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

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CONTENTS

BELGRADE AND THE WORLD OF AESTHETICS

On the Occasion of the 21st Congress of the International
Association for Aesthetics in Belgrade, 22-26 July 2019

Belgrade hosted the 21st congress of the International Association for Aesthetics, held 22-26 July 2019 at the Faculty of Architecture in Belgrade. The main topic of this year's congress, which saw presentations by some 400 participants from 56 countries spanning Asia, Africa, Europe, South America, North America, and Australia, was *Possible Worlds of Contemporary Aesthetics: Aesthetics between History, Geography, and Media*.

The congress in Belgrade was certainly an opportunity to briefly remind ourselves of the history of the Congresses of Aesthetics, the International Association for Aesthetics, as well as the character, status, and role of contemporary aesthetics in an open international context.

The first international congress of aesthetics was held in Berlin on 7-8 October 1913 under the title of *Congress of Aesthetics and General Science of Art*. This pioneering meeting was initiated by the German aesthetic theorist Max Dessoir. Subsequent Congresses were held in Paris in 1937, Venice in 1956, Athens in 1960, and so on. Professor Milan Damnjanović organised the ninth congress in Dubrovnik in 1980. Professor Aleš Erjavec organised the 14th congress in Ljubljana in 1998. The congress in Belgrade was preceded by the congresses held in Seoul in 2016, Krakow in 2013, Beijing in 2010, Ankara in 2007, Rio de Janeiro in 2004, and Tokyo in 2001. The congresses of aesthetic have featured some of the most prominent theorists of aesthetics, such as Paul Valéry, Paul Claudel, Roman Ingarden, Charles Lalo, Étienne Souriau, Gillo Dorfles, Umberto Eco, Enzo Paci, Mikel Dufrenne, Stefan Morawski, Władysław Tatarkiewicz, Morris Weitz, Miklós Szabolcsi, Arnold Berleant, Frank Popper, Bohdan Dziemidok, René Passeron, Harold Osborne, Joseph Margolis, Richard Woodfield, Carolyn Korsmeyer, Maryvonne Saison, Paul Crowther, and others. In recent decades, the congresses have been dominated by Wolfgang Welsch, Heinz Paetzold, Giorgio Agamben, Hal Foster, Jos de Mul, Jale Erzen, Rachida Triki, Marina Gržinić, Boris Groys, Haruhiko Fujita, Raffaele Milani, Katya Mandoki, Peter Osborne, Curtis Carter, Tyrus Miller, Gao Jianping, Eva Kit Wah Man, Kathleen Higgins, Terry de Duve, Lev Kreft, Nadežda Čačinović, Boris Orlov, Rodrigo Duarte, Krystyna Wilkoszewska, Zoltán Somhegy, Polona Tratnik, Georgia Apostolopoulou, Jacob Lund, Rosa Fernández, Max Ryynänen, and others.

Editorial

The International Association for Aesthetics comprises 30 national and regional associations for aesthetics, as well as several hundred individual members. The decision to form an international Association for Aesthetics was made at the ninth congress, held in Dubrovnik in 1980. The British theorist of aesthetics Harold Osborne was the first president of the Association, from 1984 to 1988. From 2016 to 2019 the Association was headed by the Turkish theorist of aesthetics, architect, and painter Jale Erzen. The current president of the Association is the art and aesthetic theorist Miško Šuvaković.

In its work, the International Association for Aesthetics has expanded the concept of aesthetics from the traditional notion of philosophical or Continental aesthetics toward different studies of the visual arts, architecture, music, new media, and digital art, as well as cultural studies, media, communication, and presentation studies, identity and gender studies, feminist aesthetics, postcolonial studies, and bio- and necro-politics. That is why aesthetics today is understood as the umbrella term for the transdisciplinary fields of studying and researching sensuality, sensibility, corporeality, individual and collective regimes of connecting perception and knowledge, experience and identity, the struggle to understand the visible and sensuous world between art, nature, science, and politics.

The Belgrade Congress, under the title of *Possible Worlds of Contemporary Aesthetics: Aesthetics between History, Geography, and Media*, was organised by the Faculty of Architecture at the University of Belgrade along with the Serbian Society for the Aesthetics of Architecture and the Visual Arts, with support from the Serbian Ministry of Education, Science, and Technological Development, *Goethe-Institut Belgrad*, the Faculty of Media and Communication in Belgrade, the Faculty of Mechanical Engineering, the Faculty of Civil Engineering, etc.

The Belgrade Congress was guided by the notion of opening up the study of aesthetics and representation toward three important areas of contemporary 'sensory' sociality: Western history, global geography, and virtual media spaces. In particular, the Congress was focused on presenting the contemporary aesthetics of Africa, Asia, South America, and Eastern Europe, as well as opening up aesthetics to the transdisciplinary field of the study of art, culture, and society, as well as the natural and technological world surrounding them. The keynote speakers at the Belgrade Congress included Jale Erzen, Vladimir Mako, Curtis Carter, and Miško Šuvaković. Plenary presentations were given by globally influential theorists of aesthetics such as Arnold Berleant, Aleš Erjavec, Lev Kreft, and the major German philosopher and aesthetic theorist

Wolfgang Welsch; Armenian art historian Angela Harutyunyan; Slovenian artist, aesthetic theorist, and activist Marina Gržinić; British philosopher Peter Osborne; US poet and theorist of poetry Charles Bernstein; theorist and cultural activist Araba Evelyn Johnston-Arthur; professor of aesthetics and the history of design Haruhiko Fujita; theorist of performance art Jon McKenzie; theorist of women's, gender, and sexuality studies Neferti X. M. Tadiar, and film theorist, cultural critic, and mediologist Jonathan Beller.

The Congress featured a number of panels and presentations addressing the status of contemporary aesthetics: 'Possible Worlds of Contemporary Aesthetics'; 'Aesthetics between History, Geography, and Media'; 'Russian Aesthetics between East and West'; 'Urban and Natural Landscape'; 'Feminism, Gender, and Race Politics in a Global World'; 'Curtis Carter and Contemporary Aesthetics'; 'Urban Aesthetics in Motion'; 'Pop-Culture in Japan and Beyond'; 'Aesthetics of Architecture'; 'Aesthetics and Technologies'; 'Beyond Period Possible Modernist and Avant-garde Legacies in Contemporary Art and Aesthetics'.

The Congress's side programme included an exhibition dedicated to the centenary and a re-contextualisation of the Bauhaus in the cultural spaces of former Yugoslavia. The attitudes of Yugoslav artists to the Bauhaus were also presented through works by contemporary artists such as Bálint Szombathy, Group 143, Irena Lagator Pejović, Radenko Milak, Dragan Živadinov, Koloman Novak, Dragomir Ugren, and Alma Suljević.

Also, the Congress included a one-day lecture performance festival, featuring artists such as Charles Bernstein, Susan Bee, Jon McKenzie, and Aneta Stojnić from New York, Nika Radić from Berlin, and Belgrade-based artists and theorists Dubravka Đurić, Luka Bešlagić, Aleksa Milanović, and Ana Popović.

The Belgrade congress of the International Association for Aesthetics took place at a time of global struggle for the survival of humanist, artistic, and thereby also aesthetics studies.

The first round of texts selected for publication in the *Serbian Journal of Aesthetics* include texts by the keynote speakers, plenary presenters, and roundtable lecturers.

CITIES AS WAYS OF WORLDMAKING

A B S T R A C T

The theme of "Ways of Worldmaking" appears in the writings of philosophers such as Ernst Cassirer and Nelson Goodman. 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 the same 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 an imaginative world making roles of works of the arts that relate to cities. Examples including the literary works of J. R. R. Tolkien, an opera by Kurt Weill and Berthold Brecht, a film by Chinese artist Xu Bing, New York's Hudson Yards, the biggest private real estate development in US history to date, are used as instances of worldmaking in the arts and city development.

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In his book *Ways of Worldmaking,* Goodman examines the formative functions of symbols by asking probing questions about our use 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?'[2] 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.[3]

Following the insights of Cassirer and Goodman, 'ways of worldmaking' is explored here first in reference to an imaginative world making roles of works of the arts that relate to cities. The role of cities in world making is no stranger to philosophers as Plato reminds us in his book *Republic* (Book II) with these words: '... A city comes to being because none of us is self-sufficient, but we all need many things'.[4] Works of art including the literary works of J. R. R. Tolkien (1937, 1936-1949), the o "Mahagonny" opera by Kurt Weill and Berthold Brecht (1930), Xu Bing's recent film "Dragon Fly Eyes" (2017), and New York's Hudson Yards, the biggest private real estate development in US history unveiled in 2019, are used as instances of worldmaking with respect to the arts and city development.

Hence, the aim of this essay is to explore various manifestations of worldmaking in a selection of arts relating to worldmaking of fictive cities in the arts, and then in reference to the formation of contemporary cities themselves as ways of worldmaking illustrated by Hudson Yards.

TOLKIEN AND WAYS OF WORLDMAKING

My interest in worldmaking in connection with Tolkien began with an exhibition at the Haggerty Museum entitled "The Invented Worlds of J. R. R. Tolkien".[5] As it happens recent scholarship on Tolkien appears to be notably focused on the theme of worldmaking. Among recent publications on Tolkien's works is the 2019 publication *Sub-creating Arda: World Building in J. R. R. Tolkien's Word, it Precursors, and Legacies,* edited by Fimi and Honegger.[6] The insights into these texts especially relevant to the topic of this paper 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 use maps, charts, genealogies, and both lexicons and grammar of invented languages. Such literary and graphic means are used both to construct the worlds and to generate the interaction and transaction between an author and a reader.[7] At the core of Tolkien's invented worlds is the assumption that 'language creates the reality it describes'.[8] 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.

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 the mind, or a set of minds, and has no natural existence apart from its invention and use by the human mind, or a set of minds.

Fewer people are aware of the fact that Tolkien was a talented visual artist not having had the opportunity to view his original drawings and watercolour paintings. These works are known primarily as the illustrations for *The Hobbit* and *The Lord of the Rings* and other of his texts.[9] His paintings and drawings offer further insight into Tolkien's imagined cities.[10]

For our purposes here, the central question that needs to be answered: in what sense might Tolkiens's literary and visual images contribute to the theme of worldmaking in general and, perhaps also to our understanding of a city as a worldmaking 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 plays a role in his imaginative literary explorations.

TOLKIEN AND CITIES

Although Tolkien offers no exolicit characterisation 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), Tolkien's recent scholarship has focused on the city as an important topic in *The Hobbit* and *Lord of the Rings,* two of his major works.[11] For example, Dominika Niez's essay, "The Forest and the City: the Dichotomy of Tolkien's Istari" considers the author's interest in contrasting the city with a 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 industrialisation, offer a context for comparing city life with life in the forest.

By the early twentieth century, Birmingham, England, where Tolkien spent part of his early life, became a thriving city with a history of architectural and industrial development, also reflecting the growing city problems associated with industrialisation. Tolkien himself grew up in the city's Edgbaston area in the shadow of Perrott's Folly and the Victorian tower of Edgbaston Waterworks, which are possibly sources of images for dark towers that appear in his works.[12] Also part of Tolkien's childhood was the Birmingham Museum, 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 and 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, Tolkien favours forest over city in his literary works. This theme is developed in Helen Conrad-O'Brian's and Gerard Hynes' (editors) *Tolkien: The Forest and the City* (2013).[13]

Let us turn to Tolkien's views of the city 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 imaginary characters in Tolkien's works. Hobbits, seemingly the main characters, are people-like characters, who give themselves this name meaning "hole-dweller". Others refer to them as "halflings" because they were half the height of normal men.[14] *The Hobbit* is populated with diverse occupants

including Dwarfs and Goblins. These characters, whose interests are not always compatible with each other, were also not immune to external threats, such as a dreaded dragon named Smaug. Similarly, quarrels leading to wars among different groups led to 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 Tolkien's literary walls. 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 some of the features of the city landscape in *The Hobbit.* Additional features of such sites include Great Halls (the Hall of Feasting and of Council) that serve as gathering spaces symbolising important community gatherings.

As the community of Esgaroth in *The Hobbit* assesses the damages to the city from a battle with the defeated dragon Smaug, we find a model for addressing urban disaster. In Tolkien's narrative there is an understanding of key factors a city might need to address in a period of reconstruction after war or major natural disasters. As we might expect, providing food for the needy and care for the sick and injured are some of the immediate efforts in responding to a 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 issues that the community of Esgaroth addresses. For example, should the Master retain his position as a leader or should Bard, a descendant of the king, who had used his ancestral Black Arrow to destroy the Dragon, lead the restoration planning? After looking at the ruins of their city and available resources, 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.[15] Such sentiments seem to echo the planning needs of cities in the modern world outside Tolkien's literature. Of course, the question of how to fund these changes in the city depend on available resources. And here the citizens benefited from a treasure of gold liberated from the Dragon.

Tolkien's fictive world of *The Hobbit* is not immune from discrimination based on differences among its populations, which contaminates the world that we inhabit. An example of this in the book is Beorn, who remarks that he is not overly fond of Dwarfs. On the other hand, while cautioning against trusting strangers, Beorn warmly extends hospitality and gifts his visitors food and ponies passing through Mirkwood.

Tolkien's account of cities continues in *The Lord of the Rings* as the characters travel through 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 Frodo during a 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'.[16] In Part III, Book 5, the city of Minas Tirith is described: '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 ...'.[17]

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'.[18]

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 must address in the aftermath of 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 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 view of the world that may actually live in the experiences of those who read Tolkien's text or view his

visual images, or otherwise participate in them. 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.[19] Given these examples from Tolkien's literary and visual contributions to worldmaking it would seem that his art exemplifies the imaginative worldmaking anticipated in the philosophical theories of Cassirer and Goodman.

WORLDMAKING IN THE RISE AND FALL OF THE CITY OF MAHAGONNY

Worldmaking can occur in a 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. "Rise and Fall of the City of Mahagonny" by Kurt Weil (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, ad prostitutes. ... The frontiers are set by the rules of supply and demand.'[20]

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 abuse of power and greed lead to an environment where commodification of goods and services leads to the demise of bourgeois civilities. Mahagonny thus offers a critique of both social conditions and human vulnerabilities that may take place in the process of worldmaking. The fictive city of Mahagonny in Weil/Brecht's theatrical creation is intended as a parable of a 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 Weil's 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 it necessary for him exile to the United States. There he collaborated with Moss Hart, Ira Gershwin, and Langston Hughes on enriching the cultural life of another lively city with Broadway musical successes: New York.[21]

A moment of reflection on the decadent conditions of life in Weill's city reminds us that our current state of city life also faces many challenges, perhaps not yet as extreme as the deteriorated conditions in 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 issues such 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 currently emerging in contemporary city life offer to present and future generations?

Despite its dour lessons referencing city life in disarray, Mahagonny continues to enjoy periodic revivals. In addition to the U.S. productions in New Haven in 1974 and 1978, the Metropolitan Opera in New York in 1979, and Los Angeles in 2017, its productions continue to be held in theatres across the world. There is now (2017) a festival in Dessau, Germany, the 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. They were joined by radical artists including the painter Otto Dix and architect Mies Vander Rohe, cabaret performers and other artists regarded as degenerate in the eyes of the Third Reich.

XU BING: "DRAGONFLY EYES"

Taking the discussion of worldmaking to a contemporary stance where film is the medium, Chinese contemporary artist Xu Bing's recent film, "Dragonfly Eyes" was released in 2017. Among Xu Bing's never-ending pursuit of new challenges, this cameraless experimental film is based on footage acquired from some 500 surveillance cameras and online streaming images of city life. The film ostensibly narrates a simple story centring on the lives of two characters, Wing Ting (Dragonfly) and her boyfriend Siao Xiao as they navigate through a series of identity changes in contemporary Chinese city life. It also shows the strains of everyday urban life of the twenty-first century. "Dragonfly Eyes" will generate conversations and concerns over the millions of security cameras

that focus on nearly all aspects of contemporary city life, whether in Beijing or New York or London, from the maintenance of street traffic and public safety to national security issues and possibly intrusions into the privacy important to everyday life.Apart from its creative advances in 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 the twentieth century cities and beyond. While the artist in this work is also concerned with unlocking new aspects of creating art film, there is no doubt that Xu Bing's film brings the role of surveillance devices in the twenty-first century city life under a sharp focus.

"Dragonfly Eyes" was shown in the New York Film Festival in 2017 and was included in Xu Bing's Ullens Center exhibition in 2018.

HUDSON YARDS

Taking the discussion of "Ways of Worldmaking" into the actual world of city spaces, I will briefly turn to the contemporary city as a form of worldmaking by examining the latest city development in New York City called Hudson Yards, which opened officially in March of 2019.[22] This recent contribution to worldmaking joins other such projects 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.[23] 'The development has reimagined a neighbourhood once dominated by rundown industrial buildings and auto repair shops as an architectural landmark'.[24]

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Unlike previous urban projects in New York such as Battery Park, Hudson Yards was built by a single development company, headed by Stephen Ross. Hudson Yards 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 the capacity to cope with natural disasters. The development applies the latest technology in its systems, including its own power system, rainwater collection system, and protection against storms, and of course elaborate security features.[25]

A place for the arts in Hudson Yards is invested in The Shed, a USD 475 million-centre for the arts designed by Diller, Solidi, Renfo, in collaboration with the Rockefeller Group.[26] 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 offerings and connect with other disciplines: dancers with visual artists, musicians with theatrical performances aimed at reaching a greater number of people.[27] Not to be missed in this addition to worldmaking 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.[28]

All of the elements set forth in the Hudson Park project at the moment anticipate a next stage in worldmaking representing a new development in city planning. Such a development generates hope for improvements, enrichments in future city life by including latest technologies, and a museum of contemporary architecture featuring buildings designed by leading architects such as Frank Gehry, Santiago Calatrava, Robert A. M. Stern.

Looking at this newest manifestation of worldmaking from a more distant perspective, it is interesting to consider how Hudson Yards was received by Jane Jacobs, an 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.[29] Jacobs would no doubt be sceptical about the volume of high-rise buildings and the limited connection to adjacent street life.

Such worldmaking enterprises are not immune to criticism from 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'.[30] In defence 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'.[31]

CONCLUSION

The examples of worldmaking with respect to cities in three different art forms (literature, music, and film), and city planning each offer insights into worldmaking. 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 the needs for governance and social life although basic in character. Weil and Brecht's Mahagonny, we witness the breakdown of city life exhibiting human both the frailties of the human condition and hope for the future reconstruction of a broken city structure.

Xu Bing draws attention to invasive forces in city life by means of a relative new intervention consisting of the surveillance camera in his "Dragonfly Eyes". The interventions of invasive security devices into almost every aspect of human life poses a threat to worldmaking 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 social concern with the possible uses of surveillance devices for intervention in personal life. In the surveillance camera, we have a contribution to worldmaking that raises important questions concerning the rights of personal liberty versus the government and other social forces access to personal life privacy. Not all worldmaking practices and their uses are necessarily good for the mankind. And here is a case where the arts can contribute to the discussion of the role of such devices.

Moving our discussion of worldmaking into the "real world" city planning, Hudson Yards is an example of city planning that directly affects the material, social, and economic structure of an actual city. New York is one of the great cities in 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'.[32]

NOTES

1   Ernst Cassirer, *Language and Myth,* translated by Susanne K. Langer (New York: Dover Publications, 1946).

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

3   Ibid., 102.

4   Plato, *Republic,* translated by G. M. A. Grube (Indianapolis, Hackett Publishing Co., 1992), 44.

5   Curtis L. Carter, "Ways of Worldmaking: J. R. R. Tolkien," in *The Invented Worlds of J. R. R. Tolkien: Drawings and Original Manuscripts from the Marquette* (University Collection, October 21, 2004-January 2005), 7-16.

6   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 ...'.

7   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 *Sub-creating Arda,* eds. Dimitra Fimi

and Thomas Honegger (Walking Tree Publishers: Zurich and Berne, Switzerland, 2019). Available at: http://www.walking-tree.org/books/sub-creating_arda.php?openmenuitems=publ#t.

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

9   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.

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

11   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).

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

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

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

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

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

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

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

19   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), 17-19.

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

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

22   Hudson Yards is *located in New York City between 30*th & 4th North & South, and 10th and 12th East and West. It 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.

23   C. J. Hughes, "Giants Within A City of Giants," *The New York Times* (April 7, 2-19): 10.

24   Ibid.

25   Peter Grant, "Hudson Yards Design is Like a Fortress," *The Wallstreet Journal* (March 13, 2019).

26   Nick Mafi, "The Shed Finally Opens in New York City's Hudson Yards," (April 5, 2019).

27   Michael Cooper, "Can the Shed Redeem Hudson Yards?," *New York Times* (March 31, 2019).

28   Andrew Russeth, "Stairway to Nowhere: on the Pleasure of Hating Thomas Heatherwisc's vessel in Hudson Yards," *Art News* (March 3, 2019).

29   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.

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

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

32   Edward Glaeser, *Triumph of the City* (New York: Penguin Group, 2011).

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BUILDINGS SPEAK TO US

A B S T R A C T

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 insofar 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 labour 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 enjoyment of shared interests. It is further argued that urban and spatial forms that are confusing as to their boundaries and appertainance can cause confusion and negative reactions. Thus it is important that urban forms' language is positive and clear.

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KEY WORDS

ARCHITECTURE
BODY
LANGUAGE
FORM
CULTURE

In this contribution 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 of 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, etc., were studied and calculated endless times before acquiring their final form. What we mostly see 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, etc. 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, which 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 the vocabulary and language that can either 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 unconsciously given that all human-made objects and used architectural bodies assume human values. They are the basic stimulus for 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 civilised 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 and buildings are the primary constituents of our worldly and individual orientation. Buildings, as well as the cities they construct over time, are always experienced through 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 through our behavior. I will look at architecture and the city as constructed languages.[3]

Architecture creating the city and our personal habitat offers the basic sensual stimulus 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 polarised 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 in urban contexts are the means for openness and understanding. In his book *Learning from Las Vegas,* Robert Venturi was able to bring together already in the 1960s the dialectical forces within the greater urban context and to show that popular forms can give both the highs and lows at the same time.[4] The artistic, the critical and the populist ideology try to build their societies through architecture. The building of a mosque does not only concern architecture, it creates 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. Much like the human body, it is most valuable when we are not made to feel its presence. In the words of Bataille, 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 and the air, we don't need the chair, we need to sit. If the forms are beautiful and attract us by their form, again beauty carries us beyond the material to a spiritual world. This is how Louis Kahn, one of the greatest architects of the twentieth century, 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 doorknobs or a top light that facilitates our entry, much like the entrance to the main building of the Juveskyla Campus by Aalto. This quality of welcome has been observed throughout history: Sullivan's buildings, which are generally of simple form, pay special attention to the entrance articulation both on the outside and the entrance hall. Each building in a city talks to us with its shape, its colour, its position and its physical relationship with people and place. A building can be frightening, chaotic and make us feel insecure, it can be mute, cold and without expression, or intimate and joyful. It can be aggressive, it can have an incoherent form 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 building trying to become a Swiss chalet, it 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 are in Ankara, Turkey. 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, a building can look terribly old and weak and make us feel uncomfortable, not knowing how to act in front of it or inside it, or it can have an attractive presence, be proud or simply ordinary. As people and all humanly assumed objects, buildings have their own language besides having diverse meanings to 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. Our relationship with the world and with the cosmos is suggested unconsciously 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.No matter how much a place in nature is emotionally or aesthetically effective, 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 depending on 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 labour. What we take for granted in a finished architectural work is the result of the love and labour 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 authorised superego. It speaks to multitudes or silences them'.[7] It is also tragic because it holds onto memories. The show of power through architecture or urban forms, creating ostentatious spectacles, mesmerizes the masses.

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 realisation of one of our sense capacity and becomes through this articulation a socialising factor. Music is the development of the auditory sense and a music hall brings people together through 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 geneology in the beginning of human communities that have designed forms to meet their needs. Therefore, each building is a 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 realised most effectively and peacefully in contexts where communal events in social spaces join people in shared feelings, such as being in an awesome architectural space or while experiencing the urban excitement of Times Square, for example, or in a park where people can both be alone and with others. Experiencing works of art that elicit positive responses and feelings, or even those that arouse common political outrage is what can erase racial and cultural differences.

Therefore when they cater to the society, architecture of buildings and architecture of cities can create a bonding process. Alienation, despair and animosity begin to happen in many cities where only the separating forces of racism or Capital are at play. As Lévi-Strauss has so succinctly expressed in *Tristes Tropiques:* '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'.[9]

Authentic art created critically, with knowledge and labour, 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 a 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?

NOTES

1   Dennis Hollier, *Against Architecture – The Writings of George Bataille,* trans. Betsy Wing (Cambridge Massachusetts: A October Book, The MIT Press, 1992).

2   Aldo Rossi, *The Architecture of the City* (Opposition Books, MIT Press, 1982), 21.

3   Rudolf Arhmein, *Art and Visual Perception* (Berkeley: University of California Press, 1974).

4   Robert Venturi, Dennis Scott Brown, and S. Izenour, *Learning from Las Vegas* (MIT Press, 1972).

5   P. Crowther, *Phenomenology of the Visual Arts* (Stanford, California: Stanford University Press, 2009), 173-205.

6   M. Heidegger, "The Origin of the Work of Art," in *Philosophies of art and Beauty*, ed. Elbert Hofstadter and Richard Kuhns (The University of Chicago Press, 1964), 674.

7   Hollier, *Against Architecture – The Writings of George Bataille* , 4.

8   Ibid., ıx.

9   Claude Lévi-Strauss, *Tristes Tropiques* (1973)401 citted in: David Harvey, *Spaces of Capital – Towards a Critical Geography,* 90 (Translation from French J. N. Erzen).

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

A B S T R A C T

The subject of my paper is the dynamic and transformational relations between aesthetics and art from 1919 to 2019. 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. Next, I will point to differences in Marxist concepts of socialist realism and critical theory on modern culture and art. I will analyse the relationship between the concept of the autonomy of art, especially painting and minimal art. A comparison will be derived between anti-art (Dada, Neo-Dada) and anti-philosophy (Friedrich Nietzsche, Ludwig Wittgenstein, Jacques Lacan). I will highlight approaches from analytical meta-aesthetics to the interpretation of Duchamp's readymade, deriving a theory of art in conceptual art. Special attention will be paid to the "theoretical conflicts" between phenomenology and structuralism, as well as poststructuralism. I will conclude my discussion by identifying the "aesthetic condition" in relation to "contemporary art" (feminist, activist, political, ecological, participatory, and appropriative art).

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.

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The subject of my paper is 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, the world. If the subject is "processings", then my paper 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 paper is 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 angle 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), the artistic (Hegel), and the political (Schiller).

The crisis of philosophy began no doubt 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 twentieth 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 nineteenth and throughout the twentieth centuries, came to be vanished, or became canonised as modern, postmodern, or contemporary art. In the British and American context, philosophers such as William E. Kennick[3], J. A. Passmore,[4] and Morris Weitz[5] problematised the status and priorities of "Continental aesthetics" or "general aesthetics", advocating a Wittgenstein-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 facing 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 nineteenth-century aesthetics under the heading of the Hegelian 'death of the aesthetic',[7] and the aesthetic of the incipient twentieth 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, a shift occurred from the Picassoan poetics (his *Guernica* from 1937) to the Duchampian concept of artistic "intervention" by means of objects (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 nineteenth through to the early twenty-first centuries.

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, differences took place 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 readymades 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
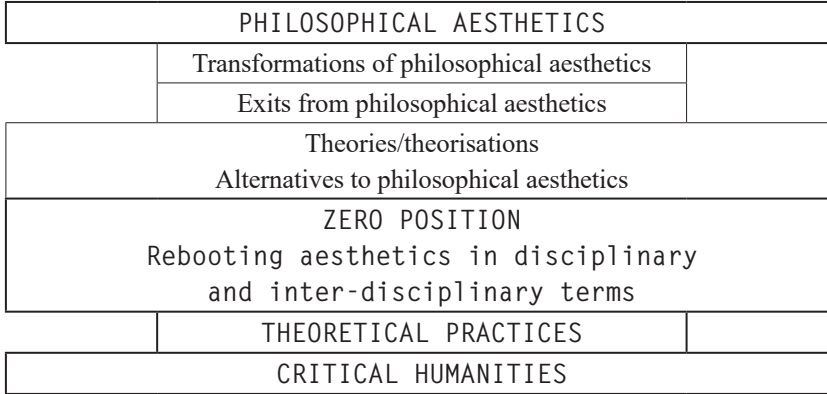
(the late Roland Barthes, Jacques Derrida, Jean François-Lyotard). A special interpretative demand emerged concerning the need to identify the multiplicity of different aesthetics or theories alternative to aesthetics (Julia Kristeva, Hélène Cixous, Friedrich Kittler, Jacques Rancière, Brian Massumi, 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)	Interpretations of specialised sensualities
Aesthetics *qua* philosophy of art	Introduction of phenomena and concepts of art into the field of philosophical discussion
Aesthetics as the history of the philosophy of art (Hegel, Arthur Danto)	Philosophical interpretations of the "nature", functions, and meaning of art history and discourses about art histories
Meta-aesthetics[9]	Critique of the "language" and concepts of aesthetics in disciplinary terms
Theory of art[10]	The positioning of "art theory" in between the philosophy of art and differentiating theories and theorisations in the open field of the humanities, including the critique of philosophy and the humanities itself
Theory in art	The incomparable multiplicity of theories, sciences, and philosophies of various origins and functions in the "artworld's" field of interest
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 "nature", functions, and meaning of art
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 about art and culture

The death of aesthetics project (Hegel, Arthur Danto)[13]	Projects intended to complete aesthetics from the domains of philosophy and the humanities, that is, from highly specific theories of art, culture, and media
The hybridisation of aesthetics	Implementation of the politics of difference i.e. decentring in the field of philosophical aesthetics, the philosophy and theory of art
The decentring of Eurocentric aesthetics[14]	Basing an aesthetic discourse on theories from postcolonial and de-colonial studies
Rebooting aesthetics[15]	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
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 knowledge about anything
The politics of aesthetics[17]	Approaching aesthetics as a "practice" 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. infrastructure of human "forms of life"
Aesthetic regimes[18]	The demand that the aesthetic (aesthetic event, aesthetic experience, aesthetic understanding, aesthetic affect) be viewed as a moment in a process – in the volatile multiplicity of events pertaining to "forms of life", incomparable and yet simultaneous
Aesthetic "assemblages"[19]	Unstable and shifting aesthetic complexities amid the continual expansion of the possibility for connecting and restructuring various "events" from "various spheres" of human and other forms of life
Aesthetic revolutions[20]	The end of an order between what may be seen/heard and what may be said, knowledge and action, activity and passivity
THEORETICAL PRACTICES	
CRITICAL HUMANITIES	

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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:

PHILOSOPHICAL AESTHETICS		
Transformations of philosophical aesthetics		
Exits from philosophical aesthetics		
Theories/theorisations		
Alternatives to philosophical aesthetics		
ZERO POSITION Rebooting aesthetics in disciplinary and inter-disciplinary terms		
THEORETICAL PRACTICES		
CRITICAL HUMANITIES		

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]	Problematising or ironising an artist's theorisations 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 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 between 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: thesis-antithesis-synthesis	Politics of difference: comparability and incomparability	Dialectics of difference: 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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NOTES

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6   Theodor W. Adorno, *Aesthetic Theory*. trans.R. Hullot-Kentor (Minneapolis: University of Minnesota Press, 1997), 1.

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16   Stuart Hall, "On Postmodernism and Articulation: An Interview with Stuart Hall," *Journal of Communication Inquiry* 10, no. 2 (June 1986): 45–60.

17   Gabriel Rockhill, *Radical History & the Politics of Art* (New York: Columbia University Press, 2014).

18   Jacques Rancière, *The Politics of Aesthetics* (London: Continuum, 2004), 7–66.

19   Gilles Deleuze and Félix Guattari, *Thousand Plateaus: Capitalism and Schizophrenia* (Minneapolis & London: University of Minnesota Press, 1987), 8; Brian Massumi, *Semblance and Event: Activist Philosophy and the Occurrent Arts* (Cambride, MA: The MIT Press, 2013).

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AN ISLAMIC NUMERICAL INTERPRETATION
OF HAGIA SOPHIA AT CONSTANTINOPLE

A B S T R A C T

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. It reminds us on the very nature of the intercultural nature of philosophic interpretation of architecture as a living condition of aesthetic thinking. Moreover, the document discussed in this paper, shows that such a fascination with architecture is not exclusive to the contemporary aesthetic thought, but represents one of the historical fundaments of that what social and cultural comunication in architecture is.

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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
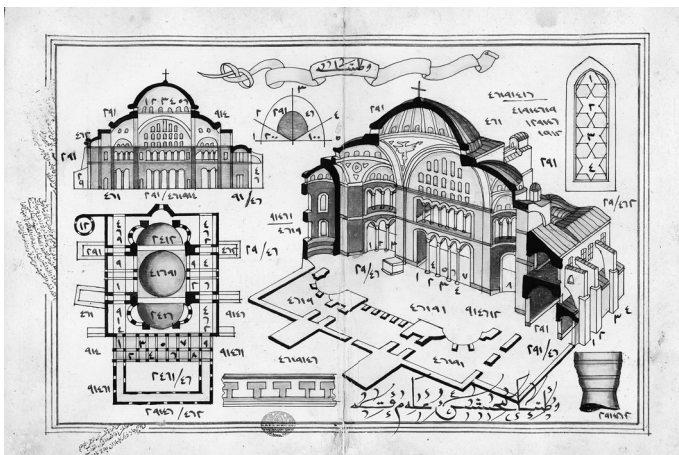
Fig. 1. The hand drawing on paper of Hagia Sophia at Constantinople. Date unknown.

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.
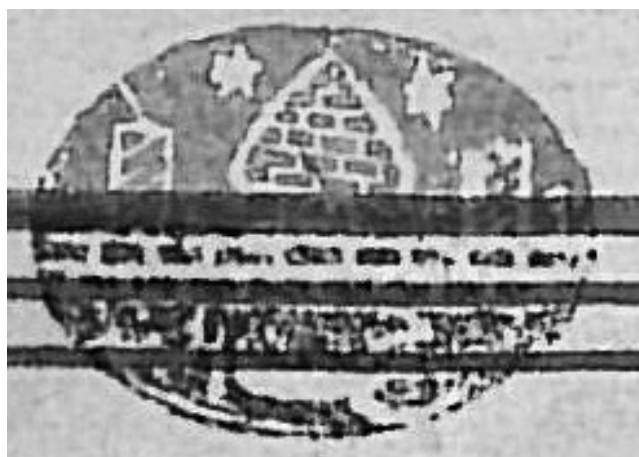
The seal applied to the lower margin of the document. Fig. 2.

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]
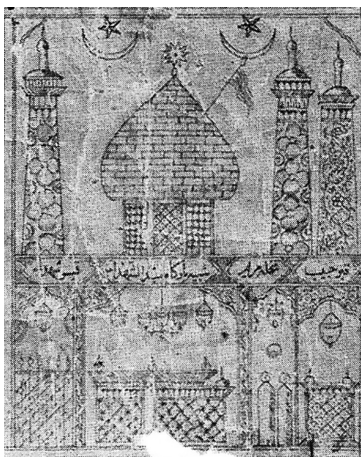
Fig. 3. Image from a mediaeval Shiite pilgrimage scroll, related to the shrine of imam Husayn at Karbala.

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]

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 angels. 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 angels. 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 a 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.
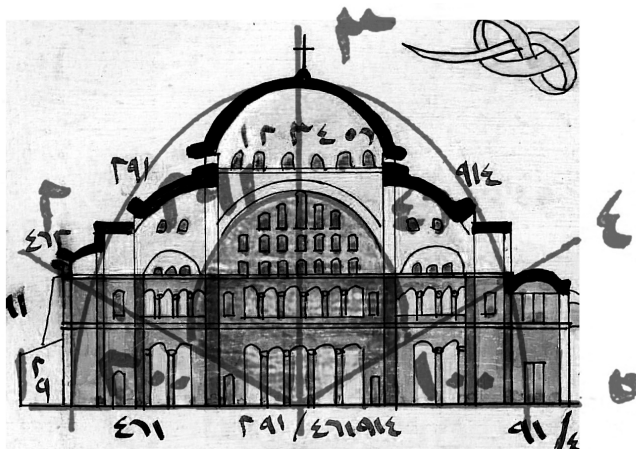
Fig. 4. Compositional relation between the depicted section of the church and the sphere.

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).
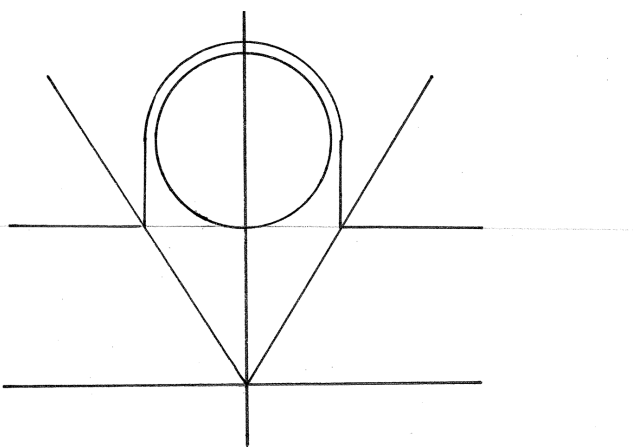
Idealistic reconstruction of Chahar Taq method. Fig. 5.

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, beauteous 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 fallows 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.

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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.

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 (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.

18   *A History of Muslim Philosophy,* Sharif, Harrassawits eds., vol.2, ch.41.

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.

24   Necipoglu, "The Life of an Imperial Monument: Hagia Sophia after Byzantium,", 201.

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INTERNATIONAL AESTHETICS AND ITS CONGRESSES

A B S T R A C T

In recent decades 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, aesthetics congresses not only bring together foreign participants, but also bring domestic audiences into contact with global authors, themes, issues and methods. The themes, issues and methods mediated through art and philosophy help make aesthetics a relevant theoretic activity. This is true concerning some noteworthy recent events: the rise and decline of postmodernism; the reintegration of the former Eastern Europe into global culture; and a similar but also profoundly different transformation of aesthetics in China, where a new revival of aesthetics, often with Chinese colours, is intensively present. These are, I would claim, three historic events that have emerged in aesthetics over the past three decades. They are still with us today and thus remain crucial to understanding 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 of this paper.

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In recent decades international congresses of aesthetics have become the most visible and, I would argue, the most influential aesthetics gatherings in the world. Themes, issues and methods mediated through art and philosophy have made aesthetics not only a relevant but also a dynamic theoretic activity. It is through a mixture and combination of various usages of aesthetics that its recent or past terms and concepts are further gaining in importance. Through a series of events that took place in the last few decades "theory" has regained the ground which it held from the 1960s to the early1980s. This does not mean that at that early stage theory carried a more general impact than it did later or earlier, but that it became a breeding ground for a specific type of discourse – one that ceased being erected on philosophy as a particular type of theory. This historical process has seen the rise and decline of postmodernism; the reintegration of the former Eastern Europe into global culture; and a similar but also profoundly different transformation of aesthetics in China.

I first attended such a gathering in Dubrovnik in 1980 in the IX International Congress for Aesthetics (ICA), the predecessor of the International Congresses for Aesthetics. This was my first opportunity to meet a number of specialists whose work I have been familiar with and many of whom I have remained in regular contact over the decades. Taking a fresh look at the Dubrovnik congress, I recall being impressed by the number of analytic American philosophers and Soviet conservative Marxists who participated in it.

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, depending on the local organisers, their cultural affinities, and the aestheticians and philosophers they viewed as important and relevant for their own aesthetic tradition. Americans and Russians continue to attend these events, with the latter in much smaller numbers than before.

From the start, it has to be noted that the International Association for Aesthetics (IAA) is certainly not the only aesthetic organisation. 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 aesthetics. It is these latter that form – I would claim – the backbone of the IAA.

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As noted above, one cause for the ever-changing aesthetics landscape, when viewed from the vantage point of international congresses, is its strong dependency on local cultural circumstances. Since art is its predominant subject in most parts of the world, this implies a strong link between aesthetics and local art and culture. This is also the way in which cultural events occur and are appreciated. In the former Soviet republics, aesthetics started to be regarded long ago in a similar vein as in western postmodernism. Some of the art from these countries emerged in the 1970s and 1980s and soon formed a specific politicised postmodern art.

Some of those who have in recent years and decades attended the ICA 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.

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 gatherings are different from most of the others due to the pronounced cultural specifics that are absent from the rest. It is thus fair to claim that in the case of aesthetics such differences arose from the cultural specificity of individual congress venues and 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 aesthetics congresses.

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 1960s. In contrast to France where art and aesthetics were tied to the notions of enlightenment and civilisation, the accent was put on culture in the English-speaking countries and Germany. The first began to relate to rigorous science and the latter to fiction.

French discourse consisted of a variety of authors whose writing existed on different tracks, 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 writings by Michel Foucault, Roland Barthes and Jacques Derrida. From the vantage point of the present 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, while sharing a certain theory or theories did not really share a common philosophy (although they were about to make one). Only later, in the1970s, did these theories start to be regarded as philosophy – with philosophy now losing its previous characteristics and becoming more a mixture of discourses typical of the last few decades. An insightful observation was made by Michel Foucault in 1978 when he designated these types of intellectuals as 'founders of discursivity.'[1] This French theory, combined with the Frankfurt School, acquired a specific name in the English-speaking cultures, namely post-structuralism, in the 1980s and 1990s. 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, and many others – such as Raymond Williams, Jurgen Habermas, and Fredric Jameson.

In the 1970s and 1980s in France such theory opposed philosophy, especially the phenomenological kind, such as Sartre's, Maurice Merleau-Ponty's, Mikel Dufrenne's[2] and partly that of Martin Heidegger – philosophy that found its centres 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 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 1980s 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 start 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 usually functioned as an empty signifier that was often used but rarely defined or described.[5] Another important author focusing on theory was Terry Eagleton, who in his book *After Theory*[6] (2003) discovered a new need for theoretical rigour that would replace the previous and present relativism in values. In conjunction with critical aesthetics, his theory can be seen today as a dynamic fusion between the Frankfurt School of critical theory and the more traditional aesthetics (interpreted as philosophy of art, culture, and philosophy of sensibility). Many well-founded cases of criticism and the broad span of theories and art works that the Frankfurt School authors took into consideration come 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: despite the efforts of the Frankfurt authors to resist the usage of the term "aesthetics", such theories are today – although still with certain restrictions or limitations – understood as aesthetics. An illustration of such a 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 as he said: 'Aesthetics presents philosophy with the bill for the fact that the academic system degraded it to being a mere specialisation'.[7]

The ongoing globalisation and the transnational character of contemporary culture in the broad sense of the word (aesthetics therein included) and the withering away of national borders carries certain visible consequences for aesthetics at the international level. The ICA, 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 political – location of aesthetics.

Aesthetics travelled together with other "imperialist" cultural artifacts and influences, reaching continents, countries and cultures that before its arrival did not have 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 colonisation and imperialism. The Kantian interpretation of art hegemonised the globe. Much of the change occurring first in the 1960s in Continental Europe and then along 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 still remains the main single influence on aesthetics and theory in that part of the world.

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] An example of this are the Lacanian psychoanalysts who emerged in Ljubljana in the 1980s or the Merleau-Pontyan existential phenomenology at Northwestern University in the USA. What structuralism accomplished in the 1960s was to transform philosophy into a theory of art and this one then into a much more empirical realm, whereby 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. In the 1960s and 1970s, it did not yet have that designation but existed under a variety of terms, ranging from semiotics, deconstruction and Marxism to psychoanalysis. This emergent theory, which discarded most of its previous connections with traditional notions of art, so that 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 re-established 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 termed as "theory" (and no longer as "philosophy" or philosophical aesthetics). Aesthetic approaches at one extreme defined art on the basis of borderline cases. 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, whose writings were posthumously recognised only in the 1980s 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 1930s but gained strategic value in the 1980s. The mechanical reproducibility of art, the aura, the aestheticisation of politics, the presumably novel role of cinema with respect to its mass audience, photography, the changed mode of human fitted into the mould 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 or reach into that of culture. Such discourse (such as for example Eagleton's book *After Theory* from 2001, mentioned above) no longer (or not only) speaks of aesthetics as a 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 Benjamin has called 'the [changed] mode of human sense perception'.[10] If Hegel's epoch had romantic poetry as its artistic equivalent and as its 'cultural dominant', 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 and who has this place today? Two centuries ago not only was art essentially dependent upon theory, but theory at that time also started to depend on art. It is this incessant dialectical interplay between theoretic reflection and artistic practice that today drives the tandem of art and theory.

Returning to aesthetic theory to reach a conclusion on the last few decades, I would say that any contemporary theory today refers partly to the writings and discourse of the1960s-70s, in other words to the discourse of structuralism and critical theory (or a combination thereof). In this respect the ICAs usually offer a highly representative insight into contemporary aesthetics and related theory. To designate the increasingly broad field of aesthetics and other

discursive territories, we today frequently use a whole set of terms, unusual or as yet not assimilable, 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 (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, it seems to me that today those kinds of philosophical aesthetics and theories that are capable of uniting or combining 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 to such thinkers. The hunger of artistic and cultural practice for such kinds of reflection almost guarantees the success of other persuasive newcomers to the scene.

I wanted to shed some light on the ICAs and the notion of theory as it is today either surviving the criticism of the past or 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 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 for the notions of aesthetics and theory in the twenty-first century.

NOTES

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

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), 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), 262.

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

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

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

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

A B S T R A C T

This paper discusses the materialist reading of Hegel's Aesthetics by Soviet philosopher Mikhail Lifshits in his writings in the 1930s. Engaged in the development of Soviet Marxian aesthetic theory, Lifshits adapted the Hegelian conception of art as a form of truth and actualisation of the Idea in a sensible form as ideal. However, he rejected Hegel's tragic fatalism regarding the historical fate of arts and their sublation in a new supra-sensual stage of the Spirit's development. Lifshits sought the only answer to the historical destiny of arts in the Marxian dialectic of history. Here, he identified the aesthetic ideal with the realisation of communism. It is on this basis that throughout the 1930s Soviet aesthetic theory combined 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 concept of the ideal pointed towards a dialectical futurity that could not succumb 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 arts pointed at communism as an incomplete and yet historically actualisable ideal.

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The Soviet dialectical materialism's relationship with Hegel is a complex and even a thorny one. While dialectical materialism was politically implemented in the 1930s as 'the world outlook of the Marxist-Leninist party', Hegel was 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 (hereafter referred to as Diamat when implying its Stalinist interpretation) that synthesises 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, the Soviet Marxian aesthetic theory largely relies on the explicitly Hegelian concept of art as a form of truth and actualisation of the Idea in a sensible form as ideal. However, as opposed to Hegel, it identifies this ideal with the realisation 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 concept 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 how Hegel was received in the Soviet aesthetic theory in the 1930s, this paper focuses on the writings of Mikhail Lifshits, one of the key figures in the development of the Soviet Marxist art historical method and aesthetic theory. 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 arts. Unlike the Stalinist victory of "socialism in one country" as the consummation of the historical dialectic, the question of the historical destiny of arts points to communism as an incomplete and yet historically actualisable ideal.

* * *

It is noteworthy that the orthodox Stalinist formulation of dialectical materialism in its utmost official 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's history would only be 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 of six million copies (reaching more than 40 million copies until Stalin's death) and was translated to 67 languages during Stalin's life. He allegedly could not entrust historians and philosophers to write the chapter on Dialectical Materialism, even if those who had gone through a period of "re-education" in the 1930s, after which 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 common place up until the collapse of the USSR:

> 'Dialectical Materialism is the world outlook of the Marxist-Leninist party. It is 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. The transformation from quantity to quality is the essence of motion and brings about history through differentiation. In Engels's formulation, history at its capitalist stage is still too close to the animal kingdom because the social organisation of production among mankind is not consciously planned to serve mankind equally. It is with communism that the Dialectic of Nature turned to the Dialectic of History, achieves its highest qualitative state with the conscious organisation of social production. Hence, communism is staged as the highest and most rational organisation of social life and one that synthesises all historical development in the highest form.[3]

Stalin's article follows Engels's formulation and embodies his customary method of collaging the necessary quotes from Marx, Engels and Lenin to advance his 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 Bonifaty Mikhailovich Kedrov commented 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 most notable '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-Year Plans (the first one taking place during Stalin's so-called Great Break in 1928-32) with "gradualism" in political theory and historical development. Revolutions are not conceived as determinate negations of the social order but inevitable events inscribed in the evolutionary logic of historical development, and one could add, orchestrated from the top, as in Stalin's second revolution of 1928.

The Stalinist Diamat as philosophy and science at once, a science materialised as a particular social formation in state socialism declared as 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 as follows: while rhetorically insisting on the interpenetration of the opposites and thus also on contradictions, on the law of unceasing movement and negation, Diamat as Stalinist orthodoxy freezes all further historical development and territorialises 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. History appears as natural history. What is forsaken here is the realisation of communism as a historical ideal and as an actual possibility.

I argue that 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 contrary to Diamat. Thus, it formed an opposition to Stalinism within Stalinism itself. For Lifshits, the key to identifying communism and the aesthetic ideal was the question of the historical destiny of arts that could be solved only within a Marxian framework, hence his project of reading Hegel materialistically, in the footsteps of 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 to 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* (1967-1894).[6] Throughout the commonplace battles against so-called vulgar sociologism, which both Lifshits and György Lukács spearheaded at the Marx-Engels Institute in Moscow in the 1930s, not only Marx but also Hegel's aesthetic theory came to provide 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 the former determines the latter 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 today. 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 driving force for historical development, and Marx could not occupy himself with purely aesthetic concerns. If Hegel's historical limitations were framed by the dominant bourgeois ideals of his time, Marx preoccupied himself with the social totality rather than with its individual spheres. For this reason, Marx could not develop a philosophy of art and aesthetics. And yet, the Hegelian conception of the ideal as the material actualisation 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 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 on the other provide an alternative to the mechanistic and vulgar causality between economic and social conditions and cultural production.

Lifshits' systematic reading of Hegel's *Aesthetics* throughout the 1930s precedes its first Russian publication in 1938. In the 1931 article entitled "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 crystalise only in the class contradictions between the bourgeoisie and the proletariat that became manifest 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 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 Prussian state serving as the ultimate harbour of the Spirit. 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 dealing 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 disagreement with Hegel is the Hegelian solution to the destiny of arts as their annihilation through historical progress.[9] Hegel's historical end of art ultimately takes place through the sublation of sensuous actualisation. 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 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 realisation 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 labour, while ideation is an imprint of historically constituted productive activity, the liberation of labour 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 from 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 increasingly distant, Lifshits always spoke from the perspective of the victory of socialism, and upheld what can be called tragic optimism, the increasingly difficult belief in the realisation 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 a 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 for Lifshits, is often identical with the ideal). In the capitalist division of labour the masses succumb to the world of need and crude materiality. There the gap between rote labour and creativity is unsurpassable. In contrast, communism bridges the gap between labour 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 arts.

The specificity of Lifshits's philosophy of art and much of the Soviet Marxist aesthetics and art theory (including Lukács as someone who bridges Soviet and Western Marxism) is that while the historical dialectic of emancipation is oriented towards the future, the works of art and literature that best capture the ideal are located in the past.[11] The ideal as the historical-transhistorical objective measure is that which orients consciousness toward truth, goodness, beauty and justice. For Lifshits, who is largely responsible for the construction of the field of Soviet Antiquity studies,[12] the ideal was conceived as actualised 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 transformed and progressive historical conditions. Socialist Realism, in short, was seen as the re-enactment of Classical Antiquity on a higher historical plane under which political avant-gardism was 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'.[13]

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 suffers 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 arts cannot 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 actualisation 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 philosophy of art and aesthetics 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 realisation of the dialectical movement of matter, while relegating communism to an unrealisable 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 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 society that has yet to become identical with its concept. In Lifshits's 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 hallway 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'.[14]

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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 seemingly 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.[15]

NOTES

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.*

2   *The* S*hort Course of the History of the All-Russian Communist Party (Bolsheviks).* (International Publishers, New York: 1939), 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, 12, 117, 119. Quoted in James P. Scanlan, *Marxism in the USSR: A Critical Survey of Current Soviet Thought* (Cornell University Press, 1985), 160.

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

6   M. Lifshits, *Karl Marx i vopros ob istoricheskix sudbax iskusstva,* Krasnaya nov', 1933. N. 3, 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.

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

8   Ibid., 74.

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

10 M. Lifshits, *Philosophia iskusstva Karla Marksa,* in *Sobranie socheneniy v trekh tomax,* vol. 1 (Izobrazitel'noe iskusskto: Moscow, 1984), 138-139. In Russian, trans. Angela Harutyunyan.

11 However, in the 1940s both Lifshits and Lukács came out with strong justifications for Socialist Realism as a higher form of the development of the ideal.

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

13 M. Lifshits, *O Gegele,* ibid., 94.

14 Mikhail Lifshitz, *Dialog s Eval'dom Il'yenkovim* (*Problema ideal'nogo*) (Moscow: Progress Traditsiaya, 2003), 275.

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

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DOUBLETALKING THE HOMOPHONIC SUBLIME: COMEDY, APPROPRIATION, AND THE SOUNDS OF ONE HAND CLAPPING[1]

A B S T R A C T

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 "transcration," 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 Khelbnikov's approach to *zaum* (transense), and sound-alike works based on bird song and animal sounds. The essay then takes up several specific examples: David Melnick's homophonic translation of Homer, Pierre Joris's voice recognition translation of *Magenetic Fields,* and Jean Donneley's version of Ponge. The essay concludes with a discussion of Caroline Bergvall's *Drift*, her version of "The Seafarer" as well as her Chaucer transcreations. A central part of the essay references "homophonic" translation in popular culture, in particular the "doubletalking" of Sid Caesar," the most popular TV comedian of the early 1950s. A discussion of his work in the context of American Jewish comedy is central to the lecture. But other more recent popular example of the homophonic are discussed with special reference to cultural appropriation.

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KEY WORDS

20TH CENTURY POETRY
POETICS
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SID CAESAR
LOUIS ZUKOFSKY
EZRA POUND
CAROLINE BERGVALL
DAVID MELNICK
YIDDISH
ESPERANTO
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[2]

He speaks in six known and six unknown languages.

Daniil Kharms[3]

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.[4] 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).[5]

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"[6]: 'the sturdy resources of [the] ear,' as Robert Creeley once wrote me,
echoing Charles Olson's 'by ear, he sd.'[7]

"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*[8] 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."[9]

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.[10] 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.

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-embodying the word. The homophonic is poetry that leads by the ear, foregrounding aurality: poetry that resists cutting the umbilical c(h)ords 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 archetypical 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:)[11] 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 luaus.
> 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 luaus.
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 luaus.
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.*[12]

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[13]

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 its meaning.[14] 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.[15] 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. Khlebnikov's "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, zasmeites', smekhachi]
> sloaf lafker int leffer [Chto smeyutsya smekhami]
> lopp lapter und loofer [chto smeyanstvuyut smeyal'no]
> loopse lapper ung lasler [O, zasmeites' usmeyal'no!]
> pleap loper ech lipler [O, rassmeshishch nadsmeyal'nykh]
> bloop uffer unk oddurk [smekh usmeinykh smekhachei!
> floop flaffer ep flubber [O, issmeisya rassmeyal'no]
> fult lickles eng tlickers [smekh nadesmeinykh 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, zasmeites', smekhachi!][16]

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 – "beyonsense" – *zaum* echoes international socialism.[17] 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."[18] 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 contrasts with xenoglossia.[19] 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.[20] 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.'[21] Then jump ahead to 2012 and Michael Winslow's mimicking the sound of 32 different historical typewriters.[22]

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[23]

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.[24]

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,"[25] 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.[26]

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.[27]

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! Grahhhr! Ghrahhhrrr! Ghrahhr. Grahhrrr.
> Grahhr-grahhhhrr! Grahhr. Gahrahhrr Ghrahhhrrrr.
> Gharrrrr. Ghrahhr! Ghrarrrrr. Ghanrrr. Ghrahhhrr.
> Ghrahhrr. Ghrahr. Grahhr. Grahharrr. Grahhrr.
> Grahhhhr. Grahhhr. Gahar. Ghmhhr. Grahhr. Grahhr.
> Ghrahhr. Grahhhr. Grahhr. Gratharrr! Grahhr.
> Ghrahrr. Ghraaaaaaahrr. Grhar. Ghhrarrr! Grahhrr.
> Ghrahrr. Gharr! Ghrahhhhr. Grahhrr. Ghraherrr.

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.[28] 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.'[29] 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 subtly since it goes beyond imitation into commentary and because it is able to create a new poem in the new language.

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."[30] 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.[31] 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.[32] "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 adaptions 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."[33]

> 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 denys 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.[34] 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 bodders 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 ... [35]

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.[36]

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.[37] 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 (replete with recognizable anchor words, such an Mitsubishi, Datsun and sushi).[38] Taken as a whole, this five-minute performance is macaronic – a burlesque jumble or comic hodgepodge of different languages. The camera pans to the audience during each segment to show benign and approving laughter. The serial movement from language to language also suggests a nomadic display of mutli-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.[39]

Caesar was the most important and influential comedy star of early American television, a key member of a generation that included Lenny Bruce (born Leonard Schneider in 1925), Jackie Gleason (born 1916), Ernie Kovacs (born 1919), and Jerry Lewis (born Joseph [or Jerome] Levitch in 1926). Isaac Sidney "Sid" 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 necessarily 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.'[40] 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). Prior to his 1887 manifesto for Esperanto, Zamenhof had gone through a proto-Zionist period, where he advocated a Latin-scripted Yiddish. His vision for Esperanto's universality, in contrast, pushed back against anti-Semitic projections of a secret Jewish language. Then again in 1901, Zamenhof proposed Esperanto for an ethically (rather than ethnically) based Jewish language, an alternative to the liturgical Hebrew and the polyglot ("jargonized") Yiddish.

'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.

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.'[41]

Caesar's first cited (but not recorded) use of doubletalk was from *Six On, Twelve Off,* a Coast Guard review that he did with Vernon Duke in 1944 (*Where Have I Been,* 50-51). The doubletalk was part of a routine 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,* directed by Jack Kinney and originally titled *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," which was written by

Oliver Wallace. *Donald Duck in Nutzi Land* bears a resemblance to *Ducktators,* directed by Norman McCabe (WB / Looney Tunes, 1942) as well as to *Daffy Duck – the Commando,* directed by Fritz Freleng (WB / Looney Tunes, 1943). *Daffy – the Commando* features snippets of parodic Nazi-inflected doubletalk and ends with Hitler giving a doubletalk speech (that is, a homophonic version of Hitler oratory), which is stopped by Donald hitting him with giant mallet after which Hitler stutters and screams.[42]

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 dialectial 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 (*kio signifas per aliaj rimedoj* in Esperanto); 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.'[43] 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.'[44]

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.[45] Yiddish, for Kafka, is related to Fuchs's idea of a language of home. At the same time, Kafka saw Yiddish as *mißachtete,* a disregarded and stigmatized dialect, a language appropriated from other language, and a subculture argot (a "minor language" as Gilles Deleuze and Felix Guattari have it in *Kafka: Toward a Minor Literature*).

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. During Caesar's reign, people went to classes to lose their accent, or more accurate to say, learn the right accent. At the same time, in the years before the World War II, ethnic comedians had their audiences rolling in the aisles by performing their own and their audience's accents. This was the world of comedy Caesar came into. But it's one thing to make good fun with your own accent, another to mock the accents of others, which was also a staple of American ethnic comedy, which too often took an explicitly racist turn. Even if blackface performers identified with African-Americans, it did not undercut the racism of the appropriation. Mimicry always risks being heard as ridicule or mockery.

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[46]: the uprooted, usurpers of a language not rightly one's own, destroyers of the plain sense of the word and authenticity, untrustworthy, "diabolically clever."[47] 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."[48] It's the talk of carnival barkers, crooked politicians and kike lawyers, fascists and communists. It is nothing but bad faith. 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 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[49]): it pushes back against blood and soil nativism.

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NOTES

1   Excerpted and adapted from *Sound / Writing: On Homophonic Translation,* ed. Vincent Broqua and Dirk Weissmann (Paris: Éditions des archives contemporaines, 2020). First presented on November 17, 2016 at École Normale Supérieure, Paris, as the keynote for "Sound / Writing: On Homophonic Translation," an international trilingual colloquium, organized by Vincent Broqua and Dirk Weissmann. Translated by the author from Esperanto, "Duoble-Parolas la Homofonia Sublima: Komedio, Alproprigo, kaj la Sonoj de Unu Mano Kunfrapante." An audio-visual supplement (ppt), including easy links to some of the works discussed, can be downloaded at <u>writing.upenn.edu/ ezurl/10/</u>.

2   Osip Mandelstam, "The Slate Ode (1923)," (Translated by Ian Probstein) in *The River of Time: Time-Space, History, and Language in Avant-Garde, Modernist, and Contemporary Russian and Anglo-American Poetry,* edited by Ian Probstein (New York: Academic Studies Press, 2017), 108.

3   Daniil Kharms, "From the Notebooks, Mid-1930s," In *Russian Absurd: Selected Writings,* tr. Alex Cigale (Evanston, IL: Northwestern University Press, 2017), 104.

4   Charles Bernstein, "Thelonious Monk and the Performance of Poetry," in *My Way: Speeches and Poems* (Chicago: University of Chicago Press, 1999), 22.

5   The source for this quote is provided at <quoteinvestigator.com/2015/09/18/typing/>.

6   Vincent Broqua and Bernstein, email exchange, Oct. 14, 2015.

7   "One thing to me instantly attractive is the sturdy resource of your ear, as Williams would say ...," Creeley wrote to me on Feb. 6, 1979, responding to *Shade*. The letter is included in *Selected Letters of Robert Creeley,* ed. Rod Smith, Peter Baker, and Kaplan Harris (Berkeley: University of California Press, 2014), 350. But there is typographical error in the published version, close to the kind of dyslexic inversion I often make: "the sturdy resources of your era," which recalls Zukofsky's paean, at the beginning of *"A"*- 22, to the errors of the ear: "An era / any time / of year" (*"A,"* also from University of California Press, 1978; reprinted by New Directions in 2011). Olson's ear line is from "I, Maximus of Gloucester, to You" (1953); see the typescript at charlesolson.org/Files/Max1appendices/AppendixD.html.

8   See K. David Jackson, "Transcriação / Transcreation: The Brazilian Concrete Poets and Translation," In *The Translator as Mediator of Cultures,* ed. Humphrey Tonkin and Maria Esposito Frank (Amsterdam: John Benjamins Publishing Company, 2010).

9   David Anderson, "Editor's Introduction," in *Pound's Cavalcanti* (Princeton: Princeton University Press, 1983), ix.

10   See Lecercle's essay in *Sound / Writing: On Homophonic Translation,* ed. Vincent Broqua and Dirk Weissmann (Paris: Éditions des archives contemporaines, 2020).

11   There is a recording of Lehto and I reading this at PennSound <writing.upenn.edu/pennsound/x/Lehto.php>. I collected the poem in *Recalculating* (Chicago: University of Chicago Press, 2014), 29. The third version is Lehto's "barbaric" English translation in *Lake Onega and Other Poems* (Helsinki; ntamo), 19 and 143. See also Levi Lehto, Frederik Hertzberg, Bernstein, "On The Origins, State, and Future Perspectives of Finno-Saxon" (2004), *The Conversant* (2012): <theconversant.org/?p=1759>.

12   I reflect on these echoes of Mallarmé, Stevens, and Poe in "The Pataquerical Imagination: Midrashic Antinomianism and the Promise of Bent Studies," in *Pitch of Poetry* (Chicago: University of Chicago Press, 2016).

13   Heriberto Yépez, "Ulises Carrión's Mexican Discontinuities," in *Ulises Carrión: Dear Reader. Don't Read,* ed. Guy Schraenen (Madrid: Museo Nacional Centro de Arte Reina Sofía, 2016), 51.

14   Cited in "Artifice of Absorption" in my *A Poetics* (Cambridge: Harvard University Press, 1992), 58.

15   Al Kelly and Prof. Irwin Cory, both older than Caesar, pioneered the style. Caesar's own doubletalking professor is related to Cory's shtick (doubletalking in the sense of intellectual gibberish not foreign language mimicry). In a different vain, Ruth Draper in "The Actress," from around 1916, leaps into Slavic doubletalk: ruthdraper.com/selected-monologues/.

16   My American version was published in *Recalculating,* 94. I did a bilingual reading with Probstein, archived at PennSound with related recordings: writing.upenn.edu/pennsound/x/Khlebnikov.php.

17   *Zaum* is translated as both "trans-sense" and "beyond sense." According to Probstein, Khlebnikov "rejected borrowings from foreign languages and invented Russian words even for new scientific and technological phenomena. ... Although Khlebnikov supported the October revolution, he was more concerned with the future unity of all humankind: 'Fly, human constellation, / Further on, further into space / And merge the Earth's tongues / Into a single human conversation.' ... Both Khlebnikov and Kruchonykh spoke of *zaum* and 'the self-sufficient' word, but each interpreted those terms differently." Probstein quotes Khlebnikov on his search for "the magic touchstone of all Slavic words, ... a self-sufficient language" that provides a path to the "universal language" of *zaum. – River of Time, 11, 15, 17.*

18   Listen to Schwitters, Ball, and the Russian futurians on PennSound <writing.upenn.edu/pennsound>.

19   "Xenoglossia ... refers to the intelligible use of a natural language one has not learned formally or does not know and is distinguishable from ... glossolalia, or lexically incommunicative utterances. ... Such tales of miraculous translation evince a yearning for the promise of correspondence between languages, and thereby of erased cultural difference." Jennifer Scappetone, "Phrasebook

Pentecosts and Daggering Lingua Francas in the Poetry of LaTasha N. Nevada Diggs," in *The Fate of Difficulty in the Poetry of Our Time,* edited by Charles Altieri and Nicholas D. Nace (Evanston, IL: Northwestern University Press, 2018), 265.

20   In *What Makes Sound Patterns Expressive? The Poetic Mode of Speech Perception* (Durham: Duke University Press, 1992), Reuven Tsur offers a groundwork for recognizing the expressivity of sound patterns, following Roman Jakobson's work on sound symbolism (sound iconicity). (Jakobson published a zaum collaboration with Alexei Kruchenykh in 1914 and wrote an essential account of Khlebnikov.) Tsur's cognitive poetics is immediately useful for literary sound studies. Born in 1932 in Transylvania, Tsur's native language is Hungarian. He started as a translator (into Hungarian and later Hebrew), getting his PhD at Sussex (UK). Now retired from Tel Aviv University, he still active in his research. He lives in Jerusalem. More Tsur at www.tau.ac.il/~tsurxx.

21   Gertrude Stein, "If I Told Him: A Completed Portrait of Picasso": writing.upenn.edu/pennsound/x/Stein/If-I-Told-Him.php.

22   "The History of the Typewriter Recited by Michael Winslow": openculture.com/2014/06/the-history-of-the-typewriter.html.

23   Robert Grenier, *Sentences Toward Birds* (Kensington, CA: L Publications , 1975), online at eclipse archive.org/projects/BIRDS/birds.html.

24   Hanna Tuulikki, "Air falbh leis na h-eòin – Away with the Birds" and "Guth an eEòin" – "Voice of the Bird": hannatuulikki.org/portfolio/awbirds and score.awaywiththebirds.co.uk.

25   John Bevins, *aaaaw to zzzzd: The Word of Birds* (Cambridge, MA: M.I.T Press, 2010), 48, 114. Bevins makes the argument for birdsong as music, comparing the experience to hearing songs in a foreign language (15-17) .

26   A poem I based on the sound of the song sparrow.

27   See Andrew Dodds, *I, Sparkie* (UK: Information as Material, 2013).

28   "Michael McClure Reads to Lions": jacket2.org/commentary/michael-mcclure-reads-lions.

29   German text quoted, along with a discussion of Anscombe's translation of *Philosophical Investigations,* in Marjorie Perloff, *Wittgenstein's Ladder: Poetic Language and the Strangeness of the Ordinary* (Chicago: University of Chicago Press, 1996), 74-75. See Ludwig Wittgenstein, *Philosophical Investigations,* tr. G.E.M. Anscombe, 2nd edition (Oxford: Blackwell, 1958), p. 223. The revised 4th edition of the translation by P. M. S. Hacker and Joachim Schulte (Blackwell, 2009) gives the line as "If a lion could talk, we wouldn't be able to understand it"; for Anscombe the lion is "him."

30   Sid Caesar, "The Poker Game," *Your Show of Shows* (date unknown): youtu.be/RyNSFLkXTvA.

31   See Robin Seguy's 2015 hypertext presentations of the translations at text-works.org.

32   I. Kissen's Yiddish, "The Raven: Multilingual," cut 21: archive.org/details/raven_multilingual_0903.

33   *Pound's Cavalcanti*, p. 216. Pounds' commentary on "Donna mi prega" appeared in *The Dial* (with the subtitle "Medievalism") in 1928; this article included his translation in its first publication; a few years later it was collected in *Make It New*. See my related discussion in "Objectivist Blues," *Attack of the Difficult Poems* (Chicago: University of Chicago Press, 2011) 135-36. Nathan Kageyama reverses the dynamic in his translation of Pound's "The Return" into Hawaiian pidgin in *Tinfish* 3 (1996): writing.upenn.edu/epc/ezines/tinfish: "See, they return; ah, see the tentative / Movements, and the slow feet, / The trouble in the pace and the uncertain / Wavering!" becomes "Spock em, dey stay come; auwe, spock da scayed / Movaments, an' da luau feet, / Stay all twis' an' kooked / Walkin' all jag!"

34   The most likely Yiddish word for doubletalk is פֿאָנפֿען (*fonfen*) – mumbling. In contrast to Jeffrey Shandler's term "postvernacular" in *Adventures in Yiddishland* (Berkeley: University of California Press, 2006), 19-27, I'd call this work *patavernacular.*

35   In 1940, Zukofsky privately circulated "A foin lass" in *FIRST HALF of "A"-9,* a numbered and autographed edition of 55. Zukofsky included sources for "A"-9, including "Donna mi priegha [sic]," 22 pages on value and commodification excerpted from Marx's *Capital* and *Value Price and Profit,* a short excerpt from Stanley Allen's *Electronics and Waves: A Short Introduction to Atomic Physics* (1932), "translations of Cavalcanti's Canzone" by Pound (both versions) and vernacular versions by Jerry Reisman and Zukofsky, followed by a note on the form and "A"-9, first half, and concluding with a two-page "Restatement" of the poem. The first publication of "A foin lass" was in Zukofsky's *Selected Poems,* which I edited (New York: Library of America American Poets Project, 2006), 152. You can hear my performance of the poem at writing.upenn.edu/ezurl/5/ and Zukofsky's performance at writing.upenn.edu/ezurl/6/: Zukofsky performs it with a high, formal tone, neutralizing accent, while I emphasize a Yiddish/Brooklyn twang, performing a kind of "Jewface." I discuss "Jewface" in "Objectivist Blues" in *Attack of the Difficult Poems,* p. 142. (I heard Zukofsky's performance only after I had made my recording.)

36   Steve McCaffery, "Kommunist Manifesto": writing.upenn.edu/library/McCaffey-Steve_Kommunist-Manifesto.html. McCaffery and Jed Rasula edited a crucial anthology of sound writing and invented vocabularies called *Imagining Language* (Cambridge, MA: M.I.T. Press, 1998). "Sound writing" echoes "sound poetry" and what Richard Kostelanetz anthologized as *Text–Sound Texts* (New York: William Morrow, 1980).

37   Performance by Joseph Guglielmi in the Paris studio of Anne Slacik on Oct. 11, 2015: writing.upenn.edu/pennsound/x/deformance.php.

38   "Sid Caesar Performing in Four Different Languages": writing.upenn.edu/ezurl/7, date unknown. See also: "Sid Caesar Double-Talk Routine" (interview) youtu.be/iL7efWcaVnk; "Sid Caesar, Le Grande Amour" youtu.be/JGHih5ISPhQ, French doubletalk film satire; "Sid Caesar, The Russian Arthur Godfrey" youtu.be/FHbscdj7OtU, Russian doubletalk, ending with Carl Reiner doing movie star impression in Russian doubletalk; and "Sid Caesar: Der Flying Ace" youtu.be/GhXRZ7yw7Nw. Caesar discusses "double-talk" in Sid Caesar with Eddy Friedfeld, *Caesar's Hours: My Life in Comedy, with Love and Laughter* (New York: Public Affairs, 2003), 58. "Sid Caesar's 80th Birthday Party" features a tour-de-force reprise, with Caesar, reading notes, doubletalking in French, German, Spanish, Italian, and Japanese youtu.be/FETaKPtdaJM.

39   Charles Reznikoff, "Joshua at Shechem," in *Jerusalem the Golden in Complete Poems,* vol. 1 (Santa Barbara, CA: Black Sparrow Press, 1976), 126.

40   Esther Schor, *Bridges of Words: Esperanto and the Dream of a Universal Language* (New York: Henry Holt, 2016), 63.

41   Avot Yeshurun, "Got fun Avrohom," *Kapella Kolot* (Tel Aviv: Siman Keriyah, 1977). Quoted by Neta Stahl in a review of Naomi Brenner's *Lingering Bilingualism: Modern Hebrew and Yiddish Literatures in Contact in Comparative Literature* 69:3 (2017), 350. The title of the poem means "God of Abraham" and refers to a Yiddish prayer for woman (mothers), to protect Israel from harm; Dizengoff Square is in Tel Aviv. For homophonic plays between Hebrew and Yiddish see Roy Greenwald, "Homophony in Multiligual Jewish Cultures," *Dibur* 1 (2016): arcade.stanford.edu/dibur/homophony-multilingual-jewish-cultures (Greenwald discusses Yeshurun). I am grateful to Ariel Resnikoff for discussions about Yeshurun. See his essay, "Louis Zukofsky and Mikhl Likht, 'A Test of Jewish American Modernist Poetics'" in *Jacket2* (2013): jacket2.org/commentary/ariel-resnikoff-louis-zukofsky-and-mikhl-likht-test-jewish-american-modernist-poetics-p-0.

42   See Marc Shell's discussion of these cartoons, as well as *The Great Dictator* (and, at least in citation, *Modern Times*) in terms of the macaronic, in *Talking the Walk & Walking the Talk: A Rhetoric of Rhythm* (New York: Fordham University Press, 2015).

43   Ernst Fuchs, "The New Testament and the Hermeneutical Problem," in *New Frontiers in Theology,* vol. 2, *The New Hermeneutic,* tr. and ed. by James M. Robinson and John B. Cobb (New York: Harper and Row, 1964), 124 (italics removed). This quote, unsourced, comprises the 11th section of my "Three or Four Things I Know about Him," *Content's Dream: Essays 1975-1985* (Los Angeles: Sun and Moon Press, 1985), 30. Fuchs's first name is incorrectly cited as "Eduard."

44   Gerald G. O'Collins, "Reality as Language: Ernst Fuchs's Theology of Revelation," *Theological Studies* 28/1 (Feb. 1967): 77-78. In internal quote, O'Collins translates Fuchs.

45   Richard T. Gray, Ruth V. Gross, Rolf J. Goebel, and Clayton Koelb, *A Franz Kafka Encyclopedia* (Westport, CT: Greenwood Press, 2005), 235. Eugene Ostachevsky pointed me to Kafka's talk.

46   See my 1984 "Pounding Fascism (Appropriating Ideology, Mystification, Aestheticization, and Authority in Pound's Poetic Practice)," collected in *A Poetics* (Cambridge: Harvard University Press, 1992).

47   Joseph Litvak, "Adorno Now," *Victorian Studies* 44/1 (2001): 37. Litvak discusses the relation of Theodor Adorno's use of dialect to Jewish comedians, including Caesar, especially when they turn highfalutin language into gibberish, as, Litvak notes, Adorno does to Heideggerian lingo: "How many of these jokes, that is, show the reversal as, precisely, an effect of gesture, where gesture is the part of language that, like a provincial accent or an unassimilated parent, embarrasses language? That the embarrassment should strike at the very moment when language is most concerned to make a good impression accounts, of course, for the particular sting with which the jokes themselves strike. Just when language thinks it has everything, especially itself, under control, it starts gesturing, or even gesticulating, thereby hysterically displaying one of the classic signs of an always excessive Jewish identity."

48   Orwell never uses the term "doublespeak" (or bullshit), though, in *1984,* he writes about "doublethink" and "new speak"; those two terms, combined, suggest *doublespeak.* In his 1946 essay against the decay and corruption of language, "Politics and the English Language," Orwell argues for clear language and against obfuscating writing styles, what he calls "swindles and perversions." In some circumstance, his views offer practical advice; in others, they become a method of policing language and enforcing normalization: <orwell.ru/library/essays/politics/english/e_polit/>.

49   Pierre Joris, *A Nomad Poetics* (Wesleyan: Wesleyan University Press, 2003).

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A HISTORY AND GEOGRAPHY OF CONTEMPORARY ARCHITECTURE

A B S T R A C T

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 nineteenth century, its usage changed in the twentieth century.

The continuous subduction process causes frequent earthquakes in Japan. The Japanese islands are also affected by typhoons and global warming. Although a country affected by numerous natural disasters, it recovers relatively quickly and is considered safe. The history of contemporary architecture is not related to natural disasters in the West. In Japan, however, it is related to 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 traditional culture and nature in high regard, while discontinuing postmodern classicism. It is meaningful to pay attention to the history and geography of the contemporary architecture in Japan from this perspective.

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INTRODUCTION

The general theme of the 21st International Congress of Aesthetics entitled "Possible Worlds of Contemporary Aesthetics: Aesthetics between History, Geography and Media" is most significant. Both history and geography have been globalised since the fifteenth century when the Age of Discovery started and, even more so, since the first half of the twentieth 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 the 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 twenty-first century, the usage of the terms "contemporary history" and "contemporary architecture" may change again. (1)

THE HISTORY OF CONTEMPORARY ARCHITECTURE

"The History of Contemporary Architecture" may appear to be a rather strange title for a paper in the twentieth century. In the twenty-first century, almost seventy-five years after 1945, it is perhaps more understandable to talk about its outline by using the title "A History of Contemporary Architecture" and the three -isms: Modernism, Postmodernism, and Deconstructivism. Modern architecture emerged at the end of the nineteenth century because of innovations in technology and building materials and from a desire to break away from past architectural styles. Before the nineteenth century, each architectural style lasted 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 fifteenth and late sixteenth centuries in different regions. Baroque architecture lasted from the late sixteenth century to mid-eighteenth century in Europe and Latin America. The next style in the West, Rococo, prominent from the early through to the late eighteenth century, was much shorter. Neo-classicist architecture lasted much longer from the mid-eighteenth century or even from the early eighteenth century as a reaction to the Rococo style. It was a forerunner of the revivalist movements of the nineteenth century.

The nineteenth 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 eighteenth and early nineteenth centuries. The Gothic Revival lasted from the mid-eighteenth to the mid-nineteenth century, the Baroque Revival took place in the late nineteenth century, and the Rococo Revival in England only lasted for a few decades in the early nineteenth century. The Queen Anne Revival was a historicist architectural style of the late nineteenth and early twentieth centuries in English-speaking countries. It hardly included any elements typical of the actual architecture of Queen Anne's reign in the early eighteenth century. It was one of the last historical revival styles, freely using traditional forms of architectural elements.[2]

Modern architecture emerged at the end of these historical styles including nineteenth-century revivalisms, which had gradually and rapidly led to speeding up their style changes. It developed in the early twentieth century and became dominant across the world after World War II. Modern architecture is a historical reaction against historical styles up until the eighteenth century, especially against the revivalisms in the nineteenth 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 with 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-1980s. Deconstructivism is a subset of postmodernism in a broad sense, but it is opposed to postmodern classicism. It was a new development from Russian constructivism.

GEOGRAPHY OF CONTEMPORARY ARCHITECTURE

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 understanding 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.

Two major earthquakes hit Kansai and Tohoku in 1995 and 2011, respectively, after the 1923 Great Kanto earthquake in Tokyo. 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 the focus on earthquakes or at least with the related activities of contemporary architects.

Tadao Ando (1941-) is an architect who is still propagates 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 exploring 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 a gentle deconstruction of Le Corbusier's Dom-ino house and comparable to the Centre Pompidou designed by Renzo Piano (1937-) and Richard Rogers (1933-). It is, however, more harmoniously blended together with or melted into the cityscape by using glass façades, which through their variable reflections and

transparency allow the building to alternately dematerialise 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 façades and the flexibility of interior partitions by touching upon traditional Japanese architecture. The Great Tohoku earthquake, which occurred in northeastern Japan on March 11, 2011, was also called the Great Sendai earthquake. The Sendai Mediatheque, a building of light image was structurally strong, and remained relatively unscathed from the earthquake. It was temporarily a relief centre in Sendai, the largest city in the Tohoku region and the second largest city north of Tokyo.

More modern elements of Ito's architecture, such as slick and clean surfaces made of glass and metals, are also used 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 comprises 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 is used for 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 charge. 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.

A 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 mm 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 Japanese city of Kanazawa in Japan.[6]

The Kanazawa 21st-Century Museum can be compared with the MAXXI National Museum of the XXI Century Arts, another twenty-first century museum designed by Zaha Hadid (1950-2016), which was completed in Rome in 2010. The very striking building 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 in 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 inside its galleries. The Guggenheim Museum Bilbao is a gigantic sculpture and a huge jewel made of titanium panels along the Nervion River (Figure 1).

Louvre-Lens, which was designed by SANAA and opened in Pas-de-Calais, northern France, in 2012, is a development from the Kumanokodo Nakahechi Museum, which was completed in 1996 as their first project and opened in 1997. Therefore, it is appropriate to compare Louvre-Lens with the Guggenheim Museum Bilbao and the 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]

<div style="text-align: right;">Haruhiko Fujita _ A History and Geography of Contemporary Architecture</div>

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Frank Owen Gehry, Guggenheim Museum Bilbao, Spain (Photo by the author) Fig. 1.

The architects designed the Louvre-Lens as a string of five low-profile structures. The central one is a 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-shaped, central building is the main reception area. It contains several round glass rooms that include an information centre and a museum shop. 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 temporary or permanent displays and showpieces hung on the wall. Walls are not used for temporary exhibitions at the Louvre-Lens, rather showpieces are exhibited in these round curtained spaces, with titles and outlines of artwork printed on translucent curtains. This allows visitors to see the exhibition's and separate sections at the same time or one after another.

To the east of the entry hall is the Galerie du Temps (Grande Gallerie), which houses approximately 200 objects from the collection of the Louvre, Paris. The showpieces in the large, open hall are arranged chronologically, dating from 3,500 BC to the mid-nineteenth century. With more than 380,000 artworks at 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 view the whole history of Western art by walking through the Galerie du Temps. In comparison with the Guggenheim Museum Bilbao and the National XXI Century Museum in Rome, the Louvre-Lens is not sculptural but transparent or translucent. In a sense, SANAA pays more attention to exhibition spaces than the museum building itself.

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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 is not a 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 regarded rather positively in the West, particularly in many international competitions. In Japan, postmodernism and deconstructivism are not widely spread. An exceptional architect is Kengo Kuma (1954-) whose work should be compared with that of Peter Eisenman (1932-).

Eisenman designed a few buildings in Tokyo in the 1980s. Although deconstructivism does not mean destructivity, works by Frank Gehry and Eisenman include the multi-storeyed buildings in which construction and destruction are superimposed. Eisenman designed the Koizumi Lighting Theatre, which was built in 1988-1990 and the Nunotani Building in 1992. Such buildings can be constructed on the US East Coast because there are hardly major earthquakes. In Japan, however, the Nunotani Building was demolished after the 1995 Great Hanshin earthquake and before the 2011 Tohoku earthquake. The Koizumi Lighting Theatre was renewed after the Tohoku earthquake in 2011.

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

He completely changed his style around the time of the Great Hanshin earthquake in 1995, by developing minimalistic and naturalistic buildings. In 1994, he designed the Kirosan 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*). The observatory is described as follows: 'This project focused on anti-disposition of objects in nature. Kirosan 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'.[9] 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 and designed three museums in Nasu: the Stone Museum, the Nasu Historical Museum, and the Batō Hiroshige Museum in 2000. In the Stone Museum, horizontal stone louvers were introduced to create a unique lighting effect on the inside. He used wood louvers for the other two museum buildings, starting concentrating on Japanese wooden timbering.

Fig. 2. Kengo Kuma, The Folk-Art (Crafts) Museum, China Academy of Art, Hangzhou, China
(Photo by the author)

For the Xinjin Zhi Museum of China, completed in 2011, Kuma used the permeable screen façade made from locally available tiles. An airy screen was created by fixing the tiles that naturally have a 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: 'Each unit has a small individual roof, so the overall image evokes a village with extended tiled roofs. ... The outer wall is covered with a screen of tiles hung up by stainless steel wires, which in turn controls the amout of sunlight coming into the rooms. ... Old tiles for both the screen and the roof come from local houses.'[10] Kuma also used these tiles for airy screens as seen in the Xinjin Zhi Museum. Unlike SANAA's Sejima and Nishizawa, Kuma conceptualises his architecture based on the history and geography of the construction location.

He used the term 'brise-soleil' only to refer to the Fonds régionaux d'art contemporain (FRAC) in 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)'.[11] 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'.[12] Kuma is aware of contemporary history in addition to historical geography.

Unlike Ando or Ito, who started from modernism, 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 twentieth century after the Great Kanto 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 an active and positive person. He was 34 when he made a Small Bathhouse in Izu, which was influenced by Frank Gehry, and 37 when he made the M2 Memolead in 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

Unlike Kuma, Sejima and Nishizawa are not very conscious of the history and geography of architecture. 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 seventeenth 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 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 such as the Katsura Villa. The ceiling is relatively low and its height is equal throughout, unlike museums by Gehry or Hadid. The interiors of SANAA's museums are made with transparent glass and are partly movable like *shoji* or *fusuma* in Japanese houses.

Fig. 3. SANAA (Kazuyo Sejima + Ryue Nishizawa), Louvre-Lens, France (Photo by the author)

Kuma is conscious of and positive about the history and geography of his building sites in various countries. Although Sejima and Nishizawa also conduct their research on the history and geography of their building sites, they do not insist on it as much 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 among several architects in Japan, I started asking myself when "contemporary history" will change from its start around 1945 and when "contemporary architecture" will change from its style in the twentieth century. It is almost impossible to predict this, just as nobody could know when the new "contemporary history" would start until the world wars. Nevertheless, today's "contemporary history" may end at some point in the twenty-first century, paving the way for a new "contemporary history" and "contemporary architecture".

NOTES

1   Geoffrey Barraclough, *An Introduction to CONTEMPORARY HISTORY* (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 Architectur*e (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.

9   https://kkaa.co.jp/works/architecture/kiro-san-observatory/.

10   Ibid.

11   https://kkaa.co.jp/works/architecture/frac-marseille/.

12   Ibid.

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

A B S T R A C T

The election of Donald Trump has exposed a politics of resentment dividing rural and urban populations, as well as communities and colleges. This division stretches back to Plato's Academy. When Plato threw the poets out of the Republic, he banished practices such as poetry, music, and dance from the realm of true, epistemic knowledge, which he opposed to *doxa* or common knowledge. Centuries later, this opposition would shape European colonialism's approach to indigenous lifeworlds, whose "primitive" rituals, myths, and fetishes would confront the "civilized" methods, histories, and objects of Western knowledge. These same oppositions structure ideological critiques of popular culture. However, the emergence of lecture performances, theory rap, and info comics within twenty-first century research universities suggests that traditional knowledge production is under stress inside and outside the academy. Emerging is a transmedia knowledge that engages different audiences by mixing *episteme* and *doxa*. At stake here: the role of aesthetics in post-disciplinary societies of control and in resistant modes of collective thought-action. Across both the arts and sciences, scholars worldwide are turning to transmedia knowledge not simply for communication but also for co-creation of research. Here transmedia knowledge can function as civic discourse and as a conduit of a generalized aesthetics.

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THE GLOBAL LECTURE MACHINE

To give a lecture opening a lecture performance festival puts one in a paradoxical situation, especially if this is for the International Congress of Aesthetics (ICA): my lecture is 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 put a lecture in an onto-historical context 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 globalisation. 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 Jawaharlal Nehru University (JNU) 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 localise and micro-target voting behaviours 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 analysed by Lyotard and which Lazzarato, following Guattari, analyses in terms of the diagrammatic.[1]

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, mobilised 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, LGBT, white or rainbow, old or young, human or post-human – 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 Enlightenment, and thus with discipline and its global network of lecture machines? Without these lecterns, there would be no ICA, no International Association of Aesthetics (IAA), 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, data visualisations to walking in a field. A genealogy of the lecture performance would stretch back through twentieth-century avant-garde performance to nineteenth-century orators and beyond. Rather than attempt such a genealogy, I will instead place 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, policymakers, and the general public. The Scholarly Communication Institute (SCI) 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 specialised and common knowledge, by resituating *logos* within *graphe,* text within media, transmedia knowledge destabilises 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?

DISCIPLINE, CONTROL AND MASTERY

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 theorising 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 establish 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 exappropriating and remixing the US history of slavery and oppression of black lives. In doing so, he also analyses 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 master's degree, one earned at the University of Florida, another land grant university in the American South. I now teach in upstate New York at Cornell University, itself a land grant institution founded on indigenous land 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 Georg Wilhelm Friedrich 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 labour of making things.[4] In her pathbreaking essay "Hegel and Haiti", Susan Buck-Morss argues that Hegel may have developed the master/slave dialectic – the model Karl Marx adapted later to theorise the working class as the revolutionary agent of history – from the anti-slavery Haitian Revolution of 1791.[5] History rhymes through rhetoric 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 marginalisation 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, 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 light of this, 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 a 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 specialised knowledge if not mastery of a field of objects and set of methods, in our context, the objects and methods traditionally categorised 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 specialised knowledge in new and provocative ways. Carson's rap dissertation in Rhetoric, Communication, and Information Design follows on the graphic theory book *Unflattening,* the 2013 Nick Sousanis' Columbia dissertation on visual and verbal thinking written in graphic novel form published by Harvard University Press. These two transmedia dissertations indicate that tools other than those of the master have emerged and that the master's house is being dismantled and reimagined.

Different bodies, different institutions, different worlds are coming into being. The ICA 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 specialised and common. Transmedia knowledge entails choreographing different knowledge, different ethics, and different aesthetics.

RECONFIGURING THOUGHT AND ACTION

The annual "Dance Your PhD" contest sponsored by *Science* magazine invites doctoral candidates in biology, chemistry, physics, and the social sciences to transmediate their research into dance videos judged by panels of scholars and editors. The quantum physicist and ballerina Merritt Moore won the 2015 "Dance Your PhD" competition in physics for "Spontaneous Parametric Down-Conversion: Photon Pair Generation," a tango video shot in her lab and a staircase. As with other work in this transmedia genre, the dancing bodies here incarnate not fictional tales or poetic images but 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 lasers, a beam-splitter, and other lab equipment with footage of her tango with her dance 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 polarising beam-splitter that the two photons are forced in different directions, because of their different polarisations. 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 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 organised action using the stringed lyre. And there are other means beyond music:

> 'These are the legs and feet and their motions organised 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

mimics 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 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 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 *(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 is 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 Ludwig Wittgenstein called language games resides in their everyday use, and the stable identity of ideas gives way to shifting family resemblances. Austin distinguished constantive 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. Hannah Arendt, for her part, 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 are 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≠-X), and the law of the excluded middle (either X is true or -X is true). Nor are their movements and relations limited to arborescent 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,* and, more importantly, he believed that they harbour 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, idealises 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

John Cage performed *Water Walk* on the popular American game show *What's My Line?* in 1960, a year after premiering it on the Italian game show *Lascia o Raddoppia.* The performance 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, others with lines, or 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 three-minute timeline with notations of events, and 34 different materials, including a 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 says 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 performed by a calm and poised 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 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. In short, he was a prolific lecture performance maker 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/ realisation.*'[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 of these performances. All lectures, however, 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 draw 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 Cage and cage as enclosure, informs Frank Scheffer's documentary *How to Get Out of the Cage: A Year with John Cage,* made in 2012. Assembled from interviews and performance documentation that Scheffer shot between 1982 and 1992, *How to Get Out of the Cage* marked the 100th anniversary of Cage's birth. Over the course of the film, we learn about 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 one 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 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]

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 chance-necessity, art-life, and though-action pairs. Imagine reading 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.* In it, he 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,* the breakout novel he wrote 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 theorise 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, each roughly three-pages long 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 on larger scales, such as academic conferences and research universities.

MISPERFORMING AND SHIFTING AESTHETICS

In 2005, the 15th annual gathering of Performance Studies international (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 separated, 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 and within fields, as well as between ideas and action. The event's co-organiser 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 Blazevic call this intervention shifts. Blazevic writes:

> 'Shifts are devised as a crossover format that cannot be exclusively reduced 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 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 recognisable 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 scriptoral) 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 single 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: PechaKucha, a presentation genre in which speakers present 20 slides, each playing for 20 seconds, that advance automatically for a total of six minutes and 40 seconds. Sometimes called the people's TED Talk, PechaKucha's 20x20 format uses constraints to generate creativity, just as Cage used chance operations. PechaKucha is a Japanese term meaning "chit chat", and organisations from the American Folklore Society to the Internet Engineering Task Force hold PechaKucha sessions at their meetings. Significantly, PechaKucha conference sessions have also been held by the 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, the faculty has repeatedly embraced PechaKucha, 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 programme 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 to 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 generalised aesthetics look like, one that shifts its focus to include not only art and media, art history and philosophy, but potentially to cover 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 or worse. Yet design has historically been marginalised, 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 20 transmedia genres, including PechaKuchas, 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 due to specialisation: 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 specialised knowledge with common knowledge and merging art with life, siloed aesthetics makes for siloed activism and siloed worlds.

GENERALISED 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 organising with IT-based collaborative data analytics. Cultural organising uses storytelling and art-making as forms of community engagement that help social groups to organise and advocate rights and resources within a 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 organisational decision-making from the bottom-up. Developed by UMBC's Imaging Research Lab, the Art of Transformation (AoT) project is designed to teach underrepresented and misrepresented communities of Baltimore 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 organisations, 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 organising. 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 organising and collaborative data analytics offers one path for dis/engaging the microperformative circuits of post-disciplinary society. The AoT group cites the values of organisational efficiency and technical effectiveness: these values drive the performance assessment regimes of global performativity, from community organisations to national governments to multinational corporations. By connecting highly-qualitative cultural organising 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 generalised aesthetics *(everyone an aesthetician)* alongside generalised data analysis *(everyone a data analyst)*. To succeed, it is not enough to create data and media. AoT writes that 'the software and cultural organising 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 generalised 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. Generalised aesthetics entangles specialised 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 ICA 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 generalised aesthetics enable us to imagine other configurations and cosmographies.

NOTES

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).

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

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): 821-865.

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), 112. My emphasis.

7   Carson, "Owning My Masters: The Rhetorics of Rhymes & Revolutions,".

8   Merritt Moore, "Dance Your PhD" Physics 2015: EnTANGOed," (YouTube video description. https://www.youtube.com/watch?v=BzKdKJn9El4).

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

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

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

12   Ibid., 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*.

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

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

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

18   Ibid.

19   Rachel Fensham and Joe Kelleher, "The School of Sisyphus," *Performance Research* 15/2 (2010): 13.

20   Frank Anderson, et al, 'The Art of Transformation: Cultural Organizing by Reinventing Media,' (Public 4:2 http://public.imaginingamerica.org/blog/article/the-art-of-transformation-cultural-organizing-by-reinventing- media/. Accessed 2/10/2019).

21   Ibid.

22   See Jonathan Edelman and Rebecca Currano, "Re-representation: Affordances of Shared Models in Team-Based Design," in *Design Thinking: Understand – Improve – Apply*, *61 Understanding Innovation*. ed. Hasso Plattner, Christoph Meinel and Larry Leifer (Berlin & Heidelberg: Springer-Verlag, 2011) and Bruno Latour, "Visualisation and Cognition: Drawing Things Together," in *Knowledge and Society Studies in the Sociology of Culture Past and Present*, ed. H. Kuklick (Jai Press, 1986), 6.

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ART ADDRESSING THE ANTHROPOCENE

A B S T R A C T

The current diagnosis that the era we are living in ought to be conceived as anthropocene has two implications: a. Human activity is changing the superficial as well as the deep structure of our planet to a formerly unknown degree. b. The foreseeable catastrophic consequences of our impact on life on this planet command a fundamental change of our technological-consumerist attitude. – How can the arts address this situation?

One (relatively superficial) option is ecological art. But, despite all its good intentions, it often just contributes to the widespread sedation procedures that prevent us from taking the neces-sary measures. A different option consists in exploring a possible future of the planet that no longer counts or relies on humans (which, due to their activities, might anyway disappear in a few decades). Nature might then take its own way again. How can art picture a no longer hu-man-based future state of our planet? This is what the paper tries to elucidate along some ex-amples from the arts. In the end, however, depicting a possible vanishment of humans also stimulates efforts to avoid this.

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KEY WORDS

ANTHROPOCENE
CONTEMPORARY ART
NOVEL LIFE FORMS
NATURE INVADING MUSEUMS
EARTH WITHOUT HUMANS
ECOLOGICAL ART
FUTURE
TSUNAMI BOULDERS

THE MODERN WAY OF THINKING
AND THE PROBLEM OF THE ANTHROPOCENE

> 'If we banish man or the thinking & contemplating being from above the surface of the earth, then this moving and sublime spectacle of nature is nothing but a sad and silent scene. The universe is dumb; silence and night overtake it. Everything changes into a vast solitude where unobserved phenomena occur in a manner dark and mute. It is the presence of man that gives interest to the existence of beings […] Man is the sole point from which to begin, and to which all must be brought back.'[1]

This is an exemplary formulation of the modern, anthropocentric way of thinking. It is an excerpt from Denis Diderot's article about the *Encyclopedia* published in 1755.

In 1769, a very different author writes: 'Who knows the races of animals that have preceded us? Who knows what races of animals will follow us?'[2] 'Every animal is more or less human, every mineral is more or less plant, every plant is more or less animal. There is no sharp demarcation in nature ...'[3] 'Everything changes, everything passes [...].'[4]

This other author is Diderot again – but a Diderot who, in the meantime, has adopted the perspective of evolution and thus has become a strong critic of the modern way of thinking which he had proclaimed 14 years earlier. The last quotation is to be found in his essay "D'Alembert's Dream". Now man no longer is the leading figure, according to whose unique concept everything is to be understood, instead he is only one of many phenomena in the series of evolution – and neither its last nor its highest phenomenon. Now it would be foolish to want to understand the world from a human perspective. The new measure is the "general flow" of evolution.[5] And this one no longer gives any honouring to man.[6]

These two statements from the beginning of modernity still characterise the problem of the Anthropocene in which we currently exist:[7] On the one hand, there is the modern dogma of human sovereignty. But it has led us – especially through its technological effects – to the brink of the collapse of our living conditions. On the other hand there is the thought of evolution. From its point of view, the end of human civilisation could even be understood as a natural process. As in the course of evolution 99 percent of the species ever originated have died out, why should it be any different for our species? We are dependent on nature, but nature is not dependent on us. Nature will continue to exist even without us humans and will produce new species in an undisturbed manner.

POSITIONS OF ART

How do the arts address this critical situation? There are three options.

The first and quite current one is ecological art. It makes us aware of ecological interdependencies and demonstrates possible ways of healing. There is no doubt that ecological art has great merits. But over the last few years two concerns have come to my mind. One is external: the ecological interventions have become part of a sedation industry that prevents us from taking the necessary measures. The artworks urge such measures. But in the reception they often serve as substitutes for measures that do not take place. The other concern is internal. Often (certainly not always) ecological art looks like a documentary report. It illustrates a good intention and a ready-made opinion. To be sure, all this is aesthetically arranged – but does that already make it art? "Well meant", Gottfried Benn once stated, is the opposite of art.[8] And in the field of ecological works I find just too much good intention and definiteness, whereas art always requires uncertainty, ambiguity and irritation.[9]

The second option is not environment-centered but human-centered. It does, however, imagine a shift of the human to the post-human. This way it bypasses the question whether the earth will continue to be a place for humans or, through human activities, become an inhuman terrain. It rather imagines a transformation of the human which would make us independent of any terrestrial conditions. Artificial intelligence (AI) and virtualisation technologies are supposed to do the job.[10] So the technologically caused problems of the Anthropocene are to be countered by new technologies. This is obviously at odds per se, and in addition there are serious doubts whether these techno fantasies will ever be anything other than reveries.
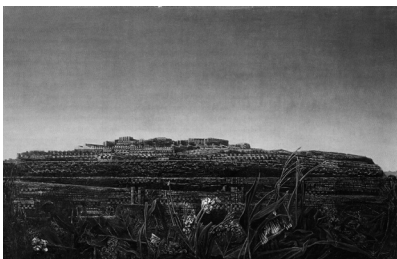
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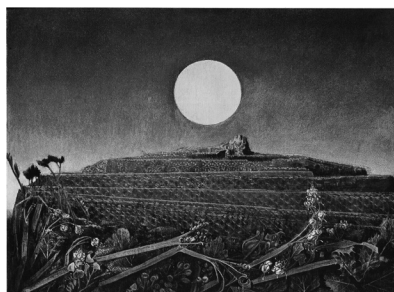Fig. 1a. Max Ernst, *Die ganze Stadt,* 1936/37, oil on canvas, 97x145 cm, private collection

Fig. 1b. Max Ernst, *Die ganze Stadt,* 1935/36, oil on canvas, 60x81 cm, Kunsthaus Zürich

Therefore I will deal with a third option only. Instead of appeasing us or bypassing the hard question of an end of the Anthropocene, this option devotes itself to exploring a possible future of the planet that no longer counts or relies on humans but takes its own way – as nature always did. So that raises the question: How do contemporary artists picture a no longer human-based (or human-contaminated) future state of our planet?

EARLY VISIONS OF AN ENDING OF THE ANTHROPOCENE

When one addresses this perspective, one should turn to certain artistic endeavors of the twentieth century before looking at contemporary art.

Max Ernst (1891–1976): decaying cities, airplane traps, novel mixed creatures

Some of Max Ernst's paintings, for example, can be seen today as suggesting that man will, due to the consequences of his technology, disappear from the Earth and that non-human nature will recapture the areas of civilisation and, in the future, develop undisturbed by humans. (Fig. 1a)

Certainly, Ernst did not know the term "Anthropocene", nor did he have in mind the effects of climate change that make us shudder today. Nevertheless, artists are sometimes visionaries. They make something tangible that they themselves only suspect, but cannot yet identify.

In this sense, some of his paintings seem to point in the direction of an end of the Anthropocene. (Fig. 1b)

First, there are huge deserted cities. One sees only solidified and decaying architecture, but no people any more. Instead, the vegetation begins to overgrow the cities, to retrieve their space. (Fig. 1c, 1d)

Second, there are paintings showing airplane traps. Gluttonous vegetation devours airplanes, the proud symbols of technological civilisation.[11] (Fig. 1e, 1f)

Third, there are paintings that show new creatures – semi-anthropomorphic hybrids – as they may populate and dominate the Earth after the end of human civilisation. (Fig. 1g)
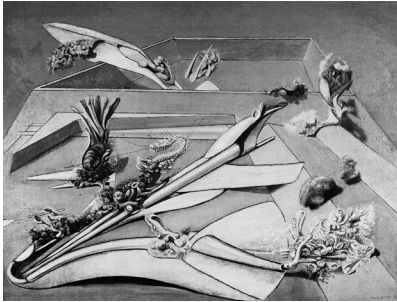
Fig. 1c. Max Ernst, *Jardin gobe-avions,* 1935, oil on canvas, 54x74 cm, Paris, Centre Georges Pompidou
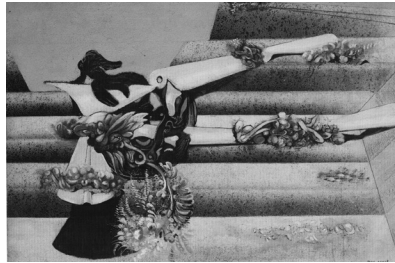

Fig. 1d. Max Ernst, *Jardin gobe-avions,* 1935, oil on canvas, 64x61,5 cm, Collection Mugrabi
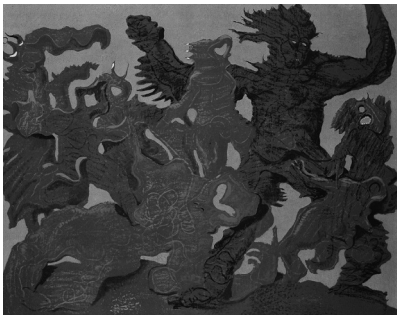

Fig. 1e. Max Ernst, *Die Horde,* 1927, oil on canvas, 115x146 cm, Amsterdam, Stedelijk Museum

Fig. 1f. Max Ernst, *Zoomorphes Paar in der Schwangerschaft,* 1933, oil on canvas, 91,5x73 cm, Peggy Guggenheim Collection, Venice

Fig. 1g. Max Ernst, *The Twentieth Century,* 1955, oil on canvas, 55x61 cm, Max Ernst Museum des LVR, Brühl

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Finally, there is a mysterious (and little known) painting from 1955 titled *The Twentieth Century*. The deserted Earth is – in an unusually gloomy vision – covered with encrusted structures; life is frozen – even the moon above it points in the direction of lifelessness. No more life-giving sun stands above the Earth, but only a dead star – itself another witness of torpidity and death.

Once again: Nobody spoke of an "Anthropocene" at that time. These works were written in the twentieth century, not in the twenty-first century. One might think of the World War I or a premonition of the World War II; or of experiences with the Moloch metropolis and the destructive consequences of technical civilisation. Ernst probably had such things in mind when he created these works. But their potential reaches – as is often the case in art – go beyond that. Such visions of the collapse of civilisation and the future in which nature will go on without man and reclaim dominion on this planet are highly relevant today in view of the Anthropocene.

Richard Oelze (1900-1980):
end expectation, novel organisms

Let us take one more trip into the past. Some of Richard Oelze's paintings today can also relate to the Anthropocene. They seem like representations of a vaguely anticipated end for mankind or like visions of novel organisms that will subsequently populate the Earth. (Fig. 2a)

First of all, the famous painting *Die Erwartung* (1935-1936), where a group of people look out into a landscape that has threatening features not only for us today – we almost inevitably think of gigantic smog or another catastrophe eclipsing the Earth. (Fig. 2b, 2c)

Then there are paintings that show novel mythical or mixed creatures as they could populate the Earth after human extinction. Vegetation seems to be on the way to becoming an animal or one sees chains of strange figures or new intermediate creatures between fish and other life forms – altogether organisms as they develop on the Earth post-humanity. (Fig. 2d)

Fig. 2a. Richard Oelze, *Die Erwartung,* 1935-36, oil on canvas, 82x101 cm, New York, Modern Museum of Art

Fig. 2b. Richard Oelze, *Eine Landschaft (Fernen),* 1935, oil on canvas, 33x41 cm, private collection

Fig. 2c. Richard Oelze, *Ausserhalb,* 1965, oil on canvas, 100x80 cm, Kunsthalle Bremen

Fig. 2d. Richard Oelze, *Hommage à Altdorfer (Nach einer Versuchung),* 1955, Öl auf Hartfaser, 20x23,5 cm, private collection

CONTEMPORARY ARTISTIC WORKS CONSIDERING
AN END OF THE ANTHROPOCENE

Let us now turn to contemporary thematisations of the Anthropocene and its possible end.

Oldest things will survive

The first option suggests – conservatively, so to speak – that some of the oldest forms of life will continue after our species disappear. (Fig. 3a)

In their video installation *Living Rocks – A Fragment of the Universe* at the 58th Venice Biennial in 2019, the Australian artists, James Darling and Lesley Forwood, presented a landscape full of thrombolites. These are rock-like living fossils that have existed for about three million years. They are called "living stones" because they look like stones. Yet they are not stones, not inorganic material, but living organisms. They are thought to have contributed to the increase in oxygen in Earth's atmosphere – and thus making possible all higher forms of life, including human life. (Fig. 3b)

Thrombolites, as this work suggests, will persist even after the end of the Anthropocene – just as they have survived many other catastrophes so far. But the human timescale is different from theirs. It is quite natural that we, who came long after them, will disappear long before them.

Fig. 3a, 3b. James Darling & Lesley Forwood, *Living Rocks – A Fragment of the Universe,*
Video installation, collateral event of the 58th Venice art Biennale 2019

Another example: The theater installation *win > < win* by the group Rimini Protokoll (shown in 2017-18 as part of the exhibition "After the End of the World" in Barcelona) a similar direction. It makes it clear that jellyfish are enormously robust in contrast to the fragility of human existence. Jellyfish have been floating in the world's oceans for at least 670 million years, and almost everything that damages today's ecosystem seems to do them good: overfishing of the oceans and plastic waste reduce their predators, and jellyfish thrive in warmer waters while many fish perish. (Fig. 4a, 4b)

The installation developed together with marine biologists suggests jellyfish 'will be the last to be extant when everything else decays.'[12]

Let me remind you, in this context, that some creatures, which unlike jellyfish we value highly, are capable of withstanding the worst of civilisational devastation. In Hiroshima the first new life to stir again after the nuclear catastrophe was a mushroom – and not just any, but a matsutake, one of Asia's most valuable edible mushrooms. It grew in the city's nuclear-contaminated rubble. This mushroom is also special in as far that it cannot be cultivated, but only grows wild.[13] So not only comparatively primitive creatures like jellyfish, but also some which enjoy the highest cultural esteem, are apparently able to continue to exist unaffected by the end of the human race.

Fig. 4a, 4b. Rimini Protokoll, *win > < win,* 2017-18, exhibition "After the End of the World", 25 October 2017 – 1 May 2018, Barcelona

Novel life forms

The second option suggests that completely new forms of life will emerge that are perfectly adapted to the new conditions through which we have put us out of business. Some artists try to imagine and visualise such future critters.

In the 2017 video entitled *Precarious Inhabitants,* Eva Papamargariti showed new forms of life that could be created as a result of fish or frogs ingesting plastic and thus mutate, literally incorporating the plastic components. (Fig. 5a, 5b)

She created – as another possible prospect for the future – amorphous cell surfaces that elude any solid formation and identification.

In a similar and yet different way, Diana Danelli considered an interesting transformation of plants in her work *Memoria Botanica* from 2019. Plants, she thinks, will certainly survive the end of our civilisation. They account for as much as 80 percent of the Earth's biomass and are far more adaptable than humans. (Fig. 6a)

The particularly interesting point in her work is that man will no longer physically exist, but some plants will have integrated parts of the human genome into their DNA. Such integration (endosymbiosis) is nothing unusual in evolution. More than two billion years ago, some eukaryotes absorbed oxygen-consuming bacteria; this is how the mitochondria were formed, which today still are the main power generators of every animal cell. And other eukaryotes have ingested oxygen-producing bacteria (such as cyanobacteria) and thus created the basis for the later plant world. Similarly, Danelli believes plants could also absorb some human genes and use them for their purposes. (By the way, Eduardo Kac has demonstrated such an insertion of human genes into the genome of plants by means of genetic engineering. In his work *Edunia* [2003-2009] he implemented some of his own genes, which are responsible for the red colour of the blood, into the genome of a petunia, which now, as a plant-human hybrid, has red veins.)[14]

Let us look back for a moment. With Ernst, the vegetation had taken over after the disappearance of man, with nothing human remaining. Human civilisation was to decay and a vegetation that has nothing in common with our civilisation was to shape the earth. It's different with Danelli. Man continues to exist in some fragments that plants have incorporated, and these human remains help the plants to new growth and variety. Man lives on as a service provider to the plant world.
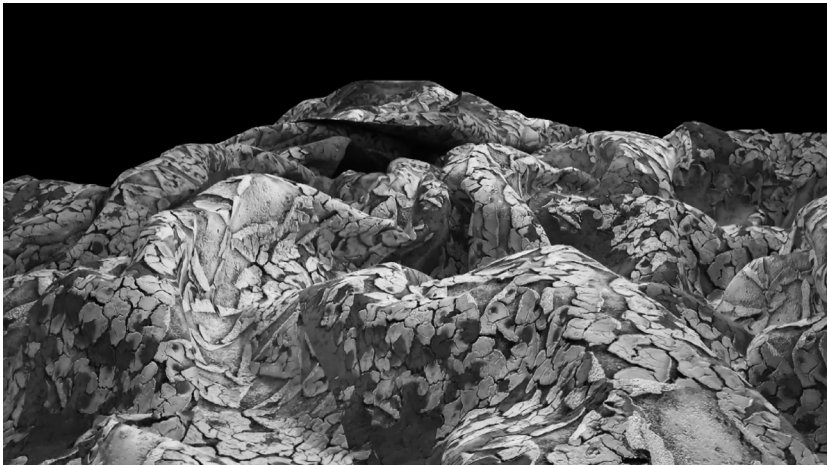
Fig. 5a, 5b. Eva Papamargariti, *Precarious Inhabitants,* 2017, Video, single-channel, 1920x1080, color, sound
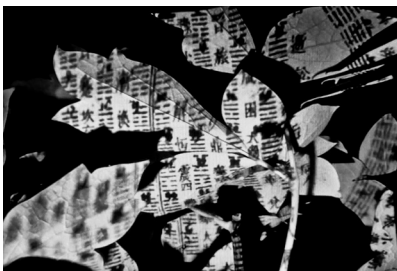
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Fig. 6a. Diana Danelli, *Memoria Botanica,* 2019, Digital photograph by video-projection on plants (tree-like peony leaves), color, exhibition "Greener than you Think", Bauchhund Salonlabor, Berlin, June 14-16, 2019
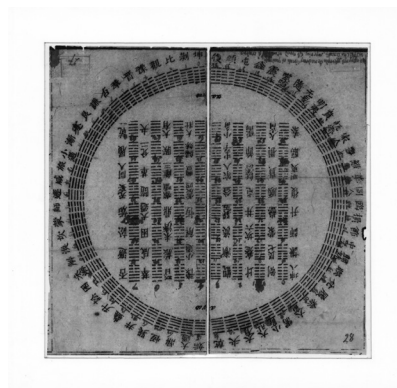

Fig. 6b. Diagram of the I Ching, author unknown, owned by Leibniz, Hannover, Niedersächsische Landesbibliothek, Leibniz Archive

In *Memoria Botanica* this genetic immigration of man into the genome of plants (in this case peonies) is illustrated by the integration of a highly cultural product: a diagram of the I Ching owned by Gottfried Wilhelm von Leibniz (the great theorist of continuity from the smallest to the greatest). (Fig. 6b)

The lines of the hexagrams of the I Ching projected onto the plant leaves are much like gene sections. Maybe that's scientifically questionable. But it's beautiful and comforting. Something of human culture lives on: as a stimulation for plants or (Georg Wilhelm Friedrich Hegel would have liked it) as a spiritual impulse that now flows through the vegetable world. So in the end we humans were still of some use after all.

Anthropic narrowings in film and television

Let us now take a brief look at a completely different field – the film industry. In several blockbusters and fictional documentaries it is displayed how an end of mankind might occur and what might happen afterwards.

But these fictions imagine the disappearance of man in quite insufficient manner. It is supposed to be caused either by the invasion of aliens or by a deadly virus, or one simply assumes, without naming a cause at all, that suddenly all humans disappear from Earth. So far too little attention has been paid to the fact that people could disappear because they are destroying nature. And moreover: what, in these movies, seems to be of interest alone is what will happen to our superb civilising artifacts after the catastrophe: floods of water sweeping through New York, roads and tracks are overgrown by vegetation, animal hordes invade the cities.

All this is staged impressively or bombastically, but all of these stagings suffer from the anthropic disease. They only care about what happens to our valuable achievements, but not about how things go on with the Earth and nature beyond our human worries. In this respect, unlike the examples discussed so far, these productions are rather unimaginative.

Helmut Wimmer: *The Last Day*, 2018

I would like to, instead, present a series of photographs that depict the return of nature to the space of culture far more intelligently than those blockbusters do. I refer to twelve photographic tableaus that Helmut Wimmer exhibited under the title *The Last Day* at the Kunsthistorisches Museum in Vienna in 2018.

Fig. 7a-d. Helmut Wimmer, *The Last Day* 10/03/11/08, 2018, edition 4, color print/aluminium, 134×100 cm, Kunsthistorisches Museum Wien

We see some familiar interiors of this famous museum, but something very unfamiliar has happened: they have been invaded by live nature. (Fig. 7a)

In the hall with Bruegel's *The Hunters in the Snow* brushwood and snow have spread. (Fig. 7b) Cranes strut through other halls and, in a gravitational posture, compete with the Spanish Infanta, or, in a pecking pose, with the turmoil of battle paintings. (Fig. 7c) Elsewhere, rocks and a swathe of water burst into a room – yet the museum visitors, oblivious to all this, continue to gaze at the paintings or keep staring at their smartphones, with their feet immersed in water for some time. (Fig. 7d)

A massive tree stump, several branches and a carpet of leaves a hal l – but the solitary visitor, unaware of the intrusion of nature, remains engrossed in the contemplation of the work of art.

Nature returns to the realms of culture, even to an art temple par excellence. The paintings that hang there have often fed on nature, and they have shaped our perception of it. But they have also paved the way for some non-perception and oversight, and fostered many a cultural blindness. Now, undomesticated nature returns and, unabashed, enters the sacred halls of art. And people, these cultural beings and art lovers, do not even notice. With all our respect for nature and all our reflection on it, we have become blind to elementary natural phenomena.

This leads us back to the Anthropocene. For this epoch implies not only – as its cause – the human disregard, exploitation and destruction of nature. It could also include – as a consequence and final development – the fall of human culture that continues to ignore the signals sent out by nature. And then, in the end, nature which in no way cares about humans might come to dominate and determine the further fate of this planet.

Cosmo-Eggs - lucky exit?

There are also (gently) more optimistic perspectives. Maybe we'll make tracks again. A look back at history could raise hopes.

The last work I am presenting is *Cosmo-Eggs*, which can be seen in the Japanese Pavilion at the 58th Venice Biennial in 2019. It is the joint work of an artist Motoyuki Shitamichi, an anthropologist Toshiaki Ishikura, a composer Taro Yasuno, and an architect Fuminori Nousaku. (Fig. 8a, 8b, 8c, 8d)

The starting point of this work are so-called tsunami boulders, which can be found on some Japanese islands (and also elsewhere in Asia). They derive from the seabed and have been washed ashore by tsunamis (which have occurred in this region for thousands of years). These boulders are attractions, some are revered, and they provide nesting places for birds.

Shitamichi, the artist, was fascinated by these boulders and wondered what they could tell us about our history and future. He contacted Ishikura, the anthropologist, who set out to study ancient myths and tales relating to tsunami boulders, and finally he made an impressive story from these materials.

Here is its first part which describes the initial situation:

> A long time ago, sun and moon descended to earth and laid a single egg. A snake came and swallowed the egg, and so sun and moon visited earth once more to leave behind three eggs that they hid: one inside earth, one inside stone, and one inside bamboo. The eggs soon hatched, and born were the ancestors of three islands. Once grown up, they each built a small boat and travelled to different islands: one in the East, one in the West, and one in the North. The tribes of these islands visited each other by boat, and despite occasional fights, they overcame pestilence and poor harvests to live in peace for a long time. Each island passed down its own language, its own music, its own traditions, its own festivals. They each possessed the power to speak with the animals: the earth tribe spoke with the worms and the insects, the stone tribe with the snakes, and the bamboo tribe with the birds.[15]

Fig. 8a-d.   Shitamichi / Ishikura / Yasuno / Nousaku, *Cosmo-Eggs,* 2018, The Japan Pavilion at the 58th Venice Art Biennale 2019

This is followed by three similar stories which describe the next period, with each story being about one of the three islands. Here's the one from the stone island:

> A youth slept and in his dreams saw a flock of white birds drop giant boulders down from the skies and into the fields. On the seashore the next morning, he caught a fish that knew the language of man. It begged him not to be eaten, and so the youth made return it to the sea. But the father who had watched the youth took the rare fish from him and, as a lesson, decided to eat it. The fish cried out for help, and from the sea arose a tremendous tsunami. Like a swan spreading its wings the tsunami swept over the island, and the enormous wave swallowed all living creatures. It left behind boulders covered in corals, and the animals it had drowned became hermit crabs. The youth, however, had fled with his sister to the island's highest mountain and, clinging to a rock, the two barely survived. They were able to overcome starvation, and brother and sister coupled and gave birth to new offspring.[16]

Although the situation was paradisiacal to start off with, there were fights and poor harvests, but the people came to terms with the difficulties and lived respecting each other and nature. But then a rupture and a disaster happened on each one of the islands. Human society was under urgent threat. And this catastrophe was (in all the three cases) not caused by nature but – as in the Anthropocene – by humans. Finally, however, people managed once again to escape the catastrophe and to find a new balance with nature. Coexistence between humans and nature and peace among humans – is the key concept of work. I would have awarded it the main prize of the Biennale. It gives us some hope.

* * *

I wanted to give a few examples of how artists imagine an end or overcoming the Anthropocene. My work is not about elements of a theory. Frankly, none of us know what the future will bring. We're at best, but actually ignorant. The artists show us possibilities, they offer experimental spaces for imagination and reflection. Art is in league with the sense of possibility. What reality will be like in the future cannot be shaped by art, but by us as political and acting citizens. Maybe we'll pass the test. If we fail, it was certainly not be the fault of art.

NOTES

1   Denis Diderot, "Encyclopedia [1755]," in *The Encyclopedia of Diderot & d'Alembert Collaborative Translation Project,* transl. Philip Stewart (Ann Arbor: Michigan Publishing, University of Michigan Library, 2002), vol. 5, 641.

2   Denis Diderot, "D'Alembert's Dream" [written in 1769, first published in 1830], in: ibidem, *Geschichten und Gespräche* (Leipzig: Dieterich 1953), 436-501, here p. 446 [transl. W.W.].

3   Ibid., 454.

4   Ibid., 446.

5   Ibid., 452.

6   Cf. in more detail on the modern form of thought and its transgression my *Homo mundanus – Jenseits der anthropischen Denkform der Moderne* (Weilerswist: Velbrück Wissenschaft 2012, 2nd edition 2015) as well as *Mensch und Welt – Eine evolutionäre Perspektive der Philosophie* (Munich: Beck 2012).

7   The term "Anthropocene" is certainly not unproblematic. Nevertheless, I use it here, as it is in circulation. Cf. to a more detailed discussion essay: Wolfgang Welsch, "Wohin treibt das Anthropozän?," in *Wer sind wir?* (Vienna: new academic press 2019), 144-163.

8   Gottfried Benn, "Roman des Phänotyp," in *Gesammelte Werke in vier Bänden,* ed. Dieter Wellershoff, vol. 2 (Wiesbaden: Limes 1958), 161.

9   My aesthetic critique could be complemented by Timothy Morton's conceptual critique, according to which ecological thinking is still based on the categorical distinction between nature on the one hand and civilisation on the other, which, however, is typical of modern thinking and therefore co-responsible for the problems we face (cf. Timothy Morton, *Ecology without Nature,* 2007, and *The Ecological Thought*, 2010). Already in the 1970s artist Robert Smithson stated: 'The ecology thing has a kind of religious, ethical undertone to it. It's like the official religion now, but I think a lot of it is based on a kind of late nineteenth-century, puritanical view of nature. In the puritan ethic, there's a tendency to put man outside nature, so that whatever he does is fundamentally unnatural and there's no need to refer to nature anymore.' (Robert Smithson, quoted after: Calvin Tomkins, *The Scene: Reports on Post-Modern Art*, New York 1976, 144).

10   Cf. the ideas of extropianism (Max More) and postbiological evolution (Steven J. Dick).

11   "Jardin gobe–avions" means "airplane snapping garden".

12   https://www.rimini-protokoll.de/website/de/project/win-win.

13   It depends on growing in symbiosis with the roots of various tree species (preferably the Japanese red pine).

14   Cf. author, "Fluchtpunkt Natur – Zur ästhetischen Situation der Gegenwart," in *Ästhetische Welterfahrung – Zeitgenössische Kunst zwischen Natur und Kultur* (Munich: Fink 2016), 47.

15   Exhibition catalogue *Cosmo-Eggs* (Tokyo: Case Publishing), 1.

16   Ibid.

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BOOK REVIEW:

TEACHING URBAN MORPHOLOGY

Edited by Vitor Oliveira.

The Urban Book Series, Springer Nature Switzerland, Cham, Switzerland, 2018, 338pp.

ISBN 978-3-319-76125-1

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Even though interest in urban form grew from the 1980s onwards, it is still relatively little known on how to teach it. This book, edited by Vitor Oliveira, presents a second book in the Urban Book Series of Oliveira's significant contribution and effort to highlight the importance of the Urban Morphology as a discipline (*Urban morphology: an introduction to the study of the physical form of cities* (Oliveira, 2016) and *J. W. R. Whitehand and the historico-geographical approach to urban morphology* (Oliveira, 2019)). The book series was intended to contribute to the general understanding of the urban morphology, to reveal teaching methods and clarify the reasons why and what should be taught, and eventually to highlight the lifelong contribution of individual scholars such as Jeremy Whitehand. Jointly, these three books give a holistic picture of urban morphology but raise a series of new questions and challenges that are left to be addressed in time to come.

This book gives close insights to different approaches undertaken by eighteen contributing authors according to their area of academic expertise and a variety of morphological schools that shaped their academic and professional practice. As explained by the editor, the selection of contributors was conducted according to the diversity of morphological approaches, geographical provenance, disciplinary background, and age/generation (p. 3). The book launching was organized at the 2018 International Seminar on Urban Form (ISUF) conference in Krasnoyarsk, where book editor Vitor Oliveira presented the book content, while prominent chapter authors (Giuseppe Strappa, Kai Gu and Ivor Samuels) explained their individual approaches.

The book consists of three main parts dealing with questions on why to teach urban morphology (1), what to teach (2) and essentially how to teach (3).

The first part deals with the notions of the relevance of urban morphology as a field of study, the ways on how it can add value to the understanding of the way city is being shaped, and the reasons why one should care about urban morphology. As explained by M. Barke in the second chapter, urban morphology and it's focus on the ordinary-buildings and urban tissues, studied in both the past and the present, gives us insights into what not to do and how to do things better. The reasons of why we should care about urban morphology concerning the cultural, physical, and social dimensions of the city are deeply explained in this chapter. The third chapter by Tolga Unlu examines the relationship between research and practice in the urban form in relation to planning decisions and their implementation in the context of Turkey. Chapter 4 presents the notes written by M. R. G. Conzen between 1992 and 1999 and edited by J. W. R. Whitehand,

who strived to position urban morphology in a cross-disciplinary setting, while Nicola Marzot in chapter 6 tries to position urban morphology in relation to other research fields that share the interest of urban form. The fifth chapter, written by Giancarlo Cataldi, offers an extensive elaboration of the theory derived from Severio Muratori architectural thought aiming to understand the transformation processes. The seventh chapter by Meta Berghauser Pont elaborates on the space-morphology and explains various directions, highlights possibilities for their integration with each other, and with other morphological studies.

The second part is concerned with the contents and body of knowledge to be taught in higher education. It varies from the Michael P. Coznen explanation on how Town plan Analysis can be used for the understanding of the complexity and cultural meaning of cityscapes in Chapter 8, to understanding relations and influences of urban morphology on urban design in various contexts - New Zealand by Kai Gu in Chapter 9, Italian by Giuseppe Strappa in Chapter 10 and by Brazilian by Frederico de Holanda in Chapter 11. In Chapter 12, Emily Talen's argument builds on previous ones and explores how urban morphology could inform and improve urban design pedagogy. The question that arises in this part is whether academic background and the intellectual heritage of the specific urban morphology school influences the teaching process or should the education provide a holistic approach and understanding of various methods, tools, and theories. The mutual impression is that both process typological and historico-geographical approaches are deeply practiced in countries from which founding fathers of these approaches come from (Italy, United Kingdom) while the other urban morphology schools and networks (such as Portuguese and Cyprus ones) tend to include and combine approaches.

Third part concerns about problems of schools in which urban morphology should be thought (planning, urban design, geography, architecture), the study level, course, methodology, and the structure of the course. In chapter 13, Sophia Psarra, Fani Kostourou, and Kimon Krenz explore the ways how space syntax could be integrated into architectural education, while Marco Maretto, in Chapter 14, investigates how urban morphology can be used as a tool to achieve sustainability. The other important set of topics that are researched in individual chapters are the importance of observation of the real world for urban morphology highlighted by Peter Larkham (Chapter 15), how urban tissues can be used as a tool in urban design studio deeply explained by Richard Hayward and Ivor Samuels (Chapter 16) and practical methods used in teaching from analysis, trough developing of design guidance and critic to design proposal

explained by Karl Kropf (Chapter 17). In the final chapter, Vitor Oliveira describes a specific course in urban morphology and gives a reflection on the theoretical, methodological, and procedural issues in the teaching of the course. All of the above-mentioned aspects have been analyzed through the student's perspective, since students' feedback about the importance and gained knowledge in the field of urban morphology was greatly appreciated.

Taking into account that origin of urban morphology at the University of Belgrade, Faculty of Architecture, goes back to the beginning of the 1970s, where urban form and the urban environment became the main topic of architectural education this book provides valuable views on past and previous reasons and methods of how morphology is to be thought. The importance of the topic has been emphasized in various courses for many years, and was further enhanced by the individual contribution of academics who published seminal books (*Urban morphology – city and city square* (Đokić, 2004) and *Urban typology – city square in Serbia* (Đokić, 2009)) and introduced new courses such as *Urban Morphology* and *Urban Typology and Morphology*. Having in mind this context, this book presents an important contribution in the urban morphology field that can serve for deepening specific knowledge both for students and academics.

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GRADOVI KAO NAČINI STVARANJA SVETA
Curtis L. Carter

Rad razmatra Tema "Načini stvaranja sveta" se pojavljuje u radovima filozofa poput Ernsta Kasirera (Ernst Cassirer) i Nelsona Gudmana (Nelson Goodman) (1906-1998.). Kasirer se ovom temom bavi u svom radu *Jezik i mit* (prevela Suzan Langer (Harper, 1946.)), a Gudman obrađuje "Načine stvaranja sveta" u svojoj istoimenoj knjizi (Hackett, 1978, 1981.). Oba filozofa navode umetnost kao ključan način za stvaranje sveta u svojoj funkciji različitih vrsta simbola. Prateći uvide Kasirera i Gudmana, "Načini stvaranja sveta" se ovde prvo razmatraju u odnosu na zamišljeni svet koji stvara uloge umetničkih dela koje se odnose na gradove. Primeri koji uključuju književna dela J. R. R. Tolkina, operu Kurta Veila i Bertolda Brehta, film kineskog umetnika Ksu Binga, njujorški Hadson Jards, najveći razvoj privatnih nekretnina u istoriji SAD-a do danas, se koriste kao primeri stvaranja sveta u umetnosti i razvoju gradova.

KLJUČNE REČI: STVARANJA SVETA, GRAD, TOLKIN, KURT VEIL / BERTOLD BREHT, KSU BING, HADSON JARDS, GUDMAN, KASIRER

ZGRADE NAM GOVORE
Jale N. Erzen

Polazeći od kritičkog pogleda na opšte arhitektonske i urbanističke strukture današnjice, ovaj rad će predstaviti zgrade koje se mogu porediti sa telom, tako što će njihov izraz i značenja koja imaju biti predstavljeni kao jezik forme koji utiče na ponašanje i psihologiju stanovnika u urbanim sredinama. Pozivajući se na arhitektonsku kritiku Žorža Bataja (George Bataille), tvrdi se da su fizički aspekti građevina značajni u onoj meri u kojoj prevazilaze materijalnost i vode ka simbolima i duhovnosti. Zgrade se posmatraju kao različite karakteristike i stavovi u zavisnosti od oblika. Arhitektura se takođe posmatra kao produkt rada i samim tim javna tvorevina koja svoje korene vuče iz korena ljudske kulture. Sve različite institucije su se istorijski razvijale iz različitih čula, postajući kulturna artikulacija i rezultirajući arhitekturama koja povezuje ljude u uživanju u zajedničkim interesovanjima. Dalje se tvrdi da urbani i prostorni oblici koji su zbunjujući u pogledu svojih granica i namena mogu izazvati konfuziju i negativne reakcije. Stoga je važno da jezik urbanih oblika bude pozitivan i jasan.

KLJUČNE REČI: ARHITEKTURA, TELO, JEZIK, FORMA, KULTURA

ŠTA SE DOGODILO SA ESTETIKOM I UMETNOŠCU U PRETHODNIH 100 GODINA? PROTIVREČNOSTI I ANTAGONIZMI – RATOVI TEORIJA!
Miško Šuvaković

Predmet ovog rada su dinamični i transformacioni odnosi između estetike i umetnosti od 1919. do 2019. godine. Prvi problem koji će se raspravljati biće odnos između umetnosti i politike u Bauhausu i umetničkih instituta Sovjetske avangarde. Zatim ću ukazati na razlike u marksističkim konceptima socijalističkog realizma i kritičkoj teoriji o modernoj kulturi i umetnosti. Analiziraću odnos između koncepta autonomije umetnosti, posebno slikarstva i minimalne umetnosti. Poređenje će biti izvedeno između anti-umetnosti (Dada, Neo-Dada) i anti-filozofije (Fridrih Niče, Ludvig Vitgenštajn, Žak Lakan). Osvrnuću se na pristupe od analitičke metaestetike do interpretacije Dišanovih redimejda, izvešću na osnovu toga teoriju umetnosti u konceptualnoj umetnosti. Posebna pažnja će se posvetiti "teorijskim sukobima" između fenomenologije i strukturalizma, kao i poststrukturalizma. Završiću svoju diskusiju identifikujući "estetski uslov" u odnosu na "savremenu umetnost" (feministička, aktivistička, politička, ekološka, participativna i aproprijacijska umetnost).

Cilj moje diskusije je da istaknem karakter moderne i savremene estetike u odnosu na teoriju umetnosti, kroz dijagramsku refleksiju o binarnosti, razlikama i rekonstrukcijama dijalektike.

KLJUČNE REČI: UMENTIČKE ŠKOLE, MARKSIZAM, KRITIČKA TEORIJA, ANALITIČKA ESTETIKA, ISTORIJA UMETNOSTI, FENOMENOLOGIJA, STRUKTURALIZAM, POSTSTRUKTURALIZAM, SAVREMENA ESTETIKA I UMETNOST

JEDNO ISLAMSKO NUMERIČKO TUMAČENJE SVETE SOFIJE U CARIGRADU
Vladimir Mako

Ideje koje se odnose na estetičko mišljenje o arhitekturi tokom istorije su razvile brojna tumačenja o kulturnom i društvenom značaju građevina. Ova tumačenja su često oblikovana kao svet mogućeg postojanja posebnih značenja struktuiranih snagom čovekove imaginacije kojom dosežu nesvakidašnje nivoe kreativnog saznanja o tome šta arhitektura može suštinski odražavati.

U tom smislu rad istražuje jedan takav mogući svet značenja, predstavljenog u obliku numeričkog tumačenja arhitektonske strukture Svete Sofije u Carigradu. Pored svoje složene i hermenautičke prirode, analizirani dokument otkriva visoko prefinjeni nivo međuodnosa različitih kulturnih elemenata. Oni su povezani u celinu čija idealistička i poetska priroda, čini se da je zasnovana na kosmopolitanskom pristupu filozofiji, religiji, kao i ljudskoj sposobnosti razumevanja božanske suštine kreativnosti.

KLJUČNE REČI: ARHITEKTURA, ESTETIKA, BROJ, ISLAMSKA FILOZOFIJA, KOSMIČKA STRUKTURA

MEDJUNARODNA ESTETIKA I KONGRESI NA TU TEMU
Aleš Erjavec

Poslednjih decenija međunarodni kongresi na temu estetike su bili i ostaju najvidljiviji i najuticajniji estetski skupovi u svetu. Na tim kongresima učesnici jačaju svoju identifikaciju sa estetikom i istovremeno se odvajaju od nje: pokrivaju široku i nedefinisanu teritoriju zvanu "teorija". Održavajući se na različitim geografskim, a time i specifičnim kulturno-istorijskim lokalitetima, kongresi na temu estetike ne samo da okupljaju strane učesnike, već dovode i domaću publiku u kontakt sa globalnim autorima, temama, problemima i metodama. Teme, pitanja i metode se posmatraju kroz umetnost i filozofiju i pomažu da estetika postane relevantna teorijska aktivnost. To važi za neke zapažene nedavne događaje: uspon i pad postmodernizma; reintegracija bivše istočne Evrope u globalnu kulturu; i slična, ali takođe duboko drugačija transformacija estetike u Kini, gde je intenzivno prisutan novi preporod estetike, često sa kineskim bojama. To su, rekao bih, tri istorijska dogadjaja koja su se pojavila u estetici tokom poslednje tri decenije. Oni su i danas prisutni i tako ostaju presudni za razumevanje naše stvarnosti. Postoje i izuzeci koji dokazuju da su nove filozofske teorije estetike danas retke, ali nisu nemoguće; kao na primer teorija Žaka Ransijera. Ovo će biti neka od glavnih pitanja kojima će se baviti ovaj rad.

KLJUČNE REČI: MEDJUNARODNA ESTETIKA, MEDJUNARODNI KONGRESI O ESTETICI, TRANSFORMACIJA ESTETIKE, ŽAK RANSIJER, TEORIJE ESTETIKE

HEGELOVA ESTETIKA I SVETSKI MARKSIZAM:
KOMUNISTIČKI IDEAL MIKHAILA LIFŠITSA

Angela Harutyunyan

Ovaj rad se bavi materijalističkim čitanjem Hegelove Estetike od strane sovjetskog filozofa Mihaila Lifšitsa (Mikhail Lifshits) iz njegovih spisa iz 1930-ih. Radeći na razvoju sovjetske marksističke teorije estetike, Lifšhits je prilagodio hegelovski koncept umetnosti kao vrste istine i aktualizacije Ideje u razumnom obliku kao idealnom. Medjutim, on je odbacio Hegelov tragični fatalizam u vezi sa istorijskom sudbinom umetnosti i njihovu podredjenost u novoj supra-čulnoj fazi razvoja Duha. Lifšits je tražio jedini odgovor na istorijsku sudbinu umetnosti u marksističkoj dijalektici istorije. Tu je identifikovao estetski ideal sa realizacijom komunizma. Na toj osnovi, tokom 1930-ih sovjetska teorija estetike kombinovala je čitanja Hegela, Marksa, Engelsa i Lenjina kako bi razvila sopstvenu verziju autonomije umetnosti, onu koja je utemeljena u konceptu ideala. Ideal je u svojoj istorijskoj i transistorijskoj dimenziji vidjen kao premošćivanje čulnosti i istine i usmeren prema komunističkom idealu. U radu se tvrdi da je ovaj koncept ideala ukazivao na dijalektičku budućnost koja nije mogla da podlegne zvaničnim staljinističkim formulacijama dijalektičkog materijalizma. Za razliku od staljinističke pobede „socijalizma u jednoj zemlji" kao konzumacije istorijske dijalektike, pitanje istorijske sudbine umetnosti ukazalo je na komunizam kao nepotpun, a istorijski ostvariv ideal.

KLJUČNE REČI: HEGEL, MARKS, ESTETIKA, DIJALEKTIČKI MATERIJALIZAM, IDEAL, ČULNOST, ISTORIJSKA SUDBINA UMETNOST

ODLOŽENA REAKCIJA NA HOMOFONSKU UZVIŠENOST:
KOMEDIJA, PRISVAJANJE I ZVUKOVI JEDNE RUKE KOJA APLAUDIRA

Charles Bernstein

Homofonski prevodi stvaraju pesme koje više ističu zvuk originala nego leksičko značenje. Započinjem raspravom o konceptu „zvučnog pisanja", pozivajući se na koncept „transakcije" Harolda de Kamposa, Paundovu „transdukciju" i koncept koji stoji iza kalka. Zatim razmatram svoje homofonske prevode finskog pesnika Levi Lehta (Leevi Lehto) i izofonski prevod Ulisesa Kariona (Ulises Carrión). Nakon ukazivanja na ideju Bazila Buntinga (Basil Bunting) da se značenje prenosi više zvukom neko leksičkim sadržajem, razmatram Hlebnikov (Khelbnikov) pristup *zaumu* (trans-značenje) i dela koja slično zvuče na osnovu pesme ptica ili zvukova životinja. U eseju se onda navodi nekoliko konkretnih primera: homofonski prevod Homera od strane Dejvida Melnika, prevod *Magnetskih polja* od strane Pjera Jorisa na osnovu prepoznavanja glasa i Džin Donelina verzija Ponža. Esej se završava diskusijom o knjizi *Drift* autorke Kerolin Bergval, njenoj verziji „The Seafarer", kao i njenim trans-kreacijama Čosera. U centralnom delu eseja se govori o „homofonskom" prevodu u popularnoj kulturi, posebno „odloženoj reakciji" Sida Cezara, najpopularnijeg TV komičara ranih 1950-ih. Diskusija o njegovom radu u kontekstu američke jevrejske komedije centralna je tema izlaganja. Ali drugi noviji popularni primer homofonije se obrađuje s posebnim osvrtom na kulturno prisvajanje.

KLJUČNE REČI: POEZIJA 20. VEKA, POETIKA, PREVOD, HOMOFONIJA, SID CEZAR, LUIS ZUKOFSKI, EZRA PAUND, KEROLIN BERGVAL, DEJVID MELNIK, JIDIŠ, ESPERANTO, PRISVAJANJE

ISTORIJA I GEOGRAFIJA SAVREMENE ARHITEKTURE
Haruhiko Fujita

Istorija je proučavanje prošlosti opisano u pisanim dokumentima. Praistorija je istorija ljudske kulture pre pisanih dokumenata, a post-istorija je period u kom je dostignut kraj ljudskog razvoja. Savremena istorija, podskup moderne istorije, opisuje istorijsko razdoblje od otprilike 1945. godine do danas. Iako se termin "savremenu istorija" koristi najmanje od devetnaestog veka, njegova upotreba se promenila u dvadesetom veku. Kontinuirani proces subdukcije uzrokuje česte zemljotrese u Japanu. Japanska ostrva takodje pogadjaju česti tajfuni i globalno zagrevanje. Iako je zemlja pogodjena brojnim prirodnim katastrofama, oporavlja se relativno brzo i smatra se sigurnom. Istorija savremene arhitekture na zapadu nije povezana sa prirodnim katastrofama. Medjutim, u Japanu je ona povezana sa zemljotresima. Istoriju savremene arhitekture u Japanu bi trebalo napisati uzimajući u obzir fenomen zemljotresa ili barem način na koji su savremeni arhitekti pristupili ovom pitanju. Nakon vrhunca postmodernizma i dekonstruktivizma, neki japanski arhitekti počeli su da u velikoj meri uvažavaju tradicionalnu kulturu i prirodu, odustajući od postmodernog klasicizma. Značajno je da se iz ovog ugla obrati pažnja na istoriju i geografiju savremene arhitekture u Japanu.

KLJUČNE REČI: ISTORIJA, GEOGRAFIJA, PRIRODA, STVORENO OD STRANE LJUDI, POSTMODERNIZAM, DEKONSTRUKTIVIZAM, SAVREMENA ARHITEKTURA

KOLEKTIVNO RAZMIŠLJANJE-AKCIJA: O DRŽANJU PREDAVANJA, TRANSMEDIJSKOM ZNANJU I PROJEKTOVANJU MOGUĆIH SVETOVA
Jon McKenzie

Izbor Donalda Trampa je razotkrio politiku prezira koja pravi podelu medju seoskim i gradskim stanovništvom, kao i medju zajednicama i koledžima. Ova podela seže u prošlost sve do Platonove akademije. Kada je Platon proterao pesnike iz Republike, on je izbacio prakse poput poezije, muzike i plesa iz oblasti istinskog, epistemskog znanja, koje je bilo u suprotnosti sa doksom ili opštim znanjem. Vekovima kasnije, ova opozicija će oblikovati pristup evropskog kolonijalizma prema autohtonim živim svetima, čiji će se „primitivni" obredi, mitovi i fetiši suprotstaviti „civilizovanim" metodama, istorijama i predmetima zapadnog znanja. Upravo te suprotnosti čine strukturu ideoloških kritika popularne kulture. Medjutim, pojava predavanja, teorije repa i informacija u vidu stripova na istraživačkim univerzitetima dvadeset prvog veka ukazuje da je tradicionalna proizvodnja znanja pod pritiskom unutar i izvan akademske zajednice. Znanje u nastajanju (eng. emerging) je transmedijsko znanje koje uključuje različite publike mešajući epistemu i doksu. Ovde je u pitanju: uloga estetike u postdisciplinarnim društvima kontrole i u otpornim modalitetima kolektivnog razmišljanja i akcije. I u umetnosti i nauci naučnici širom sveta se okreću znanju transmedije ne samo radi komunikacije već i radi zajedničkog stvaranja istraživanja. Ovde transmedijsko znanje može funkcionisati kao gradjanski diskurs i kao provodnik generalizovane estetike

KLJUČNE REČI: DRŽANJE PREDAVANJA, TRANSMEDIJSKO ZNANJE, DISCIPLINA, MAJSTORSTVO, ESTETIKA, EKSPERIMENTIRANJE, NAUČNA KOMUNIKACIJA

UMETNOST KOJA SE BAVI ANTROPOCENOM
Wolfgang Welsch

Trenutna dijagnoza da doba u kom živimo treba da se zamisli kao antropocen ima dve implikacije: a) Ljudska aktivnost menja površnu i duboku strukturu naše planete do ranije nepoznatog stepena, b) Predvidljive katastrofalne posledice našeg uticaja na život na ovoj planeti zahtevaju fundamentalne promene našeg tehnološko-potrošačkog stava. – Kako umetnost može da pomogne u rešavanju ove situacije?

Jedna (relativno površna) opcija je ekološka umetnost. Ali, uprkos svim dobrim namerama, ona često samo doprinosi raširenim sedativnim postupcima koji nas sprečavaju u preduzimanju neophodnih mera. Drugačija opcija sastoji se od istraživanja moguće budućnosti planete koja više ne računa i ne oslanja se na ljude (koja bi, zbog njihovih aktivnosti, u svakom slučaju mogla da nestane za nekoliko decenija). Tada bi priroda mogla ponovo da krene svojim putem. Kako umetnost može da zamisli stanje naše planete koja se vise me zasniva na uticaju ljudi? Ovaj rad pokušava da razjasni neke primere iz umetnosti. Na kraju, međutim, prikaz mogućeg nestajanja ljudi takođe podstiče napore da se to izbegne.

KLJUČNE REČI: ANTROPOCEN; SAVREMENA UMETNOST; NOVE ŽIVOTNE FORME; MUZEJI KOJI NAPADAJU PRIRODU; ZEMLJA BEZ LJUDI; EKOLOŠKA UMETNOST; BUDUĆNOST; CUNAMI PREPREKE

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