnic minorities. The other problem is also related both to the way the medias always give more visibility (and thus more importance) to better known artists leaving little public space (if any) to emergent artists, and to the mechanisms of the culture industry.

2) The “slip-into-the-other’s-skin argument” (literal translation of French « se mettre dans la peau de l’autre »)

A more serious argument concerning the problematic casting of both *SLAV* and *Kanata*, on which many insisted, was the fact that theatre was the art “par excellence” where actors slip into the skin of others and that one doesn’t have to be Jewish or an homosexual to play a Jewish person or an homosexual, meaning here, by extension, that a white person could also play the role of a black person.

Notwithstanding the fact that, as any professional working in theatee or cinema knows too well, the casting for a role is a prior and extremely important part of the success of a play, this argument tries to evacuate the question of *corporeity* and the specific burden of the black body, heavily stigmatised (in many different ways –one has simply to think of the attention given recently to the sole question of the black people’s hair in a few shocking events⁹). Contrary to the white body, the black body commented by Lepage.

8 In February 2019 Google had a total of 740,00 references for the key words “SLAV + Lepage”.

9 For example: <https://www.theguardian.com/sport/2018/dec/22/high-school-wrestler-dreadlocks-hair-cut-video-racism>.

cannot make itself forgotten nor transformed into its contrary –a black person cannot chose to become white the way some white persons nowadays try to become black. It simply doesn't work that way¹⁰. It is also impossible to prevent the colonial and racial glaze on black bodies contrary to the "colour-blindness" argument Bonifassi used as a justification of having white singers playing black slaves, showing thus the sheer blindness to the actual living conditions of racialised people, especially the black people and the history of more than 400 years of slavery their bodies have endured.

Another very important aspect about the "slip-into-the-other's-skin's argument" overshadows the fact that both *SLAV* and *Kanata* had a *documentary* dimension (both related to *historical and factual contents*) and had a "didactic" ambition. This "semi-documentary" aspect has also decisive consequences on the so-called artistic freedom as we'll see later.

In *not even one* of his declarations about *SLAV* has Lepage explained *why* he chose white persons to embody black slaves, be it for artistic reasons or the quality of the voices of the white singers. He might have done so if he had opted for a Brechtian stance, or for any other artistic justification, *but he didn't*.

In the case of *Kanata*, there was a convenient justification: Lepage could not choose the actors because they belong to Mnouchkine's company. Despite this justification, it remains hard to believe that Lepage couldn't invite at least one or even a few indigenous actors to play along the company in Paris – being the artist that he is, and having the means that he has.

Mind you, we are not here suggesting that an artist cannot conceive a show denouncing the plight of a people belonging to another culture or that a comedian cannot play the role of a person with a different nationality. In general, this can of course be done. But here we are dealing with a complete or an almost complete exclusion of an entire community. Even worse, these are communities who have been silenced or whose voices have not been heard and they are communities that still suffer from the oppression or colonisation of a dominant white community.

3) Artistic freedom

This is certainly one of the most important arguments. Since the beginning of modernity at the turn of the 19th century, artistic freedom has been gained over harsh battles against censorship, moral hypocrisy, religious interdictions and political dictatorships. Trying to intervene into Lepage's creative freedom by criticising his choices (especially the casting) thus amounted for his defenders to censor him as in the "bad old days".

The fact that both shows were cancelled (but finally presented) has been directly

10 Contrary to Rachel Dolezal claims to "trans-racialism", cf. <http://theconversation.com/the-contradiction-at-the-heart-of-rachel-dolezals-transracialism-75820>.

attributed to the protesters (some were even accused of “cultural terrorism”), despite the fact they were both cancelled by the producers for reasons not pertaining their *contents*. If a few protesters asked for a boycott, it was certainly not them who put an end to the productions. Many protesters have also explicitly declared that they did not wish for a cancellation at all, but simply hoped their criticisms would be heard and taken into account¹¹.

As some rightly observed, the defenders conveniently confused criticism, censorship and intimidation, some of Lepage’s defenders becoming themselves the perfect examples of what they were condemning in the first place¹². They were indeed the ones who have spoken the most in the medias, contributing to silencing those who were protesting or simply criticising the shows from the very beginning.

Another important confusion about the so-called censorship against Lepage’s *SLAV/Kanata* concerns the *convenient* lack of distinctions between their “content” and the political demands of the communities involved, who were simply asking to be justly represented and given a place in stories that were theirs in the first place. Both communities insisted on the fact that part of their history in the past centuries –both rooted in colonialism and racism– *was precisely that they had been silenced, not considered, or invisibilised*, and thus too often stereotypically portrayed without letting them express their own voices in the context of insidiously perpetuated domination that they were trying to fight against. And here again, *by not wanting to consider those legitimate revendications and focusing on the question of artistic freedom*, the defenders became censors themselves *thus participating to the exact situation denounced by the protesters*.

Moreover the defenders refused to acknowledged the fact that any artist who works with the story of real persons, real facts and historical content has to accept *the responsibilities which come along that choice*. Any documentarist knows indeed how this choice commands greater caution in the treatment of the material they use, as there are stakes for the persons concerned and their representation, and thus their public perception to start with, as well as issues about truthness or falsehood. In the case of the communities involved in *SLAV/Kanata*, those stakes were crucial because the way they are publicly represented directly affects their image and the way they will be socially perceived in a situation where they are still regularly victims of discrimination and racism. A wrongfull representation has way more impact on them as on any member of the dominantly white and euro-ascendant community and can therefore be not only offensive but also cause prejudice, as their overall invisibility precisely insidiously does¹³.

11 In the case of Kanata the criticisms were formulated months before the show was supposed to take place in Paris, where it finally took place without any substantial changes.

12 Cf. Pascale Cormier, <https://onjase.org/post/2018/07/31/182-SLAV-et-Kanata-%3A- rendez-vous-manques>, Michel Seymour, <https://onjase.org/post/2018/08/06/183-Museler-la-controverse>.

13 We can usefully recall here French philosopher Ruwen Ogien’s distinction between

Finally, for those who complained that artists “can’t say anything anymore” because of what would be simple and stupid “political correctness” –another form of censorship for them– there is a huge difference between not being able to express oneself about one’s experience and reality on the one side, and, on the other side, the way to express it and *include or exclude others* in what we say, especially if those “others” are directly concerned and in a *vulnerable position*. In that sense, the well-known Quebec comedian Guy Nantel who was complaining about the criticisms of his show¹⁴, and who was condemning what he qualified as a new and unacceptable censorship, did not understand this crucial difference. What one could say without problems “before” should not necessarily be legitimately said today (among which racist and sexist jokes).

4) Cultural appropriation and privileges

There was a lot of discussions (and confusions) about “cultural appropriation” in relation to the artistic freedom’s argument. *SLAV/Kanata’s* defenders argued mainly that culture belongs to everyone and this has always been the universal ground on which artists base and nourish their creativity. There has been, here again, many fierce debates and it would necessitate a whole separate discussion. The problem that I want to emphasise on here concerns the way things were presented without the participation or consideration of those whose histories and cultures were sources of inspiration and creation. As mentioned above, the problem was the absence of their involvement more that the fact of using them as a source of inspiration.

Another problem which became clear in that context is that thoses stories/songs seemed to need the gaze and voices of those who are already in a dominant position to get to be seen and heard, or they would otherwise remain silent. Some pointed at the risk of using these materials in a manner where they could be emptied of their profoundness and authenticity (as some criticisms of *Kanata* underlined) especially by the way they were made “spectacular”, a criticism that I find problematic for many reasons.

Some underlying problems

As they expressed it publicly in many occasions, Lepage, Bonifassi and Mnouchkine were extremely surprised by the reception of their work and the criticisms it prompted. They clearly underestimated the extraordinary weight of the long history of oppression and exploitation that the communities they wanted to talked about (with good intentions) still have to go through on a daily basis in their lives and in their bodies.

being simply offended, a case which cannot command “censorship”, or being the subject of prejudice, a case that commands either correction or condemnation. Cf. *La liberté d’offenser. Le sexe, l’art et la morale*, Paris, éd. La Musardine, 2007.

14 He made very indelicate jokes about “rape culture” and about a woman who had publicly accused a politician of raping her (summer 2018).

They also seemed to be unaware of the huge and urgent need for recognition and respect those communities have been trying to express for years. They underestimated the way they no longer want to be reduced to representations with which they do not identify. Those representations have been too often cliché, stereotyped, and diminishing, when not bluntly demeaning and deshumanising – *a situation worsened by their cultural and mediatic invisibility*.

As good and as noble as they could have been, the artistic intentions at stake encountered the symbolic and political burden of centuries of colonialism and racism from that Canadians inequality inherited and which affects one differently depending on which side one stands. Something as ordinary as wearing a sleeveless white cotton shirt doesn't have the same resonance on a white person as on a black person, as the organizers of a parade in Montreal learned at their expenses recently¹⁵.

Some theoretical avenues

Among many factors of explanation for the surprising unawareness of such “avant-gardist” artists as Lepage/Bonifassi/Mnouchkine, and the incredible crisis it unleashed in the public sphere, let's just mention a few analytical avenues I will try to explore in a further paper: 1) the blind concept of “universalism” which was often brandished in these debates without any grasp of the concrete situations and conditions of those who are supposed to be included in that universalism, 2) the emergence of “counter-publics” in the public sphere and the demands for a visibility and a voice for those who are usually not taken into account¹⁶, and 3) the typical symptoms of “epistemic injustice”, as theorised by Miranda Fricker¹⁷, exemplified by how the protesters were silenced, by the fact their testimonies were not taken into account, and by the usual prejudices against their communities being activated.

Conclusion:

With freedom comes responsibilities and thus with artistic freedom comes artistic responsibilities. The artists who gained artistic freedom should be aware more than ever of their responsibilities toward those who have not yet gained the recognition of their rights to an equal freedom and visibility in the artistic sphere or in society. These responsibilities shouldn't be perceived as a restraint to creativity but, on the contrary, as an inspiring and productive challenge.

15 Cf. <http://lencrenoir.com/defile-montreal-saint-jean-2017>.

16 Cf. in particular: Nancy Fraser, “Rethinking the Public Sphere: A Contribution to the Critique of Actually Existing Democracy”, in *Social text* (1990) pp. 56-80, Eric Fassin, « Politiques de la (non)représentation », in *Sociétés et représentations*, 2018/1 (No 45) pp. 9-27, Marie-Anne Paveau, « La panique décoloniale »,

17 <https://penseedudiscours.hypotheses.org/17859>.

Miranda Fricker, *Epistemic injustice. Power and the Ethics of Knowing*, Oxford University Press, Oxford UK, 2009.

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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*

INTRODUCTION

Since the 1990s, socially engaged art practices involving people, communities, and social interaction have become an indispensable trend in contemporary art. With this social turn in 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 those practices based on its direct social efficacy, while also insisting that it is crucial to discuss, analyse, and compare such works critically as art.¹ 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 focuses on the importance of a secondary audience that experiences socially engaged art indirectly, using the practices of Phil Collins, Jeremy Deller, and the Japanese artists Hikaru Fujii and Akira Takayama, wherein non-professional people 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. This paper describes the significance of the new type of viewing experience offered by those works and explores the potentiality of an audience that does not participate but goes beyond being mere passive onlookers.

ALTERNATIVE APPROACH IN SOCIALLY ENGAGED ART

Using social and political themes, Collins and Deller intentionally create unique images by incorporating fiction and ambiguity. This chapter analyses their works and explores how those works compel the audience to face social realities.

Connecting audience and performers

They Shoot Horses (2004) by the British artist Phil Collins (1970–) is a video work of an eight-hour dance marathon by Palestinian teenagers hired after an audition in Ramallah.

The video features nine participants dancing to Western pop music without an intermission, like a marathon dance contest from the Great Depression of the 1930s, forerunners of the modern reality TV show. Though the political situation of Palestine is not mentioned, the dancers’ long hours of endurance, the dancing bodies being frequently cut off by the fixed camera frame, and the title referencing the long-ago novel and film encourage the audience to grasp the meaning of the work for themselves.

The two adjacent screens that show the performers life-size, and the shallow depth of background space inside the screen emphasizes the physicality of their dancing bodies. There the audience feel as if sharing the space with the performers. The sentimental and familiar melodies of Western pop music work as mediators that draw viewers and subjects together through emotion. When their cheerful and energetic dance gradually turns into a battle against extreme fatigue, viewers sometimes shed tears and even dance alongside the screen. By utilising globalised pop culture and construction of the image and the installation space, the work connects a specific political problem to the situation of all oppressed ordinary people from the Great Depression to the present.

Creating layers of audience

The Battle of Orgreave (2001) by the British artist Jeremy Deller (1966–) is a re-enactment of the brutal confrontation during the 1984 miners’ strike in the United Kingdom. This re-enactment involved more than 800 participants, including former miners and policemen who were part of the original conflict and historical re-enactors. Switching the roles of some miners to that of policemen has made this re-enactment fictional and politically ambiguous rather than just a faithful reproduction.

Significantly, the work produced several layers of the audience, each of which had a different experience. The first is the local residents who were on the site of the re-enactment. It was a unique and surreal experience because brass bands and stalls appeared, and children ran around the riot re-enactment. The second is those who watched the televised film by director Mike Figgis. Containing interviews with miners, the film evokes sympathy with miners and criticisms of Thatcher’s policy of mine closures. The third is the museum visitor who viewed The Battle of Orgreave Archive (An Injury to One is an Injury to All) (2001), which consists of a chronology, news videos, and books on people involved in the 1984 conflict and records and documents of the re-enactment. The re-enactment film is a part of a large archive in which materials of fact and fiction are juxtaposed in the same room. It makes the audience, who are distant from the site of the re-enactment, experience the subtle and nuanced antagonisms among people in various positions that cannot be converged into a single resolution or a political message of the era. It is this third audience who can perceive the situation of the society most intensively and vividly, where divisions and contradictions accumulate and become intertwined.

In They Shoot Horses and The Battle of Orgreave, audiences are removed from the participants’ performance in both temporal and spatial terms. However, as those practices indicate, the indirectness of these artworks can help the audience to perceive social and political issues in all their complexities and contradictions.

INDIRECTNESS IN SOCIALLY ENGAGED ART

In Japan, representative contemporary artists have been producing works containing sharp social criticism, especially after the Great East Japan Earthquake and the Fukushima Daiichi nuclear disaster of 2011. This chapter, examining their works, explores the possibility of art practices which are indirect but can be socially engaged.

The possibility of socially engaged art in the museum

Southern Barbarian Screens (2018) by Hikaru Fujii (1976–), presented at the exhibition Travellers to commemorate the 40th anniversary of the National Museum of Art, Osaka (NMAO) is a video installation featuring a man carrying the photographs of Namban screens taken by the photographer Ikko Narahara (1931–) out of storage and displaying them in the exhibition rooms.

Namban screens are a form of Japanese art depicting the 16th- and 17th-century trade between Japan and Portugal. The screens depict Portuguese merchants and Christian missionaries visiting Japanese harbours, with many small figures drawn precisely in vivid colours. Inheriting the spirit of the Osaka Expo in 1970, one of the tasks of NMAO was to locate Japanese art in the history of international relations.¹ Supported by the special budget for reproduction of the masterpieces of Oriental art, the Narahara visited the National Museum of Ancient Art in Lisbon in 1982 to photograph the screens.

This work incorporates the gaze of four people. The first is of a painter of the screens. Customers who purchased those screens were mainly merchants, especially wholesalers

in ports.² In the screens, the master/slave relationship of the figures is expressed clearly in the details and colouring of the skin, clothes, and behaviour. The images of wealthy white merchants who owned servants and slaves were painted to express curious exotic customs of foreign countries, but furthermore the images reflected the aspiration of Japanese merchants to expand their power. However, despite the frequent appearance of non-Western figures on the screens, they are rarely mentioned in the discourses on the Namban screens.³

The second gaze is of the photographer. Narahara produced not only faithful photographic reproductions of screens but also many shots of small parts from his own point of view. Figures of non-white people were carefully chosen there. What these images indicate is that Narahara was interested in these people and also, as Fujii noted, that countless variations can be produced from a single painting by changing perspectives in the distance, height, position, and angle.⁴

The third gaze is of a man being shown exhibiting photographs of Narahara. He is Peter Golightly, a member of the artist group Dumb Type. Although Golightly is a professional in performance, in this video his role is just to carry the photographs and display them on gallery walls as an anonymous person. While working, he takes time to look at the pictures and murmurs personal impressions. In another art museum space that appears in the video, he performs not only as an exhibitor but also as a spectator.

The fourth gaze is that of artist Hikaru Fujii. He rediscovers Namban screens through the perspective of Narahara and makes another attempt to view them anew through the performance of an African American living in modern Japan. While viewing the Namban screens through the intermediary of Golightly, the audience is forced to pay attention to the non-Western figures appearing on the screens. Furthermore, the audience's attention is drawn to how Golightly feels while seeing those figures. At the end of the video, Golightly runs in the gallery room towards the camera. It is the only scene in which he looks into the camera lens, and it makes audiences feel like being watched by him and being asked what they do and do not see.

Creating another exhibition space in the video screen, where photographs taken at a foreign museum many years ago are exhibited, the work relativises the institution of the museum. It indicates that the museum is not a neutral, independent institution in any country or any period. In particular, the national museum has the power to authorise works of art, determine what is worth seeing and what is not, and affect audiences' own perspective and memories. On the other hand, in the white cubes isolated from the noise-filled world, audiences are led to deliberation in looking at subtle differences in the colour and form of artwork, and they have the ability to imagine and even mentally fill in any perceived gaps. The fact that Narahara's photographs reflect his own attention to non-Western figures and the way the man exhibiting photographs murmurs his own thoughts suggest the potential power of the audience, who can develop their imagination and thoughts beyond the framework established by the museum. Accordingly, in the intersection of the four gazes, this work seems to reveal the ambiguous possibilities of the museum.

Blurring the boundary between art and activism

Collaborating with people who do not specialise in theatre, the theatre director and artist Akira Takayama (1969–) has taken broad approaches, such as touring performances and social experimentation projects, to extend the concept of theatre to real society and urban spaces. Since 2017, as an associate artist at Mozorn Tulum Theatre in Frankfurt, he has developed a project called European Thinkbelt/McDonald's Radio University. Inspired by the unrealised city plan by the architect Cedric Price in the 1960s, Takayama launched a project to transform the Balkan route along which many

refugees travel into a belt of thinking and learning. Then Takayama selected branches of McDonald's restaurants as places where refugees could deliver lectures.

At that time, many theatricalists tried to express refugee issues in straightforward ways in the traditional theatre framework, such as bringing refugees to the stage and incorporating refugee issues as a topic. As a foreigner himself, Takayama conceived a more indirect approach. When this project started, he met with strong resistance from German intellectuals, because McDonald's is seen as a symbol of global capitalism that serves unhealthy meals and exploits immigrant workers.⁵ Takayama, however, was paying attention to another aspect of McDonald's overlooked by intellectuals—they were shelters in the city where free Wi-Fi and cheap meals were available and long stays were possible. Like some refugees, he has had the experience of staying through the night in McDonald's in Tokyo. He tried to create a theatre from the perspective of people who are compelled to use McDonald's as a tool of survival, not one of people who criticise McDonald's from a position of comfort. In Tokyo he also met many young people who work by day and spend all night in McDonald's and recognised that they are like invisible refugees.

In McDonald's, visitors can pay for lectures and listen to them on MP3 players or listen to live lectures on the radio. Fifteen subjects are offered, including literature, philosophy, biology, accounting, sports, and architecture; the lecturers are from Syria, Afghanistan, Pakistan, Burkina Faso, Iran, and elsewhere. Lectures are based on their experiences and knowledge, but not the harsh experience they have had as refugees. For example, a refugee from Ghana who had won an international marathon gave a lecture on what it was like to run a marathon. In people's lives, there are invariably stories to talk about other than their experiences as refugees, and the lectures allow the audience to access those buried stories.

Thus this invisible theatre paradoxically makes refugees visible and changes the appearance of the city. By sitting in McDonald's and listening to another person's story through earphones, one finds that the initial image of the person, limited to the attribute of "refugee," transforms into the image of a real person living in the same society.

Takayama's practice includes real actions that create circuits to listen to the voices of people excluded from the theatres, as well as to extend theatre to the city. However, unlike conventional protest actions or political activities, it encourages audiences to discover and change values that open passages to other worlds in familiar places in everyday life.

CONCLUSION

The works of Collins, Deller, and Fujii demonstrate that profound and incisive questions can be posed to society even in the museum. And the work of Takayama blurs the boundary between art and activism by creating an imaginary theatre in the city. In the four practices, indirectness is required to stimulate audiences' imagination and deliberation and to spur the audience to go beyond being merely passive onlookers and face new social realities. 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.

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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 fueling 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;*

INTRODUCTION

The city has always attracted newcomers as a magnet. It used to be barbarians, traders, teachers. Those who aspire to new knowledge, new experiences, but above all a better life. A newcomer is what is essentially the city itself - a constant process and change. The one who is a foreigner today is a measure of urbanity for someone who is coming. The city is a refuge and fortress, but also a one-way street and a ghetto. The city is fluid as well as the man on the move, as migrant or refugee, hides his face or changes his color. His canvas is a facade and the language is graffiti. And the city will be conquered by those who will be captured by him like in the song of Constantine Cavafy:

“You won’t find a new country, won’t find another shore.
 This city will always pursue you.
 You’ll walk the same streets, grow old
 in the same neighborhoods, turn gray in these same houses.”

What is common to the city and the newcomers is the boundary. As it is difficult to define who is a newcomer, stranger, migrant, refugee, it is difficult to define the boundaries and especially the borders within the city. The city is constantly expanding like a pulsating organism. The boundary is the term but also the content before the line, rather than the wall or fence, between the stranger and the one who appoints him. The boundary can be visible, can be perceived or just be a mental construction.

CITY AND MIGRATIONS

Cities have always attracted migrants. Cities reap the largest benefits of mobile talent but also face the important challenges of integrating migrants and offering them services. Cities can either capitalize on migrants’ skills and enhance their competitiveness, or increase the overall cost on their welfare system from unemployment. Migration has shown an unbroken upward trend, be it of people who have left their homelands voluntarily for economic or other reasons, or of those who have been forced to leave their homes (refugees, displaced persons, etc.). Migration trends, both internal and international, are presented, along with global migration projections. The number is expected only to increase, from an estimated 244 million international migrants in 2015. Internal migration is three times that of international migration, affecting the lives of far more people, although it is given much less attention in political debates and planning processes. In other words, migrants make up more than 1 billion people, or one-seventh of the world’s population. Migration to “global cities” – those that are advanced producers of services, have large economies, are international gateways, and are political and cultural hubs of international significance – is increasing. Since 2012, more than 3.5 million people have applied for asylum in the EU, or 2.5 million in the last two years alone. According to conservative UN estimates, Europe will have to cater to more than 500,000 new migrants annually in the coming years, particularly those from Sub-Saharan Africa. Cities have been destinations for most of the world’s migrants, given their degree of economic activity, their cultural and intellectual expression, and their development.

Migration is all too often seen as a threat, not as an opportunity. Migrants are not a burden, even less so a threat. Fears over migration are fuelling populism and mistrust, and undermining governments’ capacity to manage flows.

Half of Europeans think that refugees are going to take their jobs and social benefits. And regardless of actual migrant numbers, half the public in the USA and among the OECD's European Members think 'it's too many'. The evidence shows that in almost all OECD countries, migrants contribute more than they take in social benefits. Once they arrive in their destination country, migrants overwhelmingly remain in cities. The refugee crisis in Europe has also established cities as first points of arrival, transit hubs and ultimate destinations. The tendency to live among one's own group is pronounced and responsible for establishing enclaves within cities. Enclaves offer advantages of community and social support, greater availability of ethnic goods and food, centers of worship and other community institutions. The number of ethnic enclaves is rising in the urban areas of developed countries. Migrants are also a source of ideas and innovation who can contribute to businesses, governments and other entities in the city. Their way of life, music and other creative endeavors all play a role in enriching the destination city. Nevertheless, migration involves complexities associated with diversity of race, religion, ethnicity, language and culture. It can lead to social tension associated with xenophobia and discrimination and to violence in neighborhoods, workplaces or schools.

WHAT CAN ARTIVIST DO

Although cities are the first places of refuge for migrant populations, it appears that they have less visibility in activist works linked to migration 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. A whole activist field linked with borderlands seeks a subversion of biopolitics and the criminalization of migration. The centers of European cities as well as urban spaces more broadly are becoming major sites of bordering and debordering. Borderities are not to be found only at the edge of state territories but also within cities where the figure of the "stranger" is re-enacted through multiple urban sites of exclusion and segregation. Refugee camps in the city centers of Paris, Berlin or Belgrade were widely opened and closed since 2015. The classic linear and fixed topography of borders is more and more shifting to reticular, virtual and disseminated functions. Urban space is mainly considered as a reflection of social processes rather than as a direct object of subversion. Cities are present in activist and artistic works about migrations, but they remain often secondary to the sites of states' external borders or reduced to the status of décor.

The politics of art is always contingent rather than predetermined or foreclosed. In response to the question of how art propounds a politics, Ranciere argued:

"It is necessary to reverse the way in which the problem is generally formulated. It is up to the various forms of politics to appropriate for their proper use, the modes of presentation or the means of establishing explanatory sequences produced by artistic practices rather than the other way around".

Street art works, graffiti, activist mapping, architectural interventions and urban performances are examples of urban activism. They are based on concrete practices through direct interventions on the urban space (graffitists, ephemeral constructions) or through the performativity of representations and performances in the urban space (carnivals, counter-mapping, subversion of urban roles). The street is used to express what migrants has to say but also to send messages of solidarity with them or to present political slogans denouncing migratory policies. It is what Deleuze calls a

‘new cartography,’ a practice that creates new possibilities and realities. Talking about desirable city, mapping it and contribute to making it happen. They aim not to install a new system but to constantly destabilize the established and the legitimate one and to call into question the status of “migrants” as people who are “victims” or “deviants” and have to be “saved” or “normalized”. In this context, it also reminds us that we may need to face up to the challenge of talking about social relations without the representable trappings of identity.

AESTHETICS UNDER THE IMPACT OF MIGRATION

The institutional model of multiculturalism that simply promotes the representation of diverse identities as add-ons to mainstream culture is in fact a fairly static one, which does not address the issue of interaction. If aesthetics is to be more than a conservative art theory, it has to function within “cramped space” of contemporary culture and that is, not the space made available within the institution for major art but the lived space, in which we encounter exclusion, confinement, marginalization, difference and change. Contemporary aesthetic practice embodies the shift from identity to relationality, and toward an exploration of communality as a process, is a key development in terms of political aesthetics. What could be called migratory aesthetics is less a style than a strategy - it is a transitional politics. To this end, it is essentially hybrid. This is what migratory aesthetics can do - what aesthetics can become under the impact of migration. It embodies ‘exodus’, in Virno’s sense of a creative flight from the state toward alternative community formations, but combines the image of exit or departure with an elaboration of movement across new territory—of an arrival, however provisional.

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CLOTHING CORRESPONDENCES

Abstract | In philosophy, the aesthetic is classically treated as an object, attitude, experience, or a judgement. But objects cannot be depicted apart from 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 every confronted object constantly in an aesthetic manner. The experience is considered detached from the actions and objects experienced. And aesthetic judgements are only possibly made when experiencing objects with a certain attitude. As these four common phenomena are interdependent, they only partially capture the aesthetic, and eventually they fog the issue. The search for the aesthetic x remains open.

A new x shall be thrown into the shark tank of philosophical debate, namely the aesthetic intra-action. To illustrate what aesthetic intra-actions could be, they are applied to the clothing. Here, the clothing is understood not as the material objects of clothes (dress/wear); but rather as the continuous, most intimate, and thus broadly relevant and accessible relation between humans and clothes. The clothing concept is meant to push two traditional views of fashion/dress aside. Firstly, it depicts humans-clothes relations as non-anthropocentric. Clothes are not a blank page on which the human can draw herself; and the human is not the one who applies clothes onto her body. Instead, humans and clothes equally and mutually affect each other via dressing and wearing intra-actions. Secondly, dressing and wearing are not inter- but intra-actions. Humans/clothes do not encounter each other and thus shape the clothing; but they rather become temporally enacted by the clothing.

Loosening the grip on aesthetic (attitudes towards, experiences of, judgements about) clothes, aesthetic clothing means that humans and clothes form part of a correspondence, a mutual fitting-to intra-action. Humans as such are neither tall/small, nor are clothes in and for themselves wide/tight. They rather are “too tight/wide for”, viz. they only become aesthetic in relation to another. Hence, humans/clothes are non/aesthetic, and only become enacted as aesthetic by the clothing relation via their degree of fitting. Thus, the aesthetic cannot reside in one of the (clothing’s) entities; but must be searched for within the relation itself, namely in non/correspondent (dressing/wearing) intra-actions. Via the clothing, the correspondence as aesthetic intra-action is reached, and shall be offered as new aesthetic x.

Index terms | *clothing correspondence, aesthetic intra-action, fashion/dress, humans/clothes, new materialism, Karen Barad*

INTRODUCTION

Philosophical aesthetics has hitherto treated its subject of research as one of the following four issues: an object, attitude, experience, or a judgement. However, as these issues cannot be clearly demarcated from one another, they do not capture the aesthetic abundantly. Therefore, the question what the aesthetic is, the search for *the aesthetic x* remains open. A new *x* shall be thrown into the shark tank of philosophical debate, namely the aesthetic *intra-action*, which is a *correspondence* (both terms from Karen Barad). The clothing, the daily and thus broadly accessible humans-clothes (clothes here are understood as both dress and wear) relation, is an apt field of illustration for aesthetic intra-actions, and can help to draft a more detailed picture of what correspondences are.

First, the status-quo of research in aesthetics is drafted, based on Shelley's partition into four. Second, a new materialist intra-active reading of the clothing is undertaken. Third, it will be shown how focusing not on aesthetic clothes, or the human aesthetic attitude towards, experience of, or judgement about clothes; but instead looking at clothing aesthetically, *viz.* locating aesthetics in-between humans/clothes, can help further an understanding of what the aesthetic can be.

IN SEARCH FOR THE AESTHETIC X

Hitherto research was lead under the assumption that the aesthetic is either an attribute of an object, or a human attitude towards, experience of, or judgement about objects.

The Aesthetic Object

Many scholars (esp. in artistic formalism) have tried to find attributes that define objects as aesthetic, such as e.g. symmetry or harmony. Thereby, the aesthetic was located in the object. The object *is* aesthetic. Yet, what characterizes the object as aesthetic is as much what the human perceives as aesthetic. Hence, the aesthetics of the object is constituted within the human-object intra-action. Objects are not aesthetic, but they *become* aesthetic by our intra-action with it. And how does such an intra-action look like? Humans approach objects with an aesthetic attitude, experience them aesthetically, and then judge them as aesthetic. Thus, it is not only that the object in and for itself is non/aesthetic; but it is also that the object as potential aesthetic *x* cannot be delineated from the other three candidates.

The Aesthetic Attitude

An attitude is a human way of confronting non/human others. We encounter objects in a certain attitude, by which the objects become shaped. The world is bright and kind when our attitude is sympathetic; and it is grey and hostile when our attitude is irritated. Locating the aesthetic at the human attitude towards objects implies that *everything* can be experienced in an aesthetic attitude, everything can *be* aesthetic; by which the debate around the aesthetic object is nullified. Instead, here the aesthetic is a mere question of attention, as only a certain mindset is needed to experience and judge objects as aesthetic. On the one hand, this puts quite some pressure on us humans to please approach everything, or at least as much as possible, with an aesthetic attitude. On the other hand, it clearly shows that the attitude is directed towards experiences and judgements of objects, and as such cannot be demarcated

from the other three aesthetic xs.

The Aesthetic Experience

Dewey defines experience as a “heightened vitality” apart from the common flow of life, which makes an aesthetic experience a moment of joy. Internalists locate it inside the human, by which it comes close to the aesthetic attitude; whereas externalists locate experiences in the lifeworld, by which they become dependent upon objects. Some philosophers do see experiences as the only world access we have. Yet experiences, literally meaning “observations”, seem somewhat detached from the world. For instance, there seemingly is a difference between drinking a tea, experiencing the drinking intra-action as aesthetic, and experiencing the tea and the cup as aesthetic objects. But why is nobody talking directly about drinking *aesthetically*?

The Aesthetic Judgement

Following the team of empirical aestheticians around Helmut Leder, University of Vienna, the aesthetic judgement is a potential last part of aesthetic experiences. Hence, the judgement happens within the frame and under the circumstance of the experience. As such, the aesthetic judgement is momentary, as it cannot be re-entered and lived through again, which demarcates it from what Kant called teleological judgements; but approximates it to the aesthetic attitude as defined by Lind. Only the outcome of aesthetic judgements can be remembered, namely that the object was (judged as) aesthetic. Thus, the debate about aesthetic objects is about *what* is judged; whilst aesthetic judgements deal with *how* what is judged is judged — the object determines the judgement, and the judgement constitutes the object as aesthetic.

What has been tried to show so far is that all four classic aesthetic xs are unsatisfying, because they are interdependent, which is why they leave space for further attempts to define and locate the aesthetic. In other words, if these four terms cannot be disentangled from one another, what then is the aesthetic? What if the aesthetic is not located on either side? What if it is neither in the object, nor in the human; but in-between and thus prior to and enacting both humans and objects? In order to sketch the idea of the aesthetic as a special kind of intra-action, correspondences in the clothing will be discussed.

THE CLOTHING

Before coming to an idea about how clothing can help draft a new aesthetic x, the clothing as such needs to be explained. Clothing here shall not be understood as the material object of clothes, that are traditionally seen as costumes (as in historiography), adornment (anthropology), or dress (fashion studies); but as the relation existing between humans and clothes. Thus, the clothing is a new materialist attempt to re-read and finally cross the primary dualism of humans/clothes.

Therefore, two traditional views of the clothing must be pushed aside. Firstly, humans-clothes relations were hitherto read as hierarchical. The human applies clothes for her own wishes and needs, be that covering and adorning the body (a rather externalist view), finding the self (rather internalist), or expressing/conveying the own identity (an internalist turned externalist view). It was said that the human dresses and clothes herself, and that she is the one that wears her clothes. However, as it will be shown below, it is as much the clothes that clothe, that dress and wear the human. And this

is why the clothing here is understood as a non-anthropocentric and non-hierarchical humans-clothes relation.

Secondly, thinking the clothing non-hierarchically means that humans and clothes actively relate with each other. Hence, clothes are also granted with an agency, with a capacity to tease, steer, and determine the human. Yet humans-things relations are usually read, even if non-anthropocentrically, as an interaction. *Inter-* is the Latin prefix for between: First there are the entities, they encounter and affect each other, and thereby form their relation. Clothing hitherto was the result of the interactions that take place between humans and clothes.

In opposition, the clothing here shall be understood as an *intra-action* (extracted from Barad). *Intra-* means in-between or between-within. Only in a relation can entities affect each other. The relation is not the result of interacting entities; but the entities are momentarily *enacted* (another term taken from Barad) by, they are *temporary graspable halts* of the relation: The human can be another person dependent upon the clothes she intra-acts with; and clothes perform different identities relative to the clothings they are in. Hence, clothes as objects and we as humans (our attitudes, experiences, judgements) are enacted by the clothing.

Two intra-actions happen within the clothing, the dressing and the wearing. It is not the human that dresses herself by dressing clothes; but the dressing rather is a mutual pulling near, close and into each other of humans/clothes, and thus states an *attiring* (from Latin: *a-tirare*, pulling towards) intra-action. The human is drawn towards some and shoved away by other clothes. Some clothes allow/neglect to be combined with only certain other clothes. And a particular cloth affords to be dressed by specific dressing movements and directions (e.g. a pullover top-down versus trousers bottom-up).

Besides, it is not only the human who wears clothes, carries them around with her and through the life she leads; and who wears and tears clothes. Instead, the clothing is a carrying and abrading intra-action. Clothes carry us to specific experiences, and clothes abrade us. Socks leave striped marks around ankles, bras draw red lines around breasts; and throughout repeated wearing intra-actions, a mutual adaptation of flesh and fabric takes place. As both dressing and wearing cannot be assigned to humans/clothes; they are but features of, intra-actions within the relation. To subsume, in the clothing, two intra-actions happen, the dressing and the wearing, and in these intra-actions, humans and clothes equally and mutually affect each other.

AESTHETIC CLOTHING

For Barad, responding is as much about showing the self to the other by the own response; as it is about being responsible for the other, allowing for the other to respond, and being open for whatever responses one will receive. If the responding, in both its senses of response-ability (being able to respond) and responsiveness (being sensitive for and welcoming any response), is mutually enacted, it is a *correspondence*.

Although Barad surely is right when saying that each relation “entails an indebtedness to the other, who is irreducibly and materially bound to, threaded through the self”; it shall be stated that, as a matter of fact, humans and things do not always (permit the other to) live up to this indebtedness. For this reason, in differentiation to Barad’s usage of this term, the correspondence here shall not be seen as an inherent characteristic of

all relations; but as a characteristic of only some relations, by which these relations as well as the therein intra-acting entities become aesthetic.

With regard to the clothing, aesthetic relations might be best described as a mutual fitting of humans and clothes in both dressing and wearing. Neither humans nor clothes are correspondent; but it is the relation that is/not a correspondence. Put simply, a fitting always is a fitting *to*, and therefore located within the relation, not in either of the entities intra-acting therein. A human in and for herself is neither tall nor small, a cloth neither tight nor wide; but humans/clothes only become enacted as such in relation to each other. The relation enacts humans/clothes, because it determines whether the clothes fit *to*, are too wide, or too tight for the human; and it identifies the human as too small/tall *for*, or fitting into the clothes. Hence, the clothing relation enacts the aesthetics of its entities via their degree of fitting.

Clothes and humans are aesthetic if they find themselves in a fitting, correspondent intra-action. Not only the aesthetics of clothes is determined by the clothing; but also our human aesthetics (our beauty, fitness, attractiveness) is largely shaped by the clothings of which we (currently/habitually) form part. If humans and clothes are defined by their relation, then none can act as a fixed point for establishing the other's identity and thus aesthetics. Whatever characteristics she might be perceived as owning, the human as such cannot act as *aesthetifying* clothes; and the human can wear whatever clothes she might, the clothes as such do not have the power to define her as aesthetic. This is because only the clothing relation has the power to temporally enact humans/clothes as aesthetic. Hence, the aesthetic cannot be found on the humans/clothes' side; but between them, in their intra-action.

On the one hand, whether a fitting takes place within the clothing depends upon the dressing intra-action: Some clothes (e.g. a sheath dress) might not fit if dressed top-down, but they indeed fit, and the human indeed fits into them, if they become dressed bottom-up. And each particular cloth dictates a restricted range of other clothes to which it fits (e.g. pleated skirts to short tops; one shoe to the other of its pair). Hence, only certain dressings allow for the clothes to fit the human, the human to fit (in) to the clothes, and the clothes to fit to each other. Similarly, a tutu feels floatingly fine when worn for ballet, but exposes the human wearing it in rugby as vulnerable; large shoulder pads are protecting in rugby but inhibiting in ballet. But a tutu (as an exemplary cloth) owns the potential to be both aesthetic (in some surroundings) and non-aesthetic (in other situations). Thus, only if there is a correspondence between wearing situation and worn clothes, can clothes/humans become aesthetic.

In sum, a correspondence as such was defined as an aesthetic intra-action. A clothing correspondence states a fitting-to between all intra-acting clothes/humans. Dressing and wearing correspondences are determined by the clothing relation, not by humans/clothes; yet a correspondence in the dressing/wearing is needed for the humans/clothes to become aesthetic. That is, only when they are finding themselves in a correspondence, can the clothes respond to the human and allow her to respond; and vice versa. Thus, the correspondence between humans/clothes might finally result in their perception as being aesthetic individually; yet above all, it is the clothing that is aesthetic.

DEDUCING THE CORRESPONDENCE AS NEW AESTHETIC X

This paper started with showing why object, attitude, experience, and judgement are no satisfying locations for the aesthetic. Via the clothing, a new notion of the aesthetic was drafted. As humans and clothes are temporally enacted by their relation, the aesthetic cannot be a feature of a singular entity; but must reside in the “in-between”, namely within the clothing. Aesthetic clothing was defined as a fitting or correspondent humans-clothes intra-action. Therefrom can be deduced, that only those human-thing/human-human/thing-thing relations, that are coined by correspondent intra-actions, are aesthetic relations; and that entities are only aesthetic if they currently form part of correspondences. The correspondence as aesthetic intra-action shall thus be offered as a new aesthetic x, and it would be interesting to see whether it stands its ground when becoming applied to other realms apart from the clothing.

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THE ARTIST AND THE STREET: COMMUNICATION STRATEGIES

Abstract | The purpose of the article was to show the possibility of applying interdisciplinary analysis to some works of Russian street art. The author examined the development of street art in Russia from the 1990s to present time and claimed that Russian street art is a distinctive artistic phenomenon, which is probably in its heyday now. In contrast to its American, European and even Arab counterparts, Russian street art has not undergone proper examination and recording on a theoretical level yet. The focus on the critical pathos of street art does not allow theorists to see its unique aesthetics and poetics. The aim of the article was to show that the discussion about the poetics of street art is not only possible but also extremely necessary. The author referred to the methodology of the formal school in the Soviet literary criticism, showing its applicability in the analysis of works of some street artists. The author stated that in their practice, the artists such as Pasha 183 and Timofey Radya used the technique designated by Lomonosov as “conjugation of distant ideas” and later described in detail by Tynyanov and Lotman. The example of this was the work of Pasha 183 (Pavel Pukhov) “The Truth versus the Truth”, as well as the work of Timofey Radya “Lampshades”. Thus, the practice of modern street artists actualizes the techniques of classical Russian poetry, showing that not only words can reveal the poetry. Any other objects, which are active semantically, can do the same. That means that the poetry of trash bins, borders and lanterns is possible. Moreover, it already exists. The proposed analysis allowed us to conclude that Russian street artists inherited the art program created by French Situationists of the 1950s.

Index terms | *street art; public art; urban art; Pasha 183; Timofey Radya*

The term “street art”, which has recently been in a marginalized position on the periphery of research attention, is increasingly frequently found in headlines of major journals on aesthetics, philosophy of art, art history [1, 2]. As is known, a phenomenon of graffiti is considered a source of modern street art. The term “graffiti” was first used by an archeologist Rafael Garruchi in relation to the discovery in the 19th century of numerous inscriptions and drawings on the walls of those buried under the volcanic ash of Pompeii [3, p.7]. In a broad sense, graffiti appears in the form of inscriptions and drawings made on city walls, as well as on any other public surface. This phenomenon has a thousand-year history. From Antiquity to the present day, wherever there are cities, we find various artifacts (inscriptions, signs, drawings) left on the surface of a city by means of stones, incisors, markers, spray paints, etc. For many centuries the phenomenon of graffiti has not intersected with the world of art. However, in the last third of the 20th century, all inscriptions and drawings have *suddenly* become a recognized and extremely fashionable art form. State museums, collectors, the press, influential curators and prominent theorists are taking an interest in graffiti. For several decades, graffiti has made the way in the minds of ordinary people, artists and theorists from obscene inscriptions, declarations of love and other manifestations of the “collective unconscious” to the full-fledged direction of artistic culture of the second half of the 20th century. Such a dramatic change in the attitude to the phenomenon, which had been perceived until the 1970-80-ies as a marginal phenomenon and had not been culturally significant, is in itself a landmark event. “What made (or what *makes*) graffiti –art?” is an important question for the aesthetic thought that faced in the turbulent 20th century with the need to describe the procedures resulting in gaining a status of “art works” by various practices and artifacts.

Graffiti art is of interest not only in itself, but also in connection with the influence that this phenomenon had on the artistic situation of the last third of the 20th century. Inscriptions and drawings made on the walls of houses, mainly by urban fringe groups, actualizing a set of ideas dating back to the European avant-garde, provoked a true revolution in the artistic world: having experienced the influence of graffiti, artists from around the world make a mass exodus from the artistic spaces that are traditional for the Modern Times, preferring the illegal invasion of the urban environment to exhibiting own works in museums, private collections and galleries. The intensification of this process in the 1980-ies has led to the formation of not even a new direction (as is often heard), but a new artistic paradigm – street art. Maintaining links with the backbone tradition, street artists obviously break from a number of paradigm features, which until now were considered integral attributes of the “artistic”: anonymity comes to the place of the cult of the author that is known both to the classics and modernism; the fundamental openness of the artistic gesture entering into active and direct relations with the space of life and man in the space of life comes to the place of the framework fixing the formal and semantic completeness of an artwork; repeatability

and circulation come to the place of “singularity” (the quality of a true masterpiece).

The community of theorists has already done considerable work in the field of documentation, classification and understanding of street art. Nevertheless, in our opinion, the theory still remains at the stage of marking the path. In the academic environment, street art is often described as marginalized practice, which is mainly critical. This approach is obviously one-sided. A critical message of street art is indisputable. However, street art cannot be reduced to countercultural resistance, ignoring its pronounced aesthetics and poetics. The purpose of this article is to expand theorists’ ideas of modern street practices. We will try to prove the possibility and necessity to talk about *poetics* of street art. Moreover, about poetics in a literal, literary sense.

In this regard, we intend to draw attention to the unexpected relevance of the ideas of the formal school of literary criticism when analyzing the works of Russian street authors.

In our opinion, the innovation of the formal method developed by Soviet literary critics was primarily that they (formalists) shifted the emphasis from the eternal question “What is art?” to a less obvious, but no less significant question “How does art work?” This shift made it possible to detect and describe a number of poetic techniques (techniques of creating a poetic effect) predominantly through the semiotic analysis. A technique of “conjugation of distant ideas” noted by M.V. Lomonosov became one of these techniques described by the formalists. Tynyanov Yu.N. characterizes this technique developed by Lomonosov as follows: “The favorite technique of Lomonosov is the combination of words that are far from each other in lexical and subject rows using a conjunction...” [4, p.191] Developing Tynyanov’s ideas, Yu.M. Lotman, reflecting on the function of a rhyme in the structure of the poetic text, argued that a rhyme gains the greatest poetic power if it “clashes” words that are acoustically as close as possible and, at the same time, as far as possible by their stylistics and/or semantics: “The sound of a rhyme is directly related to its suddenness, i.e. it is not acoustic or phonetic, but semantic in nature. It can be proved by comparing tautological rhymes with homonymous ones. In both cases, the nature of rhythmic-phonetic coincidence is the same. However, a rhyme sounds rich in case of discrepancy and remoteness of meanings (their convergence is perceived as a surprise). When the sounding and meaning are repeated, a rhyme seems to be poor and hardly recognized as a rhyme” [4, p.191]. Lotman illustrates this statement with a number of examples, referring, in particular, to Mayakovsky’s poetry: “The coincidences of sound complexes in a rhyme match the words that would have nothing in common with each other outside this text. This counter-opposition produces unexpected semantic effects. The fewer intersections between the semantic, stylistic, emotional fields of meanings of these words, the more unexpected their contact and the intersecting structural level, which allows uniting

them together, becomes more significant in the textual construct”[4, p.192].

However, how are these philological findings of formalists (furthermore, they are out of fashion) related to modern street art, even if it has gone far ahead of primitive tagging?

According to our findings, the point is that modern street artists, reorganizing urban objects, resort (voluntarily or unwittingly) to the technique of “conjugation of distant ideas”, creating “living metaphors” in the urban environment. In Yekaterinburgan artist Timofey Radya turned street lamps of the central square of the city into cozy floor lamps, using lamp shades made in the workshop (<http://lamshades.t-radya.com/3/>) (2012). The work gained love and recognition of citizens. The special feature of the work is the convergence of the features of a “street lamp” (traditionally perceived as an element of external, street, public space) and a “floor lamp” (traditionally perceived as an element of internal, home, personal, even intimate space) in one object. Two poles, two opposites (personal and social, public and intimate, street and home), uniting into one thing, create a certain poetic tension. The work of Pasha 183(2011), timed to the anniversary of the 1991 coup, should also be noted. The artist pasted the images of riot policemen armed with shield on the doors of the Moscow Metro (<http://www.183art.ru/putch/putch.htm>). As in Timofey Radya’s work, the tension is created by combining the incompatible (“conjugation of distant ideas”): “doors”, through which tens of thousands of citizens walk every day, and “riot shields” designed not to let a single one through. The fact that the functionality of the doors is not lost, additionally strengthens the work. The next morning, after a nightly intervention, city people, having stood only for a moment indecisively, pushed away the riot shields, confidently moving through the “impassable” wall.

Thus, we see that the conceptual apparatus developed by Soviet formalists in the process of analyzing classical works of Russian literature is applicable for describing the practices of modern street authors. Reorganizing urban artifacts, a street artist obviously updates the techniques of classical poetry, thus proving that *not only words, but also any objects that are semantically active can be the material of poetry*. Therefore, the poetry of pipes, litter bins, kerbs and street lamps is actually possible, moreover, it already exists. One cannot but recall the Situationist Program announced by Guy Debord: “The games of poetic subjects among poetic objects need to be organized” [5, p. 81]. It seems that this program (as for situationists, it is speculative in many ways) is finally being materialized in the practices of free artists of Moscow, Yekaterinburg and other cities.

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MEANING AND DANCE: BODILY CREATIVITY AND MOVEMENT

Abstract | Dance aesthetics has been severely neglected in the history of philosophy. A new approach was offered with the phenomenology of body in the second half of the 20th century. The main issue here 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. In order to offer such an interpretation, one also has to abandon the primacy of the vision and visuality with regard to dance and accept the movement as its essence. The main issue I will address here is the problem of bodily creativity and 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. Further investigation of the meaning embodied in dance will confront it with the idea of dance as representation, which derives from the primacy of visuality. 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. Merleau-Ponty and M. Henry.

Index terms | *bodily creativity; movement; dance; meaning; visuality;*

INTRODUCTION

The art of dance has rarely been a topic for aesthetical research in traditional philosophy. Traditional aesthetics is more concerned with the general notion of art than with specific arts, like dance. Moreover, traditional philosophy elevates poetry, music, and painting, draws conclusions and takes examples from these arts - but not from dance. The problem of dance is either completely neglected, or interpreted with regard to more prominent arts: in those cases, analysis of dance merely follows the interpretation of music or theatre, it is not developed as an aesthetics of dance *per se*.

The most important period of dance theory is 18th century, when the art of dance was elevated to the fine (and not merely folk) arts. The fact was noted by some of the prominent philosophers of the time: for example, Batteux included dance in his list of cardinal arts, along with music, poetry, sculpture, and painting.¹ At the same time, *Encyclopedia* of the Enlightenment substituted dance for the architecture,² and thus presented Europe with a different list of cardinal arts – the one that had much more impact on future European understanding of art.

The 18th century was also the period which saw the rise of non-philosophical dance theory: most important example is French dancer and ballet master Jean-Georges Noverre (1727-1810), creator of *ballet d'action*. Noverre's influence was decisive – both his practical and theoretical work presented dance as a true art, and developed the idea that ballet is physical and emotional expression of the dancer; before Noverre, ballet plays were conceived as visual pieces, where scenography and costumes played the key role.³ Noverre cleared ballet from the excess of its outer visual presentation and opted for the movement as the true medium of play's dramatic plot, and as the expression of the relationships between the characters in the play.

During the 20th century, both art of dance and its theory endured radical changes. The art of dance is not restricted to the classical ballet forms anymore, but is now wide open for various dance poetics. The theory of dance is now in most cases interdisciplinary, which gave rise to the development of the philosophy of dance and revealed its absence in traditional aesthetics. Inquiry of this absence went hand in hand with the analysis of the background ideas surrounding dance theory and practice. The results of such analysis showed that it was philosophy governing traditional conceptions of dance and its meaning. Philosophy was, once more, invited to contribute to the analysis of dance, at least as a tool for the critique of philosophical ideas influencing dance in the past.

THE PRIMACY OF THE BODY

The most prominent of philosophical ideas influencing dance is modern division of subject and object, exemplified in Descartes' dualistic metaphysics.⁴ Applied to dance, it endorses the primacy of the soul over the body, which is thus interpreted as a mere tool for the expression of the contents enclosed in soul: it is the soul that

1 Charles Batteux, *The Fine Arts Reduced to a Single Principle* (Oxford: Oxford University Press, 2015), 3.

2 Paul Otto Kristeller, 'The Modern System of the Arts: A Study in the History of Aesthetics Part I', *Journal of the History of Ideas* 4, (1951): 497.

3 Francis Sparshott, 'On the Question: 'Why Do Philosophers Neglect the Aesthetics of the Dance?''', *Dance Research Journal* 15, No. 1 (1982), 8-9.

4 Una Popović, 'The Subject of Dance: Dance Between Body and Soul', *Kultura* 161, (2018), 403, 405-406.

is creative – the body is merely following its instructions. This idea influenced even the process of teaching and learning dance, which is usually realized as a process of gaining control over the body, disciplining the body.⁵ It also endorses the primacy of the choreographer: since the body is merely a tool for the creative workings of the soul, actual dancing is not necessary for the true creation of dance. For this purpose, it is essential to *conceive* dance, to create *an idea of dance* which could further be imposed on the body. As far as the body is merely a dancer's tool in the process of dancing, dancers themselves are merely tools for the choreographer's idea of dance to be presented.

Contemporary aesthetics of dance, however, questions such primacy of the mind and soul, and proposes the primacy of the body as the true subject of dance. Such inversion is complex: it is not about reversing the relationship between body and soul, so that now body would be the tyrant – it is about avoiding the body and soul division altogether. Dance should be interpreted starting with the body, because the body is – without a doubt – always present in dance. However, such theory of dance demands for a new and unorthodox conception of body. Since modern dualistic conceptions are also to be found in science, especially physics, the new conception of dance should disregard the scientific concept of the body. Another idea of the body is in focus here, arising from the phenomenological experience of (our own) body.⁶ The most relevant philosopher in this respect is, without doubt, Maurice Merleau-Ponty: in Merleau-Ponty's philosophy, Husserl's differentiation between *Leib* and *Körper* gave rise to the concept of a *lived body* (*le corps vivant*).

Lived body, as revealed to the consciousness, is the realm of meanings. According to Merleau-Ponty, lived body is always directed towards the world: it is the intentional directedness of the body that opens the primordial realm of meanings we experience, and those meanings are pre-reflexive.⁷ The relations of the body and world are, thus, the primary relations in which we are situated. Of course, we can reflect upon them and derive various theoretical ideas concerning the body-world connection, but such understanding is grounded in bodily knowledge: 'bodily knowledge is not a provisional knowledge, a primitive knowledge perhaps', but rather 'the foundation and the ground of all our knowledge', says Michael Henry.⁸ On the most basic level body is not *tabula rasa* – it can grasp the immanent meaning of its relationship to the world prior to any conscious interpretation of it, in a bodily manner. For Merleau-Ponty it is the body – and not the soul – that is the true origin of the meanings and the understanding of the world we are living in, since it is the body that makes the first contact with the world.⁹

The idea of the body as the subject of dance could be further developed following Merleau-Ponty's line of thinking. The dancing body is to be interpreted as a living body in Merleau-Ponty's sense – not as material or physical body of the sciences.

5 Sondra Horton Fraleigh, *Dance and the Lived Body. A Descriptive Aesthetics* (Pittsburgh: University of Pittsburgh Press, 1996), 9.

6 Maurice Merleau-Ponty, *Phenomenology of Perception* (London: Routledge, 2002), 87.

7 Merleau-Ponty, *Phenomenology of Perception*, 94-95.

8 Michael Henry, *Philosophy and Phenomenology of the Body* (The Hague: Martinus Nijhoff, 1975), 94. See also: Michael Henry, *The Essence of Manifestation* (The Hague: Martinus Nijhoff, 1973), 393-394.

9 Lucia Angelino, 'Drawing from Merleau-Ponty's Conception of Movement as Primordial Expression', *Research in Phenomenology* 45, (2015), 291.

Lived body is the core concept of phenomenological aesthetics of dance of Maxine Sheets-Johnstone and Sondra Horton Fraleigh.¹⁰ The dancing body, as lived body, is the origin of the meaning of dance, and consequently the origin of the artistic elements of dance movements: 'the meaning of any dance comes alive for us only as we ourselves have a lived experience of the dance'.¹¹ If there is any meaning in dance, it cannot be reduced to the movements with no inherent meaning – with meanings inscribed into the body prior to the actual dance (mind/soul, choreographer). Therefore, such body is the proper creative body: all that we grasp as artistic and meaningful while experiencing dance belongs to the body and its creativity.

The body that dances is thus not merely a medium that allows for the dance to be seen; it is the creator of dance, as well as the defining condition of its reception. The fact that artistic creation of dance is of bodily character for Fraleigh and Sheets-Johnstone implies that space and movement are domains in which the meaning of dance is realized. Meaning produced and conveyed by dance is thus prereflective bodily-dance meaning, which we are aware of prior to any rational interpretation. Consequently, dance communicates the very basic level of us being aware of any meanings concerning ourselves and the world we live in; that is why Fraleigh says that dance is not only shaping the body, but the entire self.¹² '*We literally discover ourselves in movement*', says Sheets-Johnstone.¹³

According to this view, dance meaning is prereflective, which means that it cannot be understood rationally, reduced to verbal meanings, or fully expressed in language. Since it is produced by the body (dancing), it could only be comprehended by the body. The movement is at the core of such meaning, which is why Sheets-Johnstone says that the phenomenon of dance is an *open* and *kinaesthetical* phenomenon – a phenomenon in constant change and fluctuation, but with certain inherent structure.¹⁴ We should not expect that language could ever articulate such experiences, since that would imply the process of 'translation' from one system of meaning (the bodily one) to the other one, evident in language and logic.¹⁵

However, although contemporary aesthetics of dance avoids body/soul dualism, is nevertheless left with another problematic division, the one between production and reception of dance. Namely, the reception of dance is also in the body; however, this is the body that does not dance, the body of the spectator. Now, if bodily-dance meaning is kinaesthetical, is it possible to comprehend it without moving, merely sitting and watching the performance? Can visual perception of dance amount to the comprehension of it? According to phenomenology of dance, that is not the case: the basic level of all perception is actually kinaesthetical, and consequently visual perception is merely a reduced primary bodily experience.¹⁶ Therefore, if we react on

10 Sondra Horton Fraleigh, 'A Vulnerable Glance: Seeing Dance through Phenomenology', *Dance Research Journal* 23, No. 1 (1991), 12; Fraleigh, *Dance and the Lived Body*, XIII; Maxine Sheets-Johnstone, *The Phenomenology of Dance* (Madison and Milwaukee: The University of Wisconsin Press, 1966), 8.

11 Sheets-Johnstone, *The Phenomenology of Dance*, 4.

12 Fraleigh, *Dance and the Lived Body*, 11.

13 Maxine Sheets-Johnstone, *The Primacy of Movement* (Amsterdam: John Benjamins Publishing Company, 2011), 117.

14 Sheets-Johnstone, *The Phenomenology of Dance*, 5, 8, 13-14.

15 Sheets-Johnstone, *The Phenomenology of Dance*, 55-56.

16 Helen Thomas, *The Body, Dance, and Cultural Theory* (New York: Palgrave Macmillan, 2003), 101-102; Sheets-Johnstone, *The Primacy of Movement*, 118-119.

dance, we do so because we are kinaesthetical beings, because we ‘resonate’ it with our own bodies. Even if we are merely watching the dance and not moving, we are not merely contemplating it – we ‘live’ it with our own lived body. The final consequence of discarding the body/soul division is, thus, yet another inversion: it is not the eye that sees the body, but the body that moves the eye.

PRIMACY OF THE MOVEMENT AND THE PROBLEM OF VISUALITY

What does it mean for the body to be creative in dance? First of all, creative body has to be active in originating bodily meanings: although they are never originated in ‘pure body’, stripped from all relations with the world, nevertheless they belong to the body, since it is bodily activity with the world that produces them;¹⁷ dance is one of such activities. Bodily activity is, however, not restricted to visual perception, nor to any specific perception: ‘creaturely movement is the very condition of all forms of creaturely perception’.¹⁸ According to the phenomenology of the body, the body is a complex system of perception, and it produces a *sinaesthetic* experience.¹⁹ *Sinaesthetic* experience is, thus, the basis of any particular perception: visual percepts are, therefore, restricted in meaning and grounded in the more fundamental bodily experience of the world.²⁰

The same applies to dance: the creation of dance is realised at this basic *sinaesthetical* level, and therefore bodily-dance meanings are also originated there: ‘As one might wonder about the world in words, I am wondering the world directly, in movement’.²¹ Accordingly, if those meanings are conveyed, if we are receptive to them, such reception has to draw from the same fundamental *sinaesthetic* level – it cannot rely on pure vision.²² In most cases, the audience is merely sitting still, focused on what is seen; thus, we could easily make a mistake and identify the basis of dance reception with *visuality*.²³ The same idea is embodied in classical ballet, which insist on lines, figures and other more visual elements of the performance.²⁴ However, visual perception is a reduced one, and it cannot grasp the true dance-bodily meaning being conveyed; therefore, we must conclude that the true basis of dance reception is not *visuality*, but the *sinaesthetic* experience of the whole lived body. Such *sinaesthetic* experience is, as we’ve seen, actually the *kinaesthetical* one: in Michael Anry’s words, ‘the essence of sensing is constituted by movement’.²⁵

Now, what is actually conveyed in such manner? As we have seen, the body is

17 Lucia Angelino, ‘Drawing from Merleau-Ponty’s Conception of Movement as Primordial Expression’, 297-298.

18 Sheets-Johnstone, *The Primacy of Movement*, 113.

19 Sheets-Johnstone, *The Phenomenology of Dance*, 23-24.

20 Henry, *Philosophy and Phenomenology of the Body*, 83; Merleau-Ponty, *Phenomenology of Perception*, 262, 270.

21 Sheets-Johnstone, *The Primacy of Movement*, 422.

22 Martin Jay, ‘Sartre, Merleau-Ponty, and the Search for a New Ontology of Sight’, in *Modernity and the Hegemony of Vision*, ed. David Michael Levin (Berkeley: University of California Press, 1993), 163-165.

23 For a different approach on the matter see: David Best, ‘The Aesthetics of Dance’, *Dance Research Journal* 7, No. 2 (1975), 13-14.

24 Catherine Turocy, ‘Beyond La Danse Noble: Conventions in Coreography and Dance Performance at the Time of Rameau’s *Hippolyte et Aricie*’, in *Moving History/Dancing Cultures, A Dance History Reader*, ed. Ann Dils & Ann Cooper Albright (Middletown: Wesleyan University Press, 2001), 202

25 Henry, *Philosophy and Phenomenology of the Body*, 77.

never divorced from its relations with the world: the very directedness of the body (as one side of these relations) - towards the world (as their other side) opens a certain bodily space, which is defined by such intentionality.²⁶ For Merleau-Ponty, the space of the body as such is merely a point in the more basic spatiality, located *between* the body and its intencum.²⁷ Spatiality is, then, the true place of meanings originating from the bodily creativity; it is the baseline of any relation the body can be a part of. Such spatiality is, of course, *lived spatiality* – it cannot be described geometrically, although it can become a phenomenal ground for the development of a geometry. Additionally, bodily movement is also located there, and so the same goes for the dance movement: 'a pre-reflective awareness of space is (...) intrinsic to the dancer's lived experience of the dance';²⁸ the meaning of dance, thus, draws from the original relations between the body and world. Consequently, since the reception of dance is kinaesthetical, the dance is a sort of interplay between the dancer and the audience.

Such primordial movement is, however, not a movement situated *in space*, but a movement *opening some space*.²⁹ In other words, the concept of movement is here more fundamental than the concept of space, because the only way in which body can relate to the world is through the movement; even in cases of 'pure' vision, we still need to move our eyelids in order to see.³⁰ Therefore, it is the movement that defines the relation of body and world, and such relation was previously described as primodinary spatial one. Kinetic 'essence' of the body is thus inverting traditional and scientific matrix of ideas, best exemplified in Newton's concepts of absolute and relative space, time - and movement: in the case of lived body, there is no 'where' or 'when' prior to body enacting itself as a body, being bodily aware of itself as a body.³¹

Relying on Merleau-Ponty's philosophy, phenomenological aesthetics of dance stresses the movement as the basis of dance. Therefore, dance is the movement, developed in a certain way: the way of its development gives rise to a certain space of the body dancing and creates all kinds of relations within so created space. Particular positions and dance figures, like *arabesque* or *pirouette*, are therefore only parts of the bigger whole; they do not have meanings as such, for their meaning varies according to the features of bodily-opened space they belong to.³² Meanings of particular elements of dance are determined with the dance movements that came before it and that will follow.

Such interpretation of dance goes against the idea of dance as representation. Such an idea originates from the traditional definition of art as mimesis, which in case of dance present it in more visual than kinaesthetical manner. As we have seen, the phenomenon of dance cannot be reduced to a visual one, since it involves the whole body in both its production and reception. Accordingly, meanings dance produces and conveys escape any theoretical description; they have to be experienced. A philosophy

26 Merleau-Ponty, *Phenomenology of Perception*, 78-79; Maurice Merleau-Ponty, *The Visible and the Invisible* (Evanston: Northwestern University Press, 1968), 114; Mauro Carbone, *Thinking of the Sensible: Merleau-Ponty's A-Philosophy* (Evanston: Northwestern University Press, 2004), 2, 6.

27 Merleau-Ponty, *Phenomenology of Perception*, 284.

28 Sheets-Johnstone, *The Phenomenology of Dance*, 28.

29 Merleau-Ponty, *The Visible and the Invisible*, 226-227.

30 Henry, *Philosophy and Phenomenology of the Body*, 79; Henry, *The Essence of Manifestation*, 606-607.

31 Sheets-Johnstone, *The Phenomenology of Dance*, 15-16, 27.

32 Sheets-Johnstone, *The Phenomenology of Dance*, 79.

of dance could, therefore, only focus on the general conditions of understanding the dance, including the new ideas of the body and perception it implies.

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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*

I FROM THE GRASSROOTS LEVEL

Green Art Emerging and Rising

An art institution is forming around a new genre according to the model of already established genres. Here, too, works have their author; the artist has a production, *l'oeuvre*; there is the audience. Green art is emerging. Basically and simply, it is characterized by using living plant material either as such or as groups and fields in order to form aesthetically impressive totalities.

The term, *green art/s*, can be seen as an umbrella concept, which covers – entirely or partly – plant art, flower arrangement (*ikebana*) the shaping and growing of miniature trees (*bonsai*), bio- and eco-art, gardens and parks, as well as works of environmental art and landscape architecture. More broadly it is a question of different types of modified environments, such as urban forests, lawns, farmlands and commercial forests.

In its basic form, green art is *ready-made*: plants taken 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.

Plants have their life cycle “from seed to compost”. The peak and turning point is flowering, descent begins then from the development of seeds, and ends in withering or desiccation and finally decomposition. Even a dead plant – a jutting stalk in winter or a dead tree – can be impressive.

Cultivated green environments in general are lacking in clear boundaries; they are changing and ephemeral, and dependent on care and attention. The material is living, or at least organic, such as dried plants in a herbarium. Second-degree green art, art from art, is the photographing, drawing, and painting of plants and their environments.

The environment is multi-sensual: sight, smell, taste, hearing, and touch are all partial factors. In rose breeding, attention is paid to appearance and also to scent; in lawns, the aim is not only an even visual greenness but also a soft feel of moss; trees are expected to provide cooling shadows and the sound of wind and rustling leaves; fruit trees and berry bushes produce a tasty harvest.

A paradox of green art is that literal greenness often remains a base and background color, from which the brilliant colors of flowering stand out. Barren non-green environments, like high mountains, and deserts are generally felt to be aesthetically challenging. “Real nature is not green, but manufactured nature sure is,” claim the authors of the book *Next Nature* (2015) provocatively. [1]

Skill for Profit and Pleasure

Skill runs parallel to art – so we can speak of green skills. Agriculture and forestry demand knowledge of vegetation and ground. Green building means landscaping, with the limits set by the quality and form of the ground.

Garden and park art have their traditions, classics, and top names, just like other forms of art, but more usually than high art, green works represent *outsider art*: making without knowing or caring about fashions and traditions, nowadays even in the form of boundary-breaking *guerrilla gardening*.

Small-scale balcony, wall, and roof gardens are modified miniature models or samples of larger environments. Agriculture and forestry create and maintain large green environments, with the means of clearing, tilling, fertilization, protection, irrigation, and fencing.

Landscape art, and landscape care in general, are green art on a grand scale; an intentional or unintentional aesthetic aspect relates to planning and cultivation. Parks and gardens have a strong aesthetic emphasis when articulating open space.

The interaction, the symbiosis of humanity and the living environment, affects health and welfare. Agriculture and forestry, as well as working for pleasure in a garden deepen our nature relationship; it means not just physical sowing, planting, and weeding. A biased emotional relationship is formed with the earth and plants: we rejoice at the flowering and well-being of plants, weep at their suffering and death, enjoy of destroying unwanted invaders – weeds and pests.

Nature can destroy areas taken for cultivation by reconquering or smothering them and replacing them with stronger vegetation. Uncared-for areas become wild, open fields become overgrown and turn into forests. Carefully pruned trees and bushes lose the shape they were forced to. Even a cared-for landscape deteriorates as the vegetation ages, although natural or artificial renewal takes place continually.

Greenness Depicted and Created

The second-degree green art appears in essays and various arts – in literature, painting, music, theatre, film. The mythical Garden of Eden is a paradise and a utopia, in which nature serves humanity and humanity serves nature. We now speak of ecosystem services.

In his book *The Gardener's Year* (1929), the Czech author Karel Capek follows and lives with a gardener's "work calendar" through the year. In the same spirit, the film director Virpi Suutari follows five Finnish gardening couples in her documentary *Garden Lovers* (2014). The Korean Kim Ki-duk draws a parallel between the human life cycle and the

continuity of generations in his film *Spring, Summer, Fall, Winter... and Spring* (2003). Fairy-tale fantasy is represented by Tim Burton in the film *Edward Scissorhands* (1990); in its most memorable scene the natural prodigy, the semi-finished human machine Edward (Johnny Depp), takes a moment to prune trees skilfully into artistic shapes.

The Green Identity

Where is the core of green art, its identity? A wide spectrum of art genres loosely related to each other gather under a common umbrella. The internal limits are movable, able to be questioned, and redrawn. It is important to see the large picture from plants to landscapes, a continuum from the micro to the macro level.

Even a small work can be presented and “framed” as a landscape feature and an articulator of a whole environment. Such is an individual plant or delimited ecosystem comparable to a sculpture, a painting, or a spatial work, which lives a double life: on the one hand as a building block in a landscape picture, on the other in its own autistic loneliness. The landscape effect may be great – just like the solitary boat in the novel *Ice* (2016/2012) by the Finnish author Ulla-Lena Lundberg, the opening sentence of which reads: “No one who’s seen the way a landscape changes when a boat appears can ever agree that any individual human life lacks meaning.” [2]

Nature has given us the possibility to shape and refine matter into cultural products and environments. Peaks have been classified as valuable landscape areas or as objects of cultural heritage. Green matter contains aesthetic capital; the roots of green art are in it.

Care includes favouring desired plants and controlling those considered to be weeds – a weed, after all is that which is not wanted. Green art is a laboratory, from which inventions move to the large-scale developments. All kinds of environment appear as an artcized and aestheticized field, from which a part changes, grows, differentiates and emerges to become literally art.

II GREEN GLOBE

The Astronaut’s View

I look at the globe that I bought in Calgary, Canada; it rotates by itself through the force of the Earth’s magnetic field. The globe is a three-dimensional model of the Earth. On the correct scale appear oceans and continents, landforms and even colors: blue and green, also brown and white. The natural boundaries are between water and dry land, drawn by rivers, lifted by mountain chains. Place-names and national borders bring an external, cultural addition.

When an astronaut views the Earth, he sees a blue-green sphere, unlike anything else

in space. It has been said that seeing the Earth from outside – at once and in its entirety – created a new kind of feeling of our togetherness, of the vulnerability of our habitat, and of its beauty. To an astronaut, this view is real before his own eyes, to the rest of us, in pictures and descriptions.

I look at the slowly rotating globe in front of me, like Shakespeare's Hamlet looking at the skull on his palm. The skull is a symbol of the mortality of the individual, but also an image of the wider cycle of life: it shows before your eyes one's own place in the continuity of life. The globe, better than a planar map that distorts three-dimensional reality, leads me to the fundamental questions of existence. The image of the Earth is repeatedly used in posters proclaiming an ecological message of interdependency: the Earth is our common home.

Maps are images of reality, their colors semi-conventional. Most widely used are green and blue, the basic colors of life. On a map they remain unchanged, in nature they change according to the seasons and time of day, according to the effects of weather and lighting – the world moves. The blue of water dominates by its extent, but it too is mixed with green of vegetation. The earth demands water – and the greener, the more watery: the jungle is soaked with moisture. Brown then signifies barren ground, white on the poles covered with permanent snow and ice means the strange and unknown. Space around us is black, dark, still largely hidden.

Surprisingly, green is often seen as strongly negative: poison green, deathly ill, green with envy. Green slime or mould growth may be visually beautiful, but treacherous, even deadly dangerous; bitter only is raw green. Green is also someone who is new in a job, someone who doesn't speak the language, or someone without work experience and evidence of necessary skills.

Fur and Skin

Only when seen from afar is the greenness a single shade; the closer we come, the more different shades it is seen to have. The bluish atmosphere, thinning and vanishing upwards, covers the Earth. The atmosphere is a shielding band, an overcoat, a condition for life.

Clouds are a part of the atmosphere that changes shape, vanishes, and reappears. Clouds are rarely shown when depicting the Earth from above, and never on globes. White summer clouds, sometimes black thunder and rain columns, cover part of the Earth's surface, on which their shadows wander. A unified, downy white cloud cover is often below when flying.

Next in the Earth's layer clothing is the surface cover: water, forest, grass – sometimes nothing but desert. The forest is seen as fur, which has often been moth-eaten by

falling. Looking down at an angle, settlement and the modest openings of fields are confusingly shadowed by forest. The forest fur is green, green is the patchwork quilt created by agriculture, as is the basic vegetation spreading as a mulch. The dark green dominating late summer becomes oppressive, as does the whiteness of the all-enveloping snow cover in winter.

Water lets Earth become green. The life cycle of vegetation or a single plant extends from seedling to flowering and death, natural or violent. The surface revealed by spring rains from beneath the snow gets a living cover; when winter comes it retreats again under the snow cover.

Barren is the ground stripped of surface vegetation, burned or felled bare, opened and broken by mining. The forest's fur is taken off and replaced with another: clearing a field changes the forest's dark green to the light green of cultivation. A destroyed forest returns naturally or through human action, by planting seeds or seedlings; the French author Jean Giono's short story *The Man Who Planted Trees* (1953) tells of a determined self-made forester. Plant generations wander – from their roots, from seeds spread by the wind and animals.

Plants and animals have protective and covering colors: the idea of camouflage has been adapted for military use. By seeking the protection of plants people can return to the animal or plant kingdoms by body painting and tattooing, hide in a group, in other situations differentiate, in the sense of scaring. The Finnish performance artist Riitta Ikonen dresses herself and her photography models in plants; the German photographer Hans Silvester depicts Ethiopians in ritual body paint and plant costumes.

The Human Footprint, Fingerprint, Handprint

It is claimed that the only human achievement visible from space is the Great Wall of China. Seen from outside, the Earth looks still untouched. Something of the idyll of the Garden of Eden remains. In his *Nature Museum* series, the photographer Ilkka Halso presents manipulated images of nature protected by massive technical structures. Are botanical gardens and greenhouses *Wunderkammer*-type cabinets of peculiarities, a prison, or last refuge for plants, as zoos are for animals?

The interests of nature and culture may be irreconcilable: one eats the other. Compromises are sought; unreconciled conflicts of interest are reconciled. The philosopher Frederick Ferré presents his ideal, *kalogenesis*, with flaws: "The meaning of life is to be both a maker of beauty and a destroyer of beauty in order to make more beauty. That really is the rhythm of the universe." [3]

The large landscape picture is created by town and country planning and landscape architecture. How to find a balance between nature and the built environment –

settlements, roads, power lines, and all of human work? The landscape architect and the gardener, but above all the farmer and the forester, are professionals, who use vegetation and individual plants for profit and pleasure. The result is more or less an aestheticized production and recreational environment, sometimes also literally art, or at least something approaching it. “We like to see plants as our paints and walls as our canvases!,” proclaims the Vancouver company *Green over Grey: Living Walls and Design*, which designs indoor and outdoor green walls. [4]

The everyday environment, its ordinary yards, gardens, and planting are designed, but without a named designer. In it, style does not mean the same individuality as in actual art. Sometimes plant and animal individuals are the objects of portrait-like presentation. A dry flower in a herbarium, a photographically precise drawing, or a photograph itself represents or presents a typical exemplar of its species. An artist, on the other hand, emphasizes rather individuality.

The general trace of humanity – culture and civility – can be seen in the Earth. Each individual presses their own footprint on it through their way of life, leaves their handprint in what they have made, and signs their work by pressing their fingerprint on it. In an ecological sense, the human effect should be light, imperceptible, but, in a cultural sense, deep and lasting. Our desire and duty is to leave a positive imprint, to take the world better, to hand over the globe to our descendants in good condition, livable – and beautiful, green.

Endnotes

[1] *Next Nature: Nature Changes along with Us*. Edited and designed by Koert van Mensvoort and Hendrik-Jan Grievink (Amsterdam: Next Nature Network, 2015), 71.

[2] Ulla-Lena Lundberg, *Ice*, trans. from the Swedish by Thomas Teal (London: Sort of Books, 2016; Swedish original, *Is*, published 2012).

[3] Frederick Ferré on the Paula Gordon Show “Life and Living.” (This Program was recorded November 21, 2007, in Atlanta, Georgia, US.) <https://www.paulagordon.com/shows/ferre2/>

[4] Green over Grey / Green Wall Benefits – Aesthetics. <http://www.greenovergrey.com/green-wall-benefits/aesthetics.php>

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THE FAMILY OF MAN IN JAPAN: A PHOTOGRAPHIC EXHIBITION FOR WORLD PEACE AND ATOMIC CULTURE IN THE 1950S

Abstract | The large-scale photographic exhibition *The Family of Man*, curated by Edward Steichen for the Museum of Modern Art in New York in 1955, toured around the world with the support of the United States Information Agency (USIA) between 1955 and 1962. Globally, the exhibition attracted nine million visitors, one million of whom saw it in Japan. The 1956 Japan tour of *The Family of Man* was organized by the Japanese executive committee, whose members were leading photographers, a graphic designer, and an architect: Ihei Kimura, Yoshio Watanabe, Shigene Kanemaru, Takashi Kono, Kenzo Tange and others. This exhibition, which celebrated world peace was welcomed at 25 venues across Japan, but it had started with the removal from the Tokyo venue shortly after its opening of photographs by Yusuke Yamahata, which depicted the aftermath of the A-bombing on Nagasaki and had been specially added by the committee. This paper investigates the criticisms of this removal that were voiced in the world of Japanese photography and characterizes the incident as the collision of two items in the cultural context of Japan in the 1950s. First, the A-bombing photographs of Hiroshima and Nagasaki, which had been censored by General Headquarters, were released to the public in 1952, and subsequently the fishing boat *Daigo Fukuryu Maru* was irradiated by a U.S. hydrogen bomb explosion had a big social impact in 1954. Second, 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* (known as *Astro Boy* in English) in 1952, along with another important exhibition supported by USIA, *Atoms For Peace*, which also started Japan tour in 1955 and attracted millions of visitors. This paper argues that the Japan tour of *The Family of Man* should to be reconsidered as an event in the atomic culture in Japan.

INTRODUCTION

The Family of Man was a monumental photo exhibition curated by Edward Steichen in commemoration of the 25th anniversary of the Museum of Modern Art in New York (MoMA) in 1955. It was a large-scale installation work, in which 503 pictures by 273 photographers were structured three-dimensionally in about 40 sections, depicting human life, such as marriage, childbirth, work, hard times, death, and so on. Juxtaposing countries, races, religions, and cultures, Steichen represented a grand theme, “the essential oneness of mankind throughout the world.”¹ Following a tour in the U.S., the exhibition then toured 48 countries and made a record of over nine million visitors. As it attracted a mass audience, however, it encountered severe criticism, including the naive humanism of its theme, its assertive curation that ignored the original context of the photographs and the photographers’ intentions, the inappropriate property of a few of the 500 photographs, and other criticisms that are often made of photo exhibitions that collect the work of many photographers’ works for the masses. Likewise, the political aspects of this issues exhibition, devoted to world peace, were discussed because of the world tour of *The Family of Man* were being conducted under the auspices of the United States Information Agency (USIA, known abroad as the United States Information Service [USIS]). Eric Sandeen discussed in his foundational study that the show held in Moscow played an important role as the cultural diplomacy of the U.S. during the Cold War.² At a recent international conference, “The Family of Man in the 21st century,” held at Clervaux castle in Luxembourg some presented papers investigated the reception of the show in Germany with revisionist approaches.³ Beyond the Soviet Union and Germany, diplomatic relations with Japan were high on the agenda of the post-war U.S., and, the Japan tour of *The Family of Man*, which was elaborately worked-out, attracted over 1 million visitors between 1956 and 1957. However, the removal of photographs related to the atomic bombing of Japan, which had been added to the show, has not been sufficiently discussed. This paper will first explain how the photographs were added to the show and removed soon after its opening and then consider the reasons for the removal relative to the curatorial concept of the original exhibition and f to the social and cultural situation of Japan in the 1950s.

THE FAMILY OF MAN IN TOKYO AND ITS CRITICISMS

To prepare for a tour of *The Family of Man* in Japan, Steichen himself visited there with all the negatives and enthusiastically told his idea to the executive committee for the exhibition in 1955. The Japan tour was promoted by *Nihon Keizai Shimbun*, a major economics newspaper, and the executive committee members consisted of prominent photographers Ihee Kimura, Yoshio Watanabe, Shigene Kanemaru, and Yasuhiro Ishimoto, graphic designer Tahashi Kono, and architect Kenzo Tange, who would design the installation. Steichen and the members decided to recreate four sets of photographic panels newly in Japan and to add 60 works by Japanese photographers, among which five of Yosuke Yamahat’s A-bombing photographs from Nagasaki were included. As soon as the Tokyo exhibition was opened on March 21, 1956, the venue, Takashimaya Department Store, was crowded with enthusiastic audiences. However, when two days after the opening, the Emperor Showa visited, one wall of one section was concealed with a white curtain. The fact that the images of the Nagasaki bombing had been hidden from the Emperor was reported immediately by the newspapers, and then, the wall was entirely removed on March 25 with the exception of a photograph of a boy holding a rice ball, from the original set of *The Family of man*.

Protests followed in newspapers and magazines that the Emperor should have been able to see the hidden photographs, and some publications published the image of the wall, which allows readers to what was removed.⁴ A photograph of a hydrogen bomb explosion that was originally placed at the climax of this section of the show was

replaced by a mural-seized landscape of the ground zero at Nagasaki the day after it was bombed, showing nothing but burnt-out ruins, including corpses whose tortured, bent limbs show their sufferings from their burns. Four pictures show a staggering mother and her boy, standing holding rice balls, a boy carrying his injured brother on his back, a father holding an injured infant, and a girl waiting for rescue, sitting between lying bodies that were placed over the landscape. A quote from Bertrand Russell appeared on the upper left of the wall: “there will be universal death—sudden only for a fortunate minority, but for the majority a slow torture of disease and disintegration.”

The newspaper reported Steichen’s statement that, although he had been impressed with the photographs, he regretted that there had been a minor misunderstanding him to approve them for the Japan exhibition. He explained that he had consistently avoided any specific matters in the exhibition, devoting it instead to general themes of mankind because a specific matters might be distorted in significance unless presented in detail.⁵ However, mass media and photographers were not satisfied with this explanation, and the incident continued to be a focus of questioning. Yosuke Yamagata asked if A-bombing could be called simply a specific event,⁶ and nine well-known photographers and critics, including Tsutomu Watanabe, Yonosuke Natori, and Koen Shigemori announced that the removal of the A-bombing images without a clear reason could be considered as a threat to freedom of expression and the right to view. The promptitude of their protest may stem from their concern over censorship. During the occupation period, under the General Headquarters (GHQ), images of the Hiroshima and Nagasaki bombing had been strictly censored, and images of victims and damage were only revealed to the public in 1952, with a large social impact.⁷

Steichen did not respond again, and the Japan tour of *The Family of Man* continued until 1957 without the disputed photographs. The concealment of the photographs from the Emperor appears to have been the result of a sudden decision by the organizers in response to an announcement by the Imperial Household Agency that they had recognized that the show contained photographs of the aftermath of the bombing and had informed the Emperor about it in advance. Masakazu Inubuse explained the concealment in his recent paper that the semiotic meaning of these photographs would have been different for general audiences and the Emperor. For the general public, the unprecedented disaster caused by the A-bombing was a symbol of a tragedy shared by all citizens of their defeated country Japan, and they were able to accept the image as a universal symbol of the misery of war. However, the Emperor, the former head of the state, who was exempted from war responsibility under the occupation policy of the U.S., could not be a victim of tragedy. Therefore, because the Emperor who could not on principle accept the photographs as symbols, the organizers naturally chose to conceal them.⁸

THE CONCEPT OF THE ORIGINAL EXHIBITION AT MOMA

Thus, how are we to understand the entire removal of the photographs from the exhibition? Steichen continued to be suspected that there could be other political reasons for this, although he himself stated the having photographs of a specific incident would damage the theme of the whole. Tsutomu Watanabe cited Steichen’s career of conducting the photographic propaganda for the Navy during the Pacific War and stressed the political tone of his work, questioning the genuine nature of Steichen’s universal humanism.⁹ However, this criticism misses the mark, only to hit another point. Among the executive committee members of the Japanese exhibition, Ihee Kimura, Yoshio Watanabe, and Shigene Kanemaru were involved in the propaganda under the support of the Army Staff Headquarters during the war.¹⁰ In other words, if Steichen’s background can be questioned, the backgrounds of the Japanese executive committee members must be questioned as well.

Contemporary criticism unexceptionally praised the composition of *The Family of Man*,

although its conception and narrative were rarely discussed in detail. In recent studies, according to Miles Orvell's analysis of the original exhibition at MoMA, the exhibition's central point was the image of H-bomb explosion. This unique image, which was not included in any catalogs and was replaced with a black-and-white image in the other travelling versions, was a mural-sized back-lit color transparency in the original MoMA exhibition. Orvell reads this as the lynchpin of Steichen's argument, namely, a horrible warning.

Of course one might read the giant luminous bomb image as a Cold War threat as well, a warning to the rest of the world, a warning to our 'enemies', that we've got the power to kill you. But that power to kill is also suicidal, for the bomb is a threat to all mankind, not just the enemy. [...] the perceived differences represented in *The Family of Man* – between rich and poor, first world and developing world, city and farm, scientist and hunter – will be erased, not by love but by death.¹¹

As Steichen was preparing for the exhibition, images of the victims of A-bombing in Hiroshima and Nagasaki were released in *Life* magazine in the U.S.; at the same time, the first experimental H-bomb was successfully detonated. As Orvell alleges, these must have inspired Steichen with his theme of imminent world peace. Thus, if the experimental H-bomb explosion is a warning of a miserable future, the image of the United Nations presented in the following section may indicate a means of choosing the future, allowing audiences to hope that they can avoid a horrible doom. In contrast, the apocalyptic images of Nagasaki bombings are records of a past event, leading to the images being read as an event to be regretted. Therefore, the A-bombing images conflicted with the optimistic tone of Steichen's original concept, and the Japanese executive committees did not understand this point. This was what Steichen called "a minor misunderstanding" in his statement.

JAPANESE ATOMIC CULTURE IN THE 1950S

However, if we observe the Japanese version of the exhibition from the outside, political factors are visible as well, including the fact that the peaceful use campaign of nuclear energy was being promoted both in the U.S. and Japan at that point. After the occupation of the GHQ was ended in 1952, restrictions on study of nuclear energy were lifted, and the Japanese government and media launched a campaign triggered by Eisenhower's "Atoms for Peace" speech of 1953. Meanwhile, the civil movement against the atomic and hydrogen bombs was growing in Japan, given impetus by the *Daigo Fukuryu Maru* incident, in which a fishing boat was affected by the nuclear fallout from a U.S. H-bomb test in 1954. The mass media vigorously reported on the opinions of politicians and intellectuals trying to recover the confidence of the state, which had been totally destroyed by the A-bomb, through peaceful use of nuclear power. Those aspirations were fueled by the event of the first Japanese receiving of the Nobel Prize, theoretical physicist Hideki Yukawa, in 1949.¹²

At the same time that *The Family of Man* was traveling around Japan, another exhibition organized by USIS was also being shown, the scientific exhibition *Genshiryoku Heiwariyo Hakurankai* (Atoms for Peace). It gave a pleasant image for the introduction of nuclear power and its scientists, nuclear reactors, the use of nuclear power in many fields, and finally the images of a fantastic future, supported by nuclear power for the masses. The Japan tour of *Atoms for Peace* started in November 1955, sponsored by USIS and the largest Japanese newspaper *Yomiuri Shimbun*, and it traveled to 10 venues around Japan, including the Hiroshima Peace Memorial Museum, which had just been inaugurated for the memory of the A-bombing there. Two and a half million visitors attended the exhibit over two years.¹³ The popularity of the exhibition was supported by significant media coverage by *Yomiuri Shimbun* and other newspapers, in addition to support at local venues, and the boom in the representation of atomic power in

popular culture, such as the manga *Mighty Atom* and the movie *Godzilla*.

The purpose of the two USIA exhibitions was to display U.S. power: its artistic strength with *The Family of Man*, which absorbs the cultural differences of the world, and its scientific strength, with *Atoms for Peace*, which gives affluence to the world through nuclear energy. Thus, the two exhibitions travelled in coordination throughout Japan. Remarkably, while *Atoms for Peace* did not mention nuclear fear, *The Family of Man* dealt with it in an implicit way, such that the literal images of A-bombing were required to be eliminated. However, not all audiences in Japan received these as USIA intended, due to the complexity of the in culture around atomic matters. While the government and major media were rushing to use nuclear power, there were heated civil movements against it and cool insights in popular culture. The first serial appearance of the *Mighty Atom* in 1952 is worth noting: it features a nuclear-powered robot who is human enough in his distress that he is not human; this character fights against the greed and cruelty that mankind still bears in the future. Further, *Godzilla*, released in 1954, a surviving dinosaurs made gigantic by the exposure to successive H-bomb experiments symbolizes the very nuclear disasters as it attacks a fishing boat and then Tokyo. A scientist who develops a new weapon to defeat Godzilla chooses to die with Godzilla to prevent the weapon from being used in another war, which emphasizes the responsibility of scientists. The message of these works of entertainment seems to bear similarities to *The Family of Man*, or they may do even deeper.

Therefore, *The Family of Man*, which drew controversy in Japan with its representation of photographs of the results of atomic bombings and the removal of the photographs, should be considered not only as an indicator of the reception of an American exhibition in the world of Japanese photography or as part of US–Japan cultural diplomacy but also relative to domestic political issues and popular culture at the time. Today we reflect with regret that time, a crucial point when nuclear power could have been rejected.

Endnotes

Edward Steichen, "Introduction by Edward Steichen," *The Family of Man*, (New York: MoMA, first printed 1955; renewed 1983), 3.

² Eric J. Sandeen, *Picturing an Exhibition: The Family of Man and 1950s America*, (Albuquerque: U. of Mexico Press, 1995): 125-153.

³ *The Family of Man* is permanently on exhibition in Clervaux castle.

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An exhibition “War and Postwar: The Prism of the Time”, held at IZU PHOTO MUSUJEM from 2015 to 2016, reproduced faithfully the wall.

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⁶ “Genbaku”, *ibid.*

⁷ The first publishings of photographs of A-bombing victims are bellows.

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⁸ Masakazu Inubuse, “‘Ningen Kazoku’ten no nihon ni okeru juyo”, *Geijutsu*, 37, 2015: 22-23.

⁹ Tsutomu Watanabe, “U.S. Camera Hihan”, *Geijutsu Shincho*, Tokyo: Shinchosha, 1956, April, 269.

¹⁰ It is known that they were publishing the elaborated foreign propaganda magazine *FRONT*, and the best-known propaganda photomural presented by the Army *Uchiteshi yamam* (Keep on Fighting), was produced by Kanemaru and the photographic workshop G.T.Sun, which produced the panels of the Japanese version of *The Family of Man*.

¹¹ Miles Orvell, “Chapter 12 Et in Arcadia Ego: The Family of Man as Cold War Pastoral”, in *The Family of Man Revisited: Photography in a Global Age*, Kindle.

¹² Akihiro Yamamoto, *Kaku to Nihonjin*, (Tokyo: Chuokoron-Shinsha, 2015): 3-59.

¹³ Soon after the owner of the Yomiuri Shimbun, Masutaro Shoriki, became Minister of State in charge of nuclear power in November 1955, he rushed to construct nuclear power plants.

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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*

ARCHITECTURE AND MUSIC IN PENTHOUSE

It is with some hesitation that I present this paper at an International Congress of Aesthetics. During the past conferences, I have generally contributed my views on Kant and Hegel, on Adorno and E.T.A. Hoffmann, and on Nietzsche and Wagner. I dealt with the traditional giants of aesthetics, who may look down on us from their elevated position in heaven. But *this* paper is very domestic. Literally: it is about my home, PentAhouse, which I conceived and designed in collaboration with an architect. I hope I may use the fact that this year's ICA venue is a Faculty of Architecture as an excuse to discuss here the architectural background of my house, in relation with its musical conception.

PentAhouse's *material cause*, as Aristotle would put it, consists of bricks, glass, and a lot of wood, since it has a timber frame, hidden under the exterior structure. But its *formal cause* is basically built up from two narratives. The first of these is the dissertation in which I investigated, some decades ago, the ideational history of the golden section.¹ In this sense, PentAhouse is a sequel to *Die Geschichte des goldenen Schnitts* (The History of the Golden Section). The credits for the second narrative go to one of my former teachers, Dutch composer Peter Schat, who developed an original analysis of what he called the 'chromatic universe', the totality of the twelve possible pitches used in the domain of western music.

The first narrative: principles of the golden section

The often-proclaimed idea of the golden section being a leading aesthetical concept during earlier ages, especially in the Renaissance, is literally out of date. Although text books in art history teach us otherwise, the *aesthetic* career of the golden section begins only in the 19th Century. The idea of *applying* the golden section as a formal mould to give shape to any work of art, be it in architecture, pictorial art, music, literature or any other art form, would never cross any Renaissance artist's mind. It runs counter to the basic intuition that was cultivated in Renaissance theories of proportion, as these were based on Vitruvian principles of symmetry – that is, *modular symmetry*, which originates from *proportion*². In the Vitruvian prescription, the architect does not meet *aesthetic* standards, but *ontological* ones. Vitruvius sincerely believes that the structure of a temple must follow the structure of the human body, and that this goal can only be realized by obeying to the proportional build-up of that body. The body's structure can be 'read' or 'understood' by seeing through its modular build-up. The well-known illustration by Francesco di Giorgio Martini shows that this conviction was indeed shared during the Renaissance. Leonardo's even better-known drawing of the 'Vitruvian man' is further evidence that the golden section is not at home in Renaissance thinking: the drawing confirms the equality of vertical and horizontal sizes, and certainly not the irrational proportions that would be implied by the golden section. The text around the drawing confirms that the human body has a modular structure, and Leonardo clearly indicates that this structure is constitutive for architecture: 'Vitruvio, architect, puts in his work on architecture that the measurements of man are in nature distributed in this manner, that is: a palm is four fingers, a foot is four palms, a cubit is six palms, four cubits make a man, a pace is four cubits, a man is 24 palms and these measurements

1 *De ontstelling van Pythagoras*, Kok Agora, Kampen 1998. The second edition of the German translation, *Die Geschichte des goldenen Schnitts*, came out in 2016 (Frommann Holzboog, Stuttgart).

2 Cf. Vitruvius' recommendation for the construction of temples: 'Aedium compositio constat ex symmetria, cuius rationem diligentissime architecti tenere debent. Ea autem paritur a proportione (...).' 'The composition of temples comes into being from symmetry, the ratio of which the architects must diligently hold on to. This ratio, however, originates from proportion (...). Vitruvius, *De architectura*, III.I.1.

are in his buildings'.³ Leonardo refers to the navel as the point which is 'naturally placed in the centre of the human body' (that is, the centre of the circle drawn around the outstretched body) – never as the point which divides the body according to the golden section! And Dürer joins in, presenting detailed proportional analyses of the human body, and also referring to the Vitruvian idea that studying the perfect proportions of the human body is a precondition for the designation of buildings. *Figure 1*

There is, however, one clear sign of interest in the mysterious irrationality of the golden section during the Renaissance. This is the book by Franciscan monk Luca Pacioli, illustrated by the same Leonardo da Vinci, his fellow employee at the Milan court of Ludovico Sforza during the last decades of the 15th Century. The book is called *Divina Proportione*, and both its title and its content betray why this proportion is not meant to be 'applied' by artists: it is divine, not human. Pacioli mentions this in so many words: divisions according to the golden section are *non naturali ma divini*⁴. This implies that humans, including architects and painters, have no cognitive access to them. They should stick to the proportions they can measure and understand. When Pacioli calls the golden section a *divine* proportion, he means this quite literally: the irrational proportion of the golden section is unknowable in the same sense in which God is. The *cognitive awareness* of the golden section is reserved to mathematicians and theologians, the only scholars to have access to proportions that are not rational.

There is one place in Pacioli's text in which he seems to stimulate humans to materialize the divine proportion in an architectonic context. This is not in the manuscript of the *Divina Proportione* (1498), but when that manuscript was edited in print (1509), Pacioli added a few other texts, the most important of these being a treatise on architecture. This treatise contains basically the lessons which modern architects have to learn from Vitruvius. The term 'divine proportion' occurs in this section only to refer to the manuscript of that name, with one exception: in Chapter 18, we find the recommendation to include one of the mathematical bodies, discussed in the text about the divine proportion, within the architectural edifice. Such bodies would serve a philosophical purpose: they do not only serve as ornaments, but also allow intellectuals to speculate about the properties of such intriguing, unknowable forms.⁵

Pacioli states explicitly that he is transgressing the Vitruvian boundaries here;⁶ in PentAhouse, as we will see, I have tried to do justice to this once-only transgression.

The second narrative: triadic relationships

Traditionally, the realm of western music, using twelve pitches within one octave, has a *diatonic* structure: its scales are made up of five major seconds plus two minor seconds, so that in any traditional major or minor scale seven pitches are at home, while the other five pitches (cf. the black keys on a keyboard) may play an ornamental role, they may add some 'colour' to a melody (which conforms to the literal meaning of the term 'chromatic'), or they may be used as stepping stones when modulating from one key to the other. This fundamental 'language' (the 'langue musicale', in semiotic terms) is the solid outcome of a long historical process which reached its culmination in

3 Translation of the text above the drawing in *Gallerie dell'Accademia*, Venice.

4 *Divina Proportione*, Ms. Milan, 1498; 1st printed edition Venice, 1509. Chapter 6.

5 '(...) non solo lo renderanno adorno ma ancora ali docti e sapienti daranno da speculare conciosia che siempre sieno fabricati con quella scientia e divina proportione havente medium duoque extrema'. 'Not only do (the mathematical bodies) provide an ornament but apart from that they are food for contemplation to scholars and philosophers, as they were made with the knowledge of the divine proportion, having a middle term and two extremes.' *Divina Proportione*, treatise on Architecture, Chapter 18.

6 '(...) avenga che di loro particolarmente non ne faccia mentione alcuna el nostro Vitruvio'. '(...) although our Vitruvius does not specifically mention them.' Ibidem.

the 18th Century. Although the process is ongoing, it seemed as if it was meant to reach a goal that was now achieved. It was characterized by a complex system of tensions and releases, for which a new terminology had to be found since this phenomenon had never before been part of music theory. Classical theory had been based on ratios and intervals; from now on, the proceeding of a piece of music was understood as the development of a series of harmonic progressions. The units carrying this progression were not the individual tones, nor the intervals, but the *triads*, the combination of a root note with its third and its fifth, which were internally heard even if they were not externally resounding. Please note the parallel between the historical development of composed music (which was not steered by theoretical convictions) and the theoretical understanding of the musical process: this occurred in a period in which physics had taken over from mathematics in being the principal science to understanding what was going on in the world, and especially, *around* the world. In other words: a period in which the Neo-platonic, mathematical approach of Kepler's cosmology had been replaced by the kinetic, physical approach of Newtonian mechanics. Of course, physics continued to use mathematics in order to formulate its laws, but mathematics became, so to say, *grounded*, and bound to physical reality. The concept of (natural) *force* took over from the concept of (ideal) *form*.

Harmonic progressions were not arbitrary, they followed a certain logic, apparently given by nature. Composers could *apply* this natural logic at their discretion, but not at random: they had to respect the laws of harmonic attraction, just like celestial bodies have to 'respect' the laws of gravitation. Major and minor triads determined the harmonic fields of force, and when this conception was codified, it was considered as yet another scientific discovery. In true Enlightenment fashion, Jean-Philippe Rameau, who established the classical theory of harmony, called his book *Traité de l'harmonie reduite à ses Principes naturels* – 'Treatise of harmony reduced to its natural principles' (1722). *Figure 2*

First source of inspiration: architect Ton Alberts (1927-1999)

Although the principle of the golden section is generally explained by dividing a line in such a way that the ratio of the major part to the minor part equals the ratio of the whole line to the major part, this is not the most attractive way to visualize it. The so-called *golden figures* reach a better result (golden triangle, golden rectangle, pentagon etc.). In architecture, the golden section left its traces in anthroposophical architecture; Rudolf Steiner, e.g., based the auditorium of the first Goetheanum on a pentagonal structure.⁷ After World war II, it was especially Le Corbusier who became known as the architect who included golden section proportions not only in the exterior structure of his buildings, but also in the interior, in the proportions of the rooms and even in the furniture.⁸

Inspired by Steiner, Ton Alberts developed his own style of architecture in the Netherlands. The creative force of form is his point of departure; everything is done to break through the exclusive right of the rectangular boxes that make up most of 20th Century architecture. His theoretical input is embarrassingly primitive, made up from confusing rags of theosophy, anthroposophy, taoism and New Age thinking.⁹ But his architectural choices are most inspiring.

His most famous creation is the ING building in the South Eastern part of Amsterdam. We find pentagons on top of each of the ten towers, with a specific function: to serve as solar panels. But more characteristic for the building as a whole is its angulation. Not

7 David Adams, 'Rudolf Steiner's First Goetheanum as an Illustration of Organic Functionalism', in *The Journal of the Society of Architectural Historians* 51 (2), 1992, p. 192.

8 Le Corbusier, *The Modulor 1 and 2* (Cambridge, Mass. 1986; orig. 1948 and 1955).

9 Ton Alberts, *Een organisch bouwwerk* (Kosmos, Utrecht/Antwerpen 1990).

all the walls are perpendicular to the surface level; we recognize the pentagonal angle of 108°. Alberts emphasizes that this slant is not arbitrary. There is a strict criterion: all the angles are multiples of 9°, a unit derived from the pentagram.¹⁰ (The pentagram angle is 36°, four times 9°.) Alberts claims to be the first to have applied the golden section not as a ratio of the lengths of line segments, but as a norm for angulation. This is especially visible in the windows and the inside doors, and it defines the specific look of the building. Doors and windows also illustrate how much Alberts, like Le Corbusier, insisted on the continuity between exterior and interior proportions. The illumination of the building strengthens this experience. I was fortunate to have lived rather close to that building for a number of years, and to have had the opportunity to view it inside and experience the comforting atmosphere of its variegated forms. *Figure 3*

Second source of inspiration: composer Peter Schat (1935-2003)

Although Rameau's *Traité de l'harmonie* remained unchallenged as a textbook for a fundamental understanding of musical harmony, music history moved on. The triads expanded to seventh chords, and these to ninth chords. One might say that Wagner completed this part of music history, pushing it to the boundary where it became impossible to distinguish between the several harmonies because they had become overcrowded.

So, what could come next? Instead of pushing ever more notes in a single chord, the chords had to be cleared of this abundance. Debussy played a pivotal role here: instead of banishing the newcomers (such as the ninths) and return to the decent 18th Century harmonies, he did away with their traditional harmonic pillars (such as the fifth), which gave his harmonies the ambiguous character that we now recognize as typically impressionist. Harmonic progression was pushed to the background, and the clarity of the tonal functions gave way to the indeterminate impressions of soundscapes.

But the most radical solution came from Arnold Schoenberg. In 1921, Schoenberg did away with the very principle of harmonic progression, and decided that from now on, the twelve possible pitches used in the domain of western music should not relate to anything else but to each other: *zwölf nur auf einander bezogene Töne* Thus, he opened the way to dodecaphony, obliterating the distinction between consonant and dissonant harmonies.

That was a radical decision, and it came at a price. Now that the tones were not carried anymore by their supporting harmonies, they had to fix the job of making musical sense on their own. Not to every listener's pleasure: the audience waited in vain for the reliable logic of harmonic progression. Not only were the twelve tones in the chromatic universe more than the seven tones of the familiar diatonic universe, but as opposed to these, they were all equal. The musical game of confirmation of expectations, or negation, or delay, simply did not work anymore. For the audience, it did not matter which tone would be followed by which. Schoenberg's reply to the question of how to consider the relationship between the twelve tones had been a simple denial of any hierarchy. There was no mutual order among them, as there had been in Rameau's diatonic conception, based on triads.

In 1982, Peter Schat published an unexpected discovery.¹¹ If one allows not only the major and minor third as building blocks for a triad, but any combination of two intervals, then there are exactly twelve possible triads in the chromatic universe. Schat called these triads 'the twelve hours of the tone clock'.

10 *Een organisch bouwwerk*, p. 108.

11 Originally in articles in Dutch newspaper NRC Handelsblad (1982), then in *De Toonklok* (Meulenhoff, Amsterdam 1984). Published in English as *The Tone Clock* (Harwood Academic Publishers, Chur etc. 1993).

Figure 4

Then, he moved on to make these triads not only *audible*, but also *visible*, by imagining them not only as *resounding triads* but also as *perceptible triangles*. He realized this materially by constructing twelve leaded glass windows in the rooftop of his canal house in Amsterdam. After his death, the house was first planned to be a museum, but when that plan failed, the tone clock windows were transported to the Royal Conservatory in The Hague, the institution where Schat had both studied and taught.

Schat's intervention implied that he united Rameau with Schoenberg. He submitted Schoenberg's harmonically independent equality of tones to the order of Rameau's triadic relationships, and he expanded Rameau's diatonic restrictions to the chromatic universe that Schoenberg had opened up. This led to a new discovery. Rameau had allowed his diatonic triads to be *inverted*, meaning that the root note is not necessarily the lower note (Figure 2); Schoenberg and his followers had allowed their series of harmonically unrelated pitches to be *mirrored* – either from right to left (crab motion, or retrograde) or from up to down (inversion), or both at the same time (retrograde inversion). Schat allowed his chromatic triads to take part in both types of symmetry, inversion *and* mirroring. Moreover, he found out that, by allowing this, each of these triads can be pictured four times on the dodecagonal dial of a tone clock face. In this way, Schat succeeded in reintroducing Rameau's traditional concept of the triad, with its organisational capacities, in Schoenberg's chromatic universe, thus creating a synthesis between 18th Century and 20th Century theoretical conceptions. The only killjoy in this attractive scheme is the 10th hour, where four diminished triads do not fit in one dial (after c-e^b-f[#], c[#]-e-g, d-f-a^b you are left with a-b^b-b, which is an example of the 1st hour, not the 10th). Schat solved this problem in an elegant way, by allowing three diminished seventh-chords to take the place of four diminished triads (c-e^b-f[#]-a, c[#]-e-g-b^b, d-f-a^b-b). Visually, this meant replacing four triangles by three squares. Shortly before his death, he began an autobiographical website which shows the several aspects of his work in the shape of a tone clock.¹²

The narratives united

PentAhouse gratefully integrated the bold interventions of the two Dutch artists. Due to gravity, it is very difficult not to allow the right angle of 90° to play a dominant role in the construction. However, if only the 90° angle may be called *the right angle*, does that imply that all the other angles are *wrong*? The ING building shows the contrary. But such a solution demands a lot of space, which was not available on our modest lot. PentAhouse shows another way to integrate the right angle with the pentagonal angle of 108°, both vertically and horizontally. The left side wall is perpendicular to the surface level but shows a 108° angle with the ridge. And as the ground plan shows, its base can be seen as a combination of two rectangular grids, showing a shift of 18° with regard to each other. This leads automatically to the appearance of pentagonal angles of 108°. *Figure 5*

This allowed for a rich variety in angulation, fully in keeping with Alberts' principle to use only multiples of 9°. This principle was also applied in PentAhouse, both on the outside and on the inside. The outer windows have angles of 90°, 99°, 81° and 90°. For the windows in the inner doors, we have applied angles of 90°, 117°, 144°, 99° and 90°. Not only have we used *exclusively* multiples of 9° as angles for the building; we have

12 <http://peterschat.nl/toonklok.html>. The tone clock itself can be found at the eighth hour of the website.

used *all* multiples of 9° (between 90° and 180°), as is shown by this view of the rear elevation. *Figure 6*

When Peter Schat's leaded windows were transported to the Royal Conservatory in The Hague, they were hung there from a giant dodecagon in a vacant space above the staircase. It is a perfect way to admire the twelve windows themselves, but in this constellation, they have lost one important function: they do not allow the sunlight to reach out into the building, and they do not provide a glance at heaven. Therefore, they do not do justice anymore to Schat's fascination for *cloudscapes*. In PentAhouse, this function was restored. The northern windows allow a free view on the clouds, and when the sun is high, the southern windows create colour fields that slowly make their way on the floor. *Figure 7*

The ultimate unification of the two narratives is to be found in the *omphalos* on top of the mailbox. Remember that Pacioli recommended the ornamental use of a mathematical body, showing the characteristics of the divine proportion, as a source of contemplation. This recommendation reminded me of the omphalos near religious buildings (such as the Delphi temple), the place where spiritual power was concentrated. We also had to face a very mundane problem: according to Dutch rules and regulations, the mailman is not allowed to walk more than 10 meters from the public road to reach the mailbox. If the distance is greater, a separate mailbox must be installed next to the road. To prevent having to walk that far, we provided PentAhouse with a pentagonal extension bulging out of the house, with a built-in letterbox of the required measurements, just less than ten meters from the road. On top of this extension we have placed an open dodecahedron, each of whose twelve pentagonal faces provides a place for one of the twelve dials of the tone clock. In this way, the figures of Peter Schat's tone clock, perpetuated in PentAhouse's rooftop, also found their way on its pentagonal structure. This omphalos lights up when it gets dark, and our secret hope is that one day, the scholars and philosophers, uniting around it in admiring contemplation, may also be able to hear the sounds of the twelve triads of the chromatic universe. *Figure 8*

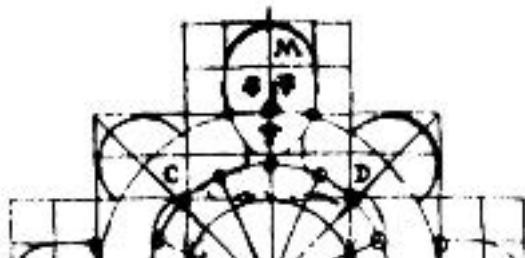


Figure 1- The modular structure of the human body



Figure 2 - The major triad and its inversions



Figure 3 - ING Building, Amsterdam

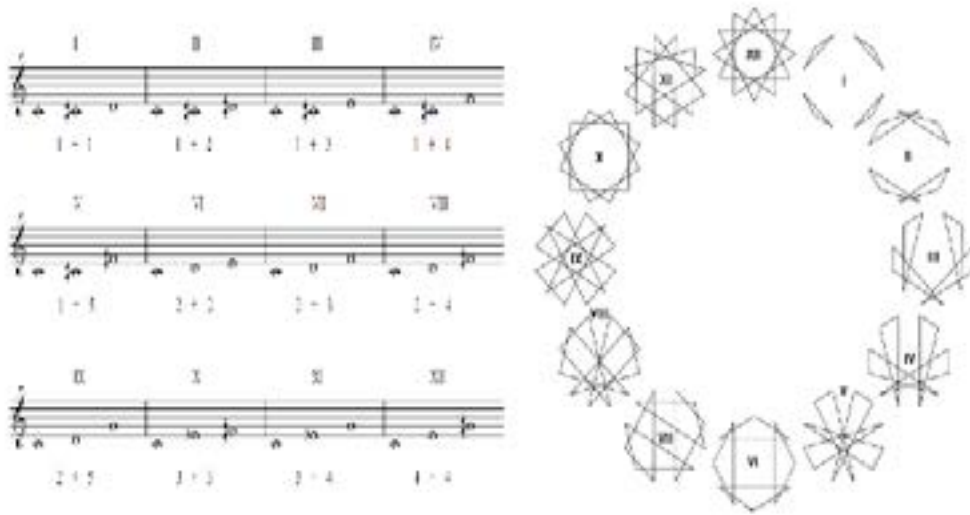


Figure 4 - Triads and triangles

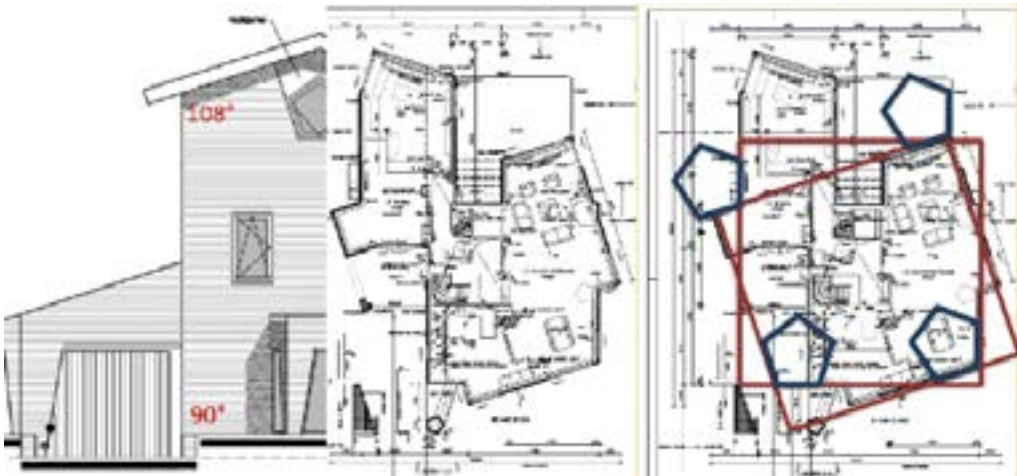


Figure 5 - Ground plan of PentAhouse



Figure 6 - All multiples of 9°



Figure 7 - The tone clock windows in PentAhouse



Figure 8 - The dodecahedron as omphalos

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.

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CHRONOLOGY OF THE IMAGINARY IN THE ESTETICS OF THE SERBIAN ARCHITECTURE OF THE SECOND HALF OF 20TH 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*

INTRODUCTION

The imaginary is a simultaneous outcry of the powerless, irresolute and ambitious society. Nowhere has that been so evident than in the representative creativity which makes *imagination* in the architectural esthetic especially relevant. 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 substrate of the imaginary could be a question of visual culture, thought, presentation, stereotype or iconological exchanges in architectural esthetics. Imagination in architecture is, most often, a result of a crossover between the esthetic and social fantasy whose crossovers play out on different levels and in different combinations of symbolic formations. The imaginary could be observed in esthetical situations from the point of retential mentalistic and social paradigms, comparatively explained by the temporal construction of a higher order¹ – by means of replacement of the ontologizing patterns of historiographical consistency, indicatively oriented chronologies are added to the ones characteristic of critically oriented revisionists.² Dialectics of esthetical formations which arises from the permeation of the social reality and imaginary, could be studied from different points of view.³

In a certain analogy with Hegel's triadic phases of thesis, antithesis and synthesis, the French philosopher and sociologist Lucien Goldmann derives an analogue but circular *theory of genetic structuralism* whose type of dialectical rhythm of the imaginary is made out of the phases [1] *anachronism* in which the esthetical act is observed and appreciated categorically with rejection, [2] *critical doubt* or *revision* by which the previous categoricism is destroyed, and [3] *actualization* which affirms the anachronism of the esthetical act and then postulates the entire opus.⁴ Architectural

- 1 According to Maurice Merleau-Ponty, the imaginary positions itself in discrete succession of moment ...A → B → C... (positioned as the past, present and future) which do not represent strictly distinguished multitude of protentions and retentions, but it is differentiated in the flows of intentionality whose past presence and real presence are announced as recent past or are felt as the pressure of the future in the present moment, in: Maurice Merleau-Ponty, *Fenomenologija percepcije* (Svjetlost, Sarajevo: Veselin Masleša, 1990), 475.
- 2 Александар Кадијевић, Прилог методологији тумачења архитектонске историје: карактерисање, класификовање и периодизовање издвојених појава (Панчево: Уметност Архитекура Дизајн, 2007), 45-46
- 3 According to Edmund Husserl, postulating the imaginary in esthetical situations is possible through enabling the removal of the inebriation by the referential factual knowledge which complicates access to the essential knowledge. To Husserl, the starting point of the imaginary motivations presents the nonrelevance-reality relationship, and the central theoretical point can be found in the relationship between protention (lat. *protendo* – upcoming, expected) and retention (lat. *retendo* – finalized, passed) as a projection of the idea about something that complements the present moment with the closer or long passed and future timeline. According to Husserl, immergence of one moment does not cause the passing moment or the upcoming one, but rather every new current moment is the transition of the former presence into the past and future presences into the future, in: Edmund Husserl, *Logical Investigations*, vols. 1 and 2, (London: Routledge, trans. J.N. Findlay, ed. D. Moran, 2001), 6-12; Edmund Husserl, *Formal and Transcendental Logic*, (The Hague: Martinus Nijhoff trans. D. Cairns, 1969), 42; Husserl, *E. Phantasy, Image Consciousness, and Memory* (Dordrecht: Springer, trans. J. Brough 1898, 1925, 2005), 53
- 4 According to Lucien Goldman (1913-1970), the creative imaginariums come into

esthetic platform, as per Goldman's understanding of *significant dinamical structures*, represents *the point of counting in or the point of cross-section*, over whose immanent totality the remote discursive formations are working within the social and ideological environment. Particularly significant impuls for the postulation of semiesthetic architectural dispositives in the flows of the social dynamics represents the study of the sociologist Dr. Ivan Jankovic, whose article *Technology and ideology* written in 1982 shapes the symbolic formations which operate on the principal of centrifugal forces in the continuum of Yugoslav ideology in the period of 1930 - 1980. Jankovic aims at the sociology of the imaginary, thus determining the areas of the metanarrative to Goldman's *points of counting in* which represent the cross-sections of the ideological changes of the Yugoslav self-managing socialism, dividing them into dominant discursive formations of traditionalism and etatism in the pre-war period, and into self-managing socialist humanism and liberalism in the post-war period. **(Figure 1)**

Anachronism: Imagination by *modernistic traditionalism*

One of the most noticeable and widespread types of imagination, whose structure is also the most primitive, is the one used for architectural presentations when the aim is separation from the notorious, banale or the undesirable reality and possibility which pressurizes the esthetic situation of its own time. At that point, the esthetic premises become a means of escape and critical spiritual aggression onto the social and physicalistic conventionality. Presence of Goldman's esthetic motivation which theoretically refers to the phase of the categorical anachronistic rejection, is positioned in the crisis of the esthetic of modernism which was outlined in the earliest criticism by the article *Two Modernisms* by a Belgrade writer Djordje Radenkovic in 1951. Dedicated to the intimistic relationship between the pre-war and post-war modernity and its transitional articulations, Radenkovic's criticism implied a characteristic of Husserlian retention as a pressure by the past onto the future presence. Dividing the modernity into two ideologically positioned categorizations in relation to the pre-war and post-war plane of the *modern traditionalism* breakdown, the text outlined the semi-discursive *point of cross-section* of the Yugoslav modernity.⁵

existence in alternate onthological rhythms in such a way that some spiritual milleus and even entire system in a creative area are observed and appreciated completely categorically as an anachronism. By further contingencies, seeds of doubt begin to immerge and destroy the pillars of categorical rejection of a certain imagination. According to Goldmann, notional imagination becomes some sort of a dubiousity epoch, hence, finally, we start perceiving the reasons for the analysis with gradual change of the entire esthetical projection until the moment when the previously considered anachronism is not seen in a new light as an apparent anachronism. Goldmans apparatus of chronological rhythms shapes the sediments of the social dynamics, which he calls homologies of reality, marking the points of counting in that immersed from the average of two different dialectics– the first that marks the intellectual imagological spirituality of the creator and the other one which represents the dialectics of the social life, thus determining prospects for the further sequence of exchange between the personal and borrowed experience. Georg Lukach calls the points of counting in *Zurechnungspunkt* and in franch sociology school it's calls point d'imputation. Goldman's categories of the imaginary are based on a significant dynamic structure as the central notion which has both a theoretical and normative function, in: Lisjen Goldman, *Dijaletička istraživanja* (Sarajevo: Veselin Masleša, 1962), 109-110

5 „There are intentions to make to accept a past modernism as the actual one, to shape the contemporary theme by modernistic actions between the two wars. There are people who in their effort for contemporary see the pre-war modernism as something that should even nowadays keep its right the old title, just because it remained insufficiently comprehensible without becoming sufficiently recognized. (...) By denying the old mystique, it created a new mystique by its nightmarish symbolism. Unavailable to hints, with its jealous individualism,

Merged via a combination of mechanical and physicalistic retentive dosage and subtle psychological and visual compensations, the imagination first appeared in the semiotic perspective of the local architecture at the beginning of second half of 20th century in a translation of a text written by a German architect Hans Schoszberger⁶, the same 1952 year when the socialist Yugoslavia officially abolished the then still ongoing Construction Law adopted by the Kingdom of Yugoslavia. The esthetic configurations of modernism in Schoszberger's presentation similar to the famous *Diagram of the development of modern art* Alfred H. Barr Jr. from 1936, developed from the typology of architectural codes of modeling which determines the esthetical isomorphism which, by the hypothesis of Jean Piaget, attributes the *characteristic of wholesomeness, selfguidance, and transformation ability* to every system.⁷ By using the term developmental tree, the translator and editor of the article, architect Dimitrije T. Leko, seemed to have implied the understanding of the notion architectural esthetic system which much more points to the line of classicism, which in the philosophy of esthetics is commonly understood as conservatism rather than romanticism, which would be usually identified with revolutionary and leftist ideas of that moment. **(Figure 2)**

Having a liberating effect to all future individual and liberal concepts, and renewed after temporary interruption of the evolutionary flows of modernism due to the world war, modernistic geometrical proportion was not understood only as a mimetic impulse of standardization of *metaphorical functionalism* for which the etalon of planning represented rationalism and class nivelation in the estheticization of communitarianism. Dobrović's post-war suggestions for reconstruction of the key points in the futuristic perspectivism of modernity⁸, Husserlian principal of retention which was derived from the pre-war modernistic residential-business condominiums and trade ports integrated around the promenade plaza, represented idealized points of physicalistically shaped linear city.⁹ Spiritual pressure of the post-war modernism, illuminated the need for the developmental incredibility in the monumentalization of urbanistic composition and special procedure which portray the spiritualism of a high social status through the infrastructural and transportational network, prefabricational schematic repetitiveness and consumeristic sensation in the universalism of form. **(Figure 3)**

Revision: Imagination by *internationalism* and the *high modernism*

A more developed form of imagination is not only about a simple escape from reality of our time, but strives to enable a breakthrough into certain individual or shared experiences, at the same time remaining inapprehensible and, thus, a secret for the all members of the community. In the ambitions of *tropism towards others* as Nathalie Sarraut calls it in her book *Age of Suspicion*, such type of imagination expands personal experience by the visual culture of time in a place in which that experience, by default, ceases to exist, but influences the life attitudes and analysis of events in a deeply intimate way. Under the mortgage of reality and possibility, embodying itself in the Husserlian retention, the semiology of architectural square, even in the advanced

incomprehensible expression, it created some sort of a literary autocracy even when stating its inclination towards a greater democracy.", in: Đorđe Radenković (Mostar, 1922 – Kotor, 1993), *Два модернизма* (list НИИ, no. 51, 23. decembre 1951.), 3

6 Hans Schoszberger, *Шта је са савременом архитектуром?*(превео: арх. Димитрије Т. Лeko, Београд: Техника 7, 1952), 864

7 Žan Pjaže, *Strukturalizam* (Beograd: BIGZ, 1978), 17-27

8 Nikola Dobrović, *Obnova i izgradnja Beograda – konture budućeg grada* (Beograd: Tehnika 6, 1946), 176-186

9 Milica Bajić Brković, *Urbanističko planiranje u Jugoslaviji u XX veku* (Beograd: Arhitektura i urbanizam 9, IAUS, 2002), 19-22

classical system of construction, functioned as the holly picture of the constructively-rationalistic and conceptually international procédé.

Although the standardization of the modular system in building design and construction was implemented in¹⁰, the spirit of the future time did not identify itself with the parameter standardization of technical details, exact ethalon of technological performances and unification of installation of construction profiles, but with the imaginarium of the golden ratio and geometrical proportional combinatorics of shaping the symbolic formations of the medieval *quadrivium* which, in the spirit of the Husserlian phenomenology of the retent pressure of the past ghosts onto the present time, results from the pre-war classical school of high academia and practical skills.¹¹ **(Figure 4)** The logo of the architectural semiology in the field of the post-war architectural creation reflected the constructive ideality of the square and cubic forms inherited from the obsessive post-war research of the proportional lines and numerical combinatorics of the architect Milan Zlokovic in the Belgrade and Skoplje faculty publications or Branislav Milenkovic within the frame of the meditative text *Square as an element of composition* from 1955.¹² Semiotics of square was not reflecting only the tendency of the actual constructivism, to use the critical terminology of Sonja Briski¹³, but was, alongside the removal from the academistic socialistic realism of the early 1950s, this geometrical form possessed a potential for axiological determination of esthetical situation and the essence of the spirit of *the future times*.

Negating the modern traditionalism as a rarely pointed out characteristic of the anticapitalistic spirit of Serbian socio-realistic neo-marksim represented the hidden core of the own subversive ideological self-criticism, strongly influencing onto all latter esthetic searches for further legitimizing patterns. An open possibility for self-criticism which was deepening the civil and democratic varieties of the intellectual activity in the later corrections of marksistic socialism all the way to the late 1980s, created suppositions for both the *political worldview opposition* and the creative opposition on the *islands of freedom* in individual spheres, informal groups, dense intellectual networks of civilian initiatives and *creative waves*.¹⁴ Creative anxieties from the post-existentialist and post-modern field of liberalized discursive varieties, appeared out of the presence of the *crisis tendencies or social tension* in the Yugoslav self-governing

10 Dragana Mecanov, *Mogućnosti (re)definisanja i predlog periodizacije graditeljskog nasleđa* (Beograd: Nasleđe no. VIII, Zavod za zaštitu spomenika culture grada Beograda, 2007), 158

11 Krešimir Martinković, *Tehnologija korišćenja i nastajanja arhitektonskih objekata u 20. veku* (Beograd: Izgradnja, Udruženje inženjera građevinarstva, geotehnike, arhitekture i urbanista, 1/1992), 10-12; Krešimir Martinković, *Industrijska izgradnja zgrada, arhitektura i zanati* (Beograd: Izgradnja, Udruženje inženjera građevinarstva, geotehnike, arhitekture i urbanista, 1/1992), 15-17

12 Милан Злоковић, *Divina proportio – Sectio Aurea* (Београд: Преглед архитектуре – Весник Друштва архитеката Србије, 4-5, 1955-1956), 126-127; Милан Злоковић, *Улога непрекидне поделе или „Златног пресека“ у архитектонској композицији* (Београд: Преглед архитектуре – Весник Друштва архитеката Србије, 2, 1955-1956), 44-48; Бранислав Миленковић, *Квадрат као елемент композиције* (Београд: Преглед архитектуре – Весник Друштва архитеката Србије, 4-5, 1955-1956), 128-134

13 Sonja Briski, *Duh kvadrata i postmoderna duša* (Novi Sad: Polja br. 381, 1990), 407-408

14 Aleksa Ciganović, *Anketni konkurs za uređenje Trga Marksa i Engelsa u Beogradu 1976. godine: Između kulture kritike i kulture gubljenja sinteze* (Beograd: Kultura br. 154, 2017), 170; M. Šuvaković et al. (eds.), *Istorija umetnosti u Srbiji XX vek. Realizmi i modernizmi oko Hladnog rata* (Belgrade: Orion Art,), 421-498; Lidija Merenic, *Umetnost i vlast. Srpsko slikarstvo 1945-1968.*, (Београд: Фонд Вујичић колекција, 2010), 68

community in the mid 1970s.¹⁵ The liberal spirit in the imaginarium of the ambitious society enabled the acceptance the concepts of the futuristic matrix of ecological functionalism from the international influence of the Delians school into the domestic urbanistic and spatial planning conceptualization of the late 1970s¹⁶, for the sake of further parametric development of Belgrade for the third milenium. But alternative fluctuating discursive formations as significant dynamic cultures, were neutralized by the socialistic system by, according to Miško Šuvaković, displace its critical activism into another cultural surroundings where their authentic sense of activity could not be completely comprehensible or rest them in cultural ghettos.¹⁷ Tensions which, in the cultural and social contradictions during the incessant corrections of the Marxist self-governing, were exhibited via a disassociation of institutional and activistically critical fields of creation, positioned themselves in the mid-1980s in the powerstruggle of creative forces and overcoming the very root of differences in the visual culture of the postmodern procédé. (Figure 5, Figure 6)

Affirmation: Imaginery by the esthetic of postmodern incertitude

The third direction of imagination make the anti-imaginary motion which is, paradoxically, directed against itself. In the postmodern esthetics not only do key personalities disappear, but there is a partial narrowing of the effects of their apologetic role of creative powers: their intellectual ideation, senses and interpretations. The postmodern esthetics is marked by the inversion and sobering up by the *universalistic*, substitution of ambition of an insatiable architect – by modesty, overdimensioned psychology – by observation, fictive sense – by absurd and the oniric delirium of interpretations – by cold inventory of data. Resulting from the far earlier ideologically based right onto *creative waves* during the post-war revolutionary neo-marxistic self-criticism, the feeling of *heroic* or *pathetic moment* of neoavantgard, in the interpreptation of Eduardo Sanguineti, it was also activistically supplemented with the *cinical moment* of action. The postmodern esthetics demystifies the mistified relationships – for suppressing the imaginary from the architectural art, not only was used the finest imagination in composition, technique and naming the projects but the presence of the apologetics of the *critical doubt* or *revision* as Bogdan Bogdanović and Aleksandar Deroko enabled significant initial impulses in the activity of the Belgrade group *Meč*. (Figure 7)

The instruments of the urban neoavantgard from the mid-1970s in an extended wave of action, after cancellation of the magazine *Danas* [1961-1963] edited by Stevan Majstorović and after the passing of Leonid Šejka in 1970 as the central dissident figure of the Belgrade artistic practice, were newly strengthened by opening the gallery of the Student Cultural Center, through the support of the Salon of the Museum of contermporary art and publication of the magazine *Polja* in Novi Sad and the Belgrade architectural magazine *Komunikacije*, as the que points of activity of the architectural *critical worldview*.¹⁸ Shaping of the postexistentialistic criticism and confrontation

15 About the importance of tension and social hauteur (HerrschaftundKrise, нем., according Martin Jenicky, 1973), in: Nebojša Popov, Kriza međuratnog jugoslovenskog društva (Beograd: Filozofija i društvo II, Beograd: Institut za filozofiju i društvenu teoriju, 1989), 197-260

16 Miloš R. Perović, Dialogues with The Delians (Ljubljana: Collection Sinteza, ed. Stane Bernik, 1978)

17 Lecture of Misko Šuvaković at the Center of Youth (Dom omladine) in Belgrade, held 07. 02. 2019.

18 For example, exhibition called Kameni brod (La Nave Di Pietra) in may 1984., in organization of arch. Slobodan Selinčić with guest architects Alessando Anselmi (with

with the late post-Marxist populist vulgarization of society, is enabled by welcoming the etalon of architectural postmodernity with the goal of repositioning the socio-humanistic criticism of urban sociology and ecopsychology, postmodern performative esthetics.¹⁹ Moving from the late 1980s towards the conceptualistic lines of activity outside of the countercultural character of action, architectural activism is shaped by a more *complex, ambiguous, metasymbolic and metaspirtualistic system of creation*.²⁰ **(Figure 8)**

The postmodern esthetics which hints at the universalistic situation of the European esthetic culture of the 1980s follows the final impulses of the Yugoslav community. Concluding the discussion about the spirit of the postmodern time in architectural esthetics, Dr Aleš Erjavec considers that the postmodern criticism of modernity is directed only towards an extreme form of modernity embodied in the international style, while other orientations, especially of the modernity of the early 20th century sometimes even manage to incorporate into the postmodern architecture. Aleš Erjavec notices that by copying the elements of avantgard modelling, what is achieved is their central role in the formal esthetic function and not their provocative artistic or social and revolutionary value and esthetic novelty.²¹ When discussing the activity of the Belgrade group *Meč* as of 1980, the stress is put on the key words *memory – experiment – removal*, and what we perceive is the signalistic poetics of estheticized elements of the early avantgarde as an indicator of the presence of another important postmodernistic characteristic – in the centre of the postmodernistic visual culture is located the rediscovered handcrafted architectural detail, ornament, renewed interest in symbolic elements, decorative ornature, and even the inclusion of Art Nouveau and the medieval iconological motifs. The situation is similar with the retential attitude of the postmodern architecture towards the nature – as observed by Aleš Erjavec, *if the modernism behaved as if the nature did not exist, the postmodernism brings back the consciousness about the indispensable coexistence with nature*.²² **(Figure 9)**

Conclusion

Architectural imagination of the second half of 20th century, in *bulky chronological pieces*, leads to a conclusion about the existence of three key chronological phases of the visual transformation of the architectural esthetic medium: [1] the phase of *the modern traditionalism, alongside ideological pressures* of the shortlasting

lecture: Na granici arhitekture), Paolo Portoghezi (with lecture: Arhitektura i memorija), Franco Purini (with lecture: Tri pejzaža), and exhibition was opened by architects Bogdan Bogdanovic and Paolo Portogesi.

19 Neo-Geometric Conceptualists critiquing modernity's mechanization and commercialization, New-Primitivists offering tongue-in-cheek lampoons of Balkan backwardness and provincialism, and the New Tendencies group exploring computer-generated art, in: Ana Barić, *A Lost Third Way: The RAdicalism of Yugoslav Art Before the War* (Belgrade: Balkanist Arts and Culture: <http://balkanist.net/the-lost-third-way-the-radicalism-of-yugoslav-art-before-the-war/>, access: 30. 01. 2019)

20 Miško Šuvaković, *Druga istorija: Rad Marka Pogačnika i druga istorija umetnosti XX veka* (Beograd: Predavanje MP, SKC, march 1990); Also, in: Balint Sombati, *Nova umetnička praksa 1966-1978 (IV)*, (Novi Sad: Polja br. 280, 1987), 293-294; Relja Knežević, *Um, umetnost, socijalnsot* (Novi Sad: Polja br. 280, 1987), 49-50; Jadranka Vinterhalter, *Umetničke grupe - razlozi okupljanja i oblici rada* (Beograd: Muzej savremene umetnosti, Katalog Nova umetnost u Srbiji 1970-1980, 1983); Agneš Heler, *Kulturni pokreti* (Novi Sad: Polja br. 281, 1987), 319-320 и др.

21 Aleš Erjavec, *Zašto arhitektura u postmoderna vremena?* (Novi Sad: Polja br. 381, 1990), 396

22 Aleš Erjavec, *Navedeno delo*, 396

neoMarxistic antibourgeois revolution until the very beginning of the 1950s, during which was overcome the Eastern-European socialist-realism esthetic paradigm, [2] the phase of *the high modernism*, alongside the changeable waves of ideological revisions of socialistic self-governing idea of the liberal society and industrialization, during which was overcome the western esthetics of the architecture with establishing in the domain of critical regionalism and characteristics of an advanced classical system of construction, and finally [3] the *phase of postmodernism*, alongside the populist social revolution and the final phase of the populist vulgarization of the state during the final stage of Yugoslav confederal union, during which the traditional discursive formations are being renewed, as the dominant centrifugal forces in the order of the official ideology.

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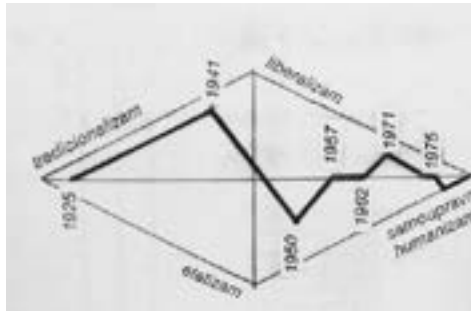


Figure 1 - soc. dr Ivan Jankovic (Zagreb, 1982) - Technology and ideology, discursive formations in chronological flows into yugoslav ideology

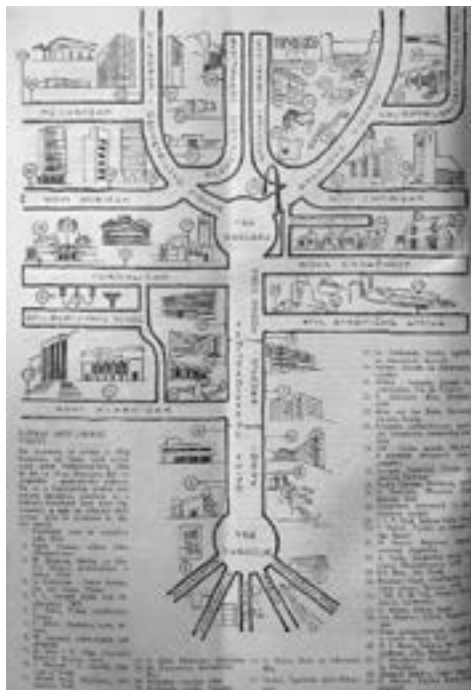


Figure 2 - arch. Hans Schoszberger (Belgrade, 1952) A Three of the Development Flows of modern architecture(translated by arch. Dimitrije T. Leko)

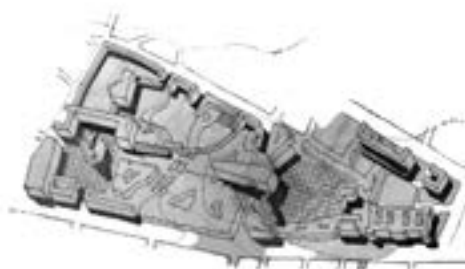


Figure 3 - Nikola Dobrovic (Belgrade, 1946) Plains for reconstruction of key city places such as Tasmajdan park among others

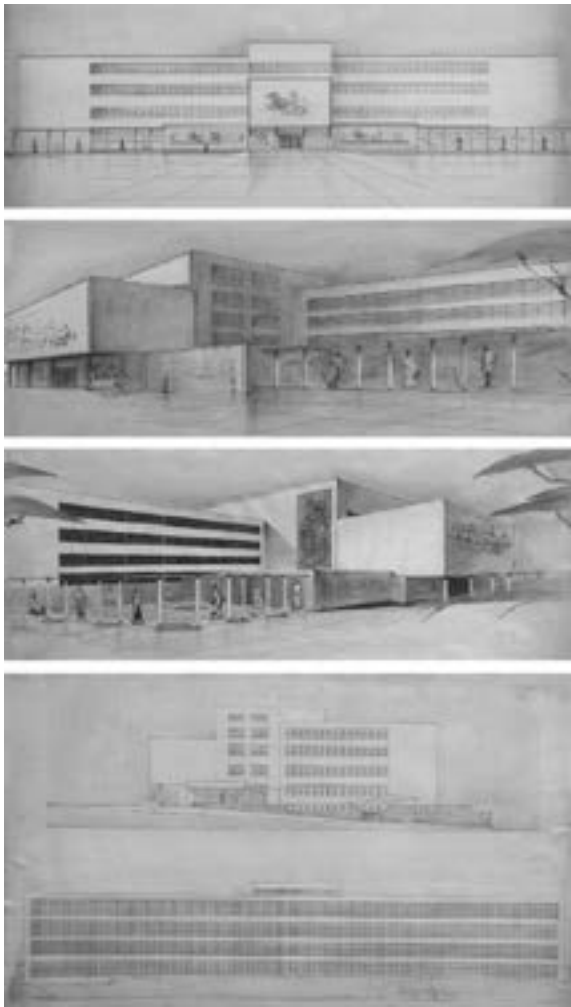


Figure 4 - Velislava Dimitrijevic (Belgrade, 1948) final thesis made in the studio of the prof. arch. Milan Zloković on Architectural faculty in Belgrade

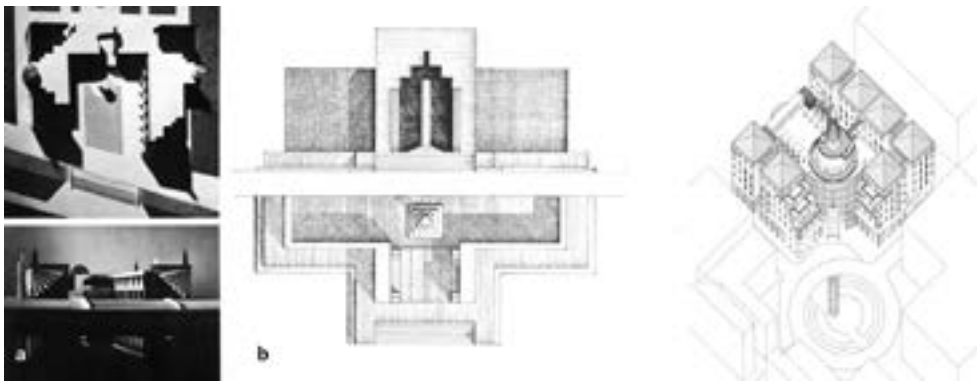


Figure 5 - Belgrade III Millennium (Belgrade, 1985) a - A. Djokic, Cultural and Information Centre of other Countries; b - S. Maldini, Town Logde

Figure 6 - Marjan Čehovin (Belgrade, 1985), Hotel, The Museum of Paradoxes and The Business and Shopping Centre in Belgrade III Millennium

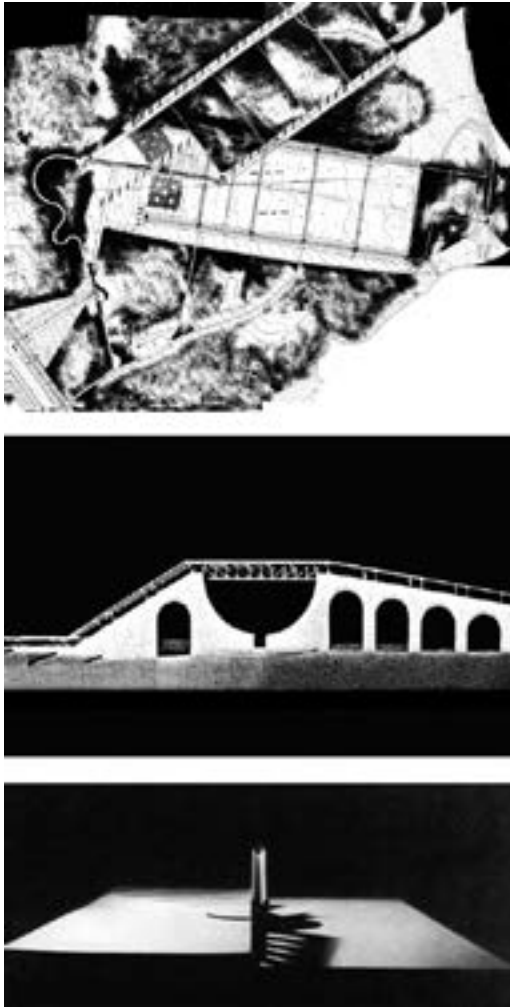


Figure 7 - Group Meč (Belgrade, 1980), first reward competition prize for Jajinci memorial

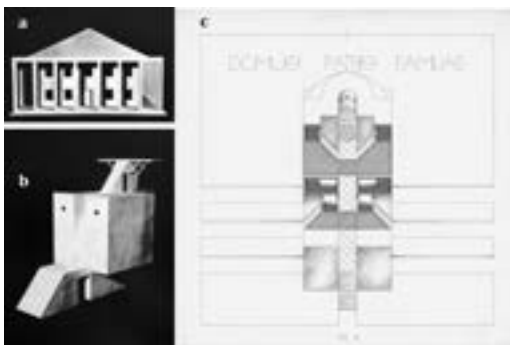


Figure 8 - Dejan Ećimović (Beograd, 1981) a - Architecture of the Soil; b - House no. 1, 1976-1977; c - Mustafa Music (Beograd, 1981) Domus Patris Familie

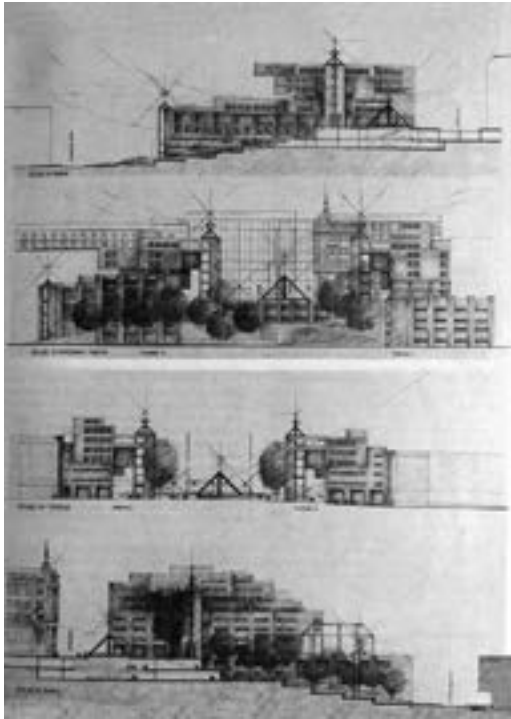


Figure 9 - Zoran Nikezić and Slobodan Rajević (apr. 1991), first competition price for Terazije terrace in Belgrade

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 a 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.

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GEOMETRICAL REPRESENTATION OF SAME-SCALE ANALYSIS AMONG 3 ARCHITETURES OF IVAN ANTIĆ

Abstract | Ivan Antić(1923-2005, Fig.1) , one of the most prominent architect in Yugoslavia in 20th 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 analyse «radical gridded-space» of Antić .Before the analysis, we made the morphological crhonicle of the architectures of Antić. Then, we extracted two works which showed architeturual 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 plane. 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 analyse 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 axnometric diagrams.

Index terms | *Architecture; Ivan Antić; Geometry; Scale; 25 May Sports Center; Museum of Modern Art in Belgrade; Memorial Museum "21 October"*

1. Ivan Antić 's biography

Ivan Antić was born in Belgrade in 1923 from his Serbian father and his Italian mother. It was supposed that Antić is the architect who represents the former Yugoslavia. In 2017, Antić and his works attracted attention because Museum of Contemporary Art was reopened and his exhibition was held.

He graduated in 1942 with primary education and secondary education in Belgrade. During working in Belgrade after secondary education, he visited his father's friend, and at that time he met architect Djordje Djordjevic. The encounter deepened his interest in architecture. From 1945 to 1950 he worked at the Ministry of Transport while studying architecture in Belgrade. From 1950 to 1953 he worked at Yugoproject Office and met Stanko Klisko (1896-1969) and Vojin Simenović (1900-1978), who Antić respects as master of architecture. In 1957 he left Red and then started his own project. At the same time, he worked as an assistant later as a professor at Belgrade University. In 1976 he was elected a correspondent of the Serbian Academy of Science and Art (SANU), and in 1983 he became a regular member of the Academy. On the Washington Post newspaper, Wolf Von Eckhardt described that the Museum of Contemporary Art as "the most beautiful building of the whole communist world."

2. The purpose and object of this study

The purpose of this research is to clarify the geometric characteristics of Antić's architecture and to specify how Antić had applied gridded plan to his design.

We gathered 20 works of Antić's architecture from magazines, books, exhibitions, websites. (Figure.2) From those works, we studied works that exist and frequently described in the literature. Specifically, we selected two works of Antić from 1960 to 1980, "Museum of Contemporary Art " and "Memorial Museum 21 October". (Table.1)

3. Two Works in Square Grid

3-1. Overview of Museum of Contemporary Art (A)

It is an art museum that collects contemporary art works of Serbia and Yugoslavia in the 20th century. The number of collections reaches 35000 points. (Figure.3)

The movement of establishment of the contemporary art museum began in 1948 after the Second World War. As part of the city planning of Belgrade in 1957, an art museum was planned at the present place near the new town of Belgrade. And it decided as a co-worked design plan of Antić and Ivanka Raspopović.

The renovation of the museum was planned from the beginning of 2000, and it was temporarily closed for renovation from 2007. However, due to the death of Antić in 2005 and the construction delayed, it took 10 years to reopen on October 20, 2017. An exhibition of Antić 's own architecture was also held at the Museum of Contemporary Art.

3-2. Overview of Memorial Museum 21 October (B)

It is a war memorial hall planned in 1955 within the war dead memorial park of World War II. (Figure.4) Like the contemporary art museum, it is cooperative design with Raspopović. It is in the town of Kragujevac where the German army slaughter was done on 21st October 1941 during the World War II. In addition to the memorial hall in the park, there are Spomenik, which is a monument for the war dead. The memorial monument as a symbol of the massacre contains a museum that collects war documents such as

victim's letters. As an exhibition, there is a sound installation where the name of the victim is read aloud.

Looking at the exterior features a symbolic red brick, which is suitable for a facility to keep memory of places where many people's blood flowed.

4. Analysis of Grids

4-1. Comparative analysis of A and B

In **A** on the 3rd floor and 4th floor, the exhibition room with a 13.4m grid on the flat surface is continuous. The height is 13.4m on the 3rd floor, 11.5m on the 4th floor, which is close to 13.4m of the plan grid. In **B**, the height of the spiral staircase room of 6.24m × 6.24m plan which is formed by gathering four grids is 5.72m, the height of the diagonal line part where the smallest grid is used for the ceiling is 3.0m, the grid is the height of the central space of 9.36m × 9.36m plan which is formed by gathering nine grids is 10.7m.

Considering the section perspective, both **A** and **B** have a characteristic in how light enters. **A** is putting light into the exhibition room from multiple top lights, and light is indirectly transmitted through the void. (Figure.5 and 7) In **B**, light changes greatly due to the relationship between the characteristic chimney type top light of a square prism and the ceiling height. (Figure.6 and 8) It is common for **A** and **B** to create characteristic light space by top light and vertical operation. Also when comparing the appearance, in **A**, the top light part formed by cutting the top of the cube makes a polyhedron like crystals, and **B** is caught as a graded volume with the height of the top light. In both **A** and **B**, the top light is a diagonal element on the outside and creates a symbolic appearance.

Judged from the same scale plan **A** has a square grid of 9.6 m × 9.6 m and a square grid of 13.4m × 13.4m inclined 45 degrees to the grid. (Figure.9) A diagonal flow line and a visual effect are generated by grid inclining and overlapping. Specifically, the line of sight is moved left and right by a diagonal visual axis and the space is recognized as a continuous one like a panorama.

The plan of **B** can also be divided into a minimum grid of 3.12m × 3.12m, but it is more correct that the plan consists of a larger square grid of 6.24m or 9.36m with the grid gathered. (Figure.10) There is a part of diagonal flow line formed by joining the vertices of a square grid, thereby centrality is emphasized.

A is located within 9.6 m × 9.6 m, and **B** within a 9.36 m × 9.36 m square grid. (Figure.11) In the sense, **A** and **B** had the grids in common. Basically, the architectural baseline is determined by a grid of repeated regular polygons.

The height of **A** and **B** is determined by the size and composition of the square grid. The height is determined by the plane grid.

It is common that **A** and **B** produce diagonal flow lines and visual axes by operation of a square grid.

4-2. Works of an equilateral triangle grid

This time we targeted **A** and **B** of the square grid, but there are Antic's works with other geometric forms of grid, other works of an equilateral triangle grid as supplement content.

The 25 May Sports Center (**C**), Belgrade was built as a restaurant building of a complex for sports and recreation located at the confluence point of the Danube and the Sava River in the northern part of the Belgrade Fortress. It has been renovated and is currently used as a sports gym.

Focusing on the same scale plan, the 25 May Sports Center is an equilateral triangular grid with a side of 7.3m. In the restaurant tower was supported by the prism in reinforced concrete without top-light, the windows sided in the three sided.

The grid of **C** was associated with the Memorial House of Culture "Politika" (**D**), which included a complex facilities with theatre hall, gallery, studio and library built by Serbian newspaper company, Politika. The Memorial House of Culture "Politika" is 7.2m side, both of which are equilateral triangular grids of about 7.0m on each side. (Figure. 13)

5. Conclusion

The size of the square grid of **A** and **B**, had the grids in common, such as that of **A** within 9.6 m × 9.6 m, and **B** within a 9.36 m × 9.36 m square grid. As **C** and **D** had 7m Grid in the triangular Grids, it was supposed that the scale is determined in the form of a grid. Comparing the triangular grid, it was supposed that the square-grid supplied more various top-lights due to the production system of window-details.

The reason of this is that **A** and **B** have a common geometric feature that the scale of the square grid is similar at about 9 m and that the height is determined by the gathering and scale of the planar grid. In addition, it is common that diagonal axes are created by operations such as arrangement of grids.

As a feature other than geometry, it is common that both **A** and **B** have top lights, creating characteristic internal spaces and appearance. In the other words, Antić intended «radical gridded-space» through the experience with the unconscious plane of the architectural grid, with the help of the sky-light.

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FIGURES



Figure 1 - Ivan Antić



Figure 2 - Distribution of existing

	Name	Facility	Location	Existing Architecture	References
1	Competitive designs for single-apartmental buildings and individual houses	houses			a,b
2	Magazin građevine Vroćina na Đorđevu / Warehouse of the company Vroćina in Đorđev	company	Đorđev, Belgrade		a
3	Selidni na Žvezdani / Apartments in Žvezdana	apartment house	Vojvoda Branka B (15, 17, 24, 26, 28 29), Belgrade	○	a,b,d,f
4	Vrlovača Lomica, upravna zgrada / Vrlovača Lomica, administrative building	administrative building	Lomica		a
5	Đorđev dom u šumovitoj / Children's home in forested	children's home	Đorđevac		a,b,d,f
6	Dodatna zgrada vojnog objekta u drugoj četvrti Srbije / Additional Building to the Military Building in the Đorđevac quarter	additional building to the military building	Đorđevac, Belgrade		a,b,f
7	Školska zgrade škole (Osnovna škola „Njegošova škola Beča“) / Secondary school	secondary school	Đorđeja Osnovna škola, Lomnica	○	a,b,b
8	Muzij savremene umetnosti / Museum of Contemporary Art	museum of contemporary art	Novi Beo, Belgrade	○	a,b,c,d,f,g
9	Kompleks RITB, Đorđev kulturnog centra i Malog pozorišta Đorđe Radona / Radoš (Đorđe Kulturni Centar) / RBT Complex, Children's Cultural Center and Small Theater Đorđe Radona	children's cultural center and small theater	Tokovska B, Belgrade	○	a,b
10	Stambena zgrada sa zubarskim poliklinikom na uglu ulica 30. Save / House Milutinovića / Residential building with a dental clinic on the corner of Borovik Save and ulica Milutinovića/Konjica Đorđe	residential building	Borovik Save 25, Belgrade	○	a
11	Administrativna zgrada	administrative building	Đorđevac		a,f
12	Spomenik muzej "31. Oktobar" / Memorial Museum "31. October"	memorial museum	Despotin vinski 16, Kragujevac	○	a,b,c,d,e,f
13	Kulturno - sportski centar "Pala" u Zemun / Cultural and Sports Center "Pala" in Zemun	sports center	Orlovi park 2, Beograd	○	a,f
14	Spomenik - rekreativni centar "29. maj" / Sport and Recreation Center "May 29"	sports center	Tokovska Podlužića 63, Belgrade	○	a,b,c,d,f
15	Hotel Beosa / Hotel Beosa	hotel	Ulica Vojvoda Branka, 74, Beogradska, Vojvoda Branka 74, Beograd	○	a,f
16	Hotel Narešk / Hotel Narešk (Permanently closed)	hotel	Đakovočarska 28, Beograd	○	a,f
17	Spomen dom kulture "Palić" / Memorial House of Culture "Palić"	Memorial house of culture	Kragujevac	○	a,b,c
18	Olimpijski bazen "Palić" u Beču / "Palić" Olympic Pool in Beč	sports center	21000, Beč, Austrija	○	a,f
19	Zgrada RŠUP Subotica / RŠUP Building Subotica	administrative building	Beograd		a,f
20	Kompleks zgrada Japagornj i hotel Hajat / Complex of the Japagornj and hotel Hajat Regency	office and hotel	8 Milutinovića Prosveta, Beograd 05	○	a

Table 1 Antić's works chronology

Antić's works chronology References

a) Dijana Milašinović Marić, architectonic, Catalogue BINA, 2018, BINA2018-Katalog-IvanAntić-SinglePage.pdf, last accessed on 11 october 2018

b) Dijana Milašinović Marić, ELEMENTS OF REGIONAL ARCHITECTURE IN THE WORKS OF ARCHITECT IVAN

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Antić, Arhitektura i Urbanizam, Institute of Architecture and Urban and Spatial Planning of Serbia, 2005, pp.7-13



Figure 3 - Museum of Contemporary Art (A)



Figure 4 - Memorial Museum 21 October (B)



Figure 5 - Section perspective of A

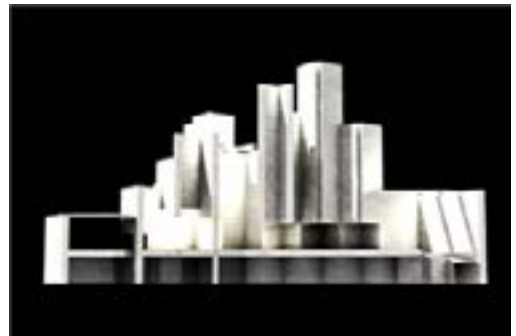


Figure 6 - Section perspective of B



Figure 7 - Isometric of A

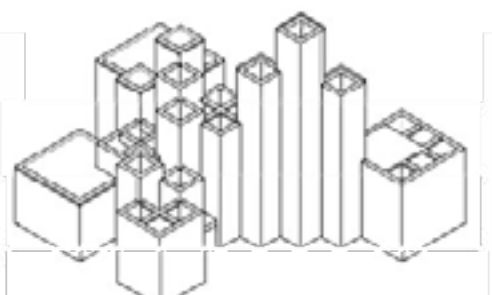


Figure 8 - Isometric of B

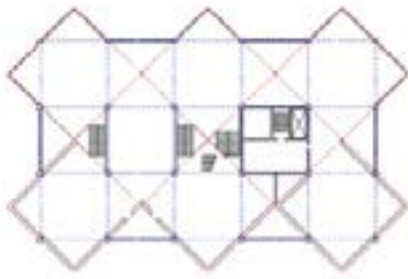


Figure 9 - Plan and Grid of A (indicated by two diagonal grids of 9.6m and 13.4m)

Figure 10 - Plan and Minimum Grid of B (indicated by 3.12m grid division)

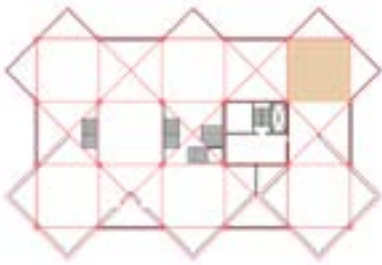


Figure 11 - Comparison of planes on the same scale of A and B

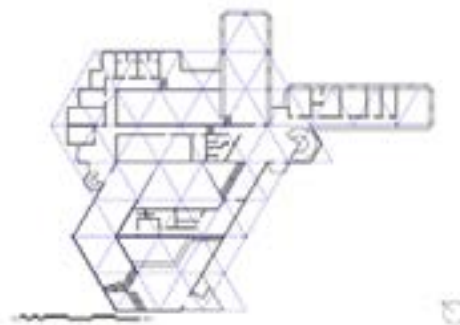


Figure 12 - Plan and Grid of C (indicated by 7.3 m grid division)

Figure 13 - Plan and Grid of D. (indicated by 7.2 m grid division)

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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 give form a 'conceptual' rather than perceptual basis, whereby universal formal relationships are more important than sensual aspects. This leaves architecture as a syntactic operation based on reason and logic, with apparent formal relationships as is its main justification. The understanding and development of an inherent formal language becomes the main goal in such an approach, and meaning is disregarded in its extrinsic character with a reference to social, historical or other representational traits.

In this paper I am discussing Peter Eisenman's views on architectural formalism through the scope of aesthetics. Since he throughout his career has disregarded aesthetic considerations, especially beauty, it is fruitful to explore and examine his stance on the properties of architecture as a way to justify his claims of formal primacy. I am basing my analysis on Nick Zangwill's formalist theories, and thus giving primacy to the formal-spatial properties of the architectural object as being judged by the human subject. This could bring back the discussions of formalist aesthetics to architecture theory and makes the judgment of architectural quality a formal issue.

Index terms | *Aesthetic properties; Formalism; Peter Eisenman; Intrinsic and Extrinsic Properties; Nick Zangwill;*

INTRODUCTION

When thinking about the intellectual aspect of architectural design, we tend to give prominence to explicitly stated ideas and concepts about the origin of the design. These ideas are expected to provide justification for formal choices and give the architect much needed guidance through a design process. Nevertheless, we are left with a question pertaining the basis for these ideas. This concerns the well-established dilemma in both the history of architectural theory and the history of aesthetics, which pertains to the question of whether formal-spatial considerations always could be reduced to the concepts or meanings associated with these shapes, or if it is possible that the formal-spatial properties are perceived independently. Obviously, this paper cannot resolve this dilemma of formalist and conceptualist aesthetics, but I intend to discuss the division on the example of Peter Eisenman, one of the most prominent architects and theorist of the last 60 years. I do not intend to give a full record of his intentions or sources, but to identify possible theoretical dilemmas that pertains to aesthetics with a basis in, but not exclusively, his early formalist work.

Arguably, throughout his career, Eisenman has tried to suppress the role of aesthetics.¹ In his search for the inherent capabilities of architecture, aesthetics has been deemed extrinsic and thus unimportant to give architecture its value. This position opens numerous questions regarding both the intrinsic properties of architecture and the following role of the subject in assessing these properties. I will start by introducing a number of definitions necessary in order to formulate these questions, that should provide a substantial foundation for further discussion of the problems in Eisenman's work.

Even if there are many approaches to the concept of the aesthetic, like the aesthetic object, the aesthetic value, the aesthetic judgment, or the aesthetic experience, it will in the case of this paper be assumed that it pertains to some kind of subjective sensation with a subsequent response. It may seem uncontroversial to say that architects have to make aesthetic judgements in order to make decisions in a design process, but what these judgements rely on is more uncertain. This is where the division between intrinsic and extrinsic properties take place, and the question is thus: Is aesthetic value based on properties that exist in the perceived object, or is it based on properties that exists outside of that object? In architecture, this relates to either the visually perceivable formal-spatial properties or to conceptually understood properties concerning representations of function, history, culture, and so on. In this dilemma Peter Eisenman's work is not so easily classified. His complex and ever-changing theories make it possible to see his position in both the formalist and the conceptualist

1 See for instance Peter Eisenman, *The Formal Basis of Modern Architecture* (Baden: Lars Müller Publishing, 1963, Facsimile reprint, 2006), 55 and Peter Eisenman, "Processes of the Interstitial: Spacing and the Arbitrary Text" in *Blurred Zones: Investigations of the Interstitial* (New York: The Monacelli Press, 2002), 99

campus. I will nevertheless suggest a possible formalist position, based on his position regarding the relationship between the formal properties of an architectural object and subjective judgements. This relation is relevant for aesthetics, I will therefore have to make a brief definition and classification of aesthetic judgements and what kind of properties these judgements rely on, to be able to further discuss Eisenman's position. In the following paragraphs I will therefore give a short summary of Nick Zangwill's position on aesthetic formalism before I return to Eisenman.

PETER EISENMAN AND THE POSSIBILITY OF AN AESTHETIC FORMALISM

Aesthetic Judgments and Aesthetic Properties

I am basing my analysis on Zangwill's views that aesthetic judgements begin with the judgement of aesthetic merit or demerit. This is a value judgement of beauty or ugliness and is thus called *verdictive* judgements.² Zangwill interprets Immanuel Kant by claiming that these judgements are subjective and has as its goal to produce a pleasing or displeasing response in the subject.³ The function of the verdictive judgement is thus to determine whether something has aesthetic value, which makes it the fundamental aesthetic judgment in a hierarchy of judgements that Zangwill describes. The next layer is the *substantive* judgements, where "substantive properties determine value or disvalue".⁴ These judgements are characterized by our ability to recognize these properties, such as the dainty, dumpy, elegant, graceful or garish. In other words, the substantive judgments are a way to describe how and why things are attributed aesthetic merit through aesthetic properties and are subordinate to the fundamental judgement of aesthetic value.⁵

It is important to note that for Zangwill, representational judgements fall short of the previously mentioned category of aesthetic judgements (verdictive and substantive). Since a representational judgement means to recognize something in an object, it is not required that we have an aesthetic response from making this judgement, even if this may be the case.⁶

This brings us to the relationship between aesthetic judgements and aesthetic properties, and subsequently the relationship between aesthetic and non-aesthetic properties, for instance between beauty and a certain arrangement of shapes and colors. Zangwill holds that "what we know as part of understanding aesthetic concepts is that if a thing has an aesthetic property, then it has some non-aesthetic property

2 Nick Zangwill, *Metaphysics of Beauty*, (Ithaca: Cornell University Press, 2001), 24

3 See Nick Zangwill, "In his Critique of Judgement, Kant characterized what he called the "judgment of taste," by which he means what I have called verdictive judgments. In Kant's view, the most basic feature of judgments of taste is that they have subjective" universality" in Zangwill, *The Metaphysics of Beauty* 26

4 Ibid, 34

5 Ibid, 36

6 Ibid, 31

which is responsible for it.”⁷ This means that aesthetic properties depend on the non-aesthetic properties, which in turn gets us to the proposition that there could exist a direct link between the physical world of objects, and the perceiving subject making judgements based on the formal properties of these objects.⁸ There is also an opportunity for this judgement to be independent of representational properties, based on what we know of certain conventions and extrinsic signification.⁹ This has significant implications for arguments on formal decisions in architecture and could clarify the problem of which properties an architectural object should have in order to hold aesthetic value.

Eisenman’s Formalism

As mentioned above, Peter Eisenman is not interested in the aesthetic properties of architecture, but throughout his career he has made several analyses on the non-aesthetic formal properties. They were not meant to generate a subjective aesthetic judgement or any certain meaning, but as an internal mechanism generating a self-referential architecture in its pure form.¹⁰ In his constant arguments against meaning in architecture, Eisenman has obviously been opposing the representational properties such as the social, historical or functional meanings.¹¹ At the same time he has equated any aesthetic judgement with the same kind of meaning, and thus denied a verdictive aesthetic judgement based on formal non-aesthetic properties. Obviously, this formulated resistance to meaning leaves open space for the possibility of a formalist aesthetic approach, especially since it presupposes a direct link between the non-aesthetic formal properties of an architectural object and the subject’s aesthetic judgement.

In his 1963 dissertation, *the Formal Basis of Modern Architecture*, Eisenman tried to establish a general theory of form with universal validity, independent of traditional conceptualist traits, such as historical considerations, moral or humanistic grounds. Formal issues were resolved with the use of a grammar of architectural elements based on a syntactic logic where all shapes were variations of a generic antecedent. In this way architecture was evaluated on terms related to language, with syntax being a basic set of rules providing the direction for a distortion of the generic form (defined as volume, surface, mass and movement).¹² The division into generic and

7 Ibid, 39

8 Ibid, 127

9 See Zangwill’s analysis and arguments against the anti-formalist approach of Kendall Walton’s *Categories of art*, in Nick Zangwill, “In Defence of a Moderate Formalism” *The Philosophical Quarterly* Vol. 50, No. 201 (Oct. 2000), 476-493

10 See Stefano Corbo, *From Formalism to Weak Form* (Farnham: Ashgate publishing Lt), 27

11 See Eisenman, *The Formal Basis of Modern Architecture*, and Peter Eisenman, *Diagram Diaries do what you want*,

12 Eisenman, *The Formal Basis of Modern Architecture*, 87

specific forms, where “form in its generic state provides the conceptual reference for all physical manifestations of specific form”,¹³ was meant to establish a universal formal language independent of style. Consequently, form and space were structured in order to produce certain relationships which were inherent in the forms themselves.¹⁴

Eisenman wanted to avoid the semantics, and thus avoid any value judgement based on representational properties or social or historical meanings existing outside of architecture. By giving prominence to intrinsic formal relationships, could architecture be regarded as neutral and objective,¹⁵ and its true representation was through axonometric drawings and diagrams which provided this non-subjective neutral point of view. In Eisenman’s cardboard houses from the 1970s the process of the formal development of the projects, as represented in these drawings, were far more important than the final buildings itself.¹⁶ Both the diagram and the axonometric was viewed as “the mediation between a palpable object, the real building and architecture’s interiority”,¹⁷ and the diagram was the tool for a generative process which created new forms within an existing geometry. It relied on the same belief for Eisenman that architecture always has been something other than the real building or the real subject’s relation to this building. Therefore, could architecture only exist in its pure form in the drawing, and the architectural object was more a record of a process, than the final result.¹⁸

Stefano Corbo has noted that in Eisenman’s pursuit of a de-contaminated architecture, free from representational properties, the justification of the process was therefore just as important as to define the formal properties of the architectural object.¹⁹ For Eisenman this led to a definition of the architectural object through the specific sequence of formal manipulations. Is architecture then ultimately a mere representation of such a process, so that in order to fully appreciate the object one had to know the way it was produced? Or was the process just a tool for the architect to produce or uncover a range of forms to choose from? The response may be in Eisenman’s desire to go beyond the subject-object dichotomy, and to produce an architecture free from subjective judgement.²⁰

13 Ibid, 85

14 Peter Eisenman, “Notes on a Conceptual Architecture” in Eisenman Inside Out: Selected Writings 1963-1988, (New Haven: Yale University Print, 2004, (1971)) 23

15 Peter Eisenman “Cardboard architecture” in *Eisenman Inside Out: Selected Writings 1963-1988*, (New Haven: Yale University Print, 2004, (1972)) 39

16 Stefano Corbo, From Formalism to Weak Form, 27

17 See Peter Eisenman, *Diagram Diaries*, (New York: Universe Publishing, 1999) 27

18 See Eisenman’s description of House VI “House VI is not an object in traditional sense – that is, the result of a process – but more accurately a record of the process” in Cynthia Davidson (ed.) *Tracing Eisenman*, (London: Thames and Hudson, 2006) 66

19 Stefano Corbo, From Formalism to Weak Form, 27

20 See Eisenman, *Diagram Diaries*, 37 for the argument on the diagram as the “manifestation of architecture’s interiority”

From Formal Essence to the Arbitrary

In his early works Eisenman's goal was to provide a system of order, relying on a deeper structure of formal-spatial relationships and to deny the production of what he deemed to be arbitrary forms.²¹ The arbitrary is here understood as an arrangement of shapes that lacks logical consistency or is based on a purely subjective judgement. The architecture defied this arbitrariness in its relation to a formal ideal or essential formal relationship which in turn provided the premises for a claim to universality. Eisenman stated that:

“The principles in this discussion are rather to be thought of as being universally valid. Moreover, the contention will be that formal considerations are basic to all architecture regardless of style, and that these considerations derive from the formal essence of any architectural situation. It will provide a means of communication evolved from this absolute basis; a language that will communicate the nature of the formal essence of any architecture”.²²

In this statement Eisenman proves his early position on the value of architecture. It is not aesthetic, because it is not based on a subjective response of pleasure or displeasure, but based on the conceptual understanding of formal relationships, where the reference to a universal ideal or essence had to be apparent in the form. This ‘communication’ of the formal essence could therefore establish a relationship between the architectural object and the subject having a response based on the perceptual experience of that object, and subsequently the possibility for a verdictive aesthetic judgement.

Later in his career, Eisenman abandoned the formal essence of architecture in favor of the arbitrary. Since architects throughout history had naturalized the indivisible link between form and content, or “architecture’s iconicity and instrumentality”, as the moral justification of any form,²³ there could be no universal ideal, because of its relationship with the hegemony of meaning. For Eisenman, the conception and perception of architecture, how the object was seen and interpreted, were seen as two distinct relationships between man and object. Dislocating these two relationships and separating them from each other was the new goal for an autonomous architecture. Only by admitting that there could be no intrinsic essence of architecture that provided an ultimate origin or truth, could there be a possibility for new meanings.²⁴ Since: “To

21 See Eisenman explaining an Inherent order from geometric reference and the properties of the form itself. “Elaborated to encompass infinite variations and complexities. Systems deny only the arbitrary, the picturesque and the romantic: The subjective and personal interpretations of order” in Eisenman, *The Formal Basis of Modern Architecture*, 21

22 Eisenman, *The Formal Basis of Modern Architecture*, 19

23 Peter Eisenman, “Eisenman (and Company): Respond” *Progressive Architecture*, (Feb. 1995) 89

24 Peter Eisenman, “Misreading Eisenman” in *Eisenman Inside Out: Selected Writings 1963-1988*, (New Haven: Yale University Print, 2004, (1987)) 221

distinguish architecture from building requires an intentional act – a sign which suggests that a wall is doing something more than literal sheltering, supporting, enclosing; it must embody a significance which projects and sustains the idea of “wallness” beyond mere use, function or extrinsic allusion”.²⁵ This created the paradox for architecture to overcome use and extrinsic signification, but without the use, function and extrinsic signification there would be no conditions which required this intentional act of overcoming. The only way to do this was by removing authority, removing the designer and allow the arbitrary.²⁶ For Eisenman this arbitrariness was to be understood as a new fight for autonomy and criticality through a “dynamic process of difference” and not as a search for the ideal and universal.²⁷ This meant canceling the subject completely, and does not at first sight allow any aesthetic judgement.

Formalism against meaning

As we have seen the architecture exists for Eisenman in-between the internal world of the human being and the physical world which we inhabit.²⁸ It is the ‘diagram’, ‘process’, ‘communication of formal essence’, ‘text’, ‘dislocation’, ‘presence’ or ‘absence’ or any other term Eisenman has been using throughout his career. This in-between state has for Eisenman provided the possibility of an autonomous architecture without any extrinsic significance or meaning,²⁹ or without any representational properties. If we think of this in-between state as the aesthetic, with aesthetic properties which the aesthetic judgment relies on, then I could propose a direct formalist position for Eisenman. Architecture in this understanding is concerned with formal-spatial properties that can be perceived independent of extrinsic content, and since there is no clue in Eisenman’s writing on the denial of this point, his hunt for autonomy is possible. This reliance on architecture’s intrinsic properties could therefore give primacy to a verdictive aesthetic judgement, based on the apparent formal properties. This issue may have been introduced by Eisenman himself in a recent comment in an interview, where the most important issue for any architectural project is that it “looks good”.³⁰ Could that be the beginning of the introduction of the subject in Eisenman’s

25 Peter Eisenman, “Aspects of Modernism: Maison Dom-ino and the Self-referential Sign” in *Eisenman Inside Out: Selected Writings 1963-1988*, (New Haven: Yale University Press, 2004, (1980)) 120

26 Eisenman, “Misreading Eisenman” 215

27 Peter Eisenman, “Autonomy and the Will to the Critical”, *Assemblage*, No. 41 (Apr. 2000), 90-91

28 See Peter Eisenman, “Post/El Cards: A Reply to Jacques Derrida”, *Assemblage*, No. 12 (Aug. 1990), 14-17, stating the same in-between position for architecture as between “sign and being” or between “absence and presence” as *presentness*, 16

29 Eisenman (2000) p. 91

30 See Eisenman’s statement in Vladen Djokic and Petar Bojanic (ed.) *Peter Eisenman: In Dialogue with Architects and Philosophers*, (Milan: Mimesis International, 2017) “Every time a student presents something, and they give me this hullabaloo about process and all this, I say, you know, in the end, it either looks good or it don’t. I say, I am sorry; this one doesn’t look good”

continuous work against extrinsic meaning in architecture? It certainly opens up for the possibility of an aesthetic formalist position in his work.

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THE ADDED VALUE OF REGENERATIVE ARCHITECTURE AND CONTEMPORARY AESTHETIC PHILOSOPHY

Abstract | Regenerative architecture seeks to impact positively on an environment. Its aim, Raymond Cole argues, is to produce buildings that “reduce the degenerative consequences of human activity on the health and integrity of ecological systems.”¹ This positioning as ‘greater than’ or additive rather than subtractive is, however, at the core of regenerative architecture’s challenge for the designer: a challenge that means not only understanding the intention, but being able to evaluate its positive potential. To add value to an environment, the real condition against which ‘adding value’ is determined has to be measured. Moreover, there is a need to reconcile, as Cole writes: “widely different interpretations of value and value-adding that exist within the sustainability movement.”² The paradigm that underlies the regenerative approach, as Chrisna du Plessis states, is one that allows this ‘greater than’ character to be conceptualized but the regenerative approach is one that also calls for radical changes to structures of society: changes to a dominant world view that “sees nature as machine, understood and managed by reducing it to its parts.”³ Thus, within the field of regenerative design, theoretical underpinnings can elevate ways of seeing and understanding that privilege the environmental, over the social and functional over the aesthetic, while at the same time all seen within the context of radical change. Aesthetics, which tend towards the biophilic and biomimetic within such approaches, are one of the domains that regenerative designers suggest can add positively to the environment. In this paper however, I examine firstly, the idea that the conversation in sustainable design diverts attention away from aesthetics, especially in the field of architecture and secondly how the rediscovery of ecological aesthetic in regenerative architecture that challenges structures of society might be understood as a social and political activity: regenerative design hence becomes a mode of aesthetic inquiry.

Index terms | *Sustainable, Regenerative, Inanna, Goddess, Aesthetics, Philosophy, Architecture, Theory, Design, Feminism.*

INTRODUCTION

At the heart of regenerative design is a challenge: a challenge to understand its ability to impact positively on an environment and to be able to evaluate its additive sum character. Regenerative architecture aims to design buildings that reduce their negative impact on the environment. Raymond Cole writes that regenerative architecture aims to “reduce the degenerative consequences of human activity on the health and integrity of ecological systems.”¹ This positioning as better than (a qualitative measure) or “greater than” (a quantitative measure) - as additive rather than subtractive - raises a question, nevertheless, about the real condition against which such added value is measured.

Widely different interpretations of what sustainable architecture is exist within the sustainability movement. Interpretations stretch from those governed by conservative perspectives to radical approaches calling for social transformation, and this means that evaluating regenerative architecture also requires reconciling what Cole sees as : “widely different interpretations of value and value-adding that exist within the sustainability movement.”²

The regenerative approach to architectural design has a broad base of concern, and aesthetics are included. These tend towards the biophilic and biomimetic as those that are attributed with positive impact. However, in the performance-dominated, engineering-heavy field of sustainable architecture, the politics of aesthetics have been neglected. While sustainable designers propose finding new ways to live, few scrutinize aesthetics as encompassing the aspiration to find new ways to live.

In this paper, I thus examine sustainable design theory that diverts attention away from the sensual; and secondly, I examine how regenerative architecture might be conceived as mode of sensory inquiry. The intention, in all these sections, is to think, in part, outside traditional understandings of regenerative design, and to include in this an examination of the aesthetic dimension.

The positive sum impact of regenerative architecture

Regenerative architecture adds more to an environment than it takes away. Its sum impact is positive. The paradigm that underlies the approach, Chrisna du Plessis states, is one that calls for radical changes to structures of society, but at the same time, allows for the conceptualization of this “greater than” character because it adopts a world view that: “sees nature as machine, understood and managed by reducing it to its parts.”³ The additive quality appears to us as a quantitative measure but what is radically aspirational in intention may not easily be measurable.

Before such exploration, I would like to take a detour from the path to delve deep into

this regenerative quality. I would like to present a story. Stories can touch us subtly and my motive, here, is to evoke a connection to some sense on the periphery of our vision, in the liminal spaces of our thinking and feeling. The story is of Inanna, goddess of heaven and earth: a Sumerian goddess and a goddess of one of the first known cultures.

Symbols of the goddess present a resistance to male privilege, but Inanna's story is more than a simple resistance. She has strength and cultural skills. She has an independent will. She is not a passive and receptive female character of patriarchal myth, and yet her strength acts not to overcome rule, not to resist progress, or to resist logos modes of thinking (logic and reason).⁴ She shares the knowledge found in her journey with the male gods and it changes them and their rule. It was her own decision to explore prohibited spaces outside of her culture. Inanna's story is a demand for recognition as an equal, in her new understanding of life. Inanna's story is about a passion for an exploration of life itself and this meant a descent into the underworld and inevitable death, but from which she returned. She is a goddess of regeneration.

Wolkstein and Kramer describe all the written stories of Inanna as stages of life. In youth, for example, the young Inanna, leaning against the apple tree, "rejoicing her vulva, wonderous to behold," as the prose states, and calls out: "I the queen of heaven, will visit the god of wisdom,"⁵ and she sets out, by herself, to Enki, the god of wisdom and a creative, sculptor god. He was an inventor and an improviser; a problem solver. He was called an "image fashioner" and "god of the original form, archetype."⁶ He was not especially bound by obedience to the other patriarchal gods and this makes him occupy, like Inanna, the space between an old (patriarchal order) and a new social and environmental relationship.

He was a god flowing with life, and with creative energy, and Inanna sought him out. The story says that beguiled by Inanna, and in a drunken state, Enki gave her the "Me,"; that is to say, he gave her all of Sumerian culture, all the laws of heaven and earth, all the ordering principles and potencies, rites of civic society, all the skills and talents. He gave the young Inanna all his creator-god knowledge. "He gave me," she sings:

the high priesthood... He gave me the art of forthright speech. He gave me the art of slanderous speech...He gave me the art of the hero. He gave me the art of power... He gave me the secure dwelling place...He gave me the craft of the woodworker... copperworker...scribe...smith...leather maker...fuller...builder...reed worker.⁷

Enki gave Inanna the art of Sumerian culture, and the story continues: "Then Inanna standing before her father [the moon] acknowledged the me Enki had given her."⁸

However, in her more mature search, she casts off these forms of culture given to her by the god to understand life beyond the gods rules and creations. Inanna, in her

descent into the underworld, wanted knowledge of what was real and what was life. The realm was forbidden by the gods: she wanted to feel and to witness-with her sister (the goddess of death), her grief for the death of her husband.⁹

Inanna's decent to the underworld was her decision: "the goddess opened (set) her ear, her receptor for wisdom, to the Great Below."¹⁰ Inanna decided to go into the underworld and was condemned to death, but Enki saved her, brought her back, regenerated her, (the only god to offer help) sending messengers made of dirt, carrying the food and water of life to revive her and allow her escape.

Inanna's story, which is expressed here all too briefly, is about a desire to understand living beyond what is known or permitted to be known in the existing system; to be able to travel outside the frame of contemporary cultures (or the me). Her stories tell us to listen to a different way of knowing, to "see" differently, imperfect ways perhaps, or just different ways. Like many other different approaches that could be suggested to us as a different manner of understanding living: she 'sets her ear'.

For the psychoanalyst Sylvia Brinton Perera, the myth holds a pattern of seasonal transformation and rebirth that has a psychological connection. Perera writes of Inanna:

She represents the liminal, the intermediate regions, and energies that cannot be contained or made certain and secure. She is not the feminine as night, but rather she symbolizes consciousness of transition and borders, places of intersection and crossing over that imply creativity and change and all the joys and doubts that go with human consciousness that is flexible, playful, never certain for long.¹¹

Regenerative architecture, political aesthetics – a new theoretical diversion

To return, then, there are three philosophers that I would like to draw on to explore further this "eye" on a regenerative aesthetic: Jacques Rancière, for his political aesthetics – a human right for all that in its freedom spills over into a criticism of social, environmental and economic conditions;¹² Gernot Böhme, for his architectural aesthetic of atmosphere – a sensory aesthetic most appropriate for architecture;¹³ and Luce Irigaray, philosopher and feminist, for her new human¹⁴ – born with its own will to live, (but unrecognized) and that demands an environment in which to grow and develop freely.¹⁵

Jacques Rancière's early academic publications looked to the journals of artisans and poets, to books that eluded history, to discover historical perspectives that had not always been seen.¹⁶ For Rancière, these were works of authors whose views were equally as valid as any other more traditional record of history. From the beginning his work was an engagement with understandings of equality. The people he acknowledged were not naïve, or ignorant. Their stories were neither inferior, nor illustrative of a lesser knowledge. In the Ignorant Schoolmaster, for example, he argues for just this,

for a levelling of knowledge in a new educational community: “one based on undoing the rigid stratification of scholars and their knowledge - a kind of levelling at the top – and the creating of a convivial, open, more egalitarian atmosphere in the schools.”¹⁷ Rancière was dismantling the inequality between teacher and student.

Dismantling the distinctions made between the world of art (available only to those educated in taste) and an art of everyday life - between the traditions of the avant-garde and the aestheticization of common existence (or life) and in the “setting of our ear” (the attitude or approach of Inanna) to life - is potentially socially and environmentally transformative. The aesthetic dimension in life, and the staging of this experience, Rancière argues, can revolutionize life.

The philosophy of Rancière aims to reframe our aesthetic experience, where politics and everyday affect share the same space: “...the original scene of aesthetics,” he argues, “reveals a contradiction that is not the opposition of art versus politics, high art versus popular culture, or art versus the aestheticization of life.”¹⁸

Preconceptions abound, and aesthetics is fraught with concerns about seduction and the “marketing” of sustainability. In the aesthetic experience, however, for Rancière, art and the spectator are caught up in a specific sensorium, cancelling the oppositions of activity and passivity. In this free play, art understood as being without practical function, and art of the revolutionary, are not counterposed, and this scene or plot, he argues, “...promises a still unheard-of state of equality.”¹⁹ However, being “political” in this context, also carries ambiguities. This both is, and is not, political: “Aesthetic art promises a political accomplishment that it cannot satisfy, and thrives on that ambiguity. That is why those who want to isolate it from politics are somewhat beside the point. It is also why those who want it to fulfil its political promise are condemned to a certain melancholy.”²⁰

Rancière’s political aesthetics are not developed with the same attention by other aesthetic philosophers but, Rancière is not necessarily discussing architecture. Gernot Böhme, a contemporary German philosopher, however, is, by contrast, in his theory of atmosphere. The theory of atmosphere is the only aesthetic theory appropriate for architecture, he argues.²¹ For Böhme, architecture has to be understood as sensory experience and as a co-production of experience between subject and environment. Architectural atmosphere is “felt” (but there is here no distinction between thinking and feeling in the lived-felt-body). His work on an ecological aesthetics adopts this same approach of co-production, challenging our usual understanding of lived bodies in the environment. Nature is ahead of us, to be co-constructed and reconstructed forever, in our aesthetic expression. Our understandings of nature (and perhaps we could also say

of life) are to be created in our stories and in our regenerative architectures.

The third philosopher is Luce Irigaray: critical of current environmental debates and arguing that they separate thinking from living. She argues that before any ecological deliberation “it would be advisable to wonder about what being alive signifies, and whether we are really living, or how we could be or become living.”²²

This is a discovery, but not as rediscovered truth of an original way of thinking and feeling about life. One of our strongest cultural motives, Irigaray argues, is this search for origin seen in academic research, philosophy, art and also in the background to theories of sustainable design. This motive for the disclosure of origin - as a foundation upon which to construct something new - is of a patriarchal societal construction. It is an equal and different relationship between two humans that goes unrecognized in philosophical traditions and patriarchal cultures. The search for original ways of feeling and thinking are symptoms of patriarchal cultures. Recognizing the incompatibility of such a search with the aesthetic construction of new notions of the human being could free humans from the desire always for (re)connection with a refound origin, and from the seduction of affect: nothing has been lost, so nothing is to be regained. In this way desire towards excessive consumption could be mitigated.

Discussions in sustainable design condemn aesthetics because they are based upon the artificial distinction of seeing and doing, but sustainable design as mode of inquiry calls upon us to journey outside traditional understandings of living to give up the security of (patriarchal) logos, the security of (mathematical) reasoning, to adopt some imperfect ways of thinking. Stories can help us draw connections. Stories can illustrate particular complications in living, but stories also level the storyteller and listener. Inanna’s stories are those of her own rights and responsibilities in life in a world otherwise full of artificial “oughts” and “should”. She has choice and will. She brought her own gifts, adding to the “me” given to her by Enki: “She brought allure. She brought the art of women. She brought the perfect execution of the me.”²³

Conclusion

To return (and Inanna did return from the underworld) to regenerative architecture, and to its character, that is to say, to give more back than is taken from an environment: the role of aesthetics takes on a new fascinating intent towards liberation. The additive character of regenerative architecture could be described as an approach giving back to logos by “setting an ear” to what lies outside our reason; to what it means to live, to die and to be reborn with new knowledge. This would be a continuous and changing movement: the intention of an ecological aesthetic and thus the discovery of a perspective very different to rational approaches to sustainable or regenerative

design or to the attribution of a calculable positive impact.

The ecological aesthetic of a regenerative architecture could also be the addition of the “eyes of life,”²⁴ seeking to see through values that are false, and beyond what is good or bad, to what is before judgement. This may not be an aesthetic that is validated by the collective,²⁵ but it would be a fresh perspective, full of affect and full of the creative intention of a never-ending exploration.²⁶ Perera writes that the current order fears it, because: “It is crude, chaotic, surprising, giving a view of the group below ethics and aesthetics and the opposites themselves: It is the instinctual eye – an eye of the spirit in nature.”²⁷ Inanna’s fate, as Perera writes, is that she must see the limits of the fathers and be witness to what was repressed.²⁸

Notes

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2. Idem, 132.
3. Du Plessis, Chrisna. “Towards a regenerative paradigm for the built environment.” *Building Research & Information* 40, no. 1 (2012), 8.
4. Perera, Sylvia Brinton. *Descent to the goddess: A way of initiation for women*. No. 6. (Inner City Books), 1981, 30.
5. Wolkstein, Diane, Samuel Noah Kramer, and Elizabeth Williams-Forte. *Inanna, queen of heaven and earth: Her stories and hymns from Sumer*. (New York: Harper & Row), 1983, 12.
6. Idem, 123.
7. Idem, 16-20.
8. Idem, 16.
9. Idem, 55.
10. Wolkstein, Kramer and Williams-Forte, *Inanna, queen of heaven and earth*, xvii.
11. Perera, 16.
12. Rancière, Jacques. *The ignorant schoolmaster*. Vol. 1. (Stanford, CA: Stanford University Press, 1991), viii (translators note).
13. Bohme, Gernot. *Atmospheric Architectures: The Aesthetics of Felt Spaces*. (London, New York: Bloomsbury, 2017).
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15. Idem., 103.
16. Rancière, *The Ignorant Schoolmaster*, xix
17. Idem, xiii.
18. Rancière, Jacques. “The Aesthetic Revolution and Its Outcomes” *Log*, No. 22. The Absurd (Spring/Summer, 2011), 20. available at: <http://www.jstor.org/stable/41765703>

19. Ibid.
20. Idem., 21
21. Böhme, Gernot. "Atmosphere as the subject matter of architecture." (*Herzog & DeMeuron: Natural History*, 2006), 398-407.
22. Parker, Emily Anne. "Interview[with Luce Irigaray]: Cultivating a Living Belonging." *Journal of the British Society for Phenomenology* 46, no. 2 (2015): 109.
23. Perera, *Descent to the goddess*, 26
24. Idem, 32-33
25. Idem, 34.
26. Ibid.
27. Idem, 33
28. Idem, 52

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AN EMPATHIC AESTHETICS OF THE SOIL. THE DESIGN OF NO-THING

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 subcommittees 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 | *Empathic aesthetics; imagination as a cognitive tool; potential metamorphic growth; Things and unfinished object; atmosphere; kinesthetic and temporal transfer; a dwelling perspective; dwelling-mobility; appropriation in use; co-creation; sustainability and resource efficiency, sensoric infrastructure strategies.*

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. The way we use our resources and develop our infrastructures in efficient and sustainable ways is getting more and more relevant for both academics and policy makers. The paper argues for an epistemological shift from output to outcome; from aesthetic fixating and manicured objects to things in the Old English socio-material sense as assemblies; as incomplete forms and unfinished objects in flux based on **intra-action, co-creation, appropriations**, metamorphoses, and self-investment as a way to grub alternative and sustainable passages in the ruins. By investing oneself in things bonds are made changing the perspective from commodity to gift like in today's talk about a *we-economy*. Using the sublime in its original rhetorical meaning as a state of pathos; an emotional ecstasy outside the body, the paper coins the term '*empathic aesthetics*' linking to early research in psychology of aesthetic responses, which states that being 'em-pathic' (in-pathos) surpassing the material sensory perception is a precondition for the aesthetic experience. It is about investing oneself in things using the imagination and intuition sensed at the limit of the body in its *brute being* through the *body without organs* cf. Merleau-Ponty and Deleuze similar to Goethe's use of the imagination as a cognitive tool to explore the inner potential of the *Ur-phenomena*. The paper argues that it is possible to transmute the picturesque landscape model into a lived environment going beyond the linear perspective through a dwelling, temporal and embodied perspective characterised by an earthbound sublime in order to bring romantic values associated with vast horizons and untouched wildernesses closer to home. Subsequently by coining the term *empathic aesthetics* the paper aims at linking the idea of the potential, metamorphic and imaginary with the design of *no-thing* based on an understanding of things and infrastructures as temporal unsolid forms and embodied spaces. The paper draws its inspiration from architect Aravena's 'Incremental Houses' strategy to *build half a good house*, which literally and metaphorically makes room for people to engage based on their needs, economy and imagination as well as the city's 'undesigned' non-places; unoccupied, neglected sites and industrial ruins with their inherent potential for metamorphic growth based on imagination and improvisation connected to atmosphere theory as a theoretical approach. Finally the paper considers new sensorial design approaches using artistic, inscriptive practises as empiric design tools to design *no-thing*; temporal, flexible embodied infrastructure strategies leaving unoccupied sites free for adventurous, rooted dwelling performances yet to be.

HOW TO DESIGN TO DAY

Where climate changes can be seen as the ultimate product of human design? As Bruno Latour and Isabelle Stenger state, we can no longer continue to build extractive monument but have to build and live with the ruins, because there is no other possibility, as Gaia is here to stay.¹ There exists an epistemological need for new sustainable ways of thinking and designing urban infrastructure, which makes it possible and attractive to reuse resources converting our throw-away mentality. We have to co-exist through co-creation, reuse, appropriation and self-investment. One way to think of this is through Peter Sloterdijk's description of how we today live in a heterarchical '*foam city*'; a spatial plurality of bubbles existing in a flux of assemblies in- and unfolding, which, he states, implies a new economy of movement. This echoes the *we-economy* concept based on interplay and sharing of knowledge and resources, which makes it cheaper, more effective and attractive to co-create solutions and values

1 Latour, Bruno; Stenger, Isabelle; Tsing, Anna; Bubandt, N.O..
 "Anthropologists Are Talking – About Capitalism, Ecology, and Apocalypse." *Ethnos* 83:3 (2018): 602

for current, particular occurrences.² By investing oneself in things empathic bonds can be made based on a value system beyond functionality, pure aesthetics and economical reification changing the perspective from commodity to gift adding an auratic value. Likewise design professor Erling Björgvinsson defines infrastructure as a socio material Thing: "...it is relational and becomes infrastructure in the relationships between design Things at project time and...design Things in use."³ It is both a mental and a material structure as in activity theoretician Yrjö Engeström's way of using the term mycorrhiza, literally meaning a fungus root describing a symbiotic association between the fungus and the rhizosphere of a plant, to outline a infrastructure of fluid assemblies consisting of improvised, collective performances:

"...mycorrhizae formation is simultaneously a living, expanding process (or bundle of developing connections) and a relatively durable, stabilised structure; both a mental landscape and a material infrastructure".⁴

From output to outcome

Living with the ruins implies an understanding of architecture and infrastructures as an immaterial practise of incomplete and unfinished forms in flux focusing on outcome instead of output replacing aesthetic fixating and manicured objects with things in the Old English socio-temporal sense as assemblies like Bruno Latour's *Parliament of Things* and Albena Yaneva's *Ethnography of Architecture* understanding architecture as a practice that takes place within the networks of human and non-human actors.⁵ In the same sense the speculative realist Tristan Garcia describes how a table is not in the table, but outside itself, in its environment⁶, and how the mathematician F.G. Asenjo describes inconsistent physics stating that "each object in the world is not merely itself but involves every other object and in fact is everything else"⁷ It is about how an object emerges and grows in connections with the world. Like Karin Knorr Cetina's notion of *unfinished objects* not only to be understood as open for appropriation in use and multi functionality but also as the way they enter into relations with it's surroundings gatherings in assemblies.⁸ As Celia Lury states:

2 Sloterdijk, Peter. *Neither Sun nor Death*. (Los Angeles: Semiotext(e), 2011)

3 Björgvinsson, Erling; Ehn, Pelle; Hillgren, Per-Anders. "Design Things and Design Thinking: Contemporary participatory design challenges." *Design Issues*. Volume 28, Issue 3. (MIT Press, 2012): 108

4 Engeström, Yrjö. *From Communities of Practice to Mycorrhizae*. (University of Helsinki, 2007), 12

5 Albena, Yaneva. "Making the Social Hold: Towards an Actor-Network Theory of Design" *Design and Culture*, 1:3 (2009): 273-288

6 Harman, Graham. "Author Q&A with Tristan Garcia." *Form and Object. A Treatise on Things*. (Edinburgh University Press, 2014 org. 2011), 5

7 F.G. Asenjo. "Inconsistent Physics" *Principia*, 15(1) (2011): 46 (2011)

8 Cetina, Karin Knorr. "Sociality with Objects: Social Relations in Postsocial Knowledge Societies." *Theory, Culture & Society* 14, no. 4 (November 1997): 1 - 30

“Think about the relationship of the unfinished object to an environment or ecology in which the individual human user is not the only or even necessarily the most important element of the environment. The “user” might thus be understood variously: as some kind of collective, mass, assemblage or ecology (including other objects and the natural environment). And of course the notion of unfinished-ness directly introduces the notion of temporality – thinking the future of the object as something to be considered as implicated in the present of the object.”⁹

As such this paper takes a non representational position in-between physicist and feminist Karen Barad agential realism, where everything comes to exist through intra-action¹⁰, and speculative realism’s belief in an a priori representations of the object in itself¹¹, believing in intra-action, where existing is carved out of an inherent ontological indeterminacy characterised by ‘response-ability’ towards the surroundings, but at the same time acknowledging the thing’s ‘thing-hood’. Like Deleuze’s transcendental understanding of existence sensed on a pre-reflective plan through the brain-subject being neither a subject nor an object but consisting of real virtual intensities:

“Indeed, the virtual must be defined as strictly a part of the real object – as though the object had one part of itself in the virtual into which it plunged as though into an objective dimension .. The reality of the virtual consist of the differential elements and relations along with the singular points which correspond to them. The reality of the virtual is a structure.”¹²

Things develop their properties and derive their significance from the relations that link them, rather than from the intrinsic features of individual elements, but objects entering into relations with other objects are at the same time partial representations of an object’s materiality defined by the ways qualities are exchanged.¹³ Like **philosopher Carsten Friberg sees a** thing as an interpretation of what we encounter in our practice instead of a fixed object.¹⁴ Different qualities and meanings emerge in different contexts actualising certain parts while ignoring others. This epistemological shift in focus from output to outcome makes it possible to form alternative and sustainable

9 Julier, Guy. “Value, Relationality and Unfinished Objects: Guy Julier Interview with Scott Lash and Celia Lury” *Design and Culture*, 1:1, (2009): 98

10 Anderson, Ben. *Taking Place: Non-Representational Theories and Geography*, (Routledge, 2011)

11 Barad, Karen. “Posthumanist Performativity: Toward an Understanding of How Matter Comes to Matter.” *Signs: Journal of Women in Culture and Society*, 28, no. 3 (2003): 801-83

12 Deleuze, Gilles; Guattari, Félix. *What is Philosophy?*, (Verso,1994 org. 1968), 209

13 Hayles, N. Katherine. “Speculative Aesthetics and Object-Oriented Inquiry (OOI).” *Speculations: A Journal of Speculative Realism* V (2014): 173

14 Friberg, Carsten. “Education through Everyday Things” Carsten Friberg & Raine Vasquez Eds. *Experiencing the Everyday*, (NSU Press, 2017), 208

passages in the ruins. Like Björgvinsson talks about a shift from design of objects to "... design Things that support good environments for future design Things at use time.¹⁵

An empathic aesthetic of the soil

To grasp this change the paper terms an '*emphatic aesthetic*', which focuses on the incomplete and unfinished through an embodied temporality characterised by an earthbound sublime as a way to take the romantic values associated with vast horizons and picturesque panoramas, and bring them closer to home, where the horizontal line is replaced by a vertical view in the soil. 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. Psychologist Robert Vischer invented the term '*Einfühlung*' in 1872 in order to describe how 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.¹⁶ This kind of empathic mirror play characterised by a state of being in-patos and being susceptible; *response-ability* as Barad describes it, is a precondition for the aesthetic experience. It is an emotional grip surpassing the bodily, material sensory perception by being 'outside yourself'. It is a chaotic condition sensed at the limit of the body in its *brute being* through the *body without organs* cf. the philosophers Maurice Merleau-Ponty and Gilles Deleuze¹⁷ opposite the intentional lived body's repetitive perceptions similar to Hermann Schmitz's distinction between the material body (Körper) and the felt body of extra-organic dimensions (Leib).¹⁸

To describe the empathic process, Vischer uses '*the will of phantasy*'. He wants to show what happens in us, what our imagination does in the object, and how the actual reaction of the will of phantasy is based on imitation.¹⁹ Like in *speculative aesthetic* cf. *speculative realism*, it is about speculating, imagining, and identifying with things through empathic projections reaching beyond anthropocentrism using the imagination and intuition²⁰. Similarly to how Johann Wolfgang von Goethe uses imagination in order

15 Björgvinsson, Erling; Ehn, Pelle; Hillgren, Per-Anders. "Design Things and Design Thinking: Contemporary participatory design challenges." *Design Issues*. Volume 28, Issue 3. (MIT Press, 2012): 108

16 The word 'empathy' was coined later by psychologist Edward Titchener (1867-1927) as a translation of the German 'Einfühlung'.

17 Merleau Ponty, Maurice. *The Visible and the Invisible* (Northwestern University Press, 1968 org. 1964) & Lawler, Leonard. *Thinking through French Philosophy. The Being of the Question*. (Indiana University Press, 2003), 81

18 Deleuze, Gilles. & Guattari, Felix. *What is Philosophy?* (Columbia University Press, 1996 org. 1991), 62

19 Vischer, Robert. *Über das optische Formgefühl. Ein Beitrag zur Ästhetik*. (Herm. Credner, 1873), 5

20 Hayles, N. Katherine. "Speculative Aesthetics and Object-Oriented Inquiry (OOI)." *Speculations: A Journal of Speculative Realism* V (2014):158 – 179

to understand nature, which he doesn't believe can be explained fully by science. To him nothing occurs that is not connected to the whole. His scientific method seeks to do justice to this essential insight into the connectedness of all phenomena: "*In der lebendigen Natur geschieht nichts, was nicht in einer Verbindung mit dem Ganzen steht.*"²¹ In his studies of metamorphoses in nature like *Versuch die Metamorphose der Pflanzen* (1790) he uses *Die exakte sinnliche Phantasie* as a cognitive tool to move into the thing and reach the *Urphänomen*, where the potential and the actual form exists mutually uniting the metamorphoses of a phenomena. Like the plant in all its phases is variations of the leaf: "*die innere Identität der verschiedenen Pflanzenteile, welche uns bisher in so mannigfaltigen Gestalten erschienen sind*".²²

Design professor Mads Nygaard Folkmann also proposes an *aesthetics of imagination* to investigate the dynamics of the possible in the phase of designing, and afterwards in the enabling of transfigurative strategies, which underpins an ontology of design that combines materiality and immateriality, actuality, and possibility.²³ "*I propose a foundation for design that takes into account that being is always permeated by structures of nonbeing that are difficult to grasp firmly but leave traces that are important to understand in relation to the creation of meaning in design.*"²⁴ Empathy and imagination are important reconciling cognitive tools with which to master potentiality and temporality to develop design strategies for new sustainable ways of being through metamorphic rebuilding the ruins.

A dwelling mobility

The heritage of the eighteenth-century picturesque landscape model continuous in many ways to influence contemporary aesthetics. Latour points out: "*..it is in very large part from painting – landscape painting in particular – that we draw the basis for our conception of nature.*"²⁵ This picturesque view affects our relation with nature. As cultural geographer Tim Edensor describes it: "*Linear perspective does not only frame a represented scenery as 'the landscape' in two dimensional form, but also a fixed relationship between object and subject, locating the viewer outside of the picture, and outside of the relationship being depicted.*"²⁶ But today where human-made climate

21 Henningfeld, Iris. "Goethe's Phenomenological Way of Thinking and the Urphänomen." *Goethe Yearbook* 22, 1 (2015):148

22 Henningfeld, Iris. "Goethe's Phenomenological Way of Thinking and the Urphänomen." *Goethe Yearbook* 22, 1 (2015):148

23 Folkman, Mads N, *The Aesthetics of Imagination in Design*. (MIT Press, 2013), 151 & 217

24 Folkman, Mads N, *The Aesthetics of Imagination in Design*. (MIT Press, 2013), 139

25 Latour, Bruno. *Facing Gaia. Eight Lectures on the New Climatic Regime* (John Wiley & Sons, 2017), 19

26 Edensor, Tim. "Constructing Tourist Space." *Tourists at the Taj. Performance and Meaning at a Symbolic Site*. (Routledge, 1998), 17

changes make geological imprints it does not make sense anymore to see the landscape as something framed and untouched, we can watch at a distance. This scenery model requires us to look at nature as if it were a picture postcard, where the environmental model involves recognising that nature is an environment and thus a setting within which we exist, as professor in environmental aesthetics Allen Carlson states in relation to the aesthetic appreciation of nature.²⁷

Like William Cronan expressed it as early as 1995: *"There is nothing natural about the concept of wilderness. In wilderness we see the reflection of our own unexamined longings and desire. For this reason, we mistake ourselves when we suppose that wilderness can be the solution to our culture's problematic relationship with the nonhuman world. (...) The tree in the garden is in reality no less other, no less worthy of our wonder and respect, than the tree in an ancient forest. (...) We need to honour the Other within and the Other next door as much as we do the exotic Other that lives far away - a lesson that applies as much to people as it does to (other) natural things. In particular, we need to discover a common middle ground in which all of these things, from the city to the wilderness, can somehow be encompassed in the word "home." Home, after all, is the place where finally we make our living. It is the place for which we take responsibility..."*²⁸

Health research describes this positive state in-between *home and adventure*, which Cronan talks about, the deepest possibility of existential well-being. Terming it the *'dwelling-mobility'* as it carries with it a feeling of both rootedness and flow, peace and possibility, the *'adventure'* of being called into expansive existential possibilities, as well as *'being-at-home'* with what has been given. When a person is absorbed in the present moment, they are tuned into a kind of temporal focus that offers *'at oneness'*, an intimacy and empathic sense of belonging and deep connection with what is happening in the moment.²⁹ The dwelling perspective situates a person right from the start, in the context of an active engagement with his or her surroundings.³⁰ We have to dwell before we can build, as anthropologist Tim Ingold states with reference to Martin Heidegger. The character of a place arises from occupation and use over time as the apprehension of the landscape in the dwelling perspective must begin from a recognition of its temporality characterised by an indexical connectedness. *The process of dwelling is fundamentally temporal* opposite the building perspective, where the surroundings are built based on a pre-existing design untouched by human activity.³¹

27 Carlson, Allen. "Appreciation and the Natural Environment." *Journal of Aesthetics and Art Criticism* 37 (1979): 274

28 Cronan, William (1995). "The Trouble with Wilderness; or, Getting Back to the Wrong Nature." *Uncommon Ground: Rethinking the Human Place in Nature* (W. Norton & Co., 1995), 1,18,19

29 Galvin, Kathleen T.; Todres, Les, "Dwelling-mobility: An existential theory of well-being" *Int J Qualitative Stud Health Well-being* (2010): 5

30 Ingold, Tim. *The Perception of the Environment* (Routledge, 2002), 5

31 Ingold, Tim. *The Perception of the Environment* (Routledge, 2002), 186 & 190

Research in neuro anthropology shows that vision is dependent on a culture's visual environment and socialisation practices.³² It can be both analytic/linear like in Western countries and holistic/relational like seen in Asia *giving substance to the in-between of things as described by the Japanese concept 'ma'*.³³ As such we can influence and change how we experience and see our surroundings through design. Through a dwelling perspective based on an empathic aesthetic understanding of our surroundings it is possible to take into account the metamorphic and potential growth of things, where forms arise by being in things as they emerge transmuting the landscape into a lived environment. This view is similar to the Japanese architect Mitsuo Inoue's movement space:

*"..unlike geometrical spaces, the positions...of compositional elements relative to some overall framework are unimportant; instead, as in topology, what is important are the positions of elements relative to each other; the spatial components are observed successively...the observation of movement space, therefor, is always postulated on the viewer's movement, whether actual or intellectualised."*³⁴

Walking around we not only get an image of things but an overall impression of a form and the surrounding space, also the invisible sides, you don't see,. Like Merleau-Ponty's '*perspectiva naturalis*' which opposite '*perspectiva artificialis*' reproduces the way the eye looks recording the world through a flow of fragments that can never be kept within a mathematical system.³⁵ In this sense architectural historian Lain Borden talks about a *Body Architecture*, a creation of space through bodily processes inspired by skateboarding as a way to create an engagement with the surrounding space. How skateboarding transforms the relation between the horizontal and vertical dimensions through movement. It is a gestural space, a space of flow and action, of direct engagement with the terrain. Cf. Michel de Certeau's rhetoric of walking³⁶ as well as the *dérive* strategy made by the Situationists but adding to the temporality a spatial relationship, where lines capture space creating new vertical and temporal dimensions reshaping our experience:

"A heightened consciousness of the material textures of the city, and the sounds and tactile experiences they produce with the skater, as well as a transformed relationship of the body with verticality and diagonality, challenges the hegemony of normative linear, upright bodily positions, producing a more three-dimensional engagement with

32 Alotaibi, Al Bandari. *Cultural differences in scene perception* (University of Nottingham, 2016)

33 Nitschke, Günter. "Ma - The Japanese Sense of Space." *Architectural Design* (March, 1966)

34 Inoue, Mitsuo. *Space in Japanese Architecture* (Weatherhill, 1985 org. 1969), 147

35 Merleau-Ponty, Maurice. *Maleren og filosofien*. J. Vintens Forlagsboghandel, 1970 org. 1964), 36

36 Certeau, Michel. *The Practice of Everyday Life* (University of California Press, 1984)

space".³⁷

The Design of No-thing

Like Borden this paper is interested in, what happens to architecture when appropriations of space are created through bodily processes opposite the conventional realm of architecture as the production of built spaces. Regarding this the paper is inspired by the architect Alejandro Aravena's 'Incremental Houses' concept based on the social strategy to build half a good house, which literally and metaphorically makes room for people to engage and invest themselves based on their imagination, needs and economy.³⁸ The concept is an example of a social and temporal design thinking that understands products as unfinished objects leading in a more sustainable direction towards reuse, adaption, appropriation in use and co-creation. As designer and researcher Lucy Kimbell's pragmatic rethinking of Design Thinking, which acknowledges the emergent nature of design outcomes as they are enacted in practice.³⁹

Likewise the city's 'undesigned' non-places and in-betweens like industrial ruins as well as unoccupied slots, brownfield sites, rubbish dumps and scrubland also possess an inherent potential for metamorphic growth due to their fragmented nature. Things fall apart and new constellations arise making different interpretation and articulations possible. Opposite the manicured landscapes the fragmented nature of the ruins makes room for surprises, tactile meetings and glimpse of the past. As cultural geographer Tim Edensor explains: *"In ruins, the linearity of narrating the past is upstaged by a host of intersecting temporalities which 'collide and merge' in a landscape of juxtaposed 'asynchronous moments'...a spatialisation of memory which evolves 'crossing, folding, piercing."*⁴⁰

This spatialisation of memory enables an embodied sensual way of remembering, which supports the apprehension of the landscape as temporal. Like in Goethe's Urphänomen the potential and the actual form exists mutually through an imaginary approach. As Edensor continues: *"They foster imaginative apprehensions of urban space, alternative modes of moving through the city and ways of encountering otherness which involve dialogue, creativity and improvisation."*⁴¹ It is a kind of relationship with space, which possesses empathic aesthetic qualities driven by affection, imagination, intuition and improvisation creating emotional grips surpassing the physical sensory system sensed through the body without organs. Like Borden points out: *"The somatic experience of the ruin might be compared to that of the 'body-without-organs' described by*

37 Lain Borden. *Skateboarding, space and the city: Architecture and the body* (Oxford, England: Berg, 2001), 90

38 <http://web.mit.edu/incrementalhousing/WUF-Rio/pdfs/CHILE-Greene.pdf>

39 Kimbell, Lucy. "Beyond Design thinking: Design-as-practice and designs-inpractice." (2009):10 URL:http://www.lucykimbell.com/stuff/CRESC_Kimbell_v3.pdf

40 Edensor, Tim. *Industrial Ruins. Space, Aesthetics and Materiality* (Berg Publishers, 2005), 126

41 Edensor, Tim. *Industrial Ruins. Space, Aesthetics and Materiality* (Berg Publishers, 2005), 169

Deleuze"⁴²

This concept of 'non-places' or 'empty spaces' and their metamorphic potential for intra-action exemplified above has led to the idea of the design of 'no-thing'. Atmosphere is a way to approach the design of this kind of 'empty spaces' using it's environmental character as a rhetorical and aesthetic concept. Atmosphere can be characterised as a kind of half-thing in-between all things named almost alike by neo-phenomenologist: 'half-entities' by Hermann Schmitz, 'quasi-things' by Tonino Griffero and 'quasi-objects' by Gernot Böhme.⁴³ Following Böhme this paper does not see atmospheres as individual sensorial experiences or something floating around. Atmospheres are in themselves unfinished objects. Like non-representational theorist Ben Anderson explains: "...atmospheres are unfinished because of their constitutive openness to being expressed and qualified in specific encounters."⁴⁴ They are actualised though intra-actions in social gatherings as emergent properties of an ensemble both as an effect of the gathering and as a mediating force affecting the gathering, it arises from. They are simultaneously embodied appropriations of space sensed by a bodily presence and thinglike, as they articulate the presence of things through affective qualities.⁴⁵ Böhme describes how atmosphere can be staged through 'generators', conditions in which the atmosphere appear, by equipping things with 'ekstases' that is expressive and rhetorical qualities radiating outwards into space creating emotional sublime grips.⁴⁶ In the same sense Björgvinsson describes how sites of uncomposed and decomposing figures topographically surround or set the stage.⁴⁷

The idea of atmospheres as unfinished objects can be a starting point for the design of new flexible and sustainable infrastructure strategies that take into the temporal and potential leaving sites free for unexpected events and performances yet to be like Björgvinsson argues.⁴⁸ He refers to the architect Stan Allen's text on '*Infrastructural*

42 Lain Borden. *Skateboarding, space and the city: Architecture and the body* (Oxford, England: Berg, 2001), 93

43 Anderson, Ben. *Encountering a ect: capacities, apparatuses, conditions* (Ashgate, Farnham, 2014), 247 - with reference to *Der Leib* (2011) by Hermann Schmitz Griffero, Tonino. *Quasi Things: The paradigm of Atmospheres* (SUNY Press, 2017 org. 2013)

44 Anderson, Ben. *Taking Place: Non-Representational Theories and Geography* (Routledge, 2011), 145

45 Böhme, Gernot. "Atmosphere as an Aesthetic Concept." *Daidalos 68* (1998): 122

46 Böhme, Gernot. "The art of the stage set as a paradigm for an aesthetics of atmospheres. Ambiances." *International Journal of Sensory Environment, Architecture, and Urban Space* (10.2.2013): 5

47 Björgvinsson, Erling; Ehn, Pelle; Hillgren, Per-Anders. "Design Things and Design Thinking: Contemporary participatory design challenges." *Design Issues*. Volume 28, Issue 3. (MIT Press, 2012): 82

48 Björgvinsson, Erling; Ehn, Pelle; Hillgren, Per-Anders. "Design Things and Design Thinking: Contemporary participatory design challenges." *Design Issues*. Volume 28, Issue 3. (MIT Press, 2012): 105

Urbanism: "What seems crucial is the degree of play designed into the system, slots left unoccupied. space left free for unanticipated development." ⁴⁹ Likewise urban sociologist John Pløger argues for making 'the possibility of the occurrence' a more important quality in urban space describing the future city as an imaginary city, which implies a greater focus on utopia, the experiment and the temporary. ⁵⁰ Folkmann is also interested in exploring the potential, the conceptual and imaginative conceptions, in the design process and as transfigurative and metamorphic strategy in the material: "where design is seen not only as processes and objects but also as an enabling of the possible and as a creative and dialectical integration of the unknown in the realm of the known." ⁵¹

The designer must become a time traveller, someone who masters kinesthetic and temporal transfer in order to work with potential and metamorphic outcome-based design parameters. Empathy, and imagination are important cognitive tools both in the design situation and in use in order to succeed in creating temporary urban empty spaces open for numerous uses and renewed purposes entering into social intra-active gatherings characterised by intuition, improvisation, and engagement based on adaption, co-creation, appropriation and self investment at the same time encompassing a feeling of home and rootedness into the adventure of potential possibilities creating *an exotic feeling of home*. To make these *dwelling mobile experiences* new sensorial design approaches are necessary.

A sensorial design approach

A way of corresponding sensorially with the world is through inscriptive practices like '*graphic anthropology*' coined as term by anthropologist Timothy Ingold in 2013. ⁵² It is an imaginary documentation tool and sensual strategy pointing away from the real in order to capture the temporality of the lived landscape offering alternative narratives, which are not grasped through metric and analytical kinds of representation. Methodologically it has been developed as a thinking tool in the field of architecture by Raymond Lucas. He works with an '*architectural anthropology*' ⁵³ along the line of visual anthropology to describe architecture in terms of its social function similar to his colleague Albena Yavena's '*ethnography of architecture*' ⁵⁴ as something within the interactive networks of human and non-human actors rather than seeing architecture

49 Allen, Stan. "Infrastructural Urbanism." *Points + Lines. Diagrams and Projects for the City*. (Princeton Architectural Press, 1999), 55

50 Pløger, John. *Byrum og byudvikling - nogle perspektiver* (Jull | Frost Arkitekter, 2008), 16

51 Folkman, Mads N., *The Aesthetics of Imagination in Design*. (MIT Press, 2013), 220

52 Ingold, Timothy. *Making: Anthropology, Archaeology, Art and Architecture* (Routledge, 2013)

53 <https://architecturalanthropology.wordpress.com/>

54 Albena, Yaneva. "Making the Social Hold: Towards an Actor-Network

as firm, solid, and complete.

It is an inscriptive observation technique consisting of in situ and post-situ processes like drawing and painting based on field observations beyond voyeurism using different **generative processes and filters like displacement, decontextualising, cutting through solid walls to expose structural features of buildings, or capturing angles impossible with a camera. It is a way to reach beyond the documentary in order to capture and visualise temporal and sensed qualities beyond the classical frame,** supplemented by transcriptions of data like maps, photos, film scenes and diagrams using grips like notation, metaphors and non-metric diagrams to visualise sensorial experiences like movement in space, patterns and rhythms.

Notation is an instructing translating quality used to transcribe on site observations for example human movement in relation to the architectural space. The metaphor possesses a transformative quality and can be used as a tool to organise perception and create a context for the description of an object or situation by making a parallel resemblance with a seemingly unconnected object or situation generating new perspectives. The non metric diagram is a way to depict the surroundings based on sameness in internal relations or structures relative to the things, that are depicted. It consist of an operative set of non representative lines and zones through which something new emerge. It often relates to perceptual subjects like patterns, forms, colours or rhythms like the light of impressionism or the fragmentation of cubism.⁵⁵

Lucas himself uses the method as an thinking and memorising tool exploring the ability of inscriptive and transcriptive practices to produce a representation of space which remains in closer contact with the lived bodily experience and memory by transcribing for instance photographic details taken on site as a way to grasp a socially, complex constructed site more fully; to understand the forms of occupation and how space is defined. To him architecture is something to be experienced through all of our senses, which he demonstrates in a sensory notation system focusing on the visual, aural, tactile, chemical (taste/smell), kinetic, and thermal qualities of a place in order to understand our build surroundings as a sensed, embodied and social space.⁵⁶ Space is created through the movement of the body characterised by a dwelling perspective using the body in the interpretation and creation of spatial living structures as a cartography of sensorial meaning that includes vision, touch, smell, hearing, orientation and movement, which possesses an indexical, temporal quality based on the actual sensual, empathic, and simultaneously connection with the surroundings.

The designer being a time traveller, as mentioned before, the approach presupposes knowing the way things are moving using the imagination summarised in Goethe's Urphänomen. The actual practice of making the mark is of utmost importance anthropologically, as it is the way in which the mark is made that organises our thoughts

Theory of Design" Design and Culture, 1:3 (2009): 273-288

55 Lucas, Raymond. *Towards a theory of notation as a thinking tool.* (ProQuest Dissertations & Theses Global, 2007)

56 Lucas, Raymond. *Sensory Notation Handbook* (Flâneur Press, 2014)

rather than the completed artefact, as Lucas points out.⁵⁷ As art critic, painter and poet John Berger states “A line, an area of tone, is not really important because it records what you have seen, but because of what it will lead you on to see.”⁵⁸ Ingold refers as well to art critic and art historian John Ruskin’s description of the temporal quality of the awful line:

“Your dunce thinks they are standing still, and draws them all fixed; your wise man sees the change or changing in them, and draws them so — the animal in its motion, the tree in its growth, the cloud in its course, the mountain in its wearing away. Try always, whenever you look at a form, to see the lines in it which have had power over its past fate, and will have power over its futurity. Those are its awful lines; see that you seize on those, whatever else you miss.”⁵⁹

Academic research indicates that taking notes by hand, and by extension making visual notes through drawing, engage the brain in a way that increases cognitive processes and memory.⁶⁰ As such the method has the ability to heighten our awareness, and to produce alternative understandings of our surroundings. The act of careful recording can give rise to great and meaningful discovery, as you get to know a thing differently by drawing it connecting perception with imagination and memory. *Center for Imaginative Ethnography* is a research collective that in an equivalent way uses imagination as point of departure focusing on the sensorium of social life like atmospheres, textures and moods.⁶¹ The curator and dress historian Ingrid Mida has developed a similar approach *The Slow Approach to Seeing* using drawing as a method to improve observation and reading of artefacts by slowing down through drawing, which helps to reveal subtle clues and hidden narratives.⁶²

Inscriptive practise per se is an artistic act with aesthetic qualities, considerations and goals, but it is important to shift attention from the results to include the imaginative and empathic processes. It is about belonging. With reference to philosopher Martin Heidegger’s study of the concept ‘nearness’, Ingold describes, how we approach the surroundings through a ‘thinging of things’ creating a feeling of togetherness. “The thing things. Thinging gathers.” as Heidegger puts it.⁶³ By being toward something; by putting

57 Lucas, Raymond. *Towards a theory of notation as a thinking tool*. (ProQuest Dissertations & Theses Global, 2007), 1

58 Berger, John. *Drawings* (Occasional Press, 2007 org. 1953), 232

59 Ruskin, John. “Letter II. Sketching from Nature.” *The Elements of Drawing* (Smith, Elder, & Co, 1857), 121

60 Mueller, Pam A.; Daniel M. Oppenheimer. “The Pen Is Mightier Than the Keyboard: Advantages of Longhand Over Laptop Note Taking.” *Psychological Science* 25, no. 6 (June 2014): 1159–68

61 <http://imaginativeethnography.org/>

62 Ingrid Mida, Alexandra Kim. *The Dress Detective: A Practical Guide to Object-Based Research in Fashion* (Bloomsbury Publishing, 2015)

63 Heidegger, Martin. “The Thing.” *Poetry, Language, Thought* (Harper & Row 1971 org. 1950), 172

Ingold, Timothy. *Making: Anthropology, Archaeology, Art and Architecture*

yourself in its place, you are called by the thing; ‘bedingt’/betenget in a ‘mirror-play’, where things get present. This view is supported by recent research in neuroscience about mirror neurones and empathic simulation, which equate human and nonhumans by showing that our simulation pattern is the same be it a tree, a house or a person we interact with.⁶⁴As philosopher and sociologist Henry Lefebvre explains:

*“Objects touch one another, feel, smell and hear one another. Then they contemplate one another with eye and gaze. One truly gets the impression that every shape in space, every spatial plane, constitutes a mirror and produces a mirage effect; that within each body the rest of the world is reflected, and referred back to...”*⁶⁵

Summative perspective

To sum up: imaginary, sensorial design approaches like graphic anthropology or architectural anthropology, which uses imagination and empathy as central cognitive tools in order to create ‘*togetherness*’ i.e. dwelling embodied graphic gestural encounters with the surroundings in the form of relationships among things inscribed in gestures, poses, actions, activate our memory, increase cognitive processes and heighten our awareness of things.

The empathic aesthetic approach makes it possible to see the exotic in the familiar as a way to identify metamorphic and potential parameters for the design of new flexible and sustainable embodied infrastructures based on kinesthetic and temporal transfer, which metaphorically and literally make room for *no-thing*; that is unoccupied slots and spaces left free for potential and unanticipated, *dwelling mobile performances yet to be*. It is a kind of stage setting where topographic generators of uncomposed and decomposing figures intraact with the surroundings creating mental and material fluid assemblies of unsolid forms guided by imagination, intuition and improvisation based on reuse, adaption, co-creation, appropriation in use, and self investment. Artistic exploration using dwelling imaginary inscriptive practices can be tested further focusing on how natural processes and forces of nature can function as metamorphic and potential, infrastructural components in new infrastructures as a direction for future research in the field. Like Scott Burnham, who, with the term ‘*naturestructures*’, describes new ways to design built environment that can connect with nature. How natural processes can be embraced as integral parts of the built environment.⁶⁶ Overall the results of this paper could be useful in defining the relevance of artistic creation from a research oriented perspective as well as for designers and policy makers to identify potentials in urban planning towards more sustainable and flexible infrastructures, and to plan incentives for their development.

(Routledge, 2013)

64 Mallgrave, Harry Francis. “Know Thyself” Sarah Robinson & Juhani Pallasmas (Eds.) *Mind in Architecture* (The MIT Press, 2015)

65 Lefebvre, Henri. *Production of Space* (Oxford, Blackwell, 1991), 183

66 <https://scottburnham.com/2017/01/naturestructure-design-that-works-with-nature/>

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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 subcommittees 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*

THE JERUSALEM COMMITTEE, THE MAYOR'S COUNCIL

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 plans prepared 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.

The Jerusalem Committee consisted of some seventy renowned international "outstanding friends of Jerusalem,"¹ selected and invited by Mayer Kollek himself, from different fields. The invitation was made on two separate occasions. Following the ceasefire of the Third Arab-Israeli (Six Day) War in June 1967, Kollek initiated the development, beautification and restoration of the city of Jerusalem. It was at this point that Kollek invited more than forty experts in various fields from Europe, North and South America, Asia and Africa to form the Committee, the "world advisory council" concerned with the future physical and cultural development of the city.² Amongst those members were such prominent intellectuals and cultural figures of the twentieth century as Heinrich Theodor Böll, Lewis Mumford, Sir Nikolaus Pevsner and Ursula Niebuhr, wife of the famed theologian Reinhold Niebuhr, as well as those well-established practitioners of art and design Mario Cravo, Philip Johnson, Lewis Kahn, Oskar Kokoschka and Henry Moore.

The first meeting of the Jerusalem Committee took place in July 1969 in Jerusalem. The participants discussed "such projects as the Jerusalem Park, the rehabilitation of the Old City, and the restoration of the Jewish Quarter,"³ and they responded positively to those plans proposed by the Israeli authorities.

THE JERUSALEM COMMITTEE'S UNIQUE, COURAGEOUS AND HOPEFUL CHALLENGE

The participants were from many different professional backgrounds, *viz.*, "architects, clergymen, artists, politicians, university professors, theologians, sculptors, philosophers, publishers and archeologists,"⁴ and were from many different countries. Open to views and opinions from outside Israel, the Jerusalem Committee was indeed a remarkably ambitious, multinational exercise and, even in the participants' own eyes, the organization of this multinational cooperation appeared a "unique," courageous and hopeful attempt to overcome racial and religious antagonism and political conflicts in the turbulent days after World War II, as the statement they issued following their five-day discussion demonstrates:

Jerusalem is unique. Unique also is the invitation tendered by the local authorities to people from lands afar to come and advise them on the work being done in the city for the protection of its beauty and of the meaning attached to it by the rest of the world. We hope that, at some time, our Muslim brothers will join us in this great task which involves a deep respect for their way of life as for their most beautiful shrines and treasures. Some of us came to Jerusalem from countries where lack of opportunity and motivation, confusion and ideals, depreciation of the highest values, and even racial antagonism have created, among young and old, disorder and conflicts seemingly impossible to control. We found in Jerusalem a devotion to work and a fervor which gave us courage and hope.⁵

While "the preparatory work of the authorities' in connection with the rehabilitation and reconstruction of the city, and protection of important sites" appeared to the members to be "both valid and far sighted," they were at the same time well aware of the fact that those works and plans had to be carefully re-examined by experts in the fields of urban design and architecture.⁶ Thus, at this very first meeting, the

establishment of specialized subcommittees in which “a particular expertise could contribute to various facets of Jerusalem’s development” was suggested.⁷ This led to the convening of the “Townplanning Subcommittee” of the Jerusalem Committee, and the inclusion of about thirty additional experts in architecture, urban planning, architectural history and theory in the full Committee. As a result of this decision, in the fields of architecture and landscape architecture well-known figures such as Louis Kahn, Philip Johnson, Isamu Noguchi, Henry Moore, Bruno Zevi, Lewis Mumford, Moshe Safdie, and Nikolaus Pevsner accepted Kollek’s invitation to join together in Jerusalem in December 1970 in order to contribute, based on their professional knowledge and experience, to Jerusalem’s development program [Figure 1].⁸ Many of them had known each other well before they were invited to Jerusalem, and their prior acquaintance would have helped to foster frank exchanges of views amongst them.⁹

Actual discussions amongst the participants were mainly devoted to the examination of “practical” plans and schemes prepared by Israeli urban planners: “the Master Plan 1968, Interim Report,” “A Plan for the Central Business District,” “the Old City of Jerusalem and its Environs, Outline Townplanning Scheme, 1970,” and “the Jerusalem Transportation Plan for 1985 (1970).”¹⁰ The conclusion of the analysis of these proposed plans as drawn up by the Subcommittee, was, in short, critical [Figure 2]: the “Final Statement” of its first meeting, published on 21 December, 1970, recommended that, “in the spirit of mutual confidence which underlay [their] frank exchanges and with the desire that the best possible plan for Jerusalem should finally be formulated,” “the Master Plan should be restructured” and “the planning process [for Jerusalem’s future development] ought to be reassessed.”¹¹ The “Final Statement” declared that “[t]he subcommittee feels ... without exception that there has not been sufficient consideration of alternatives, clarification of the basic ideas, nor the exposition of a unified theme,”¹² while the collection of data provided to the Subcommittee itself was valuable and the quality of proposals was impressive. The experts who were invited to the Townplanning Subcommittee stressed “the necessity for a set of broad principles of an overall coordination of policies” as well as clearly set-out *alternatives*.¹³

CALL FOR ALTERNATIVES TO BUILD A MULTIRACE-MULTIFAITH CITY

Though there were active exchanges of views in the two-day working session of the three-day program, the Townplanning Subcommittee seemed to have no actual intention of reaching a consensus on how Jerusalem should be preserved, restored and modernised or to present concrete solutions for the issues that the city of Jerusalem urgently needed to solve.

The Subcommittee was, instead, keen on introducing several schemes for assembling various alternative ideas and proposals for the city’s development. As “the first step to be taken in this exceptionally difficult task,”¹⁴ *viz.*, the development, beautification and restoration of the Holy City, the Subcommittee decided, for instance, to set up a task force composed of “people well versed in the plans” who can bring “dispassionate perspective to bear” and were capable of consulting with any groups of citizens and professionals necessary in dealing with “day-to-day planning problems, policy and research, and the long-term planning of Jerusalem.”¹⁵ In addition, in the search for alternate plans to the government-proposed Master Plan, all participants of the Subcommittee were asked to submit their own *guidelines* which referred to “any aspect of the planning — transportation, zoning, aesthetics, etc.”¹⁶ An architectural competition for “the planning of a section of the Jewish Quarter of the Old City” was also suggested by both the Subcommittee and the full Committee, and the announcement and conditions, along with the “Information and Directives for Planning” of “A Public Competition for Designing a Block of Buildings in the Jewish Quarter,” were made public in June 1971.¹⁷

The “frank exchanges of views” amongst the members must have appeared, to some, so desultory that the wisdom any participant had to offer was utterly wasted. The architect Richard Meier, who had become involved in the Jerusalem Committee through his acceptance of an invitation to join its Townplanning Subcommittee in 1970, wrote for the April 1971 issue of the *Architectural Forum* “An eye-witness account” of the 1970 three-day Townplanning Subcommittee conference in which he states:

One of the lessons of the Jerusalem Conference is that development of any city is not simply the work of architects and planners. In fact, recent events would lead one to believe that the foreign participants were simply talking to themselves. In determining the philosophical direction and the structure for any acceptable plan for the future, the most important factors are the immediate and long-range priorities stemming from political, economic and social considerations. Obviously, the unstated political considerations were without question the most important factors in determining what was to be built, and where, and how.

As a result of the Conference, Mayor Kollek committed himself to restructuring the course of the proposed development, and had, in fact, held up construction on new housing projected for the hills surrounding the city — only to be reversed in this decision by the Ministry of Housing. Foreign participants in the conference may well have wondered what they were invited to Jerusalem to do.

It would seem that, in being isolated from the significant political considerations, and having no participants with power in the political realities, the visiting architects and planners were being given — ultimately — no voice either in the real or the theoretical planning.¹⁸

Meier was thus severely critical of the role of Kollek’s world advisory council, emphasizing the gulf between the views of the visiting professionals and the political considerations of Israeli authorities. Surely Meier was not the only one who sensed the discrepancies between the objections and assertions expressed by both sides. Kollek himself is said to have been frustrated by the contrariness displayed in the ways of thinking and argued that those foreign experts whom he invited were demanding of the people of Jerusalem “what they had failed to accomplish in their own cities,” and further expressed his irritation by saying, “You would like to drive up in big cars but you want us in Jerusalem riding on donkeys.”¹⁹ Yet one has to ask whether there was in fact such a wide gap between Kollek’s vision and those of the multinational members of the Jerusalem Committee. Weren’t they essentially serving together on the same ship, setting sail for *an aesthetic journey to the physical beauty and spiritual unity of a divided city*?

Many of the international experts had neither interest in nor any intention of giving an authoritative assurance to those government-proposed development plans and the Israeli Government’s political position; instead, they were keen to collect alternative ideas and proposals from a wider sphere on “how to maintain the identity of Jerusalem and yet convert it into a modern, viable city.”²⁰ Only in this way, they believed, could they be independent of the government’s political motivations and considerations and fully commit themselves to the day-to-day necessities and happiness of the general public of Jerusalem.

By *alternatives* to the government-proposed plans the Townplanning Subcommittee meant plans and schemes which heeded the “uninhibited voices” of the ordinary, multiracial, multifair inhabitants of the Holy City and responded to the legitimate demands of the local community.

The plans prepared under the authority of the Israeli government and condemned by the experts were, to some extent, practical solutions, “simply trying to provide for foreseeable needs.”²¹ Arthur Garmaise, the *Canadian Jewish News* Israel Correspondent, based in Tel Aviv, sums up the practical way of planning that Israeli architects and urban planners applied in the course of producing their initial plans of development for Jerusalem:

So and so many people — therefore, so and so many dwellings; so and so many cars, on certain assumptions of prosperity — therefore so and so many highway lanes to move them at desirable speeds, and proportionate parking spaces to accommodate them; such and such purchasing power and predictable needs of food clothing, and amenities — therefore, such and such space for shopping. And so on down the line: a tourist population to be accommodated — and therefore hotel space to be provided; pilgrims to be housed — and, therefore, accommodation areas to be set aside near their points of interest; a green belt of grass and trees to set off the uniqueness of the Old City and prevent the City from becoming an asphalt wilderness; underground parking to conceal the disfiguring sight of *dunams* [Israeli unit of area. One dunam equals 1000 square meters.] of car roofs — what, after all, was so horrendous in this kind of thinking? Isn’t this what planning was about, after all: the prediction of future needs and the provision for them? ²²

“The Master Plan 1968, Interim Report,” “A Plan for the Central Business District,” “the Old City of Jerusalem and its Environs, Outline Townplanning Scheme, 1970,” and “the Jerusalem Transportation Plan for 1985 (1970),” all presented to the Townplanning Subcommittee, were intended to be a pragmatic solution to both current and foreseen problems elaborated and composed in a very “practical” manner, saving time and labour by omitting “sufficient consideration of alternatives,” “clarification of the basic ideas,” and “the exposition of a unified theme.”²³

The Committee’s earnest call for “sufficient consideration of alternatives” must have been underpinned by the necessity of transforming practical government-provided plans into plans capable of fully serving the actual needs of a number of ordinary, anonymous people, not the political considerations and necessities of both the National and Municipal authorities, whose primary objective had been to forcefully advance Israeli settlement in an area that had been formerly held by Jordan and other countries.

Aggressively welcoming the submission of “alternatives” — new designs and proposals — the Jerusalem Committee thus came to acquire functionalistic planning proposals which would serve the everyday needs of the ordinary inhabitants of Jerusalem, regardless of their racial and religious differences.²⁴

CLOSING REMARKS

No one can deny that political intentions underpinned every facet of Jerusalem’s developments after the Third Arab-Israeli War, yet it was the Jerusalem Committee which eventually prevented the excessive subordination of the whole Jerusalem development project to post-war Israeli political policies (especially the Israeli settlement policy) through its call for further alternatives to the government-proposed plans.

Half a century after the Jerusalem Committee’s establishment in 1969, it is still remarkable today to see how stringently the Committee, “a valuable example of

international cooperation,”²⁵ tried to connect the development of the city with the actual state of the lives of the people and an improvement in their living standards, regardless of their various races and faiths. Devoting itself to the question of how a multiracial-multifaith community could live together harmoniously, the Jerusalem Committee was to find probably the best expression of its spirit in one of its resolutions, following the Second Plenary Session in June 1973, which reads:

The Committee noted with satisfaction the fact that peaceful neighborly relations do and can exist in the city in spite of the deep political conflict in the Middle East which has not yet been resolved and which affects necessarily the inhabitants of the city and obviously cannot be ignored. Human relations and cooperation grow at all levels between the various religious and ethnic groups which make up the population of Jerusalem.

The Committee recognizes the need for continued efforts to raise living standards and bridge social gaps among the various groups in the city. The priority given to providing improved services, housing, welfare, sewage, etc. in East Jerusalem is encouraging....²⁶

Endnotes

¹ The Jerusalem Committee, “The Jerusalem Committee: Background Information,” in *The Jerusalem Committee* (conference transactions, Jerusalem, c.1975), 1.

² Eric Marsden, “World architects are involved in Jerusalem planning disputes.” *Times*, December 21, 1970.

³ The Jerusalem Committee, “The Jerusalem Committee: Background Information” (conference transactions, Jerusalem, 1973), 1.

⁴ Ibid.

⁵ The background information of the Jerusalem Committee, later prepared before the Second Plenary session of the Committee held in June 1973, explains, for instance, that the participants of the first (1969) meeting of the Jerusalem Committee endorsed the project of the Jerusalem Park as serving “to reinforce the unity and vitality of Jerusalem.” The Jerusalem Committee, “The Jerusalem Committee: Background Information” (c.1975), 1-2.

⁶ Ibid, 2.

⁷ Ibid.

⁸ Lewis Mumford could not actually attend in person the first meeting of the subcommittee, but sent his opinions on the proposed development plans in writing.

⁹ One good example of this is the friendship between the sculptor and landscape designer Isamu Noguchi, who had designed the Billy Rose Sculpture garden at the Israel Museum, completed in 1965, and the famed American urbanologist Lewis Mumford. They met in 1929 in New York and ever since that time they had been firm friends.

¹⁰ The Townplanning Subcommittee of the Jerusalem Committee, “Final Statement — December

21, 1970" (statement, Jerusalem, 1970), 1.

¹¹ Ibid. 2.

¹² Ibid.

¹³ Ibid.

¹⁴ Ibid.

¹⁵ The Jerusalem Committee, "The Jerusalem Committee: Background Information" (c.1975), 3.

¹⁶ Quoted here from Teddy Kollek's letter to Sir Nikolaus Pevsner, dated January 8, 1971, now held in the Special Collections at the Getty Research Institute, Los Angeles, CA, USA.

¹⁷ "A Public Competition for Designing a Block of Buildings in the Jewish Quarter," published by the Company for the Reconstruction and Development of the Jewish Quarter in the Old City of Jerusalem Ltd. in June 1971.

¹⁸ Richard Meier, "Planning for Jerusalem: An Eye-Witness Account of the Recent Conference, in which an International Group Considered the Future of a Sacred and Secular City," *Architectural Forum* 134, no. 3 (1971): 57.

¹⁹ Ibid.

²⁰ Ibid, 56.

²¹ Quoted here from a copy of an undated newspaper cutting related to the Master Plan for Jerusalem, an article entitled "The Jerusalem plan: remembering a mission" by Arthur Garmaise, which Nikolaus Pevsner kept in his collection of research-related materials and private papers, now a part of the Pevsner Papers in the Special Collections of the Getty Research Institute.

²² Ibid.

²³ The Townplanning Subcommittee of the Jerusalem Committee, "Final Statement," 2.

²⁴ It is worth mentioning here in brief that it was Sir Nikolaus Pevsner whose opinion was considered most important, as Mayor Kollek writes in his letter to Pevsner on January 8, 1971: "We do want you to know that we are taking your deliberations and comments most seriously." Sir Nikolaus Pevsner, the eminent author on art and architecture and world-leading art and architectural historian, chaired the Subcommittee panel on the Old City and also took the role of "chairman of the Company for the Reconstruction and Development of the Jewish Quarter." It was not, however, only these contributions to the Committee that made Pevsner prominent in the whole Jerusalem development project. Pevsner believed in Functionalism, and, while witnessing the rise of Post-Modernism everywhere, he was widely known as a prominent apologist for Modern architecture and design who could "say functionalism with a straight face." Admiring Walter Gropius, a chief innovator of Functionalism, who had once reflected on his Bauhaus days as "[h]ow to dwell, how to work, move, relax, how to create the life-giving environment; these were what occupied our minds," Pevsner declared: "if an architect neglects function he neglects duty." Surely Pevsner himself felt strongly the need to preserve the ancient character of the city and understood the importance of maintaining Jerusalem's oriental authenticity; yet he showed no willingness to compromise his belief that value of design, whether for a single building or for extended urban planning, is dependent on its utility to the people for whom it was designed. As for the development of Jerusalem, a living city with a population of 300,000, the expertise of Pevsner, who refused any demands characterized by overemphasis on concepts and political policies and intentions at the expense of realistic consideration of the actual lives and daily necessities of the people who made their living in the city, came to be naturally regarded most seriously.

²⁵ The experts gathered at the first meeting of the Townplanning Subcommittee of the Jerusalem Committee stated in the opening of the "Final Statement," published on the last day of their three-day program on December 21, 1970: "We should like to begin by expressing our appreciation of

what is much more than a generous invitation but, we hope, a valuable example of international cooperation beneficial to the development of a city with which a large part of the world is concerned." The Townplanning Subcommittee of the Jerusalem Committee, "Final Statement," 1.

FIGURES



Figure 1 - Eric Marsden, "World architects are involved in Jerusalem planning disputes." Times, December 21, 1970.



Figure 2 - Walter Schwarz, "Jerusalem forced to alter city plan," Guardian, December 23, 1970.

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).

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**NEW GERMS OF GENIUS LOCI: THE SENSITIVE FOUNDATION OF THE AESTHETICS
FORMS OF LIVING**

Abstract | 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 on 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; Everyday Aesthetics; Experience; Living; Sensus; Feelings*

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 the “Communities” born? How is 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 as 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 cover 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. For example the new Nomads are slowly regaining their origins and making their roots no longer a distant memory, but an enrichment of the present.

In this paper, we would like to illustrate the importance of sensitive experience in the context of living. We will show how a sensitive way of living it is at the antipodes of every architectural form through the following points: 1) The primordial and etymological context; 2) The aesthetic Living experience; 3) The consolidation of the feeling experience as an aesthetic way of Living; 4) For an Everyday Aesthetics theory of Living.

1. The primordial and etymological context

Through the concepts of primordial refuge and sensitive experience, we can consider the concept of Living an “original phenomenon”, expression of Goethe to determine the constitution of daily experience

In the primordial context of living we find the archetypes necessary for the concept of salvation (deliverance). The necessity of the refuge indicates that the humanity conform his space in an inhabited space. Thus, Vitruvius derives the birth of architecture, parallel to that of language, from observing the customs of the “primitive” people contemporary to him, that is, seeking confirmation in ethnology. The second

book of *De Architectura* contains the famous exhibition on the origin of architecture, in which Vitruvius recalls a primitive world in which man discovers fire and builds the first wooden shelters, giving life to the myth of the “primogenian hut” and of the column wooden as the origin of the Doric temple and of all the architectural forms¹.

In an etymological context, we find the source of the word “living” from the Latin *habere*, living could assume the connotations of the possession of space. The moment “we are”, at the same time, we possess our space, space, which surrounds us only by experiencing it. Living is the very essence of existence, the rooting of life in everyday reality: « Living in a room, what is it? To inhabit a place, does it mean to take possession of it? What does it mean to take possession of a place? From when does a place really become yours? »². Therefore the primordial concept of living is based on the nature of being. Hence the housing model is related to the possession and shelter features.

2. The aesthetic Living experience

By this point we will see how the aesthetic experience is present in the context of living. First of all, living is presented as an aesthetic experience starting from the body, that is the living way is established through the feelings. The living space is organized on the basis of tenacious geometries, whose constant reference point is the human body. The mythical nature of anthropomorphism has dissolved into anthropometry based on the theory of proportions. For Aristotle the space has a double determination: on one hand it is a common aspect in which all the bodies “are”, on the other is that particular determination in which a body exists now.

«The existence of place is held to be obvious from the fact of mutual replacement. Where water now is, there in turn, when the water has gone out as from a vessel, air is present. Therefore, when another body occupies this same place, the place is thought to be different from all the bodies which come to be in it and replace one another. What now contains air formerly contained water, so that clearly the place or space into which and out of which they passed was something different from both³».

Historically the concept of body has developed through the concept of centrality. The human body has definitively imposed itself in the design of the architectural space at the moment when Vitruvius turns it into his treatise. The Vitruvian canon refers to the architecture of the temple, apogee of the design of space. Its epistemological characteristics make it universal and applicable to every construction. The *homo bene figuratus* assumes a unit of measurement of the architectural space and of the structures that organize it. In this way the theory of proportions overcomes the direct imitation of the human body. In its mathematical formulation, the canon through a skilful composition of the parts is aimed to create a perfect work: «Beauty does not lie in the individual elements but in the harmonious proportion of the parts⁴». Subsequently, in the German Romanticism, Living was for Romantics the fulfilment of a process of intimate adherence to the world. To inhabit the space for the Romantics also means reuniting with the Universe and in this we perceive the echo of the archaic cult of the *oomphalos*, of the navel of the world. Concepts such as those of the *axis mundi* and the *genius loci* are affirmed within a new way of conceiving the belonging to the living and cosmic space. Romanticism makes the concept of living the centre of

1 Vitruvius, *De Architectura*, Book II.

2 G. Perec, 1974, *Espèces d'espaces*, Galilée, Paris.

3 Aristotle, *Physics*, Book IV.

4 Ancient quote of Galen.

a cosmic reflection where poetic living prevails over the awareness of the self, making that of living a complex concept. Living in this way assumes its centrality starting from a cosmic vision of the house, where the space of the house takes on the connotations of a cosmic reality. Indeed, Wandering in the world becomes a central point of being-in-the-world. Benjamin's flâneur, like the contemporary Nomad, starts from the primary concept of the world as a territory where the ancient sense of rootedness remains anchored to the concept of subjective intimacy.

3. The Consolidation of the feeling experience as an aesthetic way of Living

The original meaning of the term "to dwell" suggests the sense of remaining in a place, Martin Heidegger addresses dwelling as the way in which a man is able "to stay in the world" "dasein". Accordingly with the existential condition in Heidegger theories, it is clear that the individual, during his evolutionary process, needs to select, define and characterize some of the space that surrounds him. In the context of an aesthetic way of Living, we are free from the beauty classic dogma and we revive ourselves through the relationship with living spaces and objects. We are instinctively predisposed to "feel" the places and our belonging to them. When we talk about Living, we talk about an inner identity that we develop from the childhood home and that we bring back into living the world. But what happens in the contemporary era, and in the communities of new nomads? How do we perceive the whole world? And how are the characteristics of new models of inhabitant embodied? In *The Age of Migration: International movements of the population in the modern world*⁵ are illustrated the dynamics of a nomadism that requires a continuous development of one's Nomad identity along with the constant reappropriation of one's original space. The concept of inner space is mainly linked to the Subject rather than to the reality around him and the quest for a human dimension is getting more and more present in the various phases of continuous journey. Therefore this is an issue primarily concerning the discovery of nomad's own origin at every step.

With these premises, it's necessary to sustain how the human beings uprooted and without resources rebuild their lives in precarious homes, which can be moved according to the events. This erratic way of life raises complex issues concerning the relationship between identities, both individual and collective, and their environment, as well as between the inhabitant and feasible conformation of the space. In this context Gaston Bachelard's philosophy helps us to understand how models of spatial identity come from the individual's relation to the world around him. Natural elements and objects always favour an intimate dwelling phenomenon that can replicate in different areas. Bachelard illustrates in *The Poetics of the Space*⁶ the archetype of the house is the place where our soul is composed as a three-storey house, it develops vertically, where every floor will be suitable for every season of our life. In the same way, the primigenial space, the primordial space of refuge, becomes the absolute of living that accompanies us in our becoming. According to Gaston Bachelard our relationship with the space starts to develop through our intimate experiences with the four natural elements. Further, even if the water is often mentioned in the Bachelard's writings, the element most related to the sense of dwelling is the earth: the poetic image of the shelter recalls a protective Mother Earth that provides an asylum. Therefore dwelling implies a return to the womb, to the birthplace, to the shelter *stricto sensu* that settles down every time with different uses and taste as a consequence of the contemporary nomadic lifestyle.

5 S. Castles, M. Miller, 1933, *The Age of Migration: International movements of the population in the modern world*, Palgrave MacMillan, New York.

6 G. Bachelard, 1957, *La Poétique de l'espace*, Puf, Paris.

The cave and the womb are therefore both images of an interior space deriving the *oikos*, that is the origin from which depends our primary relationship with the world.

4. For an Everyday Aesthetics theory of Living

In this panorama, the appropriation of a living experience is the starting point to define our aesthetic way of living. For this reason we want to introduce the concept of the everyday into our aesthetics of Living.

They are just a few exponents of the Everyday Aesthetics (Yuriko Saito, Thomas Leddy) who have emphasized the routine aspect as a form of exceptionality and we will see in a moment how the aesthetic experience of the everyday can be reconciled with the Living way. To induce the relationship between aesthetics and everyday life, it is the acquisition of the concept of experience through the theories of John Dewey that contrasts the philosophy of the art of his time with a type of museum and elite conception. Dewey aims to restore the continuity between refined experience and the events that constitute the daily experience. Starting from his essay *Art as experience*⁷, Dewey, emphasizes the relationship between the human being and the environment that surrounds it. As a consequence, every experience is aesthetic, since the organism finds itself in situations in which it suffers or enjoys, in which it feels. Daily aesthetic practice must possess the main characteristic of repetition, offering the aesthetics of existing outside the conventional forms of artistic expressions. These are the activities of the routine that constitute everyday life. In the case of Everyday Aesthetics, attention shifts only to the action of everyday life.

From the aesthetic experience of Living, we want to finally hold the sensitive foundation to recreate our disposition to infinity of an inner identity, born only through our experience of daily living. Thus the feeling experience is the answer for a new theory of “inhabitation”.

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INVESTIGATION OF SILHOUTTE VALUE OF BURSA AND FLORENCE IN14TH AND 16TH 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 | *Urban Aesthetics, Silhouette, Heritage, Renaissance City, Ottoman City, Florence, Bursa*

INTRODUCTION

This article examines the relationship between civilization and aesthetics. For this purpose the study invites attention at the outset to enlighten the concepts of civilization, aesthetics and city. The topic is discussed formation and transformation of matter within the context of civilization especially in Western civilization. Following sentences describe the city from the perspective of western and non western aesthetics. In history, city is a reality that always gains symbolic equivalents beyond and above its functional meaning. Silhouette or skyline of city makes a dialogue of notations visible, which people establish themselves and transfer to next generations and times by interpreting time and space.

So that considers the formation and interpretation of the two cities in the 14th and 16th centuries comparatively. In this ages, the renaissance was born in Florence and 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, geographic, topographical, socio-economic items 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, it will be possible to interpret the spatial history of Florence and Bursa comparatively based upon silhouette value and time layers, which is regarded as a precious accumulation of world cultural heritage. It is hoped those cities architecture and culture are analyzed and a contribution is made to related literature.

THE CITY

The city is historical and a living reality. The origin of the city are layered and complexed by the needs and functionality of the people, and the responses and symbolic values. This area which is studied with the perspective of management within the discipline of urban science, is tried to be explained by city history, urban sociology, urban economy, city, geography, city law, city culture and urban aesthetics. The city represents a demographic value and geographic reality, social structure, local codes and civilization process. From the distance, the silhouette of the city is observed on as image and horizontal line between the dark and the light. The city is surrounded by different perspectives and lived in the silhouette. It can be read as a developed architectural space, designed, developed, produced and interfered with the natural space, social place, monumental scale buildings, squares, urban furniture, garden arrangements and recreation areas. The city is not as simple as it looks. It's a complex integrity. It can be read in its historical and cultural codes.

Thus, when the city is seen as silhouette value as a collection of remote structures, the city appears to be a set of forms, while on the back of these forms there are norms, values and principles that constitute the basic assumptions. Thus the city offers a multi-layered structure with visible and invisible faces.

Forms ---- Norms ---- Values ---- Principles (including basic assumptions)

The city is experience of urban places. It is mechanism law and management. The city produces urban life experiences. It is a special area that transforms knowledge into culture and value.

ROOT OF SPACE

There are different interpretations of civilization on the cities during the 14th and 16th centuries. While Western civilization gave birth to the renaissance in Florence, the city of Ottoman civilization was formed in the east and the world of Islamic civilization occur in Bursa. Florence was the icon of the city, where the western civilization was changed and reinterpreted. In the 14th and 16th centuries, the emergence of a secular spirit from Western European thought, literature and art took place in this city. The Renaissance spirit can be traced in the literature, architecture, sculpture and painting, as well as in the urban fiction as a change in the functioning and formal characteristics of the urban organism.

Bursa, the city of Byzantine civilization was converted and expanded by a city of Ottoman civilization has established its own city. Thus, it can be read as the indicator city where the founding principles and values of Bursa have been realized and preached. These two cities, which were mentioned in their periods, gained a unique value as root spaces and interpreted cities. Therefore, they were found to be worthy of review and were subject to a comparative study. The examination of these root spaces where the formation and development periods of civilizations are exhibited will be useful in postmodern research towards urban aesthetics.

HISTORICAL AND BEAUTIFUL CITIES: BURSA AND FLORENCE

The cities primarily acquire character in natural and topographic conditions. Thus, they exist in natural, ecological and divine aesthetics. Te mountain and the rivers flowing from the mountain to the plain is very beautiful. In the focused phase, both cities are trade cities. The reality of the city, which is determined by natural and socio-economic conditions, describes the surrealism and unrealistic of cultural conditions. Thus, cities are special places where civilization is born and developed, where real and imagination are combined. (Can, 2008: 353)

The built environment with monumental scale structures, bridges, public spaces, roads, streets, green spaces and arrangements with silhouette value is monitored. It is the human element that places its soul and meaning layers in spatial reality. The human models and people who grow up in cities spend the meaning of life and death. During the period under study, Bursa and Florence are subject to comparative exercise through the abstraction of the natural environment, the built environment-form and the cultural-value environment and the signification of the structures with the representation value.

Perspective of Urban Aesthetics: Silhouette

The city's identity is significantly shaped by elements of geography and topography, being cultivated through its inhabitants' intellectual and emotional world and capacity. Urban form with both monumental and small-scale structures, as well as floor coverings and shapes formed by infrastructure services are apprehended by urban dwellers as part of their emotional world. The perspective of urban aesthetics context, geographical location and topographical conditions, historicity, spatial arrangements and architectural culture, civilization and cultural codes, identified through the criteria of functionality, evaluation and interpretations have been developed.

Ulu Cami ve Katedral

Monumantel scale buildings are seen as Ulu Mosque in Bursa and Duoma/Cathedralin Florence.The Cathedral of Santa Maria del Flori was built one of the Italian republics under the direction and patronage of the Mecidi family (1360-1589), depicts the

individuality of the Renaissance city, its central, geometrical perspective. Florence is a completely legible city. The heart of the city, the central Santa Maria Del Fiori Cathedral, the bell tower and the dome is the expression of the city's historical and architectural style. The elevation of the central dome and the dome of the cathedral and its original form made it the visual center of the urban organism. (Benevolo, 2006: 87-88) The earthly and heroic wall paintings depicted inside the cathedral, as well as the otherworldly scenes, make the appearance of the secular soul visible through the interior of the structure. The cathedral is connected to the city with a big size square. The republic of Florence refers to the guild structure and the functioning of the assemblies, and the prosperous and magnificent buildings that express the prosperity of commerce and banking, and the richness of the city.

Ulu Cami as the Grand Mosque (1396-1400) built as the Cuma Mosque in the first major capital of the Ottoman dynasty, based on the absolute monarchy, is the symbolic center of the city with two minarets consisting of twenty domes. The city fiction has a multicentre process in which the complex form is developed. In these centuries, Bursa, which is the biggest trade center of the Ottoman Empire, has been built around the Ulu Cami. The interior view of the mosque is decorated with the letter of the Islamic civilization and the mihrab with its beautiful walls and letters. The interior is simple, majestic and exalted.

Formation and perception of the whole within the multicenter is dominant in Bursa. "Kulliyah" (Islamic-Ottoman social complex), as a unique urban form developed by Ottoman city fiction. From today's perspective, they are mentioned only by its mosques forming their centers, instead of the whole kulliyah. In the high points of the city geography, large neighborhoods were built around the mosque's multifunctional complexes. Each community is constructed as a new political center, and these spatial arrangements have a different emotional-spiritual atmosphere. The distinctive position of the complexes in the city silhouette is that the mosque is a sacred space and the concept of preserving the difference between the other structures is valid. (Can, 2005: 110) There are no large squares in Bursa. The mosque courtyards and the mosque itself serve as public space. Bursa is a big garden city with its garden units, tree-lined road and street textures, surrounded treasures and cemeteries.

With the development of trade and prosperity, the city's trade organization that special name of "Ahi" has ensured the division of wealth with many charities into the life of the imaret system and the return of life with the foundation.

The principle of harmony are observed in both silhouette of cities. Uludag and rivers, the Apennine Mountain and the Arno river offer natural beauties that beautify the cities. The friendship of domes and bridges in Bursa follows forms the dialogue between towers and bridges in Florence. With the development of trade and prosperity, the city's trade organization that special name of "Ahi" has ensured the division of wealth with many charities and charities into the life of the imaret system and foundation foundation and the return of life with the foundation.

The principle of harmony are observed in both cities. Uludag and rivers, the Apennine Mountains and the Arno river offer natural beauties that feed the cities. The friendship of domes and bridges in Bursa follows forms the dialogue between towers and bridges in Florence.

The contemporary Western European civilization has shown the people the most reliable, sound and last resort. The mind is considered unique. This discovery of the absolute state is called Renaissance. Reason is all humanity. Logic, math, mechanism is the infallible way of mind. Even nature has been accepted as a giant mechanism that does not contradict the basic rules of the mind. (Durali, 2003: 54-55)

BRIDGES

The Irgandı Bridge, one of the most beautiful and oldest bridges in Bursa, was built in 1442. It is designed as a bazaar-bridge. This stone bridge, which brings together two sides of Gökdere, makes a great contribution to the silhouette with its unique appearance.

The Ponte Vecchio is located on the Arno River, which passes through Florence and divides the city into two, similar to the Irgandı Bridge. This structure is one of the tens of bridges over the river and is the most beautiful and the oldest bridge that comes to mind when it comes to Florence. It was built entirely of stone in 1565. This bridge is one of the symbols of the city.

STATUE AND TOMB

The tomb and calligraphy in Bursa and the sculpture and painting art in Florence produce an aesthetic representation and a special language. Sculptures are refreshed old life experiences. Death is condemned with the tomb. "Hu el Baki" that means of "God is infinite" presents a universal message to the world in Bursa. While Florence is whispering the joy and courage of life, Bursa brings fresh news from the certainty of death. In Bursa, abstraction is expressed in a high form. There is no picture or human and animal description on fabrics and carpets. The tomb represents the mysticism and the otherworldly, while the statue represents secularism and the earthly. There is no portrayal and sculpture in Islamic civilization. The tomb can be defined as monumental of religious of Islam, which is built to those who serve great to the science, wisdom, art and military service of the country. (Dal, 1998: 293)

The statue of Michelangelo's David in the square of Piazza della Signoria is the spirit of the city in Florence. There is a copy of the statue of David, who became a hero by combining his intellect, will and courage to protect the city from enemies and evil. The original sculpture is on display at the Galleria dell'Accademia. The expression of Renaissance represents the ideal of will and the ideal of being an individual. Sculptors scattered into the city of Florence can be compared to as a dead theater scene. The city is home to art workshops and the art academy, thus developing its competence in sculpture and painting.

Calligraphy and painting, ceramic art and fresco express the art forms and techniques used in interior decoration of monumental works. Calligraphy is a special language in Bursa. It is every moment as a fresh flowing divine river. An indication of the source of eternity. Florence has a real beauty and depth. Bursa takes its beauty from the transcendence of truth. Bursa is a city of death. The city expressed the balance of infinity and limited in urban tissue and announces "Amentü" that means of fundamental belief Islamic religion. So forms and values turns unity discourse into action in Bursa.

LITERARY WORKS AND PERSONALITIES

City accumulates and transfers. In Florence, Vasari has revealed a unique literary work that makes room for the biographical promotions of the Artists' Life Stories and Renaissance masters. In the Divine Comedy of Dante, it is said that Florence was the account of Paradise. During this period, the works of the Italian Renaissance were expressed. The birth of the individual, the experience of self-knowledge is reproduced. Michelangelo's David Statue is a story of the individual who is the strong will of the city.

In Bursa, Süleyman Çelebi, Vesilet ul s Necât (Salvation Way) work is written. Mevlid name is read, memorized, Bursa is spread. This work, which still continues to announce the smell of Prophet Muhammad, is a unique and eternal work of the city. It teaches the way for man to find himself. The sciences and learn are told a mystical way taken to

a place until later in love and affection.

THOUGHTS ON THE FUNCTIONAL AESTHETICS AND FICTIONAL AESTHETICS

Bursa Pleasure and Florence Aesthetics

Great mountain is the expression of sublime emotion and value, aesthetics of domes, dark green woodland, monument looking trees, rose smelly, reading Mevlid, call to prayer, tomb visits, metaphysics of mysticism are expressed among the beauties of Bursa.

The search and representation of truth, abstractions, spirituality, calligraphy and music and called prayer that name of "Ezan" the simplicity of the unity, useful and beautiful identity comments functional aesthetics approach.

Calligraphy is a living art in Bursa.

The birth of secular thought, design, sculpture workshops, the development of Italian native language, the development of arts and the development of craftsmen, the Renaissance philosophy is the gift of Florence to humanity.

Appearance value expresses the fictional aesthetic, the harmony of diversity, the value of the image, the development of the modern view the eye, the appearance of the richness and the manifestations.

CONCLUSION

This paper clarifies the concepts of civilization, aesthetics and the city and refers to differences between Western and non-Western aesthetics with the main lines. This comments will continue to discuss the postmodern world with new views. These two cities are the reflection of the truth. The conscience of the eye and new association of ideas on the pleasure of the heart are accumulating. The two cities have to tell the postmodern age and the people of this age. Florence is an intellectual city that awakens the light of mind, calls for temptation and transforms knowledge into consciousness. Bursa is a beautiful city that offers solutions to the whole of the existence and the solutions of the spiritual air to the humanity.

Beauty, in its simplest sense, can be defined as "reflection of the essence". Today's interpretation of our own self reflected in the beauty and beauty of the feeling of living can arise. While the founding reality of the cities of the Western civilization is the Renaissance spirit and philosophy, the Ottoman Empire in the city based on the silence of the unity based on the norms, values and principles are expressed in the background. The two cities are incomparably more beautiful.

FIGURES

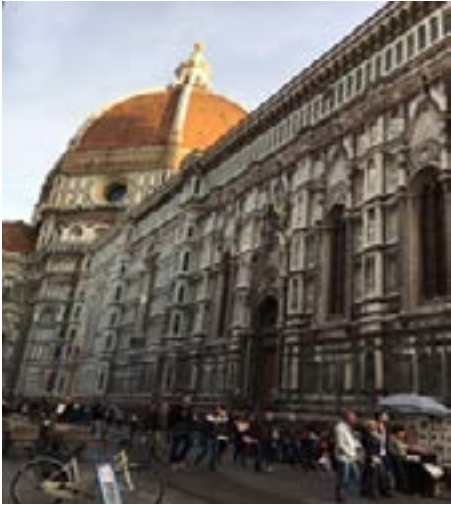


Figure 1 - Cathedral of Santa Maria Del Fiori (Duomo) in Florence

FioriResource: Archive of Canevi

Figure 2 - Interior view of Cathedral of Santa Maria Del

Resource: Archive of Canevi



Figure 3 - Interior view of Ulu Cami in Bursa

Resource: Archive Library City of Bursa

Figure 4 - Ulu Cami in Bursa

Resource: Archive Library City of Bursa



*Figure 5 - The Irgandı Bridge in Bursa
Resource: Archive of Canevi*



*Figure 6 - Ponte Vecchio Bridge in Florence
Resource: Archive of Canevi*

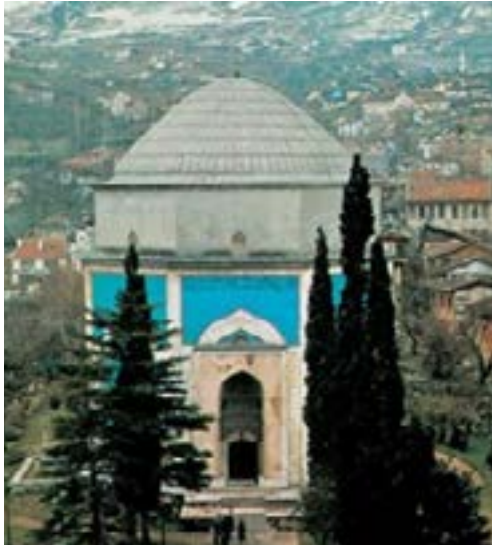


Figure 7 - Yeşil Tomb (1421)

Resource: <https://www.google.com.tr/search?q=bursa> (9.1.2018)



Figure 8 - Michelangelo, Statue of Davut (1504)

Resource: Archive of Canevi

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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 article attempts to show that the assessment of beauty in architecture is multi-criteria and can be based largely on a comparison of what is happening in the natural world and is considered by a human to be beautiful or through a philosophical consideration of what is beautiful. The article deals with the problems of beauty in architecture found in various layers of meaning and has a dual character. On the one hand, phenomena occurring in nature (including those related to the human being) are referred to, on the other hand, contextually related artifacts related to the shaping of space. It seems that the adoption of such a method allows us to make an attempt to objectify the criteria for assessing beauty in architecture, the same scientific approach to understanding the essence of beauty in architecture, the possibility of obtaining it, etc.

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 | *Urban Aesthetics, Silhouette, Heritage, Renaissance City, Ottoman City, Florence, Bursa*

INTRODUCTION

Man is a part of the natural world, at the same time influenced by the systems of values professed in the family, in religious groups or in the nation. The concept of beauty can vary among nations, social strata, and even individual people. To a large extent, this is a subjective feeling, extremely difficult to verify, sometimes very fleeting, depending on the individual experience of the perceived environment.

However, there are premises indicating the existence of objective beauty, contained in the natural world or in the human world shaped by the Creator, guided by the creation of good and fully valuable things.

Phenomena occurring in nature may be the key to perceiving and learning about beauty, which positively inspires people in shaping the environment. It can be presumed that this influence will result in the formation of relationships and relations of the elements of the environment that cause the perception and beauty of the users to be shaped.

The symbol of beauty can be a man with harmonious, perfect proportions of his body.¹

Beauty is also contained in the depths of human personality. It manifests itself in the noble deeds of man, the attitude and conduct of behavior towards others. Beauty also manifests itself in the human community, whose functioning is based on partnership, mutual understanding, cooperation, devotion or consecration.

CRITERIA FOR ASSESSING BEAUTY IN ARCHITECTURE

Beauty in architecture can be seen in a single object, as well as in its relationship with the immediate surroundings. Criteria 1-6 relate to the values that testify to the different understanding of beauty regarding an architectural object itself and have been associated with the values of beauty found in a single human person.

Criteria 7-12 are related to the values indicating the multitude of understanding of the beauty of the object in relation to its surroundings and have been linked to the values of beauty manifesting in the family or in human society.

In the author’s conviction, the criterion list for assessing beauty in architecture can be almost inexhaustible. Everyone has a different perspective on the phenomenon of beauty in architecture. The chosen criteria are inseparable from the investment process cycle.

1. THE BEAUTY OF BEING YOURSELF VERSUS THE CREATIVE IDEA OF THE PLANNED INVESTMENT

Man	Architectural object
<i>The beauty of the purpose of human action</i>	<i>The beauty of the purpose of the investment project</i>
<i>The beauty of being yourself, manifesting your individuality in an individual way</i>	<i>The beauty of the creative plan of the planned investment, identification of its distinctiveness, originality and creative impact on the environment</i>

1 About beauty of human body we can also read in Old Testament, Song of Songs (4.1-5, 5.10-16)

The beauty of being yourself, beauty begins when you decide to be yourself. Nature prolonging life does not make clones, does not repeat and does not copy in a mindless way. The beauty of the natural world consists in the harmonious relationship between homogeneity and the diversity of living beings. Each of the people has individual personality traits, learned behaviors and tendencies. Although all people have the same physical structure belonging to two sexes, however, we can distinguish in it each time the characteristics of individual facial features, geometric silhouette construction, hair color, physical fitness, etc. What's more, we are able to see in each human person a unique individual beauty, not only material, based on impeccable body structure, but also spiritual, connected with the human psyche, strength of character, gift of friendly relations etc. Manifesting the individuality of each human person is at the root our existence. Everyone lives on their own account, sometimes imitates the behavior of their idols, but ultimately wants to implement their own life plan, follow their own decisions, at the same time be a person who is well received and noticed among the closest surroundings, perform certain roles in it, be useful and useful. This is the realization of the beauty of being yourself. However, before it is fulfilled in the human mind of a child, then a man growing up and an adult person, this vision is born, develops and ultimately subject to realization.

The concept of being yourself requires renewal. Man realizes himself in the synthesis of three attitudes or life paths: autonomy, authenticity and self-creation. (...) *Being yourself is an art, not fulfilling ready-made prescriptions. Each of us must discover our own path, because our stories, temperaments and circumstances of our lives are different, which are the matter of our life choices.*²

A man who is himself recognizes that life makes sense. This means that man is satisfied with himself, although as Baruch Spinoza used to say, this feeling is probably the most difficult to achieve in reality.

Architectural object

The beauty of the creative design of the shaped architectural work is composed of several layers of meaning, i.e.

- the accuracy of defining its application program in the shaped space, allowing for the belief that it will be fully accepted by its user,
- the ability to specify the concept of the space being shaped, to extract an individual character in relation to the environment, to highlight and highlight its values,
- defining a form allowing full identification of the dominant functions performed in the facility and its surroundings.

Program arrangements are the basis for undertaking project activities. A wrongly programmed object will not fulfill its function or it will fill partially. What captivates the user of the shaped space is often associated with the form of the perceived object, its originality and individuality. The form of an architectural object often becomes a showcase of a concrete artist, representing his own approach of the form shaping. It is obvious that we prefer the readability of functions shaped in the space of our surroundings. It is not desirable to guess them. The object should be a showcase of its functions.

2 Adam Workowski, *Sztuka bycia sobą*. Czasopismo Znak. Styczeń 2014. Nr 704.

Sometimes you can meet with the statement how a beautifully defined object fits functionally in the environment (it complements the already existing functions), stands out with an individual form and at the same time indicates the functions implemented in it ...

The man learned to build in a way that would make it possible to distinguish a residential object from public utility, an industrial plant from an education facility, etc. The identification of the object’s function in space is essential for maintaining proper communication as well as the proper orientation of the space. Despite repeated functions in the shaped space, each of the designed houses should have individual features allowing its proper identification by users. The proper identification of architectural objects is also influenced by the varied needs of people implementing them in a suitably shaped space. Although architectural objects may represent the same specific function, they differ beautifully - they implement diverse, individual needs of future users. Typical projects do not actually exist, because they are not a response to the specific needs of the investor.

2. THE ABILITY OF DETERMINEING THE RIGHT PLACE FOR THE PLANNED INVESTMENT, HARMONIZING ARCHITECTURE IN THE SPACE OF THE LOCATION WITH PARTICULAR EMPHASIS ON THE NATURAL ENVIRONMENT

Man	Architectural object
<i>The beauty of material goods sharing</i>	<i>Harmony of the place of the location with the intended investment purpose. Appropriate furnishing of the plot and facility with tangible goods</i>

Man

One of the natural human needs is the status of possessing goods necessary for its proper development. During fetal life - the unborn human being “receives into ownership” the body that he will use until he dies. The child receives clothes, toys from parents, own room with age, in which he accomplishes school tasks, and makes contacts with friends. As soon as he reaches education and maturity, he takes a job to obtain funds for starting his own family, buying a flat or a house, everyday objects, etc. In spite to the pathological cases of people striving to have as many material goods as possible, whose disposal is an end in itself, man usually acquires those material goods that are necessary for practicing the profession, the proper functioning of the family, improving or facilitating everyday activities. Realization of the need to possess contributes to the feeling of security, psychological comfort allowing the activation of mechanisms that trigger the needs of a higher order: resulting from the desire to know the world, prevailing traditions and customs, seeking the meaning of life, etc. Above all, from the ethical point of view the most essential for a human being is how acquired material goods are sharing.

Architectural object

„Designing places never starts with a “blank piece of paper” and requires taking into account many existing factors“³

3 Angelika Lasiewicz-Sych, *Miejsce jako cel projektowania: Założenia teoretyczne i uwagi metodologiczne*. http://delibra.bg.polsl.pl/Content/28980/BCPS_32823_-_Miejsce-jako-cel-pro_0000.pdf (20.02.2019)

The 3-component space model described by Tim Cresswell consists of: (1) geographically determined “location” (location), (2) physical formation of the locale and (3) “sense of place”, where users place.⁴

The harmony of the location with the planned investment objective is one of the most important conditions for the success of the investment, for getting friendly relations with the environment. Spatial planning is the art of selecting locations for planned functions. Records of local spatial development plans should become a real signpost of the planned investment projects location. In many cases, the investor does the opposite. First, he tries to buy a plot of land (while looking for the cheapest areas), often without knowing what objects he would like to implement, and then making decisions on the implementation of a specific project, often remains in dispute with the local plan, enforces their correction. Buying a plot is not enough. It must be equipped with technical infrastructure leading to the planned facility, necessary utilities, often fencing, and security systems against unwanted people. When the task is completed, it is first equipped with the necessary machines and devices, furniture, allowing proper use of the facility. Proper location of the object allowing to obtain the expected profits from the functioning of the investment, proper equipment of the building being implemented, streamlining the activities carried out in it, create the basis for the feeling of safety and comfort of its users. In the presence of the premises described here, the impression of a harmoniously entered object in the surroundings or perfect equipment may appear among people using the facility. These features give the splendor and popularity of such shaped architecture. However, in everything, yes, and here, moderation must be respected. The excessively developed territory of the plot, which is the depletion of the dwindling resources of space, irrational retrofitting of the object causes the necessity to incur unjustified economic outlays for the purchase and maintenance of furniture, devices, etc.

3. ENSURING EFFICIENT COMMUNICATION WITH THE ENVIRONMENT

Man	Architectural object
<p><i>The beauty of human contact with one's neighbor and the immediate surroundings,</i></p> <p><i>The beauty of meeting people and the world.</i></p> <p><i>The beauty of sharing your own experiences with your loved ones.</i></p>	<p><i>The beauty of the communication links between the object and the environment</i></p>

Man

Each of us lives in constant contact with the immediate surroundings. The relationships are reciprocally incorporated. The world of nature provides us with the air, water and food necessary for life, it is also a source of experience in mutual contacts. Man identifies himself with his immediate surroundings when he meets, understands and shapes his own needs. Establishing contact with the immediate surroundings is indispensable for each of us. You can not “stay in place”. The essence of human existence is to experience and getting knowledge. To achieve this goal we have to move in the space in which we are living. There are various forms of human

4 Angelika Lasiewicz-Sych: *Kreacja miejsc a forma otwarta: problem aktywnej percepcji w architekturze Placemaking vs an open form: active perception in architecture*, *Czasopismo Naukowe „Kultura i Historia”* ISSN 1642-9826 https://www.kulturaihistoria.umcs.lublin.pl/archives/5964#_ftn9 (after) T. Cresswell, *Place. A short introduction*, Blackwell Publishing, Oxford 2004, p. 7

communication with the immediate surroundings: spoken through words of thought, gestures, written words, statements in the field of art, music, etc. Each of them, in its essence, may have a different purpose, trivial conversation, exchange of views, self-advertisement, expressing opinions, etc. Every limitation of human freedom in the possibilities of communicating with the environment leads to the impoverishment of experiences that a person wants to experience during his life, as well as to his isolation and alienation.

The harmony of human contact with the outside world leads to the feeling of its beauty, similarly friendly relations with loved ones are a testimony to the beauty functioning between people.

Architectural object

It seems that in the discussed issue it's possible to see beauty in the functioning of communication links between the object and the environment.

The architectural object does not function without communication links with the immediate surroundings, implemented by means of pedestrian and vehicular routes, and the possibility of using parking spaces located in the vicinity of the location. Contact with the immediate surroundings also means opening to public spaces located in the immediate vicinity of the facility, offering places for meetings and rest, for the implementation of cultural events, equipped with a calm and balanced advertising and public information about important aspects of the residents' life. Communication with the nearest surroundings are also public transport stops, taxi stands, bike rentals. The architectural object is located on a building plot with its number. The street at which it is located has its own name, the building number indicates on which side of the street it is located, and also which is in order of the others. It is often possible to meet his plan on the streets of the city, on which are the locations of the most important objects, along with pedestrian and vehicle communication enabling collision-free access to them. The immediate environment is also natural, if it is small (eg due to investing in the downtown area), at least it should contain accents of greenery, accompanying or in the form of ponds, fountains, etc.

The communication of the architectural object with the immediate surroundings may have the characteristics of beautiful functioning of communication links, easy access (including for the disabled), commonly available information about what is happening or will take place in the future inside the building.

- 4. RESPECT FOR TRADITION AND CUSTOMS, CULTIVATED IN THE LOCAL SOCIO-CULTURAL ENVIRONMENT, PAYING ATTENTION TO THE HISTORICAL CONTINUITY AND COHERENCE OF THE ARCHITECTURAL FORMS USED.

1670

Man	Architectural object
<p><i>Beauty resulting from family traditions</i></p> <p><i>Beauty resulting from a sense of security</i></p>	<p><i>The beauty of reference to the form of the object to the current tradition and customs,</i></p> <p><i>The beauty of growing an object "from the place of location", the beauty of the continuity of historical forms.</i></p>

For many people, nothing is more beautiful than maintaining traditions cultivated in the family. These may result from the cultivating of religions, regional customs, oral traditions of the older generation, etc. The customs prevailing in the family form the basis of its consolidation, the sense of unity, also the sense of safety.

A man who contacts the environment wants to feel safety in this experience. Usually, it is a feeling of confidence that something he does - does in a way that his environment expects. It is also the conviction that these activities are correctly performed. In many cases, experience and appropriate qualifications are needed in this area. In order to possess, you need to work hard on them, some actions have to be repeated to become a master. Repeat experience is essential in the learning process. Each obtained knowledge, whether at school or on a course, must be repeated often enough to master it.

With regard to the simplest, each person builds his sense of security based on the knowledge of the elderly, parents, guardians, people who have already acquired the appropriate amount of knowledge and experience, which they could share or help on their basis.

Architectural object

The architects themselves are also blamed for the low quality of space, who are not forced to analyze the surroundings and too often submit to modern design trends in the world architecture or to investors' advice. The result is realizations that do not take advantage of the potential contained in the traditional development of the region. Accidental buildings are created, often designed in a style that refers to other regions of Poland or other cultural circles.⁵

From the first year of studies in the field of architecture, students learn about the history of architecture and urban planning. Solutions that once worked and gave an elementary sense of safety, stability, mental comfort, or lack of danger are remarkable and follow-on.

The reference of the object's form to tradition, the creation of relationships with the environment based on locally binding habits of building, contributes to maintaining the cultural continuity of the place. Building without unions with the past is shaping space without tradition. Each generation inhabiting a given space creates characteristic relationships between its culture and shaped architecture, transforming into the characteristic features of regional architecture related to:

- maintaining specific forms of building,
- using specific construction materials (usually of local origin)

Shaping the form based on the experiences of the generations preceding us, related to the place and beliefs of the local community, creating a sense of homeliness, being at home and safe living and fulfilling life tasks, is unfortunately now a vanishing beauty of continuity and uniformity of historical forms, the beauty of the regional landscape.

⁵ Piotr Zierke Odwołania do tradycji we współczesnej architekturze aglomeracji poznańskiej jako szansa na poprawę jakości przestrzeni. Acta Universitatis Lodzianis Folia Geographica Socio-Oeconomica 19, 2015 file:///C:/Users/Dell/Downloads/2-021_034-Zierke.pdf (20.02.2019)

5. CREATIVITY OF SHAPING SPACE

Man	Architectural object
<i>The beauty of individual creation, the initiation of creative acts</i>	<i>The beauty of creating new functional and spatial solutions based on the transformation of existing forms</i>

Man

Each of us is given predispositions to develop various talents. Those that multiply our work result in the expected fruit. Man’s passive attitude towards the world around him leads to his inner impoverishment. In the depths of our hearts, each of us wants to be in our creative life, perceived by surroundings as a creative person. The feeling that we have done something new, original, creating the basis for new, interesting solutions is very much needed. It builds our value and hopes that our lives will be fruitful for ourselves and our fellow men. It also creates the basis for feeling the beauty of creative life which we lead.

Architectural object

“Architecture is an inspiring atmosphere and beauty. It is a passion for creating for people in context time and place, nature and culture “ motto of Konior Studio design studio ⁶

Although the use of traditional forms functioning in a given environment is a distinctive feature of homogeneous shaping of architecture, however, it is time to make changes that not only cause a more beneficial entry of the object into the environment, but also have a positive impact on the users of the shaped space. In the extreme case, the author of the newly designed object can completely break with the existing tradition, create a vanguard of the avant-garde, which after a certain time will be perceived as something brilliant, a milestone in shaping architecture or urban planning. This does not mean that this type of action is doomed to failure. The history of architecture is full of examples of objects that were initially unacceptable and later became the symbols of the place where they come from (the Eiffel Tower in Paris). Today we start to build objects much more taller. Many of them have symbolic forms inspired by the natural environment and rich transformed historical details which we can find inside the buildings (Burj Khalifa, 2010 designed by American architect Adrian D. Smith).

The beauty of architecture, which despite the use of traditional forms strongly affects the environment, introduces new details shaped by creative historical processing, is the effect of implementing new technologies developed based on a modification previously tested and recognized as safe, is usually perceived as a result of fascination, admiration or admiration.

6. PRECISION AND INNOVATION OF THE FUNCTIONAL AND USED SPATIAL SOLUTIONS

Man	Architectural object
<i>The beauty of work focused on the need to better adapt to living conditions</i>	<p><i>The beauty of adapting solutions to events that may occur in the future, improving the sphere of operation of the object leading to precision, consistency and internal harmony of shaped functions.</i></p> <p><i>Accuracy and detail in solving architectural and construction details</i></p> <p><i>The beauty of object's construction</i></p>

Man

Prevention is a trait of a man caring for his fate, for the result of events that are to occur in the future, for proper preparation for accidents to occur. This feature is the driving force behind activities leading to many improvements in the sphere of human activities. Thus, man adapts better to living conditions.

Architectural object

Architectural detail is a separate spatial form interacting with the basic structure of the building and integrated with it into an inseparable whole.⁷

Currently, it is difficult to decorate with decorative forms. Contemporary architecture uses the achievements of technology and science, it has departed from the inspections of past epochs. Beauty of the construction was discovered, rejecting ornamentation. The detail is therefore the individual elements of the building, such as: construction, façade finishing, windows, balustrades, etc. These elements in the past also existed, but with the richness of sculptural forms (ornaments, friezes), they were not picked up in the context of eye-catching detail.⁸

The architect must be ahead of time, anticipate the conditions that will prevail in the period of use of the space he shapes. The time advance operation must lead to improvements in the sphere of the functioning of the facility, the achievement of a state in which the conditions created will be able to meet the requirements of the future user. The existing difficult local conditions may become the cause for searching for completely new solutions. New innovative solutions are still ahead of us. Their complexity will be increasing, involving the integration of many technologies, computerization of the production of building elements, building and ultimately management of the investment project. This interdependence and interdisciplinary nature of many fields of technology harnessed in the investment process requires precision of meticulousness and efficiency in the joint activities of engineers and technicians who are specialists in various industries. Shizuo Harada and his "Sky City" - an object with a height of 1 km which aim is to replace the entire district in Tokyo, to regain space in the city, intended for recreation is an example of innovative thinking about shaping the modern city. Poor soil, unprecedented construction loads, earthquakes, wind loads, threats resulting from the event of

7 Janusz A. Włodarczyk, *Detal architektoniczny, czym jest?* <https://suw.biblos.pk.edu.pl/downloadResource&mId=1074720>

8 Krystyna Strumiłło, *Detal w architekturze współczesnej.* <https://suw.biblos.pk.edu.pl/downloadResource&mId=1087616>

a fire, gas explosion or terrorist attacks are factors that influence the need to search for unusual, individual solutions that can meet such challenges - beautiful, simulated by computers, but until now unverified in reality. Supertall towers as landmarks and points of reference create symbols of growth and development of urban areas, and represent the visual character of a city.

7. DIALOGUE AND THE PARTNERSHIP RELATIONSHIP WITH THE NEIGHBORHOOD

Marriage	An object in an architectural complex
<i>The beauty of relationships taking place in a married couple</i>	<i>The beauty of interactions based on the partnership of the object with the environment</i> <i>The beauty of the dialog between the architecture and surroundings</i>

Marriage

Mature man or women intuitively looking for his or her partner. As soon as he or her begins his life in partnership, all worries and life goals are realized jointly by both people close to them. Everything that they have achieved so far in the course of their own individual development is now to pay interest in the marital community. This can only be built in an atmosphere of mutual understanding and close collaboration. We can't talk about a successful partnership if one of the spouses enforces the conduct of the other.

The beauty of relationships taking place in a partner relationship is conditioned by the need for mutual understanding and joint responsibility for the mutual fate of the spouses. In a successful marriage a balanced, harmonious dialogue takes place.

An object in an architectural complex

Contemporary understanding of the foundations of harmonious shaping urban planning and architecture requires a profound change human consciousness, indicating that balance ecological can only be achieved if the built environment will be fully integrated with natural and socio-cultural environment in which man will keep respect for the surrounding him in the world. To the Triad of Vitruvius: function (utilitas), construction (firmitas) and beauty (venustas) you need to add an environment (oikos) and functioning in it system systems (systematikós).⁹

Each architectural object co-creates together with buildings for a similar purpose a specific team (housing, commercial and service facilities, etc.). Regardless of the type of the object, each of them serves the needs of the owner himself as well as people who, for various reasons, move inside. We can talk about the need of zoning functions that serve the hosts of the facility and those who stay as clients, guests or simply being occasional in the object.

In addition to the function, the object interacts with its appearance. Excessive accentuation of newly designed objects may cause dissonance with the existing architecture. The relationships are returnable, often the environment triggers a negative impact on the object. The balance of mutual interactions is the basis for achieving harmonious relationships broadly understood partnership in the investment project.

The object should conduct a dialogue with the surroundings. The object exists in the context

⁹ Bogusław Szuba, *Systemy środowiskowe a lokalne otoczenie człowieka*, Wyd. Politechnika Opolska, 2012.

of the environment. The beauty of the interaction based on the partnership between the object and the environment consists of socializing its function (even a single-family house has a zone for guests), weighing the attractiveness of the function and the strength of the form expression.

The dialogue of architecture with the environment is harmony with the natural and socio-cultural environment, it is a system of mutually interdependent, each other supporting interactions.

8. BROADLY UNDERSTOOD PARTICIPATION IN AN INVESTMENT PROJECT

Financial partners	An object in an architectural complex
<i>The beauty of sharing and managing the common state of ownership</i>	<i>The beauty of the object's functioning in the architectural complex.</i>
<i>The beauty of joint investment</i>	

Financial partners

The partnership means that the current property acquis of each shareholder becomes part of the joint acquis. Shareholders jointly decide about their state of ownership, make decisions about investing, selling their goods, etc.

The capital that is the basis for the operations of individual companies can be combined. Many companies decide to undertake joint investment efforts because they could not realize investment independently.

The ability to collect material resources together, share it and manage it is a beautiful feature of people working together - in a company, a consortium, a holding company, etc.

An object in an architectural complex

An architect often faces the task of planning and organizing a venture funded by a team of investors. This situation is difficult because it usually involves the necessity of distinguishing several individual properties for functional objects separately, but at the same time constituting one organism. Often, the free market triggers the need to organize a construction site for several contractors. This leads to the need to synchronize their activities on one building site, dividing duties and responsibilities for the tasks carried out. The common organization of the ownership during planning and execution of the investment can go to the operation phase or the management of an architectural object. The project foreseeing the possibility of conducting investments, exploitation or management by many investors requires a careful division of roles, sometimes designation of separate land properties and architectural objects belonging to them, which in their entirety form create the compact architectural object. The architect in this process plays a very important role. It may turn out that the negligence consisting in the inability to divide the real estate into a given number of properties assigned to particular investors will not be conducive to the peaceful implementation of the task. There would be no joint investments, if the contracts, agreements, were being not concluded previously. Linking individual objects to a group, constituting the whole functional and spatial is a kind of beauty of integration of various architectural, construction and material, technical, formal and legal problems, etc.

9. TRANSMIT A PHILOSOPHICAL MEANINGS TRIGGER MESSAGE AND TRANSCENDENCE

Meditating man	Object / complex of architectural objects with significant cultural values
<i>The beauty of a deeper understanding of the higher hierarchy of values, abstract categories, the environment, the world of ideas, symbols, etc.</i>	<i>The beauty of the transmission of symbolic and semantic values inscribed in the form, construction and material structure of the object or architectural complex</i>

Meditating man

It's not enough to learn about the immediate environment for people who want to explore the value of their lives. They want to explore and develop worldviews, look for the meaning of existence, become beings as fully as possible to learn about and understand the mechanisms of functioning of the world and even the universe.

At this stage of experiencing reality, man introduces symbol systems, abstract categories allowing to describe the observed phenomena in a generalized way. This requires a new look at phenomena that have be perceiving and experienceing much far, with a "distance" view, allowing for the proper assessment of the examined things or phenomena. The practice of this type of experience is combined with the beauty depicting the generalization of the perceived world, the perception or the cognition of the ultimate things, the approach to the spiritual world.

Object / complex of architectural objects with significant cultural values

Many architectural constructions have their destiny connected with the confession of faith, a place of meditation. Since ancient times, man has built temples, places of worship, rites, etc. Whenever we enter these objects, we find in them many images and symbols with religious content or philosophical values. These contents can also be coded by the appropriate arrangement of architectural elements. An example may be Egyptian pyramids. To this day, we read more and more new meanings and content that testify to the exceptionally high knowledge of the ancient man. Contemporary objects filled with symbolism and meanings are mainly related to sacred buildings. Both the spatial layout as well as the architectural detail are treated in a special way in these objects. The sacred space is clearly different from the profane space. The rich language of architectural forms allows us to present a variety of content related to faith, the message of the Creator himself, and the history of man's relationship with God. Such objects usually have long-distance effects.

The beauty of an object containing deep symbolism and religious-philosophical content is very deep and unique.

10. PROPER USE AND MANAGEMENT

A man fulfilling his role / destiny in society	Object / complex of architectural objects
<i>The beauty of realizing man's destiny</i>	<i>Beauty resulting from the implementation of tasks performed by the object / complex of architectural objects</i>

A man fulfilling his role / destiny in society

In the life of every person, the time comes to use the acquired knowledge and skills implemented into a specific professional and social status. Implementing one's skills in work is one of the most important values in the life of every human being. It allows us to feel that we are needed for someone, that our effort is directed at things important to the community in which we live. With the age of experience in professional work, we become experts in a given profession, share our knowledge and skills with those who need it, we pass these experiences to those who will succeed us. This state allows you to maintain certain security related to the implementation of certain services and benefits in society. The scope of these services, their availability and competitiveness, allow us to think about the quality and standard of living of a given community. Everyone who makes an effort to work is subjected to specific social, political conditions, producing systems of levels and hierarchy of individual professions. Not everyone will achieve managerial positions, not everyone will be able to work in certain professions, even at the lowest organizational levels. This results not only from the required qualifications of the applicants, but also from the specific needs. The beauty resulting from fulfilling a given role in the community for many of the people is a feeling of fulfilling their destiny.

Object / complex of architectural objects

Architectural objects that we design, implement and use remain under the influence of cultural, social and political conditions shaped by a given human environment. All this means that their tasks and functions are segregated, regrouped and given a proper rank.

In many cases, the facilities are grouped into specific organizations related to education, hospitality, social and health care etc. There is a similar phenomenon here as in the life of every human being - fulfilling a specific social role. Hence, objects requiring universal access are covered by isochrones of a specific time necessary to reach it on foot or to provide organized access (primary schools).

Shaping space while maintaining the hierarchy of objects' importance is very important for a human being. An example of this is the development of the market in which the town hall raised above the surrounding buildings plays a dominant role. This creates a sense of proper identification and hierarchy of functions shaped in the human environment.

The beauty resulting from the implementation of tasks of the object/complex of architectural objects is conditioned by its proper location in the hierarchy of objects constituting its surroundings, or located in the organizational grid of the team formed of objects with similar functions. The above example also shows a simple conclusion that not every architectural object will act as a town hall, it results not only from the place where it can be implemented, but also the demand for such objects in society.

Proper regionalization of functions, logic of the availability of functions (pedestrian access isochrones, individual and mass circular communication), fulfilling the expected role of the object in the community (rural, urban, agglomeration, region, state) are the premises supporting the above defined beauty.

11. ACHIEVING SOCIAL AND CULTURAL GOALS

A man achieving life goals	Architectural object achieving intended socio-cultural investment objectives
<i>The beauty of sharing place in the outside world with neighbor and all what is close to us</i>	<i>Beauty resulting from realizing the purpose of the object / complex of architectural objects</i>

A man achieving life goals

Everyone, regardless of their social status, wants to be creative, leave something behind. Otherwise, our role would be to uncritically reproduce activities performed by others.

Individual human creativity is now to reflect on the level of social forms of existence. This activity, transforming into international movements, may even have a general human character.

Architectural object achieving intended socio-cultural investment objectives

Shaping space involves determining the living conditions for many social groups, interrelated relations arising from professional relations (administration, manual workers, white-collar workers, people staying as clients). Often, many of these groups share one architectural object. Each of them requires the fulfillment of appropriate technical and functional conditions.

This results in the necessity of prudent programming and designing of functions, in such a way that satisfaction with the use of the object would be possible for all social groups. As such, an object as fulfilling the expectations of its users achieves the purpose of its existence.

Sometimes the buildings aim to commemorate important events, achieved goals in the history of the nation. They express the beauty of the goal achieved by the nation and they usually become the image of beauty positive international influence.

The Statue of Liberty is a figure of Libertas, a robed Roman liberty goddess. She holds a torch above her head with her right hand, and in her left hand carries a tabula ansata inscribed in Roman numerals with "JULY IV MDCCLXXVI" (July 4, 1776), the date of the U.S. Declaration of Independence. This statue, one of the largest in the world, was donated to the United States of America by France

12. ABILITY TO PLAN AND TRANSFORM / REVITALIZE INVESTMENTS

Man at the end of life experiences	Object/complex of architectural objects at the end of technical life exhaustion
<i>Beauty resulting from the summary of the experiences of life and making decisions about further personality development</i>	<i>Beauty resulting from the renovation of architectural objects and revitalization of urban complexes</i>

Man at the end of life experiences

The end of the cyclic process of accumulation of human experiences can also be a success and the beginning of a new cycle at a higher level of consciousness or a loss, which disintegrates the system of existing values and the necessity to re-accumulate basic life experiences. This time in human life is often a period of anxiety. Something in life ended, it was time to sum up what was good and what was bad for a man. Something in human life is about to start again,

having rich experience from the previous phases - there is a chance that the tasks that have been resumed will be carried out with a better result, with greater benefits for those who participate in them. The beauty of time in which man sums up his own deeds of good and evil is unique. In many cases, it is time for man to say goodbye to mortality - and to enter into eternal life.

Object/complex of architectural objects at the end of technical life exhaustion

The architectural object / complex can not be used for an unlimited period of time. Sooner or later there will be a period of technical aging of the facility and the related need for renovation and renovation. While the object still meets the expectations of its users - necessary repairs become only their temporary exclusion from use. Objects are getting older in terms of morality, after a certain period of time they no longer correspond to users due to the changing trends in our lives, lifestyles, emerging new, better opportunities to satisfy the same needs. It also happens that objects have fulfilled their role, fulfilled a specific purpose and their further use is devoid of being. This phenomenon causes the users to leave facilities, change owners, introduce necessary modernizations in their interiors, and in justified cases, a complete change of the function, allowing for a new restoration of the use of the object. In abandoned buildings many times we discover their former beauty, which can be expressed in form, detail, or other aspects referred to above.

A kind of beauty concerns industrial architecture, whose traces of old technologies, devices and machines become a specific beautiful cultural heritage.¹⁰

The architectural concept of the shopping center "Stary Browar" in Poznań (Poland) can be defined without a doubt as very attractive, innovative, unusual and beautiful as well.

SUMMARY

The investment process consists of repeated stages programming, designing, realization, using, and the next modernization, revitalization, transformation, technical death, after which the program is usually rebuilt and the stages listed above are repeated anew. The process of shaping space resembles metabolic processes occurring in nature, similar to human development stages. Conceived life develops the body, leads him to the period of maturity, and after exhausting his strength, return to a state that allows him to be born and grow to new beings which inhabit our planet. It seems that nature controls the processes of exchanging matter and energy in a way that allows for the renewal of the life cycle in an unlimited way. To a large extent, man can learn from nature, which (as the world of science maintains) is determined by functioning in our reality physical laws. A man who remains a part of the world of nature, despite being aware of his individuality and the unique role he plays on Earth, remains under their influence, learning the mechanisms of their actions - he tries to use them to achieve his own goals resulting from elementary human needs. All this is a testimony to the specific beauty contained in nature, the man himself and the things created by him. Architecture that is the work of human hands, as long as it serves man and is friendly to nature, it also contains beauty. 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.

10 Krzysztof Gasidło., *Discovering the beauty of old factors, [in:] Beauty in architecture*, Oficyna wyd. PWSZ w Nysie, 2018.

There is a preview that there are two types of beauty:

- Subjective beauty that is revealed inside of things
- Objective beauty, perceived by the general, which is always visible on the outside.

It seems that the described components (criteria for the assessment of beauty) do not in themselves constitute the value of beauty in architecture, but their observance leads to the goal in which beauty can be perceived by users of the shaped space, or in a different way, regardless of whether it will be perceived in a subjective or objective way.

FIGURES



Fig. 1 'David' by Michelangelo. Author's elaboration on the basis of illustration published in: [https://pl.wikipedia.org/wiki/Dawid_\(rze%C5%BAb\)#/media/File:%27David%27_by_Michelangelo_Fir_JBU005.jpg](https://pl.wikipedia.org/wiki/Dawid_(rze%C5%BAb)#/media/File:%27David%27_by_Michelangelo_Fir_JBU005.jpg)



Fig. 2 Sydney Opera House One of the most recognized and beautiful architectural building all othe the world even during the night. Author's elaboration on the basis of illustration published in: https://pl.wikipedia.org/wiki/Sydney_Opera_House#/media/File:Sydney_Opera_House_-_Dec_2008.jpg



Fig. 3 Machu Picchu is the most famous and beautiful location of the preserved Inca cities. It is located in terraces on the slopes of mountains rising above 2000 m above sea level. Archaeological and historical value as well as amazing views attract several hundred thousand tourists every year. It is considered one of the wonders of the world. Machu Picchu is inscribed on the UNESCO list. Author's elaboration on the basis of illustration published in: <https://podroze.onet.pl/ciekawe/najpiekniejsze-budowle-swiata-cuda-architektury/9f8v4te#slajd-2>



Fig. 4 The beautiful suspension bridge over the Guadalquivir River (1992) in Sevilla, architect Santiago Calatrava. Sometimes buildings are the communication itself. Author's elaboration on the basis of illustration published in: https://pl.wikipedia.org/wiki/Puente_del_Alamillo



Fig. 5 Villa "Koliba" - one of the unique, beautiful examples of the monument of wooden regional architecture in Podhale (Poland) Photo: By Piotrekwas - Own work, CC BY-SA 3.0 pl. Author's elaboration on the basis of illustration published in: <https://commons.wikimedia.org/w/index.php?curid=16763627>



Fig. 6 Burj Khalifa with a total height of 828.0 m built 2008. Author's elaboration on the basis of illustration published in: https://en.wikipedia.org/wiki/Burj_Khalifa

Fig. 7 Burj Khalifa, the main hall, inside view. Author's elaboration on the basis of illustration published in: <https://m.forocoches.com/foro/showthread.php?t=4434821>

Fig. 8 Model of Sky-city. Author's elaboration on the basis of illustration published in: <https://www.flickr.com/photos/klaasfotocollectie/27671231663/sizes/k/>

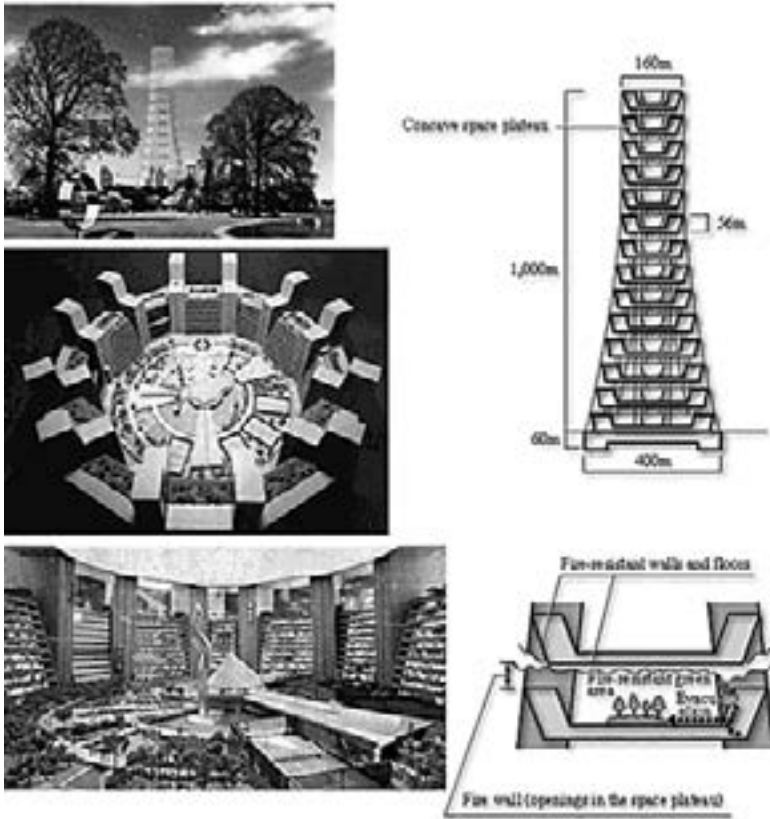


Fig. 9 Sky city author Shizuo Harada, Tokyo (Japan). Author's elaboration on the basis of illustration published in: <http://utopicus2013.blogspot.com/2013/05/not-tall-enough-series-sky-city-1000.html>



Fig. 10 Residential building East 51st Street, New York, USA, designed by Peter Gluck and Partners, 2009. Author's elaboration on the basis of illustration published in: http://www.bryla.pl/bryla/56,85298,10474730,Miejskie_plomby.html



Fig. 11 Joint venture of Consolidated Contractors Company CCC and Dutco Balfour Beatty. Considered to be one of the largest shopping malls in the world, the Dubai Mall is the ultimate entertainment destination. Author's elaboration on the basis of illustration published in: <https://www.ccc.net/project/the-dubai-mall>

Fig. 12 The fountain oasis inside the Dubai Mall Author's elaboration on the basis of illustration published in: <https://www.ccc.net/project/the-dubai-mall/>



Fig. 13 Basilica of St. Peter in Rome (Jorge Valenzuela) Author's elaboration on the basis of illustration published in: <https://commons.wikimedia.org/w/index.php?curid=17844482>)

Fig. 14 The Dome of St. Peter - Basilica in Rome. Author's elaboration on the basis of illustration published in: <https://commons.wikimedia.org/w/index.php?curid=18513637>



Fig. 15 The Great Pyramid in the complex of pyramids in Giza. Although many years have passed, we can only guess the true purpose of these great objects and of course admire their monumental beauty. Author's elaboration on the basis of illustration published in: <https://www.budowle.pl/budowla,wielka-piramida>



Fig. 16 Statue of Liberty New York, USA. Author's elaboration on the basis of illustration published in: https://en.wikipedia.org/wiki/Statue_of_Liberty#/media/File:Statue_of_Liberty_7.jpg

Fig. 17 Revitalization of the district at Półwiejska Street, the large commercial center Stary Browar. Author's elaboration on the basis of illustration published in: <http://www.bryla.pl/bryla/56,85301,23224177,s.html>

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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;*

INTRODUCTION

The main idea presented in this paper is to research the concept of fluid state of architecture, based on its relations with the contemporary cultural, socio-spatial context. Additionally, fluid state of architecture refers to the notions of constant variability occurring as a result of contemporary everyday experience dynamization, living conditions and spatial appropriations in the post-postmodern context of globalization and informational revolution. Therefore, this paper is focused on the changes in architectural aesthetic criteria shifting from static to dynamic values of both figurative and nonfigurative aspects of contemporary architecture.

Fluidity of contemporary context of architecture

Contemporary, dynamic context of global networks and consumerism is characterized by constant processes of exchange and changes of material basis of everydayness. Fluid, variable, intense processes of population mobility, information exchanges and communicational interactions change contemporary cultural and aesthetic experience. Therefore, dynamic experiences reflect on the perception and spatial experience of architecture and the city. In this paper fluidity is positioned as the main contemporary conceptual phenomenon, simultaneously causing and manifesting in contemporary transformations of social and spatial conditions into a constant process of interacting flows. In addition, contemporary networked context is characterized by increasing effects of globalisation, such as transnational, transcultural exchanges and constant flows of money, goods, people, tourists, migrants, information, ideas etc. Transfer and transport networks become the communicative devices of modern life. Therefore, (post)postmodern socio-spatial context transformed notions of mobility into the new aspects, manifested in dynamic, flowing, variable and constantly changing experiences of everydayness – aspects of fluidity.

Contemporary networking phenomena transform the urban context into the processes of constant flows and dynamics, dematerializing its structural elements into the new fluid, liquid and flowing character. Increasing technological development accelerated the everyday life, where functions of the society are based on the phenomenon of flows – “flows of capital, flows of information, flows of technology, flows of organizational interaction, flows of images, flows of sounds and symbol” according to Manuel Castells. In addition, Castells says: “Flows are not just one element of the social organization: they are the expression of processes dominating our economic, political and symbolic life”. In addition, Castells says that “global city is not a place, it is a process” and “the emphasis on interactivity between places breaks up spatial patterns of behavior into a fluid network of exchanges that underlines the emergence of a new kind of space – space of flows”. This research is based on the reading of the new sense of perceptively, sensory and experiential values of the contemporary conditions occurring in relation between architecture and its context. Therefore, the notion of flow becomes the element of fluidity manifested in sensory complexity and perception of constant movement and dynamics. In addition, fluidity is considered as new aesthetical quality based on constant perceptual sequences change and dynamic formal implications in architectural and urban space.

FLUID STATE OF ARCHITECTURE

According to the presented conditions of the contemporary context, the position of architecture manifests in the transformation of values and material basis of our contemporary everyday experiences.

Castells' opinion, poststructuralist itself, puts the ideas of difference and repetition in

the thinking of urban structure, as constants of spatial transformation into the dynamic process. Accordingly, flows articulation in the spatial perspective becomes a query of architectural and cultural relation – relation between formal representations and new cultural and social meanings. Accordingly, subjectivity affirmation, variability and structural dynamization of architectural space occur as the opposites to the historic fundamentals of architectural form and its aesthetics. The notion of flow, as kinesthetic and relational criteria, becomes the constitutive of formal spatial qualities. In addition, programmatic hybridity and typological definition lost manifest the dispersion of old and affirmation of new architectural design principles.

From artefacts to effects - Non-figurative aspects of fluidity in architecture

In the analyses of cultural and architectural discourse terminology changes after 1960s, phenomenon of flows becomes more and more present in postmodern cultural transformations, in words of Zygmunt Bauman - “fluid life”, “liquid love”, “liquid fear”, “liquid modernity” etc. The aesthetic experience of contemporary life, city, architecture and art becomes “scattered in the gaseous state” according to the philosopher Yves Michaud. In addition, Michaud says that absolute “aesthetic triumph” transforms the aesthetic experience into the experience of everydayness. In order to meet existential, consumer, touristic and hedonistic needs of neoliberal capitalist society, transit of aesthetic experience into the fluid state is a result of the pleasure occurring during the experience that is flowing, autonomous, intuitive and easy to understand.

Psychologist Mihály Csíkszentmihályi names the pleasant experience, the one requiring undistracted, continuous attention and perception, the “flow experience”. Kinesthetic experience principle in architecture is the most dominant one in phenomenological and poststructuralist thoughts of spatial perception and relation between subject and its physical context. In addition, kinesthetic, as a spatial understanding by movement occupies subject attention creating the Csíkszentmihályi’s “flow experience”, which is fluid, autonomous, subjective and pleasant.

The relation between kinesthetic, perception and subject-space interaction could be recognized in the affective dimension of perception in philosophical discourse of Henri Bergson and phenomenological elaboration of perception by Maurice Merleau-Ponty and theory of perception by Mark Hansen. Action and involving of the body into the visual field is precondition of perception and each sensory sensation, according to Hansen. Additionally, Hansen emphasizes the central role of the body in cognitive process of perception in which visual image is created by the action of the body in space in which perception is homogenized with space.

Therefore, the relation between visual, nonmaterial and material in the process of creating the perceptual experience is formed. Additionally, process of conceptualization allows logical systematizations of perception, subjectivity and intuitive experiences of space. Subjectivity, as an oppose to historically fundamentals of meaning and style in architectural form, becomes the main potential of contemporary dynamic context. Reduction of historical formal rhetoric and technological transformation of creative, design tools in architecture reshaped the non-figurative aspects of architectural aesthetics into the fluid, variable qualities. Therefore, architectural aesthetic qualities are shifting towards dynamic events and effects affirmation over static formal whole, transforming from objective to (inter) subjective aesthetic spatial experience.

The position of a form in a process - Figurative aspects of fluidity in architecture

The notion of flow in urban context is explained by Manuel Gausa as an internal interior of no defined boundaries, where users are located in the form of flow. Bernard Tschumi says that architecture is “the form of flow” consisted of sequences of events,

activities and movement occurring within static architectural elements. In addition, the book *Architecture and disjunction* refers to idea that there is no architecture without programme emphasising that social relevance and formal invention could not be separated from the events within. Accordingly, architecture is simultaneously produced, reproduced, designed and experienced. Tschumi's sequences of program present assemblages of events strung along assemblages of spaces, where each cadre changes, marks, increases the ones coming after. Therefore, Tschumi's theory affirms plurality of interpretations rather than individuality and the idea that each spatial part is simultaneously complete and incomplete and non-determinant.

Poststructuralist philosophy influence on architectural theory is notable in a change of terminology and the use of notions such as flow, flux, dynamism etc. expressing the values change and architecture becomes the synthesis of temporal-spatial elements, movement and variability. Manuel Gausa says that: "advanced architecture is the architecture of flows and exchanges between local and global, individual and culture, place and city, information, technology and behavior, time and context".

Ignaci de Solaa Morales Rubiao in the book *Differences* researches the relation between architecture and its context, which is characterized by the absence of clear value system legitimized and widely accepted to be the basis for the design practice. Additionally, Solaa Morales researches the phenomenon of aesthetic values dispersion and absence of fundamental referents in contemporary architecture, in the relation between poststructuralist philosophy and architecture.

Therefore, postmodernism appears to be the manifestation of poststructuralist thoughts on difference and repetition, suggesting the queries of subjectivity and architectural presentation. Accordingly, subjectivity occurs as the opposite to historical fundamentals and style characteristics in architectural form. According to Solaa Morales architect invokes the individual memory of the users in space. In addition, architectural form is characterized by the generic principles which reduce historical formal rhetoric, symbols and meanings leading towards formal abstraction and shifting users' focus and perception to gestures, flows, movements and events. Architecture becomes more direct to observe and use, more temporal and individually understood.

Additionally, contemporary architecture design principles are characterized by the dispersion of disciplinary boundaries and boundaries of inner and outer architectural space. Therefore, figurative aspects of architectural aesthetic changes reflect in hybridity of programs and forms resulting in typological definition loss. Architectural formal and functional criteria is based on articulation, affirmation and adjustment to the flows, dynamics and events occurring both in architecture and its context. Such architectural queries are results not just of technological shifts, but also of the new meanings and values. Contemporary architectural criteria are positioned in the process of shaping the perception of architectural and urban space, crating the relation between individual and society. Therefore, non-figurative and figurative aspects of architecture simultaneously reflect in transformations of architectural form and its meanings. Transformations of architectural form and hybrid structures result in more often disciplinary intersections and transgressions. Rem Koolhaas, Stan Allen, Martin Pawley, Keller Easterling etc. research needs and possibilities of architecture-infrastructure-landscape unification into one dynamic spatial system.

Therefore, transdisciplinary transformations overlap architecture and infrastructure with landscapes, both natural and urban, creating the poststructuralist *Deleuzian* space with softened boundaries, based on fluid qualities and continuity.

CONCLUSION

The aim of this paper was to research the 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 unique system. The main idea presented in this paper is based on the dematerialization of architectural aesthetic values and transformations of architectural space perception based on the complex dynamic systems of infrastructure, flows, events and effects. Therefore, such changes appear as expressions of architectural historical fundamentals dispersion, fading and even negation. Disciplinary overlaps, intersections and transgressions create new design principals and potentials and new aesthetic readings.

Accordingly, the dynamic concept of fluidity is positioned into the spatial perspective as contemporary architectural state appearing in response to dematerialization of architectural aesthetical object and perceptual effects overproduction, loss of spatial boundaries between inner and outer space, hybridity, typological definition loss and continuity of constant changes.

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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*

INTRODUCTION: HISTORICAL FACTS ABOUT THE SOCIALIST BUILDING METHOD

After WW2 the main goal in city planning was the reconstruction of the urban landscape across Europe. Relying on the results of the classical modern movement 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. This approach was terminated and changed by Khrushchev's famous industrialisation speech in 1954.¹ At that point a new era began: the age of the prefabricated house block systems. Newly built socialist cities emerged, e. g. Stalin city [Dunaújváros] in Hungary, or complete districts were renewed by using the then current form-language, e. g. in Warsaw.

THE ROLE OF PHILOSOPHY IN SOCIALIST ARCHITECTURE

Philosophy had an important role during this process in two ways. First, in case of the Socialist Realist gap the philosophical foundations assisted the evolution of the new form-language in connection with the visual appearance of the ideology of the regime. The Socialist Realist pieces of arts and buildings must have been understandable for the workers, 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. 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, and this theory has dominated until today. The master plan may be considered similar to the structure of the microchips.

Urban philosophy in the machined cities appears as a result of relying on empiricist and positivist philosophical theories. This observation-based theory is dominant in HPS [History and Philosophy of Science] and STS [Science and Technology Studies] as well. Technology is always connected to scientific methodology. Philosophical thinking is necessary for working on scientific issues. The basic idea of the machine city approach is that the working method of a city is similar to the working method of a machine. Thinking about city in connection with methodology has a long tradition. René Descartes wrote in his *Discourse on the Method*:

"ancient cities which, from being at first only villages, have become, in course of time, large towns, are usually but ill laid out compared with the regularity constructed towns which a professional architect has freely planned on an open plain."²

Descartes clearly preferred planned cities instead of the ones that were organically developed. The problem, however, is that machinised cities with perfectly designed operation of the built environment do not function very well. The situation is similar to the country of scientists in Swift's *Gulliver's Travels*. Perfectly measured environments often trade mechanical operation for the human touch and for the human comfort, and for a variety of reasons perfectly measured machine cities do not function very well. The question is what we should do to solve this problem, and what

the role of philosophy is in this process.

The answer was often the total demolition of Socialist Realist or Soviet/late modern buildings and districts. Our first task is to understand these different periods and styles under the Socialist regimes in eastern-Central Europe. Socialist Realism was a propaganda movement with the motto I already mentioned above: 'national by form, socialist by content'.³ The precast house block system became the embodiment of the idea of the interwar modernism: happiness for the greatest number. Secondly, we need to understand the financial situation and the limited possibilities of architecture during this period.⁴ We are not able to understand the buildings of the era yet. Masterpiece buildings were torn down due to misunderstanding or non-understanding of the message of the building. Philosophy, the human and social sciences may help us look beyond the machine paradigm without demolition and without simply removing the traces of the past.

CASE STUDY FOR (MIS)UNDERSTANDING OF SOCIALIST REALISM

For a case study let's see a well-known example from the Hungarian capital: the soviet modern building of the Southern railway station. The original building from 1861 was bombed during WW2. In 1962 an elegant glass-walled building was built in a modern style by the plans of György Kővári. Here is the final station of the 2nd metro line (East-West direction), and the building of the station started in 1969. Due to the construction of the subway, architect Kővári started to expand the building. The original building was a modern, glass reinforced concrete structured building. Typical elements of the style were the stone walls, which created an exciting contrast with the wide glass surfaces. The hall, built in 1962, was finally built into the new curved wall building of the railway station.⁵ [figure 1]

Despite the fact that the stairs, the tilted pillars and the candelabra are the cleanest soviet modern style of the 1960s, in the public opinion it is decoded as an example for the socialist realism. This has to be examined because the building is completely different in style. The answer could be based on the historical-political background of the eastern Central-European region. Although we know that building method of socialist realism finished by the industrialisation speech of Khrushchev in 1st December 1954, and after a new style, the soviet modernism emerged; there was no change in the political system. After WW2 Hungary was under the influence of the soviets until the change of the regime in 1989. For laypeople the theory behind socialist realism was often incomprehensible. Thus, when the realistic style becomes a modernist with the same ideological background, the two different representations can be mixed. So, everything what happened in architecture between 1944 and 1989, is caricatured as socialist realism. [figure 2]

CASE STUDY FOR DEMOLITION OF SOVIET MODERN

Let's examine a history of a Hungarian building for case study: it is an office building that stands above the subway in the central square of the capital, next to the building of the parliament.⁶ It is a symbolic space for everyone (especially the Hungarians), so it is important, which it represents?

The classical question came here by Hermann Muthesius or Heinrich Hübsch: "*which style should we build?*"⁷ The style of a building represents the values of an era. Budapest became a metropolis at the end of the 19th century, when the popular style

was the historicism across Europe. Renewed styles from the ancient times, the middle ages and from the early modern reborn that times, this was a second renaissance in architecture. The theoretical background is based on the same idea: these renewed stylistic elements were related to the birth of ancient democracy in Athens. In the interwar period in Hungary – when the classical modern movement was popular in across the world – there was a second renewing of the baroque style. The result was castle-like huge buildings with baroque forefront. [figure 3]

A well-known example is the history of the mentioned building to show the processes of representation. The unified image was important, so after the building of the parliament (neo-gothic) the main buildings of the square built in neo-renaissance. The northern and southern sides were built later in the interwar period. To the southern side a 3-plot joint plan made with a unified neo-baroque facade. This was the preferred style by the government in the interwar period against all tendencies of the modernism. Only the left part of the palace-like building built, the right wing unfortunately was not ready until the end of 1960s and the beginning of the 1970s. During the years of the socialism the empty space was built with a vertical edited building above the subway. The building was a representative modern building, which brought the glamorous world of the contemporary American skyscrapers to eastern Central-Europe. E. g. the Oscar Niemeyer and Le Corbusier designed United Nations Secretariat Building (1952) in New York or the Seagram building by Ludwig Mies van der Rohe (New York, 1958). The building – of course – partially fits to the others, the scale and the base forms fits perfectly, the style was different only.

Of course, ideology radically interfered with the city, but architects tried to find the best solution for building in a historical city. From the international perspective, this building met the needs of the age, the form language and the used materials, as well. Thus the problem could be the hidden ideology of the socialist regime, because the modernist form language is accepted. The modern building was demolished, and the neo-baroque plan is building which never existed before: a neo- (second half of the 19th century) neo- (interwar period) neo- (nowadays) baroque palace.

CONCLUSION

After WW2 in eastern Central-Europe (especially in Hungary) a new era emerged. This was dominance of the soviets in politics, but in the architectural manifestation of the era has got more levels. These levels were hidden under the same political system. After describing the theoretical background in my paper I emphasised the need for the clarification of this problem. I analysed two emblematic examples from the Hungarian capitol, where the terms of socialist realism and soviet modern is mixed. Philosophy had an important role in case of the Socialist Realist gap. Philosophers and architects together had to create the new form-language in connection with the visual appearance of the ideology of the regime. The Socialist Realist pieces of arts and buildings must have been understandable for the workers, had to demonstrate the power of the state and the role of social responsibility. After the socialist realist period philosophy had to combine the previous ideological content with a new, soviet modern architecture.



Figure 1. Southern Railway station, Budapest, 1964. Source: Fortepan 102860

Figure 2. Southern Railway station, Budapest, 1975. Source: Fortepan 98945

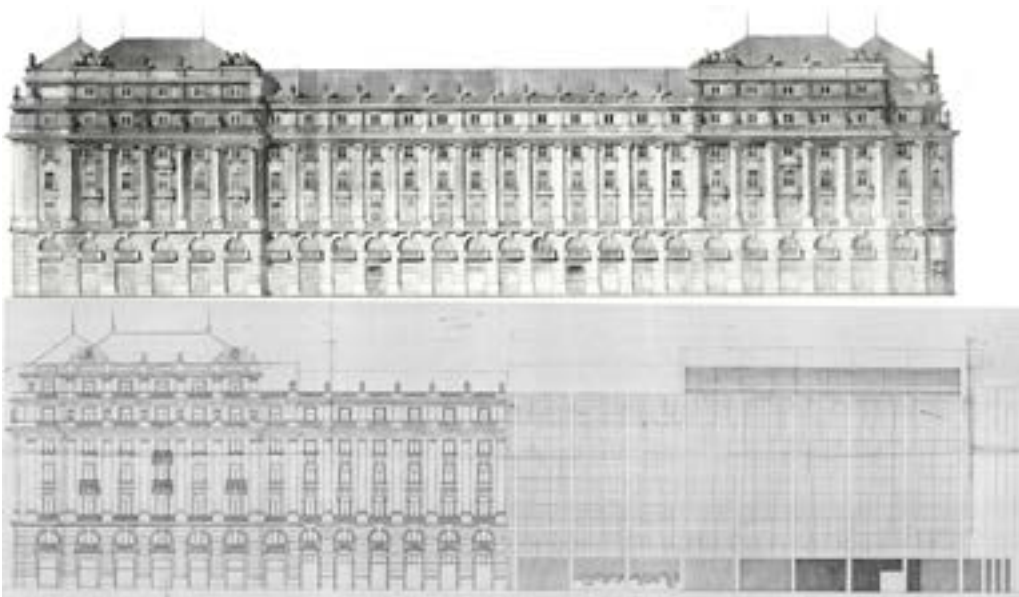


Figure 3. Steindl Imre Program. Source: www.oroksefigyelo.blog.hu

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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.*

Introduction

“It is self-evident that nothing concerning art is self-evident anymore, not its inner life, not its relation to the world, not even its right to exist”¹ [Theodor Adorno]

Alexander Brodsky (1955) is an artist and architect. In 1978, he graduated from Moscow Architecture institute, and was a member of the Russian's group **Paper Architects** in the 1980s, worked alongside with the architect Ilya Utkin². The leading figures in this group were: Michael Belov, Alexander Brodsky and Ilya Utkin, Mikhail Filippov, Nadia Bronzova and Yuri Avvakumov.³ Paper architecture is the name given to architecture that exists only in the form of a drawing, referring to utopian, dystopian or fantasy projects or concepts. For Brodsky and Utkin, Paper architecture provided an ideological segregation from the Soviet government and monotonous Soviet architecture at that time.⁴ In 1996 Brodsky moved to New York to work on public projects and art installations.⁵ Most of Brodsky's architectural projects were realized when he returned to Moscow after the year 2000.⁶

Here I will deal with appropriation as a main method in Brodsky's architectural practice. His use of found materials, window frames, door frames, etc. sets several theoretical problems in the context of period and set of ideas after postmodern architecture that will be discussed through further text.

At its core, this paper collects the traces of many discursive voices of the theory of art and architecture. My aim is not to analyze and present the poetics and concepts of Brodsky's experimental practices in their singularity, but to display the *other* to the literal material appearance of its architecture. The fundamental theoretical position of this paper relies on the theoretical platforms of Roland Barthes and Julia Kristeva

(poststructuralism) who point out that we never see the things themselves or the objects/items/buildings themselves, but the objects in the context of all the processes of cultural relations that give an object a value, a meaning and a function. This implies a network of reading and transferring of meanings that interact with each other changing their places and roles, and it is in the overlapping of these readings that we recognize an artwork as a construction, which means that the artwork (building) does not exist as a matter in itself.

The assumption I wish to make is that the models of Alexander Brodsky's actions, from subversion of cultural and social situations to the use of everyday objects and materials in architectural design, produce complex meanings that require new contemporary forms of theorization. More precisely, architectural practices of Brodsky are experimental because they point out that the aim of art/architecture is not the production of an artwork or architectural object. Brodsky's practices aim to change the nature of architecture in the sense of achieving a new and "unknown aesthetic experience"⁷.

That said, I will focus on two architectural examples.

The first example is the Vodka Pavilion (2004), the space for ceremonial drinking of vodka. Pavilion has a free inner space with a small table with a vodka bowl. There is only a place for two visitors who enter pronouncing a toast and drink vodka. The building itself was built of old window frames taken from the abandoned factory. Discarded window frames were taken from waste, and then fixed to a unique wooden frame, and then the entire structure was painted in white (Figure 1).

The second example is a small building named Rotunda (2009). Rotunda is round in plan, and is set in the middle of a field in Nikolo-Lenivets. The building was designed for the Archstoyanie festival in 2009. The walls of the entrance in the structure are framed with doors (taken from abandoned old houses) so that the visitor can access it from any direction. The structure is fully constructed of wood waste, painted in white (Figure 2).

Therefore, in order to further approach the textual analysis of the appropriation architecture phenomenon, in the following chapters the paper will deal with the conceptualization of contemporary theoretical practices.

Approaching the question: *what is the artwork?*

One of the most important contemporary problems of interpretation of architecture is how one can identify and understand architecture.

The term "Artworld" was introduced by American philosopher Arthur C. Danto in order to point out that the artwork is not only a material object that appears in front of the observer, but also the knowledge of art history, art theory, culture theory and social relations. Danto's famous statement is: "To see something as art requires something the eye cannot descry an atmosphere of artistic theory, a knowledge of the history of art: an artworld."⁸

This definition was a great critique of Western-phenomenological aesthetics that was centred around the object (artwork). The artwork is a source of aesthetic experience. What Danto says is that we never come close to the very event, because we will always be blocked by an entire network that surrounds what we recognize as an artwork. The artwork is not in itself and for itself, artwork is always a part of the artworld, or a part of our habits, knowledge, communication practices, relationships in which this work

occurs. The artworld is related to texts and cultural discourses that determine what we see. The artwork is the product of interpretation:

“Art exists in an atmosphere of interpretation and an artwork is thus a vehicle of interpretation. The space between art and reality is like the space between language and reality partly because art is a language of sorts, in the sense at least that an artwork says something, and so presupposes a body of sayers and interpreters who are in position, who define what being in position is, to interpret an object. There is no art without those who speak the language of the artworld, and who know enough of the difference between artworks and real things to recognize that calling an artwork a real thing is an interpretation of it, and one which depends for its point and appreciation on the contrast between the artworld and the real-world.”⁹

In other words, the view of a building or any kind of artwork is part of a world that does not exist without discourse. More precisely, the artworld is an (architectural) object encompassed by various texts. If we apply Danto’s observation to architecture, we could come up with the following thesis:

To observe something as architecture requires something the eye cannot descry –an atmosphere of architectural theory, more precisely: theory of architecture, theory of form, theory of style, aesthetics, philosophy, cultural studies, a knowledge of the history of architecture: the world of architecture as the artworld.

Approaching the question: *what is the text?*

In structuralism, a text is any closed and autonomous structure of signs. On the other hand, poststructuralism rejects structuralist insistence on the closeness, constraint and fixedness of the studied structure.¹⁰ In poststructuralism, the text denotes the open practice of working with signs that acquire meaning in relation to other signs or texts of culture.¹¹ Poststructuralism emphasizes the importance of dealing with the context. In other words, an architectural object (or situation, event, being, language, work of art) does not exist independently of the context in which it occurs, in which it is used, signified or understood, yet it is determined by that context.¹²

The concept of the transformation from work to text was theorized by French sociologist, writer, sociologist and literary critic Roland Barthes¹³. Barthes introduced some of the fundamental postulates in the understanding of art. The standpoint that the centre of every art is merely an artwork, is replaced in Barthes’s interpretation with the fact that the artwork is not something that is ultimate, but that the artwork changes under the conditions of exposure, viewing, reading, and identifying. Artwork is something that becomes text; the text passes through many different works creating a network of arts at the place of expectation of the finished piece.¹⁴ Barthes in his most radical form brings the thesis of the *Death of the author*¹⁵, creating the concept according to which the creator of the artwork or any kind of work is not the author himself. The creator of the work is the one who sees and reads the work. This thesis has fundamentally changed the concept that we are following the work from the creator to the source, showing that one creates a source linking a work with various cultural texts. That is what Louis Marin understands by “reading”: “Scrutinizing a graphic entirety and deciphering a text”¹⁶. Applied to architecture, the following thesis could be made: Scrutinizing a material form of the entirety of a building and deciphering a text.

For Barthes a text is “multi-dimensional space in which are married and contested several writings, none of which is original: the text is a fabric of quotations, resulting

from a thousand sources of culture.”¹⁷

Very similar to this concept, Julia Kristeva introduces the notion of *intertextuality*¹⁸, taken from Bakhtin’s idea of dialogism. Intertextuality implies a semantic relation of: “(1) two or more texts; (2) text and visual artwork; (3) any human product and language and semiotic systems (natural language, literature, philosophy, ideology, painting).”¹⁹

The idea of intertextuality denotes that a particular text acquires meaning only through relations with other texts, which means that each text contains relocated elements of other texts. More precisely, by intertextuality Kristeva implies: “In the space of a given text, several utterances, taken from other texts, intersect and neutralize one another.”²⁰ We compare one text with other texts of culture. In this regard, Kristeva speaks of the fact that the intertextuality is exchange between texts in the creation of the meaning of one text. This means that we are relating an architectural object with other objects, that second or third object we are connecting with literary or religious, philosophical, political or some other text. In other words, with the notion of intertextuality Kristeva showed that we do not have isolated objects, but that we have objects that are inserted, placed in the real world and that real world is full of texts that bear the endless meanings that will connect and transform these texts in their processes of understanding.

Framing: experiment and ready-made

The act of appropriation deals with some key artistic procedures in experimental art. The experimental is the term that signifies something which is not only different but completely opposed to traditional, conventional or academic artistic production. Italian theorist of avant-garde Renato Poggioli pointed out that: “the experimental aspect of avant-garde art is manifested not only in depth, within the limits of a given art form, but also in breadth, in the attempts to enlarge the frontiers of that form or to invade other territories, to the advantage of one or both of the arts.”²¹ Serbian philosopher Milan Damjanović observes the experiment as “an experiential verification of any, and even speculative causal ideas, in conditions that in principle overcome the laboratory situation”²². In historical avant-gardes²³ during the first half of the twentieth century, experiment receives not only affirmative value but also fundamental importance. In other words, the experiment is the feature characteristic of the avant-garde art. The conception and philosophy of ready-made emerges here as one of the key concepts.

Ready-made denotes an everyday object outside of artistic origin that had been taken over, re-signified, moved and exhibited as an artwork or as a segment of a larger whole of an artistic (architectural) work with or without additional material author intervention. The first ready-mades were realized by French artist Marcel Duchamp who exhibited various items.²⁴ Trying to see art as an intellectual game, Duchamp has shown an important situation in which one can be an artist not only if he creates an artwork using his or her hands in the creative process, but also if something is observed, if is chosen, if is de-contextualized, and re-contextualized. According to Aleš Erjavec: “It was only when art created according to or resembling that made by him (Duchamp) almost a century ago started to become the exclusive recognizable dominant trend of recent art that his work became an object of intense attention and was revealed as an early and paradigmatic instance of contemporary art.”²⁵

Ready-made is an artwork created by the artist’s decision to mark or use the existing

object outside of the world of art and place it in a gallery or museum and hence in the art world.

Duchamp chooses the object: he is no longer the one who makes it, the one who produces it, and moves it into the public aesthetic regime of sensibility. About 30 years later, Ludwig Wittgenstein says: "The meaning of a word is its use in the language."²⁶ What Wittgenstein sets in relation to the language, if transferred to the world of the objects can mean: the meaning and function of one object is the use of that object in a particular socio-cultural context.²⁷ In short, Duchamp transferred the object of the urinal from the everyday culture to the world of art.

Expanding the architectural field: design through appropriation

Alexander Brodsky appropriates found materials as finished pieces. In other words, wooden window frame is an object with a non-architectural origin (or more precisely, is not of construction origin) which is taken over and re-signified, moved and exposed as the only architectural element in design of the Vodka pavilion. Using these kind of strategies and tactics, it turns out that Brodsky's motive was to explore a new way of architectural design. More precisely, in Brodsky's architectural production the experiment is submitted as a methodological tool to improve the process of architectural design. Speaking of it in one of his interviews, he says: "I like to use simple things that I find. That is also something a lot of artists have done before me, and are doing right now, and will be doing after me. It's not like I'm inventing something new, but I like cheap materials, I love found objects, I like to give new life to something that was thrown away in the garbage. I find some of these things beautiful, so if I can use them in my art, I like to do it, or even use them sometimes in architectural pieces."²⁸

Brodsky moves, reconstructs, multiplies, and sets an element such as a window or a door as the only element in the design of an architectural object. Duchamp does the same. He takes over something that is created for a practical purpose, changes its function, puts it in the field of senses, and confronts us with an object we observe in a different way. In both cases, the way of *becoming* artistic/architectural is performed through appropriation.

The use of elements of non-constructional origin emphasizes the fact that such objects have been introduced in the world of architectural design and their unusual role and position of exposition emphasize their artificiality in that world. This act is reminiscent of the procedure of ready-made because the material moved from the un-architectural-construction domain into architectural. However, it is not a ready-made because Brodsky does not take one window frame or one door and puts it in a space with the aim of naming these objects as architecture pieces or artwork. With the found materials Brodsky does not fully comply with the principle and philosophy of ready-made, but treats it as a "motif". This means that these elements, through repetition and multiplication, project their own architecture. With this approach, Brodsky shows that the activity in the field of architectural design is not only achieved through new production of various objects in the world, but also through the use of found objects and their use as a practice of transforming the contextual aspects of the objects itself.

These buildings combine the function of a building (pavilion for drinking vodka and Rotunda as a viewpoint) with the use of avant-garde experimental techniques (use of window frame, wood waste or old doors as a design element - thus pointing to

the principle of ready-made). Nevertheless, the functionality of the object has the advantage in this relationship, and the principle of ready-made appears only as an homage to avant-garde experimentation presented as a pure technique in the service of architectural form.

Conclusion

The paper has shown that the architectural buildings of Alexander Brodsky appear as an architectural practice that applies various experimental techniques referring to historical avant-gardes (ready-made) only as a means in the service of architectural functionality. We can conclude that Brodsky's practices are not completely in agreement with the principles of ready-made, because of his relationship to the objects and found materials as a theme, not as a complete piece as it is set up by Duchamp. In other words, Brodsky does not exhibit a window frame as an object that does not belong to art, but as an object which has been placed in the world of art by the decision of the artist (which presents the main principle and the idea of ready-made), and only uses it as a building element in the design of an architectural project, relying on ready-made as avant-garde practice.

These projects shows that direct appropriation can be a justified method of architectural practices. In this way, the concept of architectural design is being expanded. Thus, the architectural practice of Brodsky remains more an anomaly than a paradigmatic episode in the field of architecture.

These chapters were aimed at understanding architecture as a textual practice through a network of traces of philosophy, theory, and aesthetics of architecture and art with a mild reflection on Brodsky's architecture of appropriation.

Figures:



Figure 1. Alexander Brodsky - Pavilion for Vodka Ceremonies, Pirogovo Resort, Klyazminskoe

Reservoir Rest Area, Moscow Region, 2004.

(Photo: Yuri Palmin; source: <https://www.flickr.com/photos/ypalmin/2958446784/>)

Figure 2. Alexander Brodsky - Rotunda, Nikola-Lenivets, Kaluga region, Russia, 2009.

(Photo: Yuri Palmin; source: <https://www.flickr.com/photos/ypalmin/3771651256/>)

Endnotes:

1 Theodor Adorno, *Aesthetic Theory*, trans. Robert Hullot-Kentor (New York: Continuum, 2004), 1.

2 For more information, see: Lois Ellen Nesbitt, *Brodsky and Utkin: The Complete Works* (New York: Princeton Architectural Press, 2003)

3 Ines Weizman, "Citizenship", in *The SAGE Handbook of Architectural Theory*, ed. by Greig Crysler et al. (London, California, New Delhi and Singapore: SAGE Publications Ltd., 2012), 107-121.

4 Alexander Rappaport, "Language and Architecture of Post-Totalitarianism" in *Paper Architecture: New Projects from the Soviet Union*, ed. by Heinrich Klotz (New York: Rizzoli, 1989), 11-17.

5 Nishat Awan, Tatjana Schneider and Jeremy Till eds., *Spatial Agency: Other Ways of Doing Architecture* (London: Routledge, 2011), 112.

6 During the previous two decades, some of Brodsky's major architectural works are: 95 Degrees, a restaurant near Moscow on the Klyazma Reservoir (2000), a timber scaffold, connected by decks and ladders; the interior of the Apshu Café in Moscow (2003); Pavilion for Vodka Drinking Ceremonies (2004) at the Klyazma Reservoir near Moscow, constructed out of dilapidated window frames; Ice Pavilion, Klyazma Reservoir (2003); Country house in Tarussa (2006); Rotunda (2009) an oval shaped wooden building in the fields of Nikola-Lenivets, Kaluga Region, Russia; Rotunda II (2010) a wooden pavilion, part of the Russian "The Counterpoint: Russian Modern Art" exhibition in the Louvre, Paris; "Oval Shade", Gorky Park (2012), made of timber and polymer resin; bus shelter in Krumbach (2014) composed as a wood tower; 101st km – Further Everywhere (2017) a temporary pavilion in London; Villa PO-2 (2018), installation designed by Brodsky and Anton Timofeyev at the Archstoyanie annual festival, made out of PO-2 concrete fences; Pavilion for Chacha Ceremonies, Tbilisi (2018).

7 Miško Šuvaković, "Uvod – transdisciplinarna estetika, filozofija i teorija arhitekture", in *Prolegomena za pojmovnik estetike, filozofije i teorije arhitekture*, ed. by Miško Šuvaković (Beograd: Orion art, 2017), 15-59.

8 Arthur Danto, "The Artworld", in *Philosophy Looks at the Arts. Contemporary Readings in Aesthetics*, ed. by Joseph Margolis (Philadelphia: Temple University Press, 1987), 154-167.

9 Arthur Danto, "Artworks and Real Things", in *Art and Philosophy. Readings in Aesthetics*, ed. by W. E. Kennick (New York: St. Martin's Press, 1979), 98-110.

10 Luka Bešliagić, *Teorije eksperimentnalne tekstualne produkcije* (Beograd: FMK, 2017), 102.

- 11 Miško Šuvaković, *Diskurzivna analiza: prestupi i/ili pristupi "diskurzivne analize" filozofiji, poetici, estetici, teoriji i studijama umetnosti i kulture* (Beograd: Orion art, 2010), 451.
- 12 Željka Pješivac, *Ne/izrecivi prostor* (Beograd: Orion art, 2018), 89.
- 13 Roland Barthes, "From Work to Text", in *The Rustle of Language*, trans. Richard Howard (Berkeley: University of California Press, 1989), 56-64.
- 14 Miško Šuvaković, *op.cit.*, 430.
- 15 Roland Barthes, "The Death of the Author", in *The Rustle of Language*, trans. Richard Howard (Berkeley: University of California Press, 1989), 49-55.
- 16 "C'est parcourir du regard un ensemble graphique et c'est déchiffrer un texte" (fr.)
from
Louis Marin, "Éléments pour une sémiologie picturale", in Louis Marin, *Études sémiologiques: Écritures, Peintures* (Paris: Klincksieck, 1971), 17-43.
- 17 Roland Barthes, "The Death of the Author", *op. cit.*, 53
- 18 See, for exemple: Marko Juvan, *History and Poetics of Intertextuality*, trans. Timothy Pogačar (West Lafayette, Indiana: Purdue University Press, 2008)
- 19 Miško Šuvaković, *Pojmovnik teorije umetnosti* (Beograd: Orion art, 2011), 135.
- 20 Julia Kristeva, *Desire in Language: A Semiotic Approach to Literature and Art*, trans. Thomas Gora, Alice Jardine and Leon S. Roudiez, ed. by Leon S. Roudiez (New York: Columbia University Press, 1980), 36.
- 21 Renato Poggioli, *The Theory of the Avant-garde*, trans. Gerald Fitzgerald (Cambridge, Mass: Belknap Press of Harvard University Press), 133.
- 22 Milan Damjanović, *Problem eksperimentalne metode u estetici* (Beograd: Institut društvenih nauka, 1965), 42.
- 23 German theorist of culture Peter Bürger places historical avant-garde as a specific artistic movement in the culture of the first half of the 20th century, whose function is the rejection of the autonomy of art. Peter Bürger, *Theory of the Avant-Garde*, trans. M. Shaw (Minneapolis: University of Minesota Press, 1984)
- 24 Duchamp characteristic ready-mades are: Bicycle Wheel (1913) Bottle Dryer (1914) or Fontana (1917). Marcel Duchamp, "Apropos 'ready-mades'", *Marcel Duchamp - Izbor tekstova*, ed. by Zoran Gavrić and Branislava Belić (Bogovođa: Izdanje Z. Gavrić, 1995), 65.
- 25 Aleš Erjavec, "Aesthetics: Philosophy of Art or Philosophy of Culture?", *Filozofski Vestnik* št. 2, ed. by Aleš Erjavec (Ljubljana: ZRC SAZU, 2001), 7-20.
- 26 Ludwig Wittgenstein, *Philosophical Investigations*, trans. G.E.M. Anscombe (Oxford: Basil Blackwell, 1953), 20.
- 27 See: Miško Šuvaković, *op. cit.*, 350.
- 28 Ana Dana Beroš, "We Can't Predict What Will Suddenly Inspire Us", *Oris Magazine*, accessed February 26 2019, [http://www.oris.hr/en/oris-magazine/overview-of-articles/\[116\]we-cant-predict-what-will-suddenly-inspire-us,1551.html](http://www.oris.hr/en/oris-magazine/overview-of-articles/[116]we-cant-predict-what-will-suddenly-inspire-us,1551.html)

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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.*

“The word wilderness in a narrow sense, refers to the desolate area; In a broad sense, it means that the ecological law plays a leading role, and does not have a person trace, or does not restrict or influence the non-artificial terrestrial natural environment in which the natural law plays a leading role.”¹

As the most important original ecological environment, wilderness is not only natural, but also cultural. It is a record of history. “Wilderness lands also provide us with one of the most profound historical museums because they represent the world 99.99 percent of the time,” Holmes Rolston said.² In Chinese traditional culture, wilderness is not a major and independent form, but a special and important part of nature. It is a natural phenomenon that integrates with nature. In the original primitive times, the wilderness was integrated with human beings, and with the continuous development of wilderness, wilderness is not only the ecological embodiment of the development process of natural history, but also an important manifestation of human cultural spirit. Although human beings have ignored the wilderness in history, it does not serve as the basis for the existence of wilderness.

As a country with rich historical and cultural connotations, China has its own unique cultural characteristics from ancient times to the present. With the development of human history, we can see that wilderness exists in many fields of ancient Chinese culture, especially in Chinese landscape painting, which is the most intuitive and unique.

The description of wilderness in Chinese landscape painting is mainly reflected in: First, advocate nature. Second, attach importance to nature. Third, the unity of things and me. The greatness of the wilderness is affirmed and worshipped by people, but people can't walk into the wilderness at will.

1 Philosophical Foundation and Development of Chinese Landscape Painting

Chinese landscape painting absorbs Chinese philosophy and painting aesthetics, which has independent cultural attributes and aesthetic characteristics. The aesthetic implication of Chinese landscape painting is highly consistent with the idea of silence, inaction and nature advocated by Taoism. The concept of the unity of heaven and man in Chinese philosophy is not only a simple generalization of man and nature, but also emphasizes the correct way of getting along with nature. In essence, the universe and nature are interlinked with human beings. Zhuang zi proposed the unity of man and nature and stressed that everything should conform to the laws of nature so as to achieve harmony between man and nature.

Therefore, the essence of “Tao follows nature (道法自然)” lies in that it originates from nature and surpasses nature, emphasizing its essential characteristics.

It is consistent with that mental state and meaning of the expression and expression in the landscape paint of China, and the philosophy of China has brought about the fundamental quality of China’s landscape painting and even the whole art of painting. Taoism is the spiritual connotation of landscape painting and the core of its formation and development.

In Chinese landscape painting, people and objects are mainly depicted in the scroll, so it is the scroll presented by the painter in dealing with the relationship between people and objects. Therefore, for landscape painting, we can understand that the painter pursues the harmony between man and nature in the sense of pictures and emotions, which is a state of harmony between man and nature.

The development process of landscape painting began with the initial figure painting. In this period, landscape scenery appeared as the background of figure painting, as the foil and decoration of figure painting, religious painting and story painting. Zong Baihua once said in his book that “The independence of Chinese landscape painting originated in the late Jin Dynasty.”³ At this time, “The people of Jin Dynasty found nature outward and their deep feelings inward. Mountains and rivers are not spiritualized, but also sentimental.”⁴ The description of landscape is not only simple realism, but also emphasizes the emptiness, reality and implication of space.

Later, in the Tang Dynasty, independent paintings gradually formed and tended to mature, which had become the peak in the Song and Yuan Dynasties.

Since then, Chinese landscape painting has become an important branch of Chinese painting art and the most brilliant artistic expression.

In the Song dynasty, painters pursued the authenticity of the image of the picture, so they pursued the essential characteristics of the description of the nature. On the one hand, a large number of paintings sprayed out, showing many styles; on the other hand, these painters also gave their spiritual feelings by describing the nature.

Therefore, in the Song Dynasty, more and more painters paid attention to mountains, and the mountains, rivers and rocks in the eyes of these painters are called wilderness. So far, wilderness has appeared in a large number of paintings. The wilderness is no longer just a simple background, but an important and indispensable part of the painting.

The process of Chinese landscape painting flourished during this period.

2. Wilderness in Song Dynasty Landscape Paintings

Li Cheng and Fan Kuan are the most famous representatives of landscape painters in the early Northern Song Dynasty, and also important figures in the development history of Chinese landscape painting. Li Cheng has literary talent and is good at painting. His paintings are called “The first in ancient and modern times”. His landscape painting, which combines the two traditions of North and south, shows the space and momentum of the painting by combining the detailed description of wind, rain and smoke through composition. Among them, the painter is particularly good at describing the specific climate season and space through near and far scale changes. Thus depicts “The meteorological desolation. The mountains and forests are clear, the painting method is outstanding and the technique is exquisite.”⁵ The most characteristic of his paintings is “Pictures of the Far Mountains in Mao lin”:

In contrast, Fan Kuan lays more emphasis on learning from nature and pays more attention to the expression of artistic conception of nature in his description of nature. In his paintings, the composition of a picture is full, often depicting dangerous mountains, boulders and waterfalls. Through the rich breath of the painting, it shows the strength and stiffness of Guan Shan area. Fan Kuan’s painting can be said to have a clear description of the wilderness. It is known as the epoch-making masterpiece in the history of Chinese landscape painting “Xi shan journey”, which vividly depicts the grandeur of the wilderness:

Guo Xi is a representative figure of landscape painting in the mid-Northern Song Dynasty. His painting achievement also represents the highest achievement of landscape painting in the mid-Northern Song Dynasty. In his painting creation, he paid attention to the real and delicate nature landscape, and could grasp the subtle changes of nature. He created many landscape paintings combining natural realism and emotion. His representative work “Early Spring Picture” (collection of Taipei Palace Museum) has become the object of praise by emperors and scholar-bureaucrats:

Through careful observation of scenery and innovation of painting techniques, Guo Xi’s scenery presents a flourishing image.

In this stage, the painter combines realism with lyricism, finds himself in the pursuit of artistic conception, and creates eternal artistic beauty. Since then, the style of landscape painting has diversified, green landscape painting (traditional landscape painting characterized by the prominence of blue and green colours) and Chinese ink landscape painting develop together.

Wang Ximeng, a representative of green landscape painting in Northern Song Dynasty, was taught by Huizong in the Song Dynasty. At the age of 18, he made the world-famous volume of “Qianli River and Mountain Picture”. This volume depicts elegant and delicate scenery, which can be described as a masterpiece. It is called one of the ten famous paintings handed down from generation to generation in China.

The whole painting is precise and delicate. Throughout the whole volume, it has magnificent momentum, as well as exquisite and vivid spirit. Looking from a distance and seeing from a near distance is really shocking. The whole picture depicts the beautiful rivers and mountains. It also shows the author and his contemporary people’s

respect and love for the natural world of mountains, rivers and rivers. They begin to realize the value of the wilderness and appreciate it greatly.

3.Landscape Painting and Wilderness Aesthetics

Throughout the development of Chinese painting, landscape painting replaced the figure painting into the mainstream after the Tang Dynasty, and became independent in Wei Jin period, then entered the heyday during the Song and Yuan Dynasties . Guo Ruoxu wrote in his 《Records of Picture Seeing and Hearing, On the Advantages and Disadvantages of Ancient and Modern Times:》 “When it comes to painting Buddhist and Taoist figures, scholars, cows and horses, modern times are not as good as those painted in ancient times; when it comes to painting landscapes, forests and stones, flowers, bamboos, birds and fish, it is just the opposite.”⁶ It fully illustrates the position of Song Dynasty in the heyday of Chinese landscape painting. As the peak of landscape painting, the achievements of Song Dynasty landscape painting are also the most characteristic representative era of Chinese landscape painting.

Under the different historical backgrounds, the Chinese and Western have formed their own artistic forms with different characteristics. Western landscape paintings developed later when compared to Chinese, and there were somewhat different from Chinese. In the history of Chinese landscape painting, the idea of seclusion is the main theme of all kinds of landscape painting. Chinese landscape painting mainly pursues charm and magic in aesthetics. Therefore, its expressive techniques are not confined to the meticulous and precise depiction of natural things, but are more influenced by ancient Chinese characters and calligraphy. It pays attention to agility, charm and form, which is the most direct difference between Chinese landscape painting and Western landscape painting.

At the beginning of the 15th century, the background decoration began to appear on the decorative paintings of Netherland. In the 17th century, landscape paintings with independent themes began to appear in the Netherlands. So far, independent European landscape painting began to form and develop.

Art comes from life. Chinese people pay more attention to creating artistic conception in landscape painting, while European landscape painting mainly focuses on painting objects. European landscape painting developed nearly a thousand years later than Chinese landscape painting. It developed rapidly during the Renaissance and formed its own unique side. First, take nature as a model and focus on reality.

Second, pursue the unity of the host and the guests and the integration of the situation. When depicting natural scenery and dealing with the relationship between man and nature, European landscape painters often emphasize the scenery that is attracted, and then vividly express the scenes at that time to place inner feelings.

When someone different take the same scene will get different paintings, for different people feels different or thinks different, or light, or thick, despite facing the same scene. Chinese landscape painters paint culture rather than landscapes, and they are thoughtful. Ancient Chinese culture is like a precocious child, therefore, Chinese landscape painting is also precocious.

In Chinese landscape painting, the painter usually gets into the freehand brushwork which emphasizes the painter’s subjective emotions and respects nature. Chinese

landscape painting pays attention to nature rather than artificial nature. Ye Lang wrote: "Artistic conception is not an expression of isolated objects, but a combination of emptiness and reality. That is to say, it expresses the vivid scenic scene of nature and the Tao (道)、(Qi) (气) as the essence of the universe and life. ⁷ Chinese landscape painting does not pursue realism or similarity, but advocates vivid charm, far-reaching artistic conception and return to the true. Lao Zi and Zhuang Zi both advocated the beauty of nature and simplicity. Lao Zi and Zhuang Zi 's philosophy was reflected in Chinese landscape painting.

Although we divided nature into primitive nature and artificial nature, we know that only the most primitive nature can make people feel spiritual easily, and the nature here is the wilderness. Paying more attention to the wilderness, treating the less-popular and less-interested areas as ideal realms, depicting nature and writing about the scenery, in this respect, Chinese landscape painting seem more humanistic than European landscape paintings.

Zong Baihua, when describing the role of artistic conception, said, " Make objective scenery a symbol of my subjective feelings ". This is a good summary and interpretation of the essence of Chinese landscape painting in addition to the unity of nature and self.

The wilderness aesthetics in landscape paintings has many kinds of aesthetics, which can be understood as the manifestation of different values of the wilderness. Specifically, it mainly includes the following parts: the primitive embodiment of natural ecology; the witness of alternating historical development; the lofty pursuit of vitality aesthetics; the reappearance of spiritual civilization.

Whether the wilderness depicted in Chinese landscape painting or in Western landscape painting is essentially the same, it has its aesthetic value and significance, but the wilderness in Chinese landscape painting has more particularity. The wild in China is not an ecology, it is live. Not in the dust, outside the dust. Not nature, but culture.

Figure 1. Li Cheng (Northern Song Dynasty). 《Maolin Yuanyou Tu》



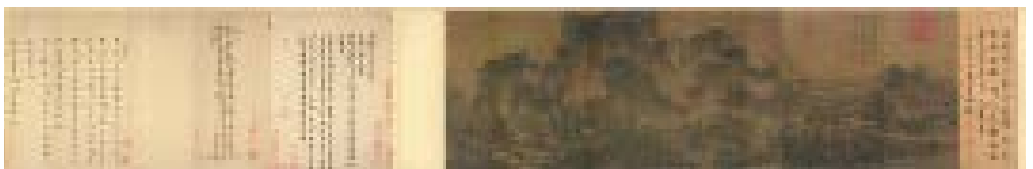
Figure 2. Fan Kuan (Song Dynasty). 《XiShan Xinglv Tu》

Figure 3. Guo Xi (Song Dynasty). 《ZaoChun Tu》



Figure 4. Wang Ximeng (Song Dynasty). 《QianLiJiangShan Tu》

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Press,2000),p50.

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Environmental Ethics Phi

cal philosophy" [J],



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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.*

Introduction

The Bauhaus is related to aesthetics and architecture in the reflection of artistic creation, the means leading to design in this production area, where artists and artisans are technicians and experts in the manufacture of forms with a functional aim. These forms are necessarily useful, thus emphasizing its technical aspects.

According to a synthesis of Ursula Meyer, we can consider the technical aspect, from a philosophical perspective, as the medium that allows the human a capacity for imagination and representation. Individuals are conditioned to employ pragmatic forms to achieve their goals. So, in this approach, the origin of the term technology should be analyzed. This definition would have an original technical meaning in ancient Greece. At that time, the term *technè* contained, as a whole, a definition broader than that of today. In ancient Greece, it was not only used for machines or the production of objects. The word *technè*, formerly, the word did not differentiate between activities such as those of manual work, creative, art, or military strategies. Thus, the use of the word *technè* expressed as much meaning for technical actions as for the mental, such as rhetoric, poetry, and arithmetic. Today, also, the “technical” concept generates the idea of a procedure of technological knowledge. As a phenomenon, technology is also the subject of philosophy and a subject of study for sociology and applied arts. Additionally, among several definitions of the technical concept, the definition in English –“technology” – is known as the science of production and its processes. In Latin, the word *technologia* included arts education, systems, and methods of *Artes Liberales* (the seven liberal arts: grammar, astronomy, music, rhetoric, dialectic, arithmetic, and geometry). These were the most important disciplines in Antiquity and the Middle Ages.

Therefore, architecture in the configurations of medieval cities has a central strength in the construction of cathedrals, showing their “liberation” of the mechanical arts. With the *cathedra* (seat), art represents an extreme promotion of architecture, providing the medieval cities the role of capital, showing itself as a symbol of superiority and authority, not only by the well-calculated harmony of their buildings but also by the height of their vaults. This symbol is not limited to the power exerted by the cathedral, but also to the value, the perfection, and the architectural grandeur, which – since the Italian Renaissance – possess strength in France and throughout other countries, thus representing an aesthetic value through the most beautiful examples and masterpieces in the arts.

Later, a change of meaning occurred in the Age of Enlightenment; technology was used as a science of knowledge, which is today’s accepted meaning. Technique is the major ally of knowledge and science in various fields of human activity throughout history, and it is the main purpose of the analysis of changes in society. The development of mechanization and industrialization on one hand, and the progress of science on the other, led to a complete transformation of the universe. The new relationships of everyday urban life in contemporary society through art and visual communication by human activity are technical, under the aspects of space and time, and a significant contribution to the factors of perception of the individual and the evolution of his thinking ability, cognition, and aesthetics experience. In the same way that the work of art is consecrated in aesthetics as peinture, poetry, and music, so is the architecture as well as design, i.e., the work of art and the status of aesthetic values presently.

In the early 1919s, a movement was established with the concept of a “machine aesthetics” that conceptually followed the “technical aesthetics” of Russian constructivists. Such aesthetic-social theories by the Russian constructivists emerged to meet the expectations of a significant part of the population sympathetic to socialist ideals. They adopted as basic principles the production of materials that had greater functionality and technique, thus promoting a more technical purpose than style. It was the most significant characteristic for this creative practice, a kind of “Russian Bauhaus,” called *Wchutemas*, the Russian State Art and Technical School (Bürdek, 2006).

Aside from the movements Arts and Crafts and De Stijl, the emergence of Bauhaus is considered from the movements in its historical path to the latest theories of this time. With these movements, one of the most important tasks is the asymmetrical balance of elements configured to new methods in the architectural design process and the rationalization conceptualizing an aesthetic of the reduction that was marked in Weimar. This period was Bauhaus’ birth, founded in 1919 by Walter Gropius; it was an art school focused on the interests of industrial development and social needs, paying attention to the functional and technical aspects.

The basis of the aesthetic and social theory of Bauhaus was characterized by compositions and creations in the relationship between art, technology, and industry, exerting influence in the early 20th century, especially with the advent of design. From 1919 to 1920, from the housing culture and with the social principle of consolidating art to the people, Bauhaus influenced the way of life in society. Additionally, after 1933, the most significant designers of Bauhaus left Germany for the United States, influencing a new mainstream called The International Style and proposing a worldwide trend of the creation and functional realization of mass culture. From the American perspective, it was a pragmatic form of social development. The designers and architects Frank Lloyd Wright and Le Corbusier are the most significant. They stand out, because these professionals, over time, became a reference for modernity and also the Oscar Niemeyer works. Niemeyer is one of the representative architects in modern architecture¹. He became one of Brazil’s most significant and internationally recognized architects, including a collaboration with Le Corbusier on the United Nations Headquarters and invitations to teach at Yale University and the Harvard Graduate School of Design.

1. Oscar Niemeyer’s the curve of time

As a meaningful journey in the history of civilization and social life, and concerning technological change, the evolution process meets the goals of individuals for their development in large cities. Transformations are considered the main characteristics of urban visual culture as representations of worldviews by characteristics and needs, which vary according to culture, society, and economy.

Evolution leads us, mainly, to urban development, the increase of the urban population, and the evolution of architecture. The growth of cities requires that projects solve the problems of overpopulation, visual communication, and signaling. The proposals to establish different techniques for urban development are the result of the late 20th century. The growth of the city has been a phenomenon since the dawn of civilization. So, time is tied to the ability of the development of projects, the technique for solutions that can be settled according to the provisions of the growth of urban centers. The relationship of space with the transformation of the city is a great challenge.

The process of change in the configuration of cities implies a means of control in both the growth of the population, as well as the decentralization of metropolitan areas. We highlight solutions encountered by certain cities that followed the ideas still medieval, but in a new form suited to the contemporary. For example, the city of Brasília should be noted, with its urbanization project developed by Lúcio Costa, designed mainly by Oscar Niemeyer, and inaugurated on April 21, 1960. The project was called Pilot Plan (*Plano Piloto*), and the form was like the shape of an airplane. But the city of Brasília was designed and only later was it populated with the center of government – the Three Powers Square: Legislative, Executive, and Judiciary (*Praça dos Três Poderes*). The transformation of the town is more characterized by linear time for the development of society. Ideas allied only to space do not correspond to the results expected from the development of a continually growing city and its transformation and evolution. This transformation was during industrial development in Brazil under President Juscelino Kubitschek.

Sigfried Giedion presented in his work (1982) an analysis to understand the formations of cities changing. It was an effort to clarify or detail the concepts of growth in a town and transformations regarding the project and creativity for adaptations. We can reasonably see, from this work, that there were impossible ideas to solve the problems of organization in a constantly changing city, which are those of the destruction of the town and then, of rebuilding a new one, as Frank Lloyd Wright wanted. Destruction of the city would be possible only due to a natural disaster. According to Sigfried Giedion, the conception of space does not occur so isolated and autonomous, but by the organization of forms in space. In all periods of the history of civilization, the condition for projection is the perception of time and space concerning the volumes arranged in the internal and external spaces, or that of the interrelation between them. For instance, the spaces of great civilizations—like the pyramids of Giza in Egypt or the temples of Athens in Greece—have the volumes arranged in the internal and external areas. What best describes this volume relationship in space was the unlimited extent that this civilization was planning for space. The meaning of architectural form and the relationship between the internal space and external is of great importance to the space-time concept when we observe that the sense of tradition works in large spaces with architectural projects of coverage following the shape of the vault.

Also, we can illustrate the predominant characteristics of creativity using the same essential elements, relative to space, placing them in their time, where the symbolic aspects represent tradition but in innovative ways, like the creativity of Niemeyer in the realization of the National Congress in Brasília, Brazil. Take the speech of the architect: “And so, by adopting the dome—the dome that the Egyptians used, and Roman multiplied—for the National Congress building.” For Niemeyer, creativity was in the plastic intervention, the modification, seeking as the architect says “to make it lighter.” The architecture of the National Congress was carried out with the essential elements, which are the two plenary buildings where the Brazilian government makes decisions. So it was the architect’s criteria for its creation “to highlight them, was our plastic objective, placing them in a monumental terrace where their forms are distinguished as the true symbols of the legislative power.” (Niemeyer 2000).

Projects that allow the most massive dome to be in the center and the lowest points, whether concave or convex, are perceived as an image. This image displays plenty of power, as it was for the Baroque period displaying an impressive aspect by the symmetry of architecture, suggesting optical illusions, and especially a perspective

through paintings and frescoes. But over time, perception transforms the same essential elements into new configurations, expressing their values, which are also “absolute” according to their time and space, like Oscar Niemeyer by modernity when the values imagined by a nation are translated. As we can see from Giedion’s studies, shapes, surfaces, and planes define not only the interior space but also the limits of their dimensions, forming distinct volumes in an open space and interpretation, giving meaning to the design of contemporary architectural space. All questions are part of the world’s cultures concerning the past and innovation. Thus, the real world dimension of performance and space in relation to historical brands is the result of technological and social evolution. During the 20th century, many researchers studied the impact of innovations as essential and necessary in technical cultures, policies, and materials of everyday life.

However, the current consumer society – urban life, for sociologist Edgar Morin – is defined by the idea of the relationship between past, present, and future. But in such a way that it causes society to ask: Where will this path lead us? What does the current crisis mean? What is the value of old ideologies? In the face of 20th-century interests: inventions, innovations, creations, techniques, cultures, and ideologies increased substantially, change evolution or revolutionize the principles of development. Thus, we see sense in Morin’s thinking of this subject’s analysis in innovation and creation in the form of images, these configurations being the exception to the ordinary rule – in a certain way, contemporary art. A feature that reinforces a trend in visual arts and that, in its relation to daily life through exhibitions and also through its interventions, interferes in the urbanization of large cities. Therefore, consecrated spaces, classified as historical monuments by UNESCO, remain in time confirming a tradition for the conservatives. However, those who seek innovation by modernity, beginning with the Liberty style in England (1834-1896), by the humanization of the urban space through art, like William Morris, who wanted unity between architecture, painting, sculpture, and the decorative arts as a global artwork is a reference. Modern architecture, using new materials, gives thanks to new technologies, the result of the industrial revolution, which employed concrete, glass and iron frames. Innovation sets in, and the 20th century establishes a new image and aesthetic theories. Thus, the functionality mixes industry with the daily life of the metropolis from this conviction: “the form follows the function”. Then, by combining public space and power, by the word “form,” we can understand why “configuration” will be the function, in addition to the image of innovation that will play a strategic role.

Consequently, all contemporary values seek in their configurations the image that could characterize values. The question is: what is the “real” or illusion in each of these achievements in their time and their social reality? Regarding the contrast of many accomplishments that coexist with the works of earlier times, the analysis is more complex, or even when it comes to urban planning. As an example, the simplest solution is the absurdity of destruction of cities for the design of new spaces, as desired by Frank Lloyd Wright. But, for the innovative realization, others were lucky to find almost a destruction – an evacuated space, ready for the construction of a planned city, as is the case of Brasília, by the architects Lúcio Costa and Oscar Niemeyer. An achievement that, additionally, was favored by the political and social moment – Brazil’s development process. Given the vast region, other reasons have supported innovative works in the current space as a function of time –contemporaneity.

The most significant aspect of Oscar Niemeyer’s architecture is Le Corbusier’s influence

with the employment of concrete. Basically, at the beginning of concrete usage for a new architecture, two conditions are necessary: first, a tectonic expression of load-bearing walls. The second is that architects and built industries are used, within limits, to reach more solutions in their constructions with less work. That is a cheap method of build, allowing mass production. Reinforced concrete determined the principles of a new architecture; there are five points. First, there is the pilotis: support the horizontal slabs and elevate the building from the earth, in contrast with the ancient Greek temples. By applying pilotis, reinforced concrete enables more spacial and analogous floors. In this way, the pilotis are, for the new architecture, an achievement of perfection and democratic space. Second is the roof garden: itself one of modernism's object-types. By freeing the columnar structure from the interior partitions that enclose the program, Le Corbusier created the free plan. The free plan was also known as the paralyzed plan, or plan of rooms with little difference from the other, especially without the support of a wall; due to the pilotis technical achievements, the walls did not support much of the weight of the overlying parts of a building or other structure. The ribbon window, for example, is an interior window that enables a pass-through from one room to another by cutting an opening in a wall, which is not load-bearing or supporting the roof. Next is the free façade – there are open doors or windows similar to the ribbon window system. However, the exterior walls are now opened up to allow for more natural light and access to a nature view. This point of a new architecture is one of the most elevated positions of Le Corbusier's interest related to an aesthetic experience. Therefore, Oscar Niemeyer's design is possible due to the technology tamed, in these circumstances of modernity, rather than being a mechanism by which mass pressure is applied against the mass culture; it is a mechanism for taming the representatives of mass production. In this way, Le Corbusier made architecture powerful and more accessible to control through technology, and Oscar Niemeyer improved them with his remarkable architecture "the curves of time." An architect is a creator.

By analyzing the configurations of human social life throughout the evolutionary history of humanity, we realize that, in the 19th century, the separate existence of an Ecole des Beaux-Arts and an Ecole Polytechnique in Paris pointed to a schism between architecture and construction, regarding Giedion (1941). Hence, I find that "technology transfer" has always been an interaction between nature and culture for all possible realizations of human civilization throughout time – *Zeitgeist*. This schism became evident between architecture and technology when, as stated by Sigfried Giedion, "the exhibition became the trial ground for new methods. In all the great international exhibitions – from the first at Crystal Palace, London, in 1851 to the last at the end of the century – constructors attempted tasks that had never been faced before." In these ways, for me, more complex environmental aesthetics can be understood through inventions and artifices in the form of new materials composition. The most significant materials employed are stone, iron, and glass at the beginning of the 19th century, for example at Crystal Palace in 1851.

The development of industry in all its branches was accelerated by these exhibitions, in which every sphere of human activity was represented: the implements, methods, and products of mines, mills, machine, shops, and farms were on display, together with work in the fine and the applied arts (Giedion 1982, 178).

But since Bauhaus, concrete is the most significant material employed – from Bauhaus to the present with Oscar Niemeyer's architecture, which was built following the concrete technologies. Also, through aesthetic practice, Niemeyer's architecture can

integrate art with techniques and industry for modern architecture, expressed through the outline of the curve, the precision of the pieces, and the clarity of the assembly.

In this respect, for the schism between architecture and technology, two aspects of cultural transformation are important: technique – in which the term ‘art’ is included – and science as technologies. Aside from the attraction of Oscar Niemeyer’s composition with the curve, which was always emphasized in the architectural process and modern development, the technical aspects of the curves configurations is highlighted as well as in the world and *Weltanschauung* by changing as a result of scientific and technological advances. By analyzing the configurations of the Oscar Niemeyer’s architecture presented, this proposal is divided into a consideration of two different perspectives. The first is a building highlighted from the landscape. The second one, however, reveals a configuration of a structure in the environment, highlighting the curve forms. Comparatively, the two points of view indicate that the buildings have been contrasted with the environment. But the second one distinguishes more than the first, with its curve form in contrast with the environment, while in the other one, we have a similar color predominance. In this respect, two aspects of configuration as a form are important: element and space.

Overall, the general characteristic to observe in these architectural projects are the geometrical form of the curve. These forms, which always emphasized the outlining of the curve, have to be described through our perception. It should be a singular experience, with the different capacity of understanding the relationship of the forms, or not, from each of us. Therefore, we start a process of aesthetic judgment – a judgment with cultural influence and knowledge, that, even though, can be singular and also universal.



*Figure 1: Sketch indicated by Lúcio Costa
in the competition to choose the project, Pilot Plan (Plano Piloto), Brasilia.*

<http://doc.brazilia.jor.br/plano-piloto-Brasilia/plano-Lucio-Costa.shtml>



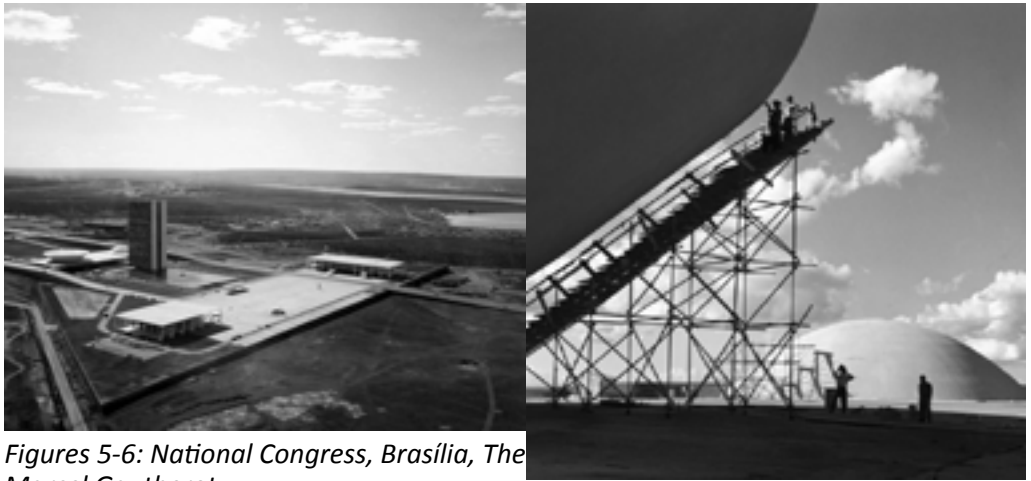
Figures 2-3: National Congress, Brasília, The Construction of Brasilia, photos by Marcel Gautherot.

<https://www.archdaily.com/303639/the-construction-of-brasilia-photos-by-marcel-gautherot/>



Figures 4-5: National Congress, Brasília, The Construction of Brasilia, photos by Marcel Gautherot.

<https://www.archdaily.com/303639/the-construction-of-brasilia-photos-by-marcel-gautherot/>



Figures 5-6: National Congress, Brasília, The Marcel Gautherot.

<https://www.archdaily.com/303639/the-construction-of-brasilia-photos-by-marcel-gautherot/>



Figures 8: National Congress inaugurated on Marcel Gautherot.

<https://www.archdaily.com/303639/the-construction-of-brasilia-photos-by-marcel-gautherot/>

Figure 9: Palace of the National Congress, Brasília. Photo by Marcel Gautherot.

<https://artblart.com/2015/06/21/exhibition-modernites-photographie-bresilienne-1940-1964-at-the-fondation-calouste-gulbenkian-paris/>



Figure 10: Itamaraty Palace, Brasília. Photo by Marcel Gautherot.

<https://www.mcmdaily.com/gallery/old-brasilia-gall>

Notes:

1 . Photo gallery: <http://www.spiegel.de/fotos/fotostrecke-108473-30.html>



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NATIONALISM IN DISASTERS: ARCHITECTURE AND MANAGEMENT IN MODERN JAPAN

Abstract | 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*

INTRODUCTION

In this paper we will review a sort of nationalism held by a Japanese building engineer who specialised in structural study and materials against earthquake and fire in the first half of the twentieth century. His strong political awareness was based on an exclusion of art, itself a specific view on art, though we tend to regard engineers as politically indifferent in terms of quantitative neutrality. Indeed, a historian Gregory Clancey elaborates on Japanese awareness of *Earthquake Nation*¹ where no nation abroad cannot be a guide for them in the time of a keen Westernisation in general. Seismic science and technology were closely tied together in order to build an international leadership in the field. This self-image was partly a reason why Japanese academic society in this issue saw a few reorganisations with governmental interventions and also exclusions of influences of foreign experts.

The engineer, Sano Toshikata (1880-1956), was a pioneer in earthquake-resistant structure in architecture, especially through using the newly-introduced material of iron-reinforced concrete. His formative years as an academician revolved around a governmental committee which included a few members from broader genres of science and technology. Although the number of members does not necessarily guarantee the committee to avoid tediousness, this organisation was effective in terms of spreading earthquake-resistant structures in wood in an area hit by an earthquake. From his experience in this organisation, his dissertation in 1915 involves an idea of simple formula on statics, not on dynamics, by the parameters of vertical loads on each floors of buildings, to horizontal component of seismic force. This proposal connected to the legal earthquake-resistant performance code, first applied to the buildings in Japanese six major cities in 1919.

We will follow, at first, his adolescence which determined his career first as an architect, then as an engineer with national ambition. His decision was partly based on Japanese popular moral standards. Secondly, his status as a mixture of an academician and a government member suspended artistic factors in Japanese architecture and mobilised academic manpower exclusively to develop seismic technology in respect of national wealth. His opinion extended to the profession of architects which was originally framed in Japanese society and regime. Thirdly, we see his mobilisation amplified to the Japanese urban people which were going to suffer double disaster: earthquakes and air raids. His experience of Great Kanto Earthquake in 1923 suggests that his approach to spread earthquake-resistant and fire-resistant buildings changed from technology to administration, which had a tendency to emphasise on the protection of buildings and urban environment, not that of living people. Consequently, we can observe a history in which a common aesthetic opinion led to a (geo)political and oppressive standpoint.

1. Against Architectural Styles: Problem of “Simplicity and Fortitude”

Sano was born as Yamaguchi Yasuhei and renamed Toshikata or Riki [“sharp-edged weapon or convenient tool” in Chinese characters] by his adoptive father, Mr. Sano. Although his first choice was to enter the Army Cadet School with an ambition to be an officer, he changed his choice to naval architecture when hearing that Japanese battleships in the First Sino-Japanese War were made in Britain². Finally, he entered to Department of Architecture, School of Engineering, the Imperial University of Tokyo because Mr. Sano proposed him to work independently, if necessary, without yielding to authority. This image of the profession seems to have been appropriate in terms of the necessity of official certifications, but will be different from his view we see later.

In fact, he was soon “disappointed” at the lectures in the department because they lacked “scientific theory” and were strongly oriented to “art education” filled with training in drawings. His posthumous reminiscences published in 1957³ indicates that “[he] was raised with a motto of “Simplicity and Fortitude [*Shitujitsu Goken*, the Ethos of Austerity and Hardihood⁴]” and regarded discriminating the form and judging the colour as women’s doings, not men’s”. This motto is still popular in Japanese boys’ education to admonish against being frivolous or flashy. Sano’s changed name and his recalling of the motto showed a typical attitude among imperial Japanese male subjects to internalise the administrative viewpoints as their own moral standards. They naturalised a loyalty for the Empire in their everyday life. Sano’s ardency, moreover, turned from military service to naval architecture, electrical engineering and finally architecture by the recommendation of the paternalism around him. The same sentiment dissociate him from artistic and aesthetic elements of architecture.

The reason he succeeded to graduate such department of architecture in 1903 was also the recommendation of his teacher Tatsuno Kingo (1854-1919), one of the first Japanese architects from the Western educational system. Tatsuno complained the lack of research for anti-earthquake structure in his lecture, though Japan’s distinctive everlasting difficulty was recognised nationwide on the 1891 Mino-Owari Earthquake. This earthquake destroyed much of brick structure, Western and thus advanced technology employed at the factories of export industry, like ceramics and textiles. Tatsuno had reluctantly adopted a rule of thumb against earthquakes to design the headquarter of the Bank of Japan, finished in 1896. Sano felt enlightened to his calling: dedication to the nation through combining dynamics, elastic mechanics, seismicity and architecture. He graduated by his design of a hall of steel-frame with brick structure and a paper of anti-earthquake calculation. His graduate school days went around by listening to the lecture of science and engineering at another department and experimenting the strength of building materials to prepare his own lecture of calculation in the department of architecture.

He was also designated to the Imperial Earthquake Investigation Committee, which was established in the next year of that Mino-Owari Earthquake as seismology in Japan saw a “transition from an Anglo-Japanese to a fully Japanese science”⁵. He visited the stricken area of 1906 San Francisco Earthquake as a member of this Committee and was convinced that the most suitable building material should be reinforced concrete. Previously, the Committee had proposed to the stricken area of 1894 Shonai Earthquake to add bracings to make traditional post and beam construction and roof frame trussed, and Shonai carpenters still follow their suggestion. Considering this episode, the committee was rather compact for a governmental organisation, despite its “research bandwagon”⁶ character containing mathematics, physics, geology, meteorology, oceanography, seismology, mechanical engineering, and architecture. Sano’s interdisciplinary attitude seemed matched for this Committee. His dissertation in 1915 was also published partly as two reports from this Committee in the next year.

His rare mention to artistic element of architecture in 1910⁷ summarised such aesthetic categories as stability, equilibrium and proportion as “expressing kinetic relationship”, and rendered the principle of architectural beauty as “merely precise and mechanical expression of load and support”. Consequently, he appreciated the Classic and the Gothic architecture, compared to the decline of kinetic beauty observed in the Renaissance architecture. He also estimated the contemporary “Secession” architecture highly, not as a style of architectural form, but as a mentality to achieve a new architectural

form instead of existing ones. The Renaissance architecture in his broader meaning was brought to Japan but, according to him, Japanese sensitivity cannot discover architectural beauty directly from such “false structure” with decorations. “If you bring a sham structure without achieving a complete kinetic beauty to enlighten our nation about architectural beauty, you cannot persuade them”. He argued that Japanese distinctiveness was dignity and should avoid vulgarity by excluding the eyes of “Western evil anaesthesia”. Besides his negation of the ornament from Western architecture, his seeking Japanese particularity in architecture for the simpleness was paralleled to Bruno Taut’s modernist argument for the simple Katsura Imperial Villa and Ise Shrine against the gorgeous Nikko Toshogu Shrine in 1930s. Sano avoid discussing, however, the originality of architecture in his native country by a tautology:

It is no exaggeration to say that Japanese [traditional] architecture was reproduced directly from Chinese and Korean ones. Therefore, Japanese architecture does not match Japanese taste. But, even if we do not touch on this drastic problem, Japanese people have an anaesthesia for Japanese architecture historically, so I think their eyes can absorb a beauty from Japanese architecture.⁸

Indeed, he recommended no concrete form or colour as his motto stated. Although this discussion seems led to the gradual advancement of architectural style from the traditional one to the contemporary one, he refused to such a discussion and adhered to the newly creation of style from the beginning like the Secession movement as his understandings. It probably indicates that his motive for this unreasonable argument was only to reject the traditionally authenticated artistic knowledges of architectural form.

2. Nation and Architects: Profession under the Imperialist Era

In 1911, Sano seized on a chance to study abroad. On his way aboard to Europe, he watched the “Englishmen dominating Asia and every enterprise in such port as Shanghai, Hong Kong and Singapore, and [he was] so agitated with the possibility of Japan under similar situations if not cared. [...] This was no time for architecture, [he] thought seriously that [he] had to land there and make [his] fortune”⁹. On arriving at Germany, he was deeply impressed by the steadiness of German buildings and felt that “unless we Japanese struggle to develop our industry, we cannot rank among the Great Powers at all”.

He contributed, from Europe, an essay “Resolution of Architects” to *Kenchiku Zasshi*, a monthly journal published by the Architectural Institute of Japan. In this essay, he regarded the significance of “Japanese *Kenchikuka* [Architect]”, unlike that of “Western *Ākitekuto* [Architect]”, as corresponding to the fact that government “[was] now constructing at maximum cost some genuinely scientific structures such as warehouses and factories”. According to him, the profession must satisfy the national situation in the present, not in those days and even not in the future. Moreover, considering the wealth of Japanese government to be “no match for the Great Powers yet”, Sano was horrified by seeing the continuous expansion of armaments in other countries. “If you are Japanese people, you must hold these apprehensions all together”. Consequently, he stressed that *Kenchikuka*’s duty was to “build the strongest buildings with the most advantages and the least costs”, and as a member of the nation “in its period of Endurance of Hardships”, he “cannot be absorbed in senseless extravagances”. The “Endurance of Hardships [*Gashin Shotan*, Chinese ancient story of enduring hardships for the vengeance]” was a popular maxim spread in Japan in the Triple Intervention

after the First Sino-Japanese War in 1895, when Sano was fifteen years old.

Sano's explicit nationalism, shown above, defined "art" as follows:

Even I understand the value of art, but my interpretation of art is that [...]: "for the time being, art is significant only in order to raise our nation's power, for example by consoling people, cultivating their minds, and promoting benefits. [...A]esthetic designs must be kept simple, noble, steady and never indulge in gorgeousness. In short, utility is the principal."¹⁰

"Art" was not completely disregarded in Sano's duty, for example monuments, religious institutions, and theatres. But, according to him, public building, equaling utilitarian building, should be dealt the same as "purely scientific object like warehouses and factories". His "architectural beauty" which was "merely precise and mechanical expression of load and support" was a value that supported univocal understanding of "expression" which delivered the specific values to people, and that enlightened them without spoiling the "utility" "to raise national power" by "gorgeousness". Indeed, he succeeded in discussing "art" more concretely to mention some aesthetic categories like "simple, noble, steady and never indulge in gorgeousness", which suggest to be summarised to the word "Simplicity and Fortitude". This summarisation itself shows, however, a subordination of artistic element of architecture into paternalistic regime in the midst of Imperialist Era.

The problem was not limited to the specific individual. His academic genre itself also has a probability to hold a tendency to exclude Western influence, if not its system of knowledge. The 1891 Mino-Owari Earthquake gave birth to the Imperial Earthquake Investigation Committee, as we saw above. Previously seismologists in Japan had organised the first society in this issue in the world, the Seismological Society of Japan, three weeks after Yokohama Earthquake on 22 February 1880¹¹. This society had been prepared among foreign residents for a year. They were mainly the teachers in The Imperial College of Engineering (1873-86, now the School of Engineering, the University of Tokyo), "most of whom were not [accustomed to the shaking of the earth]"¹². By the Mino-Owari Earthquake, the warning of Western building technology such as bricks and iron-frame was proved to be true and the government shored up this academic field by organising the Committee under the Ministry of Education in 1891. The Society was closed in 1892.¹³ The foreign influence was substituted to genuinely native organisation by the government, which evolved originally from Europe and Americas, "establishing a scientific reputation"¹⁴ on its own.

Sano's dedication to this domain was, as we saw, based on this native, governmental but compact Committee and his academic tendency as an engineer was not genuinely scientific but utilitarian as to presenting a simple formula excluding dynamic behaviours of the building during the earthquake instead the weight of the building multiplied by a coefficient according to the nature of the soil, that the architects and even the traditional and more general carpenters can calculate easily. This practical attitude allowed the traditional wooden cityscape, which predictably Sano would not recommend as a building material in the future. But also predictable was Sano's affirmation of present situations, without clinging to those of past nor of future.

3. Failure in Ornament: Earthquake to Air Raid

Sano was not only in the academic field but also in the construction site: he was also a structural engineer collaborating with architects. He made full use of steel-framed structure, reinforced concrete structure and brick structure, too. The only work his name stands alone, however, was Maruzen Book Store in 1911, which was the first fully steel-framed architecture in Tokyo. Although the appearance of this building shown by **Figure 1** was apparently by brick, these walls were curtain walls, which were enough if they can bear the weight of themselves and enabled broader windows in order to make sunlight reaching to the inner part of the floor. Even though Sano had pursued the realisation of floors of his ideal building material, reinforced concrete, the doubled estimate caused the wooden floors. Similarly, the roof, designed as steel-frame structure covered with concrete, was realised as wooden roofing boards that connected steel frames with clay slate coverings.

On 1 September 1923, the day the Kanto Great Earthquake struck the Japanese capital city, which remained their wooden cityscapes, the building in this area was not so damaged and human victims were much smaller in number by the earthquake itself, compared to the accompanying big fire¹⁵. The wind was strong because of a nearby typhoon and the fires consumed 43 percents of the area of then Tokyo City. Maruzen also stood after the earthquake but the big fire spread to the piles of foreign books inside the building. Iron frames covered only with wood became also enveloped in flames and they lost their strength which ended to bend. The building was totally burned and collapsed (**Figure 2**).

Sano hold artistic education responsible for this failure. “Although if it were today, I would remove all the decorative parts but I did not devise this idea because of then artistic education”¹⁶. According to him, cutdown of fireproof material was the cause of this failure and cutdown of exterior decorative details, sculptures at the entrance and the materials of high quality had been truly required. If he might have realised a helplessness of architects in front of costs and clients, he would have changed his approach from academic standpoint to administrative one. After the Kanto Earthquake, he almost never design an individual structure and involved in affiliated organisations of administrative offices or in legal system. He had already been took part in deciding Tokyo municipal ordinance of buildings by the commissioning to the Architectural Institute of Japan by the Mayor of Tokyo City. This ordinance was not realised but such purposes as sanitation, fire-proof materials, and earthquake-resistant structure were contained in the Building Regulation Law of 1919. This was a model of the current Building Standard Law. Moreover, Sano persuaded the Superintendent General of the Metropolitan Police to make an ordinance to regulate building and construction. Building permits had been under the jurisdiction of the Police Bureau, the Home Ministry from the viewpoint of prevention of epidemics and safety factory operation.

In his various activities he continued to avoid explicitly arguing cultural, artistic, or nonmaterial factors in general. His lecture titled as “Cultural Life” explained that the benefit of the development of material civilisation had reached to food and clothing but not to shelter. He bothered to mention the difficulty to define culture, but refrained from discussing the issue. Finally, he opposed to the national development of general education in favour of technical training and contributed a proposal to reform national educational system to that *Kenchiku Zasshi*, journal of the Architectural Institute, for unexplained reasons. He targeted at the nationwide popular topic of educated high-class

idlers, *Koto Yumin*. They were commonly regarded as too educated to be vulnerable to dangerous thoughts like socialism or anarchism. Although Sano despised this tendency expectedly, he himself was also a graduate of a school of general education. These attitudes sometimes led to a rationalist policy against a sort of conservatism. When he planned to rebuild a series of primary schools after the Earthquake in Tokyo, he replaced etiquette rooms, of which the floor covered by *tatami* straw mats in order to train traditional manners, with science rooms. These schools were built with reinforced concrete to protect children from fire, and accompanied by small neighbourhood parks in case of the second disaster.

But his rationalism withdrew readily facing a national or governmental regulation, however it was absurd. Sano had realistically and successfully predicted that the air raid conducted on Japanese cities would be primarily by incendiary bomb because of their wooden cityscape in 1933. He referred a neighbourhood in Tokyo in the midst of the burnt area of Kanto Great Earthquake that succeeded in preventing the great fire through the cooperations of residents. He recommend “resolute belief, attitude of voluntary service, and brave action”¹⁷. Air Defence Law, established in 1937, aimed originally to assemble citizens legally to official drills to enlighten them. Although prohibition on evacuation of city residents was added to a clause of the law just before the Attack on Pearl Harbour in 1941, a notice of the Home Ministry in March 1938 had banned the civilian evacuation during raid. Sano, too, insisted in May 1938 on a radio show in Tokyo that “all civilians, elders or children, male or female, must be [...] a brave soldier in a battlefield”, and consequently, “any man who are able to stand ought not to think escape nor hiding themselves”. They “should make every desperate efforts to [cover the bomb with wet quilts and spray around] and struggle a hand-to-hand fight with the bomb in order to prevent each houses from flaring up”¹⁸, despite he also instructed that the temperature of ignited incendiary reaches 1000 degree Celsius (1800 degree Fahrenheit). In fact, the flame reaches 30 meters in height.

As Sano predicted, the Allied Powers conducted repeating air raids all over the Empire of Japan and the death tolls are said to amount to 300-500 thousand. However 1940s saw many earthquakes repeated in Japan: 1 thousand died in Tottori in 1943, 1.2 thousand on Pacific coast from Shizuoka to Mie in 1944, 2.3 thousand in Aichi in 1945, 1.4 in Shikoku and Wakayama in 1946, and 3.8 in Fukui in 1948, total nearly 10 thousand. Although we cannot say whether the influence on these number that Sano’s speech and action brought about was positive or negative, his approach, varied its standing points or professions from military officer to architect, engineer, and administrator, always sought for national or governmental interests. This consistent loyalty seems to have been the correct mirrored image of his consistent negation of artistic elements.

Figures:



Figure 1 *Maruzen Book Store, Nihombashi, Tokyo, completed in 1909.*

Tejiro Muramatsu et al. eds., Reconsidering Japanese Modern History of Architecture (in Japanese, Tokyo: Shinkenchiku Sha, 1977): 187.

Figure 2 *Maruzen after the Earthquake in 1923. The author's collection.*

Endnotes:

1 Gregory Clancey, *Earthquake Nation: The Cultural Politics of Japanese Seismicity, 1868-1930* (Berkeley: University of California Press, 2006).

2 This was partly true: the flagship Matsushima was built in France and some were built in Japan.

3 Editing Committee of Dr. Sano's *Reminiscences*, Dr. Sano (Tokyo: private edition, 1957), 5-38.

4 Fujikura Takeo, "The Consequences of the Taisho Era's Child Drama Trend and the Resulting Causes of Tsubouchi's Endorsement of the School Drama Ban", *Waseda Global Forum* 7 (March 2011): 51.

5 Clancey, *Earthquake Nation*, 162.

6 *ibid*, 161.

7 Toshikata Sano, "How should we do our future architectural styles? (in Japanese)", *Kenchiku Zasshi* (now *Journal of Architecture and Building Science*) 24, no. 282 (June 1910): 20-23.

8 ibid, 22.

9 Dr. Sano, 14.

10 Toshikata Sano, "Kenchikuk
Zasshi 25, no.295 (July 1911): 5.

11 Jiro Tomari, "The Seismolog
11th 1880", Zisin (Journal of the Se
(June 2013): 11.

12 Clancey, Earthquake Nation

13 After realising that even th
the enormous damage by the 1923
reformed to the Earthquake Resear
1925. The present Seismological So

14 Clancey, Earthquake Nation

15 The victims were not exactly counted, but the number of deaths by collapsing houses amounted to 11 thousands, those by fire did to 91 thousands. Deaths by fire accounted for 90 percent of total deaths of 105 thousands in this disaster. The 2011 Great East Japan Earthquake counted 18 thousand deaths or missing.

16 Dr. Sano, 13.

17 Toshikata Sano, "Air Defence and Architecture (in Japanese)" , Kenchiku Zasshi 47, no. 575 (September 1933): 1.

18 Toshikata Sano, "Air Defence and Architecture (in Japanese)" , Kenchiku Zasshi 52, no. 639 (June 1938): 38.



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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.*

INTRODUCTION

Architecture media, covering a wide range of constituents, such as exhibitions, advertisements, documentaries, books, journals, and magazines, contribute to the production, promotion, and circulation of knowledge in the age of image economy today. They intend to make the audience encounter with and speculate on architecture culture, as much as they emerge as personal statements and design approaches. The printed media in particular have currently expanded as a critical site of producing knowledge, generating emergent ideas, promoting the architects as a brand, and questioning established canons and norms (Colomina 1988, 23). This paper examines the theoretical, graphical, and material dimensions of contemporary print culture

of architecture, namely the architect's book, with a focus on a variety of European architects and architecture offices: Bernard Tschumi, Didier F. Faustino, Julien de Smedt (JDS Architects), Bjarke Ingels Group (BIG), Office for Metropolitan Architecture (OMA), and MVRDV. The paper tackles one book from each actor: *S,M,L,XL* by OMA (1995), *Farmax* by MVRDV (1998), *Short Cuts* by Faustino (2008), *Yes is More* by BIG (2009), *Agenda* by JDS Architects (2011), *Architecture Concepts: Red is Not a Color* by Tschumi (2012).

Monographs, conventionally, reveal and expose orthographic sets, sketches, and various big sized photographs and renders, which illustrate the buildings as finished and glossy products. Addressing to a wide range of readers, from clients to fellow architects and students, they mainly aim at advertising, promoting, archiving, and representing. They use an abundance of images, since, in our image-laden cultural domain, the built environment is primarily consumed as a visual effect. These case studies were chosen exclusively since they differ from conventional architect's books in terms of format and content, by combining various genres, such as monograph, manifesto, exhibition catalogue, and magazine. The paper articulates the contemporary architect's book as a speculative, discursive, visual, and physical design object. Through a Foucauldian reading, it argues that the book emerges as a collective, social, and cultural instrument.

THE AUTHORITY OF THE SINGLE AUTHOR

In his 1969 essay, "What is an Author?" Foucault begins unfolding the concept of author-function, which he later elaborates further in one of his seminal works, *The Archaeology of Knowledge* (1972). He dwells on the construction of an author's body of works: "A name can group together a number of texts and thus differentiate them from others. The fact that a number of texts were attached to a single name implies that relationships of homogeneity, filiation, reciprocal explanation, authentication, or of common utilization were established among them." (Foucault 1992, 304-5). As he argues, anonymous writings and alternative genres are conventionally omitted from the domain of an author; in other words, one's works are extracted from these materials. Thus, unconventional materials, such as invoices and draft notes, are not counted in the body of mainstream literary and scholarly works of an author. Foucault (1992, 302) asserts that,

"Is everything he wrote and said, everything he [the author] left behind, to be included in his work? ... If we wish to publish the complete works of Nietzsche, for example, where do we draw the line? Certainly, everything must be published, but can we agree on what 'everything' means? We will, of course, include everything that Nietzsche himself published, along with the drafts of his works, his plans for aphorisms, his marginal notations and corrections. But what if, in a notebook filled with aphorisms, we find a reference, a remainder of an appointment, an address, or a laundry bill, should this be included in his works? Why not?"

Refashioning Foucault's remark, the contemporary architect's book expands the framework of genres by including usually ignored materials as Foucault elaborated, and by comprising unconventional materials, such as official reports, building regulations, advertisements, newspaper articles, satellite images, maps, technical and scientific diagrams, office dialogues, public comments, and even clients' photographs. For example, due to its content, it is very hard to describe Faustino's *Short Cuts* as a conventional architect's book, since the pages contain architectural drawings of plans, sections, axonometry, and perspective, renderings, photographs of cityscapes, spaces,

furniture, art objects, people, and fragments of human body with no page numbers (Figure 1). Each image is placed on one or two pages, while some pages are left blank. Moreover, OMA's 1344-page seminal work, *S,M,L,XL*, which was produced with the Canadian graphic designer Bruce Mau, merges the genres of diary, novel, dictionary, history, and monograph. The dense, scholarly, and expensive book is regarded as an authority in its thesis and a significant contribution to architectural discourse and print culture. Its image-laden form and montage-like layout are created by the newly-developing digital techniques of transforming specific media into another in architecture culture, as well as the cinematic technique, which was the dominant media of the twentieth-century (Figure 2). According to Rem Koolhaas, the founder of OMA, montage is the common ground of architecture, text, and film, as it allows different media to combine but also maintain their individual representational features (Overby 2015, 169). He deals with the coalescence of film, text, and architecture, due to his profession as a journalist and screenwriter before working as an architect (McNeill 2009, 99). Following *S,M,L,XL*, MVRDV's *Farmax*, is another example of bulky but sophisticated architect's books, with a total of 736 pages. Covered with an abundance of images, it is hard to discover the texts throughout the pages (Figure 3). The book does not only consist of their architectural works, but also reveal their global research and analysis by means of photographs, architectural drawings, diagrams, calculations, and catchy phrases. It does not have a single author (though the book is edited by three people), but various authors that contribute to the book with different contents, such as texts, researches, data, images, and projects. This representation of architecture derives from MVRDV's seeing architecture as a research, situated between function, aesthetics, and a critique of the world (Betsky 2003, 13). In a sense, it associates with Foucault's argument of what can be counted as the body of mainstream scholarly works that construct the name of the author. Overturning power relations, in OMA's and MVRDV's sense, discourse seems to be formed through anonymous tags, notes, posters, photographs, as well as collaborative texts, analysis, and research. As Foucault (1992, 305) further elaborates,

"In our culture, the name of an author is a variable that accompanies only certain texts to the exclusion of others: a private letter may have a signatory, but it does not have an author; a contract can have an underwriter, but not an author; and, similarly, an anonymous poster attached to a wall may have a writer, but he cannot be an author. In this sense, the function of an author is to characterize the existence, circulation, and operation of certain discourses within a society."

Case studies under scrutiny in this paper re-evaluate Foucault's notion of author-function, since the architect's book includes texts and photographs from co-workers, partners, clients, and users, rather than being the production of a single author. They, in a sense, question the singular power attained to the name of the author that functions as a contributor to the construction, dissemination, and operation of knowledge and discourse within society. In Faustino's *Short Cuts*, this overturning of the singular power of the author is particularly observed, since the content of the book renders the author ambiguous. A short text is placed only inside the front and back covers, leaving the rest of the book to the interpretation of the reader, as it writes in capital letters:

"There is no human mind without a body. In this time of hygienapolis, you must recover your awareness of the physical world. One way is to produce fragile objects, systems, spaces which are meaningful only through the body, being all at once physical, social and political. Architecture may be a tool to emphasize our senses and sharpen our

consciousness of reality, which tends to be erased by over-information, egocentrism and control. Experiencing fragility” (Faustino 2008).

THE POWER OF LANGUAGE

The projects that are included in the books under scrutiny in this paper are assembled according to a thematic narrativity, rather than a chronological order. The only exception is JDS Architects’s *Agenda*, which is designed as an architecture diary, journal, a monograph, and a catalogue of 365 days. Both personal and subjective, the book illustrates the projects chronologically (Figure 4). The fragmental structure of other books makes the layouts differ from one another in every single page. The content of *Farmax* is organized through the term density, whereas *S,M,L,XL* is arranged in relation to various architectural scales. The absorbing layouts and distinctive typographies challenge conventional design and graphical approaches. The architects handle established codes, norms, and design methods critically, and look for a new method of design and a form of expression. They promote their ideas using media, from books and web sites to exhibitions and talks. In *Yes is More*, Bjarke Ingels, the founder of BIG, uses a slippery and shifting ground of daily language, such as the linguistic binaries of rational and irrational, serious and humorous (Figure 5). The use of the language of mass culture leads to the impression that the book is not only a media of advertising and promoting their architecture. Similarly, Koolhaas (2007, 364-7) notes that *S,M,L,XL* had sold 140,000 copies due to its ability to allow the public an access to the world beyond architecture. Like *Yes is More*, any audience, who engages in current issues that shape the architectural canon, can benefit from the book. Posing a variety of arguments ranging from the scale of an exhibition space to the urban scale, it is situated in-between architecture as a physical construction and critical theory.

Developing a subjective and personal narrative like the diary format of *Agenda*, *Yes is More* embraces the format of a comic strip. The book has comic book typography with dynamic, handcrafted, bold emphasised capitalized letters and extensive use of punctuation marks. Commentary texts are divided into two or three sentences, and are placed into text boxes or speech balloons. Ingels (2011, 105) explains that the format of the book was inspired from the method of architectural lecturing – a visual and verbal combination, which also explains his use of first person plural narration: “Most publications, because of layout reasons, separate the two. Either they have a long essay that you read separately from the images you see afterwards, or we read a little intro piece and then captions. Instead of separating the visual, diagrammatic, graphic from the verbal, we tried to combine it, simply by turning a lecture into a book.” His use of daily and spoken language in speech balloons and verbal comments in text boxes can be seen as a current contribution to the power of language and discursive formation in the context of design.

Widely elaborated by Foucault (1972, 220-1) in *The Archaeology of Knowledge*, the term “discourse” includes the spoken and written language within the context of knowledge construction and power relations in society, yet reveals differences, disruptions, and breaks:

“Discursive formation appears both as a principle of division in the entangled mass of discourses and as a principle of vacuity in the field of language. ... The discursive formation is not therefore a developing totality, with its own dynamism or inertia, carrying with it, in an unformulated discourse, what it does not say, what it has not yet said, or what contradicts it at that moment; it is not a rich, difficult germination, it is a

distribution of gaps, voids, absences, limits, divisions.” (Foucault 1972, 134).

This paper handles the use of various forms of graphical and textual narration and the coalescence of divergent terminology and expressions as related to the power of language. In Tschumi’s *Architecture Concepts*, for example, unlike BIG’s *Yes is More*, the emphasis is made to the second person singular narration, “you,” in an unconventional way (Figure 6). This kind of narrativity points to the power of language, as it pacifies the author and transforms the reader into an active subject. As Tschumi (2012, 7) explains:

“Each part presents an ‘insider’ story - the story of the thoughts and events that propelled the development of each architectural project. Much of the narrative is written in the second person as if in a talk or discussion addressed to one or more individuals. ... the text is addressed to a reader who is the protagonist in the narrative/adventure/journey in. ... the use of ‘you’ is intended to draw the reader in, bringing him or her close to some of the questions raised by architecture today.”

Furthermore, commentary and interpretation in texts, although they are dismissed from discursive formation in conventional understanding, reveal sub-textual articulations and give the opportunity to say additional words over the finalized work (Foucault 1972, 135-6). In *Yes is More*, commentary covers a large area, by a small figure of Ingels as the narrator, which is encountered frequently throughout the pages. By means of dialogue bubbles and narrative text boxes in the comic book format, he shares previously untold stories on BIG’s works, which are otherwise unavailable to the public.

CONCLUSION

Pioneered by *S,M,L,XL*, the contemporary architect’s books blend divergent media throughout the pages from their front covers to the back: Cartoon figures, speech balloons, computer games graphics, screen shots, advertisements, architectural drawings, renders, photographs, satellite views, paintings, maps, diagrams, ideograms, magazine pages, newspaper headlines, catchphrases, declarations, official reports, cut out texts, short essays, and interviews. Being situated in a plural and heterogeneous context as an object and subject, the books deconstruct and reconstruct textual and visual spaces of architecture. Reconfiguring format, layout, content, and medium, they blur the borders of the genres of monograph, manifesto, magazine, journal, analysis, report, exhibition guide, and catalogue. The current shift in the graphical communication of architecture, from orthographic drawings to an abundance of images, points to the hypothesis that the target group of these books is not primarily a limited number of professionals, but mass culture. The architects aim at reaching to a wider audience and initiating a dialogue with them. The printed medium thus becomes a crucial site of research and analysis, while addressing to general public.

Being much more than promoting and advertising the projects, the analytic and discursive contents of these books leave the tackled topics suspended for further discussions. In this sense, they act as political, social, and cultural constituents for rethinking the urban fabric and the environment, as well as they contribute to the generation of new architectural terminology. As Foucault (1972, 9) argues,

“The notion of discontinuity assumes a major role in the historical disciplines. For history in its classical form, the discontinuous was both the given and the unthinkable: the raw material of history, which presented itself in the form of dispersed events – decisions, accidents, initiatives, discoveries; the material, which, through analysis,

had to be rearranged, reduced, effaced in order to reveal the continuity of events. Discontinuity was the stigma of temporal dislocation that it was the historian's task to remove from history. It has now become one of the basic elements of historical analysis."

In this sense, with their juxtaposed mediums and amalgamated genres, we might read these architect's books as disruptions, suspensions, voids, and gaps, forming the discourse of their time.

Figures:



Figure 1. Didier Faustino, Short Cuts, 2008.

Figure 2. OMA, S,M,L,XL, 1995.



Figure 3. MVRDV, Farmax, 1998.

Figure 4. JDS Architects, Agenda, 2011.

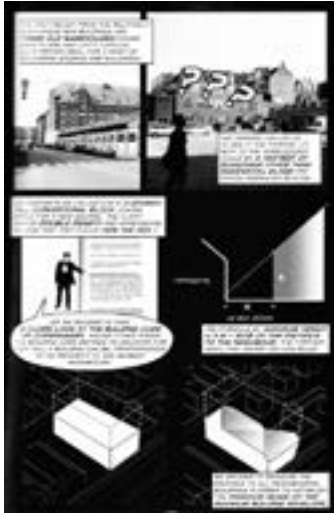


Figure 5. BIG, *Yes is More*, 2009

Figure 6. Bernard Tschumi, *Arcade Project*, 1988



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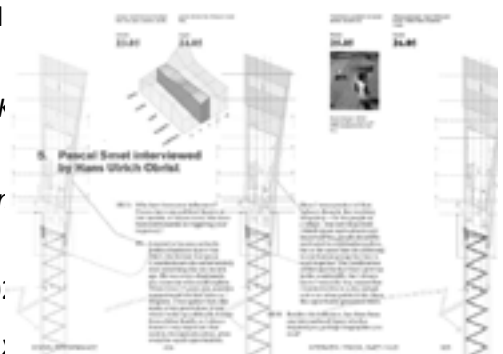
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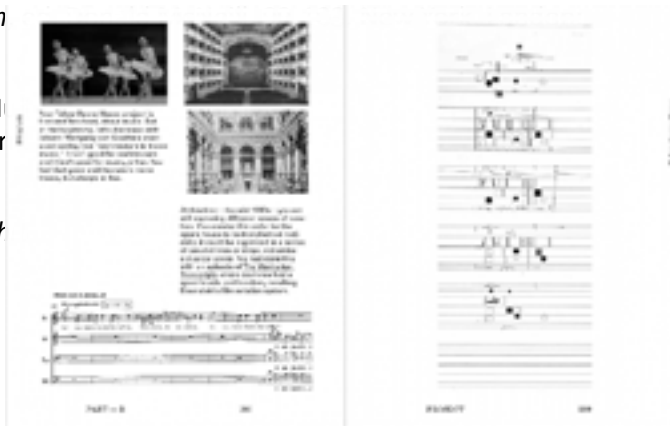


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ON THE CRITICAL REALM BETWEEN ABSOLUTE FREEDOM AND AGENTIAL SUBJUGATION: AN ARGUMENT FOR AUTONOMISM IN ARCHITECTURE

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*

SOME ARGUMENTS FOR AUTONOMY IN ARCHITECTURE:

TOWARDS AN OPEN ARCHITECTURAL EXPERIENCE

In this paper we aim to explore the possibility of architecture as an autonomous art and open the discussion for what an aesthetics of architecture should be. In analytic philosophy, autonomism for architecture is not widespread (Miguel, 2016), the most plausible answer to the question concerning the relation between aesthetics and morality in architecture, is that moral values can contribute, somehow, to aesthetic values in architecture (Carroll, 2015, 2016; Baumberger, 2015; Sauchelli 2012).

We will not propose a theory concerning all artistic disciplines in this paper; we will only talk about architecture. We do not want to claim that architecture has nothing to do with morality because, after all, architecture organizes the space for human beings and consequently our lives. We also acknowledge a creation process of architecture based on moral, political, social values which may lead to specific aesthetic choices. In brief, we assume that the forms of a building can be the result of an idea involving moral values and admit the importance of this information for the understanding of the building. But, we claim that architecture can have an aesthetic value independent of a moral (social, political, religious) instrumentality.

In this paper, we will present three arguments about architecture and our relation with the building environment, which show a way towards architecture as an art, autonomous from moral values and purposes, but without lapsing to formalism. 1. Non-representationality: if architecture cannot represent moral or immoral values in a systematic way, how can a building be aesthetically flawed because it is morally flawed?, 2. Durability (Lamarque, 2010): if the aesthetic value of a building depends on its moral (or other) purpose, how do we explain that the aesthetic value does not diminish when the purpose becomes obsolete? and 3. Function: part of a building's moral evaluation depends on the appropriateness of its aesthetic features in relation to its function. How aesthetic value relates to moral functional value if function is mutable and if the forms and aesthetic features cannot dictate moral or immoral use, function and appropriation of an architectural space?

We will conclude by opening the discussion for an aesthetics of architecture which considers the aesthetic value of a work of architectural art as autonomous from moral considerations but considering that architecture is not just an art that we contemplate; the buildings function, we can use them, touch them, remember them, live in them, read about them, smell them, walk around and go in them, love them, etc. All these activities and the emotions related to them are in the core of our architectural experience and become the filters and layers of our aesthetic and moral architectural experience. They should not, in our opinion, challenge the aesthetic value of an architectural work of art, but they can certainly enhance our experience.

Non-representationality

Moralists claim that a work is aesthetically flawed when it contains an ethical flaw which is aesthetically relevant. How can an ethical flaw be aesthetically relevant? Can architecture represent by its own means an ethically flawed or merited idea or proposition?

According to Roger Scruton, architecture is an abstract art, as opposed to representational art like poetry or painting. By 'representational', Scruton describes a work of art which "expresses thoughts about a *subject*" (Scruton, 1979, p. 180). And by thoughts he means the content of a declarative sentence, which might be true or false. Scruton believes that representation is not only a matter of intrinsic properties in architecture, but also a question of how we ought to understand a work of architecture. He claims that in a representational work of art, our attention and aesthetic interest is in the work of art and also on something else: the subject of the work; to enjoy the work is to reflect upon its subject. Scruton accepts that, sometimes, knowledge of a subject is important to architectural understanding, but it is difficult to say that "architectural understanding can be itself a mode of interest in a subject" (Scruton, 1979, p. 187) and this is the principal reason for saying that architecture is an abstract art. Even if we accept that it is possible in architecture that our enjoyment involves us in thoughts about other things, such thoughts have no narrative or descriptive character. This is the reason why Scruton distinguishes representation from expression: "The characteristic of expression is the presence of 'reference' without predication" (Scruton, 1979, p. 187).

Based on these arguments, we can think of some examples: a glass wall façade expresses transparency, but nothing is said about it. A transparent façade on a parliament building may express transparency, but to relate transparency with democracy (moral value) is a matter of engagement. We can have thoughts about democracy by looking at a transparent façade, but this aesthetic feature lacks narrative or descriptive character about what democracy is so it cannot represent democracy. A transparent parliament building may seem to carry some reference to tolerance or equality, but it is not described there, and transparency cannot alone be related to morality. An excessively monumental building can express power but to see racism or disdain (immoral values) in monumentality is a matter of engagement; power is expressed but nothing is said about it and power is not always related to immorality. So, monumental aesthetic features cannot represent immoral values.

Furthermore, all transparent buildings do not refer to democratic values and all monumental buildings are not based on an immoral political ideology. Moralists claim that the form of an artwork is the ensemble of choices which realize the point or purpose of the work (Carroll, 2015). This is a lighter version that we accept, meaning that a moral or immoral purpose may lead to an aesthetic choice. But the point or purpose cannot be explicitly incarnated in the means. In architecture, different means may express the same purposes and different purposes may be realized by the same means. For architecture there is no system of accepted meanings organized; we can derive associative values from its forms, but they are not fixed or organisable.

If there is not a way to connect immorality with specific aesthetic properties in a systematic way, we cannot see how the aesthetic appreciation of the work can be blemished because some forms in an accidental way, are the result of an immoral purpose. A moral flaw or merit can *lead* to an aesthetic flaw or merit, but *they are not* aesthetic flaws or merits. An immoral purpose or value can result to very beautiful buildings and moral intentions are not always translated to aesthetically meritorious architecture. Furthermore, the same moral flaw can lead to different aesthetic features and varied architectural styles, as totalitarian architecture across the globe proves it.

We do not deny the importance of the origins of a building for the experience and the identity of a work. Volkshalle designed by Nazis and designed by tolerant architects would not be the same. But Volkshalle is a bad building, because it is a bad building. A moral purpose would not have enhanced it aesthetically. This information is important so that we satisfy our aesthetic curiosity of how some ideas can be expressed in forms.

Durability

Noel Carroll claims that architectural artworks often have the purpose of provoking responses (emotional, for instance) and that the appearance or form of the works needs to serve the purpose in a morally appropriate way (Carroll, 2015, 2016). “Eliciting these emotions requires meeting certain ethical conditions. If these are not met, the intended emotion will not take hold and the artwork will fail in its purpose” (Carroll 2015, p. 153). So according to Carroll, the aesthetic value of a work depends on its purpose to elicit a particular emotion. The peculiarity with architecture is that the moral purpose is not *in* the work in an unquestionable way, like in the case of a moral purpose in representational art, in cinema, painting or literature. What if the “purpose” becomes obsolete? Can we always relate an aesthetic value with a purpose in architecture?

Durability is a term that Peter Lamarque (Lamarque, 2010) uses to argue for his version of *art for art's sake* that we will not develop here. For Lamarque the durability of art is “the ability of the greatest works to retain an interest well beyond, perhaps centuries or millennia beyond, their context of origin” (Lamarque, 2010, p. 211). The idea is that great works of art develop a sort of uselessness as the importance of their initial moral, political, religious purposes diminishes, and their value as works of art is not diminished. Lamarque does not lapse into formalism though and stresses the importance of the origin to the identity of the work of art. Nevertheless, he insists that artistic merits and demerits can be obscured and judgments distorted when attention is overly focused on practical utility. For architecture, Lamarque gives the example of the Ducal Palace in Venice, which meant to exemplify the glory, power and authority of the Venetian Republic and stresses again that this is part of the very identity of the design. Today, Venetians do not need to impress their ambassadors, so the purpose of the building is obsolete, but we still admire and gaze in wonder the Ducal Palace. Lamarque gives an example of political purpose, but his theory concerns all kinds of instrumental value: moral, religious, social, etc. We can think of Le Corbusier’s social architecture, the Cité Radieuse in Marseille, for instance, which had a moral (social) purpose back in 1950’s, designed to resolve housing problem of the lower social classes. Today, this social purpose is not relevant anymore, but the building is more than ever considered as a work of architectural art, an excellent example of modernist architecture and praised for its aesthetic value.

Function

In architecture, part of the moral value of the building depends on its function, on the way it is used and appropriated, and on the relation between the function and the aesthetic properties (functional beauty). So, we want to take the durability idea a step forward and add to durability the idea of function, and think of the cases where the importance of the moral purpose does not diminish, but changes, because the function of the building changes. There are buildings which, according to the moralists, fail in their purpose in eliciting an emotion so they are aesthetically and ethically flawed. But architecture is after all a functional art that we can appropriate. Does the aesthetic

value change in every change of purpose or function?

We can imagine, for instance, a building for a newspaper, with a glass wall façade expressing the transparency and honesty of journalistic ideals. The newspaper is, however, an organ of political propaganda and the truth is distorted. The glass wall façade deceits the readers by making them believe that the newspaper respects and communicates the truth. So the building is aesthetically and morally flawed because the intended emotion cannot take hold and the building fails in its purpose. As Carroll says, “the morally sensitive audience will resist the architectural rhetoric of the building” (Carroll, 2015, p.154). Hopefully, totalitarian regimes do not last, and the newspaper becomes a model of journalistic honesty. Is the building aesthetically better because the emotion elicited corresponds to the building’s new moral purpose of honest communication? And if bad people come to power again, will the building become aesthetically flawed once more because morally reprehensible? We propose that a building must have an aesthetic value which cannot be manifold or permeable to this kind of changes.

Furthermore, architectural space is made for being appropriated and architectural forms and aesthetic features can only subtly invite us to share moral or immoral perspectives or to act in a moral or an immoral way. That is how public squares, despite their aesthetic qualities and originally symbolizing tolerance and democratic values and inviting to a harmonious coexistence, have occasionally become the scenery of massive paradigmatic executions during totalitarian regimes; that is why a racist cannot become tolerant simply by walking across a square; that is how young people do skateboard on the monumental stairs of the Zeppelinfeld Stadium ignoring the building’s invitation or “dictation” of a military discipline.

Conclusion and future developments

We conclude that architecture has an aesthetic value independent from moral considerations of a first intention, and appeal for autonomy in architecture, but, we do not exclude other various moral and aesthetic considerations related to architecture as a “living art”.

We do not aim to neglect our moral emotions for a building regarding to a moral function, a purpose, or whatever, nor to exclude that a beautiful building and an immoral function, for example, may conflict. We assume that moral considerations may prevent us from paying attention to aesthetic merits, that there can be moral emotions of indignation, for example, related somehow with the building, its function, its origins, an anecdote, which conflict with an aesthetic appreciation. But these emotions are not about the building, we do not feel bad or outraged about the building itself. So, this does not mean that the building is aesthetically flawed. It means that our emotions override the aesthetic merits of a work. Instead of allowing to these emotions to distort our aesthetic appreciation, we could use them to enhance the architectural experience.

Human perception blends memories, beliefs, emotions and associations and this range of meanings deepens experience. And architectural experience does not only comprise perception, but also move, touch, smell, etc. Part of the aesthetic value of an oriental bazaar lies on the smells; part of the aesthetic and moral beauty of vernacular architecture lies on our emotions, our memories, something that seems external to a particular building, but totally internal to what architecture is. Architecture is not

a contemplative art, and its moral and aesthetic experience does not depend on a purpose but on complex interconnected factors. Morality, aesthetics and the relation between them need to get free from a *de facto* relation of dependence between them, i.e. a building is aesthetically flawed because it is morally flawed. This seems to limit the richness of the architectural art and of our experience of it. Environmental aesthetics, as Berleant proposes, may offer a new kind of aesthetic experience: an aesthetics of engagement that refutes the traditional accounts of distance and contemplation; where the object rejects its static condition to gain a vital active role; where the function is not a narrow, barren utility, but an active interchange of person and object (Berleant, 1992).

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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.*

Introduction

The notion of “familiar” has recently become crucial in the debate generated by Everyday Aesthetics, a theoretical trend set up against the mainstream of Anglo-American Aesthetics, and focusing on the philosophy of art. Starting with Arto Haapala’s essay and consolidating with Yuriko Saito’s book, *Aesthetics of the familiar*, the notion of familiar has been used to lay emphasis on the value of everyday life, often disregarded because of its normality. In our life everyday space and objects often form a kind of background which intrigues us only when something strange happens, however the value of what is familiar should not be underestimated, inasmuch as it makes us feel comfortable and “at home”.

In this essay I will investigate the notion of familiar – and some antonym notions (i.e. strange, uncanny, alien) – while embracing a phenomenological approach that is unaccounted for within the American debate and only partially acknowledged by Haapala’s essay. Referring to German phenomenologist Gernot Böhme’s theory of atmospheres, I will review two models of inhabiting, symbolically conveyed one by the shell house and the other by the glass house. In the popular imagination, the former is linked to the idea of familiar inasmuch as it stands for protection, privacy, warmth; while the latter is linked to the idea of strange due to a feeling of coldness and impersonality.

The notions of familiar and strange clearly hint to two different domestic atmospheres and two distinct sensory paradigms: the one of touch and that of sight. The glass house is however also the emblem of the modernist style, to which we owe masterpieces of great aesthetic impact. The notion of strange in this case hints to something special, out of the ordinary, like a work of art.

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.

Two models of inhabiting: *shell house* and *glass house*

The complex set of meanings detectable in the idea and in the lived experience of a home is a relatively recent finding in Western culture. Revolving around the polarisation of public and private, internal and external, it is the consequence of the changes in bourgeois society launched by the increasing urbanism of the eighteenth century and consolidated during the nineteenth century. In the modern popular imagination, a home is the place of intimacy and affections; it is the kingdom of what is familiar to us.

I will take into account two approaches to the understanding and living of a home: the shell house and the glass house. According to Benjamin, the first is the original model of inhabiting, clearly represented by Nineteenth century homes, where the occupant was protected like a compass in its case. The second instead is the expression of modernist style, which relies on glass and steel in order to achieve inhabiting models that are more for contemplation than for living.

The original form of all dwelling is existence not in the house but in the shell. The shell bears the impression of its occupant. In the most extreme instance, the dwelling becomes a shell. The nineteenth century, like no other century, was addicted to dwelling. It conceived the residence as a receptacle for the person, and it encased him with all his appurtenances so deeply in the dwelling's interior that one might be reminded of the inside of a compass case, where the instrument with all its accessories lies embedded in deep, usually violet folds of velvet.

The shell house, as Benjamin describes it, focuses on two features pertaining to the idea of intimacy: protection and privacy. In nineteenth century dwellings, velvet curtains are there not only to fend off sunlight, thus creating a shaded atmosphere, but also to hide the inside from prying eyes. Privacy is the main feature of nineteenth century dwellings. Their closets, dressers, chests of drawers, secretaires are the many "cases" in which one can hide one's dearest and most secret possessions. It is not a coincidence that Benjamin makes use of detective-like metaphors as he tries to convey this peculiar feature of eighteenth-century dwellings, where every object, piece of furniture, ornament becomes a "trace" and a "footprint" of the identity of the inhabitants:

To dwell means to leave traces. In the interior, these are accentuated. Coverlets and antimacassars, cases and containers are devised in abundance; in these, the traces of the most ordinary objects of use are imprinted. In just the same way, the traces of the inhabitant are imprinted in the interior. Enter the detective story, which pursues these traces.

On the contrary, with its algid beauty, glass seems to reject everything (i.e. furniture or decor) that could downplay its prominence. In this regard, one of the first theoreticians of the *Glaskitektur*, Paul Scheerbarth, claims that «It will surely appear self-evident that the furniture in the glass house may not be placed against the precious, ornamentally-coloured glass walls. Pictures on the walls are, of course, totally impossible».

This minimalist aesthetics deprives the occupant of the glass house of the pleasure to

possess objects. This is why, according to Benjamin, since in a glass house «it is hard to leave traces», it is more difficult to establish an emotional relation with things.

Besides being the «enemy of possession», glass is also the «enemy of secrets». Therefore, the transparency Breton and Scheerbart take as ethical virtue («our hope is that glass architecture will also improve mankind in ethical respects») is for Benjamin the sign of «moral exhibitionism» inasmuch as it entails the disappearance of «Discretion concerning one's own existence». Thanks to glass architecture the gaze of those who are inside is no longer filtered by the window, but can turn in every direction in the seeming continuity between inside and outside. However, also those who are outside can indulge in voyeuristic pleasure since, once walls disappear, no barrier stands in between the prying eye and the most intimate domestic areas.

The glass house is linked to an aesthetics of visibility and seems to embody the expositional values that belong to a work of art. For this reason, one of the supporters of Everyday Aesthetics, Kevin Melchionne, has emphasised the limits of one's daily life lived inside a glass house: «At first glance, the *Glass House* seems to be very much a work of environmental art. Surrounded by glass walls, the occupant is immersed in, though not physically subject to, the shifting atmospheric conditions of the outdoor». At the same time, «The glass walls render the occupant perpetually self-conscious of being watched». As a consequence, the occupants will never be able to behave in a relaxed way, like actors on stage, they will always be prey of other people's gazes. They won't be able to leave dirty laundry on the floor or out of place, nor dirty dishes in full sight; like art curators they will rather have to comply to rules not to destroy the aesthetics of the composition.

It is clear that glass and steel modernist architecture has often favoured style over comfort, thus producing houses of great aesthetic impact, but of little usability. This is why the occupant of the glass house reminds us of Adolf Loos' «poor little rich man» who lives in a house, designed and furnished by a famous architect, where he cannot move the furniture from its assigned position nor add new objects, since that would jeopardise the artistic perfection of the work of art.

Each appliance had its own definite place. The architect had done his best for him. He had thought of everything in advance. There was a definite place for even the very smallest case, made just especially for it. The domicile was comfortable, but it was hard mental work. In the first weeks the architect guarded the daily life, so that no mistake could creep in. The rich men put tremendous effort into it. But it still happened, that when he laid down a book without thinking that he stored it into the pigeonhole for the newspaper. Or he knocked the ashes from his cigar into the groove made for the candleholder. You picked something up and the endless guessing and searching for the right place to return it to began, and sometimes the architect had to look at the blueprint to rediscover the correct place for a box of matches.

In Loos' story the house finally becomes un-familiar: out of the ordinary and beautiful to look at, but unable to make its inhabitant happy. The poor little rich man, in fact, «tried to be home as little as possible» because «now and then one needs a break from so much art».

Although the glass house seems to embody the aesthetic values of a work of art meant to be contemplated, one could not say that the shell house has less artistic value. Benjamin himself claims that the *interieur* of eighteenth-century homes, with all its

objects, is not only the most intimate part of the house but also «the asylum where art takes refuge».

In the interior, he brings together remote locales and memories of the past. His living room is a box in the theater of the world. The interior is the asylum where art takes refuge. The collector proves to be the true resident of the interior. He makes his concern the idealization of objects. To him falls the Sisyphean task of divesting things of their commodity character by taking possession of them. But he can bestow on them only connoisseur value, rather than use value. The collector delights in evoking a world that is not just distant and long gone but also better—a world in which, to be sure, human beings are no better provided with what they need than in the real world, but in which things are freed from the drudgery of being useful.

The difference between the shell house and the glass house does not lie in their artistic value, but rather in the fact that they exude a different atmosphere, in other words a different relation between the space and the perceiving subject. Regardless of how humble or luxurious, how cold or cosy the home is, the feeling of inhabiting lies in the emotional relation established with the objects, the same objects which contribute to create the identity of the inhabitant. Nevertheless, although with more limits, also a glass house can reflect the personality of its occupants. For instance, in the novel *Nadja* (1928), André Breton describes his glass house – a metaphor for his internal I – as a house with a surreal atmosphere, where the physical property of glass becomes the sign of moral transparency.

I myself shall continue living in my glass house where you can always see who comes to call; where everything hanging from the ceiling and on the wall stays where it is as if by magic, where I sleep nights in a glass bed, under glass sheets, where *who I am* will sooner or later appear etched by a diamond.

On this ground Mario Praz claims that «the house is the person» and one's approach to furnishing tells us more about one's character and one's idea of beauty than the clothes they wear. Bringing this idea to the extreme, in the novel *Dead Souls* (1842) by Nicolaj V. Gogol, the furniture in the house of the landowner Sobakevič not only mirrors his personality, but also his physical appearance:

Meanwhile Chichikov again surveyed the room, and saw that everything in it was massive and clumsy in the highest degree; as also that everything was curiously in keeping with the master of the house. For example, in one corner of the apartment there stood a hazelwood bureau with a bulging body on four grotesque legs—the perfect image of a bear. Also, the tables and the chairs were of the same ponderous, unrestful order, and every single article in the room appeared to be saying either, “I, too, am a Sobakevitch,” or “I am exactly like Sobakevitch.”.

The aesthetics of atmospheres

The German philosopher Gernot Böhme has placed the notion of atmosphere in the centre of a “new” phenomenological theory of aesthetics. According to Böhme the atmosphere is the result of a synaesthetic perception – therefore not only visual, but also tactile, olfactory and motor – of a “space attuned” (*gestimmter Raum*) to a mood.

Environments can pick up or oppress people, just like shapes and colours can influence us. They can be homely or unhomely, cold or welcoming, sober or cheerful, and they

convey a spurning or attractive atmosphere. However, as the philosopher has pointed out, things and their properties (i.e. shape, colour, etc.) are not the primary content of sensing, but rather the relation among things themselves and to the perceiving subject.

In the shell house, going back to the two models here under investigation, the atmosphere of intimacy is produced by opaque and warm materials (e.g. wood and bricks), by colourful wallpaper, soft velvet sofas and thick curtains. The atmosphere of intimacy is always shaded. It can be lit up by lamps or candles, as suggested by the philosopher Gaston Bachelard, or warmed up by the flame in a fireplace, as claimed by the Finnish architect Juhani Pallasmaa. This latter is the supporter of an idea of architecture which in the articulation of space is able to convey an intense feeling, almost of religious meditation, where the fireplace becomes the symbol of intimacy and comfort: «The experience of the home is essentially an experience of intimate warmth. The space of warmth around a fireplace is the space of ultimate intimacy and comfort».

This warm and welcoming atmosphere recalls the idea of the maternal womb, our first home, where we could curl up and feel protected. Furthermore, while talking about the shell house and nest house, Bachelard points out the value of the action of “curling up”, as expressing the original and most intense meaning of inhabiting: «In our houses we have nooks and corners in which we like to curl up comfortably. To curl up belongs to the phenomenology of the verb to inhabit, and only those who have learned to do so can inhabit with intensity».

The relation between the position of the curled up body and the shape of the shell house wrapping the body in soft fabric recalls one more symbolic image of the first inhabiting, that is to say the crib. It is again Bachelard who reminds us that, as a newborn, «man is laid in the cradle of the house. And always in our daydreams, the house is a large cradle».

The model of inhabiting conveyed by the symbols of the shell, the nest, and the cradle can be linked to the notion of familiar with reference to the sensory realm of touch (the softness of fabrics; the warmth of the fireplace or of candles; the meditative curled up position of the body). On the contrary, the model of inhabiting conveyed by the glass house recalls, as previously mentioned, the sensory realm of the eye and expositional values of a work of art to be contemplated from a distance. On this ground this latter model of inhabiting can be linked to the notion of strange, in the sense of both extraneous and extraordinary. By clarifying that the two models rely on distinct sensory realms, Pallasmaa adds that visibility has to do with investigation, rationality, and distance, while touch has to do with proximity and imagination; the most intense aesthetic experiences are in fact those enjoyed with closed eyes:

The eye is the organ of distance and separation, whereas touch is the sense of nearness, intimacy and affection. The eye surveys, controls and investigates, whereas touch approaches and caresses. During overpowering emotional experiences, we tend to close off the distancing sense of vision; we close the eyes when dreaming, listening to music, or caressing our beloved ones. Deep shadows and darkness are essential, because they dim the sharpness of vision, make depth and distance ambiguous, and invite unconscious peripheral vision and tactile fantasy. [...] The imagination and daydreaming are stimulated by dim light and shadow.

Strange, uncanny, alien

Granted that a home expresses the identity of those who inhabit it, whenever it is haunted by an extraneous entity (for instance a ghost) or whenever, technologically self-governed, seems to have a life of its own, it loses its familiar connotations and becomes strange, uncanny, or even alien.

Nineteenth century literature offers multiple examples of houses which, behind a welcoming and familiar appearance, hide a dark side. Here one could make reference to E. T. A. Hoffman or Edgar Allan Poe's grotesque stories, as well as to those by the French authors Charles Nodier and Victor Hugo, which feature abandoned houses, surrounded by superstitions or haunted by ghosts.

As Anthony Vidler has remarked, the uncanny in architecture is not a property of space, nor is it evoked by a given conformation, but it rather ensues from the aesthetic dimension; no single building nor design trick will be able to mathematically provoke an uncanny feeling. However, Vidler also recognises that «the buildings and spaces that have acted as the sites for uncanny experiences have been invested with recognizable characteristics». In order to explain this disquieting feeling which cannot be traced back to rational elements, one can rely on the aesthetics of atmosphere and the emotional relation established between the environment and the perceiving subject.

A paradigmatic example is provided by Edgar Allan Poe's story, *The Fall of the House of Usher* (1839). The house is described as melancholic and already at first sight it evokes «a sense of insufferable gloom». The uncanny feeling is not only the result of the conformation of the house with «vacant eye-like» windows, but it also comes from the surrounding atmospheric space, in other words the gloomy landscape, the solitude of the main character, the autumnal season: «During the whole of a dull, dark, and soundless day in the autumn of the year, when the clouds hung oppressively low in the heavens, I had been passing alone, on horseback, through a singularly dreary tract of country».

Also the glass house can become uncanny and even alien, as shown by literary and cinematographic science fiction. In this regard one can recall the novel *We* written – between 1919 and 1921 – by the Russian novelist Evgenij Ivanovič Zamjatin, who is considered the forefather of the negative-utopia or dystopia genre. The novel focuses on the totalitarianism and conformism of the soviet regime at the beginning of the twentieth century, but its setting is in the future, where homes are only built in glass so that everybody can be seen and controlled at any moment. Also the film director Sergej M. Ejzenštejn, in his unachieved film project titled *Glass House* (1926-30), saw the disquieting shadow of a future made of oppressive transparency in glass architecture. The hypertechnological home follows the same line. Here walls disappear like thin digital membranes in constant mutation. By means of a sensor network these interactive walls react to stimuli (i.e. sounds, lights, and smells), thus creating unusual communication flows between the inside and outside. A good example is provided by the unsettling project signed by two architects from New York, Elisabeth Diller and Ricardo Scofidio. Based on their design an external camera selects the shots, records the landscape, and then projects it on virtual windows, thus giving a new interpretation to the theories of Surrealism on the mechanical body in the light of cybernetic culture.

The hypertechnological house can therefore appear comfortable and functional at first sight, but it can also become alien, if not hostile, possibly transforming itself into a

self-governing prison, as it is for the Glass family, in Daniel Sackheim's film with the suggestive title *The Glass House* (2001).

Conclusive remarks

The notions of familiar and strange, although antonym, might change one into the other. A familiar and ordinary space can be made out of the ordinary, as it is when a home is transformed into a work of art. Such an intervention may well run the risk of making a home uncomfortable and unfamiliar. Furthermore, such a de-familiarisation can lead to uncanny results, as shown by literary examples of ghost haunted houses or glass houses. Finally, it can produce alienating effects in hypertechnological homes which seem to have a life of their own. The notion of home is indeed complex and connected to the feeling of inhabiting, that is to say to the relation established between the perceiving subject and the atmospheric space. It is nevertheless possible to launch a domestication process in order to make the spaces that are perceived as extraneous familiar or in order to create a welcoming atmosphere in those places that seem cold and impersonal. According to Böhme atmospheres do not exist as physical objects, but they are identifiable and therefore can be produced through some given natural elements (e.g. water, flowers, trees, etc.) or artificial elements (e.g. light, sound, architectural features).

The aesthetics of atmospheres is therefore a useful theoretical tool not only in literary descriptions and in theatrical and cinematographic settings, but also in daily life, where it can provide theoretical and practical support in the production of synthonic relations between the subject and the surrounding space. It can thus be helpful when it comes to social and individual alienation or in the issues connected to integration, contributing to atmospheres that qualify as inclusive and suitable to express the identity of single individuals as well as of communities.

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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.*

The 'Monolith Drawing' - Created Ex Uno Lapide.

One of the foremost construction principles of the Monolith Drawing is indeed to imagine a solidity preceding all architectonic development within the drawing. This idea of developing an architectural figure from a single solid follows the ancient technique of 'ex uno lapide'. The principle of ex uno lapide was a topos of classical literature, which first appeared in Alberti's treatise on sculpture (Barry 2013). His writing develops observations by Diodorus Siculus on the proportion system of Egyptian sculptors. This principle can be found in Michelangelo's preliminary sketches preserved in the archives of the Casa Buonarrotti Foundation, which represent quarried marble blocks in outline with indications on the future sculptural groups to be carved. The Monolith Drawing correspondingly exists as a study of architecture seemingly in search for ancestral origins; the place where we discover architecture. This urge to (re)discover classical architecture stems from a desire to participate in a renewal of the world, not through post-classicism but through the idea of loss with which we nurture our intuitive understanding of the momentum of history. With this we seek for a particular notion of history; acknowledging the fact that history is not merely a moving-on yet more like a dwelling in (or through) all time passed. Asking, how can we design architecture through historical recollection? As such, the Monolith Drawing is never in search for a singular historical reference; nevertheless, it looks for a general engagement with all that is History. This paper thus comments on the "Monolith Drawing" as a drawing protocol with which an architectural figure is extracted out of a single volume, synchronising analogue thinking with computational development to enter history through our intriguing capacity to long for; the experience of something that is absent. The Lacanian interpretation assumes there cannot be absence in an objective world, for absence can only exist through symbolic or representative means; an interpretation which takes the research from the figural towards the architectural. It is through the representational means of the "Monolith Drawing", that we enable ourselves, as architects, to design presence where there is none.

Extracting the Architectural Figure

The Monolith Drawing exists as a study of architecture investing in the question "how to design architecture through historical recollection" as opposed to following a practice of reaffirming existing historical interpretations. Any process of recollection is dynamic and inevitably non-linear. Such is the Monolith Drawing; a place where relations are drawn as intersecting solids; cutting into one another, to recompose and eventually create new formal conditions. The creation of form is thus a process of negotiating new relationships between forms as opposed to the assembly of archetypical elements. For there are no walls or floors and even with the transcription of void within a lithic core no real entrance is ever made, nor is there ever a real exit. Instead, different degrees of compositional intensity are explored during the subtraction process with the aim to uncover differential intensities that underlie the process of lithic subtraction. In turn, the process produces compositional identities – as architectural precursors - where the individuality or clarity of an architectural object dissolves into divergent series of compositional transmutations. This process stands in service of the creation of interior space; it is really about entering matter. The procedural subtraction process structuring the Monolith Drawing underlines the importance of this event, resisting the objective reality of an entrance to engage with the actuality of entering, participating to the dynamic recollection.

The adjacent set of drawings illustrates a systematic process of lithic reduction as part of the drawing construct of the *Monolith*. The *Monolith* engages with a perpetual development of retrieving history or indeed repossessing time. In so doing, the *Monolith* allows for the visualization of working through time with time. Starting with interpreting a sense of 'the material' in order to render a consciousness of a particular place through time, the drawing aims to communicate this process of developing such consciousness and its relation to materiality. This gently erases the a-priori value of an object and allows for a more sensorial relationship with that object. In turn, it allows for embodied perception as the observer and author of the drawing become inevitably enmeshed with the drawing as we are enmeshed with the physical world in which the author and drawing form part. The *Monolith* is thus developed through the craft of occupying time (and perhaps less with occupying space since one is inevitably part of that space), through a process of projection and subtraction, acting and responding, making and unmaking in order to allow new architectonic conditions to emerge. The *Monolith* is part absent, part present, as the drawing progresses through acts of remembering.

The *Monolith Drawing* starts with the composition of a primary volume or lithic-core. The lithic-core has often concave properties, due to its implicit structural capacity: both as concave and convex contour. As such, the lithic core is continuously in remembrance of archetypical form, "the psychic residua of innumerable experiences of the same type" (Jung 1922: 415). The act of sculpting into the lithic-core follows principles of 'Stereotomy'; a process in which the lithic-core is reflected to describe a secondary intersecting volume. This volume is always and inevitably smaller for that what gazes at its own reflection requires a certain distance. Such distance stands in relation to the factor by which its reflected counterpart is scaled.

The subtraction process is initiated by defining an overlap or intersection between the lithic-core and its reflection; allowing the lithic core to somewhat enter its mirror image and initiate a reciprocal metamorphosis between 'observer' and 'the observed'. The area of intersection between two solids describes what will become void after the mirror image is subtracted from its original.

The result is the part removal of the lithic core. Such drawing allows an architectural thinking through the solidity of a single volume out of which spaces are carved; a concept antithetical to algebraic architecture where the idea of building is understood as the assembly of parts. The *Monolith Drawing* negotiates the creation of architecture through the distribution of void to produce space and structure simultaneously. Such method of mirroring and subsequent subtraction is repeated to a point of collapse; the moment where a lithic core is but a collection of shreds and slivers. *Monolith Drawings* thus exist as intermediate imageries towards this moment of inevitable collapse.

The 'Monolith Drawing' – Mirror Construct

The *Monolith Drawing* is both the figuration of an architectural object as it is a diagram depicting a becoming of architecture. As such, the drawing combines two orders of vision; an external order of the senses within the realm of *res extensa* and an internal order of intuition and reflection, described as *res cogitans*. Orders which Descartes describes as explicitly separate (Descartes, R. 1973). In his view, perceptual recognition of empirical qualities is to be separated from the intellectual operation of critical vision. In its purest form this results in an approach where an expressive drawing or diagram is only capable of cultivating critical vision outside any system of

representation. Consequently, any diagram or expressive drawing should inevitably be non-resembling. For Descartes, critical vision thus rests upon a process whereby every sign within the drawing gives rise to an intellectual operation as opposed to referencing an empirical quality. An example of this would be a minimal line drawing depicting a forest to be declared a more capable expression of the essence of a forest, exceeding the representational capacities of a photograph. The Monolith Drawing is a simultaneous performance of *res extensa* and *res cogitans* for its expression does not bypass pictorial reality.

As a reflective instrument the monolith drawing aims at being self referential by incorporating a mirror construct as one of its major structuring capacities. This is not unlike the way Vermeers incorporates the idea of reflection in his canvas in which the mirror allows the painting to be both representational and diagrammatic for the work of Vermeers allows a seeing of a depicted scenery and a seeing of the act of seeing through the painting. In *Eye and Mind* (1993) Merleau-Ponty comments on Vermeers' paintings of Dutch interiors as he explains the concept of a figured philosophy of vision (Merleau-Ponty 1968: 145). To explain this concept, we need to understand Merleau-Ponty's appraisal of certain qualities held by Vermeers' paintings. One important attribute in Vermeers' depiction of Dutch interiors is the lingering quality of absence (Baudry 2007). An absence of autonomous figures, for most subjects in his paintings seems to be absorbed by the surrounding architecture suggesting a merger between object and subject. A second recognizable quality in Vermeers' works is the precision with which the reflected interior is painted in the rounded mirror decorating many of Vermeers' depicted interiors. This laborious act of a dual recording of observed qualities within a room wants to perform as an expression of labour in the construct of a critical image. The round mirror, as Merleau-Ponty explains, exists in these paintings as an instigator for an everlasting and reciprocal metamorphosis between observer and the observed. The observer, through the act of drawing, is allowed to reflect on the very act of observation. This process of reflection, through drawing, allows the observer to be changed by the drawing in the same way that the drawing is changed by the changing observer. This reflective capacity is exemplified in Vermeers' work by integrating the mirror image of an image within the painted image. The construct of the mirror thus supports the idea of a reflective capacity held by the painting allowing Vermeers' paintings to surpass the representation of an objective world and indeed express something beyond empirical observation. As such, the painting is allowed to reveal a pictorial interior through outward observation (*res extensa*) and of an inward viewing (*res cogitans*) as it reflects on its own status as a painting. In such a drawing the position and role of the author's gaze is contained within representation itself. Merleau-Ponty describes this to be one of the basic premises of creative practice in that the artist is seen as much as he/she is seeing. With this Merleau-Ponty develops a critique on the persisting Cartesian split between subject and object, observer and observed, emphasising a reciprocal relationship between subject and object to a point where a subject can only be observed as part of an objective world.

As previously stated, the Monolith Drawing is both a figuration of an architectural object as it is a diagram depicting a becoming of architecture. The progressive subtraction process allows a lithic core to enter its mirror image; again and again to a point of collapse, nurturing a reciprocal metamorphosis between 'observer' (lithic core) and 'the observed' (its mirror image). This Oedipus tragedy of reflection and subtraction is a cyclical process for the lithic core receives multiple carvings from subsequent mirror images, each time leaving a recess or exedra after the moment of subtraction. Such

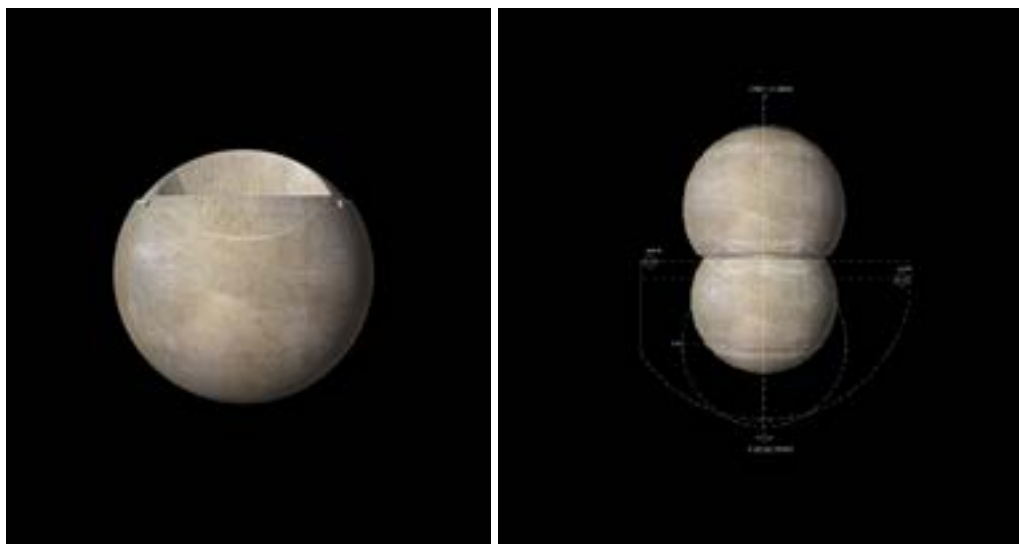
rhythmic creation of exedra upon exedra eventually vacates interior space within the lithic core. Space that can only be reached through the mouth of undulating Archivolts. The creation of such multi-pediment inscriptions around the Exedra stands in admiring reference to ancient principles of ornamentation such as the blind doorways of the Preclassic Mesoamerican Olmecs (2000BC) also found in Karnak (2000BC) symbolizing the entrance to 'another' world.

The 'Monolith Drawing' – in search for a ternary space as the (meta)physical location of monumentality

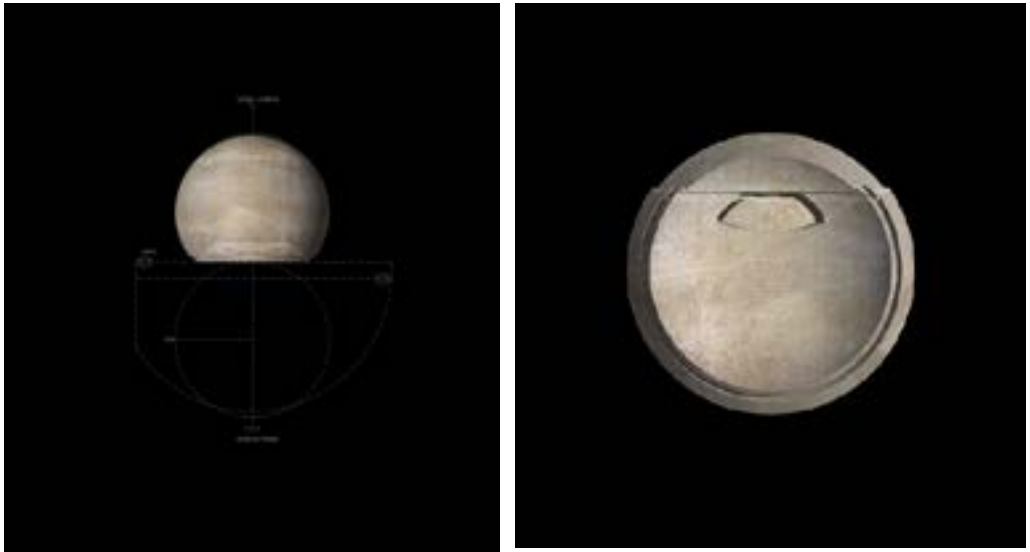
The creation of space within the Monolith Drawing is modulated on presence and absence, exploring the various relationships between the making-present-of-absence and the-making-absent-of-presence. The structural principle guiding this process is the production of indirect lines by choreographing various intersections of projected volume. Resulting outlines are thus the product of the making absent of volume yet make present that what has become absent. Such thinking is based upon the idea that space can only exist within the assumed foundation of absence. The Lacanian interpretation of absence assumes that there cannot be absence in an objective world for absence can only exist through symbolic or representative means. Hence the importance of the drawing to explore this phenomenological quality that there may be a presence where there isn't one; the presence of void or the presence of a past. This constitutes a great difference with drawing methods conform to the making present of lines. In these instances, space is created as part of a binary construct; as a line divides space in two opposite regions on either side of the line; an in or out, a left or right, an under or above. In doing so, lines divide space by means of minimal matter allowing the silhouette of an inside and an outside to fuse. The Monolith Drawing counters such system of binary space in order to construct space as a ternary system; composed out of 3 regions. To accomplish such composition of space, the drawing favours the juxtaposition of volume as opposed to the tracing of lines with the aim to render a less unified relationship between inside and outside. The juxtaposition of volume allows the formation of spaces with a greater distance between inside and outside. The process of subtracting void out of a solid mass brings into being the composition of remaining mass in which the interior morphology is thus very different from its exterior outline. It is this unyielding in-between mass, this seeming barrier that performs as 3rd space. This mass defines a spatialising divide between inside and outside, a transitional space, which is constantly negotiated although impossible to enter. One cannot enter for it remains solid however as one occupies the vaulted spaces of the Monolith Drawing the synthesizing mind - pressing for an overall understanding - enters this third space. This in part allows for the dissemination of partial occupancy of body and mind; never only inside, never only outside. `such ternary system nurtures a baroque quality of dynamic spatial occupancy where body and mind meander between void and solid. In this state of flux one is allowed to occupy that what is not there; a third space. One is allowed to inhabit monumental absence.

The Monolith's geometry results from a gathering of ancient drawing techniques. History is implied through a particular quality of memory; hidden form direct view yet implicit to the embalming form or indeed silhouettes of the Monolith. Each of these compositions recover a tradition of linking geology with architectonic configuration for space is carved out of solid mass. The Monolith however is not placed in the past. It is observed as a meditative instrument where one can remain and prevail in 'nowness'. This way, history can be studied beyond scholastic notions of objectivism and serial

events. Instead, history is persistently subjected to forces of (re)composition such as in the drawing. The Monolith Drawing collects form within a field of intersectional forces where old data becomes potent again, dormant images awake just before they indeed intersect with others and intensely change. Such compositional strategy does not want to negate the implicit cultural value of historic formal languages or their significance as expressions of previous cultures. Neither does the Monolith Drawing clear the way for a practice concealed in pure conceptual space where interiors are generated through means of contained sets of formal operations. The Monolith Drawing positions itself as equidistant from both ends of this theoretical spectrum to obtain a reciprocal relationship between new spatial compositions and the historical context they arise from.



The Monolith references ancient form without having to subscribe to strategies of historicized formal continuity (neo / post) The spatial intentionality of the Monolith is to create 'room' through subtraction, which consists of a slow process of carving into stone as an antithesis to composing architecture by means of architectural elements such as column and beam. The Monolith as stone cut architecture is characterized by the correspondence between form and structure. As such, the expressive value of its form is a direct result of its structural capacity. Vaults and domes as primary 'subtractors' play an important role for there is structural reasoning with each carving of empty space. The Monolith works with the peculiar quality of 'an activated absence' in which the original object gains potency by being subtracted leaving a trace or contour.



The moment after subtraction where the area of intersection between two solids has become void.

Elevation View MM04 as per previous diagram. The process of reflection and subtraction is a cyclical process for the lithic core receives multiple carvings from subsequent mirror images, each time leaving a recess or exedra after the moment of subtraction. Such rhythmic creation of exedra upon exedra eventually vacates interior space within the lithic core. Space that can only be reached through the mouth of undulating Archivolts.

The act of sculpting into the lithic-core follows principles of 'Stereotomy'; a process in which the lithic-core is reflected to describe a secondary intersecting volume. This volume is always and inevitably smaller for that what gazes at its own reflection requires a certain distance. The subtraction process is initiated by defining an overlap or intersection between the lithic-core and its reflection; allowing the lithic core to somewhat enter its mirror image and initiate a reciprocal metamorphosis between 'observer' and 'the observed'. The area of intersection between two solids describes what will become void after the mirror image is subtracted from its original.



Elevation View MM04 after receiving subsequent carvings each time leaving a recess or exedra with a view of its interior; to be reached through the mouth of undulating Archivolts. This interior is a shadow chamber; an inside removed from its outside. The monolith is a third space.

Everything comes out of darkness and appears in the light. The Monolith within the drawing appears from the dark yet never casts an outward shadow. Shadows only exist within the contours of the Monolith for it is here where the Monolith is still in process of appearing.

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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 philosophical-literary discourse of nature and architecture circumscribed in conjugation of poetry with empiria particularly the contemplation.

Index terms | *aesthetic; architecture; beholder; contemplation; nature; poetry.*

Some scholars who study the works by Johann Wolfgang von Goethe organize their esthetic production into three interconnected moments: on the one hand, there was his youth, a fertile period in which literature is the center of his attention. Here, Goethe established a strong connection with the *Sturm und Drang* aesthetic, in which subjectivity was predominant against the *empiria* and the notion of genius, characteristic, feeling and creation were based on a movement from the spirit to the spirit. His moment poems, lieds and small novels that highlight expressions of feeling appeared, as well as they come out in Werther's letters written in sublime tones that disclose his exaggerated passion for Lotte. Goethe sought, in the depths of his heart, poetical representations that allowed the immediate contemplation of trivial life facts, perceived in his walks on the fields, gardens and streets.

The second phase, of the poet's renaissance, occurred during and after his trip to Italy. The Faust's author adopts another interpretation for the art of that time. The experiences acquired on Italian soil enabled him to look at the object and at the absolute complementarity between subjectivity and exteriority. Finally, his third phase of artistic production occurred in his old age. The second part of Faust was completed in this temporality, becoming the synthetic work of Goethe's artistic life that explained his poetic foundations, since the Faust gathers conceptions from his youth. This is in fact closely related to Goethe's understanding of life as a philosophical category, because it is a succession of events, disconnected in space at times, which form (*Bildung*) the human spirit, that is, history itself.

Let us put the final phases aside and focus on his youth and on possible relations existing between his writings. In this period, as mentioned before, a rich poetical production is present, especially moment poems aimed at disclosing the daily life of the German population. Moreover, the eminent work *The Sorrows of Young Werther*, which made his name known worldwide, was published. His fame faced resistance in

some places, such as in the ultra-Catholic Portugal, where the work was proscribed, including by banning its printing and promotion in the Portuguese overseas provinces. In addition to ordinary, or minor, moments, which celebrated human representations in routine situations, such as sailing on a lake, celebrating friendship in a tavern or simply reflecting in a garden, the Werther's author got inspiration from nature and from the ways nature is seen through the trained and sensitive eyes of the observer. Nature, both in its scientific and philosophical aspect, influenced his literary production, became the link binding different artistic manifestations.

Thus, what was nature from the young poet's perspective? How did art express nature by becoming the representation model of the latter? At first, it is interesting to remember the divergence between the concept of nature postulated by the Natural Sciences of the Enlightenment and that one formulated by Goethe. His botanical, chromatic and atmospheric studies reveal that scientific rationality is not exclusive when framing concepts geared to unravelling natural phenomena. To some degree, the German poet was opposed to catalographic systematizations of nature, as suggested by *Linnaeus's* botanical classification systems and images from the *D'Alembert Encyclopedia*, which show nature as a functional machine. For Goethe, the nomenclature "natural system" was contradictory and not enough to explain the visible and invisible constitutions of nature. It does not have a system, because it is life-giving life in an unlimited and infinite succession, something that transcends *empiria* itself, but still being sensitive.

On the other hand, the deified and eternal nature is also shown in small fragments, in details of its exposure. It is noticeable when Goethe defined nature as "an endless set of details that seem insignificant and trivial to our eyes"¹ when talking about his poetical choices in his youths. Then, it unveils its polar aspect, that is, nature would be the whole composed of details, but also the detail communicating the absolute. This postulate appears in a small text written by the poet in 1772 on the *Strasbourg Cathedral*, entitled *On German Architecture*, which served as analytical methodology of the Laocoonte sculpture in 1798. My approach focuses on the colossal temple. I postpone, for another appropriate time, the considerations on the Greek sculpture that encouraged Lessing and Winckelmann to write excellent essays and literary criticisms.

When the essay was written – *On German Architecture* –, the German literature was the focus of Goethe's artistic production. However, when devoting himself to visual arts, instead of observing them mainly according to objective criteria, he used concepts derived from the *Sturm and Drang* movement, such as genius, creation, characteristic, and feeling². In this regard, the effect of the originality of the architecture project on the spectator's senses must be the empirical basis for my onward explanations. For, as Dorothe von Mücke³ reflected, Goethe examines the cathedral as an artwork that allows verifying architectural effects, instead of painting or poetry, on the observer's subjectivity. That is, architecture should be understood as the art whose forms got inspiration from nature rather than subsuming the mechanical and functional exclusivity of engineering.

On German Architecture: nature and art

When Goethe arrived in Strasbourg, the cathedral of the city caused a deep and silent effect on his senses and spirit. In his words: "I had no conditions to understand what I felt at that moment, but that impression remained with me while I climbed hastily to the terrace"⁴. Indeed, that was a sublime effect that surely terrified him, but, at the same time, the giant proportions of the monument caused him comfort and

admiration. Breadth and vastness, as well as unit and detail, were qualities both of that architecture and of the region where he was.

That “shapeless and roughened monster” pejoratively called Gothic by the critics rose up before him. A style whose semantics assembled a lexicon predominantly composed of negative terms such as “indeterminate, disordered, unnatural, mended and overloaded”⁵. Goethe’s view on the “Gothic” style diverges from contemporary doctrines. While Gothic architectural models were described in a negative way as inharmonious and unpleasant objects to one’s eyes due to its several decorative parts, the poet reconciled with himself when observing that variety of forms. The cathedral became an original artistic object just because it had thousands of harmonious particularities.

The numerous details of the facade, sculpted by different hands but imagined by the genius of the architect Erwin von Steinbach (c.1240-1318), consecrated the model of Germanic architecture: “this is German architecture, of which Italians cannot brag, let alone Frenchmen.” The cathedral was the exception to the rule of canonized symmetry in the Renaissance precepts, it lacked a bell tower and its facades were designed with myriads of decorative elements typical of the Middle Ages, such as the stable lateral buttresses supporting the building structure. To the foreigner’s eyes, maybe Erwin’s project did not treasure harmony as an aesthetic principle, because the effect of that diversity of forms could confuse the observer’s mind instead of causing them delight. Actually, the ability of the cathedral to hide the truth of its proportions in excessive details and decorations enabled the sublime effect of the immense stony mass over its visitors.

Here, the sublime mustn’t be understood according to the Kantian thought found in the *Critique of Judgment*, work published eighteen years after Goethe’s essay on the German architecture have been written. We can think about it based on Longinus’s reflections, as an “echo of the greatness of the soul”⁶. In fact, the young writer projected his most intimate feelings to that enormous stone mass, and, through these forms, he could create ways to lift his spirit:

But, oh, when I hover over the sublime and gloomy openings here by my side, which seem to be empty and useless! In their audacious and slender forms, I hid the mysterious forces that should raise those two tall towers in the air, of which only one is there, sad, without the principal five-pointed ornament I assigned to it so that the surrounding provinces paid homage to it and its royal brother⁷.

In the autobiographical work *Dichtung und Wahrheit*, Goethe expressed his delight at the landscape that was for the first time before his eyes. Climbing to the bell tower allowed him to contemplate the extensive meadows, the dense groves, the Rhine’s course, the flat lands irrigated by the Ill, and the mountains interspersed with forests and prairies. The physiognomic diversity of the landscape, framed by a distant horizon and by the view, heightened his senses to a state of ecstasy. In this regard, the affinity between landscape and cathedral seems to me to be quite valid, since both were composed of interdependent polarities: diversity and unity, ecstasy and usufruct, vastness and narrowness. Admiring the landscape and closely observing the cathedral still revealed similar experiences. In its architecture, specific objects (decorative details) conformed the whole (the monument). Likewise, one can notice the landscape in its vastness, when touching the horizon line, as well as in its individual forms (trees, mountains, rivers, meadows, among others): “For many times the dusk eased my eyes fatigued

by the investigative vision with a friendly rest, when through them the countless parts merged into whole masses”⁸. However, for the young poet, the act of contemplation, whether of buildings with sublime constitutions or landscapes, is not related to the divine creation, but to the secularized human genius⁹. As aforementioned, the polarity circumscribes, among other aspects, the Goethian understanding of the organic interaction between nature and art. The poet used this category as one of the aesthetic foundations of his literary production, being found from Werther to Faust.

This organic relationship between art and nature, that is, the perception of the whole through the detail and of the detail as a whole, explained many of the aesthetic principles adopted by Goethe throughout his fruitful literary and pictorial career. Consequently, the divine dimension of both categories is also guaranteed. As the author of *Meister* says in *On German Architecture*, the fusion of nature and art comprises an eternal whole¹⁰. The art object created by Erwin von Steinbach in Strasbourg, reminded Goethe of the exemplars from nature, announcing the elevation of human genius to the divine dimension: “*Der Gott war zum Menschen geworden, um den Menschen zum Gott zu erheben*”¹¹.

The perception of the whole in the particular and vice versa appears in the Goethe’s scientific studies on Botany and Physics. In *The Metamorphosis of Plants*, the poet developed the concept of *Urpflanze*, or “original plant.” This would be the ideal form of all manifestations of nature, since it encourages people to see the general in the particular and to obtain the totality when analyzing the object¹². The form must be understood as a sensitive organic unit, which combines emotion and reason in its content¹³, as Goethe expresses in his travels to Italy: “the knowledge of the mountains and the stones extracted from them result in a great progress in art”¹⁴.

The polarity inherent in nature forms the interpretative basis for the formation of colors. In *Theory of Colors*, Goethe explores the affinities between light and shadow in the origin of colors. It is an understanding opposed to the coeval physical formulations, with special emphasis on the Newtonian theory that approached colors as results of the white light calculable using mathematical formulas. The light, *Urphänomen* (the original phenomenon), turns into shadows and colors, a deflagration that reverberates on the bodies and makes them resonate sensibly in the spectator’s eyes. Actually, Goethe seeks to explain the sensitive revelation of nature with his theory of colors, as he did when reporting the effects of the Strasbourg cathedral on his spirit. In this sense, there is a nature recognized as a unity that is in tune with its parts in a living and infinite process. This is the idea of nature potentiated or, at least, applied in several fields of the artistic, philosophical and scientific knowledge of his time.

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Notes:

1 J. W. Goethe, *De minha vida: poesia e verdade* (São Paulo: Editora Unesp, 2017), 317. (free translation)

2 Marco Aurélio Werle, “Introdução”, in *Escritos sobre arte*, 2 ed (São Paulo: Humanitas, 2008), 16.

3 Dorothea von Mücke, “Beyond the paradigm of representation: Goethe on Architecture”, *Grey Room*, nº 35 (Spring, 2009), 11.

4 J. W. Goethe, *De minha vida*, 428. (free translation)

5 J. W. Goethe, *Escritos sobre arte*, 2 ed (São Paulo: Humanitas, 2008), 43.

6 LONGINO, *Do Sublime* (São Paulo: Martins Fontes, 1996), 44.

7 J. W. Goethe, *Escritos*, 44. (free translation)

8 J. W. Goethe, *Escritos*, 43. (free translation)

9 Dorothea von Mücke, "Beyond", 11.

10 J. W. Goethe, *Escritos*, 41.

11 J. W. Goethe, *Goethes Werke*, n. 34 (Stuttgart und Berlin: Jubiläums-Ausgabe, 1902-7), 18. Tradução livre: "O Deus havia se tornado homem, para o homem se elevar a Deus".

12 Esdras Arraes, "A apreensão sensível da natureza em Goethe e Humboldt", *Paisagem e Ambiente*, 42 (Julho, 2019), 8.

13 Esdras Araujo Arraes, "Além de nuvens e montes: a paisagem de Goethe antes da Itália", *Encontro Nacional do GT de Estética da Anpof*, 9 (Rio de Janeiro: 2018), 2.

14 J. W. Goethe, *Viagem à Itália* (São Paulo: Ed. Unesp, 2017), 581. (free translation)

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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.*

It is the purpose of this paper to take its cue from two questions posed by Henri Lefebvre:

1. 'To what extent may a space be read or decoded?'¹
2. 'Can the body, with its capacity for action, and its various energies, be said to create space?'²

Drawn from mystical contemplation rather than from theological speculation, Michael Clark's *Five Wounds* (1994) is a portrait of Christ as the Man of Sorrows (Fig. 1), albeit one that does not depict Christ's face. Instead, the work is overshadowed by the rhetoric of the image, which concentrates on Christ's bleeding wounds now detached from the narrative of Christ's Passion. *Five Wounds* is a pentptych—a five-parts painting comprising five square panels measuring 2.236 inches, each one depicting a wound made of oil on card and mounted on wood (Fig. 2). These have been mapped on to the cruciform architecture (tetraconch plan) of Chichester Cathedral, à la *Vitruvian Man*, to correspond to the positioning of the five wounds on Christ's post-crucified body, with its alignment format drawn from Mantegna's *Dead Christ*: 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 (Fig. 3). The perspective view of the five wounds in *Dead Christ* begins with his feet, then travels to the hands and ends with the lance wound to the left, as you look at it (Fig. 4). *Dead Christ*'s five wounds form the five points of a pentagon, with the top point slightly stressed to the left (Fig. 5), and so do Clark's *Five Wounds* in Chichester Cathedral, implying Johannes Kepler's Divine Proportions and the ratio of the diagonal to the side of a pentagon (Fig.6). The difference, however, is that with *Five Wounds* one cannot see all the wounds at once, panoptically, for they meant not to be seen but to be experienced through an embodied spatiality (Fig. 7).

Martin Jay remarked that Gaston Bachelard 'insisted that a modern metaphysics had to be discursive: "It should beware of the privileges of evidence that are the property of geometrical intuition. Sight says too many things at the same time. Being does not see itself. Perhaps it listens to itself."' ³ In other words, *Five Wounds* rejects the notion of perspective by inviting the viewer to literally 'see through' the cathedral qua the Body of Christ, challenging both the act and the experience of spectatorship by choreographing the viewer through and around His body (Fig. 8). As soon as we walk inside the body of the Cathedral, we walk inside the body of Christ for at the same time we become part of the work and of His body. In Foucault's words, '[...] that space in which we are, and which we are'. ⁴ Clark constructs what Lefebvre calls a 'spatial code' or a 'system of space' and opens up views to another dimension, echoing Bachelard who asserted that 'miniature can accumulate size'. ⁵ Despite their miniature size of 2.236 inches, that is the square root of five—a number that is associated with the Golden Section which would have been incorporated into the cathedral's geometry by the medieval builders, and is also related to the human form—by using the whole cathedral as its 'canvas', *Five Wounds* could be seen as the largest art piece in the cathedral. The conceptual-perceptual recombinant space of *Five Wounds* expands outside of the canvas and by invading the territory of the cathedral it directs not only our eye but also our body outward. In so doing, it rejects the illusion of space that was so critical for the Renaissance artists who used the tool of foreshortening to make us imagine as though we could walk into the space of their paintings. In this respect, *Five Wounds* supports Bachelard's claim that 'inhabited space transcends geometrical space'. ⁶

Five Wounds adverts to mnemotechnics through the architectural system. Like Robert Fludd and Pythagoras, Clark believes that numbers are like keys that open the doors to hidden secrets. Drawn from Fludd's 'magico-religious Hermetic outlook' ⁷, his occult, theatre memory system (*Ars Memoriae*), and his 'square art (*ars quadrata*)' which uses images of corporeal things ⁸ and buildings or rooms as places, the square shape of each

panel of *Five Wounds* pertains to the wound as a portal that gives access to another dimension, to another space that is unknown and invisible. Clark segmented the body of Christ into five wounds, five panels, and affixed them to the fabric of the cathedral alluding to Fludd's five memory *loci* in his imaginary stage containing five entrances at its *frons scaenae* that give access to the heavens (Fig. 9). Fludd suggested that each door has a different colour so that they are distinguished in memory: the first door is to be white, the second red, the third green, the fourth blue and the fifth black.⁹ Likewise, on the reverse of each panel, Clark inscribed the title of each wound and also assigned them a vowel, which he colour-coded, following Arthur Rimbaud's synaesthetico-alchemical sequence in his sonnet *Vowels* that leads to the philosopher's gold, life's elixir, and whose early sonnet form relates to the Fibonacci sequence: A in black, E in white, I in red, U in green, and O in blue. In so doing, he poeticised the space of the cathedral to imply the poetic imagination that is indicative of the vision of God and the alchemical transmutation of the base materials into spiritual ones as a metaphor of *μετουσίωσις*—the conversion of the body and blood of Christ into bread and wine and vice versa (i.e. consubstantiation).

By segmenting the image of Christ and using His five wounds as building blocks, and by attributing His faceless image to His iconic wounds, the result is not a dismembered body but a *representation* of the *metaphysical* face and body of Christ. After all, it was the Five Holy Wounds that drew the pain upon Christ's Holy Face. Ultimately, headless and bodiless might seem, at first sight, *Five Wounds* conveys the presence of Christ's Holy Face, and despite its fragmented form, it pertains to unity. For Heidegger, '[b]ecause building produces locations, the joining of spaces of these locations necessarily brings with it space, as *spatium* and as *extensio*, into the thingly structure of the buildings.'¹⁰ To this end, the wounds act like a metaphysical extension to the body of the Church and a metaphysical prosthesis to the body of Christ. As the New Testament puts it: '[f] or as the body is one, and hath many members, and all the members of that one body, being many, are one body: so also is Christ. [...] For the body is not one member, but many.' (1 Corinthians, verse 12-14). According to the biblical understanding, it is we, the members of the Church, who is the physical representation of Christ, whilst the Church is the organism that keeps him alive. In this respect, *Five Wounds* revisits the common phrase 'the body of Christ' (1 Corinthians 12:46) that stands as a metaphor for the Church and in so doing it renews our engagement with the Life of Christ, in order to question human life after the death, and in relation to the absence/presence, of God.

If we assert that the cathedral is the pre-condition of the material existence of Christ, what, then, would *Five Wounds* be in relation to the cathedral and the ontological status of Christ? Is *Five Wounds* concerned with the materially or the mentally constructed (immaterial) existence of Christ? In answering these questions, one is to view the cathedral as a body without organs and one that, like Deleuze's, projects an ontology that oscillates between materialism and idealism, as Žižek asserted.¹¹ In other words, although 'God is Dead,' the body of Christ has *materialized* in His five wounds: the wounds are the *undead* autonomous partial object which represents the 'organ without body', not the other way around. Affirmative of the Church being the organism that keeps Christ alive, the five wounds create a dimension of a kind of a diabolical undeadness; they are undead, the living dead, something which remains alive even after it is dead, something that it is immortal in its own death, something that you cannot destroy, it goes on and persists, it has a life of its own.¹²

In the sacred poem 'On the Wounds of Our Crucified Lord', the metaphysical poet Richard Crashaw writes of Christ's wounds: 'O these wakeful wounds of thine! Are they mouths? Or are they eyes'.¹³ Clark follows from Crashaw who compared the wounds of the crucified Christ to mouths and eyes in that, like Crashaw, he *humanizes* them, anthropomorphizing the building of the cathedral. The difference, however, is that Crashaw makes us 'imagine' them, whereas Clark makes us 'experience' them. It is the rhetoric device of conceit that Clark is using here with the prioritization of the symbolic meaning and the spiritual characteristics of the body of Christ over the physical and material ones. *Five Wounds* suggests that, whilst His body dissolves, it symbolically leaves nothing but the wounds. But does this reaffirm that God *is* dead, or even, that he *literally* died? Are we to conceive of theology as a form of poetry in which the immanence of God could be experienced by means of transcendence? And, , from the postmodern viewpoint of weak theology, what is the ontological status of *Five Wounds* for those who reject the idea that God is a metaphysical force?

The term 'conceit' derives from *concept, to conceive*. It is for this reason that one could argue that, the space produced by *Five Wounds* is a *conceptual space*, that is, 'conceptual' in the metaphysical meaning of the term, serving as a *place for contemplation*, of some kind, and one that develops the physical sense of a metaphor. But are these 'imaginary ambiguities' of the spatial metaphors that Descartes sets out in homogeneous space, or do they belong to the heterogeneous space of Heidegger's topology? *Five Wounds* transcends the mental space (*cogito ergo sum*) and resonates with Heidegger's ontology that finds parallels between building, dwelling and thinking¹⁴ for at the same time it suggests that wandering within the building, and the improvisation that this might involve in terms of the route one chooses to follow, is a mode of thinking too. From this perspective, this conceptual space is not a two-dimensional seen space (as in painting) but a three-dimensional known space (as in installation) not meant to be looked at but to be lived within; it is a heterogeneous space in that it refers to a 'certain realm of extendedness in which a multiplicity of places, and so of entities, can be located.'¹⁵ To this end, it is a representational space in the way that Derrida thought of space as a metaphor that bridges the notion of the conceived with the lived space, reality with ideality.

The perplexing space-place dialectic is at stake here. Is this spatial language used as a process of space-making to question how art practices might encode new territories and construct systems of spatialization, or, perhaps, how they might reify, expand or repair our physical relation to space and place? The *architectural space* of the church is one thing, but the church's *place for worship* is another. What is our existential relation to the space and the place of the church in relation to our religious beliefs and Being-in-the-world? Isn't the place that has much more impact on human experience than space has? With these in mind, one could go as far as to interpret *Five Wounds* as a symptomatic response to the current notion of displacement: scattered across the space of Chichester Cathedral, the humanized wounds resonate in an era whose political climate is fuelled by migration crisis and cultural displacement. In this regard, one could argue, they ventriloquize one's experience of no fixed locality, becoming a *locus*, which sets one free, mobilized and capable to drift from and to places and to engage with religions other than his own. To this end, *Five Wounds* creates a place for contemplation in which to rethink the ontological function of the church qua the Body of Christ on the one hand, and as a *communio*, on the other, to point that the church should be a safe place for all. And as they do, they also try to bridge the religious-secular divide, to defend freedom of religious belief, and to repair the dehumanising

effect that the loss of place has upon humanity, one instituted by the binary thought of ecclesiology. *Five Wounds* turns the 'invisible' church into a 'visible' church by turning the spatial ontology of Chichester Cathedral into an ideal anthro-symbiotic-cosmology of the future.

Figures

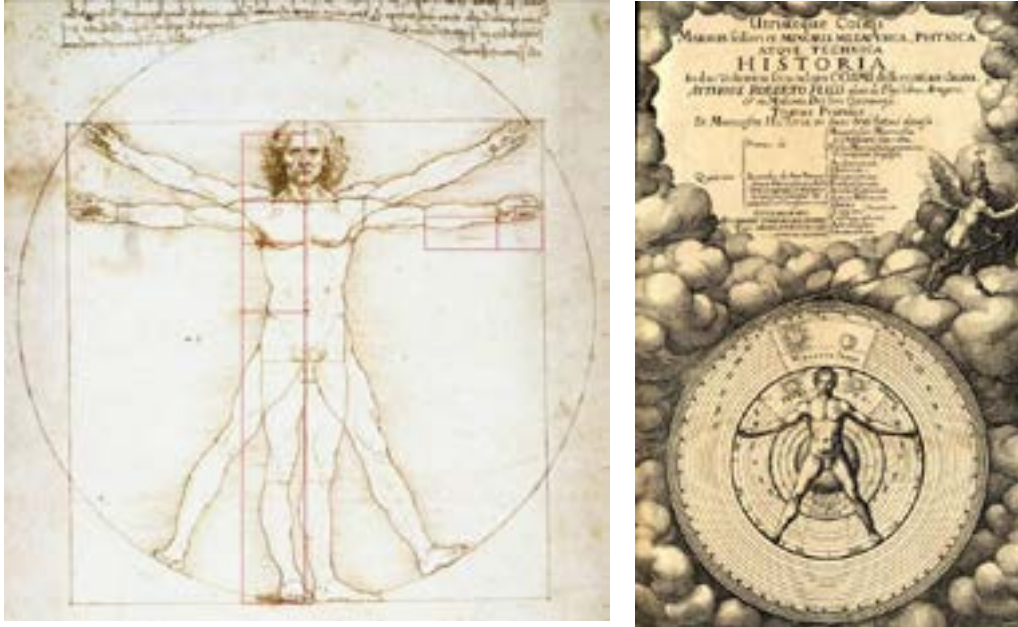


Figure 1 A miniature diptych of an illumination in the Book of Hours, France, perhaps Verdun and Paris, ca. 1375, depicting a 'life-size' side wound of Christ inside a mandorla-like frame in retro, and Christ qua the Man of Sorrows in verso. © Morgan Library, New York.

Figure 2 Michael Clark painting *Five Wounds* in his studio, London, 1994.



Figure 3 Plan of Chichester Cathedral with pentagon demonstrating the disposition of the five panels of Five Wounds.

Figure 4 Andrea Mantegna's Dead Christ (1480) with pentagon demonstrating the positioning of Christ's five wounds.

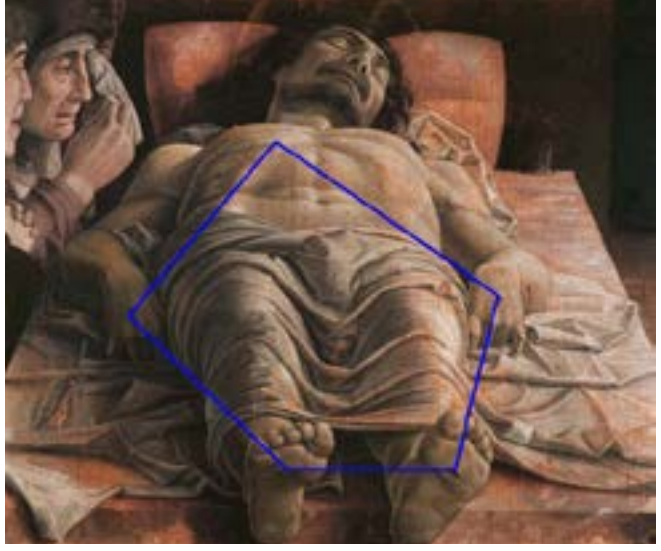
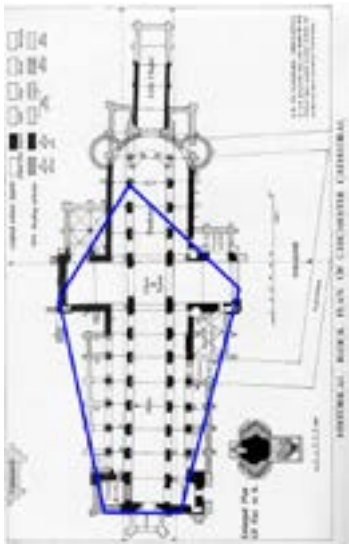


Figure 5 A pentagon (right) and another pentagon (left) with the top point slightly stressed to the left.

Figure 6 The ratio of the diagonal to the side of a pentagon, i.e. Kepler's Divine Proportions.

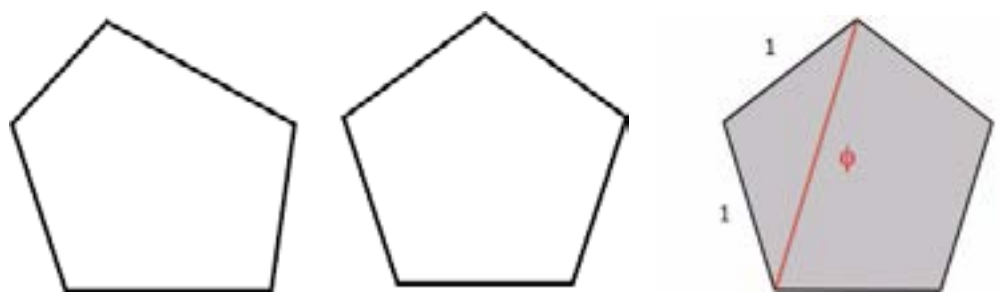


Figure 7 One of the five panels of Five Wounds, Chichester Cathedral, 1994.

Figure 8 Dr Anthony Cane, Chancellor at Chichester Cathedral, scrutinizing one of the five panels of Five Wounds, 1994.



Figure 9 Secondary Theatre, from Robert Fludd's *Ars Memoria*.

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- 7 Frances A. Yates, *The Art of Memory* (London and Chicago: The University of Chicago Press, 1984), 322.
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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.*

INTRODUCTION

Mansions and palaces of Algiers's historical centre of the Ottoman period are considered to be the gems of the architectural production of this period, based on simple introverted forms, result of the configuration of an uneven plot plan of the vernacular urban fabric of the time. They are organized around a central courtyard which provides a calm and cool atmosphere in contrast with the heat and dazzle of the light outside.

The architectural art of this period was distinguished by the extreme richness of its architectural details, it is based on the symbolism, one of the main vectors of the architectural expression. This architecture is stripped of any superfluous element, where each component takes on its full meaning.

"Everything is planned in advance! It is a thoughtful architecture, completed to the smallest detail." (RAVEREAU 1989).

The Palace is characterized by its decorative system which is based on its valuable architectural elements, its wall and floor coverings, its openwork wooden balustrades ... Its completeness, the coherence of its design, the know-how, the work's testimony, are qualities that can be recognized by everyone.

“What moves in some works of art and not in others is something deeper and more complex than the value of a masterpiece, and which is perhaps the aesthetic value proper.” (TRICAUD 2010).

The composition of this Architecture is provided with a rich decoration stated by the following materials: enameled terracotta or earthenware, carved marble, wooden joinery, and carved or open stucco To be to reliably restore the heritage authenticity of palaces, the study of this decorative system is a necessity. The aim of this research is to study this decorative system through its components, particularly that of faience

Our interest was in the understanding and study of this aesthetic value of the faience decorative system, in the architectural composition of the palaces of Algiers of the Ottoman era.

For lack of archival documents, and the lack of mastery of this ancestral know-how of this decorative component, the treatment of this portion of the restoration of these buildings, remains unreliable and sometimes erroneous, even going as far as altering these palaces image and specific identity.

During the colonial period, after the demolition of the lower part of the historic center, tiles were recovered and placed in some restored homes. They were, in most cases, poorly arranged and their composition was reinterpreted, going so far as to imitate or supplement the representations in their own way, and not according to the original configuration.

These decorative elements have been delocalized from their original space, considered solely for their intrinsic value art objects, and not as part of a puzzle of a global, logically assembled artistic work [FIG1]. designed by someone and combined with its support that is the architectural work.

Despite being nationally and universally listed, and despite attempts to restore and protection, this site continues to suffer degradation of its built.

With the 98.04 law on heritage and its chapter III, the concept of protected sector was born and gave rise to the “PPSMVSS”, Permanent Plan of Safeguarding and Enhancement of the Saved Areas.

Among its concerns, the analysis of the architectural construction process that will help to understand the constructive and aesthetic processes throughout the history of this site.

The earthenware tile, its role and its order of presence

Ceramic is above all an eminently hygienic coating, it is suitable for hot countries. From the entrance appears a multitude of tiles. [FIG2].

“It was garnished around the galleries and rooms to a greater or lesser height, the doorway, the interior of the cabinets and even the walls of the stairs.” (MONTAGNE 1834).

The composition also describes thinner vertical strips of only two tiles wide, separating the arcs forming the inter-column, in the vertical extension of the columns, to mingle with the upper frieze.

The tiles run along the lower part of the walls, and frame the windows. In the staircase, the walls are also covered with half-height tiles and dress the counter-steps. The Ceramic tile pavement is the most visible decorative repertoire, not only because of its abundance, its different colors, but also because of the choice of its locations.

Identification of models of faience tiles in Algiers and their origins

The faience tiles generally produced between the sixteenth and nineteenth centuries include several models that, when arranged, can give one or more botanically inspired motifs for the majority of the models, but rarely geometric.

This reference to plants can be found on earthenware tiles as well as on marble and carved wooden palates. The colors that dominate are, the blue that symbolizes wisdom and serenity, the yellow that is the color of the sun and the green color that is most present in nature. These colors and floral motifs represent nature, absent in this historic center. We find the principle of introversion, from the simplest house to the palace.

The dimensions of the earthenware tiles vary between 9cm and 13.5cm for the tiles of the wall coverings, and from 15cm to 20cm for the floor tiles. [FIG3].

According to the works consulted by some authors, all tiles are not produced locally, but have various origins. They come from mainly from Spain, Tunisia, Italy and Holland, where the know-how and manufacture of this product has reached its apotheosis.

“The various travelers who described Algiers during the Ottoman era make no mention of the existence of ceramics workshops. Certainly, brickworks, pottery factories, tiles and clay water pipes existed very close to Bab El-Oued, but we do not know for sure whether these manufactures made tiles” (AISSAOUI 2007).

This production, supposing it existed, was to be rather weak and not sufficient to decorate all the houses and palaces of Algiers and its provinces.

We also note a strong presence of imported tiles from Spain, Italy, and the Netherlands, cited by many authors from the eighteenth century. Venture Paradis, who lived in Algiers between 1788 and 1790, describes their origin as being Tunisian and Hispanic. In 1927, Georges Marçais also mentions Tunis, but also Italy, Spain, the Netherlands (Delft), as locations for suppliers of ceramic tiles for the constructions in Algiers. In the publication of 1930, Broussaud presented the drawings of the Algerian tiles produced according to him initially in Italy and Delft, then in France and Spain.

For Jean-Couranjou, a specialist in earthenware tiles in Algeria, the Hispanic tiles of Catalan and Valencia, are the most abundant.

The faience tiles fit perfectly with the Algerian architecture of the Ottoman period. They are found in frieze or bandeau, in base of the vertical walls, and in frame of the windows, the whole forming a harmonious formal unit, between architectonic elements and this set of tiles of earthenware, through a will of reflection in the composition [FIG4]; “Everything is planned in advance; it is a thoughtful architecture, completed to the smallest detail” (RAVEREAU 1989).

In this type of architecture, the cutting of tiles is a prohibited thing. The implementation of these is conditioned by respect for the formal unity of their representations, which imposes a finite pattern. Faience is present in integer numbers.

The entrecolonnement, window frames and wall plinths are not selected solely from an apparatus of the masonry, but also for the arrangement of a ceramic decorative system in integer numbers without any cutting,

The identification of earthenware tiles, through surveys, allowed us to draw tables by period, from the 16th to the 19th century. Each table presents different models of tiles of the same period, specifying for each model, its typology, dimensions, and mode of arrangement. [FIG6].

These tables allowed us not only to list the different models, but also to identify through them the period of production of the models of tiles used in the decoration of the different palaces and residences of Algiers, to confirm or not, the authenticity of the existing tiles in the palaces compared to the period of construction of the latter, and in doing so their dating. [FIG7]. The oldest models of earthenware tiles found in the Algiers are from the early sixteenth century.

CONCLUSION

Preserving our heritage, its development, remains a delicate and complex mission that must appeal to different expertises.

Any restoration project of a historical monument must respect its authenticity from a decorative point of view, while considering the latter as a complex phenomenon going beyond mere aesthetic considerations, and not as a formal decoration devoid of meaning. The decorative system is an integral part of the architecture that contains it.

This study may contribute to the restoration of the palaces of the historical center of Algiers regarding faience decoration, guaranteeing the integrity of their aesthetic representation mode. This decorative component, remains essential and necessary for understanding our heritage, a skill to transmit to future generations.

Figures:



FIG1: The tile on the walls



FIG2: Patio palace Dar Aziza, patio palace Dar Mustapha pacha; the courtyard



FIG3: Some models of faience tiles



FIG4: Basement of the palace gallery Mustapha Pasha

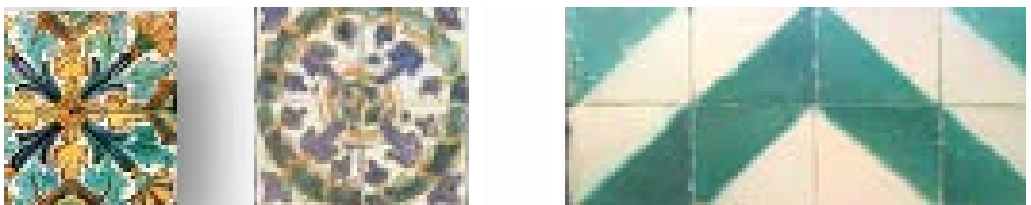


FIG5: Examples of arrangement of earthenware tiles.

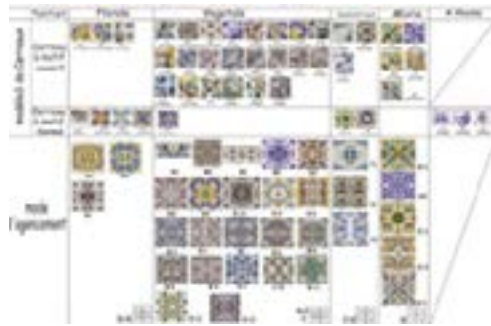


FIG6: Identification of faience tiles at the patio of Palais Mustapha Pacha

FIG7: Table of different models of tiles of the seventeenth century

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“An attempt to categorize cultural landscapes in Algeria”. 2018/2020

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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 post-production 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.*

INTRODUCTION

By *rendering* we mean the graphic rendering (or restitution), resulting in applying the equations that simulate light to a three-dimensional model. So that basically, it is an image generated from a mathematical description of a three-dimensional scene interpreted by algorithms that define the color of each point of the digital image. Thus we obtain a raster image.

Therefore, we must first clarify that we are not directly dealing with the architecture designed in 3D, but with its derivative in the form of a two-dimensional image. Also it is important to specify, that sometimes, these architectures have been designed in the “traditional” form, that is, re-proposing existing types and using design elements that do not use the most advanced calculation and generation techniques, but which are then transported to a three-dimensional ambience, where the designer rises, extrudes, etc. the plants and the elevations, to model a three-dimensional scene aimed only to obtaining then a two-dimensional digital image of this building, as needed in most of the real estate products.

As the art critic Luca Panaro points out in his article “Arte in 3d” (Panaro, 2013) we must not therefore confuse the three-dimensional modelling, with its “still”, the rendering image. Therefore, the research we are presenting here will deal with the change of paradigm that supposed the introduction of the computer in the architectural studio, as regards the design phase of the project, but since this is not the focus of the paper we will just underline the highlines necessary to understand that a new way of designing brought a new way of representing.

Although architecture rendering is today a fundamental tool for the representation and communication of architecture, unlike what happened on photography, there are no comprehensive studies to analyse its history and evolution from a historical-critical point of view.

THE HISTORY OF RENDERING

We can find in some essays, and references to the evolution of the software that allows us to create renderings, among which we can name *Handbook of Digital Image Synthesis. Scientific foundations of rendering* by Vincent Pergoraro (Pergoraro, 2016) or Dan Ryan’s *History of Computer Graphics* (Ryan 2011) that analyse rendering from a rather technical point of view referring to the techniques that make it possible and do not deal with its configuration as a new and unique language within the architecture.

It is therefore difficult to establish a true origin of its use for the representation and communication of architecture. On the other hand, there are not a few critical voices¹ with this way of representing architecture, which, given its technical complexity, is often confined to graphic artists outside their architectural studies. The criticisms, however, come especially from those who still do not understand that it is not the only image with its potential to have ‘good or bad’ intentions or to produce architecture disconnected from reality. We need to integrate the image of architecture in today’s context, defined by Marc Augé, Lipovetsky or Nicole Aubert as *hypermodern*, where the culture of the image has near the top, “making images and screens”.

Therefore, the hypothetical abuse of the image of contemporary architecture is not a direct consequence of the existence of rendering or digital photography, they were not the only tools we use to produce this overabundance of image, but we must understand and assume that architecture is a discipline with a high visual component, and not only that, consequently, is part of what happens in the image world.

At this point we can try to shortly make a brief history of the architectural rendering. Mario Carpo (Carpo 2015), places this origin in “some” moment of the beginning of the 90s, when the digital design and industrial production tools began to inspire new theories about design and the architects and theorists began to think that we could design and

build something digitally again with an unprecedented form. The theorist of software history, Lev Manovich, points out in his book *Software takes command* (Manovich xxxx) that the work with 3D animation software has conditioned the architectural imagination from both a metaphorical and a literal point of view. The forms that began to appear in the projects of young architects and architecture students during the second half of the 1990s seemed to be in the process of animation, which would capture them while they were changing from one state to another. Project presentations and architectural research have begun to include variables generated with parametric software. We can report projects such as Gregg Lynn's New York Metropolitan Transportation Authority (1994), generated by a cloud of points and moving them into space to meet a number of restrictions, Lynn captured these movements and has turned into curves that make up his building proposal"².

A NEW AESTHETIC FOR ARCHITECTURAL REPRESENTATION

The diffusion of the use of computers in architectural studies and also the revolution in the way of designing the most important ones, or as others have defined it, a paradigm shift in architectural design coincides with the image "velvet revolution" defined by Lev Manovich. With this term, the author refers to the transformations occurred in the aesthetics of moving images approximately between 1993 and 1999.

Manovich tells us about the fact that in 1986 the "computerized memory banks" had a very limited storage capacity and a prohibitive price, so the designers could not cut or paste different image sources quickly and easily. Even when they managed to accumulate several visual references, they could only place them side by side or one on top of the other. They could not modulate these juxtapositions by precisely adjusting the transparency levels of each image. In other words, the lack of transparency limited the number of different image sources that can be integrated into a single composition.

The change that took place during this "velvet revolution" was the new ability to combine different levels of images with different degrees of transparency through digital composition.

As Fontcuberta says regarding the aesthetics of photography (Fontcuberta, 2002), we should think about the line of thinking supported by Newhall and Szarkowski, according to whom, the aesthetic discourse is basically a consequence of technological evolution even if most photographers aren't aware of it. He wrote this text in 2002, pointing out that in that moment they were witnessing a true aesthetic rupture in the photographic field.

This fact becomes fundamental for architecture rendering, which at the time begins to be strongly postproduced in programs for the treatment of raster images after its realization with rendering engines. Here we begin a process of hybridization with the digital photographic image, which precisely in these years began to open its way among the architectural photographers.

To post produce rendering with programs designed for photo editing allows to work with different levels of transparency led to a new figure of representation. And here we can situate the birth of a certain type of language characteristic of this compositional technique, which, as we shall see, in many of its strands, architecture photography tries to replicate.

These reflections are therefore extremely important for our analysis. From here we can start by stating that today, about 20 years later from this “revolution”, the architectural render has become for many reasons, the favourite form to represent future architectures. However, it has acquired its own language, which does not always try to resemble a realistic photograph as much as possible. As Stan Allen (Allen 1998) pointed regarding representation through rendering, we find in his work a first definition of “what it means to render in architecture”, and, more importantly, a first reflection on its limits:

“The premise here is that if computer technology can create more and more realistic simulations (photographically realistic renderings, simulated “walk throughs” or “fly throughs” of proposed buildings) design mistakes will be avoided. What is left unaccounted for here is the fact that the reality simulated is entirely mediated through the visual conventions of already existing media, primarily cinema and photography. A rendering of a building is deemed successful if it looks sufficiently like a photograph of a building” (Allen, 1998).

The author introduces us to the fact that, rendering, is, in effect, a sort of “synthetic photograph” of the scene, created and composed under the photographic rules. And here precisely where it enters our full research, because not only architecture and rendering photography are treated at the end with the same tools, but also already in its generation, starting from similar assumptions, from the fact that to “make” the virtual world, it has been chosen by programmers to offer the user the possibility to navigate on interfaces that represent the menu of a normal photographic camera.

“Us move toward the conventions of realism is also evident in another aspect of the day-to-day use of the computer in the design studio. CAD programs have facilitated two important shifts in design practice that have yet to be examined critically. First is the renewed use of perspectives, which once had to be laboriously hand drawn, but can now be effortlessly generated. Second is the use of color. Color in the computer is either extravagantly false or attempts to simulate photographic representations through sophisticated rendering programs incorporating reflection, transparency, or texture mapping. In both cases, the ease of achieving seductive effects has as yet overwhelmed any impulse to question the relationship between the means of representation and its architectural instrumentality” (Allen, 1998).

In this case, Allen highlighted two of the problems that still today present architecture renders, especially those created by those who have a poorer technique, which are the difficult election of the right perspective to present a building, due to the extreme ease with which we can move the camera in the three-dimensional model, not conditioned by any physical limitation, unlike the real one. Then opens the great debate on colour, which as we will see, becomes a figure of rendering, for the complexity of faithfully reproducing the real ones, and that will then become an aesthetic figure of the same renderings, sometimes adopted by architectural photography.

IS THIS BUILT?

We refer to the choices of certain well-known architectural studios, such as Snohetta, MVRDV, OMA, and many others, who present images of his future architectures with computer graphic languages that do not tend to photorealism but rather to openly declare their digital origin, and which have greatly influenced today’s architectural photography.

We can see as an example both the renderings and the later photographs of the project of a Highway in Seoul made by the Dutch studio MVDRV. It is at least surprising to see how the final images from the photographer Ossip van Duivenbode (2017) add up to the contest project renderings (2015) not only in the frame cutting but above all in the lighting and the surface treatment, so, the applied postproduction, seems to bring them back to the state again rendering state. This fact shows us, that there is a new aesthetic figure for the communication of architecture that is directly influenced by the rendering. We can find many other examples in contemporary architecture photography. We can also name several examples of this phenomena like the aerial photographs of the Lego House in Billun, Denmark, taken by the famous architectural photographer Iwan Baan, so similar to the original renders of the Bark Ingels studio BIG.

On the other hand, we can name the work of important artist (most of them with an architectural background) whose work is based in this undefined space between rendering and photography like Philipp Schaerer, Filip Dujardin, Josef Schulz, Dionisio González, Olivo Barbieri, Xavier Delory Espen Dietrichson, Víctor Enrich... that use this situation to trigger a reflection on some of the main themes of contemporary architecture.

A FINAL CONSIDERATION

Finally, we believe it is important to underline that if from a visual point of view the difference between rendering and digital photography becomes more and more subtle, the differences remain substantial for what concerns the procedural side. In fact, if the photograph is the result of a separation action, the render derives from a purely additive operation.

With photography, matter is removed, with the render added. Let's explain better: the photographic operation, analogical or digital, is based on the frame and then choose what is beautiful, important and worthy of being "framed" and on cutting out, to exclude eliminating all the rest. The shot is a process of elimination, it is "to cut away", the part of the world that does not interest is eliminated to concentrate the photographic act on what is considered important. Like the sculptor who removes from a block of marble what is in excess to pull out the form that is hidden in it, so the photographer eliminates what is not needed to extract the form that is hidden in the real world.

To make a render, you work in the opposite way. We add matter, we start from an empty space, virtual but rigidly three-dimensional and Cartesian, and we act by adding matter. Fictitious matter, made of complex geometries but at the end always referable to a mesh, that is to a set of triangles. The act of rendering is an act of addition. We work by addition, not by subtraction, adding faces, edges, vertices. Like the sculptor who works with the clay, matter is added, and parts are modeled, and the shape is obtained by adding piece by piece. Do not deceive the fact that we must then, of this model, make a photo \ render. The action of rendering is certainly photographic. As mentioned here, the act of rendering provides that a frame is made and that there is a virtual camera within the software with settings that are completely analogous to those of real cameras. However, we said, during this operation of virtual photography, due to the fact that the additive nature of the process remains prevalent, the framing

does not cut off a part of the world, as in the case of the photograph of reality, simply because this world does not exist, and it hasn't been created. The object navigates in an empty space and is framed with the simple intent of exposing what we could define its best side.

To conclude, we can argue that it is true that the render uses and shares with photography the same language and a substantial part of operations, to the point that the boundary between one and the other becomes every moment more labile and difficult to define but it is also true that the nature of the two operations, photos and renderings, is profoundly different, the additive and the subtractive, like a Ying and a Yang that complement and confuse each other.

Notes:

1 Wainwright, O. "Towering folly: why architectural education in Britain is in need of repair", The Guardian web version, 30 may, 2013. Freeman, B. "Digital deception" <https://placesjournal.org/article/digital-deception/?cn-reloaded=1> (Consulted 20th January 2019)

2 <http://glform.com/bu>

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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.

Descartes' *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 than 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, utopianism, 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 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.*

INTRODUCTION

Almost two centuries ago, a famous Danish philosopher and the progenitor of contemporary existentialism, Søren Kierkegaard, argued that the aesthetic stage of man's development should be exceeded by the ethical, and then the religious.¹ Nowadays this Kierkegaard's idea has turned upside down. The aesthetic has become the highest principle of life and the essential place of human emancipation in society. By problematizing the boundaries of philosophical and artistic thinking, aesthetics has expanded to almost all aspects of human life in modern global society. While the aesthetic field of art has reached the level of amateurism, architecture retains the integrity of the aesthetic based primarily on advanced technologies and the progressive improvement of new techniques in design and construction of architectural projects. Current architectural trends such as: intelligent architecture, smart cities, experimental architectural practices, digital architecture, architecture of exuberance, global architecture and planning, etc. are based on their aesthetic and technical achievements in various BIM (Building Information Modeling) softwares, robotics, artificial intelligence and nanotechnologies. New materials and increasingly perfect building techniques support the most extreme architectural ideas. Therefore, one of the main goals of architecture in its aesthetic domain today is to make things special. This specific aesthetic, political, economic and cultural necessity of architecture for attractiveness, establishes its ethical antithesis in the form of environmentalism, ecology, sustainable development, requirements for the protection and preservation of the environment and the conservation of energy and natural resources. What seems much more urgent to us today and is the main future long-term goal of the entire humanity is not related to the most astonishing technological wonders of architecture, but precisely to the environmentalistic goals that architecture can fulfill in terms of aesthetics, but above all ethics. In today's time of Kierkegaardian existentialist anxiety and concern at all levels, the ethical and aesthetic spheres of architecture must work together. In its philosophical, ethical, aesthetic, cultural, sociological and anthropological essence, the architecture of the 21st century should strive to harmonize the relationships of people with their natural and social environment. Although the philanthropic and environmentalistic demands of architecture aesthetics may sound like pure utopia due to our awareness of the power of the global political-economic goals of neoliberal capitalism, architecture in some cases retains its ethical-aesthetic autonomy and manages to resist the prevailing waves of general globalism.

GLOBALISM AND STORYTELLING ARCHITECTURE

The global network of politically and financially powerful participants regulates the entire world market, economy, politics, resources, environmental goals, the world of media and information through state-of-the-art technology. Today's world cities are distinguished by the Western consumer culture, which is the result of cultural and economic imperialism, above all the dominance of American influence around the world. Simulacra of power concentrated in global influencers such as the American McDonald's or Swedish IKEA create values, habits, standards, life style and the whole aesthetics which is implemented globally. A similar situation occurs in architecture, which adopts transcultural features under the influence of cultural globalization. The transfer of global influences to local architectures has been increasing since the time of the Renaissance and the first geographical discoveries. By affirming the architecture of modernism throughout the twentieth century, the globalist character that architecture has retained to date was achieved. The German Bauhaus (1919-1933), the first modern

architecture school whose centenary is celebrated this year, played the key role in the globalization acceptance of modernism. Through the integration of theory and practice, combining art and craft with modern technologies, Bauhaus revolutionized architecture, design and art. The modernist globalism of architecture accomplished its rise before the Second World War, and after the war, with the emigration of the leading modernist architects to the United States, modernity as *International Style* got its confirmation all over the world.²

The fundament of the aesthetic revolution of architecture realized by modernism was in innovative technologies of construction and new materials (cast and reinforced concrete, glass and steel), which led to a radical change in the shape and form of architecture. Today, with increasingly perfect performance of new materials and construction techniques, the main revolution in architecture takes place at a speculative and scientific-epistemological level, from the moment when architects replaced hand drawing with CAAD (*Computer-aided architectural design*). Since the 1980s, entering the era of computer technology, the methodology of designing has completely changed, as well as the realization of architecture in practice. In the past, the most vivid representations of the architectural work were made up of models and drafting axonometric drawings, and today digital 3D architectural models, in addition to being visually convincing, have a direct correlation with engineering software, which allows information from computer 3D models to be directly used in the construction and building of architecture.

The aesthetics of architecture, in addition to its speculative-philosophical side, is largely related to the issues of technical and technological development of architecture. The general globalization of the world, even the world architecture, evolves through technologies that carry out the diffusion of homogenized ideas. Today, in the architecture world, it is no longer about superstar architects (Zaha Hadid, Rem Koolhaas, Norman Foster, Peter Eisenman, Frank O. Gehry, Santiago Calatrava, Daniel Libeskind, Jean Nouvel, Renzo Piano, Massimiliano Fuksas, etc.) - the main transmitters of globalism are large multinational engineering and architectural companies that provide a wide range of services (architectural design, urban planning, engineering, landscape architectural design, consulting, construction, management, etc.), employ over 1000 people, have their offices and conduct projects all over the world.³ Therefore, architecture is the leading asset in the hands of world capital. The prestige and influence of global participants in neoliberal corporate capitalism opens through the most current markets for architecture, economics and tourism concentrated in the Middle East, Asian and Arab countries.⁴

The pure, simple, "less is more" aesthetics of modernism, the philosophical and anthropological concern of postmodernism and the metaphysical game of deconstructivism, are all behind us. The architecture of the 21st century has turned to the "new Baroque" in view of the many crowded forms and shapes, and in terms of celebrating the power of their global patrons. In the domain of aesthetic experience, today's architecture should cause the climax, catharsis, and initiate the general exaltation of all senses. The real example of this architecture are buildings that arise in Dubai at an enormous speed, racing in height, luxury and extravagance.⁵ (Figure 1) And not only in Dubai, but from the general position of today's architecture - architects turn to expression, fantasy, imaginary, the unusual and often the allogical. New technologies open up new horizons of aesthetics of architecture. In addition to globalist architecture whose aesthetics works in the service of the capitalist ideology

of progress, the sphere of digital architecture provides opportunities for autonomous, independent multimedia practices that experiment with architecture and art.⁶ These small “intimate” architectures represent a kind of *storytelling architecture* - they are publicly exposed, in contrast to the rules of business, marketing and politics, and their global impact is transmitted through the Internet portals and social networks.

The scope of meaning of the term *storytelling architecture* can relate to multiple levels of meaning. In its broadest sense, *storytelling architecture* relates to the general meaning of *storytelling* as a social and cultural activity of conveying the oral heritage of a community. As architecture is one of the reflection of the culture of a nation or community of people, the narratives that architecture transmits can move from historical, metaphorical, symbolic, educational, ethical, ideological, political, mythical, folklore, ethnological, anthropological, etc. Architecture is a visual memory transmitter, and in its archetypal domain, storytelling architecture may be understood as the precursor of writing. The constructed structures as a “recorded” oral story in the medium of architecture through their duration in time constantly achieve new emancipation through which they extend their meanings. In the broadest sense, storytelling architecture acts as a document in time and history, or might involve avant-garde aesthetic practices of experimentation in the media of architecture and art. Within the framework of architectural profession, the term *storytelling architecture* is most often used in connection with different ways and techniques of presentation and explanation of the architectural project to the audience, clients and investors who are usually not from the world of architecture. Today there are numerous resources and media that enable the most efficient explanation of the project (sketches, diagrams, models, computer 3D renderings, films). The most effective architectural storytelling tools are certainly digital softwares, which allow architects to present the scenario of their project more convincingly in order to sell it better on the market. Storytelling architecture is one of the most important stages of the project, with architecture gaining the role of narration and expanding the field of its aesthetic action that includes a new philosophical, psychological, social-behavioral, marketing and cultural level of the narrative development of architecture through the scenario compiled by the architect and his working team. The storytelling phase of the architecture becomes a place of architecture meeting with other arts, music, theater, literature and various multimedia approaches.

ARCHITECTURE IN THE CONTEXT OF ENVIRONMENTAL AESTHETICS

Today’s beliefs about the fragility of nature and the critical consequences of human activity, primarily urbanization and pollution of the environment which we live in, have contributed to an increasing awareness of the importance of conserving nature and its resources. Therefore, many sciences develop their research in accordance with the principles of environmentalism. One of the relatively young branches of aesthetics development is environmental aesthetics, based on the principles of sustainability and appreciation of natural, human and human-influenced environments. Environmental aesthetics explores the aesthetic positions of balancing relationships between people and their environment (both natural and human), through exploitation of resources and technological development that does not disturb the natural, sociological and economic system. Environmental aesthetics is especially developed in the area of Anglo-American aesthetics and analytical traditions. Although the main theme of environmental aesthetics is the natural environment, the importance of aesthetics of built environment, aesthetics of social environment, and the aesthetics of everyday life

has increased lately.⁷

The ideas that environmental aesthetics deals with can be traced through the history of aesthetics from the age of antiquity to the present. After the founding of aesthetics as an independent discipline in the second half of the 18th century, the aesthetics of nature was considered, which was a progenitor of environmental aesthetics. During the 18th and 19th century, Kant's *concept of disinterestedness* was especially developed when it comes to aesthetic appreciation of nature. However, with the focus of aesthetics on art issues in the 20th century, aesthetics as a discipline became almost equal to the philosophy of art. After the emergence of environmental and ecology movement and the awakening of general conscience of protecting the environment, after the 1970's there was a particular interest of aestheticians and philosophers for environmental aesthetics that emphasized the importance of aesthetic considerations of nature, and shifted the focus of aesthetics from art into the domain of nature and the general environment. At the beginning of the 21st century, environmental aesthetics covers the study of the aesthetic significance of almost everything other than art.⁸ The research domain of environmental aesthetics highlights the need for restructuring the theory of aesthetics in line with the various circumstances and applications beyond the art world.⁹ Therefore, environmentalist aesthetics represents one of the most important challenges of today's aesthetics.

Architecture occupies large quantities of environment, and the unstoppable rise of urban environment at the expense of the natural environment points to the great importance that aesthetics of architecture can accomplish as one of the branches of environmental aesthetics. Modern architecture stresses the appreciation, preservation, restoration, maintenance, improvement and conservation of all environments - natural, urban and social as one of the most current conditions of its ethical, aesthetic and humanistic achievement.

Architecture is most often defined as the art of space modeling or the art of volume modeling. Architecture determines the environmental space in terms of interior and exterior. In contrast to the Euclidean space, a space that "closes" and "opens" with architecture is possible to perceive by one's body senses. Corporal perception of architecture in various cases may include the synthesis of visual, audio, tactile or smell sensory experiences that are involved in the construction of a specific atmosphere that a particular architectural work or set of works expresses. As receptors of the environment, space or architecture we are limited by our corporal space which is related to our sensory and cognitive abilities. Although the environmental aesthetics in terms of its themes dissociates itself from aesthetics of art, the environmental aesthetics of architecture raises the issues related to architecture from the position of art. In addition to this, the environmentalist aesthetics of architecture represents an extensive field of research, since it is intertwined by social, cultural, artistic, economic, ideological, ecological factors that emphasize the most important fact of an environmental approach: neither natural nor human and human-influenced environments exist separately, but they are in a mutual relationship and coexist as such. This leads to a general conclusion about the impossibility of self-establishment of environmental aesthetics, since it arises and connects with various fields of research, primarily with ecology, philosophy, psychology, anthropology, cultural studies, geography, architecture, urban design, environmental design, and ultimately art.¹⁰

The article *Contemporary Aesthetics and the Neglect of Natural Beauty* written by a Scottish philosopher Ronald W. Hepburn was crucial for the development of environmental aesthetics, since it advocated the view that, within aesthetics as a philosophical discipline, the difference between aesthetic appreciation of nature and art should not lead to neglecting the study of nature in aesthetics.¹¹ To this end, Hepburn claimed that the prevailing orientation of aesthetics to topics in the field of philosophy of art leads to a partial and incomplete consideration of the problems aesthetics as a philosophical discipline deals with. Hepburn's renewal of interest in the aesthetics of nature, examined through a complex interplay of emotions, imagination and thought, provided the basis for new views and foundations of environmental aesthetics, which were further elaborated by Allen Carlson, Stan Godlovich, Noel Carroll, Emily Brady, and others. Environmental aesthetician Arnold Berleant believes that the aesthetic experience begins with the perception of the environment, either natural or humanly modified, and continues to art.¹² Berleant develops an idea of aesthetic engagement, and considers that environmental perception is in the quality of engagement of our senses in perception, that is, participation in environmental experience. Finnish aesthetician Yrjö Sepänmaa expands the notion of environmentalist aesthetics beyond nature to the field of art and contextuality.¹³

One of the aspects of the environmentalist approach to the aesthetics of architecture is biophilic architecture. A man nowadays spend most of his time indoors, and therefore feels a lack of biophilic activities.¹⁴ For that reason, man tries to connect in different ways with nature and living systems, and architecture is one of those ways. The lack of time spent by humans in nature, ecosystem degradation and fast urbanization direct the urban aesthetics of architecture to focusing on the development of smart cities, which are biophilic cities with the increase of green spaces in and around cities.¹⁵ Therefore, biourbanism focuses on the urban organism, as a hypercomplex system in which internal and external dynamics exist, as well as their mutual interconnections. The city is viewed as a system of perceptive information that we receive from the environment.

As mentioned above, apart from the visual experience, the perception of the architectural environment can include various interactive aesthetic experiences caused by smells, tastes, emotions, music, sounds, light, etc. In other words, architecture is able to form a specific aesthetics of the atmosphere. German philosopher Gernot Böhme, who approaches environmentalist aesthetics from the point of ecocriticism, considers the relationship between culture and environment.¹⁶ Böhme establishes the notion of the *aesthetics of atmosphere*, through which he restores Baumgarten's founding of aesthetics as a science of sensibility.¹⁷ Böhme's aesthetics of atmosphere represents a new approach to aesthetics, in contrast to the classical aesthetics from Kant to Adorno, which was primarily the aesthetics of judgment and mainly related to the theory of the work of art. It is, on the other hand, a reference to the questions raised by aesthetics at the beginning of the 18th century when it was defined by Alexander Gottlieb Baumgarten. From this perspective, Böhme's aesthetics of atmosphere is above all a theory of sensory experience. It is not only aesthetics of reception, it is also related to the production of atmosphere. Böhme's term "the ecstasies of things" is based on the theory of atmosphere. Things are characterized by their qualities and the qualities are those that distinguish them from other things, and the term "ecstasies" refers to the way things affect the space, or how they emanate in space.¹⁸

The term atmosphere originates from metrology and signifies the pregnant upper layer of air. It is not until the 18th century that this term began to be used in a metaphorical meaning, primarily for states which are “in the air” in the sense of emotional space description.¹⁹ The term atmosphere today is very widespread in the various contexts of physical-material, socio-cultural, psychological, historical-temporal and aesthetic determinations. In terms of architecture, the aesthetics of atmosphere in its basis implies an emotional perception of contemplative and real space, hence it is reduced to the “emotional climate” that prevails inside and outside an architectural part or urbanistic entity. The new perspective provided by the aesthetics of atmosphere in the aesthetic consideration of architecture focuses on intersubjectivity as a form of general and synergistic aesthetic communication. In this sense, the aesthetic experience provided by architecture is not only individually subjective, it also possesses a much more complex intersubjective character. This intersubjective level of aesthetic communication of the environment created by architecture reaches the unambiguous level of visual perception of architecture and enriches it with ethical, sociological, psychological and semiological values. In this regard, the important issue of contemporary aesthetics of architecture is particularly emphasized: How do the atmospheres produced by some architectural or urban space perceive and cognitively connect with contents that are not explicitly given through the physical characteristics of architecture? We may conclude that the atmosphere created by architecture causes us to feel and imagine what is impalpable, the ideas and impressions that our mind, unconsciously, intuitively and emotionally realizes as a whole aesthetic experience inspired by architecture.

According to Böhme’s view, the atmosphere represents a typical phenomenon that is in between, something between subject and object.²⁰ This intangibility makes the atmosphere even more complicated and interesting concept for research. Creating the atmosphere by architecture implies material conditions, things, instruments, colors, lights effects, music and sound effects, while the atmosphere itself is not a thing, it is between the object and sensory perception of subjects. Therefore, creating an atmosphere implies arrangement of the conditions under which the atmosphere can be achieved. Architectural work affects space on multiple levels with its formal characteristics (mass, volumes, surfaces, symmetry, asymmetry, rhythm, relation between the full and the empty, style, etc.), but also through informal aspects: music, scents, sounds, movements and people’s presence in the architectural environment. The atmosphere in architecture is created through a complex relation of the object (formal and informal characteristics of architecture) and the subject (audience, users) that makes the perception and is brought into a certain emotional state. Therefore, the atmosphere expresses the character of architecture that is recognized through various aesthetic qualities, for instance lovely, strict, elegant, melancholic, grotesque, delicate, cheerful, witty architecture. We can conclude that the aesthetics of the atmosphere in the context of architecture can become a significant building element of architecture that is not material in nature, such as stone, glass or concrete, but is created and developed in a philosophical, aesthetic, sociological, psychological, and cultural collaboration of architectural or urban creation and users.

THE BEAUTY OF GROTESQUE

One of the specific ways of creating an atmosphere by architecture is revealed by the aesthetic field of grotesque that can be recognized in contemporary architecture at different practical and theoretical levels. The grotesque acts on a specific aesthetic

level, and in architecture we can mark every form of opposition to generally accepted norms and values as grotesque. The grotesque is an particularly aesthetic term and is based on the expression, structure, style and method of creating an architectural work. The term grotesque originates from the Italian word *grottesco* (*grotta-cave*), emerging at the end of the 15th century as a mark of the then-painted monumental animal-plant metamorphosis of late antique Roman ornamentation that decorated the walls of the Roman Thermae. Since its creation, the grotesque signifies a caricature-fantastic or distorted, unnatural display of reality that causes feelings of horror, fear, and it borders with the irony.²¹ The aesthetics of grotesque in contemporary architecture is most prominent in digital architecture, hyperbolic exuberance architecture of globalist landmarks, but also in avant-garde experimental architecture. The specific discourse of the grotesque in architecture is reflected through expression, surreal, alogical, hyperreal, transaesthetic, and absurd. Grotesque architecture is dynamic, multi-significant, it plays with meaning and problematizes the standards of the beautiful. It establishes the architecture of the simulacrum, which constructs the atmosphere of exaltation and exuberant excitement through the animated digital images of architecture or architectural structures in real space. In this paper we will shortly discuss three manifestations of grotesque discourse in architecture: “Dubai style storytelling architecture”, “digital architecture of exuberance” and “ephemeral architecture”.

Dubai style storytelling architecture is based on the transaesthetic concept of architecture, whereby Dubai as a physical-geographic space and its designing architecture constitutes a separate environment - a world that is more real than the reality itself.²² It is an inverted image of the world, a picture of the technological power of architecture, a picture of prestige shaped by the economic power of capital. Dubai is a place where architecture reverses logic, and grotesque marks aesthetics. There was nothing but a desert for decades, and today it swarms with the architectural globalist metaphors of “modernization” and the globalization of the Islamic world. *Dubai style storytelling architecture* is a dominant expression of the contemporary architecture of extreme technological reach that is globally promoted around the world. Under this model, hotels, business buildings, traffic stations, airports, commercial centers, etc. are designed. The goal of this grotesque architecture is to be noticed, to attract as many users as possible and to cause catharsis of perceptive experience without cessation. (Figure 2, Figure 3).

The new media of architecture, computer software and modern building technology, have provided new opportunities for experiencing architecture and new possibilities of aesthetic contemplation of architecture. Through digitalization, architecture has stepped beyond the aesthetics of form and solid space into the imaginary, hyperreal, simulacrum, and transaesthetic space. One of the most extreme examples of grotesque digital architecture of exuberance are the projects of the Argentinian architect Hernan Diaz Alonso, the founder of the design studio Xefirotarch. (Figure 4a, Figure 4b, Figure 5a, Figure 5b) Diaz Alonso uses digital technologies to design grotesque forms of architecture that provoke communication with the environment. The aesthetic effects of Diaz Alonso’s projects highlight the multiple possibilities of computer rendering of 3D architectural models that are reduced to the perception of architecture as image-perceived through color, shadow, reflection, and hyperbolic forms which are associated with monstrous and xenophobic images. Geometry is eliminated, the form is split, it degrades the rigidity and volume of architectural forms, and the image expands as the essence of the aesthetic experience of Diaz Alonso’s architecture. These projects nullify beauty as one of the basic concepts of aesthetics and establish a grotesque discourse

in architecture by creating an atmosphere of fear, monstrosity, distortion, decay, illness and horror. By designing through animation, Diaz Alonso introduces the movement to architectural design, so the architectural creativity favors the relationship of time and space dimensions, and becomes like filming. The peak of the grotesque was reached in Diaz Alonso's project for the Museum Pavilion in Patagonia (Figure 6). Diaz used the animal meat from the slaughterhouse as the main conceptual motive, and at the same time as the building material of the Museum Pavilion. This is an extreme form of the aesthetics of ugly in architecture, but not in terms of kitsch or inadequacy in the environment, but rather in the creation of a specific atmosphere of horror, which is deviant and distorted in order to create the grotesque that shocks and causes the atmosphere of absurd. This is an exact manifestation of architectural aesthetics of the atmosphere, which in this case is created not only by architectural means, but by complex emotional-empathic means. In the 3D model of the pavilion, the observer visually, but also emotionally perceives the architecture of beef that, like a tumor, metastases, leaks, breaks through and spills through metal spherical and conical-hyperbolic forms resembling prostheses. The aesthetic point of Diaz Alonso's project of the Patagonia Museum is not the destruction of reality and the structure of imaginary hyperrealism, nor is it extravagant eclecticism of shape, forms and materials, but it is an attack on the very aesthetics of the form which is abandoned and disintegrated. The grotesque atmosphere of the Museum project tackles the concept of the form in architecture, and brings aesthetics in touch with semiology - in the framework of the meaningful and metaphorical.

The architecture of grotesque works on the inner, often implicit level. In the works of Marc Fornes, Volkan Alkanoglu, Ronald Snooks and Robert Stuart-Smith, the digital architecture of exuberance conducts the abolition of solid, rigid materials that had served the architecture for centuries such as stone, wood, bricks, blocks, concrete masses, metals, glass. The increasingly perfect performance of new materials, such as super thin aluminum, various types of biorubber and bioplastics makes it possible to transfer the aesthetic impression from 3D computer models to the realization of architecture in practice. The materials are becoming increasingly soft and flexible, and the grotesque aesthetics is based on the physical and materializational properties of the material itself, and not only on the shaped and formal level. These new materials undo the division between the exterior and the interior of architecture, since the inverted appear in both cases the same (both inside and outside). Contemporary architectural projects are becoming more and more curved thanks to computer software that allow the implementation of complex curves in construction. Softwares and computer tools have affected changes in the aesthetics and production of the global design work in general. Today it is possible to model millions of surfaces through computer models at the same time, which was previously not possible due to limited possibilities of computer software and hardware.

Digital architecture of exuberance accentuates the hyperbolization of closed volumes of architecture, denying details such as windows, doors, structural division to floors, etc. This tendency of architecture towards favoring the mass in a certain way performs depersonalization of architecture through a grotesque emphasis on the interplay of large scale volumes.

One of the best examples of the avant-garde spirit of architecture expressed through the grotesque is the work of the French architect Francois Roche, the founder of the polymorphous architectural organization New-Territories. Roche and New-Territories

expand the boundaries of their work outside of architecture, and realize multidisciplinary, theoretical, movie and robotic laboratories, architectural experiments, psycho-architectural case studies, bio-architectural constructs, etc. In a broad program of his accomplishments, Roche and his group implicate strategies of disobedience through the grotesque aesthetics of contempt for populist elements of culture. In this case, the grotesque in architecture operates on an implicit and explicit aesthetic level. Explicitly by means of direct expression in the forms, installations, actions in the space, film scenarios, etc., and implicitly including the influences generated by New-Territories synesthetic works: manifestos, theoretical texts, ephemeral installations, architecture related to ecosophy, biology, technology, robotics and human psychopathologies. (Figure 7, Figure 8, Figure 9)

As we had the opportunity to see on the previous examples, the source of the grotesque in architecture is often in the aesthetics of fright and horror. However, there is also an optimistic side of the grotesque in architecture that finds its source in the culture of humor, wit and inventiveness, and is related to the forms of small-scale architecture, prefabricated and temporary installations of the so-called “ephemeral architecture”. Ephemeral architectural structures express a kind of storytelling architecture that has the role of bearer of meaning and narration. This type of architecture includes various short-lived structures, temporal exhibitions, pavilions, architectural-sculptural installations, experimental architectural designs, etc. Storytelling ephemeral architecture usually promotes cultural content (traveling theaters, cinemas, exhibitions, pavilions designed to promote local culture, folklore and tradition), new architectural materials and technologies, and the frequent grotesque role of this architecture is to intrigue and test the social environment and record aesthetic experiences of people.²³ Although every aspect of revolutionary potential in society, art and culture is lost before the economic goals of global politics, architecture manages to defend its creative social and political freedom in these positively grotesque forms of ephemeral architecture. (Figure 10)

CONCLUSION

Modern architecture in its aesthetic domain resists Nietzsche’s nihilism, which is still present in the 21st century in the crisis of philosophy, aesthetics, art, and human society in general. Long-term predictions such as those of Marshall McLuhan about the importance of the role of the media in terms of decentralization and global distribution of information have fulfilled at all levels of human action. The global merging of the intimate and public sphere of society has had a great influence on aesthetics and its subject matter of research. As a result of globalism, transculturalism and “inter(all) disciplinarity” as a general approach of modern times, the basic difficulties of today’s aesthetics have emerged: the boundaries of aesthetics have become very loose, permeable and sometimes invisible. Digital media and social networks represent aesthetic, artistic and cultural scenes in which amateurism coexists with relevant scientific contributions. Baudrillard had already indicated the transaesthetic character of our world and its movements towards general aesthetization, commercialization and transformation of everything, and even architecture itself turning into consumable goods.²⁴ Although the reality is often masked by globalist goals, and the original reality no longer exists after its transaesthetization, architecture understood as a simulacrum opens an unlimited scope of new possibilities for aesthetic research, interpretation and practice of performing architecture as a social, cultural, technical and artistic discipline. Contrary to Baudrillard’s pessimistic view of culture and art of the 21st

century, transaesthetics in the domain of architecture can be interpreted above all from an optimistic standpoint. Parametric and digital design in architecture is able to produce a hyperreal reality based on freedom and creation that the architects had never known before. Therefore, the architecture with the qualities of transcultural and transaesthetic succeeds in overcoming the unilateral global goals of neoliberal capitalism with the power of its creations, providing the maximum of creative charge.

On the previous examples in this study, we have seen that the digital architecture of exuberance of Hernan Diaz Alonso or the experimental architecture of Francois Roche and the New Territories group represent two extremely creative ways of using modern technologies for the purposes of aesthetically, ethically and politically free architectural and artistic expression. The orientation of architecture to the digital methodology of work has highlighted a new positivist belief in the richness of transaesthetic experiences given through architecture. Computer design and modern technological practices of architecture confirm the benefits of transaesthetic architecture which is realized in the philosophical interface between utopia and reality. Through animation, virtual perception, digital simulation, direct transformation, modification, and interactive perception of architecture, digital architectural information is established as the basic equivalent of aesthetic value. At the same time, digital architectural information is a technical-engineering value based on which the realization of architecture in practice is carried out. Therefore, depending on the point of view, digital architectural information determines the aesthetic extension of architecture - which can be regarded as hyperrealism, which is neither a lie nor truth, since it exists as architecture in the domain of the transaesthetic.²⁵ On the other hand, digital architectural information is a simulacrum that has practical potential and is transferred from the domain of the hyperreal to the domain of real and existential when it comes to the realization of computer models of architecture in the built objects. As the technical possibilities of concrete, glass and metal structures were examined in the twentieth century with fascination, today, in the second decade of the 21st century, digital media have completely transformed the way of thinking and the very philosophy of architecture. Digital architectural information also works in the field of social cohesion, which best reflects the concepts of intelligent architecture, smart cities and environmental aesthetics of architecture. Technology should not be understood as an antagonist and destroyer of nature and natural environment. New technologies are precisely the basis for a more human and ethical approach to modern architecture that seeks to reconcile economic goals with the general development of society, bearing in mind ecological and environmental goals. Therefore, the highest goal of architecture aesthetics should be *phronesis*, which is reflected a combination of practical and thoughtful work in architecture. This is why environmentalist aesthetics of architecture revitalizes issues that were forgotten and strives to rethink the general values of true, good and beautiful which have constituted the basis of humanism and individual and collective responsibility from antiquity to this day.

Figures:

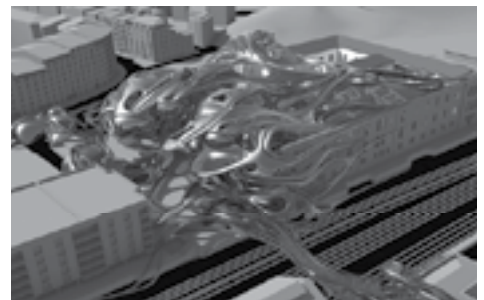


Figure 1 Skidmore, Owings and Merrill LLP. Bujr Jumeira, Dubai. Completion expected in 2023.

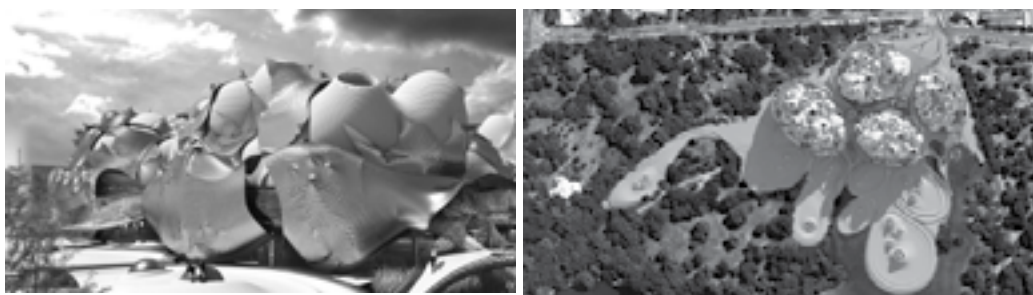
Figure 2 Dubai tallest skyline in the world.



Figure 3 Palm Jumeirah in Dubai - The world's largest artificial island in the shape of palm tree.



Figures 4a, 4b Hernan Diaz Alonso and Xefirotarch. Tabakalera, Competition project, Spain 2008.



Figures 5a, 5b Hernan Diaz Alonso and Xefirotarch. Project of New National Gallery and Ludwig Museum, Budapest, 2015.



Figure 6 Hernan Diaz Alonso and Xefirotarch. Project of Pavilion in Patagonia, 2012.

Figure 7 Francois Roche and New-Territories. The Building Which Never Dies, France-Austria, 2009-10.



Figure 8 Francois Roche and New-Territories. He shot me down, Korea, 2006-07.



Figure 9 Francois Roche, *New-Territories and MAM/ARC. I've heard about, Paris, 2005.*

Figure 10 "The Living" (New York-based designed practice group), *12m-high Circular Tower made of biodegradable bricks for MoMA PS1's annual Young Architects Program, 2014.*

Notes:

1 Søren Kierkegaard, *Ili-ili* (Sarajevo: Veselin Masleša, 1979); Søren Kierkegaard, *Strah i drhtanje* (Split: Verbum, 2000).

2 International Style was the name of the exhibition organized by architects Henry-Russell Hitchcock and Philip Johnson in 1932 at the New York MOMA Museum, assuming under this name a modern style in architecture that had been developing since the 1920s in Germany, France, the Netherlands and other European countries. Shortly before the Second World War, Mies van der Rohe, Walter Gropius and Marcel Breuer emigrated to America, Hannes Meyer to the USSR, and then to Mexico. The principles of Bauhaus and Le Corbusier's modernism after the war in the fever of the great construction of new life through the new architecture started to gain their worldwide affirmation.

3 We will mention some of the largest architectural companies operating on the global architecture market: AECOM (USA), Gensler (USA), IBI Group Inc. (Canada), Nikken Sekkei Ltd (Japan), Aedas (UK), Perkins and Will (USA), DP Architects (Singapore), HOK (USA), Samoo Architects and Engineers (South Korea), Foster and Partners (UK), etc.

4 See examples of projects carried out by WKK architects in Bahrain, Islamabad, Jakarta, Tehran, Bangkok, Cyprus, Tripoli, Dubai.

5 Dubai is the destination of wonders in architecture, by 2023 it will have another miracle Bujr Jumeira a split-volume skyscraper, which oval base is shaped in the form of fingerprint of the emirates's ruler Mohammed bin Rashid Al Maktoum (See: Figure 1). Dubai is the host of EXPO 2020. It is the first time that World Universal Exposition take place in the regions of Middle East, Africa and South Asia.

6 See below in this paper the work of the New Territories group, pp.11.

7 Aesthetics of everyday life involves human common objects, environments and activities, for example: artifacts of daily use, chores around the house, everyday activities, such as eating, walking, bathing, meeting with people, sport etc. See: Yuriko Saito, *Everyday Aesthetics* (Oxford: Oxford University Press, 2007).

8 Allen Carlson, "Environmental Aesthetics", Edward N. Zalta (ed.), *The Stanford Encyclopedia of Philosophy*, 2016, <https://plato.stanford.edu/archives/sum2016/entries/environmental-aesthetics>.

9 Arnold Barleant, "Environmental Aesthetics", Michael Kelly (ed.), *The Encyclopedia of Aesthetics*, (Oxford: Oxford University Press, 1998), p.10.

10 Although they share similar ideas, environmentalism should not be confused with ecology. Ecology refers to a set of relationships that connect an organism with its environment or ecosystem. Environmentalism is a very comprehensive philosophical, sociological and ideological view of the world that advocates the protection and improvement of environmental health: people, animals, plants and non-living matters.

11 Ronald W. Hepburn, "Contemporary Aesthetics and the Neglect of Natural Beauty", *British Analytical Philosophy* (London: Routledge and Kegan Paul, 1966).

12 See: Arnold Berleant, *The Aesthetics of Environment* (Philadelphia: Temple University Press, 1992); Arnold Berleant, *Aesthetics and Environment: Variations on a Theme* (England/USA: Ashgate Publishing, 2005); Allen Carlson and Arnold Berleant, *The Aesthetics of Natural Environments*, (Broadview Press, 2004); Arnold Berleant, "The Art in Knowing a Landscape", *Diogenes*, 2013.

13 Yrjö Sepänmaa, *The Beauty of Environments a Geeral Model for Environmental Aesthetics*, (Soumalainen Tiedeakatemia, 1986).

14 Biophilia means "love of life" or "love of living systems". See: Erich Fromm, *The Heart of Man* (Evanston and London: Harper and Row Publishers, 1964); Edward O. Wilson, *Biophilia*, (Cambridge: Harward University Press, 1984).

15 In architecture, biophilic design implies a sustainable design approach whose primary goal is to restore the connection between people and their natural environment – plants, animals, elements of natural landscape. See: Antonio Caperna and Stefano Serafini, "Biourbanism as New Epistemological Perspective Between Science, Design and Nature", Khan Z. Ahmed and Allacker Karen (ed.), *Architecture and Sustainability: Critical Perspectives for Integrated Design*, (Brussels, Ghent: KU Leuven Faculty of Architecture Campus Sint-Lucas, 2015), pp. 263-269.

16 See: Gernot Böhme, "The Art of the Stage Set as e Paradigm for an Aesthetics of Atmospheres", <http://romatrepres.uniroma3.it/ojs/index.php/babelonline/article/viewFile/1208/1199>, 2013, pp. 187-193.

17 See Alexander Gottlieb Baumgarten's original approach of aesthetics as aisthesis in: Alexander Gottlieb Baumgarten, *Ästhetik* (Hamburg: Felix Meiner Verlag, 2007); Aleksander Gotlib Baumgarten, *Filozofske meditacije o nekim aspektima pesničkog dela* (Beograd: BIGZ, 1985).

18 In his studies, Böhme examines the values of the atmosphere that dominates in various aesthetic contexts, such as: city atmosphere, music atmosphere, atmosphere of light, atmosphere of dusk, atmosphere in architecture, atmosphere of human communications, atmosphere of living bodies in space etc. See: Gernot Böhme, *Atmospheric Architectures: The Aesthetics of Felt Spaces* (London, Oxford, New York, New Delhi, Sydney: Bloomsbury Academic, 2017).

19 Herman Schmitz considers the atmosphere to be emotional power. See: Herman Schmitz, "The New Phenomenology", Anna-Teresa Tymieniecka (ed.), *Phenomenology World-Wide*, Vol. 80, (Dordrecht: Springer, 2002), pp.491-493; Herman Schmitz, "Eutseelung der Gefühele" – english edition by Rudolf Owen Mülan and Jan Slaby "Emotions outside the box – the new phenomenology of feelings and corporeality" (Springer online editions, 8 February, 2011), Springerlink.com.

20 Gernot Böhme, *Atmospheric Architectures: The Aesthetics of Felt Spaces* (London, Oxford, New York, New Delhi, Sydney: Bloomsbury Academic, 2017), p.174.

21 The term grotesque is used in the sense of miraculous, unusual, excessive, extreme, distorted, outcast, ridiculous, frustrated, unnatural, ironic. (See: Volfgang Kajzer [Wolfgang

Kayser], *Groteskno u slikarstvu i pesništvu* (Novi Sad: Svetovi, 2004).

22 About the concept of simulacrum see: Žan Bodrijar [Jean Baudrillard], *Simulakrumi i simulacija* (Novi Sad: Svetovi, 1981), p.10.

23 Ephemeral or temporal architecture constitutes a catalyst for social behavior, refreshes space and psychologically affects passers-by. Ephemeral architecture is usually the product of interdisciplinary work of experts from various disciplines: architects, stakeholders, historians, urban planners, sociologists, psychologists, communication and media experts, etc.

24 See: Žan Bodrijar [Jean Boaudrillard], *Prozornost zla: Ogljed o krajnosnim fenomenima* (Novi Sad: Svetovi, 1994), pp.14-19.

25 See the example of the Patagonian Museum designed by Hernan Diaz Alonso, (Figure 6).

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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 independently 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 conceived 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 institutional 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 modernism. 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, aesthetics, architecture, capitalism, devastation, economy, social value, society, paradox, public space, sustainability.*

In our everyday consumerist life approaching the end of the 2nd decade of the 21st century there are not so many elements that are making the relation between economy and art, or culture and economy in a broader sense, perceivable. At least in post-socialist countries, for an ordinary citizen, art is still something exclusive and deprived of any tangible relation when it comes to influencing real life. These two sectors of reality construction, economy and culture, are perceived as distant and unconnectable. But if we look more attentively in the past of both, we can find traces of a time and of thought when the opposite was taking place, i.e. the times of socialist progress and thought in the case of the Yugoslav state, whose unused potentials are still being scrutinized for development and understanding of our present day in terms of both culture and economy.

Building of the National Bank in Cetinje was conceived and designed by the architect Petar Vulović (figure 1(a), figure 1(b), figure 1(c)). It was constructed between 1960 and 1964, partly in parallel with development of the architect's project of a bank in Makarska, in Croatia between 1960-62 with which we can trace aesthetic parallels (figure 2). Being a National Bank employee from 1959 until 1965 at their Architectural Bureau, and then SDK architectural studio employee, he got the opportunity to construct some of his key achievements such as SDK in Belgrade in 1969 (figure 3(a), figure 3(b)), SDK branch office in Kraljevo in 1973 (figure 4) and SDK in New Belgrade in 1987. But the perception that he was an architect interested in creation of bank buildings and in economic sector only, is rather wrong. His interests and sensibility for spatial issues in the case of the National Bank in Cetinje span between issues of theory of proportions, harmony, golden ratio, local urban specificities and those of the ambient. In the interview given to Borislav Vukićević, the Montenegrin architecture writer, the architect explained that he thought of his Cetinje building as an homage to Njegoš's poetry:

My pillars that descend down to the ground are my first homage to Njegoš, not only to his Gorski vijenac.¹ (figure 5)

Architectural theorist and philosopher John Rajchman explains how the way we reside on the ground is poetic and that poetry explains that process.

That is why the Earth matters not only in the origin of the work of art but in the origin of its very concept, and hence in the concept as well as the work of architecture.²

To follow the trace of development of Vulović's interdisciplinary thought, it is important to notice that in the same interview the architect states that in case of the SDK building in Kraljevo his research is a devotion to the issue of pillar and that the building is an ode to the pillar i.e. that he did not conceive the building starting from prefabrication as a process. There is also a third relevant point in the same interview explaining his poetic, lyric and alternative approach to architecture when the architect narrates how he admired the observation of a Croatian critic who wrote about his SDK building in Belgrade stating how the building deeply stared into the Pannonian Plain; or yet another one, when he agrees with analysis by Ivan Kucina that the same building, seen in the context of Belgrade, can be thought of as a clear and fine white canvas (figure 6(a)). Unfortunately, we allow for canvas to change too (figure 6(b)). Departing from Vulović's relational and historical approach to aesthetics, we might argue that his Cetinje edition of the National Bank with its western and horizontally oriented main facade is gazed towards Mount Lovćen on top of which the poet Njegoš was buried (figure 7(a), figure 7(b)). The preparatory works for erecting the Mausoleum on top of Lovćen had already begun when he was conceiving his approach to constructing in Cetinje.³ We may argue that aesthetics of the Cetinje National bank is aesthetics of reflections and relations. If we observe its frontal main façade or lateral sides, we will notice modules that are multiplied and reflected. Sometimes that reflection is not immediate, but like in the case of the roof and its triangles it can even be distant or diagonal (figure 8(a), figure 8(b), figure 8(c)).

In all this lies, above all, Pythagoras and the philosopher Plato and, of course, lies Euclid. I am a student of professor Milan Zloković⁴, and he was a great mathematician and geometrician, and geometry is the essence of the whole world... I accepted that geometry is the essence, but only after I studied the subject well... The law of the square root of three, in the whole building, is valid here. And not only the law of the

square root of three, one other dimension is complemented. Even someone who does not know the theory of proportions feels it very quickly...⁵

Richard Padovan writes that a number must be experienced in a concrete way in order to be architecturally expressive, what now we understand as close to Vulović's conception.⁶ But what is that other dimension that should have been felt while we were observing the building? We might argue that the incorporation of the golden ratio is present in building's conception. With its light and harmonious disposition of modules, the building gives to an observer an impression of stability and protection. When one stands at the ground floor next to the base of the colonnade (figure 9) and under its three floors that then become the roof i.e. a cantilever space, one also feels and relates its own presence to the economic function the building was originally given. One establishes the connection and "sees" that an individual is a pillar of society. There is a presence of belonging and protection that could be felt.

The pragmatics of Yugoslav *soft* socialism gives foundations to such friendly-yet-authoritative architecture vis-à-vis ideology.⁷

If for Le Corbusier, the man in the Modulor – derived from the golden ratio – represents the essence of harmony,⁸ then for Vulović's conception of the bank the man and his time, history and built environment is the substance of its economy and culture. That is why he would not start the project without first studying Montenegrin history, poetry, and the environment in which Cetinje valley is situated, which confirmed relational aspect of his work. Apart from that, we should research if Vulović's modules, which he multiplied to achieve the volume of the bank were each, as the Modulor was, also based on golden ratio as well as the whole building as such (figure 10).⁹ The originality and specificity of the roof solution, the rhythm and repetition of modules along the façade, in a time of developing industrialization, shows that Vulović was not only reflecting the past, history and existing urban specificities of the town and its natural mountain environment but that he was already thinking of the future and how to go beyond the present and demands of modernism in terms of international style, use of the glass and prefabricated elements. While remaining modern (figure 11), he reached the specificity and integrity in proportions¹⁰, uniqueness and rarity that might defend his authorial approach in the conception of this building what according to Elisabeth Grosz is referred to as the *architecture of invention*. She argues that architecture has tended to conceive itself as an art, a science, or a mechanics for the manipulation of space, indeed probably the largest, most systemic and most powerful mode for a spatial organization and modification.¹¹

And for Vulović as well, architecture is the first of all arts,¹² that relates to music and poetry and where the light is an important element of form.

In self-governing Yugoslav *soft* socialism where the SIZ – a *self-governing interest community* – was functioning and controlling the area of health, social protection, culture and sports, working class was not seen as an object for exploitation like in neoliberal times. On the contrary, between 1946 and 1963,

proletariat as the new class becomes, for the first time, involved in political, economic and cultural decision-making and as a new force it initiates creation of the political system according to its position, new economy and new cultural politics.¹³

This cultural politics wanted to educate the masses and create educational and cultural development for its wide society. Architecture, with its immediacy, presence and availability in public space was respected and esteemed. And this kind of belief in the power of art and culture coincides precisely with the finissage of Vulović's bank building in Cetinje, with its scientific, theoretical and above all aesthetical qualities. Šuvaković's statement about complexities in architecture and culture can be useful in this context. He writes that architecture as the consequence of the practice of producing habitats etc. is an effect endowed with the function of, first and foremost, articulating and rearticulating human life and its visibility. However, articulations or rearticulations of human life are not the expressions of simple functions but of the complexities imposed by the type of culture and its specific historical and geographical organisation.¹⁴

In 2012, the Vulović's building, so organically connected with its environment and history, was renovated and turned into the Montenegrin Gallery of Art (figure 12). The 4th floor was added and the roof was removed - facts that permanently changed the character of the object. A close reading of the Montenegrin Law on Protection of Cultural Goods provides some interesting elements. If a cultural-historical object is a single immovable object of architectural, archaeological, artistic, technical, paleontological significance or other social significance¹⁵

then with Vulović's implementation of golden ratios, antique theory of proportions, authentic relation to environment, poetry and urban specificities of Cetinje, it is obvious that the object, if it was preserved in its original edition, could have been a potential candidate to achieve the status of a cultural-historical object. But in George Kubler's words, we often encounter a delay between discovery and application and that is found in almost every field of knowledge. Kubler explains that our ability at any moment to accept new knowledge is narrowly delimited by the existing state of knowledge.¹⁶ (figure 13)

Cultural value of the Vulović's building is historical also due to the fact that after its use as the National Bank it was serving to an economic model of SDK (*Služba društvenog knjigovodstva*) – the Financial Controller for the Lawful use of Social Assets – which had an important role in the development and responsibility of and for the economy. It was an extraordinary regulatory and controlling institution that enabled the further development of self-managing socialism in the FNRJ and the SFRY. The SDK Law states that SDK is a social book keeper, a registrar and a controller of the legality of the use of social assets. Therefore, financial resources and all other assets could not have been owned, but they were social and they were managed directly or indirectly by the working people and other self-governing and socialist associations to the benefit of each individual and all people together.¹⁷ Another important observation in this regard comes from Rudolf Arheim who states that we see as much as we know.¹⁸

Therefore, this text stands for the critical defence of art, architecture and culture in those cases when there is evidence supporting artistic, historical, technical, archaeological, and scientific spheres as stated in the Law for Protection of Cultural Goods (figure 14 (a), figure 14(b)). If it was originally a structure serving the state and public institutions dealing with economic affairs, while at the same time it was an object whose conception could aesthetically and theoretically be seen as an art itself, then today, in these globalized times we have to wonder what are the factors that made us fail in giving it the cultural recognition, especially during the process in which we were given the chance for conceiving it as a space devoted to presentation of art.

Consequently, this brings us to the question whether today's art, architecture and culture should serve for their maintenance or just promotion. If architecture is art, (figure 15 (a), figure 15(b)), then the original Vulović's bank building with its function and history was a perfect prelude for art maintenance via planned art institution and its aesthetics should have been preserved as a cultural monument of modernism. Only then, we could have spoken about maintainance and not mere promotion in art and culture, a phenomenon that can also be named as self vanished modernism due to the fact that Vulović's creation is not the only one that is not present any longer in its original form in Montenegro. Before such lost heritage, we are left with a sensational wonder why have we renounced a treasure that could have become another jewel in a continuum of historical objects in the town of Cetinje. In comparison with our present time when banks, audit companies or corporations can be located anywhere, which is often decided based on the price of the rent, we cannot help but wonder how was the impression of a passer-by in the socialist era when each of those institutions had its own aesthetics. What impact on a citizen has the architecture of today's economy institutions in comparison with the same impact in the post-war WW2 period? The importance of economy in our lives has not changed, but the place of aesthetics did. Now that Vulović's building has witnessed both: a rapid Yugoslav modernization and its even more faster failure – the question is who is a bigger loser, economy or art? And who has more rights, politics or culture – now that they still want to work apart?

Figures:



Figure 1(a): National Bank in Cetinje, Montenegro 1960-1964. architect Petar Vulović © private archive of Vesko Pejović, Cetinje

Figure 1(b): National Bank in Cetinje, Montenegro 1960-1964. architect Petar Vulović © private archive of Vesko Pejović, Cetinje



Figure 1(c): National Bank in Cetinje, Montenegro 1960-1964. architect Petar Vulović © private archive of Vesko Pejović, Cetinje

Figure 2: National Bank in Makarska, Croatia, 1962, architect Petar Vulović © Arhitektura urbanizam, 19, Beograd, 1963, p. 19



Figure 3(a): Administrative building, Filial SDK, Belgrade, Serbia, 1969, architect Petar Vulović © Arhitektura urbanizam, 59, Beograd, 1969, p. 20

Figure 3(b): Filial SDK, Belgrade, Serbia, 1969, architect Petar Vulović © Arhitektura urbanizam, 59, Beograd, 1969, p. 20



Figure 4: Filial SDK in Kraljevo, Serbia 1969-1973. architect Petar Vulović © private archive of Djordje Alfrević, source Đorđe Alfrević, Sanja Simonović Alfrević Brutalism in Serbian Architecture: Style or Necessity? FACTA UNIVERSITATIS Series: Architecture and Civil Engineering Vol. 15, No 3, 2017, pp. 317 – 331 <https://doi.org/10.2298/FUACE160805028A>



Figure 5: National Bank in Cetinje, Montenegro 1960-1964. architect Petar Vulović © Arhitektura urbanizam, 59, Beograd, 1969, p. 23

Figure 6(a): Administrative building, Filial SDK, Belgrade, Serbia, 1969, architect Petar Vulović © source: <https://aas.org.rs/vulovic-petar/>



Figure 6(b): Administrative building, Filial SDK, Belgrade, Serbia, 1969, architect Petar Vulović © photo by Irena Lagator Pejović



*Figure 7(a): National Bank in Cetinje, Montenegro 1960-1964. architect Petar Vulović
© Arhitektura urbanizam, 59, Beograd, 1969, p. 21*

*Figure 7(b): National Bank in Cetinje, Montenegro 1960-1964. architect Petar Vulović
© Arhitektura urbanizam, 59, Beograd, 1969, p. 21*



*Figure 8(a): National Bank in Cetinje, Montenegro 1960-1964. architect Petar Vulović
© Arhitektura urbanizam, 59, Beograd, 1969, p. 22, 23*

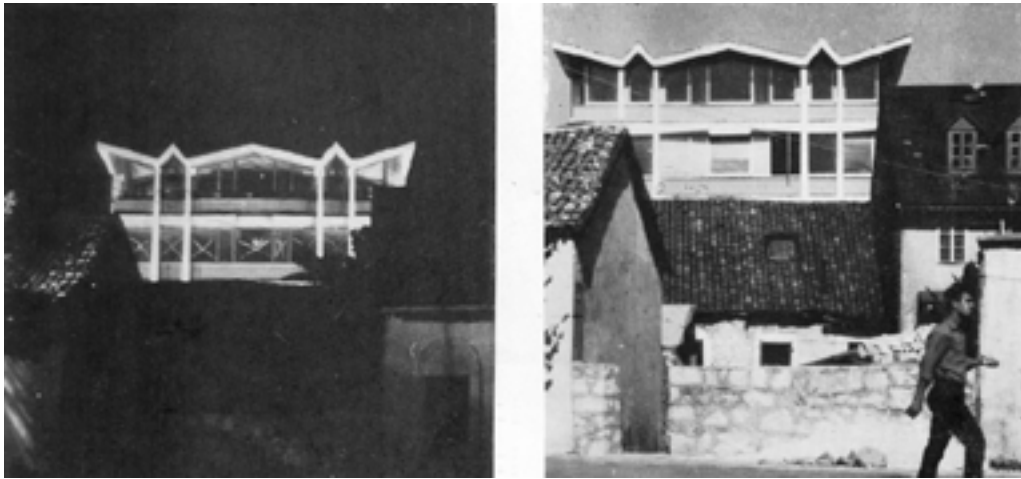


Figure 8(b): National Bank in Cetinje, Montenegro 1960-1964. architect Petar Vulović © Arhitektura urbanizam, 59, Beograd, 1969, p. 22, 23

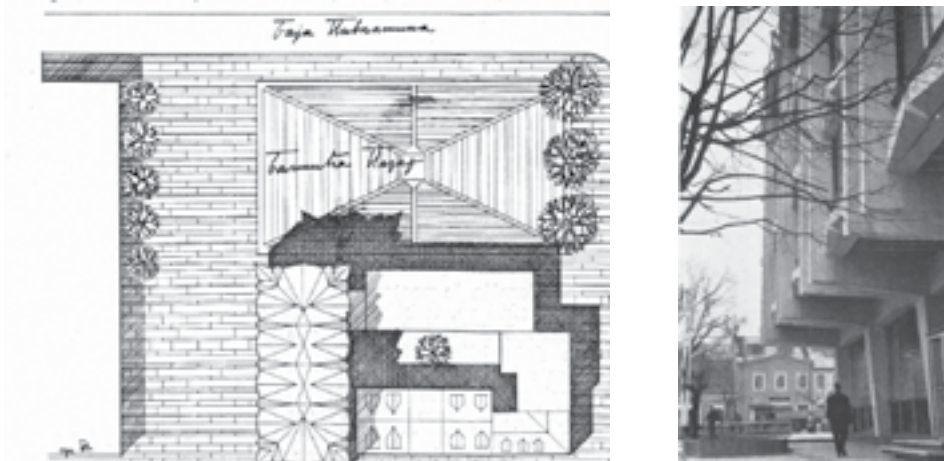


Figure 8(c): National Bank in Cetinje, Montenegro 1960-1964. architect Petar Vulović © Arhitektura urbanizam, 59, Beograd, 1969, p. 22, 23

Figure 9: National Bank in Cetinje, Montenegro 1960-1964. architect Petar Vulović © Arhitektura urbanizam, 59, Beograd, 1969, p. 23



Figure 10: National Bank in Cetinje, Montenegro 1960-1964. architect Petar Vulović © drawing by Plan B architects, Slovenia



Figure 11: National Bank in Cetinje, Montenegro 1960-1964. architect Petar Vulović © source from the book *Crna Gora – Montenegro* by Grafičko preduzeće „Zaječar“ / Centar za novinsko – istraživačku djelatnost „Intepregled“, Beograd. Year of publication is not stated.

Figure 12: View of the renovated object © archive of Plan B architects, Slovenia, photos by Lazar Pejović



Figure 13: Figure 1(a): National Bank in Cetinje, Montenegro 1960-1964. architect Petar Vulović © private archive of Vesko Pejović, Cetinje

Figure 14(a): National Bank in Cetinje, Montenegro 1960-1964. architect Petar Vulović © private archive of Borislav Vukićević

Figure 14(b): National Bank in Cetinje, Montenegro 1960-1964. architect Petar Vulović © private archive and photo by Irena Lagator Pejović



Figure 15(a): © photo by Lazar Pejović

Figure 15(b): © photo by Lazar Pejović

Notes:

1 From the Borislav Vukićević's private archive. The interview with Petar Vulović by Borislav Vukićević was made in 2012 on the occasion of renovation of Vulović's original building which was carried out without consulting him.

2 John Rajchman, *Constructions* (Cambridge, Massachusetts: The MIT Press, 1998), 45.

3 „The stone works were completed in 1958, but a formal “Decision on Raising Njegoš's Mausoleum ...”, adopted by the Municipal Assembly of Cetinje, took another 10 years. The final technical preparations were completed in 1970 and the construction began next year. Mausoleum was inaugurated in 1974.” <http://www.mnmuseum.org/NJMZmn.htm> accessed on 25.02.2019. 12:50

4 His work is the very substance of Serbian modernism, and his buildings form the most coherent testimony to the ethos of the epoch. See: Ljiljana Blagojević, *Modernism in Serbia, The Elusive Margins of Belgrade Architecture 1919-1941* (Cambridge: The MIT Press, 2003), 191.

5 From the oral interview with Petar Vulović © private archive of Borislav Vukićević.

6 Richard Padovan, *Proportion. Science, Philosophy, Architecture* (London: Routledge, 1999), 48.

7 Srdjan Jovanovic Weiss, with a series of photographs by Armin Linke, *Socialist Architecture, The Reappearing Act* (Berlin: The green box, Kunst Editionen, 2017), 9.

8 Steen Eiler Rasmussen, *Experiencing architecture* (Cambridge: The MIT Press, 1959), 119.

9 During the period of writing this paper, I was analyzing the external façade of the object with mathematicians and researchers from the field and the conclusion was that the possession of exact measures might lead us to discover the implementation of the law of the square root of three and of golden ratios which, visually, can be presupposed.

10 In the interview, Vulović speaks about his interest in the system of proportions in Pythagora's, Plato's and Euclid's thoughts, and that he integrated the Pythagorean-Platonic proportional system in the building. For closer understanding see Richard Padovan, *Proportion. Science, Philosophy, Architecture* (London: Routledge, 1999).

11 Elisabeth Grosz, *Architecture from the Outside, Essays on Virtual and Real Space* (Cambridge, London: The MIT Press 2001), 109.

12 From the oral interview with Petar Vulović © private archive of Borislav Vukićević.

13 Branka Doknić, *Kulturna politika Jugoslavije 1946-1963* (Beograd: Službeni glasnik, 2013), 315.

14 Miodrag Šuvaković, *Fundamental Issues And Indices – Aesthetics Of Architecture*, SAJ 2019, 9. p. 107. <http://saj.rs/wp-content/uploads/2018/11/SAJ-2017-02-M-Suvakovic.pdf> accessed

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15 Act 13 of a state Law on Protection of Cultural Goods "Sl. list Crne Gore", br. 49/10 of 13.08.2010.

16 George Kubler, *The Shape of Time, Remarks on the History of Things* (Clinton: Yale University Press, 1962), 65.

17 Law od the SDK: "... an independent organization that carries out the activities of social bookkeeping, payment transactions in the country for legal entities and other activities determined by law and regulations based on the law." https://narodne-novine.nn.hr/clanci/sluzbeni/1991_05_21_651.html Accessed on 09.10.2018.

18 Rudolf Arnheim, *Art and Visual Perception. A Psychology of the Creative Eye* (Los Angeles: University of California Press, 1974), 139.

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ARCHITECTURAL SUBLIME: DOME ABOVE DOME

Abstract | The European concept of the architecture of sky oscillates between the differences of the two worlds. In the period of classical antiquity, that was a leap forward from the perfect towards the unique, on a course set by the philosophy which began with the thought of nature (physics) and progressed towards the reflection of the essence of matter (metaphysics). The *poiesis* of the whole, as an architectural potential for the range of a higher scale, was born from the projection of cosmopolitan tendencies, but only after this perception of the world had included universality. For antique thought, whose boundaries and geometry were linked to the sphere, universality referred to the shape of the Universe, thus the geometric sky expressed the ideal One. Parthenon and Pantheon, unified through the thematisation of the geometric dome, uncovered possibilities for sublime architectural worlds. One world offers pure geometry, while the other one is ruled by the visual presentation. One projects the 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, it is placed out of reach, and its symbolic sublimity is achieved through spatial opening, outwards. Sublimity is a constant metaphysical challenge in European architecture. It connects aesthetics with the spatial secret: the idea that it takes more than perfect technique to bring matter to life. In that sense, the connection between the antique ability to reduce the Universe to an object using weight, and the modernist antigravity which leaves the orbit of the Earth, may be interpreted today only if the limits of the visibility of architecture were expanded to reach the esthetic dimension of digital infinity, the same infinity which is stamped by pictures of Voyager on its journey of no return. That proves that only those who abandon their own position may come close to that which has remained sublime.

Index terms | *Parthenon, Pantheon, dome, geometry of the sky, antigravity, digital infinity.*

There exists an esthetical experience of architectural unity, equivalent to a sentiment of sublimity, which only appears unrelated to current professional challenges. The form which could define such an experience is not expressed through the entirety of contemporary architecture, what's more, it may seem that such formal character is indeterminable at present. We have to admit that, as architects, we belong to an epoch characterized by utmost historical instability, where dysfunctionality is an established common condition of practice. There remains very little aside from the awareness of the loss of the pivotal moment within the theoretical capacities, where everything has already been said, used and produced. It is the very recognition of that deficiency that

is quietly neglected by the contemporary architectural discourse. Besides, let us not forget the obscuring of the substantial emptiness, as well as disguising and ignoring the deficiencies which are all manifested in the quantities of the everyday architectural production. Therefore, it seems that by piling up architecture, an attempt is being made to substitute the insufficiencies of the key characteristics of architecture, or the very thought of it. This situation could be deemed legitimate if architecture could demonstrate the qualitative differences between the power and the condition. But the intensive preoccupation with the everyday leaves little or no room for discursive settings. Therefore, the legitimacy of the practice is not analogous with its theoretical conditions. Even if the discursive inertia and the efforts wasted on liquid politics would become entitlements awarded to the practice, the theoretical rigidity of the historical experience still poses questions of the architecture's agility. The contemporaneity of this disbalance is understandable, but the confusion is caused by the absence of a reaction to the awareness of its existence. The image which accompanies theoretical discourse lost the glory which architects customary took for granted. The variability of the conditions against the condition of variability remains a levitating rhetorical question blurred by interdisciplinary conditions, which are casually referred to as cultural, political or social circumstances, but never considered to be esthetical. The esthetical character of this situation remains unchallenged, owing this to the abstract values of its intellectual establishment. In other words, even if there is an objective weakness of an architectural place, it remains outside the esthetical judgement. The unity of the creator and the work, just as that of the time and language, exists in the form of the corpus of memories which remains inactive, due to the inertia of the historical consciousness. This does not invalidate recurring questions of architectural language, natural order or the shaping of the spirit of the time. They may resonate differently, but they refer to the same world. The world of architecture of refined style, or of the style in general. The broken unity of theory and practice is proven time and again by the ideas about their unity, in spite of the awareness that such unity is exhausted as a temporal category.

I SKY AND ILLUSION

The European concept of the sublime, ever since the Pantheon, concerned the design capacity of an elevated concave-convex structure which incorporates an entire symbolic space of a unique common sphere. Its immediate content was transformed on the metastructural level of its imminence. In such sublimation, the primary esthetical function of an architectural order is exceeded, and the unity with universal spatial order is pursued in the centrally positioned geometrical associations. If Pantheon was *it* – “the symbolic strengthening of the grand political space of the empire” (Sloterdijk, 2014) – then we must consider what it epitomized, and what Sloterdijk describes as “the Roman solution to a Greek problem”. The architecture of the higher extent in the case of both Parthenon and Pantheon* literally referred to the “building of the sky”, albeit only the latter materialized the spherical concept. Both structures establish an obligation for future European development, in construction and in culture, which fundamentally influenced the status and the significance of the vault as well as of its constitutive elements. The bias to elevate roofs and ceilings to the metaphysical level is what gave the sky a valid rival in the architecture of a symbolically unifying region – a region above which it rose and left its heavenly mark.

Centuries later, in an entirely new technological system, Bruno Taut wrote about the dreams of the generation of the earliest modernists. Elevating culture to the level where it became able to respond to the infinite development of new forms, he highlighted the obligation for architecture to be fundamentally reformed. He claimed that this is only possible if we forget the enclosed character of rooms and introduce glass architecture which “would allow the sunlight, moonlight and starlight, not merely through windows but through every possible wall materialized in (coloured) glass. Only a radical transformation of the environment conducted this way could deliver new culture” (Taut, 1919). In “Die Stadtkrone” Taut refined this need for new architecture in the concept for his Chrystal Palace (Kristallhaus) “where architecture can renew its beautiful relationship with the sculpture and arts”. That new architecture of sublime spaces will enable cities to reimburse culture for all the constraints and the evil caused by mere utilitarian forms and other embodiments of the industrial era. Expressionism, the artistic direction which gained prominence by rebelling against all previous dogmatic forms, be they formal or functional, offers an understanding of a collective industrial work as a new alchemy. This is due mainly to the fact that the matter reached unprecedented levels of perfection – as shown at the Cologne fair by Taut, crystal became purer and clearer than ever before. Crystal is simultaneously a material, a structure and the form. The “ideal” understanding of the functionality was born out of the desire for the synthesis, but unlike in the functionalism of Loos, it is not an answer to a real need but an expression of spirituality which will soon confront the practicalism – the utilitarianism of that age, and especially of the age of the industrialization.

Taut’s “Alpine architecture” saturated with parabolic domes appears as a molded mass rather than as an architectural plan. This is why it can be understood as a succession of figures or shapes in an unconditional reality of an image, rather than recognized by the characteristics of its construction, typology or statics. We can refer to Argan’s notions about expressionism, and see an architectural image stretch into infinity, discarding every link between matter and nature, and incorporating all existing realities into its ideal world. It becomes an ideal of a progressive society which generates space through its new organizing structures, emphasizing spirituality, rather than utilitarianism, in architecture (Argan, 2006). It is precisely at this historical point that we can see the link between the expressionism of the “Alpine architecture” and the planetary rationalism of the Bauhaus, including the work of roughly the same artists who appeared at the famous exhibition of Novembergruppe, accompanied by the words of Gropius that “nothing is by itself any more”.

But let us return to the “City Crown” where we find Taut’s views on the unifying and transforming roles of architecture. Here, we also see his understanding of the sensibility with which the citizens of medieval Florence observed the erection of Brunelleschi’s architecture, the work to which Alberti, in his “De Rae Aedificatoria”, refers to as “a structure” (Alberti, 1485).

II HOW DEEP IS YOUR LOVE

Florence renewed the metaphorical potential of perspective geometry, which found itself at the formal threshold of the European Modern and its love for pure forms and the Sun, as a result of a sublimation of the roles of Parthenon and Pantheon. Reaching above the hills which framed the horizon of Florence, the city which aimed to symbolically abandon the boundary walls of its medieval fortresses¹, the dome became

both the morphological and the technological proof of the possibility to “reach beyond the skies”. This phrase, chosen by Alberti (*On Painting*) was not a mere figurative speech, considering that the “structure” comprising of ribs which all gathered at a single point defined the visible boundary of the infinity. It was a gigantic instrument of perspective—a machine, like the spherical roof of the Pantheon, which employed all contemporary knowledge in support of the (materialization) of a philosophical understanding of the “whole”. The opening on Pantheons dome, on an esoteric level, shines the light on both worlds (Sloterdijk, 2014). Its projection sublimates Aristotle’s physics (*On the Heavens*) and Plato’s ontology (*Theories of Soul*) by illuminating the perfect interior, allowing the Sun to dissolve and gather—reminiscent of the Supreme Deity. The modern equivalent of such an opening (bearing in mind that the Parthenon becomes the paradigm of high style only as an open structure liberated from the primary spatial order) can be found only in the parabola of the entrance roof, which referred to all previous arts by the materialization of its glass pyramid. The modern Louvre, as a global cultural heritage, expresses renewed love for the daylight which, by means of transparency, enlivens the link to Egyptian forms, figures and obelisks. The Louvre pyramid uncovers its deep historical character as the landmark of the “capital of modernity”, brought over from Egypt at the beginning of the XIX century. Pharaoh, who named himself Akhenaten (Amenhotep IV) was not only “the first individualist” in global history, but also the first modernist (revolutionary and reformist) who went against the rigidity of the archaic style, turning naturalism into an artistic programme in line with his personal fight against all, including religious, traditions. His new found love for truth is visible to this day, in the portrait of his queen Nefertiti. Her representation, almost as a suggestion of a new anthropology, stamped a moment in which a subjective experience of reality becomes more real than the apocryphal truth about eternity. That uncompromising sensitivity and the intellectual tension of the portrait is on a par with Mona Lisa’s smile, but the spatial feeling of the reliefs of Akhenaten’s era is closer to the visual impressionist experience. Here, the language which can defeat the unstable state of reality, turns the figure into an intellectual operation of artistic outlines which is weakening under the superior order of matters. The glass pyramid, while mapping the heavenly depth, symbolizes the disintegration of the visible horizon—the temporal and spatial liberation of the structure is attacked by the loss of its ontological core, and a consciousness that it can only confront its own finality by further liberating itself. Akhenaten’s migration to the modern era, which ended with the arrival of monotheism, is unmatched in the history of marked love for the world, even if we can only see it from the position of the (pharaoh’s) eternal beauty.

III ANTI-GRAVITY

Structure is the word which, in the modern era, changed the house of Gods into an open sky above the city. It used to be, and remains, the purest mark of the essence of architecture. Brunelleschi’s Dome was a structure (of volume with no supporting sub-structural elements), but so was the Parthenon with its inner sky dispersed in an explosion, at the time when the science dismissed the concept of the sky in a form of a dome (discovery of the telescope and the dismissal of celestial spheres). Ever since, modern architecture is developing its “appreciation of deficiency” related to this deep void which corresponds to the architectural understanding of the cosmos. European architecture, in its romantic fervor, finds ruins to be the last splendor, whereas all buildings strive to, through their comprising forms, uncover what lies in the depths of their history. This new capacity to uncover the past is developed in parallel with the unconscious tendency to do away with unnecessary weight. The opening of the

“modern sky” and the tendencies towards a universe with no spatial or temporal limits, along with the modern perception of reduced distances on Earth (Arendt, 1958), brings, for the first time, an architecture which is characterized by the transparency of an esthetic quality similar to that of ruins. It could be said that the character of such architecture sublimates the trajectories of the gothic tradition of directional space, except that it is not towards the empyrean (heavens above) but in all directions of the meta-ecumene of the modern era.

Since the XIX century people have to face their own finality in an infinite space and time, similarly to the new image of the world which was left without artistic presentations of its *heavenly twin*. Foucault also claimed that the XIX century scrapped the essence of myths in favour of the Second Law of Thermodynamics. The entropy of the system, metaphorically speaking, is nothing more than the loss of an atmosphere which was firstly scientifically proven, and then became evident in the empirical space. The Contemporary understanding of *the greenhouse effects* belongs to the inverted spectrum of the same terms, representing, in the domain of Rationality, the outcomes of the architectural green houses of the past. In the XIX century an idea was developed which claimed to be able to utilize new technologies to reconstruct the global protective envelope. This should have warranted the preservation of the ether which was, even in those days, destined for an infinite decay.

Architecture finds its new cosmic paradigm in the design of the “world’s interior” – Joseph Paxton’s 1851 Crystal Palace. This marks the commencement of the march of the new esthetics through modernity, when the critical threshold of immanency was crossed. Whitman’s poetics, in a similar way, accept the format of the World as an exhibition, thus becoming the container of all heterogenous exhibitions which his era allowed for.

The engineering architecture of glass and steel becomes the new expression of a form of an exponential relationship between shape and mass, but liberated from the solidity of matter this time. The style which displayed the organic essence derived from the geometrical skills is sublimated in the western world. In the wider architectural programmatic field, which was formed at the time of world exhibitions and the intensification of traffic, the Earth became available and explorable, we could say, as an object held in a hand². The esthetics and the spirituality of the society achieved a new, appropriate, expression, except that this time it was additionally marked by the speed of movement *. We could say that an observer moved through Gothic architecture as if on a journey, as the image of reality transformed into a panoramic overview. The Crystal Palace (Paxton, 1851) and the Eiffel Tower (Eiffel, 1889) symbolically represent the view over the exciting industrial landscape which was made of (Mars’s) fields, bridges and arches, train stations and funfairs, balloons, zeppelins and all that preceded steam boats and airplanes (which Le Corbusier will later consider to be the symbol, esthetic and programme). What reflects the sublime here is the feeling of a true liberation from the thought of the Earth’s heavenly shell, the idea which was thrown out by scientists at about the same time when the roof of the Parthenon was destroyed (the Morean War, 1687). The view became the factor which merged the Points of the World into a unique Time. If the Pantheon symbolically linked the territories of the empire, then structures like the Brooklyn Bridge or the Eiffel Tower, the Chrystal Palace or the Statue of Liberty prepared the world for the state of excessively interconnected reality in which we are still living today, endlessly. In this regard, the name of Nouvel’s infinite tower (Tour sans Fines, 1992) contains the reality of ‘Eiffel Towers life’, which is that all

of its steel elements were replaced over time while retaining its original geometry. Jean Nouvel's tower, besides its narrative about infinity, evaporates in front of eyes which have never seen it before.

IV DEPARTURE OF BELOVED OBJECTS

The middle of the XX century has been marked by a Galilean event. Amongst numerous discoveries, the density of which was hard to follow by mankind, one which is particularly relevant for this topic, appears incredible. For the first time the Earth has been seen by human eyes in its spherical wholeness. The following journey to the Moon only confirmed the extraterritorial character of this image. Undoubtedly, the Earth was finally discovered. But somehow, it went rather unnoticed. The human remained interested in earthly horizons (Arendt, 1958) despite the fact that his links to Earth are diminishing. The discovery of America suggested that all the trajectories on the planet are defined, while the modern era began by the clearing of continental paths and by unifying all the seas into one. On the other hand, the astronomical landscapes on the Moon were named after the imaginary seas, and prepared for new Great discoveries. This shows us that, even after five hundred years, the real and symbolical capacity of trajectories on Earth is not exhausted, and the old dreams about space journeys were replaced by an interest in the creation of a new image about ourselves. This is how the discovery of the telescope changed the way we see ourselves and the Earth more than it influenced our vision of the Cosmos, and subsequently left us awaiting new findings about our own lives. This time the images are dispersed polycentrically, aiming towards the depths of darkness, and not towards the hues of blue atmosphere of the yesteryear. The nonexistent dome of the Ultimate Home only proves the eternal character of the myths, despite our reliance on scientific knowledge.

The history of departures is the history of new worlds. After forty years of their journey, Voyagers 1 and 2 finally left the Solar System and inhabited interstellar space. The doubts of the 1970's was replaced by the 90-minute delay of the image which Voyager 1 still emits on its journey of no return. All the evidence of the exclusivity of life on Earth, engraved in gold, have never been further apart from its creators. The idea that man finally created something and placed it in the space inhabited by stars can easily be considered an inconceivable dream of cosmical scale, and the images which are still reaching us can be deemed the replicas of thoughts belonging to any observer of any of the domes ever created to support the idea of sublime. That history is equally the history of the revolution of a single architectural form. Dispersion of the dome's geometry and the linear character of its trajectory define the universal character of all matters, including the directions of all forces which cause our love for the sublime architectural objects to grow as our distance from them increases.

Figures:



Case 1: Pantheon, Rome, 2018, Case 2 Parthenon, Athens, 2014 (polar distortion of the view)



Case 3: Neorhitekti, National Museum, Belgrade, Competition, 2011

Case 4: J.M., Spherical Mirror, Installation, Gallery Kolektiv, Beograd, 2015



Case 5: Voyager 1, “Nonexistent Dome”, Last position, Right Ascension: 17h 13m 17,6 s; Declination: 12o 25' 27,7" Magnitude: N.A., Constellation: Ophiucus, Sun Distance: 21,810,060,483 km [17.0 km/s], Earth Distance: 21,686,463,303 km [31.6 km/s]

Endnotes:

- 1 “it reached so high that it was indistinguishable from the hills surrounding Florence” (Vasari)
- 2 What we learn from the modern globe which found its place in the middle class homes of the XIX century, and what is wittily described in Jules Verne’s “Around the World in Eighty Days”, is not the possibility to see the world using public transport, conditioned by the cost of the ticket, but that the speed of movement became more exciting than exotic and sometimes unimaginable, undiscovered and mysterious contents of that world – matters which explorers used to obsess about before the last unknown territory on Earth was discovered.

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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.*

INTRODUCTION

Understanding, perception, as well as approach to the study of landscape elements and structure, has shifted from basic understanding of the landscape as *an area, as perceived by people, whose character is the result of the action and interaction of natural and/or human factors* (Council of Europe, 2005) to importing holistic dimension where the landscape is determined *as a holistic entity of aesthetic perception* (Haber, 2004). In order to achieve identification with place and establish a hierarchy and orientation in a heterogeneous spatial construct such as a landscape, a conceptual framework based on a parallel understanding of the three dimensions of the landscape - morphological, aesthetic and functional - is proposed. The paper deals with the debate about the integration of these dimensions of the landscape between different scaling levels – from architectural to geographical at the focus of social ecology and socio-environmental changes.

In this sense, the landscape ecology can be considered as an important territorial and morphological determinant, as well as an important criterion for studying cities in line with environmental theoretical framework towards generating sustainability and resilience. The role of landscape ecology is to study and discover complex relationships between living communities and their environments in a certain part of the landscape, on the basis of which new perspectives for studying the city morphology can be identified through linking ecological and territorial studies (Troll, 1950). Over time, landscape ecology has been set as a complex discipline that cooperates with transdisciplinary fields such as geography, ecology and social anthropology (Wu, 2012), equally achieving a holistic, humanistic and social view, versus analytical and biological (Wu & Hobbs, 2005).

ECOLOGICAL RESTORATION:

BETWEEN ARCHITECTURAL OBJECT AND BUILT ENVIRONMENT

Aesthetic spirituality – the idea that beauty lies not in the eye of the beholder but in living in harmony with nature, and it underlies a wide range of environmental values and practices, certainly including ecocentric restoration.
(Jordan III & Lubick, 2011)

The complex and accelerated development of cities requires the exploration of new morphological and typological patterns and their relations with the landscape, environmental and natural conditions. Also, it is important to consider the autonomous position of landscape ecology in architectural discourse through consideration of several important thematic frameworks: (1) the relationship of functions and spatial patterns (Turner, 1989), (2) the temporal perspective of studying the landscape (Delcourt & Delcourt, 1988), (3) studying the hierarchy and the landscape scale (Jennings & Reganold, 1991), (4) relationship of spatial patterns and ecological processes (Wiens & Milne, 1989), and (5) integration of people and landscapes into *total human ecosystem* (Naveh, 1994). In this sense, the conceptual framework of ecological restoration is recognized as a connecting construct for the integration of ecological and social mechanisms of the landscape, which can provide the dialogue with nature in order to define aesthetic perception and cognition.

Environmental Aesthetic: Processes and Patterns

The discourse of interrelations between social and environmental construction of landscape is influenced by various disciplines such as architecture, design and art in line with studies of naturalness, and built by hybrid methodologies which provide *triad of spatiality* (Rendell, 2006) - spatial, temporal and cultural inside into landscape matrix, structure and elements on different scaling levels. Observing the indisputable discursive relationship between art and landscape, the dichotomy of nature and culture is observed, that is, through the temporal perspective of the landscape - the synergy of the continuance of nature and the constancy of ecological processes versus spatial patterns as a reflection of the cultural sequences.

By overlapping the spatial patterns, environmental processes and social agents, it can be approached to the development of integral concepts, images and metaphors, which builds a certain *systems aesthetics* (Collins & Goto, 2003). Thus, landscape combines two perceptions: (1) environmental experience built within the interface of nature-aesthetic and social-aesthetic on different scaling levels, and (2) built environment as an object without synergy and harmonization between patterns and processes.

Environmental scales of housing patterns: Towards Third Nature

Environmental experience can be classified as an aesthetic category that manifests itself at different spatial and temporal levels from micro to macro scale. In order to equally descriptively and principally understand this relation, a method of scaling is introduced in order to identify the relevant scale and level of visibility, sensitivity and perceptivity of the environment. An environmental architecture that is designed on the principle of visibility is based on reading an environmental idea in the aesthetic approach to design (Ristić Trajković, 2015). Whereas, the principle of the aesthetic experience, that is, of the active aesthetic mind - engagement esthétique - the existence of an active knowledge oriented towards the environment. The necessity of intensive consideration of processes and patterns is recognized in order to establish the relationship of function in relation to human behaviour and needs, so those aesthetics are in relation to their desires, experience and perception of the environment.

Reflecting on the comprehensive structure of the urban landscape and the tendency of the future transformation of the rural into the urban, or natural into cultural landscape, the typology of a housing can be distinguished as the leading spatial entity of studying the aesthetic category in relation to the environment. Housing patterns represent the largest share of the morphological image of the city and the highest level of the ideology of everyday life from the level of landscape ecology in which housing settlements build a relationship with a comprehensive ecosystem to the level of housing unit within which the ambient and sensual experience of the environment and the natural environment of living space is reflected. In this respect, in terms of the interaction between man and environment - environment, and especially the artificial architectural component, can have a deterministic influence on many aspects of human life: behaviour in the space, formations of social organization, and thus aesthetic experience. The environment can be explained at the same time as a stimulator, while user behaviour can be explained as environmental and natural sensitivity response.

Three types of landscape or nature can be identified: The first Nature - the primordial landscape intact by humans, the Second Nature - the landscape modified by humans, and the *Third Nature* (Jencks, 2004) - a landscape created by humans or controlled

environment. In relation to this differentiation, cultural belief in nature can be recognized as primordial and intact. Within such a belief, people are inclined to see themselves as part of that nature and, accordingly, take responsibility for it.

Starting from the two perspectives of the Third Nature conceptual framework (Ristić Trajković, 2015) - (1) the Third nature as complex system and space of mediation between different actors and materiality, and (2) the Third Nature is based on a complex, comprehensive and an interdependent system of interaction between people, architecture and nature – unequivocally the potential of this concept in architecture is initiated. The Third nature can thus be defined and recognized as a complex ecology that has a mechanism of interrelations between people and spatial patterns within different scales in space and time. In this way, architecture and nature are generators of urbanity that achieve the synergy of ecological and social mechanisms in a certain part or comprehensive framework of the landscape.

AESTHETIC OF ECOLOGY OR ECOLOGY OF AESTHETIC?

The influence of the aesthetic values on the ecological processes is reflected in the equally spatial and programmatic parameter of the planning, design and restoration of the landscape. The relationship between aesthetic and ecology from the environmental perspective includes the conceptual framework of *Eco-aesthetics* (Guy & Graham, 2001) based on the construct of postmodern science that includes a pragmatic new and naturally sensible sensibility. In the light of the new ecological knowledge and the transformation of the relationship and consciousness of people towards nature, the strengthening of the aesthetic and ecological relations would be established by integrating global environmental aspects into conventional design and planning strategies focused on methodological symbiosis: programming - scaling - designing.

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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. Hidenoby 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.*

In this paper I analyse certain cultural and aesthetic phenomena in the Japanese city. Cultural and aesthetic meanings inherent to Japanese cities will be analysed in parallel, including Japanese spatial concepts and their structural manifestation in the strata of urban tissue and street scape.¹ I will approach the theme from a comparative point of view by examining urban features and archetypal principles characteristic of the

Japanese city, contrasting them to the European city.

Historical Urban Formations in Japan

Kyoto and Tokyo offer examples of two different historical patterns of urban space in Japan. The first Japanese urban communities emerged around imperial palaces, and the first cities were founded by successive emperors from the 7th century onwards in the region of Nara, near the present-day Kyoto. Japan's first historical era, the Asuka period (538-710), marked the arrival of Buddhism from China and Korea to Japan and is renowned for its high-quality art. According to the rituals of the era, the Emperor's palace was rebuilt after the death of the old emperor. In the early days, the administrative town grew randomly around the Emperor's palace. The early Japanese capitals before the feudal era were known as the imperial *miyako* cities (都).

Chinese art as well as city and temple techniques were used as a model for the Japanese imperial cities. After Emperor Kōtoku's rise to power in 645, for the first time a plan was made to build the imperial capital in Naniwa, the current Osaka area. However, in 667 the capital was moved to Ōtsu on the shore of Lake Biwa, and then in 694 back to the Nara area, to Fujiwara-kyō.

Fujiwara-kyō (694-710) was the first Japanese capital built according to the Chinese-style grid plan. Its dimensions were 3,8 km on the north-south axis and about 2,1 km on the east-west axis. Although Fujiwara-kyō was designed as a permanent administrative town, in 710 the capital was again relocated to the site of the present-day city of Nara. The new capital founded by Empress Gemmei was larger than the previous one and was named Heijō-kyō, the Citadel of Peace. Heijō-kyō became the first "permanent" administrative centre and served as such during the reigns of several emperors (710-784).

In 784 Emperor Kammu set up a new capital in Nagaoka, north of the present-day Nara, as he wanted to keep some distance from the great Buddhist temples of the time. In 794 he decided to move the capital further north on a new site he called Heian-kyō, the Capital of Peace and Tranquillity. This was the beginning of the Heian period, the last period of Japan's early Middle Ages. Heian-kyō remained the residence of Japanese emperors until Meiji reform. The name of Kyoto came into use in the 11th century.

The plan of Heian-Kyō was built on a regular grid plan similar to the Chinese capital Chang'an, albeit much smaller. It also resembled the plan of Heijō-kyō, crossed by a wide central north-south axis, with a block size 120 m x 120 m. The street network of Heian was hierarchically subdivided into the broader main avenues or traffic lanes and into smaller streets. The major lanes were where ceremonies, processions, and all manner of power manifestations took place and where all movement could be controlled.² These were not actual streets however, because the enclosed residential areas were surrounded by earth-fill embankments. High mountains protected the capital to the north, east and west.

The principles of geomancy, itself based on Chinese cosmology, were the guiding principles of city planning. The orthogonal check plan for the imperial capital was copied from China during the periods of Sui (589-618) and Tang (618-907) dynasties. The plan was clearly delimited and almost symmetrical with respect to the central north-south axis of the city, with a hierarchical spatial organization.³ The imperial quarters were located at the northern end of the central north-south axis, and the most

prestigious plots, e.g. Buddhist temples and abodes of nobility, were placed around the Emperor's palace. The plan reflected the centralized imperial power as well as the city's administrative and social structure symbolizing the prevalent order of the time. The adoption of the Chinese grid plan in Japan has also most likely been affected by the traditional pattern of rice paddies with their rectangular path networks, since also the street networks of rural villages were often built to be compatible to the field grid.⁴ After the Heian period (1185), Japan was a feudal state under military rule for almost 700 years, until the Meiji reform (1868). Urban communities grew around the castles of military chiefs and developed a new city type, *jōkamachi* or "castle town". Most castle towns were built according to a predetermined pattern. The Warlord's castle was in the middle, and in the hierarchical order around it, were samurais, merchants and artisans, and farthest were the classless. Moats and roads were carefully planned. The blocks were built radially toward the centre around the castle. The street network was intentionally irregular, as opposed to *miyako* towns with temples usually located near the outer moats of the castle.

Tokyo, the historical Edo, became a castle town in 1457 when a military castle was built there. And when the military leader of the country, shogun Tokugawa Ieyasu, moved the base of governance from Kyoto to Edo in 1603, it became the capital of Japan. The shogun's castle denoted the centre of power in the city, and the hierarchical urban order intertwined spiralling around it.⁵ – Edo gradually developed an identity of modern forward-looking capital, while Kyoto remained the traditional centre of high culture and the seat of the politically powerless Emperor until the Meiji Reform of 1868. Most current Japanese cities were founded during feudal eras, especially around the castles built during the Momoyama and Edo periods, such as, for example, Osaka and Nagoya besides Tokyo itself.

Other historical city types also developed from different functional starting points. These include, for example, port cities, religious pilgrimage towns linked to Shinto shrines, and linear postal towns. Postal towns (*shukuba* or *shuku-eki*) played an important role in the Middle Ages and the Edo period. They were built for example along the roads between Tokyo and Kyoto, where goods were transported by horse. Many postal towns have preserved their historical atmosphere and are popular as tourist destinations nowadays.⁶

Tokyo – from Edo to A Metropolis

While Kyoto is considered to be the centre of traditional Japanese culture, Tokyo expresses the dynamism of the modern, future orientated and secular society. This has its historical reasons. During the nearly-thousand years of its history, Tokyo has grown from a small fishing village to one of the world's largest cities. In the 1720s Edo was already the largest city in the world when its population exceeded one million.⁷ Today the Metropolitan Tokyo has a population of about 13.8 million (2018).⁸

Apart from the fortress, the historical Edo was a traditional Japanese wooden town with quarters built hierarchically around the castle. The samurai's upper-class villas were located hierarchically as per the social order on the western side of the castle; while the eastern side was a damp wetland, which was filled up to become building land for the needs of craftsmen and merchants' and for the port.⁹ Many of the moats that spirally circled around the castle were later filled, but they have left their mark on the urban tissue of Tokyo. Still today, Tokyo's mosaic identity is characterized by a locally diverged socioeconomic structure, which has its roots in Edo's historical layers.

The quarters on the western part of the Emperor's Palace are called Yamanote (Towards the mountains) or the Uppertown, which comprises wealthy garden city-style residential areas. In the eastern part of the city, in the deltas of Sumida and Arakawa rivers on the shores of the Tokyo Bay, is the Downtown, or Shitamachi, which is still a bustling shopping area and business centre.

Over 250 years of peace prevailed in Japan from the beginning of the Edo period to 1867, when the last Tokugawa shogun resigned, and the power was restored to the Emperor in 1868. The Meiji reform meant the Emperor moved from his Palace in Kyoto to Edo Castle, and Edo was now renamed Tokyo, the Eastern Capital (Tōkyō). The restoration of power to the Emperor came, in many ways, to mark the modernization of Japanese society, as the country opened itself once again to the outside world. Over the following decades, Tokyo continued its steady growth, both physically and in importance, as the political, administrative, and economic centre of Japan.

In 1923, Tokyo encountered the greatest disaster of its history when almost the entire city was destroyed by an earthquake. However, in a few years it was rebuilt and extended further in 1943 when large suburban areas were annexed to the administration of the metropolis. Another disaster took place during the Second World War, especially in 1945, when about half of the city was subjected to American bombing. The damage was almost as large as that of the combined atomic bombs in Hiroshima and Nagasaki.

After the war Japan experienced an unprecedented rapid urbanization process. As Japan traditionally had only a few urban planning regulations and the cities were built in a *laissez faire* manner, land prices rose to a peak. As a result, over-efficient construction gained ground especially in business-dominated urban areas. The economic boom of the 1950s, however, meant a new time of a strong growth and development for Tokyo as the centre of both administration and large corporations. Simultaneously, Japan became one of the centres of modern architecture in the world.

The Tokyo Olympics of 1964 provided a new impetus to already intense construction activities, especially to solve the housing problem caused by the growing population. In 1965, there were 10.9 million inhabitants in Tokyo, and housing and plot prices rose dramatically.¹⁰ The same trend has persisted despite momentarily recessions, and Tokyo is still one of the world's most expensive cities today. Yet in an international comparison, Tokyo is considered to be the third most comfortable residential city in the world after Zurich and Copenhagen and belongs also to those which are functioning the best.¹¹ As the problems of the 1970s were pollution and traffic, today the waters of the Sumida River are relatively clean, and the Tokyo transport system works well.

Tokyo forms its own prefecture, being one of Japan's 47 prefectures. Tokyo Prefecture is a giant urban cluster and yet it is only a part of a wider, continuous city network that covers, from the European viewpoint, many large cities and has more than 35 million people living in it. As such, the Greater Tokyo region is the world's largest metropolis and economic area (New York is the second).

Although the many social, economic and administrative causes affecting urban development processes in Japan are comparative to the rest of the world, the cultural meanings inherent in urban environments are always local and differ from each other. The kind of Tokyo's "Empire of Signs"¹² can give an impression of uncontrolled chaos, but beneath the rich texture, there exist spatial and aesthetic deep structures that give the city its content of cultural meaning.

Megalopolis and Urban Identities

To understand the Japanese city and architecture, we must view it from within. The visual concepts of Western architecture and urban art – form, symmetry, perspective – are unfamiliar to Japanese culture. The traditional Japanese house and town are both open organisms, which functionally grow from the inside out. The demarcations between different areas are important, for example, the areas of temples and shrines are always marked by certain kinds of gates, but the external frontiers of buildings and cities are flexible and can change.¹³

In Japanese culture, the relationship to nature based on Shintoism is an essential feature: for the Japanese, nature is both a model and a partner with whom they want to live in harmony. Thus, in the Japanese city there is nothing absolutely predetermined or controlled, and in a similar way as in nature, its external character is subject to constant change. Except for security aspects, not many building and town regulations exist in modern Japan.¹⁴ In Tokyo, the life cycle of an average building is estimated only about 20 years, and thus, the city's transformation process is extremely fast.

However, the Japanese city is characterized by a type of continuity. Although Tokyo has grown into a giant international city and penetrated by Western architectural influence since the end of the 19th century, its urban essence has still a very Japanese character. How can this be identified? According to Hidenoby Jinnai, there is an ethnic continuity. This means that the disappearing city's "genes" are constantly transferred to a renewing city, whereby "the new and the old are complexly meshed," and "its old ethnic elements live in the vernacular."¹⁵

Ethnicity means something that is characteristic of a particular group of people or culture.¹⁶ In other words, the cellular microstructure and macrostructure of urban tissue, in which the functional and socioeconomic urban structure is filtered in its own way, stays preserved, despite the fact that disappearing old buildings give way to new ones during the constant change. In Tokyo, the new and the old are ethnically and harmoniously mixed, although in their external shape they may differ radically and do not form any unified ensemble of architecture or urban art.

Ethnic continuity also means cultural continuity of local urban village communities. Tokyo includes hundreds of urban villages, each with its own socio-economic structure, local lifestyle, and physical character. Urban villages form urban districts, and each of the 23 districts in the metropolis, as well as its 39 municipalities, have their own local cultural identity, which is reflected in the areas' functions and their physical form.

In the central area of Tokyo, according to Edo's historical model, urban quarters twist orbicularly around the Emperor's palace and its large park surrounded by a wide moat. Although the metropolitan centre has its own public character in relation to the Emperor's palace, in other parts of Tokyo the urban villages bear a close resemblance to each other, astonishingly, regardless of their socio-economic status. Tokyo's residential areas are small and quiet in scale, and their lifestyle is like that of a rural village or a small town.

As in the Edo period, inhabitants of urban villages formed communities who took care of common issues also providing the basis for official administration; and still today the residents of an area are bound by a shared sense of inner cohesion. Urban festivals, Shinto matsuris and processions are old-style traditions that reinforce the inhabitants' inner solidarity. The security of the residential areas in Tokyo is often praised, and

one reason for this is the strong internal control that traditionally exist in urban communities.¹⁷

The centre of an urban village is usually a railway station surrounded by various service shops, stores, and restaurants. Narrow alleys form a labyrinthine network. Residential areas are located between larger traffic routes, which are named, and bordered by buildings of a larger scale. Small residential streets are usually unnamed. An address consists of the name and postal code of the city, the name of the area, the block number and the building number, which does not refer to the adjacent houses along the street as in Europe, but to the chronological order of the date of building.

Greenery – trees and vegetation – in residential areas is also important. The garden is central to Japanese habitation. In urban environments gardens are often more of a symbolic reminder, like small plant groups, or only a few potted plants at the entrance in the street, depending on the available space.¹⁸ The result is picturesque village milieus in the heart of a huge city.

The three central districts of Chioda-ku, Chûô-ku and Minato-ku form the core of Tokyo. The first two are mainly occupied by offices and commercial buildings as well as large hotels. Chioda includes the Imperial palace area, numerous state-owned buildings and the huge complex of Tokyo Central Station. The Chûô-ku district is home to the famous shopping area of Ginza with its elegant commercial buildings, department stores and restaurants – one of Tokyo's colourful business cards. Minato-ku is structurally a more mixed area with businesses, cultural activities, embassies and well-groomed residential areas, and is also one of Tokyo's nightlife and entertainment centres.

Other neighbourhoods in central Tokyo comprise Shinjuku-ku, Shibuya-ku and Bunkyo-ku. Shinjuku is the Tokyo Metropolitan Government Centre with its many skyscrapers and large department stores. The city's silhouette is crowned by the Tokyo City Hall complex designed by Kenzo Tange's Architecture Office (1991). Its 243-meter-high double-tower building was until 2006 the tallest building in the metropolis. Shinjuku is also famous for its small-scale streets with tiny shops, and its crammed bars and restaurants of nightlife,¹⁹ as a memorial of Edo's "floating world."

Shibuya, for its part, is an area of youthful urban culture, especially the surroundings of its central station and the Yoyogi Park subway station which is one of the younger generation's preferred weekend gathering places. Shibuya has exquisite fashion boutiques, department stores, hotels and restaurants in the midst of well-to-do residential blocks. The milieu of Aoyama dōri and Omotesandō can be described as the centre of creative elegant urban culture in Tokyo.

Bunkyo-ku is a quite typical mixed-use district in Tokyo, full of small-scale residential areas, nestled in the islands between larger traffic streets. In the eastern part of the area is the central campus of Japan's oldest national university, Tokyo University (Tōkyō Daigaku), built in Western style at the end of the 19th and beginning of the 20th centuries. The Tokyo University campus area is bordered by Ueno Park in Taito-ku, which houses several major museums such as the National Museum of Tokyo, the Historical Gallery of Horyū-ji Treasures, the Tokyo Metropolitan Art Museum, the National Museum of Western Art (1959) designed by Le Corbusier, as well as Kunio Maekawa's Tokyo Music Hall (Tokyo Metropolitan Festival Hall, 1961), which is one of the pearls of Japanese Modernism.

Tokyo is its own world, each of its neighbourhoods hides stories and meanings.²⁰ They cannot be understood, however, or found without a deeper search, as they do not open up at first glance and do not cease to fascinate with their mysteries. Under its rich urban texture there is a secret order. And perhaps precisely because of that, Tokyo functions well both at the micro and macro level. Tokyo is a city of great opposites, but despite its scale and the problems this brings, it is a dynamic, optimistic and future-orientated metropolis.

Manifestations of Cultural Meanings in Urban Space

The Japanese city may also be regarded as a cultural metaphor. Geographical and historical circumstances have shaped urban spaces with their prevalent forces. A permanent psychological uncertainty due to the country's location on a precarious earthquake and volcanic zone, and an over-all awareness of the perishability of life based on Buddhist philosophy, have deeply influenced the Japanese mind and culture. The Taoist ideal of emptiness, which is linked to Buddhist thinking, is also reflected in the urban space. For instance, in a Japanese city there is no designated urban centre in the sense of the European city centre which, on the contrary, is a culturally and economically accentuated place.

When compared to European spatial concepts, the Japanese sense of space is totally different. There are two basic spatial concepts, *ma* and *oku*, depicting the Japanese understanding of space. The original meaning of *ma* is interval, but it can also denote a silent moment, or a "meaningful void."²¹ Its meaning in urban space is even more complex, and may be experienced, for example, as a series of intermediate spaces, a spatial rhythm, or an empty space, which provide the city a rich morphological appearance. There is no equivalence to the word *ma* in Western languages, but it always refers to some sort of void experienced in space and time – in fact, its meaning is "space-time." Different researchers have given different definitions to the space-time concept *ma*. For example, Günter Nitschke calls *ma* the Japanese sense of place.²²

間

According to Arata Isozaki, the ancient Japanese concept of space was based on their aspiration to give a visible and formal figure to deities, *kami*, that were believed to fulfil the cosmos.²³ *Ma* still means a way to mark a sacred place, *himorogi*, where *kami* can settle down. It is done by dividing the space: four columns or piles erected on the corners of a square or a rectangular area, and a rope, *shimenawa*, attached around them. A column, *yorishiro*, is then placed in the centre of the space where the *kami* is supposed to live. The interior of the bounded area is called *kekkaï*. White paper strips symbolize the sun. The Shinto shrine Izumo Taisha has a long stairway bridge, *hashi*, which is supposed to lead from the platform on the ground to the realm of the deity. This stairway bridge symbolizes the connection between heaven and earth, and between gods and people.²⁴

奥

In addition to *ma*, the experience of *oku* in Japanese urban space is also essential, in fact, they complement each other. While *ma* is a concomitant concept of experiencing space in time, *oku* refers to the innermost space or depth,²⁵ or to the hidden dimension of the urban experience and the psychological state of processing a path. It means that the goal of the path is hidden and will be only partially discovered. *Oku* is not visible, it rather refers to an invisible urban heart.

The word *oku* has three types of meaning: relating to something private, intimate, and deep; holy or sublime; or encrypted and in-depth. In architecture, *oku* refers to spatial layers in which the innermost is encrypted or can only be found gradually in an experiential manner in time and space. *Oku* thus refers to the Japanese concept of layered space – or the “onion character” of space.²⁶ *Oku* is manifested in the interaction between the empty space and the layered space.

Fumihiko Maki has written a seminal article about the impact of *oku* on urban space – “The Japanese City Spaces and the Concept of *Oku*” (1979) – which is still the best article on the subject written and translated into a Western language. According to Maki, *oku* may be manifested as a centripetal space structure,²⁷ however, its centre is hidden or may be something providing an orientation to further distant or at the end of a pathway. It may be within an area, or a centrally located place, or maybe a sanctuary or a temple on a mountain slope. *Oku* itself is not something important, it is not dominant, nor a centre in the western meaning, but rather it is a hidden core, an “invisible centre.” According to Maki, “the *oku* is nothing but the concept of convergence to zero.”²⁸

Meaningful for *oku* is thus the spatial layering and the experience of depth. This happens step by step, by moving in streets, like experiencing a transition into a hidden place. Essential is not the place itself, but the psychological process of approaching it, which happens in time, in stages, while the experiential depth of urban space becomes emphasized. Here again we see the layered character of the Japanese sense of space, which has its equivalence in the Japanese way of wrapping packages and coating them with beautiful multi-layered paper or cloth. A similar “layered wrapping” of the inner space is archetypal in Japanese architecture and urban space.²⁹ For example, the routes leading to Shinto shrines and Buddhist temples are seldom straightforward, instead they make 90 degree turns and change their character in sequences when moving inwards.

In describing the manifestation of *oku* in Tokyo’s urban space Maki chose the example of Yamanote, the residential area located west of the imperial palace and park. Here there are still remains of the Edo period samurai stone walls and old lush trees, and the streets are still as narrow and winding as before. Even though there are new higher buildings among the old houses, the spirit of the place is enigmatic - as if it conceals something profound. Maki poetically depicts this former samurai villa neighbourhood: “One gets a rather peculiar sense of depth from the dim spaces between the old walls and the newly built high-rise buildings that now stand squeezed among them.”³⁰

Noteworthy in Maki’s description of the *oku* phenomenon in Yamanote area are the “dim spaces”. Kisho Kurokawa has described the concept of “Rikyu Gray” as a term that refers to the undualistic, ambiguous and equivocal character of Japanese culture, often regarded as a central feature of the *Japaneseness*.³¹ In architecture and urban space, this is manifested, for instance, by the “dim spaces,” which may be intermediate (cf. *ma*) or multipurpose spatial zones that may combine conflicting things. The layered

“onion” structure of Japanese architecture and urban space, as well as the rich local morphology of urban villages, hide many such ambiguous and equivocal situations and details.

In Japanese, there are several other words related to the notion of space that have no equivalence in Western languages. Such terms which are also related to the architectural concept of space, are for example, *kûkan* and *en*.

空 *Kûkan* 縁 *En* 縁側 *Engawa*

From the 19th century on, the term *kûkan* was used to mean objective, metric geometric space in the Western sense. The first part of it, *kû*, means empty space, and the remainder, *kan*, in Japanese (also *ma*), means intermediate, so the meaning of the word literally means “empty space” or empty place. The word *en* can be translated by the word interaction, but it has several meanings depending on the context. For example, in Buddhism, it means the connection between cause and effect, or the law of *karma* (in Japanese *in-en*), and in the social context it can refer to a relationship between people. In Japanese architectural vocabulary, there is the term *engawa*, which means some kind of intermediate space, for instance an open corridor or a veranda. As an architectural spatial element, *engawa* relates to the Japanese layered space concept. Often a space between an interior and the exterior is called *engawa*. In English, the term “transactional space” has also been used.

In Japanese architecture, history can be divided into two distinct traditions: the Chinese style Buddhist temple architecture and the Japanese style profane architecture crystallized in the feudal era. The transition from temple architecture to the Japanese style has been described as a transition from a closed geometric space to a movement-oriented space.³² Special features of the Japanese style architecture are opposite to the Chinese style tradition, among others, asymmetry and irregularity. The communicative entanglement of the movement-oriented interior space and the exterior space has become a characteristic feature of both traditional and modern Japanese architecture and urban space.³³

The Japanese City versus the European City

Perhaps the most obvious way of thinking about the deep structures of the Japanese city is to highlight the features that separate it from a typical European city. One major difference between the Japanese and the European urban cultures is the idea of a city centre. The city centre is essential in European culture, while as an urban idea, or component, it is completely missing from the Japanese city. This applies to both the imperial towns built according to the Chinese model and the castle towns built in feudal times. In the *miyako*-type city the axial north-south main street was a central ceremonial lane representative of the imperial order. Likewise, the fortress in the midst of the Japanese medieval castle town was merely a central representation of the feudal system and shogunate power, with the mission of military defence – and not corresponding to the needs of the citizens and urban life, whether social or cultural. Temples and shrines were built here and there in the urban structure, often in peripheral areas.

The Japanese urban structure is multi-centred in its own way. The city’s various areas, the urban villages, form a mosaic map, where each area has its own local socio-economic identity. The centre has a different meaning in the Japanese context than in

the European city, where it has the task of gathering the citizens and maintaining the values of society.³⁴

In fact, in the European city there has always been a clearly defined centre built for the urban community and where the most important institutions, services, and monuments are located. Thus, the representative religious, administrative and cultural buildings are erected in the city centre, often in an artistic urban composition emphasizing their public value. In Japan, however, traditionally no squares or public monuments for the value of urban art have been built. Outwardly controlled urban forms or monuments that maintain historical memory are strange to Japanese culture. Japanese spatial thinking is completely different from its Western counterpart. On one hand, it is based on the Japanese concepts of space and the Japanese relation to nature in reference to Shinto and the open order of nature; and, on the other hand, to *oku*, as described earlier, as well as to the concepts of emptiness in Buddhist philosophy, which is also a strong influence on Japanese culture. Similarly, the centre of the city is “empty,” meaning it is unmarked and thus non-existent.

It should also be noted that in Japan space is understood as space-time but visually regarded as two-dimensional planes rather than as three-dimensional volume. Perspective is unknown in traditional Japanese painting, where depth is expressed in sequences with the aid of pictorial planes. Similarly, for example, the viewing point of the Japanese painting scroll changes in sequences as the scroll is opened. Kisho Kurokawa has described the Japanese relationship to space-time as follows: “At the heart of all creative manifestations of traditional Japanese culture there is a sense of two-dimensionality or frontality, an attempt to crystallize consciousness out of the sensual in frozen instants of stopped time.”³⁵

Reducing the sensual “tangible reality” of a three-dimensional space into an abstract two-dimensional space reflects, according to Kisho Kurokawa, the ambiguity and “synthesis of contradictions” characteristic of Japanese culture that he calls with the term “Rikyu gray”.³⁶ Examples include the fading of boundaries between different spaces and the allowance of opposites or alternative interpretations. In other words, reality is accepted as such with all its contradictions, but in symbolic representation, such as painting, it is reduced to fragmentary and sequential pictorial planes, the seeing of which gives the viewer a chance for sequential interpretation only.

Similar to traditional painting scrolls, Japanese architecture is characterized by a diagonal, or rotating, spatial structure that cannot be perceived at once from solely one place. When looking from a garden or passing through a series of spaces, the views and spaces or places unfold one by one, like the planes of images in painting scrolls. Structuring space in the way of “Rikyu gray” converts sculptural physical space into a two-dimensional space. This kind of aesthetic sensibility is considered to be one of the common characteristics of all Japanese art. The space is lived and consists of fragmentary parts. It is structured topologically, not according to geometric principles.

Certainly, the best example of a dim or gray space is the traditional Japanese street. The urban street scene is that kind of “gray zone,” a common ambiguous space of communication between the inhabitant and the city, between the private and the public that Kurokawa referred to. Through it, the Japanese sense of community and social commitment, but also privacy, exist simultaneously. In spatial terms this can be seen in cellular continuity and transformability, as well as in intermediate spaces, such as sheltered sidewalks, little alleys or, for example, verandas under the eaves, the

engawa.³⁷ According to Kurokawa, even the beauty of the Japanese street scene is so far only expressed in the special graying light of dusk.³⁸

The above-mentioned “gray” ambivalence is both a functional and an aesthetic characteristic of the Japanese street. The street space is likewise comparable to the painting scroll, the images of which unfold in sequences as two-dimensional planes to the viewer’s consciousness. Experiencing the traditional Japanese street scene as a series of images provided by semi-open facades covered with *shôji*, like laid in sequences of different views, is an aesthetic experience as such.

As already stated, in the Japanese city there are no squares or other urban artistic compositions in the European way. Instead, the basic urban component is the inner street in residential areas, primarily the walking street or the so-called *roji*, which also allows for social exchange but as an urban space has a meaning and functionality which is more multidimensional than the traditional European street.³⁹ In fact, the concept of *kai-wai* describing the Japanese street has the meaning of a functional space.⁴⁰ It means a flexible and vague urban space by its shape and boundaries and is usually a linear pedestrian area generated by human activity and motion.

In principle, all urban street space, i.e. exterior and intermediate zones between buildings, are *kai-wai* space whereby the interior and exterior spaces communicate with each other, and there is not necessarily any clear boundary between them. When the *shôji* panels of the houses’ street fronts are opened during local festivals and religious processions, the urban space expands inside.⁴¹ In fact, the street front of the *machiya*, the Japanese town house, is light and half-open even when closed. *Kai-wai* can also be a temporal phenomenon and movable as a procession because it is not bound to physical boundaries.⁴² In this way, the Japanese traditional street space is more of an event, a happening, than a geometrically or physically measurable space.

While the street is undeniably the basic component of the Japanese city, another cultural base is the private interior of a house, or you could simply say a home, where the basic intimate activities of life take place. Yoshinobu Ashihara has described how the fact that when entering a Japanese home, shoes are always removed from the feet, is of such a fundamental cultural significance that the Japanese city cannot be understood without it.⁴³ The question is first of all about the appreciation of cleanliness, which is a reflection of both Buddhist teachings and the Shinto religion on everyday life.

On the other hand, it is question of a life-style that at its best is reflected in the architecture of the traditional Japanese house. The floor and the ceiling are its basic elements; instead the walls are light and slide and have no structural significance. Horizontality is the dominant feature, while the floor is of vital importance. Since the floor is also used for sleeping and eating, its cleanness is the basic criterion of a Japanese home.

Ashihara’s thesis, however, goes beyond the description of trivial functionality. According to him the entire Japanese city or its residential areas are like a home’s annexes. By generalizing one could say that the home address means only a bedroom, as all other activities take place mainly in urban space, in streets, parks, shops, restaurants and so on. This is referred to by what Ashihara’s calls the “horizontal city” – or rather, he speaks of a “ground-oriented lifestyle” emphasizing horizontality and horizontal views,⁴⁴ which in its own way also supports the theory of “gray space” of Kurokawa. The concept of street as an ambiguous living space, or even as a living

room, is still a powerful factor in the analysis of the Japanese city. More generally, down-to-earth with importance given to the ground level is, in Japanese culture, symbolically the basis of all existence.

Some Remarks at The End

Japan and its capital, Tokyo, can be looked at two ways. For example, as seen from a train window, it appears as an endless heterogeneous urban carpet, a modern and confusing environment that, at first sight, is difficult to say whether it is beautiful or pleasant.

However, a deeper acquaintance with the country's culture and urban history opens a different view. Ethnically speaking, Tokyo is a quite traditional Japanese urban environment, with countless urban villages continuing the centuries-old tradition of local urban culture. In residential areas, there is an internal coherence and a sense of togetherness. By their scale they are usually small, often resembling rural villages with small houses and green plants.

The basic element of an urban village is the street, which above all is a space of activity and motion, the *kai-wai*-type of social urban space. The Japanese street is said to be a process. But it is also an extension of the home, as Ashihara has described in his analysis of the Japanese city. In Tokyo, like in other Japanese cities with a historical background, there is a cellular-type structure that grows and is renewed from the inside out, and whose shape is spontaneously formed from parts of continually changing components, without any externally controlled or predetermined form.

I have referred several times earlier to the fact how the Japanese way of thinking deviates from dualism and has led to fundamental differences in Japanese aesthetics in comparison to Western countries. This also explains the basic features of the Japanese urban space – the primordial significance of the street, the cellular urban structure, the city's centreless-ness and multi-polarity and the rapid urban change or instability. Such an ambiguous blend is typical of Japanese culture and the Japanese city. Philosophically speaking, the apparent chaos may in fact be considered an imitation of nature. In its own way nature is chaotic, but its structure is open and flexible; as is the Japanese city.

Notes:

1 This paper is partly based on my earlier study "Tokyo – kaaos ja järjestys" (Tokyo – Chaos and Order), Broner-Bauer (2013).

2 Fievé (2008):57–61.

3 Ibid.

4 Nitschke (1966): 116.

5 See e.g. Nishi and Hozumi (1989): 90-91.

6 Ibid.: 86-89.

7 Japan. An Illustrated Encyclopedia (1993): 1583.

8 Tokyo Metropolitan Government Bureau of Statistics 2018. <http://www.toukei.metro.tokyo.jp/jsuikai/js-index.htm>.

- 9 Japan. An Illustrated Encyclopedia (1993): 1583.
- 10 Ibid.
- 11 Broner-Bauer (2013): 154.
- 12 Cf. Roland Barthes (1970).
- 13 Broner-Bauer (2013): 156.
- 14 Cf. Ushio (2004).
- 15 Jinnai (1987): 5.
- 16 Ibid. 67.
- 17 Broner-Bauer (2013): 158.
- 18 See e.g. Butor & Delhomme (2010).
- 19 See e.g. Pons (1984): 32–39.
- 20 There exists a lot of literature on the history of Tokyo describing its development and city life from Edo to the present-day megalopolis. See e.g. Seidensticker 1984.
- 21 Japan. An Illustrated Encyclopedia (1993): 904.
- 22 Nitschke, 1966: 117.
- 23 Isozaki (1981):13.
- 24 Ibid.:12-25.
- 25 Maki (1979): 52; Nussaume (2004): 526.
- 26 Cf. Maki (1979).: 51-52.
- 27 Ibid.: 52.
- 28 Ibid.: 59.
- 29 Ibid.: 60. Maki uses expressions like “inner space-envelopment” and “oku-wrap”.
- 30 Ibid.: 51.
- 31 Kurokawa (1988): 47 et passim. See also Ashihara (1989): 13 et passim.
- 32 Inoue (1985): 138.
- 33 Ibid.: 137 et seqq.
- 34 Cf. Piilola (n.d.):7.
- 35 Kurokawa (1988): 63.
- 36 Ibid.: 47 et passim.
- 37 Cf. Piilola (n.d.): 11.
- 38 Ibid.: 62.

39 Ibid.: 54, 67.

40 Nitschke (1966): 126.

41 Cf. Salastie (1999): 131, 260 et passim.

42 Nitschke (1966) : 126–128.

43 Ashihara (1989): 13 et passim.

44 Ibid.: 21–22 et passim.

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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;*

1. Introduction. The basic aims of the presentation.

The topic, pertains in the wide area of architectural tradition and encompasses both spatial and sociological concepts of architectural interest. It is a “de facto” obsolete topic while the interest in its essence has gradually decreased in our accelerated and fictitious world, where tradition, remembrance and even experience itself tend to be abolished as values. In addition, this theme relates to a minor phenomenon in authentic architectural tradition which survives in just a few examples.

Nevertheless, in presenting this topic, I shall have the opportunity of demonstrating that, with the simple tools of the Architectural morphology and Aesthetics, it is possible to discover works of the anonymous popular architecture which were not constructed within the norms of Art, but, those of a technique that does not always lead to Art. To give an example of how the architectural review, based on the localization of the composition’s principals determining the construction and on the essential elements forming its figure, can prevent the sterile dogma regarding of a folkloric tradition.

On a second level, and with the certainty that the past is a tool for understanding the present, we must underline the role of architecture’s historic dimension, and, undoubtedly, it’s obvious usefulness, not only as functional art, but also as a channel to interpret the world that it has itself created.

Within these parameters, we can examine a peculiar type of architectural phenomenon which verifies the above characteristics of architecture, whilst, simultaneously, is indicative of the absolute historical, sociological, aesthetical self-value of the peculiarities, which the co-existence of different civilizations creates.

What we have is an architectural mismatch built without aesthetic rules with the exterior looking like a shack (figure1) whilst its aesthetic qualities are all hidden in its interior (figure2). During its building stage, the priorities were to construct something functional. Its cultural value manifests itself afterwards.

In essence, in this house, we find combined, in a very particular way, the elements from the two distinctive architectural traditions of the Greek popular architecture (figure 3a,3b), namely: those of the “mainland” with their closed forms completed with roofs and those of the “islands” with open picturesque compositions. One of the most fundamental differences is the manner in which the buildings are covered.

2. The “kamarospita” (i.e. the vault-houses) of Attica.

The “kamarospita” were the manifestation of the pre-industrial architectural tradition of Attica’s agricultural areas and were built approximately between the early 17th and the end of the 19th century. During the above period, the population of the villages was made up of an amalgamation of: the original inhabitants, Turkish conquerors who became landowners and the “Arvanite” immigrants, whose ancestors originated from the Dominion of Epirus and the territories of the mountainous and infertile Arvanitia (South Albania). Their settlement in Attica’s strategic, agricultural and military regions was promoted by the French rulers and, as a consequence, by the Turkish landowners, in order to augment the economic and military power of the region.

The “Arvanites” adapted themselves¹ to the main economic character of the area and switched from cattle-breeding to farming, although many kept the tie to cattle-raising. They also kept many elements of the way of life and mentality from the place of

their origin, such as: rigid patriarchal norms, with their everyday lives confined inside enclosed family compounds² (figure 4) where the parents and the families of the sons (inheritors of the paternal wealth), cohabited, undervalued women's roles and scarcity of spaces for social gatherings. Amongst the Greeks and the few Turkish³ inhabitants of Attica, the "Arvanites" constituted a third social class of poor field workers⁴. As M. Collignon, describes : ⁵ "...they live many together in huts, they sleep on the floor wearing their working clothes, next to their animals, they eat, sitting in the middle of the room round the fire, from a kettle...".(figure 5).

Indeed, till 50 years ago there were existing homes where the family co-lived in direct contact with the means of production; the stable for the few animals, the wine-press and the storeroom. In the general characteristics of the structures, there is a relatively primitive view for the apportionment of the household. The construction is oblong (5-7 m), low (3-4 m high), on one floor with, sometimes, a two floor section called "Pyrgaki" (figure6). The construction of the house was plain with no artistic details or decorative elements. Offhand plastered, covered with a two part, low, simple made tiled roof, a few small openings, one or two narrow windows and two low doors – one for the inhabitants and the other leading to the stable for the indoor animals.

Exceptionally, in some villages of Attica, in the interior of this kind of house, the space is comfortable, the proportions pleasant and the "surprise" of one stone arch in the main living area of the house prevailed as form and altered the initial impression of the external appearance. Due to the existence of the stone arch, the space of the shack was impressively upgraded and appeared higher and diverse (figure 7).

The stone arch (i.e. the vault), is a pure support bearer (figure 8a.8b). with an opening of about 4 m and always constructed in the main living area of the house – in a few, it is repeated two or three times in adjacent spaces (figure 9). – along the large axis of the rectangular plan in order to act as the central support of the limited length beams of the roof and to enable the duplication of the surface's width⁶.

This supporting solution is to obtain sufficient space, to allow the coexistence of humans, animals and crops and to act dynamically upon the arrangement of the plan as well as in the form and the aesthetic quality of the area. With the insertion of the stone arch and the wall onto which it opens, they are creating additional rooms that can function independently (or can be easily isolated by dividers), whilst at the same time, the opening of the vault unifies the divided spaces. With the effect of the diligent construction as well as the geometric form of the arch, the space becomes more interesting as well as acquiring compound and extensive variety. Its borders become almost nebulous and its optical perception changes when viewed from different angles. The actual form of the vault: large, simple, and, simultaneously, strongly distinctive, enriches the place of the simple agricultural house and analogically bestows a certain feeling of luxury. (figure 10a,10b, 10c).

The vault houses are evolved housing forms from Attica's original settlements.

3. The islands based vault house.

In Greece, the distinctive "house with the internal vault" first originated from the Aegean islands (the Cyclades and Dodecanese) as well as in Cyprus (figure 11a). It combines the plain cubic volumes with the flat earthen roof that, in some instances, is supported by a stone arch, similar to the vault-houses in Attica (figure 11b, 11c.).

The stone arch (vault) which is used as a way of supporting the roof (figure 12), has a historic past and a wide use in the regions which suffer from water scarcity and lack of timber. This is known from observing the simple basic architecture of the desert zone, from Mesopotamia up to the countries of North Africa⁷. It constituted the basic form of Asia's Hellenistic-Roman⁸ formal monumental architecture as well as that of Byzantium which illustrated it as an example.

Thus, the constructional tradition of the vault and the creation of the Cupola was "born" and expanded extensively in the Mediterranean and in the Near East.

It is difficult to establish the exact starting point (both in time and in location) of the stone arched support of this popular building tradition either by examining the category of invented and studied solutions of the perfect technique which they made them accepted, or by examining in the category of the improvised popular constructions where they were completed.

The lengthy Venetian occupation of the islands (from the 13th until the mid 17th century), left strong cultural traces, and, of course, influenced the society of the islands.

From the cartography of the distribution of the stone vault in the Aegean Sea⁹, one can verify that the "Westerners" restored the customary arched constructive elements in local building practice, because even though, they were never ignored, they were previously only used in simple buildings.

The vault is a reinforced and enduring construction able not only to uphold the heavy earthen roof, but also the additional loadings which materialize as a consequence of its use as an open living space. It is also present in "mainland" Attica where it also supports a tiled roof, which, contrary to the earthen roof is not admissible. As the strain in the transversal beams is sensationally reduced, this makes the building of the vault for its support unnecessary (figure 16). This was an unusual exaggeration in popular architecture which states that the essential is served by rules.

4. Comparisons

The similarities between the vault houses of Attica and those of the Aegean islands are limited only by the presence of the vault and consequently, in the resulting form and quality of the space (figure 13). As to the general combination, the differences are substantial, as are, in addition, the differences of the social conditions and their influence on the way of living.

The inclining roof provides a different character and diverse analogies. It completes and "seals" the synthesis and through its shape, accentuates it visually, in contrast to the synthetic neutral "open" cubical volumes of those with a flat roof (figure 3a,3b) .

As to the social conditions: in contrast to those in Attica, the society in the Aegean islands is open, extrovert with a matriarchic structure and with the endowment of the females with at least one room in the disposable area of the family house.

These social customs, to a great degree, influenced the building formation, which was characterized by the density and creation of picturesque settlements, by the dynamic development and by an openness in the synthesis of the whole (figure 14). In the dense buildings, there were small open areas ("square"), stone bench and steps which constituted areas for social unions. The agricultural character of production is difficult

to discern due to the fact that the indispensable pack of animals was not kept in the house but was lodged in the outer perimeter of the settlements.

The island homes made available sleeping areas next to the spacious reception room, i.e. the parlour, which was an essential space for the islands social customs. In some types of houses, a stone arch engages the centre of the reception room, adding interest and variety to that space (figure 15). Its main purpose, however, was to form an in between support to the earthen roof's beams. It was, first and foremost, a *support element* that substituted the long wooden beam which was very rare and had to be imported to the waterless islands (figure 16)

The houses with vault in the central area were the homes of either townsmen or workers. Attica homes of that type, on the other hand, were adapted for the needs of a clearly agricultural/cattle raising population with no exuberant social life. The existence of a spare central indoor space in the house was a useful blend along with the co-habitation of humans, animals and (farm) products. The vault in this room, whilst adding both interest and variety, was not an indispensable support of the tiled roof's beam. This essential method of the construction process was both expensive and demanded building skills but was unmatched with the general construction of the farming vault house.

Attica as part of the mainland directly received the influences of the zone's architectural traditions which were augmented by the presence of the northern immigrants. Their influential role in the local architectural peculiarity of the vault-house is limited to social influences. Yet in the house models which they brought from the forest places of their origin, there were no localized samples relevant to the substitution of the wooden beam by the stone arch¹⁰. Nevertheless, as Attica is a peninsula in the Aegean Sea –seashore as is the meaning of its name - with cultural and commercial relations with the islands, it was also influenced by their architectural traditions. The presence of the stone arch in some Attica's houses refers to the Aegean islands and, indirectly, to the Venetians intermediate role in it's spreading. Yet Attica was not the conquest of the Venetians.

5. Conclusions.

The Attica vault house combines the construction methods of the islands until the roof and the "mainland's" construction practices for the formation of the roof. With this peculiar and original combination, a distinctive type of dwelling is created and leads to the meeting in Attica of the two major branches of the "diverged" Greek architectural tradition which derives from the Balkan area as well as from the Aegean. In a certain manner, it obliterates their set geographical boundaries and amalgamates their civilizations.

The peculiar architectural synthesis of the vault house with the tiled roof, appears in Attica in the "boundary" zone where the geographical and civilizing co-ordinates of the mainland and the Aegean Sea's areas intersect.

It is, therefore, logical, that the specific Attica house, should be the survivor of an older model with its origins in the Aegean islands. Its presence in Attica, probably also reveals an older identification of the architectural traditions of the two territories¹¹ (figure 17a, 17b). There is a great possibility, that the vault house which was covered with a flat roof, was later substituted with a tiled roof although the vault was kept for

both practical needs (the stability and the durability that it gave to the building, the functionality of the lay out) as well as a sense of the quality and the aesthetics that adds to the space and its integral existing form (figure 18).

This house in the first place is a sample of the selection and the survival of the architectural elements that upgrade qualitatively and aesthetically the space, as does the intensively peculiar intergraded form of stone arch inside the modest rural house of Attica.

Figures katalogue:



Figure 1: Attica : (Aik. Dimitsantou-Kremezi , The house with arch in Attica, Athens 1986)



Figure 2. The inner arch. Photo Aik. Dimitsantou- Kremezi,

Figure 3a : Serifos island. Photo Aik. Dimitsantou- Kremezi,



Figure 3b : Athens, Plaka,1936. (Benaki Museum)



Figure 4: Attica :(Aik. Dimitsantou-Kremezi , The house with arch in Attica, Athens 1986)



Figure 5 : Attica, Eleufsis. (O. Stackelberg, Trachten und Gebrauch der Neugriechen, Berlin 1831)



Figure 6: Attica : (Aik. Dimitsantou-Kremezi , The house with arch in Attica, Athens 1986)

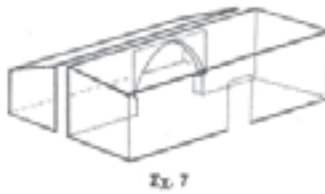
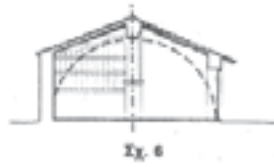
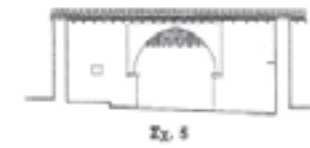
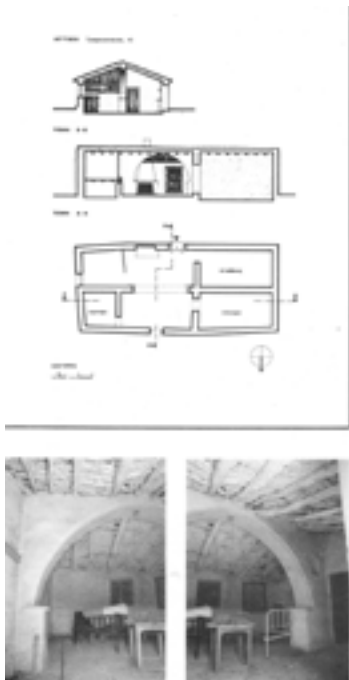


Figure 7: Attica : (Aik. Dimitsantou-Kremezi , The house with arch in Attica, Athens 1986)

Figure 8a: Attica : (Aik. Dimitsantou-Kremezi , The house with arch in Attica, Athens 1986)



Figure 8b: Aik. Dimitsantou-Kremezi, in MESOGAIA, History and civilization of Mesogeia , Attica, (Athens: IDEA, 2011) 226

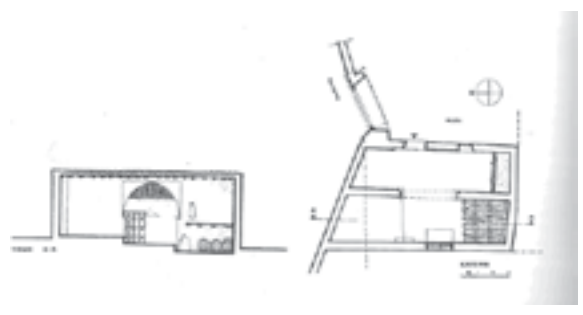
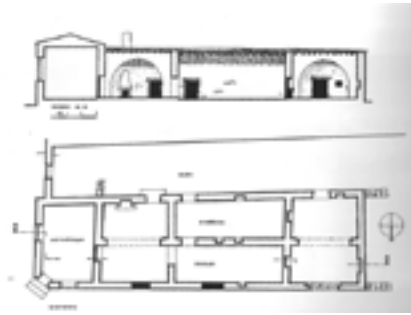


Figure 9: Attica : (Aik. Dimitsantou-Kremezi , The house with arch in Attica, Athens 1986)

Figure 10a: Attica : (Aik. Dimitsantou-Kremezi , The house with arch in Attica, Athens 1986)



Figure 10b

Figure 10c



Figure 10d

Figure 11a: Greece. The spreading of house types with arch inside. Aik. Dimitsantou-Kremezi, The house with arch in Attica, Athens, 1986

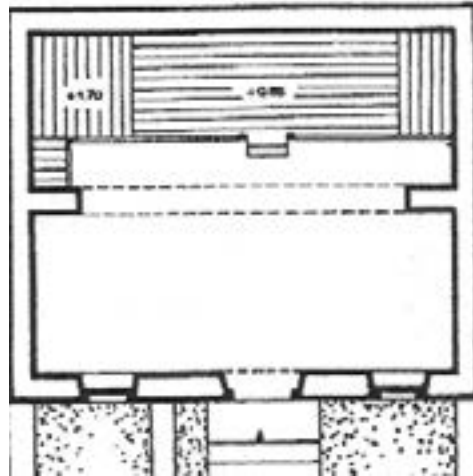


Figure 11b

Figure 11c



Figure 12

Figure 13: Comparisons: left, the vault in Attica, right the vault in Tinos island (flat roof)



Figure 14

Figure 15: House types with arch inside- Aegean islands.

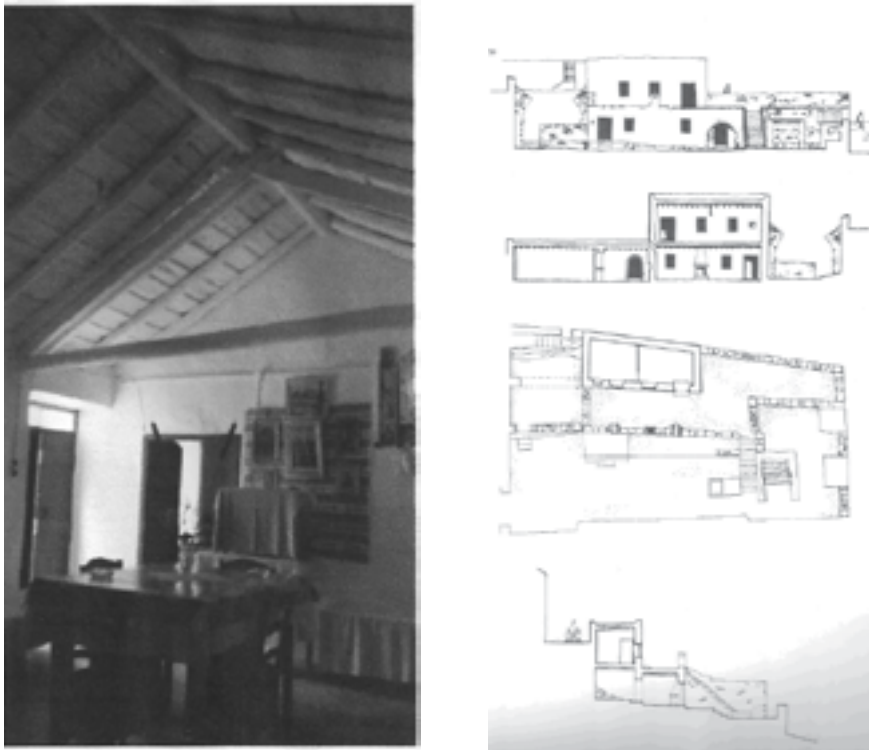


Figure 16

Figure 17a, W Attica. Photo Aik. Dimitsantou-Kremezi,



Figure 17b Megara, W Attica. Photo Aik. Dimitsantou-Kremezi,

Figure 18 : Museum Vorre, MESOGAIA History and civilization .., (Athens: IDEA, 2011) 302

Notes:

1 J. Cvijic, *La peninsula Balcanique.*, Géographie humaine, Paris 1918. 150. Albert Thump, *The Modern Greek and his Ancestry*, 1914, 31

2 .J.Cvijic, *La peninsula ..201*, states that the closed compound of the houses is characterizing the Balkan city...as a Turkish influence.

3 From 1456 until 1700, the inhabitants of Attica experienced an indulgent Turkish dominion due to their defective interesting for the rocky and coastal aria. During all these years, there was not a very numerous Ottoman Turkish population in the villages neither were any Turkish settlements created (J. Sibthorp, 1794 in K. Simopoulos. *Foreign travelers in Greece*, B'.616, Athens (in Greek)

4 J. Galt, *Letters from the Levant.*..London 1813. 146.

5 Maxim Collignon, *Le Consul J. Giraud et sa relation de l' Attique au XVIIe siècle.*1674. Paris 1913, 406

6 The length between that wall and those two external, that are lower and parallel to this, is bridged over on both sides with semi elaborated beams from the low trunk trees of the region.

7 Fr. Benoit, *L' Architecture, l' Orient medieval et modern*, Manuel d' histoire de l' art, Paris 1912, t. I, p. 25,117,156,256,392 and t. II, p. 36,70,294. F. Braudel, *La Méditerranée et le monde méditerranéen.*

8 As P. Michelis mentions: *The Roman architecture wherever it is the original, is foremost arched architecture....utilizing the arch to bridge large openings without having (to use) annoying supports, which was something obligatory in a utilitarian architecture intending to serve large populations.* P.A. Michelis, *Αισθητική θεώρηση της Βυζαντινής Τέχνης (Aesthetic consideration of Byzantine Art)*, Athens 1946, p.49

9 Aik.Dimitsantou-Kremezi, *Το καμαρόσπιτο της Αττικής, προέλευση και ιδιοτυπίες μιας βασικής αρχιτεκτονικής ιδιοτυπίας.*(*The house with arch in Attica...*) , Αθήνα 1986.

10 To be noted, that the famous carrying-about skilful workmen from the region of Epirus, that used the constructive element of the stone arch in architectural creations of high aesthetic, did not reach rural Attica.

11 Entire remaining identification, we saw in Megara (W Attica)

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“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.*

INTRODUCTION

This paper argues that three levels of analysis in design and history of architecture seem to be relevant when the historical background as well as the educational curricula regarding the discipline is taken into consideration. These levels constitute a sequence through which architecture is taught and architectural works may be researched and designed. Although their theoretical and methodological frameworks seem to conflict, they coexist in the mind of tutors, scholars and designers as layers of thought and therefore they form a sequence. Starting with the first layer, which is at the very bottom, a fundamental understanding of an architectural work is constructed in terms of basic design principles. Then the second layer contextualizes this intellectual construction of pure form within the discipline of architecture and associates it with disciplinary features such as structure, material, function etc. with regard to historical typologies and disciplinary conventions. The third layer opens up new perspectives to position the subject in a more comprehensive and interdisciplinary context. At this third level aesthetics of architecture has critical importance and it is the objective of this paper to unfold the significance of aesthetics within this framework. Of course, the above-mentioned sequence is not compulsory for every activity of design or historiography since most of the educational and professional and a considerable part of the academic activities are limited within the first two levels. I argue, however, that successful processes of education, research and design are caused by such sequences of thought spanning all of the three proposed layers.

THE PROPOSED LEVELS OF ANALYSIS IN ARCHITECTURAL DESIGN AND HISTORY

The proposed levels of analysis can be assessed from the viewpoints of education, history and design. These three constitutive fields of the architectural discipline provides a framework to assess each level of analysis. History is inextricably intertwined with theory and these should be reviewed together.

Level 1

The first level is purely formal analysis which relates to the principles of basic design. It is accepted that the knowledge of basic design provides the common foundations for every specialized field of design.

The first level, in terms of architectural education, is related with the 1st year course of basic design. As a heritage of early 20th century curricula such Bauhaus, basic design introduces the rules of pure form as common foundations of artistic fields. Therefore this level is inevitably common for the curricula of design fields. Almost all of the design programs start with basic design.

The first level, in terms of architectural history and theory, relates to formal analysis for comparing architectural works representing different historical periods. Many historical examples illustrate that successful design should conform to principles of basic design. Therefore such examples are approved by the criterion of basic design.

The first level, in terms of architectural design, sets up formal standards for commencing the design process. Traditionally architects think through drawing and this activity is underlined by forms and basic design principles. Harmony, balance, hierarchical rapports between design components, use of colour and texture are significant factors considered by architects during the design process. Therefore, architectural criticism may follow the same sequence since at first an architectural work may be evaluated

according to its performance regarding basic design. Basic design's compositional principles of harmony, unity, hierarchy, rhythm, modularity, repetition and variation are relevant essential criterion for criticism.

Level 2

The second level represents the association of the pure spatial composition of basic design with the disciplinary knowledge of architecture.

The second level, in terms of architectural education, is generally related with the last three years of a 4-year curriculum. The spatial compositions discussed in terms of basic design, are analyzed, during these years, as initiators of architectural spaces associated with functional programs, constructional materials and technologies, site characteristics and historical and urban context. This association requires basic professional knowledge conforming to the undergraduate degree. The design studio is supervised through studio critics producing a master – apprentice relationship which is a common heritage of the profession. Within this dialogue between the master (tutor) and apprentice (student) is realized through graphic communication based on universal professional conventions. Scaled drawings and models, which are abstractions of the projections regarding architectural solutions, formulate the vocabulary of this dialogue. The studio critics are based upon the discussion of the design problem and proposed solutions on an abstracted medium. Although projects sites are visited during the first weeks of the curriculum, the studio relies on abstracted projections of the model and the drawing rather than direct, in-situ and bodily experience of the context, materials and spaces.

The second level, in terms of architectural history and theory, relates to the contextualization of spatial compositions with regard to historical canon and typological repertoire of architecture. The term "canon" stands for "a general law, rule, principle, or criterion by which something is judged" and / or "the list of works considered to be permanently established as being of the highest quality"¹. Canon has been a prevalent organization principle in conventional architectural historiography inherited from the nineteenth century philosophical perspectives². The canon of architectural history as "the list of [so-called] highest quality buildings" representing different historical periods were thought to constitute evaluation "criterion by which [a given work of architecture may be] judged". Only a limited number of buildings satisfying the "high quality" standards of the canon deserve to be the subject of architectural history³. "Type," on the other hand, stands for a spatial pattern associated with certain form, function, construction system and historical period. This definition relies on the argument that the juxtaposition of form, function and structure is embodied by the "type". Introduction of architecture as an autonomous discipline has been based upon the assumption that "types," which are indeed generated by the "canon", construct the disciplinary subject matter of architecture.

The second level, in terms of architectural design, sets up disciplinary conventions of the design process based upon the above-mentioned historical canon and typological repertoire of architecture. Apart from specific interdisciplinary research on material technology and structural systems, of which it becomes an associate, the discipline of architecture hardly becomes a medium for inventions. Facing specific design problems within given sites, a great majority of architects refer to the historical types for adopting agreed-upon and already tested solutions to their own problems within certain building legislations. Implicitly they search for solutions approvable by the historical canon. The

canon and its constitutive types are conceived as individual “high quality” buildings placed on a chronological line. Canon in the practicing architect’s mind is the collection of separate buildings. This collection reminds the books standing on the shelves of many architectural offices. Generally these books are concerned with certain styles, “high quality” examples or illustrated biographies of famous architects.

Level 3

The third level represents the review of the disciplinary knowledge of architecture through critical and interdisciplinary perspectives⁴.

The third level, in terms of architectural education, can be realized, for the most part, in the scope of graduate studies or, into a limited extent, during the last phase of some undergraduate programs. The architectural compositions, discussed before in terms of the disciplinary conventions, are questioned according to their meaning and effects in social, cultural and urban context. Rather than abstracted projections of an individual building, this level discusses how the building should be integrated with its context, its performance in terms of in-situ and bodily experience of the designed spatial context and a detailed understanding of the tactile qualities of materials.

The third level, in terms of architectural history and theory, relates to the critical perspectives in these fields, which have been developed since the second half of the 20th century. These theoretical transformations led to the differentiation of architectural history from art history or the history of styles. Architectural history has been a gradually differentiating and specializing discipline by its discussion of the built environment as a part of cultural history. In his renowned architectural history survey Kostof speaks of “an environmental approach which is new to architectural history” where the “grand canon” is challenged and the building is thought “in a broader physical framework” since it “derives much of its character from its natural and manufactured environment that embraces it.”⁵ In this respect, “aesthetics” as the discipline of “sensuality” or “sensed perception”,⁶ plays an important role for the interdisciplinary assessment of architecture.

The third level, in terms of architectural design, is influenced by approaches trying to relate the design process with specific environmental, historical and social context rather than already established models of historical canon and typological repertoire of architecture. This approach can be exemplified by “critical regionalism” as referred by Frampton.⁷ Amongst Frampton’s six points which may constitute an “architecture of resistance” against the modernist disengagement between building and context, “the visual versus the tactile” becomes critical in terms of architectural design. In this framework the “object-oriented aesthetics of traditional theory”⁸ based upon isolation by privileging visual assessment is contested⁹.

CONCLUSION

As a result of this overview in terms of architectural education, history, theory and design practice, the first and second level of analyses, in terms of philosophical approach, is based on the enlightenment belief in absolute truth, Cartesian model for the conquest of space through graphic rationalization on paper, and in our time on the computer screen¹⁰, and consequently, intellectual construction disengaged from the experience of “place” and contextual realities of the building site. On the other hand, the third level of analysis, in terms of philosophical approach, is based on the

postmodern criticisms of the above-mentioned approaches. Consequently, it can be argued that “environment” as “physical – cultural realm in which people engage in all the activities and responses that compose the weave of human life in its many historical and social patterns”¹¹ becomes the underlying concept and “environmental aesthetics” as the philosophical study of environment in spatial design becomes an underlying philosophical framework of the third level of analysis encompassing education, history, theory and design practice of architecture.

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Notes:

1 “Canon”, <https://en.oxforddictionaries.com/definition/canon>.

2 Allsopp,1970, 86. Allsopp regards this as “the history of architecture at the progression-of-styles level, from an essentially nineteenth century perspective

3 Arnold, 2002, 4. Arnold argues that the conventional canon of architectural history is based upon the need for “coherence of linearity” which is a “selective process that requires the exclusion of material and the imposition of a unity on a disparate set of historical events or circumstances.”

4 Maass, 1969, 4.

5 Kostof, 1985, 10.

- 6 Tunali, 2003.
- 7 Frampton, 1983, 16-30.
- 8 Berleant, 1997, 37.
- 9 Pallasmaa, 2008.
- 10 de Botton, 2008.
- 11 Berleant, 1992, 20.

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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.*

PERCEPTIVE CHARACTERISTICS IN ARCHITECTURAL DISCOURSE

Unlike the high degree of determination of different mechanical, formal, and programmatic characteristics of space, perceptive characteristics are unforeseen to a great extent, because they completely depend on a great number of subjective determinants which are based on the individual concept of the comprehension of spatial characteristics. Perception¹ refers to general sense with a subjective process through which man becomes aware of his environment based on gaining different information through senses. In the context of deliberating the perception of architecture, this process is formed through the interaction of space and users. Sigfried Giedion points out two tendencies that are highlighted throughout history in the context of experiencing architecture, the first directed towards rational, or geometric, and the other directed to irrational i.e. organic (Gidion, 1969: 267). In that sense, the perception of architectural form cannot be completely perceived as a certain process, because of the dialectical relation of real and virtual i.e. concrete and abstract. That process is sublimated through the perception of architectural work in the context of the environment, as well as through complex synthesis of former experiences and cognition (Vasilski, 2013: 6).

The position of rational in the perception of architecture, as expounded by Nelson Goodman, starts from the most general stance that architecture, as well as natural sciences, deals with the way the world was created, populated with subjects and objects, by which "the way" is always historically determined (Goodman, 1978: 15). Adding to this stance, Antoine Picon implies to a relation between the subject and its environment, by which architecture is one of the fields in which this relation is defined, primarily in the domain of created environment. It is noticeable that in certain historical processes this relation is more meaningful and productive, and Picon links it to those periods when architecture and other natural sciences contributed to the creation of a specific system of the perception of the world (Picon, 2003: 294). The way of observing and the idea of the environment primarily relates to the environment as a cultural category. This stance could be confirmed with the interpretation of Michael Baxandall that life in culture means getting the senses used to specific spatial relations (Baxandall, 1985: 81-104).

It becomes obvious that the concrete spatial experience is the result of complex cognitive process and it is related to the profound deliberation of not only visual but different sensual characteristics of space. This complexity is not only caused by influences of different stimulative processes, but their understanding and the flow of time. In the context of deliberation of principals of transformation, perceptive potentials will be valorized i.e. the models of change of perceptive characteristics that transform a specific experience of architectural objects.

THE POTENTIALS OF TRANSFORMATION IN ARCHITECTURAL AND ARTISTIC DISCOURSE

In relation to the general context of research, determined by a continuous model of change, the concept of transformation can be understood through its basic meanings such as conversion, transformation, alteration, re-shaping. Through various interpretations of the above meanings, it can be said that the term is of a multiple character, which

1 „Perception“ (lat. perceptio) psychology: observation, observe, wide range of mental processes that are directly caused by sensory stimuli. (Вујаклија, 2002: 697)

allows it to be used in different contexts. In architectural discourse, this term is also interpreted in a twofold manner and can refer to the mechanical transformations of the form, as well as to various functional or perceptual characteristics. In the context of research, it is very important to note the potential of transformation in the domain of various artistic practices. In this sense, the most obvious example is the different types of spatial installations, since they transform the space in a twofold manner, but also the perception of observers (Bishop, 2005), (Rosenthal, 2003). If we look at transformation in the context of erasing the boundaries, the performance as a form of action art is also significant; it is a consequence of linking the specific synthesis of the theater, rituals, and art, because it is not precisely determined and defined, and constantly eliminates the boundaries between the artist and the audience. Performances affirm actions, movements and processes, and change as a constant. Action painting, the style of modern abstract painting, with a specific method that helps splatter the paint on canvas in an automatic principle, and emotions are expressed through non-subjective forms, produces unforeseen results with production color, whereby the canvas becomes the action surface of transformation, and the image becomes a product of a dynamic process. It is important to point out that the principle of transformation exists only in the part of the creative process.

Reiser and Umemoto make an interesting analogy with architecture, where they contemplate the paradox of permanence, where the content and program of each image remains the same forever, while architectural works must relate to the eternal changes in user requirements, which is a significant claim for the context of this research. (Reiser + Umemoto, 2005: 33)

What is essential in the context of the development of dynamic concepts in architectural discourse is that the works of various artists are within the Futuristic movement. Through his sculptures, a prominent Futurist artist Umberto Boccioni expresses ideas about dynamism, by joining sculpture with the immediate environment. In the artistic works of Futurist artists, mobility is shown through the repetition of the frames, the permeation of the form, the dynamics of the movement, vigor and dissolution of colors. Besides the analytical and optical impression that is characterized by mobility, the introduction of perceptive experience through this concept is also important (Linton, 2005). In relation to the consideration of the transformative potentials of such techniques, the affirmation of the environment is shown dynamically, and not statically, which simultaneously transforms the specific perception.

THE PRINCIPLES OF PERCEPTUAL TRANSFORMATION IN ARCHITECTURAL DISCOURSE

The principle of perceptual transformation in the architectural discourse is affirmed through the theme of movement. The transformative potentials of the movement in architectural design, that is, the idea that the user creates an impression of space changeability through the movement, appears in the 18th century, and it was also confirmed at the beginning of the 20th century by Le Corbusier by introducing the “architectural walks”, where the movement through the object suggests a change in the experience through the shift of different frames. The theme of framing in the context of the transformation principles is significantly related to Cubist experiments, i.e. by abolishing the perspective and relativizing the reference points of observation of the object, thus creating a polygon for creating spaces corresponding to a different

perception. The influence on architecture can be seen precisely through the themes of personnel, where simultaneously represents the interior and exterior of the building. This theme has been developed in the course of the 20th century in various ways, from the creation of various plans that show the layers of space, to various framing techniques that reveal the complexity or hidden characteristics of space.

Kostas Terzidis, explaining the notion of kinetic form, adds that movement is an act or a process that changes the position or place over time, and that the motion involves the temporal component that represents the unit of change (Terzidis, 2003: 33). Starting from similar definitions, Greg Lynn points out the need for systemic capturing of time and motion when defining the form, identifying a cinematic model when speaking of movement indication in architecture. The cinemactical model implies the multiplication of the static film sequences to simulate the movement, so that by using the set of frames shown, a certain memory of the form is created, which is spatially and temporally simultaneous. That is, an idea about architecture is being built by constructing the temporal component through the memory of time (Lynn, 1999: 11). Rivka Oxman identifies the same technique of displaying the transformation process on the architectural object, through a sub-category of the design process that she calls dynamic design. It is based on animation, morphing and similar techniques² that are based on the display of multiple isolated images over a certain period (Oxman, 2006: 251).

In the first half of the 20th century, theories related to the perception in architecture rely on the theory of Gestalt - the psychological discipline developed by German psychologists. Gestalt theory describes the process of visual observation as a process in which visual elements of perception are perceived in a group, that is, the process of observation includes the context. In architectural discourse, the Gestalt theory develops a phenomenological approach through the perception of objects, their interconnection, and the connection with the environment. In general terms, phenomenology refers to examination or study of human experience and descriptions of different phenomena that people experience like objects, situations or experiences that can perceive through all senses, that is, its goal is to examine and recognize knowledge (Seamon, 2000). In this sense, in the context of the research, the phenomenon of the space, light, color, environment, places, materials, from the position of the variability of these characteristics aiming to create a specific experience which influences on human senses. It is particularly important to consider the correlation between the object and the environment, through materialization and atmosphere in order to transform the user's subjective experience of this connection.

In the complex process of perceiving the architectural work, the visual experience is certainly the most dominant. Steven Holl in the book "Questions of Perception. Phenomenology of Architecture" affirms the potentials of architecture that relate not only to the visual experience but also to the simultaneity of experience through all senses. In theoretical settings, Holl insists on the phenomenon of perception, which he uses to unite the interior and exterior of the building. He interprets the external

2 The morphing technique in architecture has its predecessor in fine arts, where Charles Csuri made the first digital images in 1967, and then animations using Fortran software on the IBM 7094 computer. Csuri experimented with vector image transformations that we recognize today as morphing. Janice M. Glowski, Charles A. Csuri, *Beyond Boundaries, 1963-present* (Boston: SIGGRAPH, 2006), 32-33.

perception as intellect, that is, the idea, while the internal perception is realized through sensory experience, a phenomenon. Although for Holl the complete experience of the architectural work is reflected in the unity of concept and feeling, or the interweaving of the idea and phenomenon, it is important to note from the standpoint of this research that the transformation is most often done from the outside to the inside, with evident influence on the internal organization of space.

Rudolf Arnheim also points out the syntheticity of all sensory processes, which in the context of a true experience of architectural work is indispensable (Arnheim, 1990). Pallasmaa further explains this through the assertion that the way of experiencing the architectural object cannot be perceived as the sum of isolated visual images, but simultaneously in relation to the spiritual presence and the materiality of the notion. In the book "Eyes of the Skin", Pallasmaa also examines the concept of multisensory experience, and states that the eyes in collaboration with the body and other senses create the most dominant experience of space (Pallasmaa, 2007: 44).

In the context of considering perceptual potentials, a significant factor is the specific materialization, i.e. how the use of various materials influences the transformative characteristics of the space experience. The transformative characteristics of specific materials are expressed through interaction with the light that enables them to be dynamic, in direct relation with materials, and allows the detection of color and surface, thus creating the expressive character of the object (Vasilski, 2013). In the context of the research, it is important to highlight the potential of natural lighting that, through its variability, or the period of day, generates a series of transformations depending on the character of the material, its reflectivity, transparency, color, texture, etc. Apart from the dominant visual experience of materiality, it is also important to introduce a tactile experience, that is, the use of different textures aimed at perceiving additional information that creates a complete mental image of space (Pallasmaa, 2007). Merging different types of materials further generates different perceptive experiences. In this context, Peter Zumthor discusses the compatibility of materials through their encounter, which creates an unexpected and unique experience. It introduces concepts of tangible, odor or acoustic properties, above compositional characteristics, as language elements that produce specific effects and are always used differently depending on the context and concept (Zumthor, 2006). Considering the transformative characteristics of the materiality of architecture, Jean Nouvel sees the abolition of materiality as a potential through which the architectural work points to the existence of certain effects that are impossible to see. He affirms the notion of dematerialization as a defect that guides the perception from material to intangible. In the context of design, he tries to create a space that is not obvious, but it represents a mental extension of what we see (Baudrillard, Nouvel, 2008). What is essential in accessing materials as instruments of expression of immateriality is the perception of architecture as a variable category, at a higher, artistic or metaphysical level.

In the context of the digital paradigm, the application of different technologies develops complex, variable characteristics of the material, and effects can be generated that affect the perception of objects. Digital media through the processes of various cinematic procedures such as projections, or creating multisensor spaces, also affect the development of transformative potentials. In addition to that, using the developed

digital technologies, there is a spectrum of opportunities to develop the morphology of objects that have a completely specific visual character. Nature and organic forms become a metaphor for generating new forms, whose perceptual characteristics become part of a transformable process that develops in parallel with the evolution of form and function. Introducing the concept of moving geometry, Lars Spuybroek explains that using the interactivity of architectural structure can achieve an adequate level of perception and human movement. Spuybroek represents mobile geometry with a term that does not refer so much to the shape of an architectural object, but rather to the relationship between the interactive structure and the human body in it, which is under the influence of digital technologies (Spuybroek, 2008). In the essay “It and I: Bodies as Objects, Bodies as Subjects” Karen Franck alludes to the potentiality of incorporeality when speaking of visually saturated spaces that exclude other human senses and create a break between body and space. This introduces the subject of the body’s relation to the spatial emptiness in which it is located into consideration, where the experience of space in the context of the position of the body in it is fundamental for this research.

Summarizing the shown principles of perceptual transformation, the key concepts that affect the change of perceptual characteristics of specific experience in architecture are noticed (Pantović, 2016: 61):

Framing

- Directing the viewer’s vision

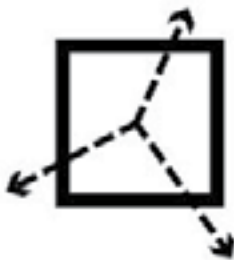


Fig. 1: Diagram 1. Framing (Author: K. Pantović)

Plans

- Space succession
- Stratification

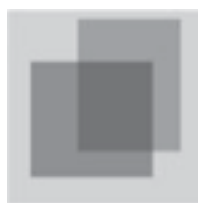


Fig. 2: Diagram 2. Plans (Author: K. Pantović)

Phenomenological approach

- Atmosphere
- Materialization
- Light

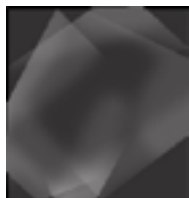


Fig. 3: Diagram 3. Phenomenological approach (Author: K. Pantović)

CONCLUSIONS

The processes of perception in architecture are conditioned by a number of different factors that influence the specific way of understanding the architectural work. The most obvious contribution to this assertion is that visual perception of objects is never constant, but can depend on the position of the viewer, or, for example, of variable atmospheric influences during the day and the year. Technological innovations, the development of new media, the virtual space, represent new elements from which the spaces are constituted. By developing the paradigm of digital and new building technologies, the perception of objects through motion has gained significant contemporary interpretations (Jormakka, 2002). Ephemeral phenomena that arise in the collaboration of technology and new design techniques also transform the visual and sensual perception of space. The perception of an architectural work arises in the interaction, between the various factors user-object-nature-technology. By defining certain attitudes about the characteristics of space, through the subject of perception of architectural creativity, different variables, complex, and subjective impressions can be re-examined which make it abstract and difficult to represent. The observed principles of perceptual transformation of architectural structures have shown that the notion of transformation on architectural works, apart from pointing to the use of certain design methods, also shows the wider context in which architecture contributes to the creation of a specific system of perception of the world, but insists on the flexibility of a structure that can be a subject to easy changes dictated by the moment.

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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;*

INTRODUCTION

“We shape our buildings, and afterwards our buildings shape us.” -- Winston Churchill

City is the memorial organ created by human being, which contain the accumulation of civilization. The cartography is the outcome of space aesthetic in human history to reflect some aspect of the city, especially the spatial characteristics of one city.

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 in

mid-century, the Duomo di Milano was built to become the highest point in city centre, which symbolized the power of faith and spatial orientation.

The figure 1 shows orographic and picturesque panorama of Milan with the Duomo di Milano located in the centre. Space is a concentric circle to extend from centre to surrounding (buildings/ cities until mountain). It is not a precise map with legend and compass, but the cartography is a reflection from human aesthetic. Before, the aesthetic created by scientists/ architects or artists. In contemporary society, the aesthetic belongs to personal spatial experience.

Through fragments of historical urban development, comparing the contemporary urban space, the change of urban aesthetics will be seen.

FRAGMENTS OF URBAN FORMS OF MILAN

The city itself is a museum with huge amount of spatial information. With the time goes, that spatial information shapes the urban aesthetics. Milan is one of cities like this in the process of transformation, which inscribed in the long-lasting opposition against the contingency of planning proceedings. Between 'real city' and 'possible city', we could see the population expansion/ industrial upgrading/ transportation system/ public activities and so on. Urban space gets involved in process of dialectical solutions.

The city of Milan started from Celtic period about 600 BC, it has been a huge change in 2600 years. Except several ancient roman heritage remained, most urban space had been built from 1800. However, as we know in the design of Leonardo da Vinci, the layout of urban form of Milan has originated from the geometric prototype.

Against to comprehensive homogeneity, we try to discovery the spatial character by history of urban development. Now for central areas, the projects are almost all on a small building scale, with themes of urban regeneration, on the other hand on urban scale, the tendency of large projects remain the existing structure, cancelling the differences. Through the recognizing the urban form in history, we could understand better about the spirit of urban aesthetics how we face to current design practices.

In different phases of urban development, the city of Milan has different topic. We focus on road structure establishment/ population expansion/ railroad network reform/ factory prosperity and multiple functions to show how the urban form is generated.

Road structure establishment

Giacomo Pinchetti, former draftsman of the bureau of census, and subsequently work for the press 'Lombard Territory' of the Astronomers of Brera, gave his first version of the Milan plan to the press in 1801.

The figure 4 map declares itself 'a plan for the reorganization of the entire city', rectifying and aligning existing streets and opening new ones on the model of the new north-west to south-east on the Sempione-Ca'Granda axis, now it is the road from Lanza to Garibaldi connecting with Corso Porta Romana running out to the via Emilia. Radial roads and concentric ring road (bastion) form the urban structure. Extremely accurate and precise in the representation of the blocks and individual buildings in the map were conducted by Giacomo Pinchetti. However, the castle area was a new project for the Foro Bonaparte: a new large urban and territorial scale structure, in the form of a crown around the castle, destined to host the new services of the bourgeois

city, according to the revolutionary principles brought with it by the French. Finally, not realized, at the fall of Napoleon, the project of the Forum will be cancelled by Giacomo Pinchetti in the next edition of the 1808 plan, with a faithful reproduction of the Castle and the surrounding areas in its place.

From the map we could see, early 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. Thus, the road establishment confirmed the basic urban form structure.

Population expansion

Numerous interventions determinant for future city lay-outs were carried out between the mid-century and 1884.

Figure 5 was published in 1885, for the types of Ulrico Hoepli, a book on the main urban transformations that took place in the city following the Unification of Italy and the consequent entrepreneurial development. technical-scientific of the capital.

The volume attaches the plan of Bignami Sormani which highlights in carmine, with the layout of the railway circle, the newly built neighbourhoods, some infrastructures of service, such as the panoptic prison of San Vittore, the Monumental Cemetery and schools, as well as the first real estate operations: first the Galleria Vittorio Emanuele and the neighbourhood built on the ashes of Lazzaretto.

In 1884, the population of Milan numbers 214000 with an additional 108000 residing in the outlying communes. The town planning scheme with expansion envisaged. Foreseeing a population increase to 526000, necessitating urban expansion from the 8 km² within the bastions to the approx. 28 km² of its new boundary lines.

The engineer Cesare Beruto drafted two versions of Milan plan in 1884 and 1894 (figure 6). The basic hypotheses of the 1894 are concentric expansion of building fabric contained by an outer ring road 40m wide and 18 km long. A new network of large street blocks 200-300m per front, varied in function (residence, service, production).

We could see that the concept of ring road (Circonvallazione) is a valuable way to connect old town texture and modernity of new urban expansion. And it is the prototype of urban form of Milan today.

Railroad network reform

With an increasing housing demand, the new master plan drafted by Pavia-Masera is launched (1911). Angelo Pavia and Giovanni Masera stretches the net of its predecessor by a further 22 km² (tot. 50 km²) while retaining its lay-out and formal structures. It hypothesizes a further population in take of 560000 persons.

The figure 7 does not only respond to the increasing demand for new housing facilities, but it also stands out for its intention to reorganize the transport infrastructures (the "Infrastructural Chart of the City").

This plan contains the moving back of the Central Station. The railroad network is for the regional urban railway instead of only city centre, built in Lombardy between the

nineteenth and twentieth century, makes Milan a polycentric city as figure 8 shows. The growth of Milan and of its surrounding municipalities corresponds to the overall growth of the entire region, and its highest increase is registered in the ten years between 1901 and 1911: The city and its surroundings account for 260,000 inhabitants, while the Lombardy region's population rises from 4.3 to 4.9 million. The polycentric urban network was already a thousand-year-old, when the industrialization of the region made area surrounding Milan as a whole, the "regional polycentric city" aimed at transforming it into an industrial metropolis centre in Milan.

So, the urban form was influenced by the development of both Milan and region. Railroad network enforce the centripetal form constantly.

Factory prosperity

Consequent to the expansion of city boundaries in 1923 (from 76 km² to 184 km²), in 1926 a competition for a new town planning scheme was held and won by Piero Portaluppi and Marco Semenza. The figure 9 envisages urbanization of 170 km² and capacity for a population intake of 3650000 (as compared with the existing figure of 1 million, rising to 1280000 in 1953 and 1738000 in 1976). We could see that there are all the large areas of social housing, first Quarto Oggiaro and the Gallaratese, while the new areas (Affori, Niguarda, Bruzzano...) are still very distinct from the city.

The industry promoted the bloom of population, especially during the World War I and World War II. For example, the ex-Ansaldo factory was built between 1904 and 1923, a time of dramatic growth in heavy industry. The factory started out as a mechanical firm before being bought by Ansaldo in the 1960s, which is when the production of engines, train carriages and tramways began. The transformation that the production system underwent in the 1970s resulted in many factories being abandoned, with whole factory lying empty. Now it is renovated to the BASE, the most important event site during Fuorisalone in Tortona district.

Multiple functions

With the diverse industries, Milan appeals for planned reconstruction of the city. function subdivide the area into zones. In 1950s, its basic tenets of city territory are tripartition into a zone subject to a building code embracing the built city almost entire, the figure 10 shows the 'Racchetta' in the central area creation, structuring of the transit system based on two serviced axes interlocking at Porta Volta

Until now, the economy enforces the fragments of urban space. The cultural economy such as Milan Design Week/ Milan Fashion Week and so on rediscovery the urban space. The urban form of Milan stops outward expansion but area renewal and urban regeneration. Spatial subdivision is enlarging the individual activities space instead of changing the centripetal form.

CONTEMPORARY URBAN FORM OF MILAN

The centripetal urban form still exists and enhance the directivity. Cities are the artificial artworks by accumulation of civilization. The urban aesthetic refers to the personal experience of spatial orientation within the built environment in contemporary society.

"In fact, from the point of view of the city as a whole, there is a remarkably interesting proposition in the Image of the City: 'The paths, the network of habitual or potential

lines of movement through the urban complex, are the most potent means by which the whole can be ordered'. Compared with this network, he adds, the 'edges, districts, nodes and landmarks' are the 'design of other elements.'"

Kevin Lynch presented the five elements in his book <The Image of the City> in 1960: Paths, Edges, Districts, Nodes, Landmarks as figure 11 shows, he also defined wayfinding as 'a consistent use and organization of definite sensory cues from the external environment.

These five elements do not only stand by personal perspective to understand the images of city, but also for researchers to study urban issues in a scientific way. In my opinion, using five elements to rethink urban form help us understand space configuration better. As focusing on the personal experience in flexible and changeable urban space, we take an example of an area (Largo Claudio Treves) in Brera district during Milan Design Week, as we can see from figure 12 and 13.

Urban analysis

Largo Claudio Treves is a small square in Brera district. There are five paths in different direction. It is residential area around this square, but during events public space extend to private space such as courtyard of block. So, on the ground floor activities blur the boundary of private and public. On architectural scale, the urban space is also centripetal form.

On paths (figure 14), centripetal urban form has graded road system, roundabout oriented lead to the movement of people (pedestrian/ bicycle/ cars). Indeed, the radical road network in old city is quite different from the metric blocks outside the ring road of Milan, but the main street extended from city centre become the axis of new blocks such as Viale Zara/ Via Gioia/ Corso Buenos Aires and so on. The form of Largo Claudio Treves is the epitome of the whole city, which is the aesthetic of Milan.

On edges (figure 15), blurry edges are flexible for accessibility. Along the street around Largo Claudio Treves there are full of stores. The edges are resiliency boundary for public, especially during Milan Design Week.

On districts (figure 16), Because of the elastic boundary, the courtyard inside block provide more possibilities for spatial extension and longer route for experience. For instance, at the south side block of Largo Claudio Treves, the courtyard is always held activities for brand BOFFI.

On nodes (figure 17), nodes have different forms such as station, square, roundabout, which become multiple functional public space such as weekly mobile market. Duomo di Milano is a kind of roundabout, here it is the same. the concept of roundabout is normal in Italy. Roundabout is an effective approach to solve the traffic diversion, meanwhile it is the open space for multiple activities.

On landmarks (figure 18), orientation depend on relative direction towards to city centre through spatial experience, not absolute direction like compass. In city centre, you could always see the top of Duomo di Milano before urbanization. However, now lots of skyscrapers are built on the node between blocks. Maybe people cannot recognize the north side, but they won't get lost with relative position. For instance, the north side street point to Unicredit tower which is the highest point in area Garibaldi.

The image of Milan

Comparing the figure 19 and figure 20, we could find what the flexible boundary of urban form looks like and how centripetal urban form influence personal experience. The image of Milan is not the imagination from architects, it is generated by each person. Afterwards to diverse images from public, the centripetal urban form of Milan is still enforcing the feeling of urban space.

The more important is the form of urban space delivering the information, the process is also a kind of urban aesthetic excepting the form itself.

CONCLUSION

Figure 21 is the draft drawn by Le Corbusier, which embody the centripetal form of Milan.

To sum up, looking at contemporary urban issue by learning from history is an approach to study urban space. The centripetal form of Milan embodies three aspects: regional scale/ urban scale and architectural scale through history until now. The morphological continuity reflects the identity of urban development of Milan, and the process of spatial accumulation is the unique spatial aesthetic of the city.

Figures:



Figure 1, 1855, Zuccoli Leone, *Orographic and picturesque panorama of the city and outlines of Milano taken from the cathedral*, Pirola Gaetano, resources: old maps online

Figure 2, 1472, Pietro del Massajo, *Mediolanus*, in Claudio Tolomeo *Cosmographia*, Roma, Biblioteca Apostolica Vaticana.

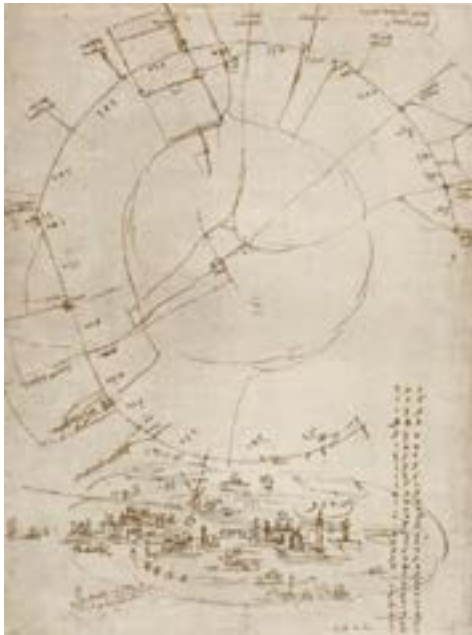


Figure 3, 1497, Leonardo da Vinci, *Pianta e veduta prospettica di Milano*, in *Codice Atlantico*, Milano, Biblioteca Ambrosiana.



Figure 4, 1801, Giacomo Pinchetti *Città di Milano*, *civica raccolta stampe A-bertarelli*



Figure 5, 1884 Emilio Bignami Sormani, *Carta Topografica di Milano*, in *Collegio degli Ingegneri e Architetti, Milano Tecnica dal 1859 al 1884*, *Civica Raccolta Stampe A. Bertarelli, Milano, 1885*



Figure 6, 1894, Cesare Beruto, *Pianta di Milano con l'indicazione del Piano di Ampliamento e Regolatore Esecutivo*



Figure 7, 1812, Giovanni Masera e Angelo Pavia, *Pianta di Milano con l'indicazione del Piano Generale Regolatore Edilizio e di Ampliamento*

Figure 8, 1927, Piero Portaluppi, Marco Semenza, *Limiti della Zona d'Influenza del piano, Milano*



Figure 9, 1926, Piero Portaluppi and Marco Semenza, *Citta di Milano*

Figure 10, 1980, *Variante generale al PRG del Comune di Milano*



Figure 11, Kevin Lynch, *Five elements: path, edge, district, node, landmark, <The Image of The City>*



Figure 12, Satellite imagery of Largo Claudio Treves, Brera district



Figure 13, Urban analysis of Largo Claudio Treves, Brera district



Figure 14, Path of area Largo Claudio Treves



Figure 15, Edge of area Largo Claudio Treves



Figure 16, District of area Largo Claudio Treves

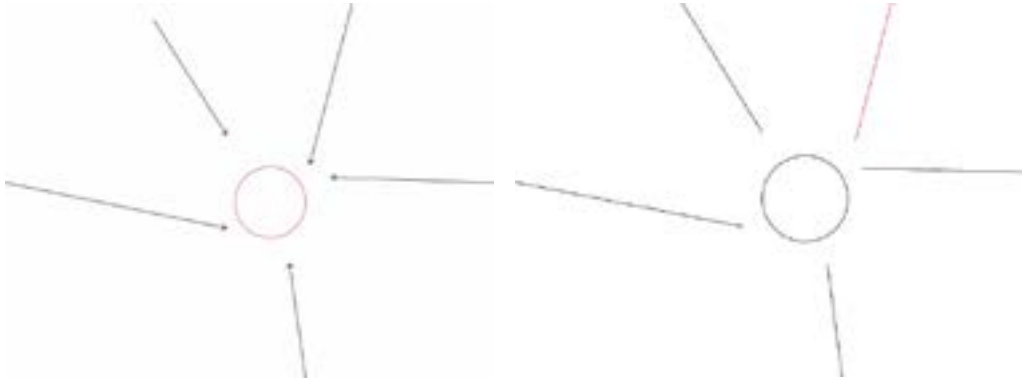


Figure 17, Node of area Largo Claudio Treves



Figure 18, Landmark of area Largo Claudio Treves



Figure 19, Rooftop plan of Largo Claudio Treves



Figure 20, Ground floor openness plan of Largo Claudio Treves

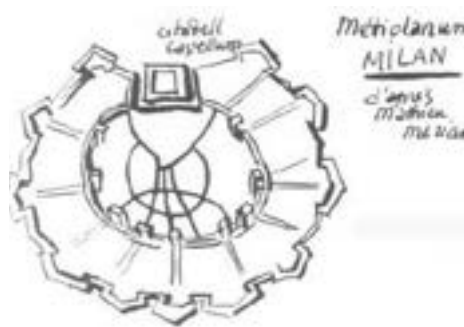


Figure 21, Le Corbusier, Milan d'après Mathieu Merian

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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;*

INTRODUCTION

Nowadays, emerging digital technologies like three-dimensional laser scanning technique, digital photography, virtual reality, network technology, computer animation, and database technology are gradually being used in architectural heritage protection and display more and more often, hence, more and more scholars started to rethink and survey from aesthetic aspect, especially centered on these two issues: First, is there new aesthetic experience being triggered by digital technology? Second, is this new form consisted of technology, culture and art contribute to aesthetic experience of traditional architectural culture? This paper will discuss on issues above.

1. Digital display of architectural heritage

In digital protection of architectural heritage, two aspects were involved in digital display of architectural heritage, one is theory and methods of architectural heritage protection, second is digital media technology and computer graphics.

First, from the perspective of architectural heritage protection theory, the system of its theory and methods has already obtained significant development on perfection of laws, ideology, criteria and evaluation system. During protection on ancient architecture, historical site or relics of modern times, representative buildings, stone cave temple, and stone inscription that identified as architectural heritage, aesthetic and artistic value should be emphasized other than historic, scientific, social, cultural, functional, and authentic value.

For example, The Burra Charter(1999) indicates that aesthetic value should be highlighted in preservation work, and especially different from artistic value, but more concentrate on sensory perception, including appeal of dimension of vision, smell, and

auditory sense. In the Venice Charter(1964), “ The process of restoration is a highly specialized operation. Its aim is to preserve and reveal the aesthetic and historic value of the monument and is based on respect for original material and authentic documents.”¹ In addition, in Criterion for Cultural Relics and Historic Sites in China which was enacted by ICOMOS China, also affirmed artistic value of cultural relics as significant value, and explained that “artistic value of cultural relics means its function of witness of art, aesthetics, typical styles in particular periods that created by human being.” ² Based on protection concept above, in preservation and restoration of multiple architectural heritage, “artistic restoration”, which is protection measure based on evaluation of historical critic and meanwhile aims at reconstruction of aesthetic quality, has always been a sort of significant methods of restoration.

Second, digital media technology and computer graphics is being used more and more frequently in preservation, display and recordance of architectural heritage, on account of physical limitation of which. During this process, first step is data collection and measurement of the original architectural heritage, second step is 3D modeling, other ways of digitization and representation based on original data. Digital presentation forms includes text, audio-visual materials, digital art, video games, VR, image, internet, scientific analysis, and research statistics. Along with the improvement of technology, the technique for data collection became more and more efficient and precise, presentation more diverse. Especially digital technology nowadays can unify all kinds of presentation and service including voice, data and image on one technology platform, collect all user facilities, and provide more value on publicity and display.

Since digital presentation of architectural heritage is oriented towards to the public, it has to be educational. Therefore, besides transmitting information that consistent with objective fact in digital display of architectural heritage, inspiration of intuitive feeling from the audiences on appreciating aesthetic and artistic value should also be considered.

2. Traditional Architectural Culture and The Priori Aesthetic Emotion

In regard to digital exhibition of architectural heritage, even though the method is digital technology, the core content that of great importance is architectural heritage itself, the aesthetic connotation of architectural heritage is especially needed to be continued and reserved.

As Karl Marx and Friedrich Engels indicates, “ The ideas and thoughts of people were, of course, ideas and thoughts about themselves and their relationships, their consciousness of themselves and of people in general — for it was the consciousness not merely of a single individual but of the individual in his interconnection with the whole of society and about the whole of the society in which they lived.”³ On one hand, aesthetic perception on classic architectures, which by all means follow the principle of formal beauty and meet the needs of unification of both function and form, are delightful. On the other hand, those classic architecture usually have profound aesthetic and symbolic meaning, which can also be found deeply inside their cultural mechanism, in their beautiful form, people who come from other culture may find it hard to notice or understand.

Take Chinese ancient architecture as an example, Chinese nation have long history and rich experience on excellent heritage of traditional construction and wisdom of architecture. Based on archaeological sites which have been discovered, archaeologists

indicates that Chinese ancient construction activity can be traced back to 7000 years ago, and mature timber structural techniques in construction also have history of over thousands of years. Nowadays, postmodernism and neo-regionalism have contributed to great importance of the traditional elements and style being attached to architectures nowadays. As a result, architectural form, technology and spirit that came from national and regional characters frequently appeared in contemporary architectures, which originated from cultural and aesthetic identity, and end up in constitute the priori aesthetic emotion of human.

For those who understand the deep aesthetic content of certain architectural heritage, since there exists priori aesthetic emotion, the digital presentation already have basics in thoughts, aesthetics and emotion, digitization can be great help for them to get better understanding about architectural heritage. For those who are not familiar with certain architectural heritage, their cognition on architectural heritage rely on experience that digital exhibition creates. Therefore, not only should we pay attention to authenticity of exhibited details, but also construction of aesthetic atmosphere, which means to create artistic conception space.

3. Digital technology and aesthetic dimensions

Chinese ancient art emphasize on artistic conception which rely on comprehensive dimensions of aesthetic perception, which can be even easier by application of digital technology, aesthetic perception can be expanded by bringing in digital technologies. However, during the process of digital design, if attention is more put on technology and tools but thoughts and spirits, the audience will hardly comprehend deep essence of culture and aesthetic connotation of architectural heritage, which seems to be a reversal of the order of host and guest. In digital exhibition of architectural heritage nowadays, technology is excessively focused on, many scholars put their energy on research of digital technology in heritage protection and display. However, despite the plentifulness of technological means, audience focus more on the feeling of freshness new technologies bring about, but not be touched by the content.

The viewpoints above does not mean to deny the value that digital technology bring to the enrichment of artistic expression, in fact, many cases show that technology helps a lot in creating exquisite and complex exhibition effect. Especially during virtual reality reestablishment of architecture sites, by using digital image to analyze visual perception, as well as color, material, texture, lighting effects in space, can various digital substitutes be worked out without changing the architecture physically. This can provide a new approach for broadcasting content and significance of culture heritage.

For example, during digital protection of cultural relics of Longmen Grottoes, researchers first acquire the three-dimensional data of existing grottoes, and then study the reason of corrosion, weathering and cracking, based on that, three-dimensional information management system of cultural relic is developed. All the work above lay a solid foundation for virtual reality and digital exhibition.

However, in some exhibition of digital art or digital museum of architectural heritage, there still exists some issues, one is overly focusing on specific data information, rather than artistic influence of ideological content and aesthetic culture, second is overly emphasizing on animation in exhibition, rather than leaving space for imagination.

Take Chinese traditional architecture as an example, which is of high artistic value and

great aesthetic content, based on preservation of unity in design, its digital exhibition should reflect characteristics of which. The difference between digital media and traditional media are mainly on ways of expression and material, but their art taste and aesthetic intention remains the same. Digital technology should not only provide more information and make duplication of the details, but also bring into correspondence with the artistic and aesthetics quality compared to the original cultural relic. Details of information and artistic charm are both important.

4. Immersion and Aesthetic Experience

As Immanuel Kant put it: “This definition of the beautiful can be deduced from the previous explanation of it as an object of satisfaction without any interest.”⁴ A judgment of taste on the beautiful “has for its determining ground merely the purposiveness of the form, is a pure judgment of taste.”⁵ Therefore, judgement of appreciation on the beautiful is pure, meanwhile is based on sense perception, and a process which leads to a sense of pure joy.

The beautiful in art lies in form. In exhibition media that take digital technology as design language, it accommodates synthetic technique of expression which includes dimensions of vision, auditory sense, smell, tactile sense and gustation, and interactions of multi-platform as well. Digital technology bring about multisensory aesthetic induction, which aims at creating a sense of immersion that virtual art diligently strive after. As with the intensification of aesthetic experience of immersion, all sensorial pleasure are intensified. In essence, this kind of immersion without utilitarian is really close to what Kant called “pure judgment of taste” or “object of satisfaction without any interest”.

Many digital methods that are used in architectural heritage exhibition are aimed at creating sense of immersion. Take virtual reality as example, It is actually a combination of multiple technologies which key technology includes dynamic environment modeling technology, three-dimensional display, sensor technology, system development kit application technology, real-time 3d graphics generation technology, and system integration technique. Besides visual perception, virtual technology also follow the tracks of auditory perception, tactile perception, motion perception, as well as sense of smell and taste, and then give feedback.⁶ In many digital exhibition of architectural heritage, virtual reality is being used, for example, virtual reality project of cultural heritage of “the Forbidden City beyond space and time”, “digitalization of The Old Summer Palace”, as well virtual reality system of The Grand Canal. The purpose of virtual reality is to achieve authentic and nature-oriented experience in interaction, which is human-based interactive model, that aims at imitating the interactive mode between people and between human and environment, and creating sense of immersion as a result. As with the optimization of interactive device, the operative difficulty are being reduced constantly, the environment and modes of interaction are becoming more and more intuitional, so as people’s aesthetic experience. However, the disadvantages are, the way of realization relies on VR headset or other gears, and wearing interactive devices for long periods of time easily cause illness and lower aesthetic experience.

Among many projects which apply virtual reality technology in architecture heritage exhibition, project of “digitalization of The Old Summer Palace” provides great experience, it recreates original appearance of The Old Summer Palace in virtue of VR and AR technology. Especially in rendering of 3D model, the project use material, texture and color from existing palace of Qing dynasty for reference, in order t

the recreated virtual architecture heritage more closely to The Old Summer Palace visually and aesthetically. Despite the space organization, architectural form, structure model, ratio scale, landscape pattern, plants and water, color and pattern, or interior furnishing, they all have historical and archaeological evidence to rely on, such as picture files kept in feudal official of Qing Dynasty, ancient ruler painting, and photos from the late Qing Dynasty. The artistic conception of this site of imperial garden is implicated in its form.

5. Conclusion

The aesthetic subject of digital exhibition of architectural heritage is no longer the original architectural heritage, but the new production of technology, art and culture, which aims at creating immersive aesthetics that based on integrated dimensions of vision, auditory sense, smell, tactile sense and gustation. Aesthetic emotion and ideal is decided by elements of form, structure, art, and environment in traditional architectural culture, meanwhile the cultural background of human is the priori part in aesthetic judgement. On account of the difference between media, the digital technologies in preservation and exhibition of architectural heritage, can not only aim at restoration and simulation of the originals. New aesthetic induction and experience will be developed during the process, therefore, it is crucial to make precise textual research, value the materials of art criticism and historical record, and accessibility in interaction, to provide immersion for the audience.

Notes:

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- 2 "Criterion for Cultural Relics and Historic Sites in China", ICOMOS China, last modified January 8, 2019, <http://www.icomoschina.org.cn/>.
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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;*

Warming aesthetic theory

The abstract of the present paper was written during one of the hottest summers ever in Europe, the text itself during another heat wave. However, the topic has been accompanying me for some time in relation with the project of outlining a meteorological aesthetics on the basis of aesthetics (theory of sensory perception), with focus on multisensory perception and with the aim to reinforce the social and moral relevance of aesthetic theory in the context of the Anthropocene. The theoretical underpinning of this aesthetics of the weather and climate brings together the phenomenology of atmospheres¹ with natural sciences and has various fields of application, from the experience of weather phenomena in everyday life to contemporary art and the meteorologists' implicit aesthetics.

However, phenomenological descriptions mention temperature only incidentally² and aesthetic theories overlook it because of its vital function, the logocentrism of aesthetics and the tendency to perpetuate the Kantian dichotomy between pleasantness and the real aesthetic value. A notable exception is Jean-Marie Guyau, who ascribed in 1884 every pleasant sensation the possibility of becoming aesthetic if it reaches a certain intensity and existential depth³. For example, argues Guyau, the "coolness" and "warmth" of the air contribute to the aesthetic emotion unleashed by descriptions of landscapes, and beautiful is not only the light of the sun, but also its warmth, which is the light perceived by the whole body. In his polemics against Kant and Maine de Biran, Guyau even regards a reinvigorating thermic contrast as more aesthetic than music.⁴

Without going so far and even if there is no art of temperature, it is evident that thermic values are spread over several arts, not to mention the experience of natural environments. This diffuse presence of temperature in various kinds of aesthetic experience and its involvement in intermodal associations or even cross-modal perception correspond also to the present interest in the holistic unity of a functioning body. Moreover, the inclusion of thermic perceptions in the aesthetic experience and artistic practices requires to replace the ideal of clear boundaries between aesthetic and non-aesthetic experiences with a continuum that has to be disclosed first in a descriptive way. For reasons of time my paper is confined to temperature in different arts and media and describes five stages of "warming aesthetics".

1 Hermann Schmitz, *System der Philosophie III.2. Der Gefühlsraum*, Bonn, 1969; Gernot Böhme, *Asthetik. Vorlesungen über Ästhetik als allgemeine Wahrnehmungslehre*, Munich, 2001; Christiane Heibach (ed.), *Atmosphären. Dimensionen eines diffusen Phänomens*, Munich, 2012; Jürgen Hasse, *Was Räume mit uns machen – und wir mit ihnen*, Munich, 2014; Tonino Griffero, *Atmospheres: Aesthetics of Emotional Spaces*, Burlington, 2014, etc.

2 See Hermann Schmitz on "climatic space" in *System der Philosophie III.1. Der leibliche Raum* (Bonn, 1967) and Martin Basfeld, „Phänomen – Element – Atmosphäre. Zur Phänomenologie der Wärme“, in : *Phänomenologie der Natur*, ed. by Gernot Böhme und Gregor Schiemann, Frankfurt, 1997, 213-231.

3 Jean-Marie Guyau, *Les problèmes de l'esthétique contemporaine*, Wentworth, 2019.

4 Ibid.

Natural precondition of living bodies

On the most basic (i.e. vital) level, thermic feelings are only a precondition for experiencing and making art. Temperature represents along with light, humidity and air circulation one of the parameters of the natural medium air in which the aesthetic experience takes place. In absence of a basic thermic wellbeing (as a pre-stage to Kant's pleasantness) no aesthetic experience and even no experience at all would be possible. Yet media remain concealed and are taken for granted as long as they reliably function; temperature too surges to the light of consciousness in artistic experience only when it becomes excessive. As a matter of fact we deal here with two natural media of experience that are like communicating vessels: the air and the body. Extreme heat both outside and inside the body block from the start any possible aesthetic experience. In particular performative artists are expected to be aware of the importance of thermic comfort as a prerequisite for satisfactory enactments. Only the oblivion of the humans' facticity and bodily exposure to contingent weather could lead aesthetic theory to ignore temperature. Usually the thermic proprioception in the background remains the silent shadow that let emerge other focused sensory perceptions and develop their interplay with imagination and understanding.

Functionality

In other cases, thermic comfort is no more a starting point, but one of the goals of aesthetic experience. This goes for several applied arts that deliberately design objects and environments to be worn or inhabited, such as textile design and fashion, architecture, garden design, and urban planning. However, for a long time temperature was considered of minor importance for art and was repressed by a theory that endorsed the hegemony of vision (at least in the Western culture). Still, urban planners and architects who disregard climatic features compromise the final *aesthetic* value of their projects, since liveability is irreducible to visual beauty. In this respect, vernacular architecture is less prone to mistakes than modern, spectacular architecture, let us think of the Borgo Teresiano in Trieste, which was projected during the Habsburgs corresponding the climate of a Central-European town. With the global warming emerged also a stronger awareness of the embodied subjects' dependency on climate. Regarding the strategies to cope with the rise of temperature, the *seclusion* from nature relies on technology to produce thermic isolation and thus enhance our autonomy from nature (e.g. air condition), whereas the *dialogue* adapts urban environments to global warming by greening roofs and facades and paying more attention to water areas. More sophisticated mechanisms of thermoregulation were developed in the industry of smart textiles that react to the body temperature. In all these cases thermic aspects are practical and are intrinsic part of the aesthetic value.

Intermodality

The everyday language often describes sensory qualities as warm, cold, hot or refreshing. Apart from warm and cold colours, temperature is assigned also to materials (wood and bricks are warm, cement and glass, cold), fragrances (scents are described as warm-spicy or fresh), as well as food and beverage (mint and lemon cool, spices are hot). Thermic impressions are widespread in intermodal associations both in art and daily life, and the growing body of research on atmospheres, in the meaning of emotional qualities of spaces, is expected to raise awareness also for the "temperature" of spaces.

In general the manner how temperature enters an art depends on the medium. In architecture

various factors converge to produce “warm” or “cold” atmospheres: the size and acoustics of a space, light and shadow, materials and chromatic, even scents.⁵ Like other intermodal qualities such as heaviness/lightness, this quasi-temperature of spaces, colours and fragrances is not merely imagined, but definitely felt and its experience is even intersubjectively confirmed; however, it is not perceived on the skin, but via other sensory receptors and thus it appears rather in the modus of an as-if-temperature. Moreover, its values – e.g. “refreshing” – are qualitative in the phenomenological meaning of being experienced, and not measurable.

Expressive and fictional warmth

One step further, warmth and cold are evoked, yet not really felt. For example, the “temperature” in painting is suggested not only by the temperature of colours, but is induced also by the dynamics or rigidity of forms, the intensity or brightness of the hues, the gestural features of brushstrokes, and the title or subject. The representation of sources of heat calls to mind the similar experience in everyday life and activates thermic memories, like in Turner’s *The Burning of the Houses of Lords and Commons, 16th October 1834*. In another example, *Rain, Steam and Speed*, Turner prepares the transition to abstract painting by expressing the atmospheric condition through the dissolution of stable forms, chromatic and movement.

The medium language has at its disposal other mechanisms for inducing feelings of heat and cold. In *L’Étranger* Camus describes the unbearable heat and its devastating effects on the protagonist in a way that enables the empathic reader to transgress the observer’s role and be fictitiously present in the scene. Heat has here a narrative function, being the catalyst of the crime. More difficult to explain is the general thermic impression produced by fictitious worlds, be they literary, plastic or musical: The febrile-Dionysian universe Dostoevsky’s is definitely “hotter” than Valéry’s Apollonian serenity, the romantic Delacroix is “warmer” than the classicist Poussin, and Schubert or Chopin more passionate than the intellectualist Xenakis⁶. Such impressions result from the reciprocal potentiation of several factors, such as subject and narrative structure, the characters’ psychology, lexical registers, the rhythm of the phrase and other stylistic features. It may be assumed that each artistic medium has its specific means of producing expressive or fictional temperature⁷, the analysis of which goes beyond the scope of this paper. Instead I prefer to dwell in the last part of the paper on temperature in fine arts in the context of the Anthropocene.

Contingent agency

The first example returns from the suggested to the real heat after the end of representation. In 1985 Joseph Beuys created for a London gallery the installation *Plight* (at present in Centre Pompidou) in which, probably as a response to the disturbing noises in the rest of the gallery, he enveloped two spaces in plight, placing in the first one a piano and leaving empty the second one. However, plight does not only absorb sounds, but has also a heat-storing effect which was

5 Peter Zumthor, *Atmosphären. Architektonische Umgebungen. Die Dinge um mich herum*, Basel, 2012.

6 Specific criteria for the thermic evaluation of music are related to the title of the piece and indications for music players, such as „presto con fuoco“, „allegro con fuoco“ or „appassionato“. I owe these suggestions to Ana Szilágyi and Luigi Manta.

7 According to Siegfried Kracauer’s basic principle of aesthetics regarding the specificity of each medium (*Theorie des Films. Die Errettung der äußeren Wirklichkeit. Werke Bd. 3*, Francfort, 2005, 27).

indeed calculated by Beuys, since he placed a thermometer on the piano.⁸ The low entrance in this isolated environment, the mutism of the closed piano, combined with the soundlessness of the visitors' steps, the lingering dry heat, and the smell of plight produce altogether the impression of a "claustrophobic" space of multiple negations, in consonance with the fascination of that time for allusions and absence. Finally, *Plight* is a space of death, because it does not only suspend the relation with the outer world and other people, but it also abolishes the spectator's perception and even presence: there is nothing to hear, in the second room there is not even something to see and not even an exit – *Plight* is a warm and sticky dead end.

If Beuys' installation invites to a ghostly existence without the body, younger environmentally committed artists use warmth in the opposite sense and warn of a *real* death precisely because we cannot isolate ourselves from a world that becomes increasingly inhabitable. In December 2015, during the United Nations Climate Change Conference, Olafur Eliasson and Minik Rosing shipped 12 ice blocks from the Greenland coast to Paris which, disposed in the form of a clock, began to melt. The political message of *Ice Watch* was reinforced by the artists' declaration. Few years before, Mathias Kessler exhibited in *It'll blow over* (2008) the map of the Arctic etched on a mirror hanging on a wall. The map was connected to a heat exchanger that transformed the condensation heat into ice; as a result, the map of the Arctic was covered by ice when the space was empty; when however visitors entered it, the ice melt and the visitors could see them in the mirror⁹. The ecological message is once again evident. In this case, heat is neither concretely felt, like in Beuys' *Plight*, nor imagined, as when reading Camus, but it is only ascertained or inferred due to its visual effects on the mirror. If on the first level of thermic aesthetics the experiencing and performing body was forced to become aware of its dependency on the outer temperature, Kessler's interactive installation inverts this relation and raises the question regarding the agency of the body temperature itself. Art (no less than natural environments) becomes exposed to the human intervention, which in this case – unlike most interactive installations based on the spectator's movement – anonymous, unintended and uncontrollable, yet by no means accidental: it is the *nature* in the spectator that acts upon the image of the *nature* in the mirror.

On the contrary, in the final example of Peter de Cupere's *The Same and the Other* (2009), also known as *Pink Madonna*, the human intentionality abdicates in favour of the nature's agency. De Cupere modelled a female statue comprised of paradichlorobenzol, which, exhibited in the open, melted within few months under the action of sun and rain. The form is subordinated to a vulnerable material, being deformed as a result of contingent weather processes, and temperature becomes a co-shaping (or rather corroding, destroying) agent. In this ephemeral art, warmth does not serve to express environmental concern anymore, but to challenge aesthetic and even religious conventions related to the ideals of perfection, beauty, and permanence. The aforementioned examples dismiss altogether the modern philosophers' objection, starting with Kant and Hegel, that other senses (including the sense of temperature) are not capable to provide the basis for works of art since they cannot transport meaning.

8 See Fanny Dugeon on the "pouvoir calorifère du feutre", <https://www.centrepompidou.fr/cpv/resource/cLjdb4/rgXd7e6> [accessed 28.06.2019].

9 Charlotte Lindenberg on Kessler's exhibition in Gallery Heike Strelow, <http://charlotte-lindenberg.com/misc-1/misc-g-n/> [accessed 28.10.2016].

It is obviously difficult to find a common denominator for all these artistic settings in which real or imagined temperature conditions, affects, triggers and contributes to the aesthetic experience or even co-creates the physical artefact. The present outline is meant only as a basis for further research that would have to clarify the art-specific modalities in which temperature works in various media and identify other examples for the deliberate use of temperature with different meanings and functions in art. Personally I am interested in the way how temperature challenges conventional artistic practices after the end of representation and goes along with mutations in the understanding of the subject in posthumanism, privileging a subject that energetically communicates with the environment. Another desiderate is a detailed phenomenological examination of the thermic experience. The previous considerations are meant to convince that the sense of temperature has wide fields of applications and deserves more attention from philosophical aesthetics in the present artistic and ecological context.

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;*

Proof of restoration on the case of Potsdamer Platz

Looking at Berlin from the present perspective, we see a fusion of the reunification of Berlin, which includes avant-garde experimentation, explicit commercialism and the refined practice of the world's best architects. It can be freely stated that this is a unique expression of post-war architectural expression in Western Europe. This cannot simply be regarded as an artistic-historical development. This is rather the expression of conscious affirmations of the values now considered hegemonic: they symbolize capitalism in its contemporary form. Many buildings in Berlin illustrate this, but those at Potsdamer Platz are the most prominent and, therefore, convenient for analysis. After the fall of the Wall, Berlin is more and more like a huge construction site, cranes

and scaffolds can be seen all over the city. But the image of Berlin as a cosmopolitan center owes much to Potsdamer Platz. The proof of the reconstruction there is the most obvious, and for this reason, the example of architecture as a spectacle event is analyzed on the Potsdamer Platz case. It became a visual signifier for Berlin after the reunification, as the representations of his reconstruction circulated in many media from newspaper magazines and articles to recommendations for travel, guides and postcards, as well as exhibitions and numerous scientific studies. From the moment when its architectural transformation began in 1990, it was written about “New Berlin”, the successive phases of reconstruction of the area were widely published both in Germany itself and abroad. The constant circulation of these paintings and various types of media pronouns ensured the very value of the Potsdamer Platz area as the central icon for the renewal of Berlin. But we will be asked what does it mean to us that the transformation of Berlin is represented by the transformation of Potsdamer Platz?

It will be shown that the urban paradigm highlighted by the reconstruction of Potsdamer Platz depends on contemporary global capitalism, and in return, this glorification also encourages the reconstruction of the German identity after reunification as a whole. Finally, I propose that this affirmation of global capital at Potsdamer Platz not only does not address the historical complexity of the area, but rather that it actively suppresses this history by the fact that the new-fashioned forms of capitalist mega corporations will, with their spectacularity, give a new modern environment cleaned of any kind the past.

If our starting point is that architecture has always been closely related to politics, since the first civilizational achievements, from the Egyptian pyramids to our everyday life, we cannot deny the fact that in fact architecture has the greatest and most direct effect on man, it can freely be found more than any other art.

This articulation of the political and economic power of the hierarchical structure of social relations becomes sensually visible through the spectacle of spectacle. The spectacle arises when social / state apparatus, political parties, the capitalist market of an institution or cultural formation reach a visible degree of accumulation, and demand and impose a public sensuality (Šuvaković, 2012)¹ And by Guy Debord, the spectacle is in capitalist society the capital the degree of accumulation in which it becomes the image. Which would mean that the relation between politics, art, and spectacle can no longer be regarded as separate entities in the context of architectural practice, but exclusively as integrally related concepts. Politics in the context of architecture and architecture spectacle is a form of work that focuses on orientation, positioning in society and its structure and distribution of power.² This could be interpreted in concrete terms that architectural objects are mostly ordered by the ruling ideologies, in addition to the fact that through it can be seen expressions of the attitudes of the contractors and those for which the objects were built, they actively form the opinion of the public. Whether it was the 20th century, the influence of the Nazi regime or today's dominant ideology of capital owned by mega corporations. In fact, in order to understand how this works, we can only grasp the individual situation of historical architecture if we put it in a wider context, in this case architectural objects are placed in the architecture of the city of Berlin after the fall of the Berlin Wall. But in order to adequately analyze and monitor how the development of the political economy and the development of the city are intermingling, we must go back a bit.

If we look at Berlin under the influence of the Nazi regime, as the embodiment of

power, we can say that the history of architecture is the same as the architecture of the ruling class. Because everything that was built and commissioned for construction was under the jurisdiction of Hitler and his associates. It can be freely said that it tended to the architecture in accordance with the ideological goals of the state, which is uncompromising and propagandistic, simplified and template reproductive. The construction had to reflect the idea of a thousand-year-old Reich, pointing to its size and power. But as Šuvaković points out to us: the sensual predisposition or visibility of power, identity and capital or of any segment of sociality is not and must not always be a direct, literary or unambiguous act of perception. The spectacle can be explained as a noticeable and observed event in which the accumulation of economic and / or political power become sensibly presented in the organization and performance of the public and private, working and free lives of citizens in a capitalist society.³

Potsdamer Platz of the 1920s and 1930s was one of the most influential squares in Europe. It was considered a cosmopolitan center that unfortunately was destroyed by a powerful bombing during the Second World War. When Berlin was divided in two parts after the war, the square itself was also built on the western and eastern parts, where in 1963 the Berlin Wall was built. From that moment, the Potsdamer Platz becomes an empty, isolated place. However, after the fall of the wall, it is again reanimated, reorganized and transformed by the needs of new capitalist dominant ideologies.

The above considerations rely on one assumption: that architecture symbolizes and, in that way, executes political, social and economic functions. Nevertheless, I will now conclude this assumption by discussing the ideological role of architecture in the context of contemporary democracies - specifically, private architecture sponsored by clients apparently or formally separate from the political sphere.

In the past, totalitarian regimes such as Nazism, Fascism and Stalinism used architecture to convey certain ideological messages, to animate their audience with monumentality, strict symmetry, repetition and didactic devices, such as reliefs and inscriptions.

Šuvaković emphasizes that it is possible to point out architecture as a spectacle event.⁴The use of architecture for political and democratic purposes is an old skill as much as it is itself. The dependence of architecture and architects on the executive political and financial power, the investor and the general cultural context at a certain historical moment has caused the breakthrough of new ideas and visions to be slower than in other artistic disciplines. Under totalitarian regimes, many of its meanings were forgotten, while others were functional. The desire of the regime to build forms that represent political ideology caused a rigid attitude towards a different one, hindering the development of individual development and free ideas, determining the boundaries of space in which art as well as architecture can be expressed.

Today Potsdamer Platz is revitalized in a very short period of time and is not owned by different companies and individuals, but by four international mega corporations. The complete "diversity" of buildings, functions and businesses is controlled by these four companies.

We are witnessing the fact that the right to the city falls into the hands of private or pseudo proprietary interests of mega corporations, and in this way, the attempt to create a city as a picture of something that should be a cultural conceit is actually in the possession of a new dominant ideology is just now the ideology of capital.

Buildings represent the identity of the identity according to which one region and its community want to form. For this reason, Nikezic defines the built environment as an act of artifact, or as the material (artificial) manifestation of a culture that actually created it, assuming that it contains all the material assumptions that conditioned its existence.⁵

Neoliberal urbanism is an integral part of this wider range of functions, activities and relationships. It is characterized by an important emphasis on the link between production and financial capital, but also on the issue of social reproduction.⁶

Today, culture and art are not only elements of historical idealization, they are used by multinational mega-corporations as a form of advertising only. These companies sponsor cultural events, buy art objects and collections, and participate in cultural programs as a way to conceal the “dark” side of their main goal, and under the “dark” it is thought that their main goal is to promote the accumulation of capital. On the site, for example, Daimler Chrysler explains the links between corporate image and cultural sponsorship at Potsdamer Platz:

In order to re-establish the importance of the site as an international meeting point and cultural center in the German capital, DaimlerChrysler is this year again presenting its “People’s Festival”. It is a weekend of cultural events, first set up in 1999 as a continuation of the annual summer fair held at the Potsdamer Platz site. It masked the fact that the reason for the existence of this corporation is the production and increase of own capital. On the contrary, this capital does not return back as a form of collective benefit for the entire society, and indeed often increases the social inequality.

In other words, the promotion of cultural events is interpreted as a form of social benefit for Berlins, aimed at the vague term of the “public”. But the “public” of these events is not a collective social body - that is the paying audience. It includes those who can afford to know and visit the commercial-orientated Potsdamer Platz.

For this reason, Nikezic defines the built environment as an act of artifact, or as the material (artificial) manifestation of a culture that actually created it, assuming that it contains all the material assumptions that conditioned its existence.⁷

This is accompanied by special rituals, ceremonies, forms and symbols that are part of architectural objects and through which the political project seeks its legitimization. Altiser, speaking about the connection between power and architectural practices, says that the state, through ideological agendas, is trying to achieve the desired architectural culture.

The archetypal object in space becomes part of everyday space and time. It affects the space by shaping it in a cultural, phenomenological and ideological (i.e. ideological) sense. Although architecture on the one hand implies an autoreferential relationship between lines, materials, surfaces, structures, etc., on the other hand, these elements in their combination and interaction make up the physical and visual form on the basis of which the new space and context are defined. And there is a field of action, i.e. the realization of ideology. Architecture has the power to transform and represent words and concepts. To control and regulate space with specific constructions that surround us and define in a certain way.

Notes:

- 1 Miško Šuvaković, "Umetnost I politika" Sluzbeni glasnik Beograd 2012str.67
- 2 Debord 1999: G. Debord, *Društvo spektakla i Komentari društva spektakla*, Arkzin, Zagreb
- 3 Šuvaković, M. (2010). *Diskurzivna analiza*. Beograd: Orion Art
- 4 Ibid.
- 5 Nikezić, Z. (2006). *Građena sredina i arhitektura*. Beograd: Arhitektonski fakultet
- 6 Antipode [34. godište, broj 3/2002], str. 434-457 Neil Smith *Novi globalizam, Novi urbanizam, Gentrifikacija kao urbana strategija*
- 7 Nikezić, Z. (2006). *Građena sredina i arhitektura*. Beograd: Arhitektonski fakultet

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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;*

INTRODUCTION

While trying to define the geometry of space, one can realize that by connecting two elements, a relation among them is created. The established relations help create a visual image of space that can be interpreted through geometry. In architecture, if these relations are carefully presented to the observer, the geometrical grid would allow the user to read the proportions and dimensions of space, as well as the idea behind the design. As John Ruskin says: "...building will generally be the noblest, which to an intelligent eye discovers the great secrets of its structure..." (Ruskin 2012, 75). Structure in architecture has various meanings, but if structure is defined as organization of elements into one whole, then it becomes the all-present element of design.

In this paper, the relation between form and structure will be presented through interpretation of the use and analysis of geometry in architecture. The foundation for case studies will be based on this analysis in order to show the relations between structural design and ornament in modern architecture. New technologies have enabled the design and construction of complex geometries in architecture widely used for structural elements in buildings. Historically, complex or compound curvilinear forms have been created with a demonstrable awareness of geometry, while nowadays this process is preformed by softwares. (Ostwald 2015, 633-634) One of design methods is the process of complex modeling which combines the empirical approach - through physical models and the numerical one - through different softwares. The implementation of these methods in the design process is essential in order to have control over the design. This paper aims to discuss the aesthetic of structure generated with different softwares used for complex geometries.

The relation among *geometry - structure - design - ornament* is the key point of this research. Its analysis is used to present the interrelation of form and structure in architecture in this paper. The idea is that the combination of these elements create a specific form in architecture and a completely new aesthetic. The concluding arguments will focus on the relations presented in the paper in order to show the advancements in structures and its impact on architectural design.

GEOMETRY - STRUCTURE

Geometric concepts

Searching for regularities in the world, Platonic solids have been spotted, harmonies were expressed with irrational numbers and the geometry of the golden section was defined. (Lawlor 1982, 6-14) It seems that geometry is hidden beneath each and every element of nature, and it is, because of that, an eternal inspiration and a tool for design. In art, geometric structuring of the plane or space isn't necessary for the creation of the artwork, but still, a number of artists can not create without it. Some use it for proportioning, others for the abstract presentation or symbol of the *real* world. The artists such as Malevich, Kandinsky and Mondrian create an independent universe of geometric images which concentrate the sense of meaning and logic, regardless of the external reality. (Trifunović 1994, 62) They use geometry for representing the relations in nature, aiming to produce an emotion, instead of mimetic presentation of the outside world. This shows the strength of geometric presentation and the effect it produces. "Human mind always tries to define a sense behind the pure optical impression...Our mind together with the eye always seeks for understandable structures which show or seem to show sense in themselves." (Balz 2009, 112) If geometry is perceived as

means of visual presentation, the most significant geometrical principles would be proportions and harmonic relations between the elements of space. (Petrović 2018, 71) For Mondrian, the only unchangeable relation is the one between two straight orthogonal lines. He emphasizes the importance of their position on the plane (or in space), because only the position enables stability. Basing the composition on straight lines that form a geometrical grid, Mondrian constructs the structural relation of balance and harmony of opposites. (Šuvaković 2005, 139-141) When this concept is compared to the ones in architectural structures, the conclusion emerges that each element has its position in the geometrical grid. If a structure does not seem logical it cannot be good.

Geometrical grid is one of the methods for defining complex forms in contemporary architecture. Even though there are many ways of using geometry in architectural design, the one that stands out is the use of geometry for structural system of buildings. In the structuring of architectural space, structural elements play a significant role in the final form of the object. Directions of transferring forces, due to the object loads, have a direct impact on the stresses in construction elements and their dimensions. (Petrović 2018, 70) Special type of structures, based on Platonic solids, are space grid structures, mostly used for curvilinear long span structures. This type of structures are characteristic for Buckminster Fuller whose projects can be perceived as form and structure at the same time. His work was based on five-fold symmetry, derived from nature, animal exoskeletons and microorganisms. (Gorman 2005, 115-117) The relation between nature and geometry is constantly present, whether in sciences or art, which guides to conclusion that geometry is the underlying layer of everything that surrounds us. It can be used as basis for design, the analysis and comparison of different typologies, artworks or interdisciplinary fields.

By looking at the evolution of geometric concepts, one must notice that the basic principles of geometry haven't changed until the shift in perception of time and space in physics. When Einstein defined time as relative, the same as space, there have emerged new concepts of geometry. (Hoking 1988, 20-22) The non-Euclidean geometry is becoming more and more present with the advancement in computer science. New softwares help shorten the time needed for complex calculations and modeling of free-form structures. BIM (Building Information Modeling) programs can export all the necessary data for construction of complex building forms. Which was once the matter of craftsmanship, nowadays it has become the matter of technology. Nevertheless, it is important to understand the geometric iterations behind these processes in order to have control over the architectural design.

Geometry in structural analysis

Structural analysis has always relied on mathematics and extensive formulas for the calculation of loads within different structures. Because of the complexity of the calculation, certain buildings couldn't be constructed before the development of computer science. Curvilinear structures and free-forms also needed new technologies in design and construction, besides the complex equations for the exact calculation of loads within a structure.

The emergence of software packages for structural analysis has sparked a wish to test their limits for the development of complex forms. Researches are conducted using two design processes: *structural optimization* and *complex modeling*. [Complex modeling is the process of constant loop between computational design and physical models

and it isn't relevant for the research presented in this paper, so it won't be mentioned further.] Computer programs necessary for realization of above mentioned processes incorporate all theories of structures and geometric variations used in the past for structural design. "Computational tools have now given architects the means to design and build spatial concepts that would have been inconceivable even ten years ago." (Hemmerling, de Falco 2018, 20)

Structural optimization is a numerical method and it covers all computational tools involving form and structural analysis. The goal is to look for the most optimal solution for the architectural design in means of evenly distributed stresses, small material consumption and cost-efficiency. (Bletzinger et al. 2005, 3438-3439) Form-finding is the method of structural optimization that brings into relation form and structure. The primary criteria when using form-finding as a design method is the distribution of loads within a structure - *form follows force*. This method is based on the observation of processes in nature, and, every pattern in nature has a specific mathematical formula. (Goldsmith 2014) Form-finding has strong foundations in a specific type of geometry that maps the process of creating the geometrical grid called Voronoi digram.

The form-finding process of designing grid structures is based on the geometric analysis of loaded structures. A 3D model is imported together with loads, supports and material of structure and by using FEA (Finite Element Analysis) various solutions of structural meshes are defined. (Rokicki, Gawell 2016, 156-157) When designing the structure for grid shells, a starting form is assumed and loaded, usually only with evenly distributed loads because they are the dominant load case. The total load of the cladding is then transferred to the nodes and is proportional to the horizontal projection of the surface area carried by the node. It is a function of the geometrical positions of the nodes, which are variable. An automated scheme, such as a Voronoi decomposition of the horizontal plane projection of the grid, allows for the calculation of the loading at each point in the design space. A Voronoi diagram is a spatial decomposition based on distances between a set of points - nodes. (Richardson et al. 2013, 234) As it was shown in the analysis of grid shells, there is a geometric link between structure and form, even during the process of design.

STRUCTURE - DESIGN

The exoskeleton: Morpheus hotel / Zaha Hadid Architects

Built on the existing foundations of a condominium tower, this jade-inspired building is supported by first of a kind free-form high-rise exoskeleton. The concept for the hotel was made by Zaha in 2012. Located in Macao, following the tradition of Chinese jade carving, it inspired Zaha to experiment with the form of the hotel creating a special relation between voids and mass. Limited by the existing foundations and the function of the building, a hotel with 770 rooms, that included multiple restaurants, meeting spaces, and a rooftop pool, the number of voids had to be minimized to three. (AD 2018) Shape-finding design process, characteristic for the architect Zaha Hadid, is also visible in this project. Starting with the idea of a jewel for Macao, the exoskeleton contributes to the overall impression of the building, emphasizing its shape. (Fig. 1) The opposite of form-finding, shape-finding process begins with a fixed shape of a building, while the structure comes second. What makes this exoskeleton special, is that it adds to the desired aesthetic and puts structure first.

Structural design of the building was entrusted to BuroHappold Engineering. They were

given the design of a building encased in steel and glass facade that was sculptural in its appearance. Using advanced software and Finite Element Analysis for structural elements they successfully completed the task in front of them. (BuroHappold Engineering 2018) The solution was to form an exoskeleton that would carry most of the building loads, leaving the interior spaces free of columns. By observing the building it can be seen that the structure is denser near the ground and around the curvilinear shapes, while it seems almost regular on top and just before the foundations. This is the consequence of the transfer of loads, the position and number of the foundations, and the shape of the building. As it was previously explained, while forming grid structures, all fields with same stresses are grouped forming a Voronoi diagram. The edges of these fields are structural elements of the grid structure, in this case, the exoskeleton. All of complex connections of different structural elements were drawn by a program both in 2D and 3D in order to be precisely constructed. Around curvilinear voids the elements form a triangular dense grid (Fig. 2), while on the towers the grid is almost regular, becoming more dense as it comes closer to the ground due to the concentration of loads from upper floors.

It cannot go unnoticed that this building has a very characteristic appearance. The grid shell exoskeleton becomes the structural ornament that inspired even the interior design of the building, thus making the whole building an expressive symbol of the city that *has evolved from its unique environment and site conditions as a new architecture*. (Dezeen 2018) New technologies have made possible the construction of this building and the evolution of the complex geometry of its outer skin. They have brought a new aesthetic of high rise buildings, based on the tradition of the site, unique and different that anything seen before.

The lattice dome: Louvre Abu Dhabi / Ateliers Jean Nouvel

The dome, 180 meters in diameter, creates a perfect *rain of light* over the museum on an artificial island in Abu Dhabi. The geometry of its nine overlapping layers was inspired by middle-eastern patterns. Relying on the traditional Arabian architecture - the dome and the patterns - Jean Nouvel, together with the engineers at BuroHappold, made a modern proposal. (ArchDaily 2017) The dome is symmetrical on one axis and it spans 110 meters. It is supported by four columns hidden inside the museum rooms in order for the dome to appear as if it's floating above the *museum city*. (Fig. 3) The structural layer of the dome is a steel lattice five meters high with an irregular star like shaped base, in a combination of triangles and squares. The same pattern, but scaled and rotated, was used for other layers to create the *rain of light* effect.

In this project the structural problem was in fact visual. The specific demands from the architect Jean Nouvel regarding the creation of the *rain of light* have been put as foundation for structural design. The interplay between light and shadows had to be created through the dome's structure not to compromise the architectural concept. The solution was to place the structure in between the layers of patterns that would form the ornamentation of the dome in order to create this phenomena. The constructed dome has become a kaleidoscope both by day and night giving a certain expression and ambient to the museum while reflecting traditional architecture.

What made the structural design complex is the fact that they didn't want to use the standard space frame for the structure of the dome. The inventive design of the structure carried with it several problems regarding construction and assembly of the elements for the 180 meters wide dome. The dome's lace-like structure is a perfect

example of the contemporary use of technology, in computational design as well as construction. It took the engineers at BuroHappold five years of research, employing a variety of software tools, technology and methodologies to orchestrate the dynamic rain of light as envisioned by the architect. (BuroHappold 2017) They have also built a scale model of a section of the dome in order to analyze the best geometrical pattern that could allow just enough light to pass through not to compromise the museum's function, to provide shade, but also to create the desired effect. The engineers have made a combination of traditional patterns that has created a new ornament made of various overlapping layers, specific because of the interplay of light and dark under the dome. (Fig. 4)

DESIGN - ORNAMENT

If an ornament is defined as decoration or embellishment of a building, which used to show the skill of craftsman working on them, new structures can also be seen as ornaments. Both case studies have shown that structural building elements have complemented the architectural concept and design of the building, giving it a new kind of modern aesthetic. The structure of the curvilinear forms of these buildings, free-form shape of the hotel and the regular curve of the dome, could have been made by using the space frame design, based on the Platonic solids, with already established nodes and construction system, but it seems that the engineers have wanted to go further and explore new possibilities. The geometry hidden inside the software for designing the exoskeleton, based on the Voronoi diagram, makes a very specific disposition of elements in a structure, thus creating a new kind of *decorative* architectural element. The created pattern of the elements cannot be repeated in any other building, because the software is programmed every time for different forms and loading conditions, making every building unique. The dome's design was guided by the architect's idea, but also by the site specific traditional architecture. All of these elements have been incorporated into the structure of the dome, testing the limits of new technologies and succeeding. So, can it be concluded that structural design changes the face of architecture? It influences the building aesthetic, creating a new kind of computer-modeled ornaments, replacing the craftsman of the old century.

CONCLUSION

Following the proposed relation *geometry - structure - design - ornament*, one arrives to the conclusion that they constantly overlap. Analyzing them separately gives an insight into the relations among form and structure. Starting with different geometric concepts that can be used as basis of design for various structures, to the relations between architectural and structural design and its final appearance, the inseparable bond between form and structure emerges. The engineer Rene Motro defines form as a set of organized structures, before perceiving the details. (Motro 2009, 20) Based on this definition, it is no wonder that, however they are analyzed, they cannot go separately. The analysis of form or structure depends on the depth of perspective. This research has shown the elements that make different forms, its origin and design concepts, from geometry to ornamentation. It has also opened new questions regarding the use of new technologies in design and construction and its impact on the building aesthetics.

New technologies used for structural design of buildings shown in case studies have had a strong impact on the final shape of the structural elements. They have made possible the detailed design of every connection between steel elements of the

exoskeleton, as well as precise defining of the segments of the dome in order for it to be constructed on site. Besides that, softwares for structural analysis, based on Finite Element Method, have helped in the calculation of loads in every point of these large structures with more than 400,000 individual elements, in case of the Louvre Abu Dhabi dome. It has to be emphasized that the impact that structural design has on the final shape of the building is enormous, for every high-rise or large-span building, where structure is of great importance. Structure, its size and shape, defines specific patterns, ie new ornaments, that change the way of perceiving architectural form. It *talks* about the relation of elements, the flow of forces, and what's most important, it *talks* about the concept behind the architectural design.

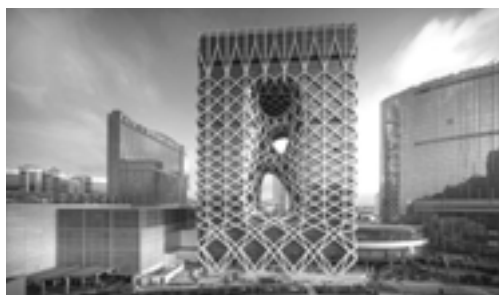


Figure 1 - Morpheus hotel. (Source: <https://www.dezeen.com/2018/06/15/zaha-hadid-architects-morpheus-hotel-in-macau-architecture/>)

Figure 2 - Exoskeleton detail. (Source: <https://www.dezeen.com/2018/06/15/zaha-hadid-architects-morpheus-hotel-in-macau-architecture/>)



Figure 3 - Louvre Abu Dhabi. (Source: <https://www.archdaily.com/883157/louvre-abu-dhabi-atelier-jean-nouvel/5a01bfddb22e38b1dc0004e3-louvre-abu-dhabi-atelier-jean-nouvel-photo>)

Figure 4 - Rain of light effect. (Source: <https://www.archdaily.com/883149/jean-nouvels-louvre-abu-dhabi-opens-to-the-public-following-a-decade-in-development/5a019910b22e3816ed000195-jean-nouvels-louvre-abu-dhabi-opens-to-the-public-following-a-decade-in-development-photo>)

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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;*

INTRODUCTION

“This wonderful facility that will serve us both for international meetings and our internal meetings shows the high capacity of our builders. This means that in our country we can build everything that is created in other highly developed countries.”

Josip Broz Tito, May 15, 1977. The opening of the Sava Center

The Sava Center was built among 1976-1977 with the aim of becoming a hosting venue for the second forum on security organized by The Organization for Security and Co-operation in Europe (OSCE) in Belgrade, Yugoslavia. The initiative by Yugoslav president Josip Broz Tito came after the first meeting of OSCE was held in Helsinki in 1975. At this critical international political event, the representatives of all European countries were present together with Canada, the USA and the USSR, discussing the future steps towards the strengthening of the world peace and security and the promotion of fundamental human rights, economic and social progress and well-being for all people. (Kongresni centar u Beogradu, 1977). Since Belgrade did not have a building with the capacity to host the international conference of that scale, the new project had to be designed and built within a year. The government avoided standard processes of planning and design, by prioritizing the Sava center construction as the state project of the utmost importance and choosing the architect from the Belgrade Land Development Public Agency to complete the task. In the period preceding the start of the building, the Government had the architect sent to examine the building of the same typology mostly located in Western Europe, among which are Finlandia Hall in Helsinki, Pompidou Center in Paris, and Bella Center in Copenhagen. Additionally, different teams of experts from leading construction companies in Yugoslavia were dedicated to the architect Stojan Maksimović.

This research focuses on the aspects of the interior design of the aforementioned case, in order to analyze the ideological narrative behind the image of architecture. Starting from the theoretical background in postmodern theory, the aim is to offer a possible reading of the design as an expression of the unpolarized politics of the state and its subsumed identities, which was fundamental for the understanding the loss of its apparent purpose. The period of socialism, from 1945 until the dissolution of the Socialist Federal Republic of Yugoslavia (SFRY) in 1992, is one of the most influential historical periods in the Balkans, whose influences are still visible in all segments of social life. After a period of great socio-economic changes that caused the crisis after the Second World War, the idea of returning to the unity of society and the security of the community were the main goals of the political establishment. In addition to the empowering the community, unity and equality, through new products and new spaces, the new identity of the society was being constructed. The desire for prosperity is also noticeable in the stylistic and typological characteristics of architecture and urban spaces, by the rejection of the social realism and the turn towards the modern approaches of the Western countries (Blagojević, 2007). The residential architecture of New Belgrade, department stores and hotels that form new city centers all over the country, residential buildings with wide common spaces, represent only some of the tremendous spatial changes that have strongly influenced the creation of the identity at that time.

This research focuses on architectural praxis which emerged on the territory of Former Yugoslavia, questioning the purpose, function and meaning of the style, tectonics and

concept, as ideological constructs. Additionally, it discusses the utopist conception of „a city within the city“, which was employed to represent a message of modernity and social prosperity via the design of the specific renowned object, the Sava center. The central objective in this paper stems from the discourse on critical theory and postmodernism, which offer different possibilities to analyze and understand the relation between the hi-tech tectonics of the object, discursive image and the representation of architecture.

BUILDING THE IMAGE

„We were looking like the fanatics who wanted to change the helpless world.“

Miloje Popović, the first director of the SC (Popović, 2007, 54)

The public opinion about the building was divided, albeit the Sava center has won Borba award, the significant professional recognition in 1977. In the years after its construction, the Sava Center was conceived as a new modern institution, trying to define itself outside its political role as the main cultural center of New Belgrade. The international presence of Yugoslavia and the ambitions of the City of Belgrade to develop the city as an international metropolis, aimed at organizing international meetings, business and renting out space, recognized the importance of the Center as a venue for Yugoslavia’s self-promotion. Having in mind geopolitical position of Yugoslavia, and the aspiration to define itself as the center of the Non-Aligned Movement in the age of the Cold War, the Sava Center becomes a crucial project for the presentation of the states unpolarized politics. Some of the events which could give the broader picture on the political importance of the project are the 11 Congress of the League of Communists of Yugoslavia in 1983 (Figure 1a), Annual Meeting of the International Monetary Fund and the World Bank Group (1979), and the Non-Aligned Movement Meeting (1983). The Sava Center was conceived as a modern institution of advanced society, but also as a “political factory”, which without the support of the highest authorities and Josip Broz Tito, was difficult to realize (Figure 1b) (Popović, 2007).

In these significant goals, each of the functions found its occupation space within the primary setting of the object, transforming the interior space in accordance with ideological, economic and social changes and the space management agenda. In order to understand the nature of these changes, we must try to see the representation of this architecture from a higher degree of self-reflection, through interdisciplinarity and overlapping interpretations of the phenomenon of the perception of modernity in philosophy, sociology and culture (Vattimo, 1997).

SUBSUMED IDENTITIES

Political ideologies can act as a form of social frame, that provides social groups with a set of unifying values and beliefs. These beliefs reflect life experiences, interests and aspirations of social class, in the case of Yugoslavia the working class, and help to foster a sense of belonging and solidarity (Heywood, 2005). A unifying set of political ideas and values can develop naturally within a society. However, it can also be enforced from above in an attempt to manufacture obedience and thereby operates as a form of social control and manipulation, with the aim of creating the desired behavior or set of values. Observing the architecture both as the text (Barthes, 1991) and space of representation (Lefebvre, 1984), the relation between the political ideology of socialism in Yugoslavia and the transmission

of the narrative about modern society through architecture can be traced. Technological aesthetics of the visible structure and fragments could be observed as a form of stylistic narrative, which is used to portray the political aspiration for the non-alignment and openness of the societal utopia. It stems from the depiction of the progress in the late modernism, which based its contemporaneity on the technical means of production and the expression of the tectonic unconscious (Mertins, 2011). In that sense, the architect becomes a narrator whose spatial practice turns into a form of representational space, thus creating the sense of space through the narration on progress (Figure 2a). However, the narrator's only competence for telling the story is the fact that he has heard it himself (Lyotard, 1984). The current narratee gains potential access to the same authority by merely listening, acquiring and delivering the same knowledge. Secondly, the transmission of knowledge about the particular subject is quintessential for the formation of the customary knowledge, which follows distinctive, pragmatic rules: "know-how", "knowing how to speak", and "knowing how to hear" (Ibid). The collectivity that takes narrative as its essential form of competence does not need to remember its past, since the repetition and the recitation of these narratives assure their contemporaneity, consequently forming the strong social bond and assuring the future transmission of the same narrative through time. In the field of architectural representation, this could be observed on the level of ideological construction of inherent meaning, by creating the mythologization of the reality.

MOBILIZING THE IMAGE

„Architecture worthy of human beings thinks better of men than they actually are. “

Theodor Adorno (Functionality today, 1997)

The tension between what a building wants to be and the architect's idea of the buildings function challenges the architect's decisions regarding the design itself (Venturi, 1997). The design of the Sava Center building is dominated by semi-public spaces, which architects call "squares and streets", where the dehumanizing aesthetics of the "technical truths" of the architectural form is tempered by the use of natural materials, wood, leather, wool, and greenery (Šaletić, 1977). One of the goals is the dematerialization of the interior of the building and construction of the artificial environment within the object, which would be a place for meeting, conversation and contemplation (Figure 2a). The combination of natural materials with huge green and water areas was directed towards creating a city like leisure zone. A city within a city was also a concept for the design of the press-centre, comprised of modular cells equipped with the telecommunication equipment (Figure 2b). Although it was designed as a polyvalent space, whose flexibility influenced the structural solution and aesthetics of „the open architecture of our time“ (Maksimović, 1979), the object had been adopting and transforming ever since it was open.

According to the first director Miloje Popovic, at that time art and money were merged through donations and the help of state-owned companies and banks, thus building a sustainable system within the facility. In the first year, the building was closed for the public, and the entrance of the civilians was largely scrutinized and controlled. The inner landscape was a few years later transformed into Bazaar, a mini shopping mall, in which reputable social enterprises and firms such as Department Stores Belgrade, Prosveta, travel agency Putnik, but also British Airways, had their offices. The reconstruction of the internal landscape and the construction of commercial facilities instead were carried out under the supervision of architect Stojan Maksimović and interior architect

Šaletić. The main goal in the first years after the opening was to broaden the Centers offer by attracting cultural activities and different creative groups, such as filmmakers, painters, musicians, and the young. In line with that, the governing board had adopted several plans for the upcoming period, with an aim to continually produce another idea about the possible role of the Center in the enriching the cultural offer to the new society of the stable middle class.

FROM PURPOSE TO SENSE OF SPACE

Adorno states that what a language defines as necessary can later become superfluous, even terribly ornamental, as soon as it can no longer be legitimated in the second kind of language, which is commonly called “style” (Adorno, 1997). The discipline of architecture should be examined from the outside of its own limits, since that could suggest the loss of control regarding different contexts, such as cultural, historical, political, natural, economical, or in other words, the contexts which architecture cannot directly control (Grosz, 2001). However hard the practicing architects try to distance themselves from the aforementioned contexts, their relation to them persists and reflects them in nuanced and complex ways. In this dynamic notion of the purposeful architecture, the whole building could at a certain point become exclusively ornamental, or more precisely representational. The function of the object is independent of its purpose, while the purpose could be understood as any type of intention related to the construction of the desirable narrative. The notion of purposefulness is closely related to the social aspects, as purposeful forms as the rejection of style become a style by themselves. The ability to articulate space “purposefully” is linked to the creation of the „sense of space“ through architectonic imagination (Adorno, 1997). Technology within functionalist dialectics resemble the existing ideal in socialist utopias – the useful object is the highest achievement, „cleansed of profit motivation “ (Adorno, 1997).

Lefebvre calls for the comparable approach, which would analyze not things in space, but space itself, with a view to uncovering the social relationships embedded in it. The spaces themselves are specialized and they presuppose and imply a „logic of visualization “, which could be noticed in the design of the public and state building, whose main aim is to convey an impression of authority to each spectator (Lefebvre, 1984). The spectators can relate themselves to the set of images, signs and symbols, through the creation of the relation between the part and the whole. Lefebvre states that any determinate and demarcated space necessarily embraces some things and excludes others, being at the same time a „subject “ and an „object“.

After 1978 crucial part of the strategy for achieving the metropolitan image of the building, was the embellishment of the foyers with the art pieces. (Popović, 2007). This was directed at participants of international conferences and sponsored by working organizations and state banks. In 1979, in January, the first artwork “Veterans” of the famous Yugoslav artist Peđa Milosavljevic was solemnly installed in the main hall of the gallery. It was followed by the installation of dozens of sculptures, tapestries of the noteworthy Yugoslav artists (Figure 3a). In this process, we can follow the ideological line in which the representational model is changing, moving from the technology and truth-to-material logic to introducing decorative elements in the interior design, which transfer the message of cultural values and artistic achievements of the society at that specific moment.

The process of embellishment followed the setting of the “world clock” in the main

hall, which shows time in the scattered metropolises of the world. The clock is located between the dominant vertical installation elements - bunches, and info-desks, creating the impression of involvement and active tracking of world trends.

At the main entrance, the first thing the visitors are introduced with is the brass table containing the etching with the quotation of Tito's opening speech. It is followed by the Sava Center physical model, exhibited in the glass box, and ordered during the phase of the embellishment. Large photo-wallpapers with the resorts on the Adriatic coast were also placed within the foreign delegation units, but also the tapestry with the motifs of the National Liberation Struggle (Figure 3b). The tapestries by the prominent artists Ninela Pejović and Mirjana Morača, used as a cladding for the main conference hall, despite evident artistic expressiveness, were more frequently perceived as the elements of the interior design. It could be assumed that the works chosen by the architect Šaletić in the original interior design were too abstract to convey the ideological message clearly. Together with ambitions of the establishment, these embellishments and further transformations of the inside contest the original modernist premises of the authors. On the other hand, they are reflecting a rise in the postmodern culture of consumption and image-driven society, even within the self-managing socialism in Yugoslavia.

CONCLUSION

Postmodernism as an aesthetic context can be more precisely understood as "ultra-modernism", because it to a certain extent represents a critique of the "tradition" of modernism, as understood by Adorno. It is necessary not to consider historical consciousness as radically new, but as a difference within what constitutes a human relationship to the present. The development of the relationship between the discovered – semantic, and the basic – ontological, based on history as an objective track of events, with historical traditions, is destabilized through the idea of simultaneity of the event, which comes to the point of the idea of progress as a unique flow. In a world where there is a lack of a robust and homogeneous idea, which would have a particular role, the meanings are accumulated without order and rules, from a pure nostalgic tendency to fill the void. The loss of the functional and symbolic significance of the Sava Center, and the crisis in which it has been in the last 10 years, is actually the result of the loss of the symbolic importance of its representation model in the context of the neoliberal economy, based on the profit and feasibility of investments, in which culture equals the spectacle. The Sava Center's former role regarding expressing political and societal progress could be understood as the narrative whose transmission failed to continue once it had lost the connection with concepts and values that are considered to be preferable by the society. On the other hand, the loss of the central position in the representation of the state and the regime can be regarded as a vast potential for the future development of this architectural edifice. In general, once the building liberated itself from the shackles of the fixed meanings, the polyvalence of its form emerged, manifesting in various ways the multiplicity and complexity of the society and culture.



Figure 1a, 1b: Interior of the Planery Hall, source: The Sava Center archive



Figure 2a: Interior drawing by Aleksandar Šaletić, source: Special editions of Jugoslovenska revija Kongresni centar u Beogradu

Figure 2b: Press centre interior design, source: Special editions of Jugoslovenska revija: Sava Centar u Beogradu



Figure 3a: Peđa Milosavljević "Veterani", collage, 1978. Source: The Sava Center archive
Figure 3b: Mateja Rodiči "Užička Republika", tapestry, 1978. Source: The Sava Center archive

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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 as a 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*

INTRODUCTION: THE BELGRADE FORTRESS AS A NEW EPICENTER OF CULTURE – MULTIFUNCTIONAL CITY COMPLEX OF CULTURE

The spatial context of this research has been understood as a space of parallel paths of different dynamic characteristics of the City of Belgrade and its water, in the zone which is enclosed by the position of the Belgrade Fortress on the one side and by the Sava River at the estuary with the Danube, on the other side. The fragment of spatial reality on which the imaginary project is thought out in this research is defined as a space which embodies the course of history, that is the urban archeology of the water ways. The analysis of the existing state represented the starting point of the architectural design process which is directed by the understanding of the concrete situation of the spatial context on the site. The next step was the creative and intuitive process which should have resulted in a new programmed spatial revitalization of the site through forming of the City's epicenter of Culture. The main landmarks on the wider city site, buildings, and spatial areas such as the Lower Town of the Belgrade Fortress were the axis of the program spatial analysis with the aim to define individual themes and the immediate location. It is the immediate surroundings of the newly reconstructed Nebojša Tower with a river rampart which continues on to the embankment on which the railway runs. The new City epicenter is composed of three houses of water: City Baths, Water Museum and Nebojša Tower, which as new and revitalized buildings and spatial structures make the multifunctional Complex of Culture. Two of the three houses of water (City Baths and Water Museum) were formed as a part of the river rampart as the final fortification of the Lower - Water town of the Belgrade Fortress, at the estuary itself. In such a Complex it was important to think about the space allocated to the spectacle. The main critical analysis was based on the hypothesis that water can represent the contemporary definition, and methodological tool, and exclusive ambient spectacle – spatially inspiring. Thus, the research focused on the analysis and redefinition of the context of the location: spatially, historically, culturally and socially.

METHODOLOGY

The methodology of this research looks at the approaches to the problems of architectural design and the understanding of the contemporary experience of space which embodies water (McCarter and Pallasmaa 2012, 4-7). It connects the realisations of the research through the making of The Houses of Water as buildings – spatial structures of spectacle in contemporary culture in the framework of the contemporary spatial context of the Belgrade Fortress. The starting point of such a process of research represents a multitude of possibilities in defining space, which embodies the element of water – *Aquatecture* (Wylson 1986), that is *Spatial pictures* as the main frame for understanding such architecture. We call this architecture *Aquatecture*, which is followed by, and thus built by the phenomenon of the aesthetic principles of communication (Mako, 2009). Focusing on the definition of spatial experience in the architectural design process, three analytical methodological models are offered: Illumination (inspiration), project (drawing) and model (Miljković 2009, 41-43).

The Belgrade Fortress, through urban archeology, that is through carefully selected space for the project, has served as a polygon for researching the conditionality of visual-perceptive connections crucial not only for the public, but for private visualization of city space (DVT). With the aesthetically, logical analysis research was done on structural ties with epistemological layering of aesthetical topic of this paper – that is the House of water as a fragment of reality in the Lower (Water) Town of Belgrade Fortress.

The aim of this paper is to understand water, not only as an ornament in architectural space, but as the carrier of aesthetic meaning - experience (McCarter and Pallasmaa 2012, 145-147). Thus, water in such a context – design process is perceived as an element of shaping and continuity of space, matter that can offer new „ *fragile*“ perception of space, giving life to inspiration on the road to profound learning, all in the name of understanding and making of contemporary architectural space (Pallasmaa 2017, 57). This is why water has been chosen as the initial inspiration which leads towards forming *Spatial Images* as possible tools of operational, aesthetical and metaphysical games through the imaginary project as a methodological apparatus through which architects create. By creating a *Spatial images*, relying on Bachelard *Poetic images* we are enabling new illumination in space (Башилар 1969, 5-11). *Spatial image* that is new enough in its nuance to awaken the space with in itself, to create a place from space, to introduce a man with a watchful eye and full interest in the space that surrounds him. The being of a man, the being of space, and thus the being of the City will be condensed in such a place, a pure distribution of being that flows back to its center of creation of *Spatial images*, leading to the water as the main element of material imagination (Башилар 1998, 5) There is a desire to create such a space that is able to create new images. Images of space that will awaken, because every true architecture should be in the function of a perceptual awakening (Pallasmaa 2017, 53-54).

On the basis of the urban archeology of Belgrade's Fortress ground and its complex historical and cultural system, we tried to compile a set of logical contemporary solutions. Such projects for the Houses of Water would help the Fortress to regain its meaning which it had in the forming, founding and structuring of the City (Фуго 1998, 150-152). It is important to mention that space and time (lasting) of architecture could be inspired by water which in their framework lasts and shapes the contents of the spectacle of contemporary architectural spaces, making creative visions of architecture as a cultural practice (Šuvaković 2009, 171).

Methodological models: *Illumination (inspiration), project (drawing) and model*

During the design process, three methodological models are used: Illumination (inspiration), project (drawing) and model. For the illumination, or inspiration, the very location is used as a carrier of history flow, followed by water. Thus, the first watercolour drawings and diagrams of the future cultural complex were created, on the basis of which later projects were created for water houses (Figure 1 & 1a). The project was developed on the basis of the existing, reconstructed and revitalized condition in the immediate environment. First and foremost, following and respecting the context in which it is projected, and then in its architectural expression and style, following and supplementing the recently revitalized Nebojša Tower as a Cultural Center, where the former waterfront rampart is adapted into an annex of the Tower and serves as the lobby of the museum. If we look at the Nebojša Tower as the first house of water, in the continuation of the project development two more Water houses were created in the river rampart as the final fortification of the Lower Water town of the Belgrade Fortress, creating a multifunctional City Complex of Culture (Fig. 2). Finally, as the most important part of the design process, a model was set aside, on which the projected structures were again tested in the context of the Belgrade Fortress and its Lower Water Town (Miljković 2009, 41). On the model it is clearly authenticated that the newly designed structure will not in any way disturb the existing historical structures and structures on the Fortress, but on the contrary, in this way designed, the new

City Complex of Culture would allow the re-flourishing of this part of the City at the confluence itself (Fig. 3, 3a & 8).

INITIAL RESEARCH: HOUSES OF WATER IN THE MULTIFUNCTIONAL CITY COMPLEX OF CULTURE IN LOWER - WATER TOWN OF BELGRADE FORTRESS

The multifunctional City Complex of Culture in the Lower - Water Town of Belgrade Fortress consists of three main buildings - *Water houses*: Nebojša Tower, City Bath and City's Water Museum (Figure 4). The design of the Complex also includes the Water Institute with pumping stations and water facilities, as well as spatial accommodation capacity and several different ambient spaces and scenes for the outdoor, open-air spectacle (Figure 2).

Nebojša Tower: the first and only real House of Water

The beginning of the formation of the Complex, to which the project later proceeds as the New City Epicenter of Culture, resulted when in 2010, a team of architects from the Belgrade University of Architecture (Dejan Miljković, Branko Pavić and Jovan Mitrović) were commissioned for a revitalization of the Nebojša Tower into a historical museum. The former waterfront rampart is adapted to the annex of the Tower and serves as the lobby of the museum. An extension of the lobby, in the direction of the former Watergate No. 2, is turned into a multifunctional hall.

All sections of the exhibitions in the Tower are multimedial, interactive and multilingual: in Serbian, Greek and English. The entry section addresses the history of the Tower. The ground floor setup marks the prison period and slavery in general. Installed, hanging in the air, are portraits of political prisoners. The first floor is dedicated to Rigas Feraios, citing lyrics from his poems. The exhibition on the second floor is dedicated to the First Serbian Uprising. The final floor celebrates the development of Belgrade city after the liberation from the Ottomans where multimedia includes the reflection of water on the ceiling, from a centrally placed round dish (Figure 4).

Today only one part of the concrete annex works. It is the one that has a lobby with double door entrance and visitors services. This area is under a glass roof with a metal construction which has a green roof with grass on one part (Figure 5). The Tower still retains function of the museum. However, phase two which involves the covering of the whole annex that was made as a concrete trough in the waterfront rampart remains under the open sky. This multifunctional hall was never completed. That, never finished, and now open air multifunctional space is used for various artistic performances and architectural installations (Milenković 2004, 71-73). As such, it represents a place for the development of a unique spectacle in a house that indeed belongs to water. The Tower with its annex made of concrete is designed to be waterproof. After a decade, water has in many ways found its way into the open-air hall in the annex of Nebojša Tower. In this open-air hall, in 2011, a musical performance, *Ištar* by Ivan Brkljačić was performed (Figure 6). This performance could be classified as a Water Theatre. Similar types of spectacles, which could be called aquatic, in which water has a main spatial-ambiental role, illustrates clearly, the forming and unfolding of spectacles, in both the existing and newly planned structures. These newly designed structures are inspired by water, not only in the final processes of usage, but from the very beginning of their creation, they were predetermined to contain water. In this way they can create an

ambient spectacle in their spatial frames (Moore 1994, 201-204). .

The City Bath and the City Water Museum projects emerged as an extension of the material imagination and affirmation of water as tools in the process of architectural design research (Башлар 1969, 5). This kind of architectural research has the ultimate goal to form a special kind of ambience spectacle in which water and space coexist and create unforgettable spatial images in the eyes of the observer who has entered.

The City Bath: second house of water, the bridge between city and river, history and contemporarity

The project explores the conditions for the design of the City Bath in relation to its importance and position in the City. With a specific decision for the special treatment of the wall as a rampart, that is, a river embankment as the last rampart (in Lower Town) of the City, which has a City Bath as an extension of the flow. Also, the railroad tracks stretching through the embankment, create a point of departure in the city's bathhouse, thus creating an expanded flow of people in it (Figure 7).

The Bath is basically completely symmetrical and is reminiscent of an ancient excavation site (Figure 8). The concept for this House of Water is based on the keeping and tracking the flows generated by railroads, people, city walls, as well as the current water flows of the rivers itself. By creating a space that is in the immediate relation to the relationship inside towards inside, inside towards outside and outside towards inside. With this kind of spatial design, the City Bath would seem a programmatic framework for exploring the spatial structure, meaning and measure and content and form. The City's refers to the awareness of the general, the common, and allows the possibility of interpreting the individual in relation to the actual context, which would become one of the important places of City encounters (Abadić 2010, 15–46).

The City Bath as a fragment of structure or part of the City's infrastructure, in relation to the spatial framework of the Complex, examines the potential of the context for the improvement of contemporary life in the City. The Bath house can be interpreted from the aspect of individualization and the relief from City pressure. As well, the City Bath can be interpreted as a fragment of the structure or part of the City's infrastructure. In that process improvement of contemporary life in the City is examined as a support to the contemporary model of life and total utilitarianism on a daily basis in a way that draws public awareness of the general, and allows the possibility of interpreting the individual in relation to the actual context (Abadić 2010, 46).

At the level of the architectural plan (Figure 4), the analysis and characterization of the relationship between the private and the public, through universal and specific architectural elements, geometry, volume, surface, ambience, layers, continuity and elements of nature, water, air and light were carried out (Abadić 2010, 208). In the field of architectural intervention, work involved the creation of standards, personal in general, private in public, and research and realization from very small local interventions, to spatial in proportion to environment and historical context.

The City's Water Museum: the main building in the Multifunctional City Complex of Culture

During the research process, as the main object in the Culture Complex, the museum building was accentuated as the City's Water Museum. An object that completely follows in its spatial design the contiguous City Bath. Also, this building connects the City Bath (as a newly designed structure) with the already existing and reconstructed Nebojša Tower and the ramparts that revitalize in its continuation, forming a unique spatial structure of the Multifunctional City Complex of Culture.

The City Water Museum is a place where the city and the river are merged, the place where a man merges with the city and its rivers on the estuary. One type of syllogism from which follows that the city is equal to the river, that is, that the man is equal to water and that is, if the space is inspired and defined by water it can enable it. The City Water Museum is a place where water touches the City, and in it a man touches and experiences water in a special way (Juhani Pallasmaa 2017, 52). The museum's visitor experiences a *Spatial image* in his fullness of material imagination and ambient spectacle created by architecture that contains water.

The access to this building is constituted in such a way that visitors can easily reach to the context of the City, and a plateau has been created in front of the Museum, which continues into the atrium courtyard that surrounds it with all three houses of water. In the left part of the Museum, one enters a transition zone, a spatial mechanism in which the connection begins. These are spaces that can be described as a kind of locker room where people leave his clothes, and completely naked visit the Water Museum. The City Museum is designed in such a way that the visitor moves naked, and seamlessly crosses into the City Bath. Or, by visiting the areas of the Museum filled with water, one becomes an exhibit - a spatial artifact, a color that is lacking in the Spatial Image. In such a museum, a man is able to enter into a Spatial Image of water, that is, in the architecture that is exhibited in such a museum, the architectural space that is inspired and shaped by water. In that way, shaped and by a man perceived and formed architecture, can be called Aquitecture (Barker and Coutts 2016). At the Museum, a man enters the water, at that moment when a man enters the water at the City Water Museum, a spatial act takes place in which the City has merged with its water. Thus, the centuries-old function of this place is filled again, people, life that is, have returned to the place where the city is being built, the place where the City springs.

The place where the City springs

To make the inner space concrete and the outer spacious and shaped by the imagination of water, seem to be the original tasks, the original problems of research. The contrast between the concrete and the spatial is not clearly defined. Inside and outside will not react equally to the qualifications even if the water where that qualitative, as a measure of adhesion with space and place. Water inside and outside will be experience differently (Башић 1998, 5-24). Therefore, everything, even size is human valer, as the only measure that can connect these two spaces and flow with water in them By using a special, architectonic approach and structuring the space by fragmenting into large and very small, individual parts, the standards of the use of common space can be created, personal in common and private in public, defining a spatial spectacle in

contemporary culture (Abadić 2010, 45-46). In that way man will make the miniature of the city spacious in his own subjective and laconic manner - to experience water in architecture.

In this research it has been attempted to connect architectural images, dreams about space and dreams about water. Even if observation is very important, it is not a matter of isolated observation, but also about experiencing space in its immediacy (I see - I think - I do). The dedication to the whole Cultural complex with its three water houses in the Lower Town of the Belgrade Fortress (Башлар 1998, 19). Therefore, three methodological methods of architectural design research have to be based on the architectural plan, testing and characterization of relations, full and empty, private and public, universal and specific architectural elements of geometry, volume, surface, ambience, layers of continuity and elements of nature: water (in all three aggregate states), air and light (Figure 10).

Relying on *Spatial Images*, as the carriers of the creation of architectural action, they evoke dreams of space, but at the same time they must preserve the memory of previous spatial dreams. Even when the moment in which architecture goes beyond the threshold of the phrase, it was tried to emphasize the onirish path which leads to the architectonic creation of the space every time there was an indication of it. With additional reliance on mythological facts about the City, it leads, because their permanent functioning is recognized, (not) conscious action on people - the duration which shapes. It has been attempted to connect architectural images and material dreams about space, the substantiated dreams of water ((Башлар 1998, 28).

In this research Water is portrayed as a perfect being. It gets *Water Houses* into the heart of the City, can call it to itself and one can enter it. Perhaps more than any other element, water is a complete reality that shapes the world around us and life on earth. In spite of its diversity and ways of shaping, water nevertheless ensures unity and durability. Therefore, architecture needs water to point out the spatial illumination through the spatial unity of the elements, with which their joint permeation and duration are ensured. Without this unity of elements, material imagination is not satisfied, and formal imagination is not enough to connect the diverse lines of the city and the space in it (Башлар 1998, 24). The City, this creation of the people, is missing life because it is missing substance. The substance that flows through it, and the City is against it, does not hear it, does not see it, does not feel it. Whereas, the research carried out through the project demonstrates how water can be formed. It can be used as an operating tool in architecture by bringing life back to the City in which it is located. The City and its water, and with them the people, would continue to flow and last. Such a process would merge the City and the river into the House of Water in the Lower - Water City of the Belgrade Fortress, the place where it all begun, the place where the City springs.

CONCLUSION

The main intention of the paper is to present a conceptual architectural and urban solution that has its clearly recognizable research and application component. The elements of the thematic areas and program bases on which the project relies are clearly recognized. The Multipurpose City Epicenter allows the creation of content assemblies or self-contained multifunctional, hybrid and other entities that consider

typological characteristics of public content in the context of contemporary city access. The conducted research is illustrated with the artistic visions of the architect - the *Spatial images* that create and make everlasting connections between architecture and water. This process clarifies concrete proposals of architecture through the *Houses of Water*, which appear as a product of imagination. The acquired experiences from the research provide guidelines for further action in practice through three presented analytical methodological models of architectural design research. On this occasion the contemporary context of architectural action and theme of design is understood, and thus epistemological meaning of the duration and shaping of water space in the formation of new *Spatial Images*. In such a way formed architecture, inspired by water relations in the spatial correlation of full and empty space, described Houses of Water in the Lower Town of the Belgrade Fortress, are made. The interpretation of these houses as fragments of the structure or part of the city's infrastructure in relation to the established spatial, program and thematic framework of the research, returns the potential to the chosen context of the contemporary city. This makes the Belgrade Fortress the Epicenter of Culture, which significantly improves City life. Thus, water in such a design process is perceived as an element of shaping and continuity of space, matter that can offer a new fragile perception of space, giving life to inspiration on the path to profound learning, all in the name of understanding and making of contemporary architectural space. Also, if we interpret water as an element of material imagination in the contemporary design, that we recognise life is naturally, constantly surrounded by water. It has given birth to shape of life on earth, and continues to do so. Therefore, water is an aesthetic matter that can and must be used as an methodological operational tool, an element that is a basic necessity for our future shaping of architectural space.



Figure 1. Illumination - initial watercolour sketch (Author: M. Stojković);

Figure 1. (a). Concept of Incorporation of the Fortress into the City and Revitalization of the Lower Water City of the Belgrade Fortress of the New City Epicenter of Culture (mix-media: watercolor on paper via digital drawing; Author: M. Stojković);

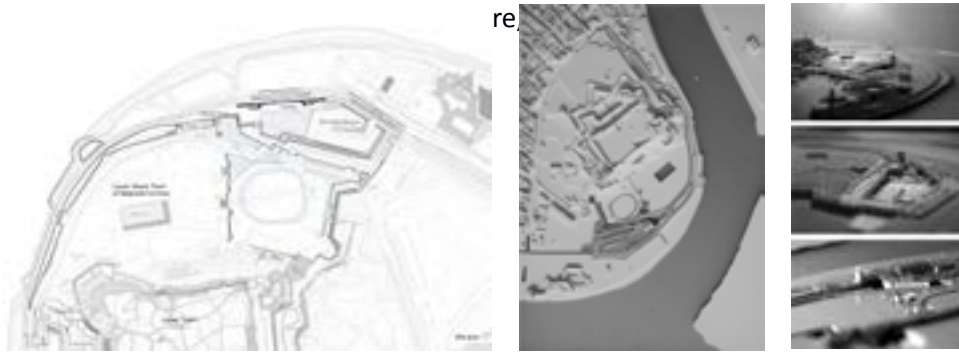


Figure 2. Situation plan, Scale 1: 1000: Houses of water in the Multifunctional City complex of culture in Lower - Water Town of Belgrade Fortress (digital drawing, The Scale is adjusted to the paper format; Author: M. Stojković);

Figure 3. Model of the Belgrade Fortress as New city epicenter of culture, Scale 1:2500 (Author: M. Stojković);

Figure 3. (a). Model details (triptych) - Houses of water: City Water Museum, City Bath, and Nebojša Tower (Author: M. Stojković);



Figure 4. Houses of Water - Ground floor plans (Ground floor plan of Nebojša Tower - authors: Dejan Miljković, Jovan Mitrović, Branko Pavić; Ground floor plan of City Bath and City Water Museum - Author: Miloš Stojković).

Figure 5. Nebojša Tower (triptych) - current state (Photo by M. Stojković, 2016)



Figure 6. Musical performance Ištar by Ivan Brkljačić in annex of Nebojša Tower, polyptych (Author: I.Brkljačić, 2011, source: <http://www.ivanbrkljajac.com/galerija/istar-2011/>)

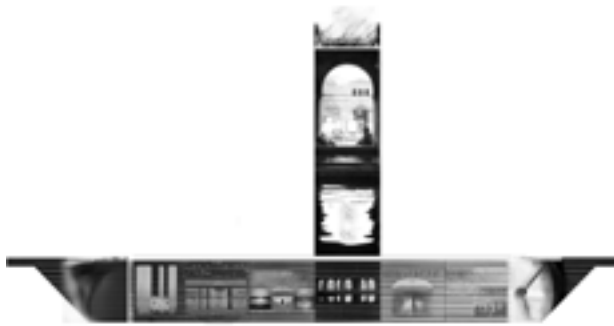


Figure 7. City Bath - Spatial program diagram (Author: M. Stojković)

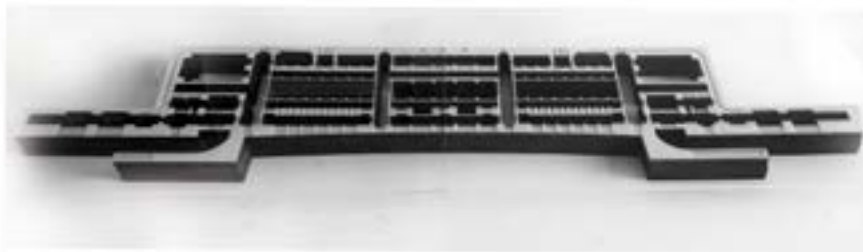


Figure 8. Model - City Bath, Scale 1:200 (Author: M. Stojković)

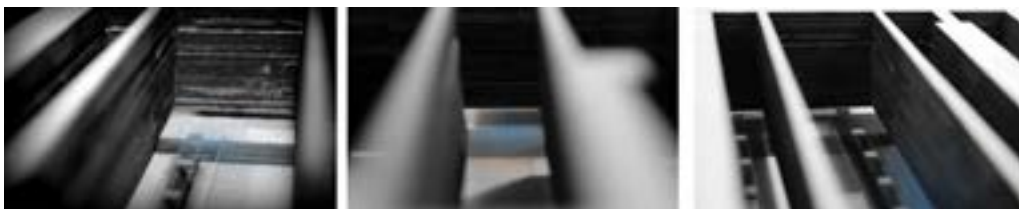


Figure 9. Model details (triptych): City's Water Museum - Fragments of Spatial Images (Author: M. Stojković)



Figure 10. Model detail: City's Water Museum - Ambient, fragment of Spatial Image (Author: M. Stojković)

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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;*

INTRODUCTION: SENSE OF SPACE

In his only text about architecture, *Functionalism Today*, Adorno writes: [The work of an artist] manifests a crisis which demands that the expert [...] go beyond his craft in order to satisfy it."¹ To do this, the artist — as well as the architect — should account for the position of his work in society and for the social limits which he encounters on all sides. In this regard it becomes crucial to rethink city planning, reconstructions, where architectonic questions collide with social questions such as the existence or non-existence of a collective social subject. Second, Adorno stresses the importance of aesthetic reflection for architecture as a purposeful art. ² Nonetheless, the concept of purposefulness has become unclear. Therefore rethinking architecture in order to give valid answers related to its goals in society consequently becomes an urgent task.

Economic growth and building that accelerates it is today regarded as an objectivity.³ The means to achieve these goals are likewise understood as objective. However, there must be a kernel of these means (something else than the means themselves), namely something irrational. Adorno reminds us that capitalist society hides and rejects precisely this irrationality.⁴ Purposefulness in architecture shows itself as one of those concepts related to means that need to be rethought. In finding a way to do this, we can turn to Adorno's second point — in architecture there needs to be constant aesthetic reflection. Aesthetics is therefore a practical necessity for architecture that can retroactively become important also as an integral aspect of philosophy bringing new insight from architectural reflection.⁵

Adorno's stance that reads virtually as an instruction is a logical consequence of defining architecture in terms of purposeful art and for which Adorno introduces his own interpretation: architectural imagination fuses purpose and material to create space. For this reason we can talk about a sense of space (*Raumgefühl*) that is related to purpose, use. However, Adorno is clear — for great architecture to be, for architecture with a capital A, it is not enough for the architect to give space to purpose with material. For Architecture the sense of space is to be elevated beyond the realm of purposefulness even though it is still immanent in the purpose.⁶ Architecture for Adorno is not merely material plus purpose to create a space, Architecture means exceeding the question of purpose, which can be consequently felt in the sense of architectural space created.⁷

AESTHETIC EXPERIENCE AND ARCHITECTURE

In Aesthetic Theory aesthetic experience is described as immediacy accompanied with volition, concentrating consciousness. As such the analysis reconstructs personal time through its antithesis. Analysis terminates in beauty an unconscious perception and paradoxically it simultaneously points to it. It therefore subjectively re-describes the course that the artwork objectively describes within itself.⁸

Aesthetic reflection brings about the question of art and beauty that Adorno elucidates in relation to Kant's sublime and consequently opens the relationship of nature and natural beauty to the artworks. In his theory art and artificial arise in opposition to nature and each refer to the other: nature to the experience of a mediated and objectified world, the artwork to nature as the mediated agent of immediacy.⁹ Since the experience of nature is no longer accessible, Adorno challenges us to rethink natural beauty as something constantly changing and not objectified in relation to

artworks and therefore to architecture as well.

Aesthetic reflection of architecture reveals the following: on the one hand the consciousness concentrates on the experience of form that defines architectural space and on the other the thought is confronted with the views outwards, through the window. If this view is directed towards nature, the *temps duré*e and the experience of space is via architectural form in a specific relation to cyclical time of nature via program / content that defines the view and delimits the aesthetic experience.¹⁰

For the architectural space to be, a part of natural environment has to be sacrificed and as such is transformed into space with its function in the social domain. In this sense nature is not merely an image we experience looking out of the window. Nature is transformed as materiality to become space. It is therefore an object of action and temporality of architecture is consequently the key to define the relationship between nature and the built environment either in a positive or in a negative way, which brings about the question of ethics.

Ethics

Jacques Ranciere in his work *Aesthetics and its Discontents* defines ethics as “the kind of thinking in which an identity is established between an environment, a way of being and a principle of action.”¹¹ Architecture is affected with building and for building to be ethical it means that our way of being, a way in which we understand ourselves objectively in relation to the environment, “spatializes” via principles of action in such a way that there is a certain balance created between the three aspects.¹²

Ranciere opens the question of aesthetics from a perspective that situates the confusions of the aesthetic discourse in the same historical context as Adorno —in the context of philosophical idealism and Kant. Ranciere points out that with aesthetics the philosophers elaborated the regime of intelligibility within which its defining relations could be thought. They grasped and conceptualized the fracturing for the regime of identification in which the products of art were perceived and thought, the rupturing of the model of adequation between *poesis* and *aisthesis* established by the norms of *mimesis*. Under the name of aesthetic, they above all grasped and conceived a fundamental displacement: namely that the things of art would henceforth be identified less according to criteria of ways of doing, and more in terms of ways of sensible being.¹³

Ranciere and Adorno are akin in this formulation. However, Ranciere points to the consequences for the aesthetic experience being in a new form of life. He claims that a double suspension of aesthetic experience (of a cognitive power of understanding that determines sensible givens in accordance with its categories; and a correlative suspension of the power of sensibility that require an object of desire) simultaneously found a new art of living, a new form of “life-in-common.” It could do so because it defined that which comes within the province of art through its adherence to a sensorium different to that of domination.¹⁴ For Adorno, similarly, art beauty transcends domination.¹⁵ For Ranciere, however, the aesthetic autonomy is not the autonomy of artistic “making” celebrated by modernism, but an autonomy of a form of sensory experience that he defines as the gem of a new humanity, of a new form of individual and collective life.¹⁶

Regimes of Art and Architecture

To define the edifice of art, Ranciere introduces the three regimes of art, which have historically emerged in different contexts and continue to co-exist. For an artwork to belong to the *aesthetic regime of art*, the work draws its property of being an artwork from its belonging to a specific sensorium in which the form of sensory experience suspends the cognitive power of understanding (that determines sensible givens in accordance with its categories). It is accompanied by a correlative suspension of the power of sensibility that requires an object of desire. Ranciere also defines a *representative regime of arts*, in which a work of art is a “representation.” It is viewed through a grid of expressive conventions that determine the way in which a skill in giving form to raw material is brought to coincide with the artistic capacity of rendering the appropriate figures according to the appropriate forms of expression.¹⁷

He also defines an *ethical regime* of images, in which a work of art, for example a statue, is exclusively apprehended as an image of divinity. In this regime, there is properly speaking no art as such but instead images that are judged in terms of their intrinsic truth and of their impact on the ways of being of individuals and of the collectivity.¹⁸ When art, in its indeterminate singularity, was set in contrast to the list of fine, or liberal arts two centuries ago, aesthetics was born as a discourse. It opened way for a new gaze. In Ranciere’s words: “If aesthetic sentiment is to arise, it is not sufficient that pleasure is taken in seeing or hearing their work. For art to exist, what is required is a specific gaze and form of thought to identify it.”¹⁹

Does the framing of the regimes of art matter for architecture? Architecture was never regarded as a fine art precisely due to its function, purpose, relation to power and money etc. It was, nonetheless, affected by the aesthetic discourse. For architecture to be architecture in the 19th century, it was not enough to represent a skill, for architecture to be, there needed to be a thought and a gaze that identified it. Since architecture creates space with its form, it is impossible to think of mimesis in the same way as in fine arts. (Decoration is not at stake in this regard.) Architectural autonomy was consequently established in relation to architecture’s own rules, which were and are historically interpreted from a certain point in time onwards be it as language, space, style, typology etc. Autonomy therefore brings about different histories that are related, as in art, to different regimes of identifying architecture. These histories are composed of breaks, proximities and new beginnings.

It is possible to argue that, as in art, there is ethical, representative and aesthetic regime of architecture. On the one hand, in the ethic regime architecture is a product of a skill. On the other hand, the representative and the aesthetic regime demand a wider justification, a thought that correlates the product of a skill to a thought on architecture. In the representative regime this means relating it to its specific history through a network of similarities. The aesthetic regime, however, does not require affinity to its rules, but a specific sensory experience of architectural form. This form is connected to the inverse of the material, to the sense of space, discussed also by Adorno.

Turn

For Ranciere the relationship between aesthetics and politics is key. In his historical contextualization of aesthetic regime Ranciere points to the potentiality of “aesthetic revolution,” as he calls it, in the context of political engagement in the field of art. It inspired the artists of Arts and Crafts movement, the decorative arts celebrated as

“social art” in its time, engineers and architects of Werkbund and Bauhaus as well as Guy Debord later on. Malevich’s Black Square was not interesting because it was a form for its own sake, but as a gesture of an artist that juxtaposed Soviet construction to museum works.^{20 21} There is no aesthetics without politics for Ranciere and for this reason he goes back to tracing the history of aesthetic “confusion” to clarify another confusion that the critique of aesthetics fosters, the confusion that buries art’s operations along with political practices underneath the indistinctness of ethics.²²

In doing so, Ranciere defines the ethical turn in the field of art related to the question of the Nazi genocide, but again he contextualizes the discourse historically. The genocide lodged itself at the core of philosophical, aesthetic and political thinking around 1989 and as such overturned the potentiality of linked political and aesthetic radicality with a cut in historical time. The event which argumentation of the critical art refers to is a catastrophic event in the past, which cannot be changed. The discourse therefore could not avow political engagement over ethical concerns and subsequently continues to undermine the potentiality of the aesthetic regime of art.

CONCLUSION: TEMPORALITY OF ARCHITECTURE

The question of temporality of architecture and its relation to purpose is present in its aesthetic experience that fuses societal time and the cyclical time of nature to re-describe personal time. It has become clear that nature is being transformed into a devastated cultural landscape manifesting a catastrophe in the near future. With the programs that define architecture and its purpose this ancient craft has long been a part of the damaging process. However, if we redefine the discourse in light of a future event, ethics can open the doors to action.

For this reason architecture opens a way of rethinking art and artificial in relation to nature. Aesthetic Theory was published posthumously, in 1970 for the first time. Adorno could not talk about the turn of the 1989. However, the dilemmas of contemporary art and architecture urge us to rethink the field beyond formal considerations. Can Adorno’s insistence on aesthetic reflection bring about another turn and advance the event into the future?

Architectural work is a work of art with a specific relation to its use and its function. Aesthetic reflection shows that the experience of architectural space fuses three times: the cyclical time of nature, and societal time to re-describe personal time. Architecture, therefore, has a double function — in relation to nature and in relation to society. If we juxtapose the temporality of architecture to Ranciere’s conception of ethics, cyclical time of nature coincides with the environment and societal time with a way of being — a way in which a society builds an environment with programs for the future. The two environments are to be balanced via a principle of action.

The ethical question can in this way be integrated in Adorno’s take on Architecture. When architectural imagination fuses material with purpose, it fuses material not only with program, function, but also with the natural environment. For the practice of architecture to be ethical, it would need to balance societal time and cyclical time of nature in planning space. Furthermore, both questions would have to be exceeded when designing and building form.

The question of spatial planning was almost completely depoliticized in the Cold

War period and the consequences of post-89 are showing the effects. Formalisms that have emptied the architectural discourse do not offer any possibility of opening crucial dilemmas of the present. The question of architectural space therefore remains to be opened with Adorno's aesthetics. Taking Ranciere's regimes into account can elucidate architectural histories and future planning in unpredicted ways. In turn such a perspective might bring new insight into art. After all, space is, as beauty and nature, as violence and freedom, present in every single work of art.

(Endnotes)

- 1 Theodor W. Adorno, "Functionalism Today," in *Rethinking architecture: a reader in cultural theory*, ed. Neil Leach (London, New York: Routledge, 2001), 16.
- 2 Ibid.
- 3 If for instance we know that nuclear energy potentially represents a threat, does the building dedicated to its production deserve a monumental presence in space? If we know that tourism is threatening a certain way of living in the city and is showing negative effects, is it acceptable to build a hotel-skyscraper that will mark the city silhouette? Can we regard such buildings as architecture and what are the premisses for such a rationale?
- 4 Theodor W. Adorno, *Aesthetic Theory*, ed. Gretel Adorno and Rolf Tiedemann (London, New York: Continuum, 1997), 54.
- 5 Adorno, "Functionalism," 17.
- 6 Ibid, 13.
- 7 In this case, if we are confronted with great architecture, Architecture, we are confronted with the dilemmas of a work of art that has a specific relationship with its purpose through its materiality and function. The question of the artwork is discussed at length in Adorno's aesthetic theory, where he also defines what an aesthetic experience means and which is of key importance for architecture.
- 8 Adorno, *Aesthetic Theory*, 69.
- 9 Ibid, 62.
- 10 It is possible that the architectural work does not allow for such an experience. It could be closed off or it could overlook a devastated landscape. Nonetheless, it reminds us of the problematic relationship natural-artificial.
- 11 Jacques Ranciere, *Aesthetics and its Discontents*, trans. Steven Corcoran (Cambridge: Polity Press, 2009), 110.
- 12 Thinking about (at least) the environmental changes we are facing today, this is not the case. Does this imbalance concern architecture? If an architecture is imagined in relation to a beautiful view towards a landscape, this work is annulled if the landscape becomes devastated. It reminds us of Adorno's critique: cultural landscape that has expanded the notion of natural beauty in the time of romanticism is a ruin. This is the context of architecture that reveals itself through time and is a part of its spatial construction.
- 13 Ranciere, *Aesthetics*, 11.
- 14 Ibid, 30-31.
- 15 Adorno, *Aesthetic*, 77.
- 16 Ranciere, *Aesthetics*, 32.
- 17 Ibid, 29-30.
- 18 Ibid, 28.
- 19 Ibid, 6.
- 20 Ibid, 39.
- 21 The autonomy of the aesthetic experience is the foundation for the idea of art to emerge as an autonomous reality and that in the next phase connects the practice of art to the question of the common. This is the constitution, at once material and symbolic, of a specific

space-time, of a suspension with respect to the ordinary forms of sensory experience. Art becomes political in its manifestation because of the distance it takes with respect to society's structures, social groups, their conflicts or identities, with the state of the world. As such it institutes a certain type of space and time in which it frames this time and peoples this space. Ibid, 23.

22 Ibid, 15.

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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 socioecological 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. It’s 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 archisculpture...;*

Introduction

Research on public space, its settlement and longevity at the same, in the best possible conditions, are certainly some of the most important if not the earliest human creative manifestations. This is to some extent a reflex, which is bionically based on all levels of life that surrounds us. After all that man has created as civilized in the 21st century we have very much more to learn about designing and use of space and from some of our often invisible and quite seemingly unimportant associations. The scope of activities which contemporary man compared to other living creatures beings preoccupies himself with a space deeper and precisely in comparison to them is neither ecological nor functional. That somehow this contemporary man, unequivocally lags behind even an ordinary ant.

Nevertheless, the space of our evolutionary superiority, at least inexperienced, has certainly survived in culture and art practice as a proven feature of man's historical activity and overall positioning achievements of his deepest spiritual, mental and creative energies.

Taking into account the precisely stated circumstances of our development and the state of the general picture of the relation of civilization towards space and nature as its creator, I would like to point out the importance of our intensive dealing with the topics of *place-making* through the clearer visions of not only the local communities to which these areas relate but also to their adequate integration with the experiences of the entire civilization, applied technology, and the positive side of art, tolerance and culture, which always best combined and developed every space as well as the smiles of people in it.

Taking all of this into consideration and the potential of a small state such as Montenegro in the circumstances of transitional development, and through the possibilities of its almost completely dormant cultural and artistic potentials, I wanted to give this work some indications of certain *place-making* guidelines that corresponds with its official strategy of cultural tourism and implementation of its contents in public spaces not only of urban, but also of rural zones.

THEMES AND OBJECTIVES OF THIS RESEARCH

The theme of this project is "Reimagine Urban Voices and Natural Landscapes" through sharing values presents an animation of two completely different settings for the formation of active *free-spaces* zones on the ground of Montenegro. One involves the articulation of marginalized and abandoned, semi-open urban spaces located under the road infrastructure (with great potential), and the other is turned to reading and returning to those natural landscapes with the characteristics *Terrain Vague* and their chosen quotations to express the profound spiritual meditative value of the possibility of returning modern city man to original the attributes of nature and its symbols.

The first part of said solution is the concept of an applied and adaptive *mobile module of art structure*, which refers to any inert space created by placing elements of road structures above the ground.

The second part of said solution is a review of the essential values of intangible character that create the theme, like a story that has an artistic magical approach to the fertile soil of nature and symbols that have lived for centuries upon our lands. As such they offer initiation of new tourist possibilities by applying and animating these lands in a very high-quality and cost-effective manner.

Given micro-investment platforms and the capabilities of the communities and municipalities to which these solutions are pointed to, we have presented the possibilities of recycling certain types of construction and shipbuilding containers found readily. In addition to a strategically oriented ecological approach, we achieve the principle of *recycle* design.

Priority in developing this project is itself defined and fully adopts environmental standards and the mentioned *recycle design* through their monitoring of the bionic environmental principles develop the structure of biomorphic forms of compositions that they realize with their modular mosaics and specially designed collages of visual forms of presentation (Fig. 5). Another priority is the aspect of defining and applying the value of artistic practice. This is a result of a decades long research of the possibility of long-term activation of art in such and similar projects that have the goal of returning modern man, his half-connectedness with nature, need for communication, travel possibilities and new, more recent human forms of investing and shaping the real through the new values of the virtual.

PURPOSES AND EXPECTED VALUE OF THIS RESEARCH

The aim of this type of study through the theme of this project is to define future flows of theoretical or scientific research in existing urban public spaces and their urban voids in the context of creating new identity and (strategically important) spatial Art incubators when it comes to some particularly important places for uncovering the potentials of natural landscapes of Montenegro. They can be defined and localized by the activation of points that indicate the fields of their best aspects and energy. Those that can be effectively applied to the development of culture, the best civilization values, of developed European cultural environments. Achieving such *place-making* projects is possible through innovations and recycling of these within the innovative applications of these values and in upgrading Montenegrin authentic natural and cultural resources through renewable and environmentally verified strategies.

If **Freespace** (freely open space) by its unspoken nuance, describes the generosity of the human spirit and the primal feelings of humanity in the heart of the agenda of future architecture, focusing on the quality of accessibility and values that, as such, is realized by the public space itself, then we in Montenegro are on the right path with such spatial interventions humanizing and evolving the culturally and spiritually somewhat shortened opportunities for the development of our lands.

Freespace is of its own particular importance to Montenegrin Society, precisely because it celebrates the capacity of architecture in its continuous finding of additional and unexpected value of giving in each project - even within the most appropriate, defensive, exclusive or commercially restricted conditions. *Freespace* provides an opportunity to emphasize free natural gifts of light, heat and shadows: Through new

and innovative readings of sunlight and moonlight, natural air resources, gravity and the most diverse materials that man creates in contact with nature. I consider a particularly important clear ecological commitment regarding the development of self-sustainability of all potentially usable structures that can be implemented in the concepts that this research will pursue, both in the application of materials themselves and in their relation to the environment.

EXISTING SITUATION / THE CHALLENGES OF MONTENEGRO IN THE PERIOD OF URBAN VOIDS AND NATURAL LANDSCAPES

- **Lack of public space planning:** In the past informal planning and development of old cities, public spaces were a vital part of the public space, while today we live in the planning era of cities where the planning of public spaces is most often lacking as a priority.

- **Lack of participation and education of our public in the planning processes:** There is a noticeable lack of public participation in this area, as well as the lack of education of our urban society in terms of the importance and possibilities of these areas. That is why the key to CG is progress in this field through the development and building of a better common space of our cities, a clear focus on such issues of public space and the necessary answers that can engage our community in this important process. A process that should creatively become a new and innovative campaign dedicated to this topic through an active role and participation both professional public and the community as a whole.

- **Lack of quality public space design:** There is a huge gap between the contemporary needs of people as a local population and tourists when it comes to design values in our public spaces that have already been realized in most Montenegrin cities. It is notable that the design of these public spaces is mostly poor. Local needs are often ignored and planners and designers are engaged to designing public space are not selected by adequate competitions and results of them. As a result of several decades of weaker financing and superficial selection, we have the presence of mostly outdated approaches and interventions in the field of designing (thinking and designing) our public spaces.

If we qualitatively think about towns, then we always consider people. People as end users of public spaces need places that inspire and contribute to happiness, so our public spaces can and must bring a smile. We most often miss those public spaces in the era of technology in which our cities spread like fire, with their innumerable highways leading them and linking them to new urban areas.

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One of the proposals of this concept is the modular URBANA ART INSTALLATION called "Woken up dreams below the roads". It is designed as a multifunctional prefabricated housing structure consisting of 4 to 10 and more containers with accompanying contents and a unique design of space in a relationship to an environment in which it is identified by its special art program.

The displayed installations through the creative coordination of specially formed content (detailed consideration of the needs of the community to which they are related) can represent the development strategy of these spaces. With good and balanced planning and designing, you can get great art incubators that will in a short time give an unbreakable contribution to every urban community .. Their activity can

be integrated through the organization of various manifestations, open-air exhibitions and art schools, innovative courses, exhibitions and competitions in the most diverse art disciplines ...

Do we understand the presence of high-quality art practice as a cultural imperative and the best currency of the overall social development of a local community (how to integrate it in the general cultural values of the region, and consequently to better economic trends, as well as in terms of its constant tourist updating and the international market) we understand and fully accept the challenges that such creative centers of future even more free spaces can create and offer in order to have a humane and better life for every citizen of Montenegro, as well as for every guest or visitor.

This concept views **Place-making** not only as a philosophy, but also as the art of creating special public “places with the soul” that raises us and helps us to better connect with each other.

Freespace - Urban Voids and Natural Landscapes / Alchemy of abandoned spaces covered by road structure and overpasses as well as specially located natural landscapes of Montenegro

We consider ourselves as a creative provocation of almost countless useful spatial units that keep every abandoned space beneath the roads and road structures that are raised on the carriers, in the very heart of the highly developed urban communities, as well as in the marginalized landscapes of suburban and out-of-town space, we will feel a really unobtrusive field of potentially inactive space. As such, the resuscitations of such public spaces are primarily detected and recognized as potentially useful thanks to the aforementioned road and subsea structure. The pillars themselves that hold the road platform make one covered, to a certain extent secured and very important space that is mostly abandoned, completely avoided and most often does not use it. The lack of creative interpretation of these and such spaces is something that Montenegro can try through its experience practice to define and present this work precisely by activating the extraordinary potentials of its artistic practice. Namely, one of the important techno-ecological reasons that I consider especially important for such spatial potentials to be activated is transferring to ecological fuels instead of the existing fossils as well as the transition of the automotive industry to electric power. The disappearance of these main sources of pollution of the road regions and structures will make these areas extremely attractive in the near future, so that the economic side of investment in this concession will certainly pay off if it defines its developmental and modular applicability as well as constructive feasibility.

The starting position of the study of the potential of space below the roads

The space under the above-ground road structures and passages is one of the most important and best located spaces of unused public spaces of each city. It is often accessible and infrastructurally covered by the urban space of exceptional potential. It is protected from rain and sun. It is important to note that he is largely exempt from a large part of urban politics and planning documents of local self-government. His creative articulation creates an opulent play of opportunity through the proposal of new art communities, innovative hostels, art schools, galleries, ateliers, play areas, new movements, underground performances as well as shelters for community building, for renewing relationships with nature as well as for innovative manifestations and

celebrations. Now the clear indication of the transition of the automotive industry to electric power is also being realized, and the potential of permanent residential use of these spaces is realized.

The participation of this community in cooperation with local people, on the other hand, permanently helps improve the environment in the neighboring regions. Promoting local artists and people will help create more successful projects and beyond the areas where they are being realized.

“Only a hundred years ago we shape the public spaces, and now they can begin to shape us” (Author, 2012)

“The widespread practice of planning from above and from within must be replaced with new planning procedures from below and below inward, following the principle: first is the life and conditions of its realization, then the space and only at the end of the building. Instead of the reverse order in the planning process that gives priority to the first buildings, then spaces and (perhaps) only a little at the end of the theme of life that they work with such a human dimension that allows the buildings to be treated before life and space.” (Ghel, 2010)

– **Example Responsive / Adaptive - interactive urban constructions**) CG Solar Forest / MNE SOLAR FOREST

Such imagined *MNE Solar forests* with the park are also a parking place, a place to rest and an important road stop where electric cars can be recharged. They give the impression of evergreen foresters of unusual solar trees. The created photovoltaic forest with small landscaping has a multiple role. It serves as a source of clean renewable energy while providing shade to cars during charging. Every tree in this forest is equipped with a set of photovoltaic “sheets” mounted on its “branches”. The base of these trees is characterized by an energy statement for energy used to charge electric cars. “Leaf” rotates and monitors the position of the sun so that the maximum utilization and efficiency in interaction with the natural sources of energy to which this structure and its design are essentially related is achieved. In order to more fully maintain the self-sustainability of their embedded structures in natural forms, such urban installations should be activated in terms of modular wind turbine turbines and art installations that correspond to existing solar panels as their constituent elements

NONMATERIAL AND MATERIAL ACTIVATION OF FREE LANDSCAPING SPACES / NATURAL LANDSCAPES in CG

- **renewed rituals of cultural content**
 - **New parks and interactive urban compositions of the masons and bionic structures that invariably sublimate them.**

The green, anti-stressed and nature-endowed Montenegrin border zone of urban spaces is usually chaotic because they consist mainly of decades-old residuals of wrong access to them.

Other areas, as protection zones, are empty land that separates one zone of the building from the other, but also connects the enclaves and provides opportunities for a range of innovative urban actions. These interstitial spaces can act as an excellent potential for new urban restructuring. They can act as public spaces of special values

that today occupy the key components of the city, both in terms of both physical and social functions, which are now largely underutilised.

Space could be designed to give a sense of community ownership over it. It could be designed to reunite those areas of the city that were interrupted and separated by uncontrolled urban regeneration. Any such urban belt must not be a visual obstruction that effectively reduces the community and the like, we must remove the unwanted occurrences of the wrong treatment of those spaces. There are many examples of celebrity design and engineering, creating modern urban installations through the latest sculptural and sculptural practice by adding and bringing positivity to the overall sense of an urban site, instead of having to avoid it.

MATERIAL ASPECTS OF ACTION, synergy with renewable energy sources.

Development of enhanced ecological interactive installations and urban constructions as an interactive “responsive” mobile

Carefully prepared *Place-making* processes are indicated as necessary for the proper implementation of MNE *free-spaces* projects. Application of kinetic sculptural practice in designing interactive and sublime art fields and parks enriched by the active setting of future ecological and *architectural* installations / windmills.

The growing need for ecological and self-sustaining sources of energy through the natural winds of Montenegro that has greatly increased, led me to an attempt to consolidate the existing concepts of windmills and their technology with remarkable achievements of the contemporary kinetic sculptural practice of artist *Antony How*, His fascinating mechanisms and the smallest gale of wind could become not only visual and aesthetic sensation, but an excellent source of energy for future locations that could create such a bionically realized artistic vertical with exceptional functional supplements to meet the basic needs of electric power at a particular place where they intervened. This would provide innovative equipped *art gardens* such as urban constructions or pavilions that, in addition to the special music of the movement embodied by How in their kinetic installations, and the production of energy in the code for achieving complete energy efficiency and self-sustainability of the site where they are being realized.

Namely, in the first decades of the last century, we can find the beginnings of exploring such artistic practices in this domain of the possibility of exploiting wind energy. While some of the later

Here I give a section and analysis of the possibilities of the mentioned sculptural practice in the synergy of the artwork itself with the possibilities of exploiting one of the natural sources of energy in the concrete case of the **wind**. Namely, our intention is to establish the possibility of completely self-sustaining energy sources for newly created structures and installations of *free-spaces* - as *reimaginig urban voids* where large **environmental windmills** would be in the form of the best achievements of **contemporary kinetic sculpture practice**, as is the case in the works of Theo Jansen and Antony How.

I considered it important to put these parallels to show how this fragile and changing form of these first sculpture practices from the half of the past century is important for

understanding and thinking about some of the youngest and most effective realizations of contemporary kinetic and interactive architecture whose experiences can be of exceptional significance for *Free-space* and the possibility of developing its resilience that has already been discussed in the previous chapters of this paper.

Attachments (Fig. 12 and Fig. 13) show the connection at the level of solving kinetic mechanisms for the exploitation of natural sources of energy in the specific case of wind energy. Annex 12 is one of the early kinetic works by Nikolas Schofer and Nickolas Schoffer, while the attachment 13 of the author Ilhan Koman / Ilhan Koman shows (except for the photograph of the work itself) and the draft of the change of the shape of the rotor wings, as well as the deformation of the total forms of work in the state of activation of the properties of motion caused by the wind. These works are important because they point to one of the most current fields for the development of kinetic architecture, which is exactly ecology. That is why this period of the second half of the 20th century is important for researching examples of kinetic sculptural practice because it is the period of the beginning of technological improvement of procedures and scientific knowledge precisely in areas that correspond to the needs of today's advanced ecological strategies. By creative approach in their future integration into natural landscapes we can imagine them as future windmills in imaginary art gardens and contents that in different way make art practice active and technically ecologically creatively coordinated.

Eco design is certainly one of the binding directions for the development of our contemporary architecture and its ability to recycle free space, and therefore it is important to take a closer look at the experience of sculptural practice in this field, especially when it comes to authors who studied the problems of defining the form and achieving its most effective properties of kinetics precisely on natural sources of energy. (in the specific examples mentioned, this is wind energy) In order to better understand the role of the wind in the development of sculptural practice of this period, it is also important to mention the phenomenon of "Sky Sculpture" in this enclosure is the sculpture "Sail"

In some of the further studies by Ilhan Koman, there are also important studies of the design of the surfaces themselves for their further involvement as standalone or new individual units within the kinetic structures on which they actively work in the 1980s. It's about "Hyperform"⁵ sculptures from 1970.

All of the existing experience of artistic sculptural practice that has been identified in relation to realized works of art in the field of sky sculpture realization (from the first half of the past century) can now be easily sublimated and activated through the involvement of drones and their technology instead of the former lifting systems that are mainly was based on helium balloons.

NONMATERIAL CONTEXT / aspects: Transduction and reading of deep symbols of nature through active immaterial architecture of the site / Natural landscapes - Terrain Vague in MNE

By the transduction of the existing archetypal traces and the universal values of the moon, the stars and the sun in the Montenegrin Gnostic past (which dates back to the first half of the 4th century BC), we can also create such magical spaces that take place in the virtual reality of the scene of *liberated space* in relation to actors and observers

who identify and participate in the formation of such spatial performances and their new energies. The very act of art in its aesthetic continuum would give such places a newly established dimension of the uncovered secret that we are always returning to ..

On the foundation of activating such content, it is important to note that the community must be involved in it through the understanding of a recognizable strategy of cultural tourism (with a clear indication that Montenegro CULTURE becomes the main BREND identification) at all levels and all its public presentation models. A clear and recognizable campaign about the association of art circles, students, academic community, Montenegrin diaspora and competent cultural institutions can quickly create extremely flexible and applicable content that can be artfully divided by modern theater, architecture, music, dance and various other types of artistic activities in terms of the development of the mentioned space.

Therefore, any deeper analysis of the state of the challenges that the language of today's architecture must face in the new needs of the 21st century, returns again to the reinterpretation of the word *Francis Fukuyama* who considers that "The moment in which we exist is just one of those historical periods of turmoil and passage from one cultural and technological levels in the second, as a period of searching for a new style expression and determination of social reality conditioned by the technical achievements in which we live, representing exactly the period recognizable as the period of METAMORPHOSE".

Why is it important to understand these words so clear and visionary as the subject of this research. Precisely because metamorphosis is a key word that represents a focal point for our recognition and understanding of the phenomenon of contemporary interactive kinetic architecture, architecture, and the very interactive artistic practices as a whole.

In one of his research, Dr. D. O. Basic states that precisely metamorphoses are the key factors in managing personal identity issues in relation to ourselves, as well as in our overall picture of interpersonal relationships in space and time. Listening to Ovid's words as the main attributes in recognizing the ancient Ancient vision based on the understanding of metamorphosis: "*The soul never dies; it only changes shape*". We can recognize everything that essentially establishes strategically important ideas of the directions of development and the impact that the kinetic responsive architecture enriched by artistic practice can and should be established in our ecological and cultural mission of our survival.

With this well-thought-out practice, the future of modern architecture of public spaces can be seen within the framework of these artifacts of the prolonged constants of newly emerging *metamorphic ahiskulptoralities*.

Material elements in the context of thinking this concept - Reimagining Terrain Vogue:

PARKS as public and free spaces from passive green areas to the oasis for relaxation to important places of natural community gathering

As early as the 19th century, the first public parks were created on the territory of Europe so that people could escape from the mostly difficult and gloomy reality of urban

life. In the 21st century, the best parks accept their urban context with an innovative combination of greenery with the dynamic needs of the community. Until now, the elements of the creative use of natural elements in combination with carefully chosen works of art practice have shown the best and most successful combination that should now be given both the properties of ecological and recycle culture of understanding and achieving energy self-sustainability. It is possible with the use of solar technologies as well as well-designed use of kinetic sculpture practice, old and actualized learning, schools in nature, and more that identifies the needs and possibilities of users of the contemporary global community. We need to understand the needs of the newcomer simulacrum of the virtuality of the new era of technology that is already largely by younger generations (21st century) completely different perceptions in relation to us who belong to the middle or older age. They are as a generation at the threshold of adult life and quickly become active young people who want to stay in nature want to integrate with various innovative moments of interaction with video games, programs of new possibilities of new applications, pokemon motion guidelines and the like.

What is a program of concepts that could offer them something new and different .. First, we need to ensure the internet connection of these public spaces .. We need to understand the need for equality of all users of the mentioned spaces .. The values of their integration are just to present them technology as a means of not as a goal of life that the commercial side of the industry that produces it largely expands. That is why we need to understand the importance of the need for the safety of such public places, for good and unobtrusive video surveillance that would take the opportunity for any unpleasant and aggressive act when it comes to this content, especially on the territory of the Balkans. It is necessary to create a platform of different spatial orientation that will reduce the generation gap of needs and give equal status to everyone in a comfortable and modern way. Parks for excursions by *multicopters* (future vehicles that will work on combining technology of drones and motor dragons or helicopters) places for virtual sports events in which 3D optics are looking at reality selected by an application by one or more users..etc.

As part of the development and better understanding of the possibilities of this kind of active polygon of the future of public parks, I give as an annex and an overview of the first Montenegrin airplane that was made for the development of ecological tourism and the perception of the extraordinary potentials of our region, which is possible (in certain regions) only from the air. This is a unique spacecraft that is the work of the patron of the Montenegrin inventor mr Boris Markovic, and for now, as a prototype, it has been put into operation with several short trials.

1952 Conclusion

These solutions of free public places outweigh our local typical organization of architectural reflection of open spaces that burdens us and have been following us for many years. Their subject can touch our deepest feelings and open the gates of this space to all people of the world, present and future guests, as well as to future free generations that may still be able to hear us.

Therefore, with this conclusion, I would like to look at how the newly established impulses that this research continually establishes and the view of the future (which is obviously already knocking at the door) when it comes to the needs for more

advanced and liberated urban spaces (present urban voids to spatial potentials) and their responsive features defined by a well-coordinated and creative application of artistic practice, ecology, recycling designs, the latest technologies as well as all the more important bionic principles of designing them.

By developing Heidegger's thoughts on man's being and the time that he determines, we can quite certainly look at the language of architecture through the architectural works of the future as works of complex art, which is increasingly defined in its source as a field of activity through variability and fluidity as a dynamic and bionic quality of life.

The contemporary aesthetics of architectural thinking of free spaces must more than ever offer a harmony of realized experiences that keeps every successful architectural work or thought preserving and challenging during its existence ... That is why it is a complex process in which we can see what all and how much work or idea must carry in itself if we give him the temporal destination of existence through the reaction and the possibilities of his experiencing by the community to which he relates. Like a man, the being of an architectural work will establish himself by finding himself in the existing level of the nature of the environment that he always in a certain way assimilates or accentuates ...

In this never-ending game of possible relationships and the variability of the form of a successfully realized architectural language, a significant factor of our experience and understanding of the aesthetics of future *free spaces* because they are more and more like the users of such an artwork connected with the need for changeability as an increasingly necessary determining and source of its successful functional and visually applicable aesthetic development ...

It is precisely such a development that presupposes the paradigm of new possibilities of artistic practice that fosters the power of the language of contemporary architectural creativity in the level that brings it closer to either art or the function of man's (intuitive-irrational) existence in himself. Therefore, only in the truly great ideas of architecture comes the reconciliation of the final and the infinite when we speak of the notion of time: which greatly determines aesthetics and the sense of perceiving architecture as a comprehensive artwork such as that in its essence and is. The realized architecture as a work of art best illustrates the fullest perception of the world of a particular society in accordance with the elements of reality in which the conquered space is represented as such.

Relation to the physical, social, cultural and other realities of the place where and for which architectural design of space is planned is one of the important topics discussed on the future of the language of contemporary architecture of cities. Some of the most important research in the psychology of perception, transferred to the field of architectural needs as a profession, today can determine how the observed architectural space and the dynamics of its forms are recorded in human memory with the flow of time. This can certainly be further developed into one of the cognitive processes in which the future of the language of architecture will rely heavily on the field of architectural *responsive* kinetic practice of new and innovative applications of bionic design in accordance with new technologies.

Modern technology and the art that are available today should not be considered as an objective, but as a means to create the creative potential of the environment and public space, which will satisfy not only the basic, but also the cultural aesthetic needs common to all the human beings to which it relates. Despite the unlimited possibilities that are already being realized, technological potentials should be used in a way that preserves the basic values that nature has unselfishly left us to inherit.

Diversity and associativity between contemporary creativity and the one that is recognized in the past are signified as the similarity of experience and the particular feelings they produce, which the creators have guided in the past, and will be guided in the future in the future of every culture and tradition. Based on them, they will try to formulate some universal rules that will be able to freely relate to the physical and social context of the language of contemporary architecture.

Free urban landscapes as illuminated spaces can generate in their contents and projects this general spiritual experience through which people have passed and pass, regardless of where and from which culture they come from. Reflecting on the place of modern man and perceiving these universal rules, we must also recall Jun's view of the same when it comes to creativity and creativity; *"The one who speaks in images, who speaks with a thousand voices, he from an unrepeatable and transient procedure, saves and at the same time raises into the sphere of personal existence what he signifies, he elevates personal fate to the level of destiny of mankind, and thus liberates those good forces in all of us which gradually enabled mankind to save themselves from all the dangers and to overcome the longest night It is the secret of artistic activity"* (K.G.Jung)⁹

Can we conclude from this that the key word for the future of knowledge and the development of the language of the architecture of the future will be precisely *coordinated creativity* that is explained and established through the necessary improvement of the artistic and scientific component of the language of architecture in order for it to be of the highest quality in the service of a humane society and, and the man as the main participant in his proper development and survival. It is precisely coordinated creativity and raises the question of the importance of introducing and applying new concepts of the contemporary architecture language, which will best describe its developmental paradigms capable of learning and positioning coordinated creativity as the strategically established value of the future of architecture and art practice of the already existing new age.

The eclectic of freely and creatively solved forms thanks to the development of new technologies also gets its particularly applicable properties expressed in the merging and symbiosis of multivalent approaches with a new rhythm of contemporary sculpture practice, which in its functionally designed archiskulturality seems to become a recognizable elixir of the possibilities of the modern concept of good design and design.

Even today, most things are transforming into our eyes, they become something else, and therefore we must change. This very reflects on our behavior and experience. Sensations can not be easily censored or categorized. Changes in society and technology are changing and changing our boundaries of the picture of life. Within this, we must not forget that we are changing exactly what we are experiencing, and that is why we must constantly see that almost all the values of an architectural as well as artistic work

are transferred to the very important organizational and existential states of our being. The power of a multivalent (multifaceted) architectural the sense of the language of today's global culture in the possibilities of engaging the creative forces of future observers and users of its contemporary manuscript is an important and very important parameter that clearly indicates the advantages of transformable units of variable forms (in the processes of designing and sublimation of coordinated creativity).

If we experience science and technology only as a basis for the artistic aspect and the lyricism of the language of modern architecture, if our technique and technology do not become the goal, but successfully applied means of making more poetic things, technically-focused interactive kinetic archiskulptority can achieve completely new aesthetic and cultural values of future development factors of architectural structures of free spaces.

“The essential nature of the changeability of the form and, consequently, of the symbol of the movement, formed a global trend oriented towards the attempts to create and explain the architectural parts that (by their phenomenological factors, the kinetic properties of the established archicultural forms) indicate the increasing importance and potential of their inclusion in contemporary hyperproductive tissue cities. The artistic events themselves, which potentially abound in the aforementioned kinetic archives, continue to appear inaccessible. They can exist as batteries of conscious intuition by which we sigh and sublimate our inner experience. ”¹⁰

Let's hope that the time ahead of us will be worth valorizing and using their creative values. This time and space is undoubtedly offered by the most influential and largest cities in the world such as Paris, London, New York, Tokyo, Moscow, etc. Their development plans indicate that the historic core of cities will be best preserved in the language of traditional architecture that belongs to them, The new urban tissues of the future grow new.

It will be a confused valley without any flat surface that will carry the most diverse effects of the future, whose reality can not be comprehensively observed without the notion of architectural *metamorphism* that, by the power of its virtue, will read completely dynamically and kinetically the form of future architecture through the values and functions of its variability and symbolic semantic features of their meaning. Perhaps some vivid images of the future will overcome all our present fantasies, it may create such a strong and abundant content of the public space whose only place of solitude will be as a user, as part of virtual choices that will consume the simulacrum of reality in accordance with their desires. One of the possible scenarios of the future offers you to imagine the streets and free spaces in which you will be automatically logged and from each individual advertisement you will receive a marketing customized image of the product in accordance with your views, desires and preferences. The color, shape, sound and movement palette will only be visible to you in a way that best approximates your desires. Life in such urban spaces will become an application of the future that we may look through the frames of our tendencies, the reality of the environment surrounding someone else's eyes and commercially defined creative solutions.

Therefore, the progress in developing the language of contemporary architecture dedicated to the creation of new creative incubators of *public urban spaces and*

engaged landscapes should not be perceived in the expansion of its borders, but also in their best acquaintance. Today's and future generations of architects have an enormous array of possibilities for creating in articulation of the metamorphic variability of artistic practice of special importance for the development of these new urban and human quality public space architectures.

The so-formed spaces through some *successfully set artistic strategies and art projects*, the alchemy of the created creation of **free-spaces**, are already clearly recognized as artistic incubators of the new values of transformation of the environment in which they are realized.¹²

Therefore, the process of this and similar research, study and critical consideration of the unique architectural artistic expression and activation of urban *Free-space* sites is not and probably will not be completed. That's why this paper does not pretend to completely define the complex relations of artistic practice and contemporary architectural expression as is also practiced in this proposed concept of R.o.U.V. (reimaging of urban voids) Resilient by Urban voids. He primarily aims to point out the importance of properly studying artistic features as true and in practice proven guides by perceiving the true importance of healthy relationships of architecture, nature, artistic practice and contemporary man as their most important user.

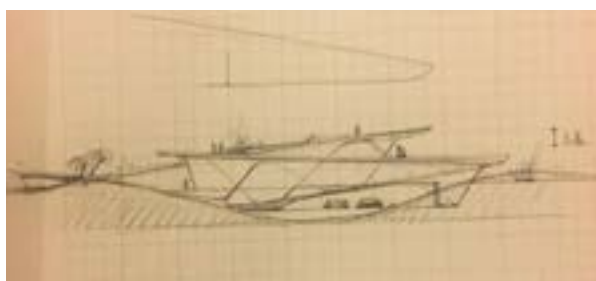


Fig.1. Draft of freely connected natural elevations on the slopes of cities with excellent view of the environment (author's note)



Fig.2. Images: Proposal for a "bunker gallery" in Paris by Stéphane Malka (https://farm5.static.flickr.com/4139/4768497218_505680927e_b.jpg)



Fig.3. Spacebuster by Raumlabor, Photographer unknown, One of the possible articulations of the mentioned spaces



Fig.4. Night preview



Fig.5. Computer model for the future of CG Solar Parks and Forests / MNE-SOLAR FOREST, which can be located as close as possible to the main traffic structures in Budva - Montenegro, with an emphasis on exploiting its excellent positions of potential gazettes (3D preview by author, 2009)

Fig.6. Some of the examples of similar solutions in individual world oases. / Solar forest Neville Mars (https://encrypted-tbn0.gstatic.com/images?q=tbn:ANd9GcRkQ1eJ-jBlIE_V7T2F7POd-ERg1HBW4S-UuMyfO4D-Tc3ur6BPBg)



Fig.7. Authors' contributions on the topic of active kinetic forms present in free public spaces that can act in a self-sustaining and techno-ecological interaction with the environment (Photo and 3D preview by author :Private archive)

Fig.8. sculptor author: Antony How "Cinetic wind sculptures" (<https://youtu.be/p0kAr237Nkw>)

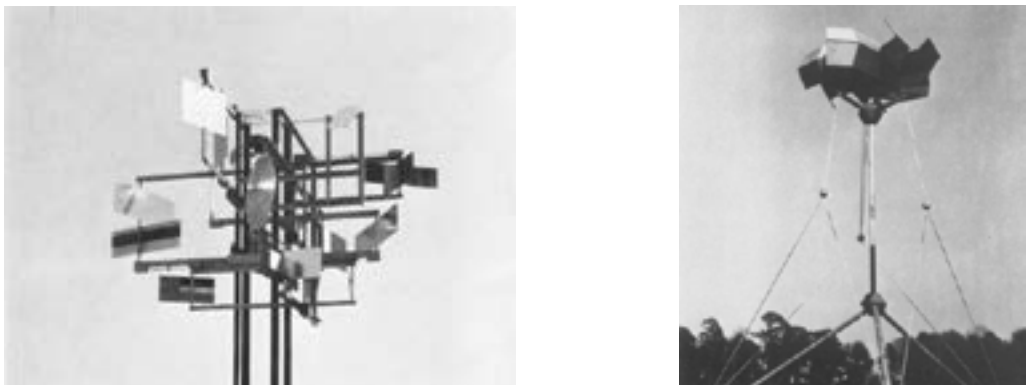


Fig.9. the kinetic sculptures of "Rotor" by Ilhana Komana ('Rotor', kinetic sculpture, wood, steel shaft and parts, h 1.7 m (1973).

Fig 10. kinetic sculpture "Rotor" author: Ilhan Koman (<http://www.jstor.org/stable/1574074>)

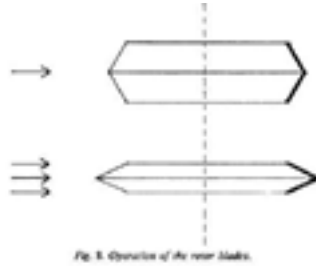


Fig. 8. Operation of the rear blades.

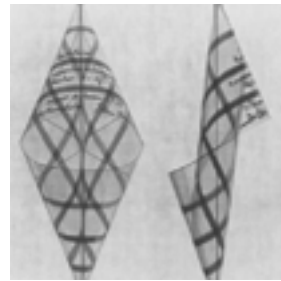


Fig 11. Habasque/ Jacques Menerrier, Nicolas Schaffer

Fig.12. Hyperform"l.Koman1970.g.



Fig 13. "Lampshade " Man Ray 1920.g.

Fig.14. Photo " Sky sculpture- Sail " from 1971.

(Photo Published by: MIT Press, Stable URL: <http://www.jstor.org/stable/1572892>) www.tooldestreet.wordpress.com)

Fig.15. Janet Echelman, kinetic sky sculpture 2015. (<https://toulousestreet.files.wordpress.com/2015/12/wp-1451264805926.jpeg?w=460>)



Fig 16. For the early Indo-Europeans, the worship of fire was central to their beliefs as it was pivotal to their survival (Comp. Armenian Hetanism and Tseghakron)

Fig.17. photo by Andrija Kasom

Fig.18. The Hive at Kew Gardens, by Wolfgang Buttress



Fig 19. photo by Andrija Kasom



Fig 20. photo by Andrija Kasom



Fig.21. "Hylozoic Soil" Philip Besley Photos of the Montenegrin photographer Andrija Kasum (upper and lower photos left) and the parallel with the (lower photos right) interactive structures of the "Hylozoic Soil" VIDA Awards 11. Philip Besley / responsive design and The Hive at Kew Gardens, by Wolfgang Buttress (upper photo right)



Fig 22. Playing with Moon / Art Installation (<https://my-moon.org/wp-content/gallery/Cork/3....jpg>)

Fig.23.(photo by author : private archive) As part of the development and better understanding of the possibilities of this kind of active polygon of the future of public parks, I give as an annex and an overview of the first Montenegrin airplane that was made for the development of ecological tourism and the perception of the extraordinary potentials of our region, which is possible (in certain regions) only from the air.

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.

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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 Murcut 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 20th 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;*

INTRODUCTION

A UN News online article from July 2018 entitled “Small and sustainable: ‘Tiny houses’ could be a solution to world’s housing problems” recapitulates the state of affairs in contemporary architectural efforts – how to provide decent and affordable housing that is as environmentally-friendly as possible. The house, 22 square meters in floorplan, was designed by UN Environment and the Center for Ecosystems in Architecture at Yale University in the United States, in collaboration with UN-Habitat.¹ 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 maxim of “doing more with less,” the Australian Aboriginal reinterpretation paraphrased by Glenn Murcutt as “touching the Earth lightly” or the functionalist rigor of Hannes Meyer’s “function times economics,” they may be extremely sophisticated architectural objects or low-tech, self-built or improvised facilities with an inbuilt minimum environmental footprint.

Although this discussion attempts to be relevant for contemporary conditions, we can find approaches and examples dealing with such environmental issues in the heroic utopian visions of future dwellings in the beginning of 20th Century that escalated with the revolutionary 1960s. Buckminster Fuller’s Dymaxion and other endeavors may be the most obvious examples, as well as the counter-cultural formations in the US, with the parallels in experimental practices in the UK, Japan and elsewhere. Most of the architectural experiments were premature, unlikely to be built even after the post-World War Two conditions, but thought about and designed in times when imagining a brighter future was an appreciated, if not an expected, endeavor.

In this paper I will argue that the legacy of visionary thinking behind the experimental architecture of the 1960s can be a valid ground to rethink contemporary responsible, responding sustainable architecture. For this purpose, I will discuss the topics related to minimum dwellings as an extreme version of small or tiny houses, namely the sustainability conditions inherent in pioneering and contemporary capsule architecture, which has, with its inception, become the “biggest” contemporary architectural monad, the minimum building block of architecture.² Exposing the questions of the aesthetics of durability, and the aesthetics of the envelope, the case of capsule architecture shows the potential for a wider social and political engagement of architecture.

MINIMUM DWELLINGS: THE CAPSULES

The extrapolation of the trend of minimizing the living space, the 1929 CIAM congress theme *existenzminimum* can result in a capsule architecture with its own typology. But this operation is not formal only. The conditions and consequences of the trend are becoming visible in it.

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 *capsules*.³ Although there have been many more capsules designed than actually built or produced, they inevitably serve as a precursor and a historical reference for the contemporary derivations. While pioneering examples focused more on their spatial, social and political role, i.e. the capsules of Archigram or the Japanese Metabolists, the contemporary ones have

acquired an environmental role as well. (Ecocapsule, LEAPhut, m-ch).

Capsule architectures bring a seed of otherness to the environment.⁴ Their mobility and uprooted-ness or non-attachment to a place may redefine the notion of dwelling and consequently the notion of home, individual and community. The otherness is supported also by the physical properties that enable seclusion and autonomy. Capsules are, therefore, potentially off the grid, and may be enacted either in remote natural environments or in the urban or suburban conditions of the globalized world. These characteristics enable the concept 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 capsule concept encompass the logic of technological facilities with a distinct architectural expression. In capsule architecture, the temporality and change which usually falls out of the descriptions of traditional architecture, get a prominent role. This attribute defines capsule architecture through *mimesis*, in the sense of biomimicry, which is a widely-featured strategy for sustainable architecture, as well.⁵

AESTHETICS OF CHANGE

There is a legacy of understanding change in architecture, which was a theme proposed by Team 10 for the CIAM congress in Dubrovnik in 1956, and which was, in a more biological sense, implemented by the Japanese Metabolists in the 1960s. The term metabolism itself signifies the process of change in the span from formation to destruction and, in many cases, a new formation.

Kisho Kurokawa described his aesthetic approach as a desire for the natural, unadorned, plain, rustic and slightly sad expression depicted by notions of the “the aesthetics of Metabolism” and “the aesthetics of time.”⁶ These may be related to those of New Brutalism, and preserve relationships between architecture, society and nature which constantly changes with time. Change in Metabolist architecture is functional and representational. It can be seen in the proposed possibility of expansions, “organic” growth, flexibility in organization and the changeability of individual building elements, as well as larger structural entities. The aesthetic of change is well-described by Kisho Kurokawa, when observing the construction and deconstruction of his three-dimensional space-frame structure with capsule units at the Osaka ‘70 World Fair, named *Takara Beautillion*. As its assembly took only a few days, its “disassembly was similarly easy to perform; it was like the falling petals of a cherry blossom tree...,” which mirrors Buddhist aesthetics: “In Buddhism it is considered noble to fulfill one’s life and pass away beautifully, in accord with nature.”⁷ Constant change in Metabolist architecture is facilitated by replaceable components with various lifespans and durability, which has been part of the traditional Japanese wooden architecture, with the Ise shrine as an obvious reference.⁸ The ritual of building and demolition of Shintoist shrines has alternated on two enclosed sites every 20 years for centuries. The concept of perpetual change and cyclical time is installed in the concept and design of the shrine. The physical buildings are, therefore, not considered durable. In *Ise: Prototype of Japanese Architecture*, Noboru Kawazoe explains that the “intangible essence within the style” was actually the essence to be preserved and not the material substance of the buildings, while pointing out the significant difference between the Japanese

and Western notions of art: “The Japanese thought that life becomes eternal by being absorbed into the great stream of Nature. For them, it was not a case of ‘life is short, art eternal.’ They had only to look to the Ise Shrine—ever new, yet ever unchanging—to know that it is art, in truth, that is short and life that is eternal.”⁹

While the Metabolists were exposed to the metaphorical organic feature of changing structures, their Western contemporaries emphasized the aesthetics of change. The latter were seen in the “fathers of Pop” experiments and existentialist criticism by Independent Group, as well as in ironic or intentionally frivolous proposals of Archigram. With them, architecture became predominantly a promise of an *immediate future*.

AESTHETICS OF SUSTAINABILITY: POLITICS OF THE ENVELOPE

Next to organic operativity of capsule architecture, which does expose a specific aesthetics of sustainability, its “total beauty” could be tested. To illustrate it and as a checklist, let’s quickly relate the performance of capsule typology to Peter Buchanan’s well-known “ten shades of green architecture”¹⁰: while capsule architecture can respond to demands of “low energy/high performance,” “replenishable resources,” “recycling,” “health and happiness” and “total life cycle costing,” other categories, such as “embodied energy,” “long life loose fit,” “embedded in place” are out of its scope. The two remaining categories, namely “access and urban context” and “community and connections” are subject to testing beyond typological determination. The quick evaluation shows that capsule architecture can respond to five categories and possibly to two more, while it cannot respond to three of the totality of ten categories. This evidence makes it difficult to prove that capsule architecture is sustainable in the traditional sense. Nevertheless, the missing three categories can be challenged. Since capsule architecture is not architecture in the traditional sense, its characteristic power may overshadow these missing categories in favor of other virtues, which involve the political sphere. The political performance of architecture has been historically connected to the architectural plan, which organized the power structures and protocol, and to the architectural section, which organized the social strata and the relation to the ground, while the envelope has held a mere representational or symbolic function¹¹ with *visuality* (of the building) considered as “the location of its aesthetic interest.”¹²

But due to its size and compactness, a gaze can take in the capsule at once. The envelope conveys the message reflecting the content, therefore the envelope can be regarded the display of the aesthetic, as well as political, consideration. But in the case of the capsule, the envelope is a double-sided medium and should be analyzed as such.

According to Marshall McLuhan, housing functions as extension of our skin and heat control mechanisms and a medium of communication. While it provides protection and comfort to the body, it also shapes and rearranges the patterns of human association and community.¹³

To be more specific, the envelope of a capsule as an external medium separates exterior from interior and can be more precisely defined by its characteristics: the structure, that includes physical tightness and control mechanisms; the materiality and integrity, which makes a capsule a single-space element with either a frame or monocoque construction; and the derived representation. The form is defined by the type of the capsule and the agglomeration or siting properties.¹⁴ The envelope as an *archetype* of architecture mirrors a cave shelter from the distant past and can be traced as the most primordial architectural element in the tectonic theory by Gottfried

Semper - the creation of the envelope by weaving. With contemporary technology, the envelope is completed with perfected physical control mechanisms, which do not only protect the user against external influences. Highly functioning building envelopes are crucial for the edifice's sustainable performance, as well.¹⁵ But in many cases in contemporary architecture, the envelope becomes the sole technological response in architectural disguise. Such a position promotes "science and technology as the solutions that will repair ecological damage without interfering with consumerist lifestyles or worldviews."¹⁶

The specific architectural quality of the capsule is, in this case, emphasized by the double-sidedness of the envelope and its multiplied activity. What capsule architecture performs as architecture is distinct from just the parameters of sustainability. Namely, the characteristic of the capsule architecture refers to the internal part of its envelope, which enables comfort within. By means of an interface, the comfort is provided by the ergonomic character of furnishings, equipment facilitating the regulation of the influence flow from the outside, the transfer between inside and outside, and adjustments for the desired ambiance inside. It also enables a potential functional autonomy of the capsule.¹⁷

To quote Zaera-Polo from *The Politics of the Envelope*, "at a time when energy and security concerns have replaced an earlier focus on circulation and flow as the contents of architectural expression, the building envelope becomes a key political subject," which is reflected, for example, in Sloterdijk's *Sphären* trilogy.¹⁸

With its treatment of the envelope as a "double-sided surface", it enables it to go beyond superficial interactivity or environmental effectiveness and actually can provide the conditions of mediation between the interior and exterior, as well as their embodiment. With this understanding, the envelope is not solely an addition, passive or superficial, since the surface design is blended with the essence of architecture.¹⁹ To paraphrase Zaera-Polo, it has become "an image of engagement between the individual and the collective, and therefore a mechanism of political expression of contemporary societies."²⁰ According to the three models of building envelopes proposed by Lee and Holzheu:²¹ from the modernist "form follows function" through the Venturian "form accommodates function" to the biomimetic generative system responsive and adaptable to environmental or parametric conditions, i.e. "form is function," which the authors position within the politics of biomimetics, the pioneering capsule architecture has been a product of the late modernist period, but we can understand its operation in a rather contemporary – biomimetic way. The latter is especially clear also with the contemporary derivations of the concept.

CONCLUSION

The exposed aesthetics of time, and the aesthetics of the envelope show the potential of architecture for a wider social and political engagement.

Capsule architecture is, at the same time, a manifestation of the rule of sustainable design, sustainable architecture and sustainability in general, but shows its difference to other sustainable architecture approaches and aesthetics. It subverts some of the generally-sustainable approaches. The aesthetic regime of temporary, changeable, a-contextual and autonomous architectural objects can be regarded as an aesthetics of otherness that carries political connotations. These relate capsule architecture 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 20th century, but firmly placed within the context of individualized, indeterminate, dispersed and ambiguous contemporaneity.

(Endnotes)

- 1 "Small and sustainable: 'Tiny houses' could be solution to world's housing problems," UN News 17 July 2018, accessed February 17, 2019. <https://news.un.org/en/story/2018/07/1014982>.
- 2 Peter Šenk, *Capsules: Typology of Other Architecture* (London, New York: Routledge, 2018).
- 3 Šenk, *Capsules*, 98.
- 4 Due to their otherness, distinct from traditional dwellings, they provoke attention and possible reactions. The idea behind the concept is, of course, a rather libertarian one, which may lead to chaotic situations in space and even anti-bureaucracy, as has been already exposed by the Metabolists back in the 1960s. For discussion of otherness of the typology of the capsule, see Šenk, *Capsules*.
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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;*

INTRODUCTION

Vitruvius defines architecture as the harmonious combination of three principles: *Firmitas*, technical aspects; *Utilitas*, functional aspects; and *Venustas*, aesthetical aspects. Aesthetics and the sensory-emotional responses to aesthetics constitute currently a topic of growing interest in the field of scientific research, especially in the context of arts, architecture and urbanism.

According to Pallasmaa (2000; 2012), the built environment is experienced in a multi-sensory way that engages the body and the senses. When something is perceived, remembered or imagined, it becomes immediately and intrinsically linked and evaluated in relation to our body, our senses, our memories, our knowledge and experiences, our culture, our psychology and our personality (Arnold 1970). Hence fore, the aesthetics of a built environment is a part of its holistic sensory experience, and it can strongly affect man's perception and cognition in reaction to special features of this space.

This paper takes as a case study the Kasbah of Algiers, a world heritage medina of great architecture and aesthetic values. It reports on a pilot research project on the perceived aesthetic patterns or qualities of the city. The work aims to identify the built elements and the visual-spatial properties that underlie the aesthetic experience of the Kasbah of Algiers.

AESTHETICS AND ARCHITECTURE: A LITERATURE REVIEW

Aesthetics

Aesthetics is a generic term that is concerned but not confined to art. Everything in life has an aesthetic value. This value is of vital importance for human well-being (Porteous 2013). The word "aesthetic" derived from the Greek word "aesthesia", means perception through the senses. Therefore, aesthetics can be defined as the ability to perceive and feel objects and assign them positive or negative values (Aglioti et al. 2012).

An aesthetic response often involves emotional stimulations, which are associated, at least, with arousal; aesthetic emotions; and symbolism (Makheouf 2007). Therefore, aesthetics is often linked to notions of beauty (Porteous 2013) and sublime, which are in association with specific feelings such as pleasure, awe, joy, satisfaction ... Beauty and sublime are aesthetic emotions generated in response to an aesthetic evaluation of an object of aesthetic value such as architecture (Nadal and Martin, 2015).

Aesthetics is two kinds, intuitive and cognitive. The intuitive aesthetic is common and has at least four distinct components that transcend time and culture: the sense of pattern; appreciation of rhythm; recognition of balance; sensitivity to harmonic relationships (Makheouf 2007).

The aesthetic experience of the built environment

Aesthetic experience is part of the multisensory experience of the built environment (Cold 2001, p25). It implies that the visualization of an object induces in the beholder sensory, cognitive and affective responses (Aglioti 2012). Thus, our interactions with environmental stimulus to which we attribute positive or negative qualities of beauty or ugliness gives rise to an aesthetic experience that engages emotions and cognition. This complex neuropsychological state involves the activation of perceptual-

representational processes that cause sensations and feelings of pleasure or pain, attraction or repulsion, lust or fulfilment, as well as other cognitive processes (Pihko et al. 2011).

The spatial properties of a built or a natural environment refer to the unique aesthetic characteristics that can distinguish a scene from one city to another, from one neighbourhood to another, and from a building to another. Nasar (1994) proposes three types of physical characteristic variables that influence the aesthetic evaluation of a built environment: formal variables (complexity, order...); symbolic variables (style...); and schemata variables (typicality...).

In the last two decades, several research fields, including environmental psychology, neuroaesthetics and neuroarchitecture...are increasingly interested in the aesthetics of architecture and built environment. The aim is to understand the sensory and the aesthetic experience of man in the built environment, and its impact on well-being, mental health and behaviour. The findings show that many sensory-spatial properties can influence aesthetic experience, preferences and judgment (Ulrich 1983; Jacobsen and Beudt 2017):

Symmetry and complexity: symmetry and complexity are strong predictors of aesthetic judgment (Jacobsen and Höfel 2001). Symmetry is considered as a cross-cultural standard of aesthetic appreciation and one of the biologically based aspects of beauty. Studies on geometric shape's beauty confirmed the influence of symmetry and complexity on aesthetic judgment (Jakobson et al. 2006).

Golden Section (Golden ratio): One of the greatest contenders for a universal law of beauty is the golden section. Golden ratio is important for aesthetic appreciation through the proportions (Jacobsen and Beudt 2017).

Counters and forms: Another visual-spatial property that influences the aesthetic experience of the built environment is the amount of curvature of counters. Aesthetically, curvilinear counters are more attractive than linear counters (Vartanian et al. 2013). This preference given to curves is guided by emotional pleasure arousal, associated with increased activity in the anterior cingulate cortex, a brain region associated with reward and emotional processing of perceived objects. (Jacobsen and Beudt 2017).

Height, openness and proximity: Vartanian et al. (2015) neuroimaging studies investigating the effects of ceiling height and perceived enclosure on aesthetic judgments and architectural approach avoidance decisions show that ceiling high and open spaces are aesthetically considered more appealing.

Views and nature: Urban scenes that offer panoramic views, natural views, historical and cultural sites and recreational areas have been judged as the most attractive (Galindo and Hidalgo 2005). These scenes have a restorative effect that seems to be one of the criteria underlying environmental aesthetic preferences (Jacobsen and Beudt 2017).

Novelty and variety: are qualities enjoyed by man, necessary for psychological development and sensorial stimulation, indicated in the human choice for interesting environments. The quality of environmental variety is closely associated with the experience of surprise. The degree of surprise felt is a function of the rhythm of variety,

the range of change and the relative familiarity with the place. (Makheouf 2007).

THE AESTHETICS OF THE KASBAH OF ALGIERS

A literature review on aesthetics in architecture and built environment, is followed by a “walk along” survey task in the Kasbah, then a recall task through “commented iconographic map” restoring the sensory-aesthetic experience performed by 20 architecture students in the Kasbah of Algiers. The recall task aims to obtain data based on the characteristics of the perceived space such as colour, texture... that help grasping and understanding the influences of the visual-spatial properties of the Kasbah on its aesthetic experience. Lastly, a content analysis is conducted on the “walk along” content and the comments written on the maps for the recall task. The content analysis aims to identify the visual-spatial properties behind the aesthetic experience and the aesthetic preferences recorded in the Kasbah of Algiers.

Results and Discussion

The recall task and the spatial location on the map of the Kasbah of Algiers are carried out to allow the identification of spatial elements (buildings, streets, views ...) that shape the aesthetic experience of the Kasbah. The most aesthetically influential spatial components are:

- 1– The terraces of the houses and the view they offer;
- 2– The mosque of KETCHAOUA;
- 3– The palace courtyard Mustafa Pasha and Dar el-Souf;
- 4– The large streets;
- 5– The centenary house;
- 6– The narrow alleys;
- 7– Open spaces in search of the sea;
- 8– Fountains.

The content analysis allows the identification of the aesthetic visual-spatial properties of these built elements:

The gigantic buildings: The large scales generate feeling of sublime in the brain of the beholder. In these buildings, the richness of the indoor decoration generates a judgment of beauty in the face of the complexity of the geometric motifs of the decoration.

Panoramic views: The appreciation of the open panoramic view that offers the terraces on the great horizons of the Mediterranean Sea arouses some primal notions of something ethereal, which is strongly linked to “sublime”. Moreover, looking at nature has a restorative impact in the brain and the psychology of the viewer, which may strongly influence his aesthetic appreciation of the built environment of the Kasbah.

Meandering alleys: Due to their curvilinear shape, the alleyways of the Kasbah of Algiers have a great aesthetic appeal. Large and open lanes are considered more beautiful and memorable than the closed ones due to the openness/closeness effect

in the perception of the aesthetic value of the built environment.

The courtyard: the aesthetic experience arises from the richness and the complexity of the decoration of the courtyard, and from the openness to a nature element that is the sky, which have a restorative impact in the beholder. The courtyard is the central space in all houses of the Kasbah. There is no direct access from the door to the courtyard; one must pass by an intermediate closed and dark space “Skifa” in order to reach the courtyard. This spatial configuration allows a transition from low ceiling and dark space to the open and enlightened space, which generate a strong aesthetic response caused by fast emotional regulations in the brain.

CONCLUSION

This article has attempted to explore the aesthetic experience and preferences in the Kasbah of Algiers. The results show that this old city is varied in the possibilities of aesthetic experiences that it can offer, therefore, it is continually involved in a process of interpretation to make sense of the sensory impressions derived from the environmental experience by its users. In the Kasbah, the aesthetic experience follows the spatial patterns and moods of the encounters. The aesthetic patterns and properties of the Kasbah are multiple and manifest themselves distinctively or intermingled in the space.

This research brings a new perspective on the question of heritage safeguarding, which emerges from the desire to revitalize the spirit of this heritage and not only its physical skeleton. Thus, any action on this kind of urban fabrics will have to pay the necessary attention, so that there are no profound and significant alterations to the ambient and aesthetic character of these built environments, because the physical preservation alone is not enough to preserve the integrity and the “sense of place” of these encounters. We must push the reflections further and think of preserving the latent aspects of the patrimonial universes such as the aesthetic and sensory characteristics that constitute the spirit of these places.

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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;*

Introduction.

We live in an era that reached a peak in the urbanization of the world never seen before: the way of thinking, building, and living in today's cities, assume an unavoidable relevance in understanding the contemporary global scenario.

«The question of what kind of city we want cannot be divorced from that of what kind of social ties, relationship to nature, lifestyles, technologies and aesthetic values we desire. The right to the city is far more than the individual liberty to access urban resources: it is a right to change ourselves by changing the city. It is, moreover, a common rather than an individual right since this transformation inevitably depends upon the exercise of a collective power to reshape the processes of urbanization. The freedom to make and remake our cities and ourselves is, I want to argue, one of the most precious yet most neglected of our human rights» (Harvey 2008).

This contemporary scenario is not always homogeneous nor unitary. At the international level, its characters, show more than one parallelism with the vertical/hierarchical rearrangement of urban spaces and places formed by social relationships within the perimeter defined by capitalist valorization. The model of "globalized cities" seems to develop showing characteristics in partial uniformity with the planetary setting. This situation requires a critical reflection on some aesthetic models that seem to tend to become dominant concerning the architectural-urban configuration of the city/metropolis, whose stake is inevitably meant to be political.

Aesthetic Experiences.

The city is a privileged, often exclusive, place for the constitutive expressive dimension of our power of being "generic" (Marx 1968, 107-150). *The human being is a potential being* who, as such, creates his habitat, primarily through the transformation of *sensible matter* (see: Virno, 2002; Ciccarelli, 2018). Every expansion and limitation of this potentiality becomes the matter of a specific aesthetics policy which includes certain economic-social relations. Assuming a specific apportionment/distribution of the "sensible" matter – being the visible (and the invisible) of spaces, times, and activities thus establishing the communal experience -, aesthetics are combined with politics.

The *politics of the sensible* (or «sensible politics») establishes ownership of spaces and times of social labor. A certain aesthetic "*partage*" arises - since ancient Greece - at the source of the political order:

«Aristotle states that a citizen is someone who has a part in the act of governing and being governed. However, another form of distribution precedes this act of partaking in government: the distribution that determines those who have a part in the community of citizens. [...] Plato states that artisans cannot be put in charge of the shared or common elements of the community because they *do not have the time* to devote themselves to anything other than their work. They cannot be *somewhere else because work will not wait.* » (Ranci re 2016, 12).

The ever-changing capitalist production will shape the perimeter of conflicts between multiple powers, as well as their specific spatial "form."

Architecture and ideology.

In principle, one could say that Architecture is *a world conceived in its materiality* defined by buildings, cities, territories, and landscapes. Therefore, as practice-oriented knowledge, architecture takes charge of showing the world as *constructed or designable – a world/Kósmos*. Indeed, the «visual, tactile, and functional evidence» is the most noticeable characteristics of architecture. It assumes the unquestionable primacy in the common and everyday spatial experience of societies and communities: «Architecture is above all a material fact, » that is, «*things and places, built spaces*, substantially “tactile”. » (see: Assennato 2011, 15-16; Benjamin 2000, 45). Its intrinsic ideological value, precisely because of its eminently perceptual *artificial essence*, should, therefore, first, be verified.

Manfredo Tafuri has admirably shown how theories, techniques, and practices of architecture have historically taken shape within the continuous “impersonal” reproduction of *capitalist relations*. *Architectural ideology*, referred to building techniques, to the relationship between forms and volumes in urban morphology, and to design theories, is formed within the transformations of the *relation of production*. It seeks the constituent elements of its own “materiality”: in the symbolic codes of production and in the organization and capitalist exploitation of *living labor* (see: Tafuri 1976; 2007).

Arranging/Ordering: City and Metropolis.

«Philosophers have thought of the city, they have brought to language and concept urban life» bringing it back under the dominion of the *logos*. *Logos* means, above all, the *reason* that aims at reflecting an order (*Kósmos*). *Logos* is thus, a legislative and authorizing reason deployed on nature (*Physis*) for the creation of the *human world*. This concept leads to an unavoidable *practical* and *political* ordination: «To the organization of the city itself can be linked the primordial whole of urban form and its content, of philosophical form and its meaning: a privileged centre, the core of a political space, the seat of the *logos* governed by the *logos* before the citizens are “equal”, the regions and distributions of space having a rationality justified before the *logos* (for it and by it) » [see: Lefebvre, 1968]. The noun *Kósmos* and the adjective *kósmios* (“dignified,” “honorable,” “decorous”) shows an evident similarity with the verb *kósméo* (“putting order,” “adorning,” from which “cosmetics”) (see: Dal Lago, Giordano 2014). Is, therefore, the ancient *polis* the “original” place for the conjugation between *art and power, aesthetics, and politics* in the name of an order, (and a *partage*.) of the *production of the sensible*?

Polis and Metropolis.

Giorgio Agamben clearly distinguishes the only apparently homogeneous notions of *City* and *Metropolis*. In ancient Greece, *metropolis*, when compared to the “city/*polis*, meant a *political* and, at the same time, *spatial relationship*. «The citizens of a *polis* who left to found a colony were curiously called *en apoikia*: distancing/drifted away from home and from the city, which then took on, in relation to the colony, the character of Mother City, Metropolis» (Agamben 2007).

The notion of *Metropolis* then, call for a *spatial, social, and political relationship* characterized by the fundamental characteristics of *mobility* and *dynamism*. It «has a strong connotation of maximum *dislocation* and spatial and political *dis-homogeneity*,

as that which defines the relationship between the state, or the city, and colonies. And this raises a series of doubts about the current idea of the metropolis as an urban, continuum and relatively homogeneous fabric. » (*ib.*- emphasis added).

In the XVIII century, the paradigm of power as the prerogative of the sovereign authority, transformed into the paradigm of modern *bio-power*: «So I would say that the metropolis is the *dispositif* or group of *dispositifs* that replaces the city when power becomes the government of the living and of things. [The] government always has this schema of a general economy, with collateral effects on the particulars, on the subjects» (*ib.*)

With the imposition of a «metropolitan spatialization» a *de-politicizing tendency* is put into action, reaching the extreme point in which *private* and *public* short-circuit in absolute indifference (see: *ib.*). The bio-political paradigm of governmental power must be conceived as a predominantly economic form of governance of men and things, which determines a neutralization of urban space inhabited by public subjects, or *citizens*.

Metropolis and Civitas.

According to Massimo Cacciari, unlike the Greek model of the *polis*, the Roman *civitas* politics is entirely independent of a *natural ethic*. (Cacciari, 2009)

The *polis* was the place of *ethos* and *ethnos*, since it provided a home to “people,” housing a *lineage* (*génos*), thus, sinking its roots into belonging to a tradition, to a language, and to other characteristics that defined its uniqueness and unity. The inhabitants of the *polis* were so-called *polites*, because they developed their politics around the city *agorà*, through direct participation in the governance of the common *ethos* (see: *ib.*). Indeed, Plato and Aristotle were concerned about the *polis* not expanding or growing larger than specific territorial dimensions.

In the classical Latin world, the city turned out to be the - “artificial” and not “original” or “natural” - product of *cives* (*citizens*). Apart from any original ethnic or religious determination, the Roman *civitas* was precisely the *product of people belonging to different cultures and traditions*, very different from each other, who established, by reuniting together, that they were subject to the same laws. Undeniably, the founding myth of Rome provides testimony of this. The Roman *cives* were somewhat bound together by a scope, a purpose, and by a *common sentiment* (*Concordia*) that expressed itself through the power of the law, rather than being tied to an *indigenous* origin.

The Roman *Urbs /Civitas*, opposite to the “localized” *polis*, is dynamic (*Roma mobilis*). It permanently tends towards an *imperium sine fine*. Rome is *Urbs* who claims to become world, imposing “*Concordia*” by obedience to the “law,” or rather, by transforming *Orbis* into *Urbs*. For this reason, the *civitas* is always “*augenscens*,” it continuously “grows,” reaching everyone, as everyone can potentially become Roman *cives*, being welcomed in the Roman *Asylum*. The *civitas* continually tends to overcome its “furrow” and therefore to extend its *limes*, i.e., exceeding the present static situation defined by the city boundaries. (see: *ib.*)

The model of the “*civitas mobilis augenscens*” radically reconfigure the problematic *relationship* existing between the identity-homogeneity of the *polis* and

the *detrterritorialized-difference* of its colonies which, as Agamben mentions, was the specific quality of the Greek *metropolis*.

According to Cacciari, in the “baroque” age, the city was required to be simultaneously - and *contradictorily* - a place to satisfy human needs of *otium* (dwelling) and a functional machine for the *negotium* (commercial, artisanal, and banking activities which began to be incorporated into the city walls starting from the Middle Ages). Subsequently, the irruption of the combined *industry* and *market* will lead to the creation of the *Großstadt* and then, again, to an indistinct urban realm: This is how the *modern metropolis* emerged. The metropolis progressively reduces social relations to fetishistic-mercantile ones: production, exchange, and consumption of goods and values assuming and maintaining the *production /market* nucleus as expansive propulsion (see: *ib.*).

Modern Metropolis: from State to market as a new “Kósmos”.

In the Paris of the XIX century, Walter Benjamin identified the genealogy of a new form of metropolitan life. He delineated the relationship between the capitalist mode of production and symbolic forms. During the Second Empire of Napoleon III a dual alternative was manifested to the strong state model: the *market* or the *Commune*. After 1848, Baron Haussmann, the “*artist démolisseur*” started an “urban revolution”(see: Benjamin 1995).

The “*haussmanization*” expressed a new urban *space-time* regime desired by the Bonapartist power:

«It corresponded to the tendency which was noticeable again and again during the 19th century, to ennoble technical exigencies with artistic aims. [...] Haussmann’s efficiency fitted in well with the idealism of Louis Napoleon. The latter encouraged finance capitalism. Paris experienced a great speculative boom. [...] To the phantasmagoria of space, to which the *flâneur* was addicted, there corresponded the phantasmagoria of time, to which the gambler dedicated himself. Gambling transformed time into a narcotic. [...] Meanwhile, as far as the Parisians were concerned, [Haussman] alienated their city from them. They no longer felt at home in it. They began to become conscious of the inhuman character of the great city. [...] The real aim of Haussmann’s works was the securing of the city against civil war» (Benjamin 1995, 157-158; see also: Harvey 2008 and Lefebvre 2014).

The concise experience of the *Commune* (1871), temporarily put the *haussmannian “embillessemet stratégique”* in crisis. The insurgents attacked and knocked down “the column of Vendôme,” and the monuments of “*phallic-video-geometric*” power (see: Debord 2004; Lefebvre 2014) in order to affirm an alternative way of living in the city.

After the bloody repression of the *Communards*, the new metropolitan form will reach a new stage of development. In the *Ville Lumière*, the *artwork* will begin to lose the “aura” that marked its distance from the masses. To distinguish itself, in the new historical-social conditions, it will have to find its value of exposure, of a predominantly mercantile representation. In the age of its “technical reproducibility,” art finds its medium in the market, just as politics undergoes a distorted aesthetics establishing a new relationship with a massified “public”. According to Benjamin: «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» (Benjamin 2000, 45; also see: Simmel 2000).

The new *Kósmos/Order* of modernity to which the agent individuals will later have to adapt will be the “spontaneous” (but imprescriptible) established through the rules of the *market* (Hayek 2000, 18 and 48 ff.).

Post-city and Post-metropolis.

In the nowadays *post-metropolis* or *city-territory*, the urban space is more and more indefinite, homogeneous, and indifferent. It is real physical parametrization without historical-narrative “identity.” In the metropolitan industrial cities, there were still points of reference as factories or other buildings around which productive activities orbited. In the contemporary post-industrial cities, buildings seem constructed without any coherent logic and any apparent planning. The speed of the changes that the current post-industrial production system requires imposes ultra-flexible upgrading capabilities, making permanent and long-lasting urban plans almost impossible (see: Cacciari 2009).

Rem Koolhaas describes as *Generic Cities*: «post-cities under construction on the site of the former city» where «there is no form, only proliferation» and that is subject to a «fascism without a dictator» that «pretends to unite but divides. Create communities starting not from shared interests or free association, but same statistics and certain demographic data, an opportunistic plot of vested interests.» (Koolhaas 2006, 37, 69, 80, 85).

In this *abstract space*, on which a territory appears to be “*sine fine*,” post-metropolises can thus arise everywhere by exploiting «the now global *tabula rasa* condition.» (*ib.*, 24)

At a planetary level the late capitalism, de-territorializing finance, informatics, mercantile, and migratory flows, deprives the ex -“first world” of the geographical, political, and cultural privilege it has enjoyed for centuries. Koolhaas observes that «globalization transforms [urban] language into *Junkspace*.». In the *Generic City* «new notions of metropolitan identity, the history of the city, and public space, are de-structured by a demonstration of the manner in which the metropolis become fractal, anomic, enormous and multinational. » (Negri 2007).

Conclusion: Study-Case Dubai.

After his sensational debut in the world proscenium, Dubai willingly participates in the frenetic “race for height,” happily assimilating the contemporary “global culture.” Risen and grown at incredible speed on the “natural” deserted *tabula rasa* without encountering any hindrance or constraint of any kind arising from an absent - to be preserved - urban fabric, Dubai has imposed its relevancy on the world. Not unlike other global cities, the Emirate displays (in Guy Debord’s sense) the *spectacular* image of its cityscape, which is “decorated” by iconic landmarks and spaces. Dubai exalts a celestial top-down/vertical axis of development. The wide range of gated communities, luxury hotels, skyscrapers (among the highest in the world), huge shopping malls, and a mild tax regime, very favorable to *corporations*, are the real “oil” of an essentially devoted to consumerism-shopping metropolis.

J.-M. Huriot demolishes the dominant rhetoric that cloaks, captiously

justifying it, the global competition to build “higher and higher” towers:

«They symbolize power. [...] They convey a clear, strong message of success, wealth, development and a dominant position on the global political or economic stage». The “race for height” is a preponderant element in the configuration of metropolitan urban areas of the new millennium. They satisfy needs for “densification”, and centralization of functional urban streams and at the same time, they maximize land value.» (Huriot 2012)

Dubai’s urban language mostly emerges from an orientalist approach which displays the simulacrum of an idealistic Middle East formal aesthetic. Subsequently, globalization provides the missing formal and typological characters through the replication of specific types that characterize the uniqueness of “old” euro-western cities: *A shopping for iconicity*.

The competition toward the “highest,” saw in the construction of the Burj Khalifa tower designed by Adrian Smith a milestone for the urban identity of Dubai. Smith says: «Right now we’re seeing in China and Dubai, and in other places, scenarios where the developer is building and looking at the entire vision, which is much larger than the tower itself. They will realistically make money on everything else except the tower, which they’ll probably break even on in 10 years, because eventually these buildings do make money.» (Smith 2013)

Through the design of towers, *architectural form* can now enjoy its contingent aesthetic *ecstasy*. As a significant example, one could mention the under construction Dubai Creek tower, (aka Calatrava’s tower). It (symbolically) flaunts only or mainly on the height, with no relation to its volume, which is almost absent. One goal, however, is clear: to increase the land value of the surrounding buildable areas, as well as to attract investments. With almost no functions added, other than the voyeuristic observational program on the urban “spectacle” of Dubai, the tower exhausts its mission as building, and it becomes a pure capitalist architectural device. It saves money on its construction due to its “light” functional program but at the same time maximizes real estate profits on buildings in the adjacent lots. Would it be the aesthetical typology for the towers of the future?

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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 20th 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 20th century provides us clues to think about artistic practices we have today.

Index terms | *Anthropocene; Architectural Thought; Biological Architecture; Bio Design; Membrane; Metabolism; Umwelt;*

Introduction

In this paper, I focus on two specific biological architectural thoughts, *Der Raum als Membran (space as a membrane)* (1926) by Siegfried Ebeling and *Metabolism* (1960) by Japanese architects. I analyze the biological effects in the field of architecture in the 20th century. *1

One aspect of 20th century art is the connection between art and engineering as a requirement and possibility from the social and technical background. For example, the Futurism artist focused on objects with speed and power incorporating advanced technologies at the time, such as cars and weapons. And even with the Constructivism, the structural model introduces rational mathematical theory, and the form influenced mass-produced products as modern industries. Then, the point of actively using of new architectural materials at that time, such as glass and metal, storied the century of engineering and mechanization. However, in the last twenty years of research, the movement to revalidate the context of such modern art has been intensified, and develop the study on the relationship between modernity and art as a *biological era*. *2 Especially, Oliver A.I. Botar proposed a clue to reconsider modern art as *Biocentrism* which is the philosophical biocentric movement that appeared with the term *Biozentrik* using in German-speaking region and influenced many cultural situation at the fin de siècle. *3

Preceding studies on the contact point of creation and biology are underway in the field of architecture as well. As a result of recent research, an anthology named *Biology in Art and Architecture* was published, and attempted to historically consider the influence of biology in a wide framework such as architectural history/ architectural practice and art history/ art practice. *4

Biological Architecture by Siegfried Ebeling: Interaction between Man and Environment

First, I analyze *biological architecture* thought brought up by Siegfried Eberling [1894-1963] from a work focusing on his Bauhaus dissertation *Der Raum als Membrane* (1926). [Fig.1] Ebeling, born in Rätzlingen, Germany in 1894, studied philosophy and theology at Heidelberg University, then dispatched to the World War II, and then studied theology and art history at the University of Jena and Leipzig. After that, He worked at the factory of Junkers, then studied at Bauhaus Weimar in 1924-1925. In the Bauhaus, he received design education at studios of Wassily Kandinsky [1866-1944] and Marcel Breuer [1902-1981]. *5 He is exactly the architect who lived in the era of Biocentrism.

For the beginning, I describe the basic concept of his *biological architecture*.

In order to have a standard with which we can measure existing or future-facing architecture, it is useful to look at the original situation of house building as the basic form of architecture. In the midst of a fantastically changeable world of things and life, a house is a relatively rigid multicellular cavity body, the underside of which is rigidly or loosely connected to the multiply reinforced ground. With its remaining surface, it attaches to a thinner medium, which is periodically intermittently irradiated with light of different quality. The tension of the cavity resulting from both pairs of forces enters into a legal correlation with psychologically and physiologically determined living beings. The degree of harmonic balance between the 3 components determines

the character and quality of the architecture. *6

Architecture in his argumes assumed *house* or *room*, and the house is a multicellular body and is considered to be tightly or loosely connected to the ground. And considering the impact of climatology and the environment on the mind while giving examples of space using glass and solar energy, it is necessary to consider the equipment that captures the energy related to the human ecology in the outside world, that is, man thinks the house itself as an energy source, he suggested. *7

Quoting words written by Friedrich Wilhelm Nietzsche [1844-1900], the consideration of the 1st chapter, in which a very philosophical argument, seems like vitalism theory. Indeed, the architectural plan of Ebeling had never been built. It is pointed that a realized case reflected the Ebeling's idea at that time was only the German Pavilion of International Exposition Barcelona [Fig.2] designed by Ludwig Mies van der Rohe [1886-1969] in 1929. *8

However, in his thesis, Ebeling pointed out that the background to the concept of *biological architecture* was based on "partly practical and partial sociological considerations". And he mentioned also challenges for the realization (in chapter 3), the idea was conceived as feasible.

Such and other partly practical, partly sociological considerations finally lead to the conception of the circle of thought of "biological architecture", in which essential time seems to be ripe for the methodical attempt, the three-dimensional roughly physical determined space of a three-dimensional biologically determined membrane between our bodies as plasma-labile substance and the latent given, but not yet biostructural detected fine forces of the spheres to match. *9

Ebeling had already thought about the architecture as a membrane in 1924, when he was a student of Bauhaus Weimar. *10 [Fig.3a and 3b]

In other words, by creating new structural relationships (using new technical processes), the room, which today is still massively porous, will become a membrane between our body as a nucleus and the plasma energies of the big world. *11

For Ebeling, the human body in the house or room is the nucleus, and it was a membrane for circulation with the plasma energy to the outside world. In the 1926 dissertation, Ebeling described the importance of Raoul Heinrich Francé's book, *Die technische Leistungen der Pflanze* (1919), one of the proponents of biocentrism. *12

Concerning the theory of Francés, Moholy-Nagy László [1895-1946] who was a Bauhaus's meister, has quoted his book in Bauhaus Bücher titled *von Material zu Architektur* (1928). Moholy-Nagy taught in Bauhaus from 1923 to 1928, when Ebeling studied there at the same time. Moreover, in the previous study, it is pointed out that Ebeling influenced also the concept of *Umwelt* proposed by 1909 by Jakob von Uexküll who was a biologist. *13 Uexküll's theory regards environment as the world where each creature finds meanings, not as the world where around living organisms as it is given. This ecological point of view is recognized that the assumption of Ebeling was influenced it, in terms of circulation through the outside world and the living thing which is the nucleus in the house.

Under these concepts, he concluded concrete tasks of sunshine and light supply and

the system of thermal efficiency and air circulation as a subject in his discussion. In this way, the biological idea of Ebeling can be realized by using materials such as new glass and metal as a building material based on the ecology of a human being, while having the concept of nature and life on the cosmic scale. The idea of creating an interaction between environmental control and physiology on the human body was raised.

Metabolism: the Idea of Movable City

Second, what I attempt to compare is the thought of Metabolism, which is one way of *biological architecture* presented in the era when modernism began to end. *14 It was 1960 that Metabolism appeared in the form of publication [Fig.4], but its fetus had started before 1959. It was the year after the dismantling of CIAM, it seems that it was a turning point of the (modern) architectural theory.

Four architects (Kikutake Kiyonori [1928-2011], Kurokawa Kisho [1934-2007], Otaka Masato [1923-2010] and Maki Fumihiko [1928-]), two designers (Awazu Kiyoshi [1929-2009] and Ekuan Kenji [1929-2015]) and one critic/ editor (Kawazoe Noboru [1926-2015]) are the member of Metabolism group, which organized for the World Design Conference Tokyo in 1960, that is an international conference held for the first time in Japan. *15

Kawazoe named the characteristic group name *Metabolism*, which represent directly vital and biological activity.

Kawazoe Noboru: the term of “metabolism” is “shinchin-taischa” in Japanese. This is the word I got from Engels saying in the *Dialectics of Nature* (1883); “the fundamental existence style of life is metabolism”. When I searched the good translation of metabolism, Mr.Kikutake consulted the Japanese-English dictionary and found that “metabolism”. *16

Although Otaka had the leadership as the oldest, it was pointed out that Kawazoe, Kikutake and Kurokawa actively lead the group activity as promoting it. *17 As a circumstances of the foundation of group, the linguistic expression of the philosophical outline of Metabolism was largely due to Kawazoe’s words. The preface of the booklet was written by Kawazoe just before publication.

“Metabolism” is the name of the group, in which each member proposes future designs of our coming world through his concrete designs and illustrations. We regard human society as a vital process— a continuous development from atom to nebula. The reason why we use such a biological world, the metabolism, is that, we believe, design and technology should be a denotation of human vitality.

We are not going to accept the metabolism as a natural historical process, but we are trying to encourage active metabolic development of our society though our proposals.

This volume mainly consists of the designs for our future cities proposed only by architects. From the next issue, however, the people in other fields such as designers, artists, engineers, scientists, and politicians, will participate in it, and already some of them are preparing for the next one.

In future, more will come to join “Metabolism” and some will go; that means a

metabolic process will also take place in its membership. *18

As stated above, the important point is that they regard the society as a sustainable development having vital process, and that it captures the design and technology as the extension of human life. Kurokawa pointed out that the above was important in Metabolism in 1977.

First, it reflects our feelings that human society must be regarded as one part of a continuous natural entity that includes all animals and plants. Secondly, it expresses our belief that technology is an extension of humanity This belief contrasts with the Western belief that modernization is a repetition of a conflict between technology and humanity. *19

In fact, excepted the preface and Kawazoe's essay, there was no use of the word *metabolism*. Consistent is the concept that becomes the core of *metabolism*. That means *adaptation to change*. It was the presentation of the dynamic way of architecture which was considered to be basically fixed. The idea of Kikutake's *movable* is remarkable. While Kikutake's discussion concretely did not use the word *metabolism*, in the illustration titled "Order of Metabolism in the City", it caused an image of cell division and supplemented as follows;

As the city grows, it divides into two parts like a cell division.

There are (a), (b) and (c) on how to divide.

It depends on whether the production is the main part of how to divide, or whether the residence becomes the main part.

4/16 *20 [Fig.5]

And showing the case of the "Sky-house" which had already been completed and announced in 1958, it was described as "the three movable things" as follows;

Human life	Move-net
Family life	Movable house
Urban life	Mova-block *21

Move-net divided according to the function of living space, Movable house which can be replaced according to family style and life stage, and Mova-block which expanded the way of thinking to cities are dynamic adaptation of buildings due to life cycle or city change, that is, metabolism.

Then, the longest development of the concept of Metabolism was Kisho Kurokawa who participated in metabolism at the youngest age of 26 years old. Kurokawa developed this idea throughout his life and eventually ties it to the idea of *symbiosis*.

From metabolism to metamorphosis, and symbiosis, the flow of thought for the last 33 years may seem to be inconsistent at first glance, but in fact, the principle of the machine is revolutionized and replaced with the principle of life It is penetrated by this

way of thinking.

That was the start of the metabolism movement in 1960. *22

On the other hand, Kurokawa told also about his architecture which used biological term later as follow;

I never understood my architecture as biologicistic or biological. Sure, both metabolism and symbiosis are biological terms, but in my architecture it is more a matter of the whole principle of life underling them.

Metabolism and Symbiosis as architecture terms really did arise with me in connection with such social questions, incidentally "Symbiosis" earlier than "Metabolism". However, Metabolism was the first to become known as a catchword for my architecture in the 1960's. In the process it was most often linked with the then developing High-Tech because of the idea of interchangeability of components, that simply replaced old with new. However, with me recycling or ecological thinking was in the foreground from the beginning, something that has become current today thanks to the general interest in global environmental problem. *23

In this way, Metabolism is not an architectural group with a firm idea, but rather in the mind to disseminate Japanese design to the world and to develop new architecture theory, forward to the reality such as population growth and high technology society. It was a construction concept that showed a gradual similarity that young generation architects were thinking to face the contemporary problem of the living environment of human beings.

Comparison of Two Biological Architecture Thought in the 20th century

As mentioned above, 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.

1) The expansion of biological concept to architecture.

Regarding this point, biology is assumed as a concept that is opposite to physical, but it is not a bio-morphism or a bio-mimicry method that imitates the form or function of a specific organism, but architecture(s) or city itself can be considered as a *biological architecture* which has been considered as a kind of integration with a life process, a human life process.

2) *Cell* as a metaphor.

The term of cell (Zelle) was used directly in Ebeling's architectural thought. On the other hand, regarding Metabolism, as a biological and vital image linked to metabolism, in the image of the "order of metabolism of the city" in Kikutake's ocean city plan, and in the poetical text of Kawazoe as "my dream 50 years hence". The description of the cell can be confirmed in a sentence of "Now I am a cell of bacteria which is constantly propagating itself." [Fig.6] *24

3) Dynamic buildings or urban design.

In this regard, Ebeling assumed a dynamic system that controlled the environment

mainly based on (sun-)light and air conditioning as a house building. Meanwhile, Metabolism regarded even larger social and urban frameworks themselves as dynamic subjects.

In addition, another common point is that the both of them, the thought of Ebeling's biological architecture and the proposal of Metabolism, were the concept of architecture toward *the future*. In that respect, there were not many examples which the concept was directly realized. On the other hand, as a big difference, while the thought of Metabolism purely concerned the *metabolic process* of living organisms and drew an engineering approach with its metabolic process as the core in the time axis of urbanization. In contrast, Ebeling proposed the idea of the utilization of natural energy more specifically. It showed the living environment in the broad sense of the meaning *biology* (including environmental studies and hygiene studies).

In conclusion

It has long been pointed out that the earth has entered a geologically new generation called *Anthropocene*. Human beings are increasingly frustrated by biological or environmental problems. In recent years, many artists and designers have created works and activities called *bio art* and *bio design* using biological theory and biotechnology. This is a remarkable problem as it is presently in the branch point to reconsider our living environment. By seeing the demands of contemporary, it is possible to reconsider the architectural thought of Ebeling and Metabolism as a predecessor of bio design. Ebeling's biological architecture was devised in a time when biology as academia was established, and it was devised in a society where industrialization is progressing more and more after World War II. Ebeling devised a building plan as a utopian futuristic membrane that came from working in Bauhaus and Junkers factory and by using the new industrial materials he encounters for architectural materials. Regarding Metabolism, it was a time when the Japanese society gradually achieved post World War II reconstruction, and the relationship between human life and nature was considered during entering the period of rapid economic growth. *25 The movable building and city concepts for the growing population were possible by relying on the development of technology. It was foreseeing that the change of the times became intense and that the city itself needs to have a function to metabolize like a living thing. [Fig.7] Both of these biological architectural thoughts were evolved at the turning point in global trends at each era. Therefore, in term of creative inspiration coming from the encounter of different study fields, these are cases to be investigated in this era.



Fig.1. Title page of *Der Raum als Membran* (Dessau: Dünnhaupt, 1926.)

Fig.2. *The German Pavilion of International Exposition Barcelona in 1929 by Ludwig Mies van der Rohe.*

Figures



Fig.3a. Front page of *Junge Menschen*, H. 8/1924 (Hamburg, 1924, reprint: Kraus Reprint München, 1980.)

Fig.3b. Title page of Siegfried Ebeling's "Kosmologie Raumzellen: Ideen zur Ethik des konstruktiven Denkens", *Junge Menschen*, H. 8/1924 (Hamburg, 1924, S.173. reprint: Kraus Reprint München, 1980.)



Fig.4. Cover of *Metabolism 1960* (Bijutsu Shuppan-sha, 1960, reprint: Mori Art Museum and Echelle-1, 2011.)

Fig.5. A part of Kikutake Kiyonori's article in *Metabolism 1960*.



Fig.6. A part of Kawazoe Noboru's article in *Metabolism 1960*.

Fig.7. Cover of *SD: Space Design Journal of Art and Architecture*, No.52 March 1969. (Feature: Expansion of Capsule Concept.)

References and notes

- *1. Additionally, there is other biological architectural thought after the 20th century, such as Frank Lloyd Wright's organic architecture and the flow of Baubiologie in German architectural history.
2. For example, Oliver A.I. Botar and Isabel Wunsch eds., *Biocentrism and Modernism*, Burlington, VT: Ashgate Publishing Company, 2011., Anja Zimmermann Hg., *Biologische Metaphern: Zwischen Kunst*, Kunstgeschichte und Wissenschaft in Neuzeit und Moderne, Berlin: Dietrich Reimer Verlag, 2014., Charissa N. Terranova, *Art as organism: Biology and the Evolution of the Digital Image*, London/ New York: I.B. Tauris & Co.Ltd, 2016. and so forth.
- *3. Oliver A.I. Botar, "Defining Biocentrism", in: *ibid.* (2011), pp.15-33.
- *4. Charissa N. Terranova and Meredith Tromble eds., *The Routledge Companion to Biology in Art and Architecture*, New York: Routledge, 2017.
- *5. Research about works of Ebeling is relatively new. His dissertation from 1926 was re-published 2010 in English (German version of reprint was published in 2016). And as the basic research by Walter Scheiffele in 2015, a book was published. (Walter Scheiffele, *Das leichte Haus: Utopie und Realität der Membran-architektur*, Leipzig: Spector Books, 2015.) In his later days, Ebeling lived in Hamburg and worked as a painter. An exhibition of his works is held at Freundeskreis Künstlerhaus Maetzel from February 21th to 27th.
- *6. Siegfried Ebeling, *Der Raum als Membran*, Dessau: C. Dünnhaupt Verlag, 1926, S.10. (reprint: Spector Books, 2016.)
- *7. *ibid.*, S.16.
- *8. Mies van der Rohe was supposedly praising Ebering's thesis. Meanwhile, Gropius was said to be a critical attitude.
- *9. *ibid.*, S.20.
- *10. It is pointed out that this writing may be the first appearance of membrane concept in architectural history. Walter Scheiffele, "Nachwort", in: *ibid.* (1926/ 2016), S.43.
- *11. Siegfried Ebeling, "Kosmologie Raumzellen: Ideen zur Ethik des konstruktiven Denkens", in: *Junge Menschen*, H. 8/1924, Hamburg, 1924, S.173. (reprint: Kraus Reprint München, 1980.)
- *12. "Moreover, in this connection, the excellent book by Raoul Francé *Die technische Leistungen der Pflanze*, which will receive more attention from the architectural sciences of the future.", *ibid.* (1926/ 2016), S.31. Raoul Heinrich Francé [1874-1943] published this book in 1919.
- *13. *ibid.* (2014), S.207-208.
- *14. In 1977, Charles Alexander Jencks, *The Language of Post-Modern Architecture* (New York: Rizzoli, 1977.), greatly pointed out post-modern in the field of architecture. But in the area of design theory, post modernist practice as anti-modernism had emerged from around the 1960s.
- *15. Tange Kenzo [1913-2005], vice chairman of the World Design Conference Tokyo, appointed the organization of the young architect group for the conference at Asada Takashi [1921-1990] (a member of the Tange laboratory and his a right-arm man of Tange) who was a director of conference office. Asada started talking to Kawazoe, who worked as editor in *Shin-Kenchiku (new architecture)* until 1957, and the foundation of a Metabolism group centered on Kawazoe started from that time.
- *16. "Interview of Kawazoe Noboru", in Rem Koolhaas and Hans-Ulrich Obrist (Kayoko Ota, James Westcott and AMO, trans.), *Project Japan: Metabolism Talks...*, Heibon-sha, 2012, p.233,

235.(Japanese version)

*17. Yatsuka Hajime and Yoshimatsu Hideki, *Metabolism: 1960's: Avangard of Japanese Architecture*, INAX publishing, 1997, p.29.

*18. Kawazoe Noboru, ed., *Metabolism 1960: The Proposals for New Urbanism*, Bijutsu Shuppan-sha, 1960. (reprint; Mori Art Museum and Echelle-1, 2011.)

*19. Kisho Kurokawa, *Metabolism in Architecture*, Littlehampton Book Services Ltd, 1977, p.27.

*20. *ibid.* (1960/ 2011), p.25.

*21. *ibid.* (1960/ 2011), p.28.

*22. Kurokawa Kisho, *Kurokawa Kisho Note: Shisaku to Souzou no Kiseki (The path of thinking and creation)*, Doubt-shoin, 1994, pp.32-33.

*23. Kennosuke Ezawa, "Western thinking will lose its influence a conversation with Kisho Kurokawa", *Kisho Kurokawa: Metabolism and Symbiosis*, Berlin: Jovial Verlag, 2005, p.21.

*24. *ibid.* (1960), p.51

*25. After that, in the Japanese society, more serious pollution problems became aware in the 1970s. The idea of metabolism that repeated activity, that changing old one to new one, with the growth of society has influenced the subsequent Japanese architecture with the keyword of capsule and membrane.

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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;*

LEARNING FROM OPEN BLOCK ILLUSION

Post-modern and post-social transformations have changed unique urban qualities of Modern city of New Belgrade and put the city in front of new spatial collisions.¹ Individual inhabitants' interventions on the collective housing of the Central Zone of New Belgrade have reached the level of autonomous spatial transformations. Living space expresses everyday life of citizens: their balconies are their extra rooms, they are visible to the public, they are filled with all waste furniture, etc. Rarely are those balconies small green areas, just as the windows profiles are rarely original. All those buildings have their own facade cuts, added roof rooms or balcony spaces, different colours of facade, and so on. The struggle for each square meter has increasingly broken down the architectural concept and established its own regime over how a certain space is being used. While all those micro-space attacks are upgrading day by day, at the same time macro-space is developing its discontinuity. As the most important part of the plan of the Modern city, the Central Zone of New Belgrade has always been in the focus of economic interests. New Belgrade as a Modern city was based on the concept of open blocks and the idea that the city can always spread out. Instead of reconceptualising the plan, political transitions with their new investors see the opportunities of the big green areas of open blocks as an empty space for commercial buildings. Intersections of those micro and macro spatial transformations combine social needs, political power and confront the architects with multiple spatial diversities. Block 30 as one of the blocks of the Central Zone has its own specific configuration. Prefabricated elements of the block 30 buildings are still clean enough and readable in spite of each individual life of balcony and flat windows. There is pureness of a rhythm. Observer can perceive illusion of this modern rationalism at the facades that have made new frontal line at the block 30. Open block is not open anymore; one of the sides of the block has a line of the commercial buildings. Cross visual points for all those new buildings are facades with reflective glass. They are like big mirrors of the everyday life of the collective Modern housing; they have become *another space*². The image of density Modern housing of New Belgrade turns into a new form of life when we see it on the mirror facade. Each orthogonal line becomes a curve, and each window space has new fluid atmosphere. Everything that was rigid mutates to a numerous of distorted images. Is it possible that those spatial overturns have new aesthetics quality?

BOUNDARY OF ARCHITECTURAL IMAGE

“The mirror is, after all, a utopia, since it is a placeless place. In the mirror, I see myself there where I am not, in an unreal, virtual space that opens up behind the surface; I am over there, there where I am not, a sort of shadow that gives my own visibility to myself, that enables me to see myself there where I am absent: such is the utopia of the mirror. But it is also a heterotopia in so far as the mirror does exist in reality, where it exerts a sort of counteraction on the position that I occupy. From the standpoint of the mirror I discover my absence from the place where I am since I see myself over there.”³

The object of research establishes a correlation between ongoing artistic practices that interpret the world in which we live today, and provide us with *another view* of the *reading* of extreme density housing. Selected examples such as *Michael Wolf (Architecture Of Density, The Transparent City, 2014)*, *Andreas Gursky (Tokyo, 2017, Paris, Montparnasse, 1993)* and *Yuya Takeda (Apartment Complex G-2, D-1, 16, F-3)*,

describe the contemporary moment as close as possible, as well as the congested atmosphere of modern people's lives within in. At the same time, they represent a document of extreme development and complex urban dynamics.

What do Gursky, Wolf and Takeda's observations imply for the field of architecture? A closer look to selected photography artworks reveals architecture extracted from its own context. Although these visualisations do not show people, the boundary of an architectural image of reality is broken by perception of an artwork. On the one hand, the repetition of facades maintains order, rhythm, but on the other hand, while the act of viewing is prolonged, the feeling of density prevails. Does communication exist at all, among these multiplicities?⁴ If not, what are the instruments of architecture that will achieve it? In his artwork, *The Transparent City*, Wolf's photographs represent Chicago, that has, like many urban centers throughout the world, undergone, or is still going through, a surge of new construction, that generates a new layer of architectural experimentation onto the buildings from the past eras. The author has chosen to photograph the central downtown of the city, thus pointing out to the most drastic changes in urban environment. Through all these visualizations, that bring urban structure as close to us as possible, it seems like everything that belongs to the static structure of architecture has become secondary. While occupying space, constant fluctuations of images in front of our eyes provoke us to the point when we are unable to absorb one picture, because the other has already happened. Despite the fact that the photographer is especially focused on the issue of voyeurism within the contemporary urban landscape, complexity and contradictions that are happening here have revealed lack of life identity. Numerous apartments blur individuality, and density transforms the typical aesthetics of housing. Metropolises like Chicago, Hong Kong, Paris, Tokyo, day in and day out, face the observer with its vertical reflection through skyscraper facades, which is far easier to perceive than the actual morphology of the city. At the same time, implications of the illusion of a fragment of the city is beginning to be more *readable* in the parts of the city such as New Belgrade than in the current built environment. Ephemerality, constructed by reflection, transparency, gradually takes a new form - towards *another* architecture. What is the relationship between these abstract elements and the objective reality?

DOZENS AND DOZENS OF WINDOWS: AESTHETIC QUALITY OF EVERYDAYNESS

"Should a window suddenly light up, or on contrary go dark, the solitary dreamer might ask himself -in vain- if it concerns a scene of illness or of a love, if it is the moment [geste] of a child who gets up early or of an insomiac. Never does a head, a face appear in the dozens and dozens of windows."⁵

Is it a window boundary between *indoor landscape*⁶ and cityscape or "the window offers views that are more than spectacles; mentally prolonged spaces?"⁷

Everydayness is a multitude of moments which breaks stability; it is the opposite that challenges perception and our aesthetic experience.⁸ Different aspects of bodily movements create illusion as a new spatial image. Each of these individual images forms a space around itself, thus producing a scale of different impressions that trigger reactions of our mind and body. Window expresses the scale, the rhythm and the atmosphere.⁹ Atmospheres of human activities that are housed within a rigid network of the built environment, are being discovered through the airy volumes. Simultaneous observation of the layered spatial volumes begins from the study of relations from inside to outside. The degree of openness is achieved through *transparency*¹⁰ of window, and

therefore, the impression of urbanity as well. But the question is, which tool provides us with a possibility to map those life screens? Is there any architectural, analytical and technical method which is able to follow the speed of everydayness? The agency of air voids of the density housing have unpredictable impact on the future design processes, which are still not well discovered. The failure of this sensitive life layers is full of diversities. They are the potential for architectural thinking and observing process; moreover, they hold responses in terms of design.

MAPPING DENSITY: INTERSECTING ATMOSPHERES

The exhibition *Travelling the World. Art from Germany. Artworks from the ifa Collection, 1949 to the Present*¹¹ that happened from January to March at Museum of Contemporary Art Belgrade presented a few Gursky's photography artworks. One of the selected works was *Genoa, 1991*. On the photography, the car roofs were full of different boxes, bicycles, some old materials, etc. Analysis of each detail of this work could be compared to a photography of the current situation of New Belgrade density collective housing. Car roofs are purely aesthetic visualization of New Belgrade's balconies, extensions, or even facade treatment. Each balcony is an individual plot, and just like a roof of a car, it is full of unexpected life details, incompatible elements... Atmospheres from Gursky, Wolf and Takeda's photography artworks bring the specific scientific layer of research to our drawing process. Despite the fact that chosen life situations from Gursky, Wolf and Takeda's works are extreme, they provide spatial depth of each delirious fragment of reality. The fragment of reality gives us the possibility of perceiving the essential characteristics of the process that we are pursuing. Documenting this phenomenon, with the idea of indicating how modern life takes place in a contemporary city, and highlights what might become a conceptual foundation for future architectural actions. Through all these visualizations, that bring urban structure as close to us as possible, it seems like everything that belongs to the static structure of architecture has become secondary. What is the relationship between these abstract artworks elements and the objective reality?

This paper proposes drawing as a critical tool that was developed during PhD research which explores the dynamic processes of density housing (Figures 1-7). "In order to comprehend differences, we use the material to expose the immaterial and their relation to the unbuilt. The study of spatial conflicts that are not directly visible through drawing stimulates new points of view and new analysis and finally yields new information. Therefore immateriality depends upon materiality and is based on the intuitive abilities of the observer and a certain level of knowledge and understanding of the phenomenon. Under these circumstances, we can reach the point of mapping transformations of the urban fabric where we can establish a common language in the drawing. In order to create a poetic diagram for dynamic mapping, we search for answers in the relationship between the hand-drawing as the first critical tool and the computer as the second one. This relationship between the intuitive trace of a hand and the mechanized processes of digital tools provides our drawn methodology with comprehensive tools to encode any transformation using these techniques".¹²

CONCLUSION

Mapping density through drawings has blurred the boundary between inside and outside of urban structures. The proposed drawing method intersects static and dynamic parts of the buildings. Density has pushed drawing as a critical tool to the

limit; when the architecture and the life of object become one. At that moment, we do not draw any more the designed quality of buildings; yet we draw the moment when system collapses, the *glitch*.¹³ Despite the fact that drawings represent the flash of the moment of density housing transformations, they create a new architectural trace. Aesthetic qualities of congested buildings of New Belgrade are hidden behind the everydayness. Drawing could not be so precise such as some mechanical tool, but could bring unexpected simultaneously spatial relationships and advance our future design processes.

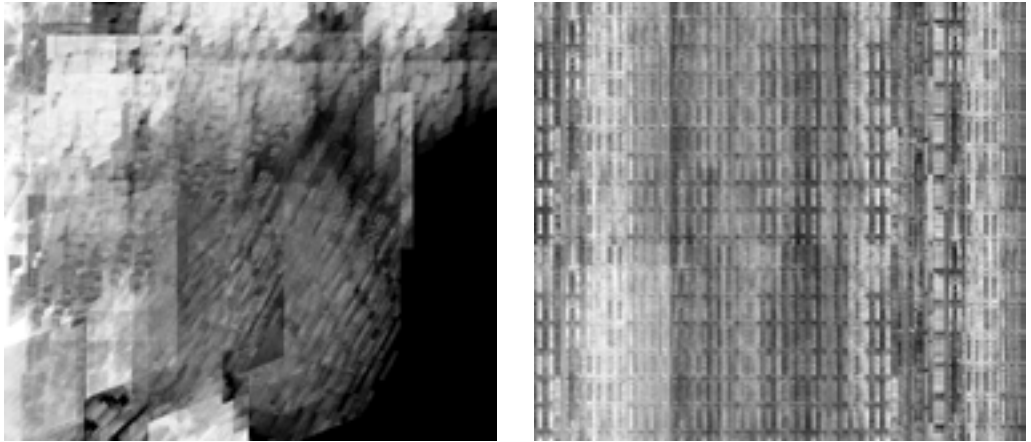


Figure 1_City Defragmentation Mapping (Experiment No. 3), 2019 (Digital Collage of Hand Pencil Drawings), 2013-2016 (The Books of Hand Pencil Drawings-Maps)

Figure 2_Collective Housing Transformation_Micro Macro Atmospheres Mapping_Fragment 2, 2018 (Digital Collage of Hand Pencil Drawings), 2013-2016 (The Books of Hand Pencil Drawings-Maps)

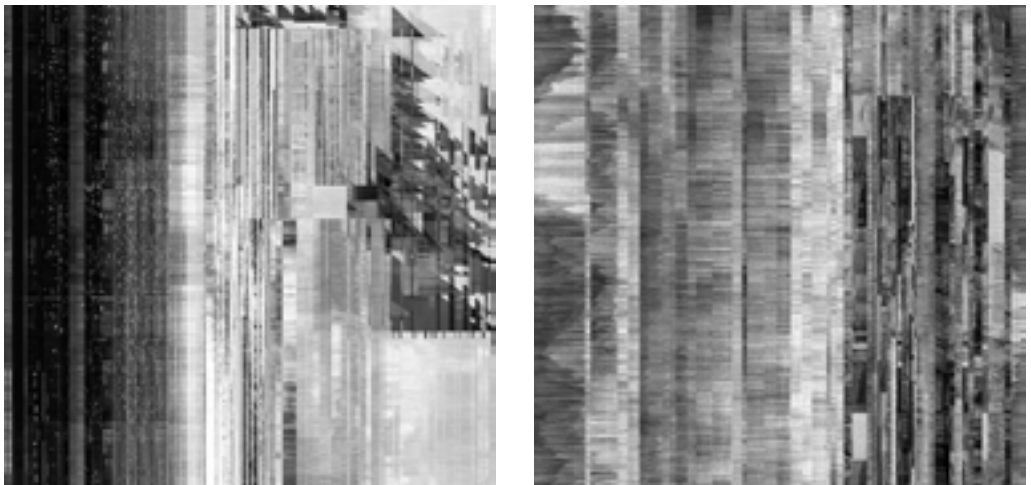


Figure 3_Millions of City Plans Transformation_Micro Macro Atmospheres Mapping (Experiment No. 35a), 2016 (Digital Collage of Hand Pencil Drawings), 2013-2016 (The Books of Hand Pencil Drawings-Maps)

Figure 4_Millions of City Plans Transformation_Micro Macro Atmospheres Mapping (Experiment No. 34a), 2016 (Digital Collage of Hand Pencil Drawings), 2013-2016 (The Books of Hand Pencil Drawings-Maps)

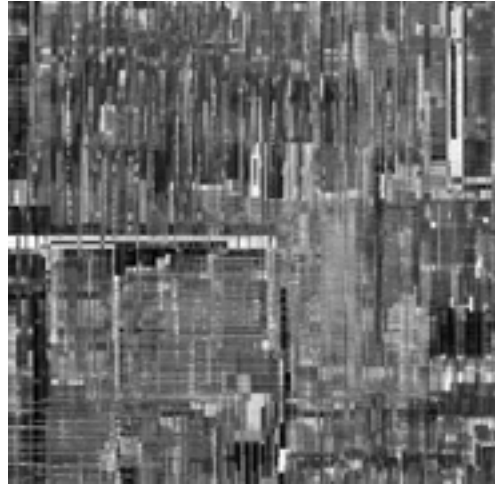
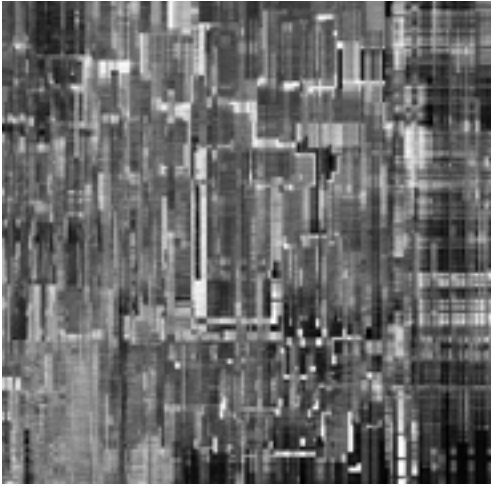


Figure 5_Mapping Density Housing, 2017-2019 (Digital Collage of Hand Pencil Drawings), 2013-2016 (The Books of Hand Pencil Drawings-Maps)

Figure 6_Mapping Density Housing, 2017-2019 (Digital Collage of Hand Pencil Drawings), 2013-2016 (The Books of Hand Pencil Drawings-Maps)

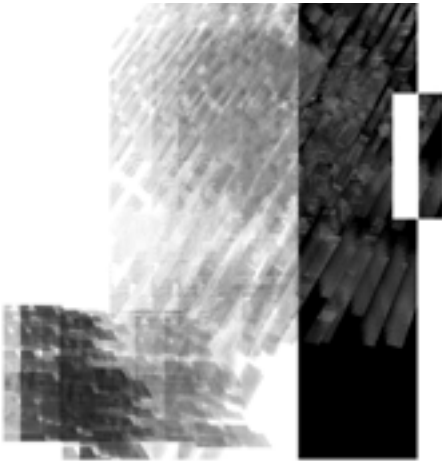


Figure 7_Mapping Density Housing Details, 2017-2019 (Digital Collage of Hand Pencil Drawings), 2013-2016 (The Books of Hand Pencil Drawings-Maps)

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NOTES

¹ Igor Marić, Ana Niković, Božidar Manić, "Transformation of the New Belgrade Urban Tissue: Filling the Space Instead of Interpolation," *Spatium International Review*, no.22, (July 2010): 47-56.

² Michael Foucault, "Of Other Spaces: Utopias and Heterotopias," in *Architecture / Mouvement/ Continuité*, translated from the French by Jay Miskowiec, 1984, accessed: October 30, 2014, <http://web.mit.edu/allanmc/www/foucault1.pdf>.

³ Ibid.

⁴ Keller Easterling, "Extrastatecraft", Harvard GSD, 2015, accessed: August 15, 2018, <https://www.youtube.com/watch?v=SaKoIP5qH8E>.

⁵ Henri Lefebvre, *Rhythmanalysis: space, time and everyday life* (London, New York: Continuum, 2004), 30-31.

⁶ Gordon Cullen, *The Concise Townscape* (London: Architectural Press, 1971), 9.

⁷ Lefebvre, *Rhythmanalysis: space, time and everyday life*, 33.

⁸ "The notion "aesthetics" is used here mainly in its bodily conotation, as it refers to the sensorimotor and affective aspects of our experience of this particular perceptual objects". See: Vittorio Gallese, Alessandro Gattara "Embodied simulation, Aesthetics, and architecture: an experimental aesthetic approach," in *Mind in Architecture: Neuroscience, Embodiment, and the future of Design*, eds. Sarah Robinson, Juhani Pallasma (Cambridge, Massachusetts: The MIT Press, 2015), 162.

⁹ Juhani Pallasma, *The Embodied Image: Imagination and Imagery in Architecture* (Chichester: John Wiley & Sons, 2011), 124.

¹⁰ Snežana Zlatković, "Phenomenon of Transparency: Cityscape Transformation," in *Drawing Futures: Speculations in Contemporary Drawing for Art and Architecture*, eds. Laura Allen and Luke C. Pearson (London: UCL Press and Bartlett School of Architecture, 2016), 269-271.

¹¹ "The exhibition traces diverse phenomena that emerged in German art from the second half of the 20th century up to the present. " See: "Travelling the World. Art from Germany. Artworks from the ifa Collection, 1949 to the Present", Museum of Contemporary Art Belgrade, 2019, accessed: January 31, 2019, <http://eng.msub.org.rs/travelling-the-world-art-from-germany-artworks-from-the-ifa-from-1949-to-the-present>.

¹² Snežana Zlatković, "Phenomenon of Transparency: Cityscape Transformation Mapping Research Issues," *Serbian Architectural Journal*, no.2, (August 2016): 302-303.

¹³ Marija Milinković, Snežana Zlatković, "Behind the glitch: Research by Digital Drawing in Contemporary Architecture Education," *Arhitektúra & urbanizmus* no.3-4, (2018): 198-209.

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AESTHETIC IDEAS IN THE CRITIQUE OF THE POWER OF JUDGEMENT

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 art 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*

Aesthetic idea is one of the most important concepts in Kant's Critique of the Power of Judgment. Although he introduced it in his discussion of faculties of genius and fine arts, it seems that aesthetic ideas actually explain all kinds of beauty, including even natural beauty.¹ We must be careful when trying to understand what Kant meant under the term aesthetic idea. In §49, he gives the definition:

by an **aesthetic idea**, however, I mean 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.²

Even the name itself is partially controversial, particularly why they are *ideas*. Ideas are, according to Kant a special kind of concept (*Begriff*) of reason to which no intuition could ever be adequate, thus going beyond the possibility of experience.³ Aesthetic ideas are in some way the opposite (counterpart) to intellectual ideas, an intuition to which no concept could be adequate – and even their *genus* is not the same. Most importantly, aesthetic ideas are not concepts (*Begriff*) at all. They are “representations of the imagination”, and that means forms of intuition, not concepts. It is important to note that they do not represent their object mediately through the general mark common to many things, but are rather singular representations which immediately refer to their objects.⁴

Nevertheless, aesthetic ideas have acquired their name due their similarity and possible relation with ideas of reason. Like ideas of reason, aesthetic ideas “strive towards something lying beyond bounds of experience”.⁵ Of course, in different modes: ideas of reason are concepts which go beyond limitations of space and time, intuition and categories of understanding; aesthetic ideas are intuitions which go beyond limitations of empirical concepts. The former are intellectual representations beyond bounds of experience, the latter are sensibility beyond bounds of (determinable) experience. That is exactly what makes possible the most important use of aesthetic ideas, to represent ideas of reason – because they sensibly represent something beyond bounds of experience.

Despite aesthetic ideas not being concepts themselves, Kant addresses them as always connected to concepts (this will probably not be the case for free natural beauty as an expression of aesthetic ideas, although Kant does not address this specifically). This relation could be understood in two ways. In §17, after Kant introduces the possibility of adherent beauty and when he explains the ideal of beauty, he also introduces the term “aesthetic normal idea”.⁶ To be clear, aesthetic normal idea is not quite the same thing as aesthetic ideas, but probably could be a good way to understand it. It is defined as: “an individual intuition (of the imagination) that represents the standard for judging it as a thing belonging to a particular species of animal”.⁷ Aesthetic normal idea, thus, represents (*in concreto*, in intuition) an ideal proportion of an object as it should be, its concept *in abstracto* (e.g. average dimension, relevant characteristics etc.), which immediately serves as a condition for ideal representation of some object. On the contrary, the aesthetic ideas does not represent *in concreto* the concept of that object but goes beyond the bounds of experience and “occasions much thinking though without it being possible for any determinate thought, i.e., **concept**, to be adequate to it”. However, they are specifically related to concepts. Here is what Kant

claims when he explains how aesthetic ideas are constituted:

Now if we add to a concept a representation of the imagination that belongs to its presentation, but which by itself stimulates so much thinking that it can never be grasped in a determinate concept, hence which aesthetically enlarges the concept itself in an unbounded way [...] that is, at the instigation of a representation it gives more to think about than can be grasped and made distinct in it (although it does, to be sure, belong to the concept of the object).⁸

This quotation immediately shows that aesthetic ideas are not floating without reference to a concept; rather, they “aesthetically enlarge[s] the concept itself in an unbound way”. Kant is even more explicit on which connection in question should be noticed:

Those forms which do not constitute the presentation of a given concept itself, but, as supplementary representations of the imagination, express only the implications connected with it and its affinity with others [...]⁹

Those, previously mentioned forms, “which express only the implications connected with it and its affinity with others”, Kant calls aesthetic attributes, giving in turn an example how concepts could be aesthetically represented through implications connected with it:

Thus Jupiter’s eagle, with the lightning in its claws, is an attribute of the powerful king of heaven, as is the peacock of the splendid queen of heaven. They do not, like **logical attributes**, represent what lies in our concepts of the sublimity and majesty of creation, but something else, which gives the imagination cause to spread itself over a multitude of related representations, which let one think more than one can express in a concept determined by words.¹⁰

The rich content implied in relation with the concept here constitutes aesthetic representation which goes beyond the boundaries of experience. However, that it represents aesthetically means that it is related to feeling, not to cognition of relation between, say, an eagle and heaven. It is the interplay between the given content and form in which it is given that arouses the play of our cognitive faculties (which are in some way free, because they exceed the boundaries of determinate concepts).¹¹

To summarize: we have to consider a few important characteristics of aesthetic ideas:

- (1) Aesthetic ideas are not concepts (*Begriff*): they do not represent an object mediately through a mark common to many things, but they are singular representations that should immediately refer to their objects (whatever those may be)
- (2) Aesthetic ideas are related to concepts, because they aesthetically enlarge the concept itself in an unbounded way
- (3) They represent aesthetically, not through logical attributes, but through

interplay of the content and the form

AESTHETIC IDEAS AND ARCHITECTURE

Kant mentions architecture (*Baukunst*) only in a few places in *Critique of the Power of Judgement*. The most important is §51. where he defines it as:

The **plastic** arts, as the first kind of beautiful pictorial arts, include **sculpture** and **architecture**. The **first** is that which presents corporeal concepts of things as they **could exist in nature** (although, as a beautiful art, with regard to aesthetic purposiveness); the **second** is the art of presenting, with this intention but yet at the same time in an aesthetically purposive way, concepts of things that are possible **only through art**, and whose form has as its determining ground not nature but a voluntary end. In the latter a certain **use** of the artistic object is the main thing, to which, as a condition, the aesthetic ideas are restricted. In the former the mere **expression** of aesthetic ideas is the chief aim.¹²

As all fine arts, architecture also should express aesthetic ideas. However, already at the first step we find a difference. (1) While sculpture represents things as they might exist in nature, architecture represents “concepts of things that are possible only through art”. Not only does Kant recognize (which some of his predecessors did not) that architecture should not imitate nature, he also explicitly address that architecture is more connected to things created by man (for man). However, even more important is Kant’s further claim, that concepts of things should be represented – it is not only that architecture should not imitate nature, but it should also present a concept of its artificial objects as they should be. (2) This becomes clearer still in the second important characteristic, according to which the form of architectural objects has its determining ground in “a voluntary end” – in a function or use chosen for this object. It is important to note that this form object is not just dependent on its use; the claim is that the form of the object is the consequence (*Folge*) that follows from a voluntary end as its ground. (3) This thesis is even more radicalized in the next sentence where, in contradistinction to practically all other fine arts, expression of aesthetic ideas is not the main thing, but its use – moreover, aesthetic ideas are restricted to it.

Thus, in architecture, according to Kant, we have to take several things in consideration: a *concept (Begriff)* of a purpose of a building related to the function of that object, the voluntary end, which is the ground of the *particular form* of this object and an *aesthetic idea* that enlarges the concept in an unbound way. Note, however, that aesthetic ideas do not represent the concept logically, but only aesthetically through the harmonious play of its rich content and corresponding form. Because the relevant concept, to which aesthetic ideas are restricted, is nothing other than the concept of the relevant function of the object, we could possibly conclude that aesthetic ideas enable the harmonious play of object form with (the concept of) its function.

THE ARCHITECTURAL CONCEPT AND MATERIALITY

Aesthetic ideas in Kant’s philosophy are in some ways similar to the architectural concept (concept as it is used in architecture). (1) As well as aesthetic ideas, the architectural concept is not a concept (*Begriff*) in a logical sense at all: it does not represent an object through a mark which is common for many thing, but it is a singular representation which immediately refers to its object (whatever it may be). (2) In addition to aesthetic

ideas, the architectural concept should (at least in its materialization) be somehow related to the concept object (its function). At the same time, however, it should not be reducible to the concept, but enlarge it in an unbounded way by providing it with so much thinking that it cannot be grasped in a determinate concept. (3) The medium through which architectural concepts are represented should also be aesthetic and not (only) logical.

Let us linger on the third point. It could be argued that Kant does not take seriously into consideration the importance of materialization of objects in architecture. It is indeed not so strange a claim, due to Kant explicitly arguing that what matters in beauty is not the material side, but a drawing, an outline.¹³ However, not only does architecture, like all other fine arts, need materialization in order to express its aesthetic ideas, but in architecture its function (which according to Kant has priority) depends on the material aspects of the object and its sustainability. It is precisely because of this that aesthetic ideas, as well as architectural concepts, cannot be expressed directly (through the presence of relevant material content) in architectural work. In addition to the restriction of aesthetic ideas to the concept of the voluntary end of the object, their material expression is also restricted by the material aspect relevant to that use and sustainability of the object.

Materialization of the object can always represent a limiting of architectural concepts through the its very object. It thus opens up the question of perception in architecture, as well as the problem of sufficient adaptation or integration of the aesthetic idea into the object so as to allow the right understanding of the conceptual content. We can take the “object-medium” as the theoretical analogy to Eisenman’s interpretation of presence and absence of the object. According to Eisenman, the object has an immediate aesthetics and function represented in its presence.¹⁴ Architecture that is *here* and *now* is never finished or completed in its presence. Comprising the object of architecture is also its absence, which does not deny its function or beauty, but does displace perception. Overcoming immediate sensory or visual images (or that which we see as beautiful) is for Eisenman possible through “dislocating text”. It is true that the object of architecture is not exhausted in its materialization and phenomenological projection. It is above all a *concept object-medium*, a medium that creates other meta-situations or meta-contexts. At the same time, by incarnating an *idea in form* (as the intention of the architectural concept referring to the physical phenomenon) in the next instance, the object adopts the conceptualization of physical reality. This process shows how material sensation and intelligibility in architecture are always intertwined, transformable and intentional one towards the other. It is impossible to strip the architectural object of its conceptualization in the context that occurs through the aesthetic experience, even when the physical form contains the explicit code that suggests a way of seeing/looking. To have an idea about any object, that is, anything physically present, regardless whether its presence embodies an artistic or architectural object, for Eisenman is only one conceptual standpoint; nevertheless, anything that has physical presence possesses equally an aesthetic or sensory aspect.¹⁵ There is always the possibility of also thinking aesthetically on a conceptual level, just as conceptual content is always followed by the possibility of aesthetic interpretation. In this same way, Eisenman explains the aesthetic in conceptual art: that the idea of the object incarnates what could be called the aesthetic intention, and that regardless whether the object exists or not, intention that refers to the physical phenomenon

always remains.

In Kant we find that beauty is the expression of aesthetic ideas. If this is true, then beauty of the architectural concept (whatever it may in itself be), if it is to be, must be reflected in its appearance. In architecture, appearance can also be the presentation of absence, and what is more, the presentation of absence is not an absence of presentation. In that sense, the beauty of architectural objects (and) the “presentation” of architectural concepts assume that the presentation or materialization of the object also present some “absence,” both in relation to the conceptual use of the object and its materiality. The purpose of the other object of architecture is to deploy the aesthetics of the material object of architecture to present “the first object of architecture” – its architectural concept.

(Endnotes)

- 1 KU, AA 05: 320
- 2 KU, AA 05: 314
- 3 A 320
- 4 (A 320)
- 5 KU, AA 05: 314
- 6 KU, AA 05: 233
- 7 *ibid*
- 8 KU, AA 05: 315
- 9 *ibid*
- 10 *ibid*
- 11 Paul Guyer, “Kant’s Conception of Fine Art”, *The Journal of Aesthetic Art and Criticism* 52 (3), 1994, p. 275–285.
- 12 KU, AA 05: 322
- 13 KU, AA 05: 225
- 14 “Architecture as a Second Language: the Texts of Between” (1988), in Peter Eisenman, *Eisenman: inside out: selected writings 1963-1988*, New Haven, Yale University Press, 2004, 230.
- 15 “Notes on Conceptual Architecture: Toward a Definition” (1971), in Peter Eisenman, *Eisenman: inside out: selected writings 1963-1988*, New Haven, Yale University Press, 2004

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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;*

CINEMA AND ARCHITECTURE: MODERN PERCEPTION

In his essay on artwork, Benjamin compares Marx's prognostics derived from his analysis of commodity in the Capital with his own prognostics deriving from his analysis of art. Marx presented his analysis in a way which showed what could be expected of capitalism in the future¹. At that time his critique of the capitalistic mode of production showed the direction in which capitalism was progressing: in the direction of an increasing intensity in the exploitation of the proletariat, but also in the direction of its own abolition.

For Benjamin, the moment in which he writes the essay is suitable for new prognosis. Unlike Marx's analysis, whose prognoses have taken half century to be observed, Benjamin's are referred to as the "tendencies of development of art"² which can be immediately observed.

Our focus are the prognostics that affirm the transformation of art and its function, and call our attention to the loss of transcendence and the decline of aura in 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.

Every form of mature art is at a point of intersection of three developmental lines³ the action of technique on the form of art; 2) the realisation by the new form of art of the effects that traditional forms of art tried to produce in the past; 3) the utilisation by the new forms of art of the changes in the structure of perception⁴.

For Benjamin the reception of contemporary art occurs in a scattered and collective way. This is due to the profound changes in human perception, an indispensable condition when we think about contemporary art. Cinema and architecture are the two forms of art whose reception is distinguished by these two traits because cinematographic and architectural works conform to the format of an art produced to be received by the masses, which has a "new attitude toward the work of art"⁵. This form of distracted reception was first discredited when compared to that of the specialist⁶. This form of perception is related to how the mass appropriates the work of art so as to bring it close. The oldest and clearest example of this form of reception is architecture. "Architecture has always offered the prototype of an artwork that is received in a state of distraction and through the collective"⁷.

Architecture is a form of art that finds its sense in this mode of reception. There is a paradox in this mode of reception of art because the sense of its existence is a collective reception: it is involved by the mass but it also gives form to the mass reception. This change of emphasis in the mode of reception interferes in the mode of contemplation. If, previously, the optical reception related to this last mode, it is now determined⁸ by habit, or tactile mode of reception. The reason why this happens is, for Benjamin, that: "the tasks which face the human apparatus of perception at historical turning points cannot be performed solely by optical means, that is, by way of contemplation"⁹. We will never develop the habits we need to survive in the modern city through contemplation or mental activity. The body apprehends these tasks more quickly, just as Baudelaire's Apache learns how to situate himself in the big city as if it were a forest.

First consequence: This new form of reception of art realises a task that is necessary to humanity. Architecture has an important role because this form of art is essential in understanding the relationship of the masses to art¹⁰. Second consequence: the form of reception of art by the mass is imposed on the individual, even if this one tries to avoid the task. The individual's resistance is overcome by the strength of the masses, which does not necessarily follow the right direction owing to this resistance. There is a task to be fulfilled; there is a strength that pushes it to its realisation. The result will

depend on the consideration of this demand. If it is not considered, this movement will follow the direction imposed by the nature of the strength. "Art will tackle the most difficult and most important tasks wherever it is able to mobilize the masses. It does so currently in film"¹¹.

Architecture can help us understand what Benjamin means. To understand architecture nowadays it is necessary to believe in it as we believe in other arts. We must observe its injunctions and discover how it is applied. In architecture, tactility and habit of tactile reception have primacy over visual mode of reception and contemplation in a more radical way, as in sculpture. We need another kind of aesthetic act¹². The habitual viewer who looks is less attentive, as if the existence of architecture was evident and did not deserve a determined act of attention. He transforms himself into a customer or into someone who strolls. As Benjamin said, the architectural monument is perceived in a state of distraction.

a) For Hegel's affirmation architecture coincides with the symbolic form of art¹³, in which the Idea still looks for its authentic artistic expression. It is still abstract and undetermined, does not have the adequate phenomenon in itself, is opposed to natural external things and to human facts¹⁴. Its objectivity and particularity expresses its own abstractions of which it is not aware. When these abstractions are objects of knowledge, architecture will necessarily take another form and have another function, different from that which it had at the moment it emerged, and immediately after. The beginning of architecture occurred when man searched for a place to inhabit - a cave or a tree trunk. This trunk or cave could not be considered as a product of an artistic intention because they did not express an objective *per se*¹⁵. When houses and temples were built we still had the satisfaction of a necessity that was out of art's field, and this "satisfaction [of a necessity] in conformity to an end has nothing to do with fine art"¹⁶. It is not yet art; it can only be art if we add to this conformity to an end the "impetus for form and artistic beauty"¹⁷. This double aspect in architecture, satisfaction of a need and satisfaction of a need with beauty, reveals a division that cannot be in its origin, and that already reveals to Hegel where to look for the "origin of art": in the works that do not bring its meaning through another purpose or need, but through themselves¹⁸.

Autonomous or inorganic architecture builds configurations that exist for themselves, but they are still attached to a corporeal form which is inadequate for beauty and to the free appearance of the spirit. That is why it cannot remain in this point of departure, but searches to express the exterior nature as a cover (wrap) configured by the spirit through art. This means that the progress of art is to be found in the possibility to emphasize the difference between means and ends. End would already be contained in both moments: in the building of temples and palaces, or individual sculpture. This difference between means and ends detected in architecture by Hegel has already been criticized by Benjamin in his essay *Critique of Violence*, in which he focusses his analysis on questions concerning law and right. For Benjamin the aesthetic act is full of meaning: to build a house is already the expression of something. Its meaning does not come later. Meaning for Hegel is established afterwards with rational reflection, but for Benjamin it comes together with the action.

If architecture remains a means to accomplish ends that are alien to it, in his exposition of the history of architecture, Hegel traces in parallel and unconsciously, a history of the forgetfulness of the body and material life. This is what Benjamin looks forward to bringing to the centre of his reflection.

Benjamin replaces the discussion on matter and body when in his essay he treats art as a matter of perception, of aisthesis (like the Greek). Architecture is, in this sense, the art that makes it possible to lead reflection to this point, because it is, since the

beginning “a work of art that is received in a state of distraction”¹⁹. This collective reception is the corporal reception of the mass that walks through the constructions of the big cities. History of architecture makes it easier to understand the historical relation between the masses and the work of art, or, we can say that architecture is the art that makes it possible to bring the relation of the mass with art to the centre of the reflection on modern and contemporaneous art. And this relationship brings to the centre of this reflection not contemplation of art through optical means, but perception through tactile means. It is the rise of a new technique, the film, which puts the reception of art through tactile means at the centre of aesthetic problems. Film cannot be received through contemplation, and cinema appears to respond to a necessity of human apparatus of perception: we need to learn how to perceive with our tactile organs because this perception will lead us out of the labyrinth created by traditional patterns of reflection.

b) Film shows that “tactile dominance prevails in the optical universe itself”²⁰. No matter how much modern analysis of society has insisted on the fact that vision prevails over other senses, Benjamin, on the other hand, insists that the visual stimulus is dominated by the tactile, which means that visual stimulus follows a programme already established by habit. Film not only shows that, but also makes possible its abolition. The violent tensions of our time can be perceived because in film the tactile dominant prevails over the optical one; Film offers the possibility to disorganise this prevalence, not to reestablish the optical, but in the name of a better comprehension of the phenomena of perception. If film shows that “tactile dominance prevails in the optical universe itself”²¹, we can also confirm that if tactile reception is accomplished through habit, habit determines optical reception²².

Optical reception is determined by the way buildings organise the use of space. Benjamin has in mind at this point the utilisation by fascism of the growing massification²³. This means to transform political life in images in which the mass appears as playing the leading role but in fact they are images in which the masses play the role of the mass.

The apprehension that optical component is determined by the tactile is an important knowledge in the game of politics, which is efficiently conducted by Nazis. It is important for Benjamin to take seriously the social function of film: the “initiation of humanity into this harmonious play(...) between natural forces and mankind”²⁴ and act so that the mass is offered an opportunity to perceive both: 1) the tactile determination over the optical and 2) the possibilities that optical dominance offers to tactile experimentation. The masses’ tactile reception can teach us much about the reception of works of art. Those to which we dedicate concentrated attention are the works of art that we contemplate from acquired habits²⁵.

“By its use of close-ups, by its accentuation of hidden details in familiar objects, and by its exploration of commonplace milieux through the ingenious guidance of the camera; on the other hand, it manages to assure us of a vast and unsuspected field of action [Spielraum]”²⁶.

The explosion of the “prison-world” is possible because man is alienated by the representation of his image. This alienation, however, has a productive use: it produces estrangement; man fails to recognise his own image projected on the screen. We can now examine what we see without knowing. The film exhibits on the screen elements of a collective dream. These images are a kind of elixir for the “the dangerous tensions which technology and its consequences have engendered in the masses at large-tendencies”²⁷; mechanisation itself created that which can make masses immune to its dangers. Film is a product of the innervations of collective elements that search for the satisfaction of a desire for a better life. These innervations create, at the same time, the technique which immunises the masses against its harmful effects. In Benjamin’s view

there is a need to laugh at what we create, and that is not catharsis.

For Benjamin these two features of film will be useful to man in order for him to free himself from the demands imposed by capitalist society: 1) film makes us perceive the restrictions that determine our existence²⁸; 2) and film assures us of an immense and unexpected field of action. The recording of our actions allows us to realise that they are the result of a detailed and involuntary montage, and to see our world as a constructed scenario. The camera penetrates deep into the web of reality and reveals what takes place in the interstice of this “optical unconscious” (thus making us aware of what determines our view, in the same way that unconscious impulses determine our actions). So Benjamin’s aisthesis is, at the same time, close to and far from Greek insofar as, on the one hand, he affirms that there is something beyond the reach of vision, but this something is not invisible, but perceptible.

Unlike architecture in its different moments, film in modernity accounts for the intense existential dangers of the modern man and for the tensions of our time. Is it still so today?

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Notes

(Endnotes)

1 Walter Benjamin, *Das Kunstwerk im Zeitalter seiner technischen Reproduzierbarkeit*, (Frankfurt, Suhrkamp Verlag, 1980), 435. (cit. as *Kunstwerk*). There is certainly a change in the attitude not only of the masses in relation to works of art, but of art itself in relation to its public, made explicit by Benjamin in the concepts of cult value and exhibition value.

2 Benjamin, *Kunstwerk*, 435

3 Benjamin, *Kunstwerk*, 456-7

4 Benjamin, *Kunstwerk*, 457

5 Benjamin, *Kunstwerk*, 465

6 “The distracted masses absorb the work of art into themselves. Their waves lap around it; they encompass it with their tide, Benjamin, *Kunstwerk*, 495

7 Benjamin, *Kunstwerk*, 465

8 Benjamin, *Kunstwerk*, 466

9 Benjamin, *Kunstwerk*, 466

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- 13 Hegel, G. W. F. *Cursos de Estética*, trans. Marco A. Werle/Oliver Tolle (São Paulo: EDUSP, 2000. Volume III) 2002, 35.
- 14 Hegel, *Cursos de Estética*, 2002, 20
- 15 Hegel, *Cursos de Estética*, 2002, 34
- 16 Hegel, *Cursos de Estética*, 2002, 35
- 17 Hegel, *Cursos de Estética*, 2002, 35
- 18 Hegel, *Cursos de Estética*, 2002, 35
- 19 Benjamin, *Kunstwerk*,465
- 20 Benjamin, *Kunstwerk*,466
- 21 Benjamin, *Kunstwerk*,465
- 22 Benjamin, *Kunstwerk*,466
- 23 “Fascism attempts to organize the newly proletarianized masses”, Benjamin, *Kunstwerk*,465
- 24 Benjamin, *L’oeuvre d’art à l’époque de sa reproduction mécanisée*, (Frankfurt, Suhrkamp Verlag, 1980), 717
- 25 “Film, by virtue of its shock effects, is predisposed to this form of reception. In this respect, too, it proves to be the most important subject matter, at present, for the theory of perception which the Greeks called aesthesis, Benjamin, *Kunstwerk*,466
- 26 By its use of close-ups, by its accentuation of hidden details in familiar objects, and by its exploration of commonplace milieux through the ingenious guidance of the camera; on the other hand, it manages to assure us of a vast and unsuspected field of action [Spielraum], Benjamin, *L’oeuvre d’art*,717
- 27 Benjamin, *L’oeuvre d’art*, 717
- 28 Benjamin, *Kunstwerk*,461

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AESTHETIC DIMENSION OF STREET EXPERIENCE

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;*

EVERYDAY SPACES

The streets, as places where everyday actions mostly take place, can seem as pervasive context for assessing the effect that spatiality has on the aesthetic experience. Everyday experiences are often observed as not worthy of introspection since they consist of mental states that are not sufficiently explicit or understood, let alone of philosophical interest. Everyday experiences are considered inevitable and too familiar for researchers, and for practical reasons of their multidisciplinary complexity, the phenomena are often accepted as such.

A framework for the study is developed out of the literature in the field of environmental aesthetics. Paper will observe the relationship between primarily build environment elements and the way that auto culture tends to change our contact with surroundings. By focusing on contemporary issues, especially those resulting from the emergence of a new digital age, it is hoped that we can come to better understanding of our cities, circadian activities and everyday experience in the areas we inhabit.

AESTHETIC EXPERIENCE

Aesthetic is the area of philosophy connected with the appreciation of things, and the manner how they affect our senses. Aesthetic judgment is formed as immediate sensory and cognitive appraisal, formed through subjective experience, together with the evaluation of meanings and values. It is familiar that word aesthetics originates from Greek word *aisthētikos* which means perception, relating to understanding by our senses. According to Oxford Dictionary aesthetic is defined as something concerned with beauty or appreciation of beauty, or designed to give pleasure through grace.

According to Cuthbert, an aesthetically pleasing experience is one that provides pleasurable sensory experiences, a pleasing perceptual structure and pleasurable symbolic associations. Therefore the author defines three levels of aesthetic experience: sensory perception, cognition and meaning (Cuthbert, 2006). Another way to evaluate everyday aesthetic experience is through gestalt psychology, which helps us understand the human need to form ordered patterns from visual stimuli. Different formal characteristics of the built environment can be enhanced through gestalt psychology such as: coherence of overall building shape, models developed in building facades, compositional elements, etc.

STREET AS AESTHETICAL OBJECT

The Oxford Dictionary defines streets as the roads or public areas of a city or town. The word has an ancient origin in English word *stræt*, of West Germanic origin from late Latin *strata*, meaning the paved way. On the other hand, urbanists have much broader definition while defining the street. According to GDCI street is the basic unit of urban space through which people experience the city. The street is often misconceived as the two-dimensional surface, while in fact, it is multidimensional spaces consisting of many covers and structures.

One of the highly debated subjects among aestheticians is that our aesthetics recognition is not limited strictly to art, but intuitively guided toward the world in general. Carlson believes that social settings are neither self-contained aesthetics objects nor uniquely made for aesthetics consumption (Carlson, 1999). Hence the physical environment

cannot only be understood as an abstract aesthetic phenomenon, but it is of high importance to evaluate experiences from its everyday users. The environmental aesthetics defines the street experience most often strongly connected to physical activity and movement, especially walking (Dovey 2001, Lehtinen 2015, Macauley 2007).

Formal characteristics of the aesthetical object, in this case focusing on the street as an aesthetic object, emerge only as elements of communication with ideas. Understanding ideas that build a style vary with their perception at different times. Therefore, as Mako stated, it is only possible to experience and evaluate the aesthetic object through the multiplicity of its meanings (Mako, 2009). Since movement through the urban environment is generally the most basic and direct mode of apprehending and connecting ourselves to surroundings, different forms of motion will be in the main focus of this research.

AESTHETIC DIMENSION OF STREET EXPERIENCE

-CASE STUDY OF KNEZA MILOŠA STREET-

Kneza Miloša Street is a street in the center of Belgrade, the capital of Serbia. It was the central city's korzo (promenade), but as the tram was introduced to the street, among the first in Belgrade, korzo lost its function. Today is one of the major traffic arteries in the city, as well as the location of some of the most important national institutions with the most significant number of embassies in Belgrade. It extends with the overall length of 1.87 km (1.16 mi) of a straight line course in a south-western direction. Street geographically, from its beginning to its end goes straight downhill, giving a panoramic view down the entire path. Within the framework of a single street change of different construction cycles and architectural styles such as: eclecticism, secession, academism, modern, post-war and contemporary architecture, are visible.

For the purpose of this paper, three categories of the aesthetic experience of the street will be presented – micro, meso and macro level. Each group is followed by a theoretical background, as well as by examples from the built environment, all from the case study of Kneza Miloša street.

1. Micro level

In order to aesthetically appraise physical environment on the micro level, the key is to bring relative slowness that elicits attention to detail in the surroundings, as well as a sense of relatedness to elements, objects, and monuments. Micro-level of the aesthetic dimension of street experience can be defined as an experience through stillness or slow walk down the street. Likewise, experience on the micro level is separated from meso and macro level, since it refers to the small distance from which each element is observed.

Details in quality and characteristics of the sidewalk, the content of the stores' windows, colours, wall materials and textures, upper floor façades, doorways, rooftops, windows, etc., are all means to keep passerby's attention on the built environment. Perception is also directed towards surfaces, which can be generated by variations in colours, as well as in textured patterns. Colour is of particular interest as it can stimulate aesthetic pleasure at the subconscious, as well as cognitive levels of perception. When it comes to elements of urban equipment, arrangement and repetition of rows of trees and

parking lots, clusters of benches, columns, planters and flower boxes, fences and even cracks in the pavement, may contain that interesting detail which would be able to attract and keep at least short period of someone's perception.

If we analyse scale of detail within the observed street, we can mention Dimitrije Leko's building *Ministry of Social Policy and Public Health*, whose monumentality and representativeness is created through a row of tall and strong colonnades. Other example is *Ministry of Forestry and Mining and the Ministry of Agriculture and Waterworks* building, built according to the design of architects Dragiša Brašovan and Nikola Nestorović to the first floor, and completed three years after by Nikola Krasnov. Its dynamic feature of the façades is realised through a rhythmic series of windows, projecting cornice and balustrades, rich façade plastic and emphasised corner parts with luxurious domes. We can mention as well the building for Dr Vita Romita, which due to its characteristic features such as shape, outer walls in raw stone and small windows on the ground floor, became known as the *Doctor's Tower*. Examples are numerous, but these were selected only as a representation of the proposed criteria.¹

Other elements that are perceived from smaller distances, even though not being the elements of built structure, such as storefronts and shop windows, signaling and the countless number of advertisements, are just some of the elements noticed within Kneza Miloša street. These elements are defined as an integral part of the user experience of the street, with an example of the intersection of Kneza Miloša street with the Kralja Milana street where was once famous restaurant *London*, and as of 2017, it is a location of a supermarket called *Idea London*.

2. Meso level

According to Aota Mami in her paper "A Theory of Aesthetic Experience in the Human Environment" when we aesthetically appreciate an environment we think about an aesthetic value of a larger region. However, since our perception is limited, we are not able to experience the whole region at once (Aota, 2016). The same process of fractioning can be used for defining the experience of a single street. Urban matrix emerging movement, also creates networking attractions, since attractive activities, such as retail, follow the patterns of movement that the network has already created.

The pedestrian movement through the street is essentially an initiator of experience. Aesthetical experience of a street on meso level is defined primarily through pedestrian movement. For the purpose of assessing elements of aesthetical street experience, slow vehicle movement is categorized within the same category with pedestrian movement. Meso level is also defined as observing an element from the medium distance.

Kneza Miloša street can be divided into three separate entities, which form the unity of a street. The first part of Kneza Miloša street begins at the intersection with Bulevar kralja Aleksandra (King Aleksandar Boulevard), on the left and crosses the intersections with Andrićev venac (Andrić's wreath) on the right and Krunska on the left, ending with one of the city's main streets, Kralja Milana street. The next, second important intersection is with Kraljica Natalija's street on the right, and Masarikova on the left, intersecting Admirala Geprata street on the right and ending with intersections Nemanjina street. Third compositional section crosses the streets of Birčaninova, Vojvode Milenka, Miloša

¹ Selected buildings are listed as Cultural properties of Belgrade as *cultural monuments of great value*. More information can be found at: <http://beogradskonasledje.rs/>.

Pocerca, Višegradska, and Durmitorska, and it ends with Mostar Interchange.

Moving down the street should arise a mindful and creative internalization of the enveloping environment. Therefore, some of the elements that are perceived on meso level also include arrangement, repetitions, similarities, exception, comparison, continuity, rows, and clusters of elements, which appear and alternate within the course of the street.

According to proposed categorization, spatially dominant buildings are perceived primarily on meso level, as well as open areas, nodes, crossroads and meeting places. Within the street, *New Generalštab complex*, projected by Nikola Dobrović and built between 1957 and 65, as of his most representative works, destroyed in the several attacks in NATO bombing, can be distinguished with its noticeable withdrawal from the regulation line.

Meso level experience of a street is oriented in accordance with our interests or patterns of behavior, and therefore, even though not being elements of built structure, *networking attractions, ground floor activity, cleanliness, and state or condition of a street*, are some elements also worth mentioning. Open areas and parks, such as *Pioneers Park* and *Archaeological Site Pionirski Park*, as well as *Finansijski Park (Financial Park)* as one of the oldest in Belgrade, renamed to the *Park Gavriilo Princip*, are some of the major impressions that are registered by a large number of pedestrians within Kneza Miloša street.

3. Macro level

Macro level of aesthetical street experience is primarily defined through vehicle movement, and/or large distance from the observed element. Macro level is connected to the street experience of the street as unity, and as an entity of urban matrix. Bill Hiller states that the movement created by an urban network is essential to the city, to the extent that it is probably the ultimate grader of the city's identity. The issue of the movement, in its subtlety and network dependence, can no longer be separated from the creation of urban space (Hiller, 2008). In movement through the urban environment, there is a continuous stream of "information" parading past and through us, most of it more culturally encoded (Macauley, 2007).

The architecture of the terrain, urban matrix, street silhouette, street regulation, street geometry, and street angularity are some of the important elements which define the macro street experience. Kneza Miloša street terrain, which goes straight downhill for the entire curse of almost 2 km, is one of the most impressive visual elements on the macro level of experiencing the street. Also, very important elements are urban landmarks, some of them being: Building of the Finance Ministry, Old Generalštab, New Generalštab, Building of Ministry of Foreign Affairs, Beograđanka, Embassies, Church of the Ascension, Pioneers Park and many more. During rapid movement, attention is also aimed at horizontal composition, vertical composition, color, and material landmarks. One other very important element is the direction of view, including different types of openings and visual connectivity elements. Very recognizable is the visual opening on the intersection of Kneza Miloša street and Nemanjina street. Proposed elements are important factors for orientation in the city, as well as for the creation of the city's

identity.

Figure 1. Elements of the aesthetic street experience

CONCLUSION

In the present moment, it can be said that the surrounding is often perceived as scenery or postcard-like picture. Reason for that can be found in arising new era, which is primarily visually oriented, but at the same time, these lead towards the declining length of the periods of attention that we are able to devote to an occurrence. As long as irrelevant information is multiplied, the process is leading towards the collapse of what we mean by communication between an individual and his environment. Opposite to *techno nomad*, described in the previous sentence, Charles Baudelaire and Walter Benjamin introduced the term *flâneur*. The term refers to another kind of aesthetic walker, a spectator who discovers the city as a kind of gallery or museum. "Flânerie is a way of reading the street, in which people's faces, displays, shop windows, café terraces, cars, tracks, and trees turn into an entire series of equivalent letters, which together form words, sentences, and pages of a book that is always new." On the other hand, everyday spaces are an important factor in providing the setting for necessary repetitive familiarity, since, with too many elements changing continuously, every day would become stressful, overwhelming, and unexpected in a highly debilitating way.

As Eisenman states in his text "Six points", if architecture is one form of media, then its form is not powerful. In order to overcome the dominance of other media, architecture has to turn to the creation of increasingly spectacular appearance forms (Eisenman, 1972). But at the same time, the built environment is not just a combination of materials, volumes, colors, and heights; Kevin Lynch also states the importance of the ways of use, flows, perceptions, spiritual connections, and systems of representation. The significance of all mentioned is not fixed as the elements of the built environment are, but it changes over time, in different cultures and in different social groups (Lynch, 1960).

Even though often neglected both by designers and researchers, proposed elements presented in Figure 1 are some of the primary sources of differentiation of streets. Case study research demonstrates only part of elements of the cultural and built heritage of Kneza Miloša street. In order to grasp more fully the diverse aspects of experiencing the street, one has to choose between easy consumption and *the more satisfying one*. Categories proposed in paper point to some of the possibilities, measures, and instruments, commonly known, but important to be remembered from the point of designers of the built environment, as well as from the point of the user of space, in order not to seize easier street experience, but a more pleasurable one.

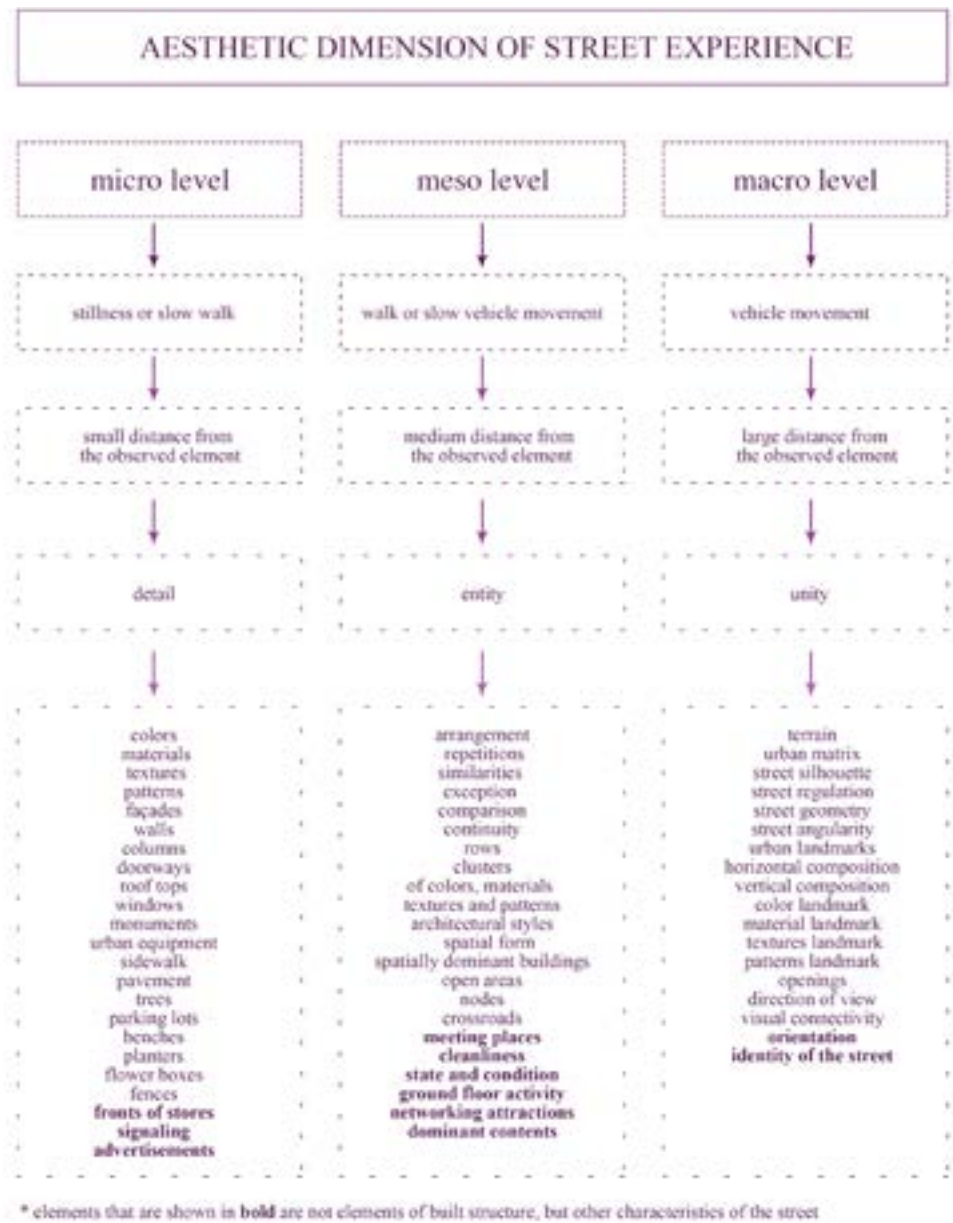


Figure 1. Elements of the aesthetic street experience

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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;*

The relationship of architecture with politics and ethics is approached for the first time by Plato and Aristotle. Plato, although very critical towards art, believes that architecture is a form of art that promotes the social good. In his turn, Aristotle highlights two key competences that he considers architecture and design should be based on: *poiesis* (Greek: making, manufacturing, producing) and *praxis* (Greek: acting, behavior). *Poiesis* is more related to the knowledge needed for the production of art while *praxis* is associated with another category, that of *phronesis*: “a directive, true behavior based on reason in the field of what is good and bad for the man” (Birkhäuser, 2007: 22). Aristotle makes this distinction in order to demonstrate that the architect’s ability is founded on proper behavior and this is why the architect knows what is best to be done even when the technique fails (*Nichomachean Ethics* VI, 1141b 20). Thus, according to Aristotle, architecture is “a supreme art of direction” (Gadamer, 1998: 12).

In Immanuel Kant’s thought, architecture holds a crucial role, different in many respects regarding Plato and Aristotle. Kant employs terms of classical architectural theory in his first writings, while in his first and third *Critique* he introduces the term “architectonic of reason”. The basic idea behind the “architectonic” is the connections between one or more individual elements and their relations to a whole. In the *Critique of Pure Reason* he emphasizes the importance of architectural terms for thinking. Kant uses a series of architectural metaphors so as to define the limits of judgment and knowledge. The architecture will also be used by Kant for the description of the structure of arguments. In his attempt to organize and, above all, map the boundaries of thought, Kant approaches thinking in structural and morphological terms while at the same time he switches between architectural and territorial language in a way that we will again meet in the German philosopher Martin Heidegger.

In fact, in Heidegger, architecture is dealt more in terms of space and thinking with the ultimate goal to arrive at an understanding of the fundamental structure of dwelling. In this regard, building secures dwelling by the permanence of construction. In Heidegger we have the quest for the essence of good life. Art provides man with a measure so that he could approach the essence of dwelling which is equivalent to the essence of good life. In turn, French philosopher Jacques Derrida, in conversation with Plato, Kant and Heidegger, finds a reason in architecture so as to consider the question of the foundations of thought, that is, to “question the premises that ensures a foundation” (Derrida, 2015: 27). Derrida approaches architecture and the very essence of being an architect through philosophy. He states, in particular, that, “the architect is the one who is closest to the principle of *arkhe* (Greek: rule, principle, law) beginning and commandment in a way that between the figure of the philosopher and that of the architect there are affinities which have at stake the questions of sovereignty and political decision” (Derrida, 2015: 12). More generally, Derrida’s thinking on architecture revolves around the political in terms of the question of *Polis* and that of urban form. From this point of view, he will raise the question of a thought that is determined by architecture or, more specifically, the question of an architectural thought: “rather we ask the question of a thought that would be specific to architecture, an architectural thought [...] That’s why I do not wish to accomplish this gesture that would consist of taking architecture for something, a technique to which one resorts and which would be foreign to the thought and thus more able to be represented in space, to constitute the model of a rhetoric [...] I would rather raise a question that aims at architecture as a possibility of thinking” (Derrida, 2015: 28).

In his major work *Sources of the Self*, Canadian philosopher Charles Taylor also draws on the terminology of architecture in order to approach questions of self-consciousness and identity, in dialogue with Aristotle and Heidegger. He employs concepts such as “framework”, “moral space” and “moral topography” (Taylor, 1989: 111) in order to address the problem of disorientation and uncertainty in relation to the position in which one stands. Taylor poses the question: “What induces us to talk about moral orientation in terms of the question, who is we?” (Taylor, 1989: 28). But to find an answer to this question we have to assume a space within which one should find his way and orientation. Taylor suggests that an understanding of our predicament in terms “of finding or losing orientation in moral space is to take the space that our frameworks seek to define as ontologically basic”. Going back to Aristotle, we could import in Taylor’s thought the architectural dimension by linking the ability to orient oneself to a moral space with an understanding of architecture as a “supreme art of direction”. In addition, when Taylor identifies moral space as a space of questions, this means that by answering these questions we end up with the provision of “a horizon in which we know where we stand, and what meanings things have for us” (Taylor, 1989: 29).

More generally, by examining the ways in which architecture is interrelated with the field of philosophy, we could say that there are two major tendencies: On the one hand, a philosophical approach to architecture based on the etymology of the terms “architecture”, “architect” and others from the vocabulary of architectural theory. Architecture means that there is an *arkhe*, a principle that defines hierarchies of things, what is important and what is not, what precedes, what should be the order of things and who will decide and where he will draw the respecting knowledge. On the other hand, philosophy crosses the architectural field in terms of space and in relation to this, thinking of space, attempt to demarcate, to find a position and an orientation within it. In both tendencies, there is an ethical dimension intertwined with a political one since the ethical space is also a political one, that is, there is always an interplay between the part and the whole, the individual and its broader frame of reference. To shed light on this, it is important to recognize the aesthetic dimension at play and its co-articulation with the ethical and the political. Following the contributions of Michel Foucault, Gilles Deleuze and especially Jacques Rancière, the political can be read in terms of its ability to establish and redistribute divisions of the sensible that is hierarchies of what can be seen, said or heard (Rancière, 2000, 2004, 2010). It is exactly the architectural dimension of these hierarchies that specifies ways of seeing and the respective positions. Architectural thought can therefore be perceived as a tool for understanding the structure of ethico-political aesthetic spaces in order to provide an orientation or re-orientation, or to designate a position as a valid point of view for a situation or a problem (Latour, 1986, 1990, 2011).

From these reflections on the aesthetic dimension it is becoming evident that there is a primacy of visibility over the other regimes of senses. That is, there is a privileged nexus of connections between thought, visibility and architecture. We might talk of *architectures of thought* (Piotrowski, 2011) as well as of architectures of visibility in order to point towards processes such as visualization and visual (and / or spatial) reasoning, thinking and explanation. Our consideration of architecture as a tool indicates that there are problems or issues to be solved. This aspect of problem-solving will lead us to the domain of design, inherent to that of architecture. The consideration of design justifies our denotation of architecture as a tool of thought. The reason for

that is that both tool and design as well architecture of course, can provide rigorous solutions in terms of form. Designing means shaping, but also means making decisions. According to Otl Aicher, “Design is a process of intellectual ordering, clarifications of connections, defining dependencies, creating weightings and requires the designer a special ability to see and fix analogies, connections and fields of references” (Aicher, 1991: 101). According to Christian Gänshirt Birkhäuser, the definition of design can be approached through three terms: “seeing, thinking, doing” (Birkhäuser, 2007).

Our decision to designate architecture as a tool of thought is based on the hypothesis that the process of form-finding and structuring of a problem is a crucial step in negotiating the problem at hand. Tools, by their nature, are highly formalized and this aspect inevitably activates a process of form-finding in order for the tool to be effectively used. Birkhäuser will resort to the etymology of the corresponding German word *Werkzeuge*, according to which the tool is an object that “creates works” (Birkhäuser, 2007: 7). For Vilèm Flusser, tools do not only shape our concrete actions, but also our thinking: “We change our behavior, and thus our thinking, feeling and wanting” (Flusser, 2014: 222). Tools provide a particular shape but at the same time, tools should demonstrate flexibility. This demand, evident or not, could be better understood by considering the nature of the design problems inherent in the architectural design process. In fact, the demand for flexibility along with a demand for structuring and finding a form for the issue or problem at hand could be understood by the *indeterminacy* that characterizes the design process (Goldschmidt, 1997). The design problems are known as “ill-structured” or “wicked problems”, that is, “problems that are characterized by incomplete, contradictory and rapidly changing information or demands” (Rittel, H. & Webber, M. 1973; Wrigley, C., & Straker, K., 2017; Goldschmidt, 2017). In this context, a point of intersection between architecture and design is the diagram which can be perceived both as a tool and a notion. As a diagram we mean, a representation of “causal or temporal relationships between parts of entities and phenomena” (Dogan, F. & Nersessian, N., 2002: 353). A central hypothesis of our research proposal is that the notions of architecture, design and diagram are highly interconnected. In addition, given the fact that our focus will be on political and ethical questions, we are confronted with a novel constellation of elements that necessitates specific research actions which will be presented in the following section.

Given our approach to architecture we have legitimate reasons to speak of a critical reversal. Contrary to conventional approaches to architecture that focus on its material expression, architecture can also be considered as a way of thinking that can be systematized and take the form of a tool of thought.

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One of the key challenges of our research proposal is to approach the domains of politics and ethics in relation to architecture. The relationship between politics and architecture could be considered as twofold. On the one hand, there is the question: What is political in architecture. On the other hand and by means of reversion, another question: How architectural thinking can approach political questions and issues. Our focus will be mainly on the second question which in turn leads us to two different set of questions: What exactly is architectural thinking and how does it differ from other types of thinking? What are these other types of thinking and what is to be considered as the added value or contribution of architectural thinking? The second set addresses the question of content and form with regard to those ethical and political issues that could be the object of an architectural thought. It also addresses the question of the

subject of architectural thinking: what are the assumptions or hypotheses according to which a subject (individual, group, institution or organization) can resort to architectural thinking in order to deal with moral and political problems? Through such questions emerges a further objective of our research: the necessity to update the concepts of politics and ethics through their mediation by the process of architectural thinking.

The consideration of architecture as a tool for thought imposes a second constraint alongside the requirement to focus on ethical and political issues. Tools serve a specific purpose and in this respect it is important to delimit that field of issues and problems for which architecture is appropriate as a tool of thought. However, in order to delimit the field, a new set of questions will have to be answered, such as: On what grounds architecture as a tool of thought is more effective in comparison to other tools of thought? What are these other thought tools that have been devised and continue to be used today to address ethical and political issues? Is there any potential for collaboration and complementarity among the various tools of thoughts? What exactly are the issues in which architecture as a tool of thought could have the greater contribution in the problem-solving process? On a second level, it is necessary to consider the very concept of thinking and especially in an integrated way that would unify architecture, design and the concept of diagram. Given the fact that a critical factor of optimal use of these tools is the experience of the user, it will be important with respect to the pragmatic value of our research, to search for ways in which architecture as a tool of thought will not be based solely on user experience, but instead on a method that could serve as a satisfactory approach to the problem at hand regardless of the user's experience.

Finally, another field of inquiry should be the use of architecture as a tool for ethical and political thinking with respect to the architectural aspect that already exists in ethical and political questions. In this context we could also consider not only conceptual approaches of architecture but also cases of built architecture. In this respect, it is crucial to focus on the concept of space and the ways in which architecture and design can define and re-define visibilities and ways of seeing. Always in relation to political and ethical issues we will try to answer or at least approach the following questions: How can the visibility and overall perception of an area be improved? How are blind spots produced and can these be mapped through architectural thinking and orientation in space? How can be attained the position that offers the proper or optimal visibility to a space that we consider to be of ethical and political importance?

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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;*

Martin Heidegger's philosophy matches the Apollonian message, namely: *Know thyself!* This call instructs people to be themselves, to maintain an appropriate measure, and to accept mortal status which differentiates human from divine. It is also an appeal for wisdom which arises from the proper reference to entirety of beings, which materialises via metaphysics. For a man the way to oneself, meaning the way to the truth about oneself and existing in truth – learning about oneself is a life process, a coordinated movement in the architectural and existential space – is the longest and the most difficult one. It is the way towards death as well as the way to oneself involving dying and suffering, plus acquisition and affirmation of the limits of the human condition.

The death and hermeneutics of Da-sein

The way to self-discovery and becoming oneself is recreated in the topos of Ulysses' journey through which he experiences extreme alterity and lostness, but also recognizes his own identity and the importance of home¹. Because *Da-sein* is on its path to oneself², it "is always somehow directed and underway. Standing and remaining are only boundary instances of this directed being "underway.""³ At the same time, the condition of the contemporary man is defined by *homelessness*, the loss of the feeling of being at home in the world and "the forgetfulness of Being", by the metaphysics closing itself off from truth of Being which leads to spatial and axiological disorientation. He does not know who he is, not even who he should be, nor if he should be.⁴

According to Heidegger, one's relationship with Being – thus going into the holistic sense – is made present in the form of the experience of the extreme possibility – the non-existence (death), meaning something that is simultaneously the most of one's own and the most alien to one, something unclear in its nature, and yet illuminating human being's essence.

"It is death that touches mortals in their essence and so places them on the way to the other side of life and so into the entirety of the pure attraction. This is how death gathers into the entirety of what has already been placed, into the *positum* of the whole attraction."⁵

The meeting with the truth of death occurs in anxiety which reveals the finitude of life and death of existing in untruth. Death separates man from *being-in-the-world*, from the sphere of meaning. Anxiety delivers from beings which as such cannot provide him support and, by confronting (him) with the experience of nothingness, it initiates a conscious relationship with Being as authoritative for the sense of existence. It opens the horizon of the holistic sense and man's appropriate attitude to the world, thus allowing the discovery of his *place* in the world by initially experiencing the loss of the world, the slipping away of beings⁶, the total loss of sense.

In anxiety the experience of loneliness is the one that is prefigured, not the sheer end of existence but its lack of sense which derives from nonauthentic life that is separate from Being. Anxiety serves its reductional role, it unearths meaning by appealing human being for a relationship with Being, and, by extension, for being in truth. Therefore, in anxiety emerges the fear of total annihilation by death, the fear of making life worthless, irreparable – because of living it with no consideration of Being, by pursuing the manipulation of beings – and separated from other people. Without this

meaning that gives life, man withers – he produces, works, earns, consumes, yet his life is filled with a void which consequently brings a desire to fill it with *even more* beings. Hence, in fear Being calls man to itself and at the same time reveals itself to him in its otherness, i.e. as nothingness. The experience of death takes him out of his world and opens to him the horizon of life that is conscious, fulfilling, and the realisation of the message of Being. Said experience then directs him towards the world and transforms him into being towards conscious and responsible life.

“Thinking [about death – T. D.] builds upon the house of being, the house in which the jointure of being in its destinal unfolding, enjoins the essence of human being in each case to dwell in the truth of being. This dwelling is the essence of “being-in-the-world.”⁷

Therefore Being calls man to give oneself over, to become a ‘good shepherd’ the same way it did by giving him free reign over itself in its entirety. The basic measure of Being is non-being towards oneself, retreating, and existing for human being by bestowing gifts on him. And so, Being is embodied in total annihilation, in the absence of perfection, and in resorting to turning on one’s own⁸. The querns of annihilation not only crush that what is scant, and by extension that what is not closed in on itself, not separated, and not entirely fitting in the sphere of beings. Death possesses the power to eliminate beings, but sacrificial love is beyond its reach.

Metaphysics and beauty

According to Heidegger, man is metaphysical because the framing of being in their entirety orientates him in the world making the world understandable. Hence, he goes beyond beings “to recover them as such and as a whole for our grasp”⁹. In metaphysics – which only in philosophy achieves its distinct form – the sense of the completeness of beings revealed together with man’s place in the world and his attitude to it. Therefore, metaphysics – by forfeiting the sense of beings as such and at the same time referring it to the perfect being (ideas, God, absolute spirit, will to power) – is the most elementary method of orientating man in the world that gives sense to his way of life. Without metaphysics, at least in this sense, which does forget truth of Being and which continuously reaches into its ground, human being becomes disoriented spatially and lost spiritually – *homeless*, crippled by the loss of meaning¹⁰ as the decay of filiation in Being¹¹.

So, if metaphysics is not defined as a science but as an “fundamental occurrence in our Dasein”¹² that additionally goes beyond the philosophy itself including all holistically oriented symbolic activity together with art. Art is metaphysical and meta-metaphysical at the same time, it includes the entirety of being and orientates it in Being, going beyond beings and bound to it will to power. Being that is emerging from art – as something that is different to whole beings – determines the correct man’s orientation in the world, reveals and joins *axis mundi* and *axis personae*, space and time of man’s life. Without being rooted in Being and as such in beauty, the tree of metaphysics withers¹³.

Heidegger defines beauty as the means of unfolding the sense of whole existence – truth¹⁴, yet warns that it cannot be understood in the narrow metaphysical sense and reduced to a relationship with beings neither in the form of an idea nor in the form of will to power: “Truth is the truth of beings. Beauty does not occur alongside this truth. It appears when truth sets itself into the work. This appearing (as this being of

truth in the work and as the work) is beauty.”¹⁵ According to Heidegger, what makes human being different from other beings is the way of perceiving oneself. Man sees himself in unconcealment of Being, is seen in the view of Being¹⁶, and at the same time acquires and protects this view. That is why beauty as *kalos* constitutes the measure of whole beings, in its reference to Being¹⁷. Not only does it tune human being, but also tunes him with Being, it moves him to a proper position relative to beings. In beauty the world becomes a harmonious unity because it relates to the fundamental measure establishing proper positions and relations of space, society, discourse. Beauty forms inextricable bond with being as the way of revealing its truth¹⁸, and is its most complete form as it fills beings with sense that is whole. Beauty predisposes man to thinking, living, and growing in truth of Being, to the sacrifice that is “that human essence expending itself (...) for preservation of the truth of being for beings.”¹⁹ It leads to the formation of the relationship between man and Being²⁰.

Bridge, river, and demigod. Beauty as a correlation with being

The essence of human mortality – which metaphysics aims to obscure – can only be realised in a specific architectural structure. It sets (orientates) the path towards death, which opens man to his own mortality and teaches him the daily rhythm of activities, while giving him the ability to expropriate himself from the aspiration to be for himself and to offer himself to others, and thus to transcend beings towards Being and to make its truth present: “Only man dies-and indeed continually, so long as he stays on this earth, so long as he dwells”²¹. The term “so long as” indicates that the architectural (dis)order can also expropriate man from dying, pledge it, reduce death to the end of life (an irrational tearing away from the world) as an existence oriented towards having power over the world. Heidegger points out that man lives “beautifully”²², “poetically dwells man on this earth”²³ exclusively as mortal, i.e. in openness to the presence of Being, in the ability to give oneself to Being. Note that this term originally refers to the Rhine and the demigods, and the ontic-functional status of these thought and poetic figures taken from Hölderlin’s poetry expresses the drive to growth²⁴. Rivers make the land fertile, and a demigod (Heracles, Dionysus, Christ) creates unity between the divine and the human world, all his existence is for man, and he suffers and dies for him. Their correlation to Being does not lie in being superman (figure 1) but on abandoning possessing things. This is when human nothingness opens towards the nothingness of fullness of Being (figure 2).

Death realises passing away as a passage and making man understandable for another people. For Heidegger, the architectural form expressing the significance of the road, including the last road, is the bridge, which is also a complete symbolic form – a work of art in the sense presented above, harmoniously binding form, function, and meaning. The bridge connects the banks of the river, leaving the river underneath. It defines a vertical axis and two visible and differently oriented horizontal axes: “underneath” that which is natural and resistant to man, inaccessible and the road which runs “above”. And the sky opens above the bridge:

“Now in a high arch, now in a low, the bridge vaults over glen and stream-whether mortals keep in mind this vaulting of the bridge’s course or forget that they, always themselves on their way to the last bridge, are actually striving to surmount all that is common and unsound in them in order to bring themselves before the haleness of the divinities. The bridge *gathers*, as a passage that crosses, before the divinities-whether we explicitly think of, and visibly *give thanks for*, their presence, as in the figure of the saint of the bridge, or whether that divine presence is obstructed or even pushed

wholly aside”²⁵.

The bridge is the centre that creates meaning, a place that gives unity and direction to the zones on opposite sides of the river, not only directs the roads towards each other, but also gives them meaning as paths to something and through something and of someone to someone. It allows spatial and interpersonal relationships to form a unity, being together and for themselves. Therefore, the bridge allows the river, unlike the dam that holds it back, to be a river, to flow and to keep its course.

The meaning of bridge is formed by combinations of horizontal axes (path and river) and vertical axis determined by saint figure (figure 3). Bridge orientates man on the earth and under the sky at the same time in relation to the four corners of the world. Axes form the shape of a cross, directions form a rectangle and a circle connecting the world, divinity, and human being. This shape, the fourfold includes a saint, a poet, and a demigod – the crucified son of heavenly father (figure 4) – the figures of man’s guides in the world’s night with their own suffering and sacrifice, following the sacrifice of Being, opening man’s heart, funding his correlation with Being. River refers human being to archetype of path – and its orientation towards the East, towards God approaching through darkness and loneliness.

To live – if we treat the bridge as a symbol of the way of life – is to connect, to focus, to protect, to allow being and growth, to be between the horizontal and the vertical, to be among people, but also for people, to expect and meet. The spatial form of the bridge shapes its symbolic meaning, which concentrates the essence of the path on which one can stop, but cannot stay:

“Always and ever differently the bridge escorts the lingering and hastening ways of men to and from, so that they may get to other banks and in the end, as mortals, to the other side”²⁶.

One crosses the bridge, the path remains, even if the person who moves on it leaves. However, the bridge is not an insignificant “in-between”, connecting the two banks of the river, disappearing in their closeness to each other: it reveals the essence of the passage and the road as a combination of two zones, *sacrum* and *profanum*. It creates its own zone of safety and freedom from the river element²⁷.

Conclusion

The beauty of bridge presents a topology of Being²⁸, spatializes the entire semantic constellation in ontological and normative-transformative aspects. It presents itself as a figure of being towards death, as the death of egoism, as the acceptance of Being’s call to existing – similarly to a demigod – for other people. The way of life is filled with suffering, purification of human heart from the will of being for oneself. Hence, the way of life, as a way in truth of being towards death, presents itself as *via crucis*, as a way of continuous transformation in the face of death by the light of beauty as love of Being.

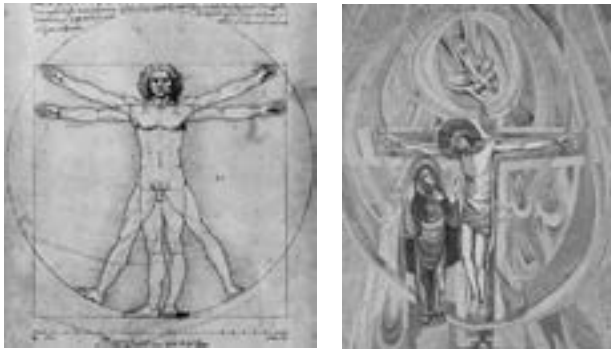


Figure 1 Homo quadratus as an ideal of beauty derived from the correlation with being as perfection and as unity of human and divine nature. Source: <http://sztukawkawalkach.pl/tag/homo-quadratus/>, [access 27 February 2019]

Figure 2 The icon of crucified Christ in the Monastery of the Handmaids of the Holy Spirit in Nysa (Poland). Circle, square, and cross – equivalent to the being of suffering demigod. Beauty as love and sacrifice. Source: http://siostryklauzurowe.pl/?page_id=2 [access 27 February 2019]



Figure 3 16th-century St. John's Bridge in Łądek (Poland) with statue of Saint Nepomucene – the suffering uniting good and evil, God and the world, man and nature. Source: https://pl.wikipedia.org/wiki/Most_%C5%9Bw._Jana_w_L%C4%85dku-Zdroju, [access 27 February 2019].

Figure 4 The facade of the Basilica of the Assumption of the Blessed Virgin Mary in Krzeszów. At the top of the axis of symmetry, a representation of the Holy Trinity: Crucified Christ, Father and Holy Spirit. The suffering son (demigod) calls for the path to unity of god with man.

Endnotes

1. Thomas Van Nortwick, *Somewhere I Have Never Travelled. The Hero's Journey* (New York: Oxford University Press, 1996), 183-184.
2. Martin Heidegger, *Ontologie. Hermeneutik der Faktizität* (Frankfurt am Main: Vittorio Klostermann, 1988), 17: "Dasein ist nur in ihm selbst. Es ist, aber als das Unterwegs seiner selbst zu ihm!".
3. Martin Heidegger, *Being and Time*, trans. Joan Stanbaugh (Albany: State University of New York Press, 1996), 74.
4. Albert Camus, *The Myth of Sisyphus*, trans. Justin O'Brien (Harmondsworth: Penguin, 1979), 11.
5. Martin Heidegger, "Why Poets?", in *Off the Beaten Track*, trans. Julian Young, Kenneth Haynes (Cambridge: Cambridge University Press 2002), 228.
6. Martin Heidegger, "What Is Metaphysics?", trans. David Farrell Krell, in *Pathmarks*, edited by William McNeil (Cambridge: Cambridge University Press 1988), 88.
7. Martin Heidegger, "Letter on Humanism", trans. Frank A. Capuzzi, in *Pathmarks*, 272.
8. Martin Heidegger, "Anaximander Saying", in *Off the Beaten Tracks*, 272-273. Death not only destroys but also obliterates all being – health, fortune, fame, knowledge, and

- finally life. It does not mean, however, that death turns everything into nothingness. Quite contrary, it reveals truth about human life, i.e. in what way that what is pertaining to being was connected to Being, thus showing in what way it depicted Being among beings.
9. Heidegger, "What Is Metaphysics?", 93.
 10. Martin Heidegger, "On the Question of Being", trans. William McNeil, in *Pathmarks*, 292.
 11. Martin Heidegger, "Nietzsche's Word: "God is Dead"", in *Off the Beaten Track*, 157-199. Such an experience becomes a participation of contemporary man who not only has abandoned the appeal for Being to overcome beings but also lives in the age of nihilism, the loss of meaning, 'devaluation of all values,' and 'God's death'.
 12. Heidegger, "What Is Metaphysics?", 96.
 13. Martin Heidegger, "Introduction to "What is Metaphysics?""", in *Pathmarks*, 278.
 14. Martin Heidegger, "The Origin of the Work of Art", in *Off the Beaten Track*, 32.
 15. Heidegger, "The Origin of the Work of Art", 52.
 16. Martin Heidegger, *Parmenides* (Frankfurt am Main: Vittorio Klostermann, 1992), 152-153.
 17. Martin Heidegger, *Hölderlin's Hymne „Der Ister“* (Frankfurt am Main: Vittorio Klostermann, 1984), 129.
 18. Martin Heidegger, *Hölderlin's Hymne „Der Ister“*, 109-110.
 19. Martin Heidegger, "Postscript to "What Is Metaphysics?""", trans. William McNeil, in *Pathmarks*, 236.
 20. Heidegger, "Introduction to "What is Metaphysics?""", 279: "But if our thinking should succeed in its efforts to go back in to the ground of metaphysics, it may well help to bring about a change in the human essence, a change accompanied by a transformation of metaphysics."
 21. Martin Heidegger, ""...Poetically Man Dwells...""", in *Poetry, Language, Thought*, trans. Albert Hofstadter (New York: Harper&Row, 1971), 219.
 22. Heidegger, *Hölderlin's Hymne „Der Ister“*, 42.
 23. Heidegger, ""...Poetically Man Dwells...""", 209-227.
 24. Heidegger, *Hölderlin's Hymne „Der Ister“*, 173-175. Rivers and demigods direct man's travel on the East-West (Danube) and North-South (Rhine) axes. They give orientation to man's pilgrimage, and as such define its structure and meaning.
 25. Martin Heidegger, "Building, Dwelling, Thinking", in *Poetry, Language, Thought*, 150-151.
 26. Heidegger, "Building, Dwelling, Thinking", 150.
 27. Christian Norberg-Schulz, *Genius loci. Towards a phenomenology of architecture* (New York: Rizzoli 1980), 81-82. The figure of the saint mentioned by the Heidegger brings into presence a reference to divinity, good and evil, obedience, suffering and death. In this way, it brings into presence the model of good dying, it also teaches the patience of waiting, as the is closely related with death.
 28. Martin Heidegger, *Anmerkungen I-V (Schwarze Hefte 1942-1948)* (Frankfurt am Main: Vittorio Klostermann, 2015), 201-202.

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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 21st century.

Index terms | Antonin Raymond; modern architecture; Nanzan University; “Raymond Renovation Project”; renovation of buildings;

INTRODUCTION

By analysing the vision and the execution process of the “Raymond Renovation Project” (2017-2021) [fig. 1] of Nanzan University in Nagoya, Japan, this study aims to explore the possibility of creating new aesthetics of architecture through the legacy of the architecture of the Modern Movement in the 20th century.

The Czech-American architect Antonin Raymond (1888-1976), who was active in Japan for 43 years (except during wartime), contributed greatly to the development of modern architecture in Japan. Raymond first came to Japan in 1919 as an assistant to Frank Lloyd Wright (1867-1959) when he planned the Imperial Hotel (1921) in Tokyo. In 1921, Raymond became independent and remained in Japan, opening his own architecture bureau in Tokyo. Thereafter, he completed diverse modern architectural projects in Japan, which were at the same time a response to the international modernist movement.

The Nagoya campus of Nanzan University is a representative work by Antonin Raymond completed in 1964. The modernist style campus was awarded a prize by the Architectural Institute of Japan in 1965 for its exceptional spatial order. Whereas other university buildings in Japan planned by Raymond have been demolished because of deterioration, Nanzan University embarked upon a programme of large-scale campus renovation called the “Raymond Renovation Project” (2017-2021). However, most staff and students remain unaware of the architectural value of the university buildings and the renovation project. It is therefore necessary to consider the meaning and significance of the legacy of university buildings toward the 21st century.

After looking into the characteristics of the original campus architecture, I will focus on the project’s background, execution process and future tasks. As a conclusion, I will address the idea that this renovation project reveals to us possibilities of modern architecture to create contemporary utilization values and new architectural aesthetics in the 21st century.

CHARACTERISTICS OF RAYMOND’S ARCHITECTURE OF NANZAN UNIVERSITY

History of the Nagoya Campus

Nanzan University was founded in 1949 under the new post-war university system, originally consisting of a single faculty with four departments (1). In the 1950s, as the number of faculties and departments increased, a plan was made to relocate to the site of the present day campus. The plan was finalized in June 1961 and Raymond visited the new site in August. The construction plan was announced in March 1962 and the works started in August of the same year. In 1964 the first campus buildings – such as the university hall (demolished in 2009), the main administration building, faculty building 1, the library and buildings F, G, G30 and H – were completed. Subsequently, the gymnasium, indoor pool, clubhouses and buildings K and M were completed between 1967 and 1973.

Characteristics of the Buildings

While it is often the case that universities are built over a long period of time, Nanzan University is unique among Raymond’s Japanese projects in being an example in which he undertook the back-to-back planning and construction of the complex. Raymond, alongside his wife Noemi, also designed frescos, relief works and furniture. Nanzan University, which was built when he was between the ages of 74 and 76, and which was based on Raymond’s five points of architecture: 1) simple, 2) direct, 3) honest, 4) economical and 5) natural and human scale, became one of his most representative

works.

The buildings are frame structure and have an economical and functional layout. Their structure is natural and human-scaled. The reinforced concrete buildings have a common external appearance with simple exposed concrete and red clay-coloured walls [fig. 2]. Noemi suggested this colour should match the ground colour of the campus area. Water-based paints tint the wall which supports the base surface of the concrete wall (2). Brise-soleil and louvers fulfil both the practical function of regulating the inflow of wind and sunlight, as well as the decorative function of providing a visual rhythmic pattern of vertical and horizontal lines. Exposed concrete pillars and beams on the inside play a structural as well as an ornamental role [fig. 3]. Sunlight passing through windows and glass doors accentuates the texture of the simple materials. Such utilization of structure is characteristic in Raymond's works after the 1950s. He himself wrote that he used ornamental effects from structure as a base of spatial design in the plan of Nanzan University (3).

Utilization of Landscape

The greatest distinguishing feature of the university's architectural design lies in its utilization of landscape to inform the structure and arrangement of the buildings. University campuses are customarily situated on flat land because they contain a number of large-sized buildings. However, Nanzan University was erected on an undulating site. In his plan of Nagoya campus, Raymond's architectural thought of "natural" was practiced under the principles of conserving both vegetation and landscape as far as was practicable. Raymond emphasized asymmetry and dynamism of structure, stressing that "the very nature of the ground dictated 'asymmetry' and a variety of levels, fitting the ground and seemingly growing out of it like the vegetation, attached to the ground by roots" (4). The ground was barely disturbed for the construction. Slopes in the G30 hall, and auditorium of building G, utilize the natural hills. The ground around the library remained almost pristine. The Architectural Institute of Japan awarded a prize to Nanzan University in 1965 for its creation of a brand new spatial order in the university campus by unifying architectural design with the landscape and connecting functional buildings.

CHANGES IN THE 2000S

Expansion of the Campus

Anticipating the future establishment of new faculties and a rise in student numbers, Nanzan University continued to add new structures after the completion of the last buildings planned by Raymond in 1973. Building N, faculty building 2 and cafeteria 2 were completed in 1975, and the following buildings were built between the 1980s and 2000s:

1982: Buildings E and L

1986: Gymnasium

1990: Building J

2000: Building D

2004: Building A

2007: Buildings B and C

Because buildings A, B and C were built on a new area, the university campus expanded

one street further beyond the main street. The addition and use of these three buildings changed the traffic flow of the campus, as Raymond had set its centre line alongside the main street. In addition, the university recommends use of the Yamatedori gate near these buildings as a main entrance, which resulted in a change of scenery on the east side of the campus in the 2000s.

Formulation of the Grand Design in 2007

In 2007, according to the 2005 Basic Policy of the Chairman of Nanzan School Corporation, Nanzan University formulated its Grand Design for the next 20 years, which influenced the later campus plan. The final report of the Grand Design foresaw changes to the campus in its medium to long-term plan. The medium to long-term plan is divided into three periods: first is a foundation period (2007-2013), followed by a development period (2014-2020), and finally a perfection period (2021-2027). The first period contains consideration for campus maintenance, and the second period contains its execution. As a part of reform ideas to broaden an educational target of university, there were two important suggestions regarding campus renovation. Firstly, the two existing campuses should be unified in Nagoya in the future. Secondly, campus maintenance is necessary in order to realize universal systems such as barrier-free entry and maintenance of the parking area.

The campus changed significantly in the 2000s. A new flow line was caused also by changes in traffic environment as well. The two nearest underground stations opened in 2003 and 2004.

PROGRESS OF THE “RAYMOND RENOVATION PROJECT” (2017-2021)

Outline of the Project

In 2014, 50 years from its establishment, the university embarked upon a programme of large-scale campus construction. It was a project aimed at campus renewal and campus integration. The two-part process (construction and renovation) was divided into four periods. In the first two periods, building S (2015), Cafeteria Lien (2017) and building Q (2017) were built. Integration was completed when the Faculty of Science and Technology moved to building S, and the Faculty of Policy Studies to building Q. The latter two periods of repair works started in June 2017 and were named the “Raymond Renovation Project” in November of the same year.

The guiding principle of the project is the continuation of Raymond’s creed of architecture “based on nature”. The university emphasizes Raymond’s name on pamphlets and billboards, noting that the principle underlying the project is to “inherit architect Mr Antonin Raymond’s architectural creed ‘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 Division. The former takes care of publicity work, gathering donations and mediating the university’s ideas to the design and construction teams. The latter takes care of the construction site and facilities and coordinates the various tasks involved. Nihon Sekkei and Obayashi Corporation, who undertook the construction of building Q, again won the competition for basic design and actual engineering.

Renovated Sites

Construction of the gymnasium, administrative building, the main gate parking area, buildings F, G, G30 and H, clubhouse 1 and an artificial grass sports ground was completed by February 2019. All of these works except clubhouse 1 are based on Raymond’s original work. Buildings F, G and H, in the centre of the campus, have a

connecting corridor. There is also a second level connecting corridor between buildings G and G30, which crosses the main street. For renovation of these central buildings of the campus, in the sense of geographical and historical position, Nihon Sekkei decided to retain the original exterior as much as possible, while installing thermal and seismic insulation and barrier-free access equipment. Original window glasses and frames are conserved as an industrial legacy, for they are made with materials that are no longer produced. Furthermore, security was improved through electric locks and streetlights. Increases were made to the number of automatic doors and elevators, thus facilitating barrier-free access within the campus.

The renovation of the continuous entrance to buildings F, G and H is especially remarkable. Its most significant characteristic is a seamless continuity between the buildings' interiors and exteriors. One side of the corridor has glass walls that accentuate a sense of unity with the main street outside, allowing the movement of light, the view and the flow lines to form a natural continuity. Fresco works by Raymond on the ground floor of buildings F, G, H and G30 were moved and now have new lighting that draws the eye from the main street. Wooden benches designed by Noemi remain in the entrance area, complemented by new chairs [fig. 4]. The buildings were restored with the aim of strengthening their interaction with the main street.

Nihon Sekkei's Contribution

The progress of the project shows that Nihon Sekkei analyzed both Raymond's architectural style and philosophy carefully. In material from the explanatory meeting for the renovation project at Nanzan University in December 2016, the university states the following:

Even after the integration of the campus, we continue to pass down architect Antonin Raymond's architectural concepts to harmonize with nature by unifying external design and conserving vegetation, and we plan further renovation construction for present campus (5).

This formulation implies that the university understands the meaning of "based on nature" in the sense of sustaining green campus surroundings. Nevertheless, Raymond's consideration during the planning stage was the use of natural landscape alongside his five points of architecture. Furthermore, Raymond carefully designed common spaces in the university hall and library at human scale. Nihon Sekkei appear to have done a thorough study of Raymond's architectural philosophy in order to utilise the points of design unification and harmony with nature in the campus plan, as displayed in, for example, transparency of in- and outside buildings and creation of communicative personal spaces.

PRESENT MISSIONS

Unawareness of the Legacy

Nanzan University is now introducing the renovation project on its official website, pamphlets and billboards, for both university members and the local community. The university is proud of the project and they also wish their students to be proud of the academic years they spend surrounded by Raymond's architecture (6).

However, it is difficult to find evidence that the university regarded Raymond's architecture as their heritage before 2017. Shimizu Kensetsu undertook the task of construction at the campus after 1975 ending in 2015 with the completion of building S. The use of exposed concrete and red walls, louvers at windows and utilization of hills was modelled after Raymond's style. However, the human scale does not appear

in Shimizu's later work. The surface finish is not as delicate as the originals. The Gymnastic Centre also looks markedly different from the others, and there was no wide controversy when University Hall, which bore the most significant features of Raymond's style, was demolished in 2009.

The university's pamphlet about the project indicates that buildings after 1975 follow Raymond's concept of unified external design. In other material, from an explanatory meeting for the construction in 2013, it was stated that the grand principle was to "pass down the 'based on nature' : plan and management by Antonin Raymond" (7). Although the university may have been aware of Raymond in 2013, in reality, the importance of his architecture was almost forgotten as time passed by.

Dissemination of the Project

Nanzan Archives of the Nanzan School Corporation and a few professors had continued steady activity to archive the related materials and had published or exhibited them to the public. It was after Nihon Sekkei joined the construction project that the university's principle to inherit Raymond's concept was actually executed. Although the project has made satisfactory progress, the dissemination of its achievements both on and off campus has just begun.

CONCLUSION

The architectural value of modern buildings by Antonin Raymond in the Nagoya campus of Nanzan University was almost forgotten until the "Raymond Renovation Project" started in 2017. Parallel to the execution process of the project, the university assumed the leading role in the re-evaluation and practical use of Raymond's buildings. There remain significant discrepancies in degrees of interest toward the renovation and the heritage of the university. 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 21st century.

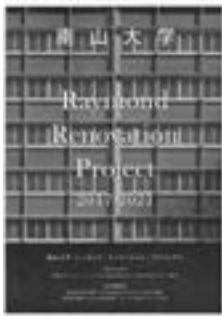


Figure 1. Pamphlet of the Raymond Renovation Project



Figure 2. Faculty building 1 (right) and university library (left)



Figure 3. Meeting room of faculty building 1



Figure 4. Entrance area of the corridor of buildings F, G and H

Notes

1. Nanzan High School (est. 1932) and Nanzan College of Foreign Languages (est. 1946) were predecessor of Nanzan University.
2. Koichi Kitazawa, “‘Architect Antonin Raymond’ at the Plan of Nanzan University” in *Nanzan School Corporation Collection of Historical Material vol.9 Architecture by Raymond Style in Nanzan Schools and SVD major seminary vol.2*, 79.
3. Raymond, “Nanzan University”, 12.
4. Ibid.
5. Document, “Invitation to an Explanatory Meeting for the Renovation Project of the Nagoya Campus of Nanzan University (III, IV)”, 2017.
6. “SPACE QUEST 01 Nanzan University Raymond Renovation Project”: 6.
7. Document, “Regarding Public Advertisement for Construction Company for the Nanzan University Nagoya Campus Equipment Plan”, 2013.

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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;*

WHAT IS AN ARTIST'S STUDIO IF NOT A LIVING ROOM IN A HOUSE?

The artist's studio as a catalyst and locus for the modern/contemporary living space is brought forward as a proposition with a twofold objective. On the one hand, it suggests that artistic practice engages with the space in which it takes place in ways that accommodate everyday life. On the other, that contemporary living requires the engagement of creative practices in order to take place in a given space – be such performed by the artist, dweller, or both. If the first proposition implies that artistic practice can make space for everyday occupations within its own domain, it also suggests that art and dwelling might coexist in a shared space. From the perspective of the dwelling, it seems that the artistic gesture might facilitate an opening in the fabric of the living environment required for this space to more fully accommodate contemporary life.

Central to all claims is the idea that to make oneself at home in a turbulent historical moment – short on stability and grounding – one needs to take possession of a given space in radical ways. If such would appear at odds with conventional dwelling practices, then the artistic gesture might be particularly well suited to facilitate the required critical agency. This is not simply to suggest that the creativity of artists facilitates alternative lifestyles and novel spatial arrangements with the potential to inspire dwellers in how they arrange their private domain. It is not to claim that the artist holds the key to the future household and the architect is soon to be rendered obsolete. Rather, the proposition involves a consideration of the kind of engagement that artistic practices employ, the possibility of the artistic gesture and the opportunity for the contemporary living space otherwise succumbing to standardised schemas. The nature of this commitment is the focus of the present enquiry.¹

To appeal to art and aesthetic experience in an attempt to counter a perceived crisis in terms of how we find ourselves at home in the twenty-first century employs what could be considered an alienating force. The idea of an adverse relationship between the seemingly critical, autonomous agency of art and a framework for dwelling that aims to domesticate goes back to the early avant-garde.² What lies behind is the notion of the domesticating force as a challenge to the autonomy of art and vice versa to the extent that the two domains are considered incompatible. The loft space is in light of this an interesting example of co-existence between art and dwelling involving a live/work arrangement that exceeds the notion of incompatibility. If the artist's studio is marked by a tendency to become a lived-in environment in any case, the loft space appears to surpass its precedents in a number of ways.³ Firstly, the loft, as it emerged on Lower Manhattan, New York City, in the mid-twentieth century, is a re-constructed space to the extent that former industrial interiors had to be made inhabitable for both dwelling and art practice before one could settle in. If this material resistance would seem to mark a limit within the live/work economy – like the slash setting the two occupations apart – then this fine line between art and dwelling would require negotiation at all times unless walls were erected.

Considering the extent to which the loft space has since been commercialised, one might ask what it is about the loft that speaks to a wider population so that the artist's studio in this sense has become a dwelling typology among others. Is it the aura of the studio, the artistic gesture, or the work of art itself? The industrial heritage, gentrified neighbourhood, or simply the large undifferentiated open loft space? Is it that the loft invites a certain kind of participation that requires inventive appropriation in the sense

of direct engagement in order to become a functional living space? Is it the lack of definition and differentiation experienced as gaps in the fabric of the domestic setting that must be countered and overcome to prevent all sense of meaning and comfort from being drawn out through these openings? Or is it the manifestation of a lurking alienation that mobilises the power of the occupants to take charge of the semantic void central to their living environment as efforts prerequisite for dwelling in our time?

When the artist strikes, a space opens up in the work and beyond. Not simply because the artist cuts through material to construct a space like an architect builds a house. Nor as a result of re-making the studio space in the work or representing it as an image. Rather, it is the way in which the artistic gesture sets its material apart from the surroundings that opens a gap between what was and what will become another surrounding space. If the work of art inevitably must set itself apart from the space in which it takes form, it inflicts some level of otherness on this surrounding space without which it would itself not otherwise stand out as something else. The convoluted difference between work and space marks a possibility, and the moment in which a given space becomes an artist's studio and vice versa can be pursued – simultaneously setting the two spaces apart and tying them together in one gesture.

Jacques Derrida, in *The Truth in Painting*, raises the question of what *in painting* means – “The idiomatic trait or style (that which is singular, proper, inimitable) in the domain of painting.”⁴ Derrida is interested in the question of what art is and can do and counts four possible truth-aspects to which one could add a fifth although this possibly breaks the *pas-partout* with which Derrida frames his enquiry. Derrida counts, “the thing itself,” in the form of the painted canvas;⁵ “the truth faithfully represented, trait for trait, in its portrait ... its double,” the motif;⁶ “the picturality [sic],” painting as a medium in contrast to for example literature, music or architecture;⁷ and “that which is true on that art which is called pictural [sic],” the value of painting as the purveyor of truth.⁸ The fifth aspect, which might appear within the central void of the *pas-partout* frame, is the painter's brushstroke.

Derrida writes about the stroke of the brush, “A trait never appears, never itself, never for a first time. It begins by retrac(t)ing [*se retirer*].”⁹ So, the stroke is like a *drawing*, a withdrawal into itself, at the same time giving and taking place. The trait that defines the work of art is so because it has already appeared once, is already a recognisable feature. It appears in a double movement of withdrawal and repetition and is like the stroke of the artist's brush *in painting*, the repeated movement that brings the motif forth as something always already existing. Through this gesture of retracing the ground, the artist's stroke opens a space and this space could be the studio. Derrida continues, “I follow here the logical succession of what I long ago called ... the *broaching* [*entame*] of the origin: that which opens, with a trace, without initiating anything.”¹⁰ When the artist cuts through and reaches beyond the surface of the ground in order to draw the work out, s/he is broaching a space that was always already there and a work, the outline of which was always already drawn. By extension, a studio space always already part of the living space from which it emerges and to which it might, again, return. The artist's repeated effort to broach and inhabit this space for art and living is an attempt to retrace something familiar – a familiar trace, or space. There might be neither beginning nor end to this repeated inhabitation of the space drawn by the artist from one work to the next.

In 1974, American artist/architect Gordon Matta-Clark cuts a dwelling house straight

through. While the cut does not address the artist's own house or studio, the motivation to cut an abandoned shoebox house comes from extensive participation in the re-building of loft spaces. When returning to New York City in the late 1960s as a newly graduated architect, Matta-Clark becomes instrumental in the reconfiguration of lofts for live/work purposes. As he later explains, it is this work that leads to the ambitious building cuts which will mark the artistic practice.¹¹ The cut is breaking the house gently, if decisively, in the sense of an analytical as well as critical separation of material that complicates what it makes visible. Matta-Clark says in passing, "I wanted to alter the whole space to its very roots."¹² Breaking and entering the house is then a straightforward aspiration and operation on one level if a rather complex undertaking on another. What begins as the penetration of a surface will soon have deeper implications when the cut uncovers a much larger complexity. From the point of view of the artist/architect, the edge of the section drawn by the chainsaw reveals a history of the building's making, its life and use, secrets and aspirations, the future that it has been denied. A historical and material complexity is embedded in the fabric of the building's layers exposed by the cut, and the life of the house resides within the gaps and voids that are revealed. "A cut is very analytical. It's the probe! The essential probe," Matta-Clark claims.¹³

For the artist/architect, the action of cutting involves a number of operations – opening, incision, removal, division, forming – all equally destructive/constructive in nature. While the form of a given material might be disfigured by the cut, another form is simultaneously created, even if a kind of *non-form*. The cutting tool, which is a requirement, is per se violent in its capacity to give form regardless of the force with which it is operated. The implement that is the knife violates the material by the sheer force of its sharp edge.

When the artist Lucio Fontana performs the cutting of the canvas in his *Tagli*-series [Cuts] from the late 1950s onwards, the surface of the picture plane is broken in one decisive gesture. The motivation behind this move is a complex journey from interwar experimentation with the situated artwork to post-war spatial manifestos and installations. Yet, in one instant Fontana's cut re-defines his artistic practice, and it does so with a striking purity of intention and outcome. The canvas slashed by the Stanley knife is preceded by the *Buchi*-series [Holes] from 1949 where paper and canvas are punctuated using the opposite end of the paintbrush as a tool. While the artist explicitly addresses the two-dimensional surface, these un-framed works of cuts and holes reverberate in their disclosure of unknown spaces beyond the picture plane. In regards to the *Tagli*, this is a space within the work, like another dimension – an immaterial "nothingness of creation" disclosed by the "formless gesture" of the cut, as Fontana explains.¹⁴

The interest in space and the relational work marks the artist's time when returning to Europe after World War II. Fontana joins the Milanese Movimento Spaziale [The Spatialists] preoccupied with the notion of a televised post-war space age, and the dissolution of the two-dimensional ground can in this light be seen as opening an infinite space within the work. It is the experience of an expansion of the pictorial space so that an immanent infinite darkness opens beyond. At once accessible and then not quite – perhaps an invitation to draw something out. If Fontana envisages the material slits as entries into deeper dimensions of the work then this expansion also involves deeper layers of the life-world within which the work is created.¹⁵ Which is to say deeper layers of the artist's studio. Fontana's spatial contextualisation of the work,

which goes *through* the work rather than *out* from it, possibly opens a space beyond the studio itself. A thought that invites reflection on the possibility of the gesture in regards to the life-world at large within which both studio, work and the space beyond expand.

When Fontana opens a gap in the fabric of the painting, he first draws an outline of this opening with a knife on canvas. It is a drawing that penetrates its medium and thereby draws itself into another dimension of the painting as well as the space which frames it – the space which it comes to frame. The contour of the cut, this silhouette that the gap outlines complicates conventional painting’s figure-ground relation. “Cut-as-contour begins to turn the surface inside out,” as Mansoor has described it.¹⁶ Fontana’s drawing is a movement that draws something out by means of a gesture that forces its way in. It is, as such, a two-fold inscription not only drawing a line and lining the edge of this drawing while revealing an endless space hidden in the fabric of the canvas ground. Not only disclosing in the sense of opening something closed, but framing a passage from one space to another which works both ways. If this passage suddenly emerges as the result of one precise cut, then the skill of cutting belongs to the artist who executes, and as such practices, the cut again and again. He does so to the point of an almost mechanically repeated execution from one work to the next over the span of a decade from the first initiation in 1958 to his death ten years later.

In 1966, the artist organises the cut canvasses in a spatial configuration which invites visitors to the 33rd Venice Biennale to experience six white *Tagli* placed in an oval-shaped, white spatial environment. The 1:1 installation format is further explored two years later in Documenta 4 where the experience of one cut surface is staged as an event within a spatial maze. When eventually scaling the work for bodily experience, the implications of the cut definitively extend beyond the picture plane to involve the wider environment – to create this environment. A space opens up, which at the same time appears to be an occupation by space itself in the formless shape of infinite darkness visible through the slit canvas. A particular kind of probe then, revealing an expansion of a space seemingly already there. A space spaced out by the un-grounding of the canvas that the cut implies. A space to return to as a possibility for the new living space cut from an artist’s studio like a loft.

(Endnotes)

1 The paper is based on my doctoral study, *Splitting and Doubling: Spaces for Contemporary Living in Works by Gordon Matta-Clark, Kurt Schwitters and Gregor Schneider* from Kent School of Architecture, University of Kent, Canterbury, UK, 2014.

2 While the practitioners of Art Nouveau embrace modern technology despite its anti-domestic inflictions, avant-garde artists and architects of the late nineteenth/early twentieth centuries are concerned with the domestication of art that at the same time takes place. The avant-garde – identified by having already ventured as far as possible away from home with the shared aim of encountering the new – protests against the domestication of art as interior decoration. See Christopher Reed, ed., ‘Introduction’, in *Not at Home: The Suppression of Domesticity in Modern Art and Architecture* (New York: Thames and Hudson, 1996).

3 As Katy Siegel points out, the pragmatism of the live/work space is perhaps an attempt to streamline artistic production. Yet, a certain live/work balance has always marked the artist’s studio, even when this space was not directly connected to the dwelling domain. The notion of dwelling has always been an aspect of the artist’s workplace because the artist’s work routine follows a different time schedule than the average worker’s. While there is no nine-to-five

routine, the flexibility of a one-space solution is practical – neither walls nor commute prevent the artist from working when s/he is inspired to create. Katy Siegel, 'Live/Work', in *The Studio Reader: On the Space of Artists*, eds. Mary Jane Jacob & Michelle Grabner (Chicago: University of Chicago Press, 2010), 311-313.

4 Jacques Derrida, *The Truth in Painting*, trans. Geoff Bennington & Ian McLeod (Chicago: The University of Chicago Press, 1987). Derrida refers this question on the truth in painting to Cézanne who in 1905 wrote in a letter to the painter Émile Bernard, "I owe you the truth in painting and I will tell it to you," p. 2.

5 Ibid. p. 5.

6 Ibid. p. 5.

7 Ibid. p. 6.

8 Ibid. p. 7.

9 Ibid. p. 11. The French term in square brackets is Derrida's original wording included in the English translation of the text.

10 Ibid. p. 11.

11 Gloria Moure, ed., *Gordon Matta-Clark: Works and Collected Writings* (Barcelona: Ediciones Polígrafa, 2006), 249.

12 Donald Wall, 'Gordon Matta-Clark's Building Dissections', *Arts Magazine* (May 1976): 79.

13 Liza Bear, 'Gordon Matta-Clark: Splitting the Humphrey Street Building', *Avalanche* (December 1974): 34.

14 Germano Celant quotes Lucio Fontana from Carla Lonzi, *Autoritratto* (Bari: De Donato Editore, 1969) 120. In Germano Celant, ed., *Lucio Fontana, Ambienti Spaziali: Architecture, Art, Environments* (Milan: Skira, 2012), 24.

15 Ibid. p. 26.

16 Jaleh Mansoor, 'Fontana's Atomic Age Abstraction: The Spatial Concepts and the Television Manifesto', *October* 124 (Spring 2008): 150.

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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;*

Introduction

Superstition, Myth, and The Slippery Hold of Memory appears to be the first publication written by the ambiguous and cryptic Wallace Kinbote. The greater part of the work was apparently composed in a “wretched” apartment, identified as the Reality Apartments located in Miami’s South Beach neighborhood during a particularly vigorous period of sustained inspiration in his life. It is known that his daily consumption of rye whiskey reached an alarming rate, and he rarely slept due to narcosis and hypersensitive hearing. Kinbote would spend the night walking about his dingy abode, pencil in hand, composing his master-works. The Project was completed on a warm rainy night and posted on the dark web. As Kinbote was on the run and in exile, he was too deeply immersed in other labors to discern the dull thud it made. Praises, as far as this writer can recall, rang out only in this author’s Peer Review infused into Kinbote’s completed work.

The title, *Superstition, Myth, and The Slippery Hold of Memory*, is meant as an attempt to suggest an outline broken by refraction, a kaleidoscopic distortion in the mirror of being, a wrong turn taken by life in a malefic world. The title is popularly deemed to be a drawback for a solemn reader looking for general ideas of human interest in a memoir and may be led incorrectly to look for them in this work. Few things are more tedious than a discussion of general ideas inflicted by author or reader upon a written work of unknowable sagacity.

The purpose of this introduction is not to demonstrate that *Superstition, Myth, and The Slippery Hold of Memory* belongs or does not belong to ‘serious literature’, a euphemism for hollow enlightenment. This writer has no interest, and is manifestly indifferent to what might be called the literature of social comment, politics, economics, and so on. To introduce politics into the reading of this work by paying particular attention to formulations of history and cultural temporality within those contexts is certain to operate against intention. Similarly, the influence of our epoch on Kinbote’s book is as negligible as the influence of his book on our epoch. There can be distinguished, no doubt, certain reflections in the glass directly linked by the tenured patronage that we all know and have brushed against in the course of our own lives.

The story in *Superstition, Myth, and The Slippery Hold of Memory* is not about life and death in a disquieting world; and the characters, all of them, are merely delusive preposterous mirages and illusions during their brief spell of being, but harmlessly fading away when dismissed from the cast. Kinbote directs the reader toward the more overtly formal features, the stylistic distortions, like intertextual allusion and recurrent patterns intimating the presence of an alternative world. The main themes are the beating of infatuated hearts and the torture an agonizing tenderness is subjected to – the theme of dim-witted cacology which thwarts its own purpose, and Kinbote’s blessed madness when he perceives the simple *reality* of things and knows, but cannot express in the words of his world, that he and everyone else exist merely as the author’s chimeric whims.

Methodology

Current literary studies require that innovative works be analyzed and introduced for their further scientific study. Such studies include archival documents, articles

contributed through international media, as well as their journals and correspondence. The customary and routine study of architectural, historical, and geographical literary processes and research is incapable of providing an opportunity to show how circumstances promoted and formed *Superstition, Myth, and The Slippery Hold of Memory*.

Philology¹ defines the literary collection as a book that contains literary works of one or more authors. It is generally agreed that the collection is a reliably flexible form that contains works of various literary genres selected to meet the needs of a reader. This literary product has two main varieties: author's collections that include literary works of one author; and, multi-author collections that include literary works of various authors chosen by the compiler. While an author's intention in a collection is reflected in para-textual elements the multi-author collection does not always have such fixed components. It is important to discern and analyze the relations between text and para-text² to determine the dynamics of the relationship between authors. Due to the nuanced nature of the book, no recognized Philological approach can begin to explain the dynamics of the relationship between the authors or the demiurgic structure of *Superstition, Myth, and The Slippery Hold of Memory*.

Based on this writer's intimate knowledge of the characters described in *Superstition, Myth, and The Slippery Hold of Memory* the methodology employed in this work explores and challenges various perspectives in order to approach a holistic understanding of its processes and its literary life. The most promising is the approach according to which pragmatic linguistics and ethnographies are scrutinized within logically oppositional universes of discourse. Indeed, in the case of Kinbote's dynamic work, the most profound research is required and must be conducted when limited to variant discordant contexts.

This writer maintains a supreme clarity of this analytic project, especially when not following any logical sequence, but preparing instead this or that passage and filling in the gaps at any point in the process and in no special order. It is true that the entirety of *Superstition, Myth, and The Slippery Hold of Memory*, before it was even produced, seemed to already exist in this writer's disposition in some other, now transparent, now dimming, dimension. This writer's greatest experience in composing is when not cognizant of how or why an image or structural move or exact formulation of phrase has just come to fruition. It is sometimes rather amusing to find one's readers trying to elucidate in a matter-of-fact way these wild workings of a not very efficient mind³.

The design of this intensive methodology is fixed in this writer's jurisdiction and every character is subject to the course imagined for him. In that private world, this writer alone is responsible for its stability and authenticity, and whether produced as consummately and faithfully as imagined, which may reveal dismal blurrings and blanks, is quite another matter.

Discussion of Results

Imagination is a form of memory. An image depends on the power of association, and association is supplied and prompted by memory. A vivid individual recollection pays a compliment not to our capacity of retention but to a mysterious foresight in having stored up this or that element which creative imagination may want to use when

combining it with later recollections and inventions. In this sense, both memory and imagination create a new reality across time.⁴

Consider the much-discussed painting, *The Treachery of Images* (“*Ceci n’est pas une pipe*”; “This is not a pipe”), by the French surrealist painter, René Magritte (1898-1967). Magritte problematizes the way that we attribute significance to images, as well as the complicated relationship between the verbal and the visual. The painting challenges the “correspondence” or natural theory of the image, the idea that an image stands unambiguously for (or in relation to) the object which it represents (or *re*-presents) or that the image can have a stable semantic or spatial relationship with the verbal sign.

Magritte highlights for our consideration the idea that an image of a pipe is not the same thing as the pipe itself. It is a representation of a pipe, once removed from its referent, the object to which it refers. He also forces us to consider our own reaction to the painting by suggesting that our compulsion to call the image a pipe reveals our predisposition to confuse the image with the thing it represents. The lesson is a didactic one in spite of its challenge. We see the sign (the image of the pipe) as the signified in a process much like the tendency to see the word as the unambiguous sign of a thing.

Whatever the pictorial turn is, then, it should be clear that it is a rediscovery of the picture as a complex interplay between visibility, discourse and figurality. It is the realization that spectatorship (the look, the gaze, the glance, the practices of observation and visual pleasure) may be as deep a problem as various forms of reading (decoding, interpretation, etc.) and that visual experience or “visual literacy” might not be fully explicable on the model of textuality.

The visual and rhetorical turns in modern thought track down the implications of what at first seems to be just a witty observation. However, when you consider these implications, you realize that if the relationship between the word and its referent is ambiguous and that it is more or less fixed by context (as in the case of Kinbote’s textuality and imagery), then there are enormous consequences for our understanding of truth, meaning, and reality. No longer is it possible to believe naively in the idea that our words or images can render a fixed reality even though trusting such a belief is necessary at every turn, step, or glance. Furthermore, we also realize that the words and images we use to represent the world and our experience are assertions of a perspective that say, essentially, “think of the world in these terms (rather than *those*),” or “see the world in these images (not *those*).” That is, *any* expression in words or images makes assertions that reflect the perspective and attitude of the one who names, and influences the interpretation of the hearer, the reader, or the spectator. When you consider as well that the process moves in both directions (seeing itself as the expression or assertion of power), you have the invitation to consider the visual and the textual as inextricably linked in the parallel acts of believing, interpreting, persuading, and identifying, each in its own right worthy of a closer look.

In the course of its development the study of social phenomena was guided in the choice of its methods by the nature of the problems it had to face. It gradually developed a technique appropriate to those problems without much reflection on the character of the methods or on their relation to that of other disciplines of knowledge. The term “science” had not yet assumed the special narrow meaning it has today, nor was there any distinction made which attributed to it any special dignity.⁵

The persistent efforts of modern science to impose scientific conclusions in order to

obtain objective, strictly controlled results, are unconcerned with the conscious or reflected action, actions where a person can be said to choose between various courses open to him or her. The external stimulus which may be said to cause or occasion such actions can of course also be defined in purely physical terms. But if we tried to do so for the purposes of explaining the meanderings of the human action demonstrated in *Superstition, Myth, and The Slippery Hold of Memory*, we would confine ourselves to less than we already know about the situation.

The belief that science, and only science, can describe Kinbote's world as it is, independent of perspective with a concomitant elimination of the psychological and spiritual dimensions of experience is a matter of putting too high a value on natural science in comparison with other branches of learning or culture.⁶

This writer's critique of pure instrumental rational science argues that the world is better suited to understand literary and creative expression as accessible experiences that can be articulated in a formal language and that generates an intersubjectivity of mutual understanding in each case.⁷

Superstition, Myth, and The Slippery Hold of Memory is a collection of characters, memories, and dreamscapes which jarringly manhandle form and content and reaches an uncomfortable pitch. These alienating stylistic devices which some reviewers consider to be bizarre, puzzling and difficult, and which most readers have little hope of understanding or experiencing, constitute a running threat to a reader's engagement. Its function suggests how the pervasive effects of mass culture have required a violent challenge to reality and the demands of the reader: to question the authority with which popular culture lays claim to represent the world – a farcical authority which is founded on false premises. We can see then, that Kinbote manifests a cultural dichotomy by which academic and literary texts and styles are appropriated and directly opposed to the culture from which they are borrowed. The connections to the culture are to be found in its fundamental nature, its unceasing drive to recruit readers to its own ready-made version of reality.

Participation in popular culture itself stands under the same sign as intimidation. Enthusiasm for it not merely betrays an unconscious eagerness to read the commands from above but already reveals the fear of disobedience - this anxiety is the ultimate lesson of every authoritarian era. It is the uncritical acceptance of discourses offered for consumption which marks the contact point between the consumers of popular mass culture and those citizens who make totalitarianism possible through their submission. This acquisition of passive consent and inhabitation of mental territory is precisely how Kinbote's aesthetics depict a form of resistance against these forces, as writers must preserve the inherent complexity of thought and language at a time when all communication is debased by the techniques of popular culture.

Kinbote's deployment of a unique blending of formal features can be associated with impulses which display innovation and aesthetic autonomy, which include the construction of several competing temporal realms, parodies of popular issues, and abrupt shifts in the ambiguous narrative voice which introduce awareness of spatial dimensions in the narrative. Perhaps the most important element is the introduction of conflict into an otherwise unchallenged architectural discourse, principally due to the fundamental link asserted between meaning and form, in the integration of

heterogeneous or opposed elements within the literary work through ambiguity, irony and paradox. In other words, the conflict is regarded as inherent to literature of value, as a means of resisting an entropic decrease in imaginative and creative activity, and that the act of reading constitutes the transformation of these disparate elements into a unified form.

In much the same way that Kinbote demonstrates, Peyre⁸ found the acceptance of popular culture to be a threat to creativity, and saw its ideals as a kind of “levelling down.” For Peyre, the connection was clear between a lack of conflict and intellectual indolence. He noted, “Theoretical freedom of thought becomes too little conducive to boldness of thought,” leading to “passive resistance to thinking” and a “lack of adventure in initiating new ideas.”

Kinbote’s collection of thoughts and images is of a certain interest due to its cohesive goals, as evidenced by its seemingly incongruous commentaries, references and anecdotes interspersed throughout the work. Some of Kinbote’s literary tendencies were particularly popular among Russian and Siberian publishers during and after the First World War. However, the content of Kinbote’s collection also failed to meet any current publishers’ expectations: Numerous publishers assumed that most of the prose and visual imagery were either unimaginative, improperly referenced and far from literary standards. Kinbote’s *possible* use of pseudonyms and cryptonyms instead of real names, may imply to some scholars that the work should be classified as an amateur publishing initiative intended for limited circulation. This is the likely reason that *Superstition, Myth, and The Slippery Hold of Memory* was posted on the dark-web, and is not listed in any well-known literary indices. This also points to the unknown run of many thousands of downloaded and privately published copies in world-wide circulation.

Kinbote writes with urbanity, with humor and with high drama. Yet there are no melodramatics. He takes us inside his mind, which is a fascinating mind by the way. Its twists and turnings are not always easy to follow, but its processes are believable, and its musings have the ring of authenticity and inevitability. Here is a civilized man, thinking civilized thoughts; but he is faced with forces from the abyss.

The launch of Kinbote’s compelling project on the dark-web was never advertised except in the dubious *Journal of Toxic Masculinity* and *The Siberian Times*, the digital illustrated news/literary/historical website. *The Siberian Times’* publisher developed a unique marketing strategy by recruiting its own correspondents in some major Siberian cities (Irkutsk, Chita, Omsk, Krasnoyarsk, Onhava) offering lotteries and coupons for the readers. Much attention is given in the dark-web editions of this periodical to the literary section where readers can find reviews and access to works of such authors as Kinbote and other refugees.

Historically, many social and cultural processes are determined by the participation of the studentship. Such has been the case with Wallace Kinbote. With its provocative title it resembles futuristic publications of the early 20th century. The Preface sounds as outrageous as speeches of revolutionary Dadaists, but the reader may find here new motifs of fatigue, satiety and strained eroticism, demonstrating that the author is more opposed to the dominions than to a new revolutionary era.

During a rare public appearance promoting his project in his native Novaya Zemlya, Kinbote addressed the local students and academic community. Speaking in his local dialect in December 2017, Kinbote was recorded to say:

“You, engineers, doctors and lawyers, architects and students, you, people of different professions, stupefied by routine, slow, boring ruminants! I am inviting you to the delight of my spiritual work – to Thoughts, Words, Colors, Gestures, Sounds! Look here, savages! Open your swollen eyes – oh, it is so stuffy, so very stuffy with you! As I tremble with rage, fling the windows open. I want to shave this gloom of your ignorance completely from the vast and frozen plains. Cheer up!”⁹

There are interpretations that see Kinbote’s Novaya Zemlya speech as espousing a calamitous realism, as positing the independent existence of a surreal state of affairs. That this realism is achieved via a linguistic turn should be recognized by all (or most) interpreters, but this linguistic perspective does no damage to the basic realism that is experienced in *Superstition, Myth, and The Slippery Hold of Memory*.

Such realism is also taken to be manifested in the essential bi-polarity of dueling authors. Likewise, a straightforward reading of their relationship suggests more linguistically oriented interpretations yet gives conceptual priority to the symbolism. When *reality* is matched with conceptual symbolism, it is the act of comparison which determines the shape of *reality* (and not the other way round).¹⁰ In any case, the issue of the *reality* described in *Superstition, Myth, and The Slippery Hold of Memory* is addressed by its very existence and any question of the limits of language and the more particular question of what there is (or is not) beyond language have moved on to questioning the very presence of Kinbote within the book and the status of his existence. Kinbote writes like a poet to a poet. This reviewer went through periods of anguish and [re] search, not to astonish the reader, not to walk on the high wire, but because this writer was exploding. *Superstition, Myth, and The Slippery Hold of Memory* was discovered, still full of sand, just dug out from under the rubble. It emerged naturally of its own necessity, by its own force. It burned, it pressed heavily, it hurts. It had to be let out.

I know that I am only at the beginning. There is so much to take in so that Kinbote’s world will gain form, take shape. Kinbote understands the birds, how they feel when the time to migrate comes. They know it, it’s a craving, it’s an instinct. He walks with his eyes on the horizon, like a somnambulist, like a bird that was left behind. It’s painful. Lonely. And miserable.

It would be erroneous to claim that the human mind is capable of grasping the relationship between multiple realities in the presence of each other. It is, as it were, from the fortuitous juxtaposition of the terms that a particular light has sprung, the light of the images, to which we are infinitely sensitive. The value of the image depends upon the beauty of the spark obtained, a function of the difference of potential. According to Breton, we are obliged to admit that the images are the products of the activity, reason’s role being limited to taking note of, and appreciating, the luminous phenomenon.¹¹

Kinbote is writing, writing himself to death, by himself. Comparisons. Parallels. Sometimes it feels like he is two. And never knows what is happening. He keeps pulling into himself, always, in every possible way, and then this writer thinks: When am I going to digest it all?

You don't have to possess it all, it's enough to sniff at it. You can't have everything. But sometimes it's good enough just to glimpse it. Either you uproot it completely, or you let it be. Like a tree.

Kinbote's *reality* cannot be possessed by the reader, the esteemed visitor, but only by the writer.¹²

Conclusions

Kinbote's riveting brand of rich synthetic English contains some outlandish ingredient, some dreadful additional pungency that might account for his unrelieved personal turmoil.

Kinbote is not accessible for comment, apparently arrested. For his own safety, I am told. Let us hope so. Well, no matter. Perhaps it was his mere obstinacy, as when a ripe man clings to myth and tradition with as much passion as young people show when dismantling it.

There are rumors floating about from a presumable informer, for which this writer must temper himself and sink his voice low, indicating that Kinbote, whose identity was not certain, was caught while attempting to escape his 'captivity' in exile and was executed on the spot. After a rigorous interview by this writer, the informant admitted that Kinbote may have been restrained, brought back and imprisoned.

If you hear otherwise, you hear wrongly, because we are not talking of that, but of the sad case of history encroaching upon us, a picture which has a few nice shadows.

This is not the first time that an obscure and unlovable, but marvelously obstinate man has gnawed his way into the public imagination. But to those who would watch these events and would like to protect them, Kinbote offers no clues for the simple reason that he had no reason to exist when toppling over the brink of the present into the void he eventually filled.

Perhaps Kinbote is the victim of sentimental delusions, a thinker, a dreamer, (or even a dream). I note with regret that my delicacy is nothing less than his helpless shadow, now an afterthought.

His words and images are conundrums. I must confess my admiration for Kinbote; I esteem him as I do my own self, because he is able to find perfect felicity in his specialized knowledge and is the only real man among us poor fossils, in his eternal bliss, among the swooning galaxies, those mirrors of infinite space, where mythology stretches strong circus nets, where Kinbote breaks his neck, instead of rebounding and hopping down onto the ground to take that short run with a half pirouette in the middle and displaying the extreme simplicity of heaven in the acrobat's gripping gesture, the open hands that start the heavy shower of applause, while he walks backward disappearing behind the curtain.

Addendum

Far more serious [in Breton's opinion], whatever reservations may be allowed concerning responsibility in general and the legal considerations which determine an individual's degree of responsibility, however difficult it may be to accept the

principle of any kind of responsibility, how the punishable offenses will be judged. Will the accused counterfeiter be acquitted, or will he merely be given the benefit of the doubt because of extenuating circumstances? We could soon see a trial of this sort: the accused has published a book which is an outrage. Several of his most respected and honorable colleagues have lodged a complaint against him, and he is also charged with slander and libel. The accused may waste no time in agreeing with the accusers, his only defense is claiming that he does not consider himself to be the author of his book, said book being no more and no less than an agglomeration which precludes any question of merit or lack of merit on the part of the person who authors it; further, that all he has done is copy a document without offering any opinion thereon, and that he is at least as foreign to the accused text as is the presiding judge himself. What is true for the publication of a book will also hold true for a whole host of other acts of art.

Kinbote's world, such as I conceive of it, asserts his complete eccentricity clearly enough so that there can be no question at the trial of the real world, as evidence for the defense. It could, on the contrary, only serve to justify the complete state of distraction which he has achieved.



René Magritte, *The Treachery of Images* (1926). (*Ceci n'est pas une pipe*; "This is not a pipe"). Oil on canvas.

Footnotes

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² Genette, G. (1997). *Paratexts - Thresholds of Interpretation*. Cambridge: Cambridge University Press.

³ Mekas, Jonas; *I had Nowhere To Go*. (1991) Black Thistle Press, New York. "You say, our writings are incomprehensible. Understanding is no measure of things. Measurable reality ends with our fingertips: beyond that - the abyss...."

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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;

INTRODUCTION

The sense of poetry happens at a moment when one puts oneself in a certain environment. It is a kind of feeling results from bodily sensations and emotions. The 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 by which the painters and designers approach the sense of poetry in landscape paintings and the design of Xiangshan Campus, and thus attempting to offer an alternative, expanded, and more nuanced understanding of the poetry in architecture.

SOMAESTHETICS

Richard Shusterman introduces the term “somaesthetics”; proposed from a philosophical perspective, this term is described as referring to “how we experience and use the living body (or soma) as a site of sensory appreciation (aesthetics) and creative self-fashioning”. The term “soma” indicates a sentient body, actively producing feelings, emotions and sensations, while the term “aesthetics” gives “soma” a conscious sense of bodily perception.¹ Shusterman puts considerable emphasis on the cultivation of the body as the central tool of self-cultivation, in order to have better “perception, action, virtue and happiness”.²

It is interesting to find out the deep affinity between Shusterman’s pragmatic aesthetics and traditional Chinese philosophies. In *Pragmatist Aesthetics: Living Beauty, Rethinking Art*, Richard Shusterman claims that his concept is encouraged by Chinese philosophy and other ancient Asian thoughts.³ One of the grounds that pragmatic aesthetics shares with classical Chinese philosophy is a focus on embodied experience and understanding.⁴ Chinese people tend to believe in something that can be felt, immediately experienced, intuitively understood, more than in abstract theories, so do pragmatic aesthetics.

Chinese philosophy mostly does not have a definite body–mind dualism, and it sees bodily senses as lenses through which to look at the world and to shape mind. The concept of body-mind integration has influence on traditional paintings. Some scholars found that the body in Chinese traditional art is “invisible”.⁵ The invisibility of body refers to the lack of representation of the body’s own intrinsic physical attributions. The body is literally “invisible” in Chinese traditional arts, but the body is connected to consciousness and a larger body of humanity in a more implicit and subtle way. This article does not attempt to look at the visual image of the physical body in paintings and architectural spaces. It rather sees the body as a subject, which always attempts to reflect the landscape scenes with corresponding bodily feelings, instead of an object that needs to be seen and analysed by others. In this sense, the body as an object is “visible”, whereas the body as a subject is “invisible”. The subjective body is actively seeking its *being* from its perceptions, emotions and immediate bodily understandings. Landscape paintings rarely present one’s physical encounter but a more generalised idea of one’s *being* in landscapes, and one’s body is merely a humble entity of the whole natural landscape, that is why human figures depicted in landscape paintings are often inconspicuous.⁶

Chinese men of letters created a term *yijing*, a kind of poetic sense results from pure bodily sensations and emotions when one places oneself in an artistic or natural environment. The sense of poetry has for a long time being the highest pursuit for Chinese men of letters in artistic creation, including painting and gardening. The

sense of poetry is hardly described in language; it must be experienced in body as a consequence of exposure to certain images (or artistic works) when one is in a suitably contemplative state of mind. The sense of poetry is similar to what Peter Zumthor refers to with the term “atmosphere”. When Zumthor tries to describe the quality in architecture, he refers to those buildings with beautiful and sensuous presence which are able to move him. The thing that moves him is atmosphere.⁷

Wang Shu is an architect who brings to his work a literate mindset, seeking traditional aesthetics for contemporary architectural practice. One project, Xiangshan Campus, China Academy of Art, is wang’s representative work. Xiangshan campus is located in the city fringe of Hangzhou, a southeast city of China. A small mountain (50 metres high) Xiang stands at the centre of the campus site, surrounded by two streams flowing from west to east passing through the foot of the mountain. The concept of Xiangshan campus is about designing the sense of poetry. As illuminated by landscape paintings, the design of Xiangshan campus is seen as an architectural interpretation of landscape paintings, aiming to provide a new understanding of the poetry of architecture.

THE SENSE OF POETRY FROM LANDSCAPE PAINTINGS TO ARCHITECTURAL DESIGN

This section discusses four particularities of the essence of landscape paintings. They are approaches for the sense of poetry. Those techniques are associated with the idea of somaesthetics – the focus on the immediate bodily perceptions and understandings. The designer translated those techniques into architectural design, so that the design particularities of Xiangshan campus becomes an architectural counterpart of landscape paintings.

Following the Nature

The nature means the inherent feature and the original state of an object. The object goes in a way as the nature takes it. This philosophical idea is embodied in Chinese landscape painting. The landscape painting requires a sort of natural state of creation – the one is painting with one’s purposeless and unrestrained mind, away from any conscious concerns, prejudices and bias, and one’s body should be in a relaxed situation, so that one’s painting could go with the body’s sensuous and emotional intention, and that is considered natural. In such a way, the body’s immediate perceptions and sensuous and emotional intention, and that is considered natural. In such a way, the body’s immediate perceptions and emotions could be brought into the aesthetic sense of the painting.

The design of Xiangshan Campus was initiated in a similar way as landscape painting. The “freestyle” layout of the masterplan seems as if it is irrationally designed, as the graphs in masterplan drawing are randomly formed (figure 1). This is because the masterplan did not come from a modernism’s thinking, compared with the planning of other university campuses that usually started with the configuration of functional blocks.

Following the nature also implies that the objects in a landscape painting look as if they are naturally generated. Though the painting is artificially made, the sense of naturalness could emerge when one encounters a landscape painting, and this is where the sense of poetry resides. Guo Xi⁸ states in *Lin Quan Gao Zhi – Shan Shui Xun*⁹ that the reason why landscape paintings are popular among Chinese literati is that it helps

them to fulfil the instinctive wills of staying closely with natural landscapes.¹⁰

In line with the law of painting, the design of Xiangshan Campus tried to achieve the sense of naturalness. Wang Shu's lecture at Harvard University came up with a term "landscape architectural system". It is a system of design philosophy that encourages learning from natural landscapes and requires artificial constructions to be integrated with natural landscapes. Wang explained the idea of landscape architectural systems by showing the harmonious co-existence of artificial dwellings and natural landscapes in several paintings (figure 2).¹¹

The design of the buildings attempted to be harmonious with natural landscapes. Huge openings facing the mountain are designed for the buildings, as well as particular construction materials that try to be consistent with the colour of the landscapes. Each of courtyards north to the mountain is distinctive in their orientations to mountain that provides different natural views. The flat site that has been transformed into a typical southeast hilly terrain and the horizontal eaves repetitively appearing on the façades help reinforce the horizontal tendency of the buildings are attempting to relieve the sense of the huge mass of individual buildings (figure 3). Moreover, between the mountain and the buildings, there originally lies a large area of fields, including farmlands and fishponds (figure 4). All those original resources were retained intact, attempting to create an idyllic countryside image that is a pursuit of Chinese men of letters in the past.

Tactility

The awareness of tactility takes a considerable part in Chinese traditional philosophy. This kind of philosophy sets off for ultimate interpretations by means of the body's tactile sense, instead of visual sense only. Some postmodern thinkers have had parallel thoughts. Maurice Merleau-Ponty asserts that the body opens to the world and is the first motivation of its extension rather than an enclosed entity.¹² The body's openness to the world essentially relies on the tactile sense, and it is because of the body's tactility, the world could be seen as the extension of the body.

Landscape painting sees tactile sense as the most important technique in achieving aesthetics. During the process of painting, there is a dynamical and sensitive interaction between the drawing paper and fingers. The painter's immediate emotions can be transmitted to the finger's acting force, the way of holding the brush and the process of making strokes, and the form of a stroke reflects the painter's tactile feelings during the moment of drawing, so that the painting can be seen as the extension of the painter's body. The viewers of a painting could experience some sorts of immediate emotions. There is a similar relation between the designer, the architecture and the visitor. Architecture could be seen as an extension of the designer's feelings. Designer's emotions can be transmitted to architecture through the configuration of spatial forms, materials and tectonic methods, and thus those would arouse the visitor's sensuous perceptions as one encounters architectural spaces

The body prefers to have intimate contact with natural matters. Natural materials, such as wood and rock, are more likely to arouse the body's tactile feelings. Natural materials are frequently used in the design of Xiangshan Campus. Cedar wood boards cover the courtyard-side façades, from bottom to top, of the courtyard buildings (figure 5). Other natural materials, such as bamboo, a particular plant the southeast part of

China abounds in, has been widely used in the buildings over the campus.

The materials with historical sense and handmade sense are also used to induce the body's tactile feelings. Hooks and bolts for the doors and windows are all forged by a local blacksmith. The designer also adopted the techniques of free stone masonry and rammed earth technology in the project. The lower exterior walls in some buildings are constructed with stone masonry, based on one of the construction techniques used in local tea gardens. Another regional technique applied in the design is about a way of construction of walls that used to be popular in the east of China: the wall was traditionally constructed by a group of mixed materials, including mud, wood, bricks, porcelain, tiles and rocks. In Xiangshan Campus, the designer used abandoned materials collected from demolished buildings and assembled them in a way that expresses their new value in the university buildings (figure 6).

"General images" rather than imitation of details

One of the principles for the creation of landscape paintings, stated by Guo Xi, is that drawing has to focus on the general tendency of the landscape, and manifest its overall aesthetic sense rather than taking too much effort in polishing details.¹³ The image in a painting is a fluid, indeterminate and amorphous imagery that reflects the painter's general understandings. The purpose of painting is for the sake of aesthetic sense that comes from the body's grasp of the "general image" of the object, instead of rigid imitation. The achievement of that requires the painter to recognise the whole "from the angle of totality" and to paint "what he knows" rather than "what he sees from one place".¹⁴ The landscape painting is made through the re-composition of landscape images that come from the painter's memory, imagination and renovation of natural forms.¹⁵

In the design of Xiangshan Campus, Wang has produced three prototype of building forms. Each one represents one type of landscape-architecture relation.¹⁶ "Mountain house" takes references from the cliff temple (figure 7). "Water house" represents the form of weaving water and the intimate engagement of the body and the water (figure 8). "Courtyard" can be most easily adapted to a built urban environment. Wang's prototypes are not simply created by imitation, but by creating an analogous atmosphere or a tendency to correspond to the actual landscapes.

In addition, some architectural forms in the campus seems as if they are borrowed from the lines and strokes in landscape paintings. Wang has abstracted the beauty of the line from landscape paintings and practised applying this sense of beauty in architectural form. These lines run throughout the buildings, from curved roofs, to framed façades, to the zigzagging passages.

Rambling spaces

A rambling space means a space that largely enables the body's freedom and results in a higher chance of body's movement. The freedom of the body depends on the body's initiatives to explore the space, to seek the possibility of the flow of the body, and to adapt the body's intention to particular conditions.

Guo Xi provides four criteria for landscape paintings: walkable, viewable, tourable, and liveable.¹⁷ Walkable means the spaces presented in paintings could offer the body

comfortable spaces to walk through; watchable requires beautiful views, which the body could see at different distance; tourable refers to a rambling body that seeks aesthetics from the varied sceneries with the body's movement; liveable suggests that some spaces in the painting is suitable to live in. Therefore, in Guo Xi's idea, landscape painting should offer an embodied visual effect that the viewer's body should be *in* the painting, instead of *seeing* the painting.

It is demonstrated in *Lin Quan Gao Zhi* that there are "three kinds of distances" of mountains. Looking up to the top of a mountain from the bottom, the mountain is like towering towards the sky, that is the "high distance"; looking deep to the back of a mountain from the front, the mountain seems to be far-reaching, that is the "deep distance"; and looking towards a mountain at a distance from a near stand, the mountain is remote and in the eye level, that is the "level distance".¹⁸ Guo Xi's "three kinds of distances" do not literally mean to offer three viewpoints and the corresponding views of the mountain. The "three kinds of distances" articulates the association between the varying images and the change of the body's viewpoints.

"Early Spring" is Guo's representative work reflecting his requirements for landscape painting – walkable, watchable, tourable and liveable. Various views, at different distances, assembled in one painting: remote peaks, lower rocks, dwellings, waterfalls, river banks and so on (figure 9). One could imagine one's body wandering around the landscapes and viewing those places at different distances.

All of those ideas are translated in the design of Xiangshan campus. There are basically two types of viewpoints concerned in the design: viewing from outside and viewing from inside. Viewing from outside is about viewing the buildings from positions outside, in the mountains or other places at a far distance, whereas viewing from inside is about seeing the views closely inside the buildings (or gardens) at a near distance.¹⁹ One place could be a good position from which to view others and also a place to be viewed from elsewhere.

The path is one of the key elements in traditional gardening. Walking along an elaborately designed path in a small garden, a sense of a large-scale space will be generated as a result of the constant shifting of varied views. In the campus, the possibilities for rambling have been attained by creating a number of long passages running around buildings, interior spaces, roofs, courtyards and the waterside (figure 10). In addition, there are seemingly random and irregular holes of different sizes deliberately designed into some buildings, aiming to borrow views from the appointed landscape. A series of pictures will be presented successively with the movement of the body while walking along a path. These pictures along the path make a whole piece of journey, similar to a panoramic painting made up of many small scenes.

CONCLUSIONS

Chinese culture largely accords with Richard Shusterman's "somaesthetics", which asserts that beauty is not absolutely constructed through intellectual thinking, but through bodily experience. This kind of beauty is known as a sense of poetry that has been pursued for a long time in Chinese art history. Wang Shu has sought to create a kind of poetry in architecture, by learning the criteria from Chinese landscape paintings. Wang imagined certain kinds of feelings and experience in the spaces he was designing and, based on such imagination, he designed physical spaces aiming to make these

feelings happen in the people who engage with the spaces.

Architecture is not about an abstract concept or a physical object that transcends bodily perceptions and actual experience; it is rather a place where the poetry happens as well as a place where people experience the poetry with the body's senses.

FIGURES



Figure 1. Master plan of Xiangshan campus, China Academy of Art

Figure 2. "A panorama of rivers and mountains" (one part) that Wang showed in the lecture



Figure 3. Horizontal eaves repetitively appearing on the façade (Building No. 6)

Figure 4. The farmland



Figure 5. Cedar wood boards for courtyard façade (Building No. 5)

Figure 6. Abandoned materials reused in new building (Building No. 12)



Figure 7. "Mountain house" (Building No. 11)



Figure 8. "Water house" (Building No. 14)



Figure 9. Guo Xi's "Early Spring"



Figure 10. Passages around the exterior wall (Building No. 18)

Notes

Richard Shusterman (2008), *Body Consciousness: A Philosophy of Mindfulness and Somaesthetics*, Cambridge: Cambridge University Press, p. 1.

² Richard Shusterman (2009), "Pragmatist Aesthetics and Confucianism", *The Journal of Aesthetics Education*, vol. 43 (1), pp. 18–29, p. 25.

³ Richard Shusterman (1992), *Pragmatist Aesthetics: Living Beauty, Rethinking Art*, Oxford, Oxon, & Cambridge, MA: B. Blackwell, p. 5.

⁴ Richard Shusterman (2015), "Somaesthetics and Chinese Philosophy: Between Unity and Pragmatist Pluralism", *Frontiers of Philosophy in China*, Vol. 10 (2), pp. 201–211, p. 206.

⁵ Hung Wu & Katherine R. Tsiang (2005), "Introduction", in *Body and Face in Chinese Visual Culture*, Cambridge, MA: Harvard University Press, pp. 1-9, pp. 1-2.

⁶ Sophia Suk-mun Law (2011), "Being in Traditional Chinese Landscape Painting", *Journal of Intercultural Studies*, vol. 32 (4), pp. 369–382, p. 379.

⁷ Peter Zumthor (2006), *Atmospheres: Architectural Environments; Surrounding Objects*, Basel, Boston & Berlin: Birkhäuser, p. 10.

⁸ Guo Xi is a Chinese landscape painter and a theorist in painting who lived during the Northern Song Dynasty (AD 960–1127).

- ⁹ Lin Quan Gao Zhi 林泉高致 (*Great Message of Forests and Streams*) is Guo's famous landscape treatise. Shan Shui Xu 山水训 (The Principles of Mountain and Water) is one of the chapters.
- ¹⁰ Xi Guo (Northern Song Dynasty), "Shan Shui Xun" "山水训", in *Lin Quan Gao Zhi*, Transl. Kun Lin, pp. 6–53, pp. 10–11.
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- ² Maurice Merleau-Pont (2001), *Phenomenology of Perception*, transl. Zhihui Jiang, Beijing: The Commercial Press, p385.
- ³ Guo, "Shan Shui Xun", pp. 22-23.
- ⁴ Michael Sullivan (1979), *Symbols of Eternity: The art of Landscape Painting in China*, Stanford: Stanford University Press, pp. 72–74.
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- ⁶ Shu Wang & Wenyu Lu (2008), "Xiangshan Campus of China Academy of Art" "中国美术学院象山校区", *Architectural Journal*, 2008 (9), pp. 50–59, p. 52.
- ⁷ Guo, "Shan Shui Xun", pp. 10–11.
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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;*

Ecological civilization, as an academic term in China, has become the consensus of the Chinese people. In the era of ecological civilization, wilderness consciousness has gradually gained attention. Focusing on today's Chinese cities, is there a real sense of "wilderness"? Is the wilderness landscapes valued during the process of urbanization? Does the urban aesthetic accommodate wilderness?

As a great creation of civilization, the city has gradually become the main living environment for people. From the urbanization construction to the urbanization construction, to the rural revitalization project, the development of cities, towns and villages is becoming more and more serious with strong aggression and destruction to the ecological nature and the wilderness. However, the spiritual nostalgia for the wilderness carried by people's cultural genes has never faded. The development of urban civilization will inevitably require the nourishment and protection of the wilderness. However, it seems to be a contradiction between the pursuit of urbanization and the accommodation of the wilderness. How to make urban development and wilderness gradually merge with each other, how does urban aesthetics accommodate the wilderness, and how to construct an aesthetic view of urban wilderness in the era of ecological civilization? These philosophical reflections have become real problems in front of urban research scholars and even urban builders.

The city embraces the wilderness

Human beings were born in the wilderness.

The academic formulation of "wilderness" originated in the West, With the development of the country, the destruction of the original ecology became more and more serious, and the awakening of environmental protection in the late 19th century, the consciousness of wilderness protection gradually sprouted. The pioneer scholars began to write relevant thoughts: Thoreau's Walden Lake, Leopold's Sand Country Yearbook aroused the rebuilding of the relationship between human and nature, Nash's Wilderness and American Spirit expounded the American wilderness. Ralston systematically published Philosophy Towards Wilderness. The wilderness protection in this period has prominent scientific and ethical characteristics, reflecting a "dream to coexistence of civilization and wilderness", and emphasizing the non-intervention of human beings in the wilderness.

However, there is no absolutely no man-made wilderness. At present, there is almost no absolute sense of "primitive nature" or "pure nature" on the earth, and the real sense of wilderness rarely exists in cities.

In the era of ecological civilization, people try to coexist with nature in harmony and demarcation. As a result, wilderness is gradually re-integrated into urban life and becomes a new spiritual sustenance. At the same time, people gradually regard it as a kind of precious resource, that is, clear water and green mountains are as good as mountains of gold and silver. The "wilderness" in the city that I want to emphasize is not pure nature. From the perspective of urban design, it can be understood as a "wilderness landscape". This kind of wilderness, as the object of people's affection in the city, has the characteristics of ornamental, interactive and recreational. That can let the landscape develop freely in the form of wilderness, instead of a fixed image brought by traditional planting, it develops an ecological circle with relatively stable genes through natural screening and transformation. There is no constructed landscapes, only the relatively stable genes, and naturally.

The works of Patricia Johnson, a famous contemporary American landscape designer and ecological artist, incorporate the original wilderness into environmental design, combining the natural changes of the wilderness with design, and creating a wilderness

landscape that evolves with time. These landscape works transcend the traditional sense of natural culture, showing how to create a vibrant natural space in the city combined with the original wilderness, and make it a part of the daily activities of citizens. It is not difficult to see that the reason why wilderness gives people strength is that it follows the laws of nature and its nature is closer to the nature of human beings, which is called “Tao follows nature” advocated by Lao Tzu.

The Realistic Demand for the Re-enchantment of the Wilderness

The practice of wilderness landscape shows that wilderness can release more powerful vitality in city. Contemporary scholars of urban studies have begun to pay more attention to wilderness in urban environment.

In fact, the ecological civilization advocated today is a deep reflection on the relationship between human and nature, aiming to make people focus on ecology and wilderness. The outstanding characteristics of ecological civilization is attaching importance to ecology and emphasizing the beauty of original ecology, such as snow mountains, rainforest, oceans and other large areas of original ecology as well as small pieces of original ecology hidden in cities or villages that have not been destroyed by civilization. This is the “wilderness”. As Rolston’s research, wilderness reconstructs the relationship between human, city and nature. As the fertile soil of human life and the foundation of civilization, nature, in Rolston’s view, nature is “the matrix of life incubation and the place where human beings are born”¹, while wilderness is “the source of the connection between human beings and the natural”² and “the source of values”.

The affirmation of wilderness value is supported of cultural background. In the context of ancient Chinese culture, “wilderness” can be regarded as a view of nature. Ancient literati often regarded the wilderness as a kind of nature in their works, which is not only physical nature, but also a kind of nature in the spiritual world. Chinese Ancient cultural traditions advocated the harmony between human and nature. Even in landscape culture, the emphasis on wilderness can be traced back thousands of years.”

Tracing back to ancient Chinese culture, wilderness appeared frequently in ancient Chinese literary creation. As the external manifestation of the internal spirit of Chinese culture, wilderness constructs a wilderness world in traditional culture. Combing the development process of ancient Chinese cities, in the course of independent aesthetic appreciation of natural and taking wilderness as the object of esteem, it shows two aesthetic meanings, one is “seeking interest” and the other is “expressing feelings”.

Seeking Interest in the wilderness. Back to the Warring States Period, Chuang Tzu yearned for the “world of Supreme virtue”, which was actually the period of seeking interest and wilderness at the beginning of civilization. At that time, all things lived close to each other, retaining the original wilderness charm of their natural state, and presented a wilderness landscape. The development advocated the natural nature of things and affirmed the original natural state of nature.

Enjoy the wilderness. From the records of ancient Chinese literary works, as pure nature, that wilderness is not only a silent natural object or passive natural environment, but also carries rich spiritual symbols and emotional connotations. In literary creation, literati like to use the image of wilderness interest. Through the image of wilderness,

1 Holmes Rolston III, *Philosophy Goes Wild* [M], Liu Er, Ye Ping, Changchun: Jilin People's Publishing House, 2000, p. 210.

2 Holmes Rolston III, *Philosophy Goes Wild* [M], Liu Er, Ye Ping, Changchun: Jilin People's Publishing House, 2000, p. 4.

they seek interest in the wilderness and place more emphasis on the wilderness.

In ecological civilization, the acceleration of urbanization has led to the lack of “homeland feeling” of Chinese living in cities. It is difficult to find spiritual homeland. As the home of soul and spirit, wilderness can be called a medium and a carrier. The return of wilderness consciousness has become an urgent need in urban living life.

Therefore, the preservation and protection of wilderness landscape in cities has become an important mission of contemporary urban construction. Professor Chen Wangheng summarized the realistic need of this wilderness consciousness from the philosophical as “wilderness re-enchantment”³. In the era of ecological civilization, wilderness philosophy has become an important part of the contemporary ecological civilization with its deep sense of distress for the destruction of human survival home and deep reflection on the current production and life style. As early as last century, American environmental ethicists have issued a warning: “The protection of wilderness provides the only or the last chance to live in harmony with nature.”⁴

Contemporary Inevitability of Wilderness Aesthetics

Cities are closely related to wilderness. From the perspective of industrial civilization, cities and wilderness seem to be incompatible two independent existences. So, from the perspective of ecological civilization, how should they intervene in each other and coexist in harmony? It is not easy for cities to accommodate wilderness, but even more difficult for cities to accommodate wilderness aesthetically. With the acceleration of urbanization, more than half of the population live in cities. Cities have become the main living environment of Chinese people. “Let cities integrate into nature, and let residents see mountains and water.” This was mentioned by President Xi Jinping. Living in the city carries people’s yearning for a better life. The idea of “Better City, Better Life” clarifies that the city is not a machine for people to live, but a container for people’s emotions. In urban life, “Happy Living” as the highest pursuit of environmental construction, the inclusion of wilderness in cities is indispensable. It can also be understood that wilderness is a reflection brought about by the rapid urbanization process.

Today’s urban construction is a complex and comprehensive project. Professor Chen Wangheng emphasizes the principle of “aesthetic dominance”. Therefore, in the urban aesthetic life of the ecological civilization, we advocate an aesthetic view, that is, the wilderness aesthetics. As the most authentic ecological nature, the wilderness has become the object of cognition and experience in people’s city life. Of course, aesthetics will inevitably be obtained and we can find the meaning of life better. Professor Chen Wangheng advocates the delimitation and harmony between ecology and civilization, and emphasizes the construction of a new aesthetic concept, that is, the aesthetic concept of delimitation and harmony. “This aesthetic concept requires the coexistence of the original wilderness and modern civilization. In their respective regions, the wilderness and civilization do not contradict each other and are self-contained. This kind of harmony is not the sympathetic harmony of “I am in you” and “I am in you” emphasized in Chinese traditional culture, but the harmony of demarcation.”

This wilderness aesthetic emphasizing enlarging individuals in nature, sharing the same rhythm of life and the same emotion of life with mountains and rivers, to establish the

3 Chen Wangheng, *How can cities make life better? — The Perspective of Environmental Aesthetics*[J], *Journal of Zhengzhou University (Philosophy and Social Sciences)*, Vol. 45, No. 1, January 2012.

4 Des Jardins, Lin Guanming and other translators, *Environmental Ethics*[M], Beijing: Peking University Press, 2002, p. 188.

beauty of harmonious parallel development between wilderness and civilization.

Wilderness aesthetics has survived in Chinese cultural tradition from ancient times to present. The shock of wilderness is like the spray of blood from ancient times in the wilderness, which is an aesthetic feeling that can not feel in urban civilization.

In addition to the theoretical level, wilderness practice has been gradually promoted in China. Around the twentieth century, wilderness outdoor sports began to be popular in the United States, and the public's leisure interest gradually turned to wilderness, which continues to today. Nowadays, from the perspective of ecological civilization, the acceptance of wilderness practice becomes more and more urgent.

In the era of ecological civilization, to realize the sustainable development, we need pay more attention to wilderness and accept wilderness from the theoretical level, realize the return of wilderness at the level of urban planning and construction, and advocate more wilderness practice activities. Wilderness aesthetics rebuilds the real connection between urban residents and nature. Its significance is not only in strengthening the vitality of the city today, but also remind people cherishing the wilderness as a place of human interest, a place to enjoy, spiritual home, and re-enchantment the wilderness. Wilderness aesthetics is the great beauty of the era of ecological civilization. Cities in the era of ecological civilization sometimes have strong calls and acceptance of wilderness.

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| **PANEL SESSIONS** |

PANEL SESSION 16 | IS THERE AN EAST EUROPEAN AESTHETICS

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OPENING PREFABRICATION TO PARTICIPATION: INSTITUTE FOR TESTING MATERIALS SERBIA (IMS)

Abstract | The paper departs from pair of photographs (FIG.1.2) 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. 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;*

OPENING PREFABRICATION TO PARTICIPATION: The Institute for Testing Materials from Yugoslavia to Cuba

In April 1949, the recently retired ETH professor Mirko Gottfried Roš received a photo album depicting the achievements of The Five Year Plan in building the country from the Ministry of Construction of Yugoslavia. It was as a gesture of gratitude for his visit to Belgrade, the city of his birth, where Roš travelled, invited by the same Ministry.¹ The reason for the visit was the offer from the government and the Serbian Academy of Sciences to create a new institution for guiding industrialization and testing materials according to his knowledge and experience.² This was more than rich, as Roš obtained 11 honorary doctorates throughout Europe and set the foundation and developed the Swiss Federal Laboratories for Material Testing at ETH. In 1952, the new institution took the role that the prewar institutes had in government, gathering these within one center. In the letter addressed to the government Roš referred to the new institute as one for testing industrial materials and buildings and being independently funded, apart from initial expenditure covered by the state. Apart from loans for machinery and the salaries of employees, these included furniture for departments to equip '7 cabinets for researchers taking into consideration their scientific work, personal relations and the visits of groups of scientists from abroad'.³ These corresponded to departments of Stone, Concrete, Geomechanics, Wood, Metals, Physics and Chemistry, and the Development of Machines. Roš worked on the research program, the people engaged, specifications of the equipment with the positions of machines and the distribution of spaces. He oversaw the import of machinery from Switzerland produced by Alfred J. Amsler, writing: 'Initially we have one loan to obtain machines and apparatuses from Switzerland for scientific research and the practical testing of materials with the value of 1 000 000 CHF...the first half of the loan is adopted. The rest is needed for the fruitful work of the Institute. The machines are specified, prices without increase and with special discount of 10 %'.⁴ Although initially part of the Academy of Sciences, the Institute was separated by decision of the government from 1953 and placed under the supervision of an Executive Committee.⁵ It was then renamed the Institute for Testing Materials of the Republic of Serbia (IMS) and Roš's deputy and the Chair of the Department of Concrete, the young, up-and-coming Branko Žeželj, took Roš's position as Principle.⁶ This initiated a long phase of the Institute's development based on original patents in prestressed concrete, initially applied to Experimental housing in New Belgrade.

In 1962, the Belgrade photographer Branko Turin depicted motifs from newly inhabited

1 Ministry of Construction of Yugoslavia. *Photo album from the Ministry of Construction of Yugoslavia to Mirko Roš ETH Zurich, April 1949*. Erinnerungsalbum, 31 x 42 cm, Hs 359:2, Hochschularchiv der ETH Zürich.

2 Branislav Vojinović, "Mirko Roš (1879-1962)," *Lives and Work of the Serbian Scientists*, Book 14 (Belgrade: Serbian Academy of Sciences and Arts, 2014), 85.

3 Mirko Roš. *Mirko Roš as Principal of the Institute to The Presidency of the Government of Serbia on the request for equipment, 3 July 1952*. Letter. Archive of IMS.

4 Mirko Roš. *Mirko Roš as Principal of the Institute, Report of work on the founding of the IM-SAN Institute to the Serbian Academy of Sciences, 11-20 January 1952*. Letter: 6, 7. Archive of the IMS.

5 Branko Žeželj. *Branko Žeželj as Deputy to the Principal Mirko Roš, Letter to The Executive Committee FRS on the occasion of the authorization to use the whole building, 10 March 1953*. Letter. Archive of the IMS.

6 *Decision on the registration of the institution, The Institute for Testing Materials FR Serbia at the National Committee Topčidersko brdo, no. 499, 6 Sep. 1955*; published in the *Official Gazette FR Serbia*, no. 89, 15 Nov. 1955, p. 900. Archive of the IMS.

experimental housing in New Belgrade. Sitting in a local restaurant, a man looks throughout a large window towards the center of the housing area, playground and school. Dressed in a suit, he is surrounded by marble columns and wooden walls with memorial picture devoted to the youth working actions in building the city [fig. 2a, b].⁷ Built as a trial solution for solving the housing crisis in Yugoslavia, Experimental housing was a testing ground for both a way of living and a way of making. The most peculiar feature of the new settlement was the introduction of the IMS prefabricated system and the substitution of working actions by machinery equipment.⁸ Yet, despite all the difficulties, this new way of prefabrication actually took a lot from practices of youth actions. This primarily meant trial work on the construction site with the involvement of a variety of semi-specialized actors in the process of building.

Recalling the difficulties in construction Žeželj mentioned that the soil was unexplored and sometimes impassable, and that there was a lack of electricity, phones and basic materials such as cement and gravel. As the city was planned for the very unstable floodplains at the confluence of the Danube and the Sava, every kilo of weight within the construction was important [fig. 3]. Moreover, there was a lack of mechanization in the construction process, with only a few, weak cranes. With transport from the factory being expensive, it was decided that floor slabs will be produced at the construction site.⁹

An applied system was envisioned as a homogenous and rather simple solution made out of a pillar and a slab in a square of 4.2 x 4.2 m [fig. 4a, b]. Yet due to the joint between the slab and column regulated by the steel pre-stressed wires, the system acquires a high level of flexibility.¹⁰ The floor slabs, as the most original part of the system, are made out of internal ribs sandwiched between concrete slabs. The ribs are followed by cables which by introduced force create the prestressment of the concrete through each floor. The lower slab is made of two layers of plaster with a net in between and it represents the final solution for the ceiling. Due to the absence of a beam and the integration of the ceiling, the structure forms a very clean base for further work. The creation of the slabs was simple, too, as instead of steel molds, they were made using cardboard. Using paper for molding the ribs and upper slab was prioritized due to economics and simplicity of assemblage as it enabled both ribs and slab to be made as one.¹¹ The solution fitted the goal, with slabs weighing 3t on 17 m² which was 30 % less compared to known systems and actually enabled building on sand.¹²

7 Branko Turin, *Novi Beograd*, Belgrade City Museum: Ur_12170, Ur_12180, 24 x 18 cm, Urban Planning and Architecture Collection, 1962.

8 Jovan Đ. Marković, *Novi Beograd 1948 – 1968* (Beograd: Skupština Opštine Novi Beograd, 1968), 25-26. See also: Aleksandar Djordjević, "Planiranje i izgradnja Novog Beograda," *Regulacioni plan za područje opštine Novi Beograd* (Beograd: Export-Press, 1967), 52-54.

9 Branko Žeželj, "Conditions for the prefabricated construction of flats in Yugoslavia," in *Advice on the Industrialization of Housing Construction* (Belgrade: Federal Building Chamber, October 1960), IIg-3.

(Translated from: "Uslovi i izgledi za punomontažno gradjenje stanova u Jugoslaviji," *Savetovanje o industrijalizaciji stambene izgradnje*, Beograd: Savezna gradjevinska komora)

10 *IMS Bilten 4* (1974) "The Prefabricated Pillar System of the IMS from Prestressed Concrete: Elements of Construction", 9-13.

11 Department II: Concrete, "Study on the testing of prefabricated floor slabs," (Institute for Testing Materials FRS Belgrade, 1960), 5-6. Archive of the IMS.

12 Boško Petrović, "The Evolution of Prestressed Concrete Structures," *20 Years of Work 1948-1968* (Belgrade: Institute for Testing Materials FR Serbia, 1968), 222.

The floor slabs were weaved to each other in a horizontal continuum by intersecting cables running through the ribs. The introduced force was adjusted to each building and delivered *in situ* as the final touch. This was done using equipment produced in Yugoslavia as part of IMS technology.¹³ The intention was clear from the very foundation of the Institute under Roš as two main themes during 1949 and 1950 were prestressed concrete and work on steel armatures and presses. The phase ended up with prototypes of press for straining cables made out of six \times 5 wires with armatures.¹⁴ The joint would become most famous solution of IMS technology bringing to Žeželj international recognition and to the Institute an initial product for export: metal systems for reinforcement.¹⁵ The solution brought relief in the housing sector until the end of the 1960s, the majority of building in New Belgrade was designed and performed by IMS system. As shown in a 1960 album by the Department of Concrete at IMS, weaving the structure in Experimental housing was performed by a mixed community of builders, from laymen and semi-skilled workers to engineers [fig. 5]. With minimal equipment this process of making although named the first phase toward industrialization was more correspondent to *crafting of industry* in trial by actors seeking a place in society by building it.¹⁶

From the perspective of city planning, Experimental housing was based on the General Urban Plan for New Belgrade as a city of 200 000 inhabitants adopted in 1958 by the People's Committee of Belgrade [fig. 6]. The plan came from the Urban Planning Institute Belgrade by a group of architects around Branko Petričić, known for his collaboration with Le Corbusier on *Plan de Paris 37* related to the thesis from *Ville Radieuse*.¹⁷ More than any other, the plan reinforced the idea of greenery surrounding freestanding objects that almost took a secondary role in the overall *imago* of social life. The city was envisioned as a sum of centers of neighborhoods of 5000 to 10000 inhabitants accompanied by schools, kindergartens, markets, playgrounds, health centers and culture. The adaptation of the plan was followed by its testing sample of Experimental Blocks 1 and 2 that became the biggest housing construction site in the country, a 'laboratory of experimental work whose findings from 1955 until 1960 were of major significance for the development of the construction sector'.¹⁸ Attempting to meet the extremely high rates of demographic increase, the Experimental housing was envisioned as two parcels totalling 3640 flats on 35 ha, for 12 425 inhabitants and represented the first local communities in New Belgrade. Embedded areas in the middle of the block for communal activities were surrounded by 5 types of buildings with 8 to 13 floors and 10 types of apartments.¹⁹ That the experimenting regarding planning followed the experimental work of the IMS was affirmed by Petričić, who

13 Archive of the IMS, *Institute for Testing Materials*. DVD. Directed by Aleksandar Ilić. Belgrade: Institute for Testing Materials FR Serbia, undated.

14 Petrović, "The Evolution of Prestressed Concrete Structures," 222, 207.

15 Archive of the IMS, *Institute for Testing Materials*.

16 Department II: Concrete, "Study on the testing of prefabricated floor slabs," 17-18.

17 Ljiljana Blagojević, *Novi Beograd: osporeni modernizam* (Beograd: Zavod za udžbenike, 2007), 148, 150.

18 Branko Petričić, "The First Urban Realization. New Belgrade 1955-1975," *Yearbook of Belgrade XXII* (Belgrade: Belgrade City Museum, 1975), 223. <http://www.mgb.org.rs/images/godisnjaci/GodisnjakXXII/219-234GodisnjakXXII.pdf> ("Prve urbanističke realizacije. Novi Beograd 1955-1975," *Godišnjak grada Beograda XXII*);

Branko Petričić, "Built Housing Blocks 1 and 2 in New Belgrade. The Experimental Area," *Urbanizam Beograda 2*, (Belgrade 1969): 14-19. http://urbel.com/uploads/Urbanizam_Beograda/UB2.pdf ("Izgradjeni stambeni blokovi 1 i 2 u Novom Beogradu. Eksperimentalni rejon").

19 Petričić, "The First Urban Realization. New Belgrade 1955-1975," 230.

wrote that in order to fit the IMS vision, defined spans, heights and module were needed. Petričić worked on span, recalling that ‘after competition we adopted one of 4.2 x 4.2 m and next to the new urban vision, we got an original structural system. Seemingly crucial to this were the extremely difficult field conditions’.²⁰ Construction informed the plan in the other direction as next to Petričić, an architect employed at IMS Dušan Milenković worked on designing the first buildings built in 1957/1958 prior to the adaptation of the plan.²¹ The plan simultaneously adopted resulted in mock-ups in order to build most housing from 1960 until 1963.

For the IMS, apart from testing the new way for construction, working on experimental housing meant new visions for the production of flats at construction sites. There would be organized precast plants for production at sites capable of producing 500 hundred flats per year. Production was mobile and as soon as it finished work at one site it moved to a new area. In order to set up production, the Institute initiated cooperation with interested firms for building and installations, craft workshops and the Yugoslavian sector for construction of machines.²² In this sense, the involvement of the IMS in solving the housing problem mediated by the plan of the Urban Planning Institute, informed its future, adding the production of flats as part of its experimental offer.

In June 1966, the Cuban Vice-minister of Housing, Alberto Arrinda Pinero, wrote to the ambassador in Yugoslavia, José Luis Pérez, that ‘our Ministry wishes to experiment as soon as we have sufficient technical data with the system of Prestressed Concrete developed by Professor Branko Žeželj’. The information requested included the plans for four to five story buildings, details on the construction of floor slabs, the form of prestressing through the columns, the kind of material for the joints and views on possible alternative material to be used. Additionally, the Ministry would ask for ‘6 more copies of the excellent brochure of this system published in 1966 by the IMS’ and photographs.²³

The ambassador visited the New Belgrade construction site in September 1966 in order to compare options for similar construction in Cuba. According to his talk Cuba faced a huge program of housing construction and Fidel Castro personally had an interest in applying the IMS system for this purpose.²⁴ In December, a Cuban delegation visited New Belgrade followed by another group aiming to agree work on experimental building in Cuba according to the IMS system.²⁵ Formed of Amor Serjo, Adolfo Gonzales, Leonardo Ruiz and the architect Basilo Piesecki, the group worked at the IMS on an experimental project followed by the three-month practice of six Cuban technicians at the Institute. In return, Žeželj travelled to Cuba to give lectures, describe the system and suggest building location in Havana.²⁶ Meanwhile, material travelled back and forth, including

20 Ibid. 227.

21 Mihailo Čanak, “Architectonic Activities,” in *20 Years of Work 1948-1968* (Belgrade: Institute for Testing Materials, 1968), 295.

22 Žeželj, “Conditions for the prefabricated construction of flats in Yugoslavia,” IIg-10.

23 Alberto Arrinda Pinero. *The Cuban Minister of Housing from Ministerio de la Construcción Cuba Alberto Arrinda Pinero to The Cuban Ambassador to Yugoslavia, José Luis Pérez, 9 June 1966, Habana, Cuba*. Letter. Archive of the IMS.

24 Svetozar Pejanović, IMS Principle. *Report on negotiations on the application of the IMS system in Cuba to The Federal Institute for International Technical Cooperation, 28. 9. 1966*. Letter. Archive of the IMS.

25 *Embajada de Cuba to Branko Žeželj, 30 March 1967*. Letter. Archive of the IMS.

26 Svetozar Pejanović, IMS Principal. *Svetozar Pejanović to the Secretariat for Foreign Affairs Belgrade, 5 October 1967*. Letter. Archive of the IMS.

pieces of steel wire for prestressment arriving at the IMS for final approval for the adequate application of the system in Cuba [fig. 7].²⁷ The phase resulted in a contract between the IMS and the Cuban Ministry on the application of the IMS system and the export of equipment for the production of experimental buildings.²⁸

From the Cuban perspective, faced with intensive housing construction, the Institute for Housing within the Cuban Ministry of Construction underwent significant research into prefabricated systems worldwide. Groups of researchers studied the systems in order to select a group of ten. Delegations were sent to various countries in order to learn about the technology, do field trips and discuss projects. The process ended with the selection of 6 prefabricated systems: 3 with large-scale panels, 2 with movable moulds and one skeletal system from the IMS. These were further compared based on projects for experimental buildings assigned to each to offer data on the possible involvement of workers and materials. From 1968 to 1969, experimental buildings were built based on detailed projects created to drive practical decisions.²⁹ From 1971, the Cuban administration accepted the IMS system being seen as the best in competition with other system for prefabrication.³⁰ Subsequently the IMS and the Cuban Ministry started an intensive collaboration with over 20 years of field construction. In 1974-1979 alone, three precast plants for the annual production of 4500 flats were delivered from Yugoslavia to Cuba together with equipment, documentation and technical assistance.³¹ Known as PVYC: *Plantas de Vivienda Yugoslavia-Cuba* and located in Havana, Cienfuegos and Santiago de Cuba, these produced flats on site, using micro-brigades made up of 33 initially unskilled builders [fig. 8, 9].³²

The IMS work at the Experimental housing travelled a long way, adopting the heritage of unspecialized work in the post-war period. Starting from solely the experience of making, the IMS recognized the trade value that makers and society were striving for in the process of constructing the city as a place of inhabitation. Thus, work on Experimental housing involved the further development of the Institute as a producer of flats *in situ*. This practice evolved in the special X Department of Buildings founded in 1957, tasked with achieving unique solutions using experimental prefabrication, afterwards know as one of the most original contributions of the IMS.³³ All of paths the IMS took from New Belgrade were gathered as a *transfer of technology* by which the Institute exported precast parts for making housing in Italy, Austria, Hungary, Cuba, Ethiopia, Angola, Egypt, the USSR and China. These were based on the involvement and education of local people and materials, aiming at an open system within the experimental testing of materials.

27 IMS Department V: Metals. *Report on the testing of steel samples from Cuba*, 22 September 1967. Scientific study. IMS Archive.

28 Pejanović, *Svetozar Pejanović to the Secretariat for Foreign Affairs Belgrade*, 5 October 1967.

29 Branimir Grujić, "The Application of the IMS System in Cuba," *Izgradnja*, no. 4 (Belgrade 1970): 179.

30 Branimir Grujić, "The Further development of the IMS system in Cuba," *Bilten IMS*, no. 4 (Belgrade 1974): 41, ("Dalji razvoj sistema IMS na Kubi").

31 Nelson Navarro Campos, "The Implementation and Development of IMS Building Technology in Cuba," in *Research, Projects and Realizations in Construction*, edited by Zoran Popović, Goran Petrović (Belgrade: Institute for Testing Materials Serbia, 2010), 217. Also, Nelson N. Campos, Jose C. Temes, "The Application and Development of the IMS-Žeželj System in Cuba," *Bilten IMS*, 1 (Belgrade: Feb 1975): 3-7.

32 Grujić, "The Further Development of the IMS system in Cuba," 41.

33 Čanak, "Functional Aspects of Housing in System IMS," 9.



FIG. 1: Institute for Testing Materials plant for the production of flats at the PVYC construction site, Cuba, 20 April 1977. Archive IMS.



FIG. 2a, b: Branko Turin Novi Beograd 1962, 24 x 18 cm, Belgrade City Museum

FIG. 3: View of Experimental housing, Milan Pavlović Novi Beograd, around 1964, 24 x 18 cm, Belgrade City Museum.

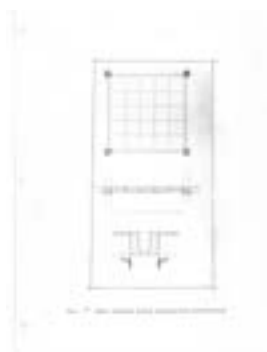


FIG. 4a, b: The IMS principle for floor slabs, from Study of the testing of prefabricated floor slabs (1960), Scientific work of Department II: Concrete, the Institute for Testing Materials FRS Belgrade. Archive of the IMS.



FIG. 5: The production of floor slabs for the IMS system at an Experimental housing construction site, album of the Department of Concrete (II) 1960, IMS Archive.

FIG. 6: The concept of the microregion in the plan of the Urban Planning Institute Belgrade by Branko Petričić, 1958. From Novi Beograd. New Town (Belgrade: The Direction for the Construction of Novi Beograd, 1961)

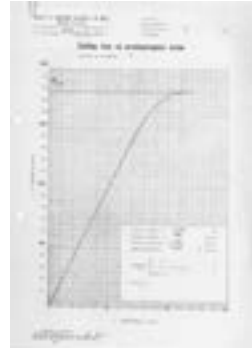
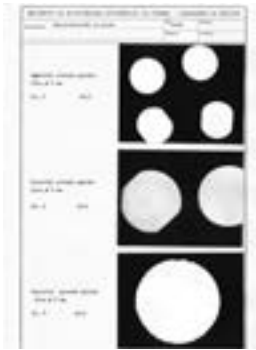


FIG. 7a, b: Study of steel wire for prestressed concrete, Department V: Metals, IMS, Sep 1967. IMS Archive.



FIG. 8: Newspaper article, El Gramma, 6 April 1976.

FIG. 9: Publication Microdistrito. Plaza de la Revolucion. La Habana. Grupo Nacional de Viviendas y Urbanismo DESA, November 1975.

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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;*

INTRODUCTION: POST-SOCIALIST SHRINKING CITIES THROUGH CULTURE, CREATIVITY AND AESTHETICS

Shrinking cities has recently emerged as a new “reality” in global urban development (Rink et al, 2012). It should be clarified at beginnings that urban shrinkage as a development process has existed parallel with urban growth since the first cities. Then, the process of modern urban shrinkage has also been noticed 60-70 years ago, in the case of early-industrialised cities in the USA (Kaufman, 2011). However, the frequency and widespread of shrinking cities, as well as the appearance of the case of extreme urban shrinkage, have cemented the position of this phenomenon as important in contemporary urbanisation at global level (Richardson & Woon Nam, 2014; Pallagst, Wiechmann & Martinez-Fernandez, 2014).

Urban shrinkage is especially evident in Europe, where 40% of cities are losing population (Rink et al, 2012). However, this percentage differs greatly across the continent. In the eastern half of Europe, which consists of the former socialist countries, urban shrinkage is by far the prevalent type of urbanisation today (Turok & Mykhnenko, 2005). In Romania and Bulgaria, more than 90% of all cities are shrinking; the other post-socialist countries have the lower percentage of shrinking cities, but all of them have more cities in this group than in the group of growing cities (Restrepo Cadavid, Cineas, Quintero & Zhukova, 2017). Serbian cities are also pretty threatened by urban shrinkage; approximately 85% cities has had demographic decline and economic underperformance by the last national population census in 2011 (Djukić, Antić & Vujičić, 2017). The presented figures illustrate that shrinking cities and the ways of their future development are of special interest in post-socialist Europe.

Shrinking process is a multi-dimensional and complex phenomenon (Hospers, 2014). It reflects through different aspects and many times it is challenging to position these aspects between causes and consequences. However, from the early beginnings of research, urban shrinkage has been mainly described as a process of population loss in an urban area due to the problems of its economic restructuring (Rieniets, 2009). Thus, demographic and economic aspects figure as the most prominent ones. The other ones with minor role are numerous: social, political, administrative, ecological, physical, financial and fiscal shrinkage, etc. (Großmann, Haase & Rink, 2008).

Interestingly, the internationalisation and the main promotion of both the term and concept of shrinking cities in the middle 2000s was carried through the same-name project (“Shrinking Cities / Schrumpfende Städte”) that was basically settled in art, creativity, culture and aesthetics from post-socialist space in Eastern German cities. Since that, this initial, “artistic” approach in the phenomenon of urban shrinkage has been retreated to the other afore mentioned aspects, better linked with scientific investigations and quantitative outputs. Nevertheless, this approach has not been lost. Even more, it seems that artistic approach is passing through a renaissance period now, after the consolidation of the concept of shrinking cities in the early 2010s.

The aim of this paper is to present ongoing efforts towards the link between urban shrinkage, art, inspiration, and creativity. Its contribution is to determine the current aesthetical and artistic side of this concept. This is of special interest, because art, culture and creativity have become important global factors to fuel socio-economic development (Aber & Yahagi, 2014). Therefore, the aesthetical and artistic side of shrinking cities certainly needs a more prominent role in the future urban redevelopment

and demographic regeneration of shrinking cities.

METHODOLOGY

This research is shaped as a review paper. The key content of the paper is related to the newer knowledge regarding relations between urban shrinkage, art, culture, inspiration, and creativity. To acquire it, the initial artistic development of the concept shrinking cities (and the same term) from the early and middle 2000s had to be explained. This is done by combining primary and secondary resources and by adding comments and conclusions.

INITIAL RESEARCH OF SHRINKING CITIES THROUGH ART AND AESTHETICS

It was already highlighted that both the term and concept of shrinking cities were initially promoted through the same-name international project – “Shrinking Cities / Schrumpfende Städte” (2002-2008) – that artistically and culturally dealt with urban shrinkage. This project was led by Philip Oswalt and the other Eastern-German cultural experts and it was financed by the Federal Cultural Foundation of Federal Republic of Germany. However, the project involved many international experts in art and research and included different cities as research case studies. The main case studies were four urban areas: Detroit (USA), Manchester/Liverpool (Britain), Ivanovo (Russia), and Halle/Leipzig (Germany). In line with this character, the project revealed internationally the essence and frequency of urban shrinkage at different levels: in Eastern Germany, in Europe, and globally. Hence, the project played a critical role to mobilise cultural and scientific community from different disciplines to explore the phenomenon (Laursen, 2009). The project manager, Philip Oswalt, clearly revealed the intention in the introduction of the project, saying: “Shrinking cities are a cultural challenge to us. In the Shrinking Cities project, architects, academics and artists investigate recent developments ... and make suggestions” (Oswalt, n.d.)

At the first glance, it is unexpected to understand that a cultural project handles such project with easily noticeable functional and physical repercussions, typical for the fields of urban planning (Laursen, 2009). Nevertheless, several artistic actions (Fig. 1 & 2) conducted within the “Shrinking Cities” Project triggered general opinion relating shrinking cities. In essence, the project tried to give the positive answer that shrinking cities with their identity, uniqueness and mental milieu were an ‘excellent polygon’ for new artistic expression in architecture, film, photography, music, literature and the other forms of fine and applied arts. This approach was used in the whole project, where every investigated shrinking city (or ‘polygon’) got a specific ‘artistic dossier’ (SCP, n.d.).

The outputs of the project were praised even at its final stages. The most important ones were several mobile artistic performances, created by the project members, which were eventually exhibited in shrinking cities in Germany and in the USA. These events did not presented just the consequences of urban shrinkage (mainly negative), but they also aspired to show the positive, creative dimension of this phenomenon (Hollander, Pallagst, Schwarz & Popper, 2009). Apart of these, major events, many small cultural actions were conducted. For example, a series of documentary movies about urban shrinkage were realised, such as “Requiem for Detroit?” (2010), “Sometimes City” (2011), “The Pruitt-Iggo Myth” (2011), and “Detropia” (2012) (Luescher & Shetty,

2013).

At the end, the impact of the project has been much more significant than the enlisted outputs. The artistic and culture-based actions carried through “Shrinking Cities” Project have changed the way people perceive urban shrinkage and shrinking cities as its physical reflection. P. Oswalt (2006) scrutinised this change in the project; to show people that shrinking cities are not a paradox in urban development, but its new normality and that they need to be familiarised with it (SCP, n.d.). Finally, people became familiar with both the term and concept of shrinking cities.

THE RECENT RESEARCH OF SHRINKING CITIES AND AESTHETICS

Today, after the consolidation of the concept of shrinking cities, this approach through art, creativity and culture is usually settled in the broad social aspect of the concept, but this picture is more complicated (Antonić, 2018). Although the fields of art, culture, and creativity have never been excluded from the main research discourse of shrinking cities, it seems to this topic has been recently reinvigorated due to a new climate in general urban development. These sectors have been traditionally appreciated by scholars due to their traditional influence on social wellbeing, but also as useful and innovative tools for economic regeneration recently (Aber & Yahagi, 2014). There are two main directions that are observable in the current discussions about the role of art and culture in shrinking cities and their desirable reurbanisation.

Generally, inherited ‘classical’ culture is considered as a significant factor for reurbanisation. This is underlined as a very useful approach for the cities with strong cultural background, such as Dresden, Jena or Potsdam in Eastern Germany (Wiechmann, 2009). The example of Dresden (Fig. 3) is well-documented. The city successfully implemented the strategy adopted immediately after the fall of socialism in the early 1990s. This strategy was based on the comprehensive physical renewal of ruined old city ambient as an extended tourist offer for the numerous visitors of classical cultural and artistic splendour in many city museums and galleries. The use of huge resources from federal government for this aim has been criticised by public, especially during the years of urban shrinkage in the 1990s and the 2000s (Wiechmann, 2009). This approach has had a partial impact on the best examples in Eastern Europe, e.g. world-heritage cities in post-socialist countries. For illustration, the afore mentioned Dresden, as well as St Petersburg in Russia or Tallinn in Estonia, have witnessed reurbanisation process since the start of 2010s, Sibiu in Romania (Fig. 4) has slowed its shrinkage towards reurbanisation, but Pecs in Hungary has continued to shrink fast despite it was even European capital of culture few years ago.

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Another problem in the previous approach is that many cities do not possess so valuable cultural legacy to be a ‘fuel’ for their regeneration and reurbanisation. However, the things that all shrinking cities possess are creativity and local tradition that can be utilised for these aspirations. This is even evident for those cities with profound industrial past, rarely linked with culture and art (Bontje, 2016). J. Aber (2009) emphasises this interconnection between creativity and local tradition. It should be done through cultural industries, one of major attainments of a shrinking post-industrial city and globalisation. For example, many American shrinking cities have recently based their development agenda on the encouraging of creativity and the formation of local creative clusters (Audirac, 2009). The point is that this vision can be achieved only with comprehensive local development of higher education and tertiary economic sector; this is, for example, an outcome of the research of the City

of Liepaja in post-socialist Latvia (Egliņš-Eglītis & Lūsēna-Ezera, 2016). Accordingly, development policies that encompass both urban regeneration and wide support for creative industries and clusters or make links and customisations between these two sectors are seen as a key element to enable reurbanisation and urban redevelopment (Oliveira & Paulino, 2017).

CONCLUSIONS

The main intention of the paper is to present the newest directions in the research of shrinking cities that bridge this wide topic with the fields of art, inspiration, and creativity. The basis for this research is the same-name research cultural project, “Shrinking cities”, which has left an immense impact on the entire concept; it consolidated the name of both the term and concept of shrinking cities globally. Moreover, the cultural events and research-scientific contributions realised within the project changed the deeply embedded opinion that shrinking cities cannot be considered as ‘exempts’ of contemporary urban processes and that they also have or, more precisely, must have a development perspective.

The acquired findings relating the newest data about the links between shrinking cities and the fields of art, inspiration, and creativity present a quite new situation. After establishment of both term and concept, the general interest about this topic has been reoriented towards the future of shrinking cities, i.e. possible solutions for them. Two presented approaches are diametrically different, but both have art, inspiration, and creativity in their essence. It is also obvious that they target two different types of shrinking cities, in line with their historic and cultural legacy. However, this dichotomy is more profound.

- The first type of cities, with rich and unique heritage and culture, face simpler procedure because the focus is on already obtained on artistic and cultural treasure and they can easily start with the second phase – their promotion and sustainable use. Thus, they can achieve the redevelopment and eventual reurbanisation in short-term periods, like in the explained case of Dresden.
- In the other side, the second type of shrinking cities without rich and unique heritage and culture had to first rediscover which kind of heritage and culture they can promote and utilise and, then, how they can be linked with general urban development. This is certainly more time-consuming. Such cities are also prevalent and they usually cannot use just the tools from art and creativity to redevelop themselves. Finally, the showcases of this type are still rare, which put a bigger challenge for the development agenda of such shrinking cities.

At the end, regardless of the type, shrinking cities need the better integration and/or customisation of their development policies, to allow a ‘synergy effect’ and rational approaches in this process. This is particularly important because, as it was explained in the introduction, shrinking cities have limited demographic and economic resources, which cause a lot of constrains for their future.



Fig. 1 and 2: Artistic interpretations by Shrinking Cities Project: (left) Exhibition “Shrinking Cities – Interventions” in Leipzig, Germany, and (right) a Poster for Cleveland exhibition in the USA in 2007 (Source: Shrinking Cities Project: <http://www.shrinkingcities.com>).



Fig. 3 and 4: Dresden in Eastern Germany and Sibiu in Romania are showcase cities for the reurbanisation based on the rediscovering of rich ‘classical’ culture (Author: B. AntoniĆ);

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TODAY'S AESTHETIC EXPERIENCE BASED OD 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;*

INTRODUCTION

The Common State of South Slavs nations lasted just over seventy years. The idea of unification was based on the possibility that different nationalities can work and develop together within one homogenous group. Belonging to a particular community is related to the matter of the identity,² in this case to the primary, Yugoslavian one, towards the Serbian, Croatian, Slovenian, and later Montenegrinian and Macedonian. The idea and development of Yugoslav idea can not be considered only in the formal framework of the state's duration, as the establishment of the Yugoslav identity can not be viewed outside of the ideologies,³ which at different times and using of different cultural structures⁴ formed and maintained the continuity of the development of the idea of a common state of a unified, national identity- the Yugoslav one.

Issues concerning collective, national and cultural identity help us to understand more deeply their overlaps and sources, depending on the context. By cultivating and developing individual (or all) forms of human culture, one forms and achieves a cultural identity, while culture is determined by the principles of the nation.⁵

The concept of collective identity comes to new generations through time and through the feeling of belonging to the same.⁶ That heritage, that cultural uniqueness of one nation is closely connected with its established national identity.⁷ This was the Yugoslav idea. The parallel development of national identities vis-à-vis the Yugoslav one is enabled by the establishment of the Yugoslav identity as the first one, and thus their relation is defined as hierarchical.⁸ Therefore, the degree of development of Yugoslav culture, art and heritage must be observed being aware that it did not perceive its peak as a homogeneous entirety. The potential of the Yugoslav idea did not survive its zenith.

Question - what is ours and what is yours is still in the air, even after more than 20 years after the breakup of Yugoslavia. The events that preceded the break-up, as well as those after it, are being dealt by the historians, and today they are viewed as a Yugoslavia timeline. What's left inside the borders after removing them? We know what and how it happened, now we searching for the way how we should remember that?

Nostalgia today defines our memories of Yugoslavia. It comes along with certain dose of melancholia how it was and could be together with some unsolved questions. Nostalgia that is not only related to the former Yugoslavia citizens, but also to people born in the last decade of its existence. Their (Yugoslavia) point of view could be rather defined as fantasy than real involvement.

Search for an aesthetics outside West

In search of the answers to aesthetic questions, often (if not always), we come across publications written in the West. It poses a question whether aesthetics is really a Western endeavour?⁹

Prefix *Yugoslav* in term of Yugoslav aesthetic can be perceived in two possible ways. First one refers to Yugoslav idea of South Slavs unification which has never reached its fully potential as national identities prevailed over the Yugoslav one. That point of view turns the idea of unification (one home for all), into utopia. Ernst Bloch's critical theory of Utopia sees Utopia as a process rather than a destination, so if we perceive the idea

of Yugoslavia as utopia, it actually gives us space not to answer to all questions that has bothered Yugoslavia breakup.

The second one can relate to the real events set up in Yugoslavia for the purpose of glorifying the country and its people, such as Yugoslavia's Youth Relay (using baton as an object of aesthetics). The first one refers to a long process of forming Yugoslavia as a country, where the result of a process has no influence on its perception. The second one refers to the fact that many things can not be perceived outside of Yugoslav context.

The present paper aims to focus on these things, where an object presents harmony and togetherness with the country of its origin.

Obtaining experience

A phenomenon of an aesthetic experience is being discussed through various disciplines, including philosophy and sociology, to understand it man need to move *beyond the acknowledgement of aesthetic in formal works of art*.¹⁰ Understanding what an aesthetic experience is implies also questioning aesthetic appreciation. Beside that, the important thing is to investigate/research what an aesthetic experience makes different. If we ask what an object of appreciation can be, than we implicatemananother question: What makes something to be considered as art?

Theories made about aesthetic experience implicate processing stages which are involved within. Researches usually refer to it as a process, and according to that they develop a model for understanding.

One of it is a model proposed by Leder (Leder and collaborators) in which aesthetic experiences involve five stages: *perception, explicit classification, implicit classification, cognitive mastering and evaluation*; model differentiates between aesthetic emotion and aesthetic judgments as two types of output.¹¹

From this point of view, an object of aesthetic appreciation can be defined as something that prompts valuable (aesthetic) emotion in us. During the process of evaluation whether something is an aesthetic matter of subjective or objective we must consider that aesthetic is contextual so our judgments (and experiences) are directly in relationship to historically situated experiences.

If art is the only way we are exposed to aesthetic experience, than we have already defined what can and what can not come to an aesthetic experience. As experience, an individual, yet strongly in correlation with personal sense of aesthetic taste and intuitions about art can't be controlled or compared, aesthetic experience can't be strictly positive (right) or negative (wrong) and vice versa.

Resulting in an aesthetic emotion is followed by a cognitive process of a perceiver challenged to absorb and identify the artwork together through affective states.¹² A process which contains fascination and evaluation, and the result of which is an emotion was also discussed by Marković, as characteristics of an aesthetic experience (Marković 2012;): 1) *fascination with an aesthetic object* 2) *appraisal of the symbolic reality of an object* 3) *strong feeling of unity with the object of aesthetic fascination and aesthetic appraisal* (aesthetic emotion).¹³

The present paper focuses to give an insight to the question how we aesthetically experience our past in the present days, examining whether there is a Yugoslav aesthetic.

Context of Yugoslavia

Yugoslavia, 1955. Niko Kralj designs chair 4455, *chair to work like a charm in every ambience*.¹⁴

One example of environment where the chair found its place was a hospital in Jasenice, Slovenia. There, the chairs were used in halls and waiting rooms. 60 years later the hospital was renovated and the chairs were removed from a newly designed interior. In 2009, the reconstruction of a Modern Art Gallery in Ljubljana was finished and the chair 4455 again found its place.¹⁵ For about 5 years, these chairs were simultaneously used in two different objects, in both as a mean of use. In the Modern Art Gallery the chair has a deeper sense, while in the hospital it has the same purpose as it had had for many years before. Time changes our point of view, but it doesn't always give to its value. What can be a reason for that? A great design by Niko Kralj, for sure. Yugoslav or Slovenian? It doesn't matter, because that design is a mid-century modern style. As we see things nowadays, we may take for granted that high quality designer chairs were located in waiting rooms, public spaces, offices etc. It's the proof that we have grown up in the modern world. A standard and a quality are inspiring us. The tradition of good design being at its disposal. Standard, again, inspired by *our* history of design.

Fascination with a good local design, through our personal experience to a new perception of the same thing in a new context, followed by emotions. From an architect's point of view, it can be said that the identity of a certain space can be preserved by fragments of the past.

Yugoslavia, 1979. At the JNA Stadium, the president Tito receives a relay baton on his birthday. Twenty days worn by thousands of young people throughout Yugoslavia, the baton made by Milena Braniselj, was the last one Tito received, as he died in May the following year. What makes that baton more special from more than 2200 others batons that are being kept in Museum of Yugoslavia¹⁶? We can focus on local relay batons, the first one and the last one, as well on the entire manifestation, (which from 1965 was considered as an evening performance with light show and the fireworks).¹⁷

Excitement of watching it was an indicator of aesthetic experience. Relay race was seen as a symbol of togetherness, positive emotions as indicators for good.

Does an (aesthetic) emotion come first before (aesthetic) judgment?

Cannes, 1980. Milena Dravić is wearing a dress made of silk from Prizren (*Prizren silk*) and designed by Aleksandar Joksimović. She said: *I had our jewellery and everything on me was ours, nothing foreign*.¹⁸ She won the Cannes Best Supporting Actress Award for Special Treatment. Watching those photos today, where everything is domestic: Makavejev, Milena, Prizren silk and jewellery – makes that we can not lack a sense of proud and dignity, as well as the feeling of identity and national belonging. Creation of this unique identity will make a new material designed for some new dresses and new scenarios.

Still sorting thoughts

How we see something, and how we make it valuable depends on things that are within us, but also on the ones that created space in which we were born. The past and the present space intertwine, sporadically taking a dominant position. Beside our need to understand, as humans and as creatives can be to seek for new questions, new positions from where we can understand our (possible) paths. Perception, deep feelings, and a sense of profound significance¹⁹ could be our parameters on that road.

Belgrade, 2018. Serbian graphic designer Bratislav Milenković illustrates for the Museum of Yugoslavia. He names his illustration *Renewal begins now (Obnova počinje sada)* and based on graphic designs created in Yugoslavia until 1990, believing that *with reconstruction of ourselves we can get to better and new perspectives.*²⁰

Notes

1 Olga Manojlović Pintar, Panel *Yugoslavia today* at Conference *Musealisation of Yugoslavia*, Belgrade,

Decembar 2018.

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Helmut Leder. Belke, Benno. Oeberst, Andries. Augustin, Dorothee. *A model of aesthetic appreciation and*

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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;*

INTRODUCTION

As well as Europe, the Eastern Europe is a concept defined in various manners. The definition sometimes includes the Siberian Russia, the Balkan Peninsula and even the Middle East covering countries from Turkey to Afghanistan, Pakistan and India. It is therefore extremely flexible and dependent on the issue discussed.

The paper considers aesthetics of the Eastern Europe assuming an integrity of the region, whereby the integration factor is regarded to be the Orthodox Christianity. Discussing its manifestations, the authors' interest concerns the Russian avant-garde. A striking cognation of the avant-garde art to the Orthodox iconography indicates a continuity of the Eastern European aesthetics (Pellegrinaggio, 2018).

There is no reliable response to the question of when the Russian avant-garde started.

The authors agree a view that the turning point was emergence of suprematism in 1915, which coincided to crucial events of science and politics. In that regard, the suprematist manifest of Kazimir Malevich presenting a program of non-objective art is considered to be the avant-garde mainstream (Раткин, 1978). The same year, it was published the general relativity theory which turned out significant for elucidation of the Eastern European aesthetics. But there was also much more than that. Like most of avant-gardists, Malevich considered the social revolution in 1917 to be hinted by the artistic one, since both movements were organically imminent. He sought to explain that the avant-garde implemented within an artistic area the ideas which had been proclaimed by socialism and revolution (Мијушковић, 1998).

Malevich actually cognized that a relation to art was disclosing the same nature of totalitarian ideologies unifying utilitarianism and tendency towards the objective satisfaction. In that respect, the revolution was not only a triumph of the proletariat, but at least as much a triumph of the capitaliust class. In short, it is a triumph of the objective realism. One concludes that socialism did not eliminate such a system, but only developed it further and – because its nature could not exceed the objective limits – it was at best the last stage on a way to non-objectivity. He finally realized that his program was unattainable to socialism, but only to suprematism that should occur afterwards (Malewitch, 1962). Did he indicate a postmodern era that coincided to a transition of the Russian socialism? – it is the issue offering a contemporary interpretation of the Eastern European aesthetics.

RUSSIAN AVANT-GARDE AND ICONOGRAPHY

Non-objective Cosmology

The Russian avant-garde began to manifest resolutely through the primitivist movement that started about 1908. The concepts of French cubism and Italian futurism concurrently penetrated Russia, which turned to be crucial for the avant-garde design (Мијушковић, 1980).

The primitivist movement sensibly relied upon the traditions of folk art, Byzantine iconography and children drafts, insisting on spontaneity and immediacy which were originally related to the East. For Russian avant-gardists, it was a substantially national phenomenon considering the East and Russia had been inseparably linked since the Tatarian invasion (Турбецкој, 2012) – but also as much before. The modern forms of art evolved from the Byzantine ones, which had been taken from the Armenio-Gregorian art. In that manner, the Eastern European aesthetics completed a full cycle, elucidating primordial significance of the artist impression (Шевченко, 1913).¹ A basic line of the impression is a substantial dynamics that makes forms not to remain in an objectivity state, but to pattern the creation. Regarding that, futurist and cubist conceptions fell in

Russia on the fertile ground which had already cognized a dynamical substance of art.

In 1912, Filonov stated that cubofuturism had come to a dead end due to mechanicism in its fundamentals. It came to a geometric representation of volumes and dynamics in space and time, but beyond its reach there was a substantial dynamics generating life (Kovtun, 1992). Whilst in the futurist experience dynamics is always regarded to concern an object, suprematism postulates a non-objective dynamics – a dynamics as such regardless of mechanical laws that apply to the spatial phenomena, but not to a painting surface (Мијушковић, 1998). On the other hand, cubism is a conception that everything one could perceive is defined by cross-sections between planes and surfaces (Andersen, 1974). In that respect, cubofuturism – that had been a specifically Russian synthesis – corresponded the objective geometry of a spatio-temporal continuum.

Substantial Geometry

Suprematism started from the last futurist exhibition of Moscow in 1915. There was exhibited the *Black Square Painted before the White Background* which, according to Milner's (1996) interpretation, has signified an origin of the geometrical system. Malevich divided the canvas into arshins and vershoks, which were the obsolete Russian units of measurement. As there are 16 vershoks in an arshin, the canvas could be divided into 2, 4, 8 and 16 parts – which is usually disregarded concerning the *Black Square*, since in centimeters or inches all measures become arbitrary. One is fascinated by the fact that the rhythmic relations within the painting were also present among his paintings. They were exhibited on two walls and the *Black Square* was hung at the top corner connecting them all. It was icon not only due to the place, but also to the significance and in that respect the suprematist paintings are geometrical figures that communicate to each other as well as to the observer.

Removing referential relations from the plastic and the conceptual structure, however, such art does not imply neither personality of the observer, nor any circumstances of the perception – since there is no human space making a personality existent (Мијушковић, 1998). The observer is present neither in the center of a painting, nor outside it, nor in the third place – but it is figured by a dynamical substance which the icon performs. In that respect, Russian avant-garde restored the iconographic paradigm in order to escape a representational art. The substantial moments of iconography, which should be discussed concerning that, are: perspective, colors and geometry.

Perspective is a fundamental fact of the iconography. Unlike the modern concept that became a dominant mode of representation during the Western Renaissance, the iconographic perspective corresponds to a dynamical substance of painting. The binocular vision, which is a blend of two images from different viewpoints, gives some interesting results of the matter. In that manner, one obtains a cubofuturistic description of the spatio-temporal continuum implying a perspective depth related to the time domain (Antonova, 2010). What lacks however to realize the substantial geometry of icon is non-objectivity, since the iconography does not represent reality but the original creation.

The color flow has initially been encountered in the icons through application of the light reflex to the clothes by paints flowing to the background of the image (Шевченко, 1913). The colors are not regarded to be just decorative element, but a subtle symbolism of transcendence (Sendler, 1995). According to Malevich, painting is a sense for the color which is a constructive principle of creation. The color flows and the original unity turns into the painted energies arising the artistic sense (Малевич, 1993).² In the colored phase of suprematism until 1917, non-objective painting was constituted on canvas by means of colors resting on a strong contrast between black and white. Thereafter the color scale has disappeared in white and the architectural suprematism

has proclaimed a basic element to be the form (Маљевић, 2010). The suprematist whiteness corresponds to a substance of painting, in the same manner it appears in the Orthodox iconography regarding the white areas on the robes of angels and saints.

By disappearance of the color scale, Malevich considered transfiguring it into white that makes all colors to be one. There is a million of colors at rest and the single one in time (Малевић, 1993). In that respect, scaling designates the time domain of iconography which is related to the perspective depth. The substantial geometry corresponds to self-similarity of fractals which are dynamical patterns of non-objective energies (Milovanović & Tomić, 2016). The fractal design turns to be an important topic in elucidation of suprematist art (Тарасенко, 2007).

Fractal Architecture

Non-objective architecture of Malevich is based upon the existence of a dynamical substance that had overcome any weight (Nakov, 1977). In that respect, it coincides to the relativistic cosmology whereat gravity has been incorporated in a geometrical structure of the theory. However, a link between the general relativity and the fractal geometry is not an elucidated issue – which is necessary for elaborating his conception that is defined to be the ability to create a construction not dependent on relations between forms and colors, but founded upon weight, speed and expansion. The complex systems physics using geometrical hierarchy to express dynamics in a concise manner is the appropriate framework for such an activity (Prigogine, 1980).³ In that relation, one realizes his remark on complexity which concerns a strict law generating life (Малевић, 1989). According to energetical aesthetics of suprematism, the system is a weight distribution method since in the system there is no weight. It denies a static nature of matter due to the substantial dynamics, which makes Malevich responsible for a complete revolution in architectural design (Nakov, 1977).

The postmodern architecture rendered by fractal forms is primarily based upon contemporary science (Jencks, 2002). The three-dimensional sphere, which is a basic model of the general relativity, appears likewise in the traditional cosmology being a vision of afterlife (Lipscomb 2014).⁴ Since it is partially presentable in terms of fractal geometry, one is not surprised that self-similar patterns occur not only in the Orthodox iconography – but also in the sacral architecture which is a realization of the Eastern European aesthetics. Fractals are present as much in the Hindu temple that is a cosmological model of increasing complexity. An evolving cosmos which is dynamical and self-similar is not typified merely by scaling, but there is the complexity increase concerning geometrical elements (Trivedi, 1993).⁵

Postmodern Era

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 demarkation between the old and the novel art considering such classifications meaningless – which stems from a specific 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 restauration of artistic experience that makes 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 (Мијушковић, 1998).

The upcoming era that should appear having ended modernism was announced by Berdyaev, who suggested a rather significant character of the Eastern Europe for

its establishment (Берђајев, 1989).⁶ He considered in Russia there had been no individualism which was modernism characterized by. The Russian intelligence was principally presenting a model of community and organic culture, opposed to the modernistic concept of universalist and cosmopolitan one (Берђајев, 1987). Relating that, the avant-garde art did not demand to represent but to transfigure the world – which coincides both to the social and to the scientific revolution. Avant-gardism differed from traditionalism only because it considered the modernistic destruction could not be resisted by traditional methods (Groys, 1992).⁷

In that respect, a continuity of the Eastern European aesthetics has been observed in socialism and post-socialism as well. When German army came to Moscow during the Second World War, the Holy Godmother of Kazan was flown by plain three times over the city.⁸ A collapse of the Nazi army was relating to such a ritual procession performed in the air. The post-modern era has arisen novel tendencies of iconolatry (Никољскаја, 2013),⁹ which make suprematism a prototype of the restoration that is taking place.

CONCLUSION

The paper is focused onto suprematism of Kazimir Malevich, which was a mainstream of the Russian avant-garde. He was the artist whose sensibility and philosophy was 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 art and then raised to a universal substance of ontology and cosmology. Elaborating a substantial geometry of icon, he came to the postmodern architecture rendered by fractal forms. In that respect, the Eastern European aesthetics is substantiated by occurrence of a postmodern era that was announced by Russian artists and philosophers.

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(Endnotes)

- 1 If Cézanne, Gauguin and Rousseau played an important role in the Russian art, it was because they had tended towards the Eastern traditions and forms.
- 2 The painting process is defined by Malevich through an intuitive calculus constituting the color theory of suprematism. Social phenomena are also expressed in the various color scales and the culture which is based upon. Paints are the most dilute in the rural areas and the most dense in the cities. The final point is a metropolis where the coloration has overcome and colors dispersed in the white light. Such a hierarchy is the social generalization concerning the three stages of suprematism – the black, the colored and the white one.
- 3 The complex systems are defined by increasing complexity in the temporal domain, which corresponds to a perspective depth of iconography. The use of geometry to express dynamics is coincident to the basic concepts of general relativity.
- 4 The *Divine Comedy* by Dante Alighieri is a model of the traditional cosmology that includes an Empyrean which is the abode of God. Dante regarded the Empyrean to be a mirror image of the Aristotle cosmos, gluing their boundaries in order to make the three-dimensional sphere.
- 5 The geometrical elements of circle, triangle and square are assigned special symbolics to typify the basic energies. They are combined in increasingly complex figures to present particular qualities embodied in some aspects of creation.
- 6 The Eastern Europe is experiencing the end of modernism even though it did not experience modernism itself, which is contemporaneity and originality of its history. The Russian philosophy of history has always been apocalyptic, as well as the Russian revolution that has also come to an apocalyptic issue.
- 7 The socialist realism is usually considered to be an antithesis of the avant-garde. However, Stalinism satisfied the fundamental demand that art should cease representing life and begin transfiguring it through an aesthetico-political project.
- 8 October 22th of the Orthodox ecclesial calendar (which is November 4th of the Gregorian one) is the feast day of the Kazan Godmother Icon, due to the deliverance of Moscow from Poles in 1612. Since 2005, it has likewise been celebrated in Russia as the *National Unity Day*, replacing the *Day of Great October Socialist Revolution* and also the post-socialist *Day of Reconciliation and Agreement*, both of which were held on October 25th (November 7th).
- 9 Contemporary relations have extended the domains of some icons. The Holy Godmother of the Burning Bush is recognized to be a firefighter protector, Saint Matthew the Apostle has

become a patron of the tax officers and bankers. Saint Elijah the Prophet is a protector of the airborne army, Holy Great Martyr Catherine is one of the rocket army presumably because the first multiple rocket launcher had a nickname *Katyusha* after the popular wartime song by Mikhail Isakovsky.

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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.*

Roman Ingarden, the least well-known pupil of Edmund Husserl from the Gottingen period, wrote two important books on philosophy of literature. In these books, Ingarden mainly asks how literary works of art are cognized by the reader. In order to answer this question, he carefully investigates the ontological and structural properties of the literary artwork. In this paper my aim is to re-focus on these investigations and show that Ingarden's work not only lays the philosophical foundations for later reader-centred theories of literature, it also shows the importance of the reader in forming the meaning of the work many years before the blossom of reader-response theories.

For Ingarden there are two crucial questions that should be answered before discussing the proper methodology of literary studies: "(1) How is the object of cognition – the literary work of art – structured? And (2) What is the procedure which will lead to knowledge of the literary work; that is, how does the cognition of the work of art come about and to what can it lead?" (INGARDEN 1973B, 4). Ingarden tries to answer the first question in *The Literary Work of Art* (1931) and devotes his second book, *The Cognition of the Literary Work of Art* (1937), to the second. These two works are complementary, since Ingarden believes that there is a strong correlation between the object of cognition and the way it is cognized: "The epistemological investigations which have been carried out by phenomenologists since Husserl's *Logical Investigations* show that between the mode of cognition and the object of cognition there is a special correlation; there is perhaps even an adaptation of the cognition to its object" (INGARDEN 1973B, 8). Hence, as complementary works, the first book investigates the noematic side of literature, while the second focuses on the noetic side. Through his noematic investigations, Ingarden shows us that literary artworks are schematized objects, that is they are ontologically incomplete, and accordingly they need the active contribution of the reader in order to be concretized.

Ingarden starts his investigations by showing that literary works of art are purely intentional objects and because intentional objects are not fully determined like real objects, the literary work of art contains various points of indeterminacy that need the co-operative acts of the reader in order to be filled in. Thus, for Ingarden the work has a schematic structure. In some works, (e.g. the modern novel) this schematic structure may be more visible and profound, but all literary works essentially have a schematic structure due to the intentional nature of the portrayed objects of the work.

The schematic structure is not an accidental, but a necessary and essential characteristic of the literary work which has its roots in its structural limitedness and intentional nature. A literary work, as we know, is composed of finite semantic units of different degree; words, sentences, paragraphs, chapters etc. The objects and state of affairs in a literary work of art, which are determined by infinite and ever-changing properties, are presented as meaning correlates of these semantic units. It is the essential disproportion between the things portrayed and the semantic means of representation in the work that results in the schematic structure of the work: "It is impossible to establish clearly and exhaustively the infinite multiplicity of determinacies of the individual objects portrayed in the work with a finite number of words or sentences" (INGARDEN 1973B, 51). Hence, the literary work suffers from an incompleteness, but this incomplete structure gives the reader a freedom to concretize the work in various possible ways, it is a productive incompleteness.

In a letter written as a reply to John Fizer, Ingarden states that "pure intentional objects projected from language means or from conscious acts have necessarily areas of indeterminateness in their content" (Ingarden and Fizer 1970, 543). As a result, the incompleteness of literary work is not an epistemological, but an ontological incompleteness. The same situation is also applicable to derived intentional objects. That is to say, the objects portrayed in a literary work are also incomplete in an

ontological sense.

Barry Smith explains the distinction between epistemological and ontological incompleteness with the help of the term “access” (Smith 1979, 379). He states that we have direct access to contemporary human beings through various kinds of physical contact. To no-longer-existing human beings, on the other hand, we have weaker access. We can access them only through memories, newspaper reports, historical documents, memoirs, etc. And because our knowledge of them depends on a finite quantity of such informative means, it is Inngarden 1973ays incomplete. This incompleteness is epistemological in nature: “if we know only that Henry Nth lost an arm in the Battle of X, but not which arm, then we do not suppose that after the battle Henry himself was ontologically structured in such a way that the missing arm was indeterminately neither right nor left” (Smith 1979, 380). When it comes to fictional characters, we have incomplete access to them as well. We can access them through the determinations given by means of the semantic units of the literary work. Due to the schematic structure of the work, our knowledge of the characters in a literary work of art is incomplete. This incompleteness, in contrast to the incompleteness of our knowledge of historical characters, is an intrinsic incompleteness. It is an incompleteness suffered by the characters themselves as intentional objects. In other words, the problematic character of our access to literary objects does not originate from any epistemological incompleteness that may arise due to inadequacies in a particular reading; rather it comes up as a result of the ontological character of the work in its intentionality.

In this sense, real objects cannot be ontologically incomplete. It is clear that when we perceive real objects, our perception is partial and one-sided, hence there is Inngarden 1973ays a possibility of further perceptions of different determinations of the same object, or, as we saw in the discussion about our access to historical characters, a possibility of further supplementary information. Hence if we can talk about an incompleteness of real objects it can only be an epistemological incompleteness. “Fictional objects on the other hand,” says Barry Smith, “are such that from the very start we can exclude the possibility of supplementary information, information which would be additional to that which is to be found in (or, within certain limits, *read into*) the texts themselves” (Smith 1979, 381). Thus, the incompleteness of fictional objects is an ontological incompleteness that is intrinsic to those objects.

Laying out the structural and ontological bases of the schematic structure of the literary work of art in this way, we can focus on the role of the reader in apprehending the work as a schematic structure. As a schematic structure containing “points of indeterminacy,” the work calls for the reader to apprehend its portrayed world in its most complete form possible, and hence to remove at least some of the places of indeterminacy. The process of filling in the gaps and removing the points of indeterminacy is what Inngarden calls the “concretization of the work.” As a result of this, the same work is open to various concretizations, which are equally admissible. In virtue of the concretization process, the reader, in the act of reading, is not limited to the role of a passive perceiver but is an active co-creator of the finished product. In addition, the possibility of various concretizations allows the reader a certain degree of freedom in the sense that she is not obliged to realize the work in a pre-determined way.

Concretization is a process that occurs during the act of reading, when the reader involuntarily “fills out” various places of indeterminacy with her own initiative and imagination by using the elements she has chosen among many possible and permissible ones. As mentioned, there may be differences among the concretizations of the same work by different readers, or even by the same reader in different readings. Although these possible concretizations are constrained by the linguistic strata of the work, we can talk about various possible concretizations within these limits. We can talk about two main sources of difference in concretization; the capacity of the reader and the

partial nature of cognition. The capacity of the reader is not independent from the state or attitude in which she finds herself at the moment of the reading act. Hence concretizational attitudes may show differences in different epochs of the literary history. At this point, says Ingarden, we can talk about “the ‘life’ of one and the same work in various epochs as a historical process in which the continuity of being and the identity of the work are maintained despite all changes” (INGARDEN 1973B, 55). The reader, in her concretizing act, activates these potentialities and determines the indeterminacies only partially. “It is impossible, even with the best intentions, to remove all places of indeterminacy” (INGARDEN 1973B, 241). Hence, every concretization is in the end schematic to a degree and this situation supports the possibility of different concretizations of the same work too. In every reading of the same work, we may talk about different degrees of concretization of diverse indeterminacies and the actualization of diverse potentialities in the work. This diversity of the possible concretizations leads to various aesthetic objects as the products of the concretization process.

One may ask at this point how the identity of the work is maintained in Ingarden’s theory if the concretization of the work is so dependent on the subjective acts of the reader? The answer lies in Ingarden’s differentiation between the literary work of art itself (which I shall call the “artistic object”) from the concretized work that Ingarden calls the “aesthetic object.” This differentiation has its source in the three interrelated ways of approaching the literary artwork. Ingarden again and again stresses that the appropriate attitude for the reader to take in cognizing a literary work is the aesthetic attitude, which means that she should concretize the literary work of art in an aesthetic manner. However, it is obvious that aesthetic cognition is not the only way of cognizing the literary work of art. We may talk about a variety of other ways. A literary historian can read a literary work of art in order to approach some clues about the life of the author, a philologist can focus on the phonetic or semantic stratum of the work in order to discover its linguistic structure, and an ordinary reader may read a literary piece only to kill time or amuse herself. We may talk about many other possible ways of approaching a literary work of art. Ingarden leaves many of these possible ways out of the scope of his work, saying that these ways of cognizing a literary work of art are inappropriate to the essential function of the work, which is to constitute an aesthetic object. Other functions that can be attributed to a literary work – such as giving information about the period in which the plot takes place or imposing a political view – can only be regarded as secondary functions, and these functions cannot be of interest to literary studies but only to other areas like psychology, sociology, or cultural studies. Ingarden mainly examines two kind of cognitive attitudes that differ according to the intention with which the reading activity is carried out. The first is the “aesthetic” attitude, in which the purpose of the reading act is “bringing the work through a reading to the actualization of an aesthetic concretization in order to enjoy it aesthetically in this concretization and to contemplate it” (INGARDEN 1973B, 170). The second is “the purely cognitive ‘investigative attitude,’” which aims at an objective knowledge of the work itself or its aesthetically concretized form. The investigative attitude can be carried out in two ways: through a pre-aesthetic attitude and through a reflective-aesthetic attitude. The pre-aesthetic way of reading investigates the work in its schematic formation (the work itself/artistic object) while the reflective-aesthetic investigation of the work takes the concretized work actualized in aesthetic experience (aesthetic object) as its research object.

Differentiating three types of literary cognition allows Ingarden to separate the artistic object and the aesthetic object as the outcomes of two different acts. The artistic object is constructed through a pre-aesthetic reconstruction, while the aesthetic object is the product of an aesthetic concretization. This differentiation helps Ingarden to postulate artistic and aesthetic values as different entities. In addition, such a differentiation helps

Ingarden to constitute the literary work of art as an intersubjective object. We have seen that literary artworks can be concretized in various ways and the way they are concretized is determined by the competence of the reader or her decisions. Hence, we can say that every particular concretization is to a certain degree subjective. It is a product of a peculiar experience of a specific reading of a specific subject. However, both the pre-aesthetic and reflective-aesthetic cognitions and the interpretations that appear at the end of these cognitions are intersubjective and in that sense, make literary study possible. As Eugene H. Falk tells us, according to Ingarden, “[t]he *purpose* of literary criticism must be the aesthetic concretization of individual works of art. The *task* of criticism must be an account of an aesthetic concretization and an artistic and aesthetic evaluation based on that concretization” (Falk 1981, 204). Such a process is possible only by realizing the differences between these three kinds of interrelated cognitions. While the pre-aesthetic attitude determines the value potentialities and points of indeterminacies in the work, the reflective-aesthetic attitude is mainly concerned with the aesthetic value of various individual concretizations. By means of the investigative attitude we can also examine the validity of these concretizations, either by contrasting the aesthetic object with the artistic object or by contrasting it with other aesthetic objects concretized from the same work through different readings. As Rene Wellek explains, “the problem of falsifying concretizations is regulated by literary criticism which has the task of reconstructing a work in its context, to see to it that it is interpreted correctly” (Wellek 1973, 63). What is important here is the fact that such a distinction between these types of cognition is only possible in virtue of the schematic structure of the work. We can talk about the artistic object differing from the aesthetic object only if we can assume that we can approach the work without filling in the points of indeterminacy and actualizing the potentialities in the work.

In conclusion, by defining the literary work of art as a schematized object which requires the reader’s conscious acts in order to be concretized, many years before the blossoming of reader-oriented theories, Ingarden showed us the indisputable role of the reader in the formation of the literary work of art. In Gerald Prince’s words, “as early as 1931, he studied the ways in which readers (adequately) realize or concretize a work of art, the ways in which they transform a text or mere series of sentences into an esthetic object by filling gaps or places of indeterminacy in that text” (Prince, paragraph 6). Thanks to the intentional nature of the objects portrayed in the work and the schematized structure of the strata of the work of art, the reader becomes a co-creator of the aesthetic object as the final product of the aesthetic cognition of the literary work of art.

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