

ICA22

22nd INTERNATIONAL
CONGRESS OF AESTHETICS
BELO HORIZONTE

Book of Abstracts

24TH TO 28TH JULY 2023
BELO HORIZONTE BRAZIL

ORGANIZED BY





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CONTEMPORARY AESTHETICS:
DIALOGUES THROUGH ART,
CULTURE AND MEDIA

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This book comprises the abstracts of the conferences and presentations for the sessions of the ICA-22nd International Congress of Aesthetics – Contemporary Aesthetics: Dialogues through Art, Culture and Media, conducted from 24–28 July 2023 at the Federal University of Minas Gerais in Belo Horizonte, MG, Brazil.

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Welcome

I am pleased to welcome to Belo Horizonte the participants of the 22nd International Congress of Aesthetics (ICA22), organized under the auspices of the International Association for Aesthetics (IAA), the Brazilian Association of Aesthetics and Philosophy of Art (ABRE) and the Federal University of Minas Gerais (UFMG). Furthermore, I am delighted to announce that besides the keynote speakers, who are experts coming from several parts of the world, the papers for the parallel sessions of the conference come from Brazil and other Latin American countries, the United States, and many countries from Europe, Asia, Africa, and Oceania, making our congress a truly global event. For the reasons above, we are about to have a perfect opportunity for intercultural exchange at the highest academic level. Furthermore, I want to very dearly acknowledge the financial support of the National Council of Scientific and Technological Development (CNPq), the Research Support Foundation of the State of Minas Gerais (FAPEMIG), The Faculty of Philosophy and Human Sciences of the UFMG and the Program of Graduate Studies in Philosophy of the UFMG. I also thank the colleagues of the very competent organizing committee of the congress, which performed a fantastic job in its concretization. Last but not least, I recommend the participants enjoy Belo Horizonte, with its “barzinhos” (little bars), which make the city’s social life vibrant, and multiple entertainment and cultural possibilities. Finally, the State of Minas Gerais is famous for its unique gastronomy.

Prof. Dr. Rodrigo Duarte

Chair of the Organizing Committee of the ICA22

President of the IAA

About ICA22

Contemporary Aesthetics: Dialogues through Art, Culture and Media

The Brazilian Association of Aesthetics and Philosophy of Art (ABRE), founded for the first time in 1994, in Rio de Janeiro, and re-grounded in 2006 in Belo Horizonte, in cooperation with the Graduate Studies Program of Philosophy of the Federal University of Minas Gerais (UFMG), is pleased to organize the 22nd International Congress of Aesthetics (ICA 22) in Belo Horizonte, State of Minas Gerais, Brazil. The Philosophy Department of the UFMG has a long tradition in studies and actions in Aesthetics (dating from 1969 with the creation of its "Laboratory of Aesthetics") and since 1993 it has been involved in the organization of biannual large conferences on this matter, a period we could conceive as the first chapter of Brazilian Association of Aesthetics and Philosophy of Art. Because of all this history both institutions — ABRE and UFMG — are well-represented in the Organizing Committee of 22nd International Association of Aesthetics.

By choosing the topic "Contemporary Aesthetics: Dialogues through Art, Culture and Media" as its main theme, the ICA 22 Organizing Committee aims at the increasing and deepening of the discussion, by today's practitioners of Aesthetics and Philosophy of Art, and its correlated disciplines, about the modes, through which this field of knowledge could contribute to enhance peaceful and fruitful contacts among the most different people and cultures of the world. Facing to it, the ICA22's central goal is to promoting ways to understand and share the experiences of how aestheticians, philosophers, artists, art, culture and media theorists, media entrepreneurs, architects, designers, curators, cultural activists, and researchers in the fields of humanities, social sciences, technologies, and the arts think the relations between art, culture and media in a way of problematizing norms and processes of naturalizing human phenomena in the very notion of culture. As a matter of fact, the nowadays quite common insertion of artistic and aesthetic research and practices in the media presupposes a critical posture towards social and political constructions involving concepts of identity and difference. Consequently, they bring to the center of the debate on culture and media not

only the traditional subject matters of philosophical aesthetics, but marginalized forms of representation and experience of sexuality and gender, class, race/ethnicity and territory, space, technology and so forth, including the countless activities of daily life. This is the reason why among the topics related to the main theme of the congress include new media, design, aesthetics of the body and of the sports, as well as the different ways in which aesthetics is carried on nowadays in Continental Europe, Anglo-American field, Asia, Africa, Oceania and Latin-America.

Since the whole world today is menaced by anti-democratic and anti-humanistic political forces — and retaking Friedrich Schiller's inspiration concerning an aesthetic education of humankind —, the concept of the congress also includes the possibility of debates about activist practices concerning cultural matters, the potential aesthetics to help the rebuilding of democratic convictions, the prevention of barbarism and to foster social and politic pluralism. All this points also bring us to the recent discussions on "decolonial aesthetics", of special relevance to Latin America context.

And to finalize this short introduction, the ICA22 Organizing Committee would like to express its gratitude for the financial support provided by the National Council of Scientific and Technological Development (CNPq), the Research Support Foundation of the State of Minas Gerais (FAPEMIG), and by the Graduate Studies Program of Philosophy of the Federal University of Minas Gerais (UFMG).

Short Conference Abstracts

Strategies of Contemporary Art and Theory: from Avant-Garde and Neo-Avant-Garde through Conceptual Art to the Production of the Politics of Time

MIŠKO ŠUVAKOVIĆ

Singidunum University Belgrade (SERBIA)

I start with the question of how and when we can identify the beginning of a new century as a new temporal sequence. A sequence is "a period in which a mode operates, that is, a specific invention of some politics" (Sylvain Lazarus). My aim is to identify the contradictions and antagonisms that shape contemporary art (Peter Osborne, Terry Smith, Claire Bishop, Hito Steyerl, Aleš Erjavec) in relation to society – in reaching, producing, comprehending, or surpassing reality. Here, the first and most important task for me is how to act in situations or segments where there is simultaneously global unification and complexity of untranslatable modalities of communication in chaotic mixtures of meaning and affects. In the lecture, I will speak about the difference between art and the theorizations of art between the 20th and 21st centuries.

This refers to the difference in recognizing the beginnings of the 20th and 21st centuries. It suggests the possibility that the new 21st century begins as a kind of media or computer game: changes in public and private rules (beyond Ludwig Wittgenstein's concepts). Then, the hypothesis is explained that the new century is characterized by a tendency to abandon the security provided by the "world of art". The concept of global art is introduced. The logic of mass media TV reality shows is identified in contemporary political and artistic productions. Attention is focused on the logic of symptoms as a modality of artistic action. The conditions of migrant crises and their relationship with participatory art are discussed. The concept and practice of tactical media are theorized: a dramatic reordering of visibility. This implies the importance of models based on the economy of forces, rather than on the optics of representation. In other words, the field of relations between discursive meanings and the affective impacts of contemporary art is interpreted. Examples of robotic, digital, post-digital, and bio-art are analyzed in relation to theoretical bio- and necropolitics.

Atopy and Acrony: The Virtual World

MARILENA CHAÚ

USP – University of São Paulo (BRAZIL)

The emergence of the so-called “knowledge society” and the role assumed by the idea of information as the paradigm of both knowledge and power are inserted in a universe characterized by atopy and acrony as fundamental characteristics of the social relations mediated by technologies of the virtual world. This brings, among several other consequences, the emergence of a control and surveillance society under a democratic semblance and that of a new narcissistic and depressive subjectivity as well.

Oswald de Andrade’s Anthropophagy as a Model of Transcultural Aesthetics

RODRIGO DUARTE

UFMG – Federal University of Minas Gerais (BRAZIL)

Oswald de Andrade (1890-1954) was a Brazilian poet, novelist, dramatist, and philosopher who was co-responsible for the Modern Art Week of São Paulo in 1922, which introduced in Brazil the renewed artistic language of the European avant-garde at the beginning of the Twentieth Century. He also became known for his two cultural manifestoes: the first one, “Manifesto of Pau-Brasil Poetry” (1924), claimed the reversion of the century-long role played by Brazil as an importer of European cultural goods. Instead, according to this manifesto, the country’s culture could also be an export item. From this period stands out the collaboration with the Swiss writer Blaise Cendrars, who became deeply interested in some aspects of the country’s culture, including the so-called “Barroco Mineiro” besides the Brazilian Modern Art itself. This cooperation worked as a preparation for the anthropophagic phase of Oswald de Andrade’s intellectual activities. The “Anthropophagus’ Manifesto” (1928), inspired by the cannibalistic ritual practices of Brazilian aboriginals, stated that artists of this land should swallow contents of foreign cultures and merge the best of it with topics of autochthonic production. This blend should yield brand-new cultural goods that fulfill the avant-garde claim of innovation and the need to establish a genuinely Brazilian artistic expression. After Oswald de Andrade joined the Brazilian Communist Party in 1931, the idea of cultural Anthropophagy turned more and more political, and in the forties and beginning of the fifties, he attempted to establish it as broader Weltanschauung, covering not only artistic matters but also political, ideological and philosophical viewpoints. Since then, Oswald de Andrade’s Anthropophagy inspired lots of important Brazilian artistic movements with international repercussions like Concrete Poetry in the fifties, and Tropicália, in the sixties. Nowadays, his Anthropophagy is more and more considered a model of decolonial philosophy.

Philosophy as an Aesthetics of Happiness

JACQUES POULAIN

Paris VIII – Saint-Denis (FRANCE)

Philosophical anthropology of language reconstructed recently the dialogical source of the creative imagination by identifying it to the prosopopeia of W. of Humboldt. The dialogical use of propositions not only makes the human life possible by giving the ability of perceiving and of transforming the world, it is also harmonizing our thought with the world with the help of our faculty of judging. And the happiness of truth that we are enjoying in our dialogical agreements with our addressees is projecting itself with its help into the construction of a happy life. The aesthetics of truth conditions therefore the happiness of our common future as well as our artistic experience of beauty. Philosophical dialogue has to let share this aesthetics of happiness in our worlds as well as in our lives without needing to edit some moral constraints in order to obtain the desired common happiness in our lives.

Parody, Mockery, and Delirium

TÂNIA RIVERA

UFF – Fluminense Federal University (BRAZIL)

Artistic productions put into action discursive strategies that dialogue with hegemonic narratives in Culture in order to transform them, even if minimally. The tactics used are diverse and it would be fruitless to list them in the broad and poorly delimited field of artistic practices today. We will examine just one of the paths traced in its complex cartography: the one in which the use of parody and pastiche, commonly related to the notion of postmodernism, becomes radicalized as a dismantling of the structure of representation itself. In our reflection around this strategy, we resorted to the notion of delirium as a kind of clinical-theoretical operator, underscoring its clinical performativity in the construction of deviant realities and its concomitant denunciation of the arbitrariness constituting the narrative to which we usually adhere as a perceptual and cognitive reality, naturalizing as undisputed evidence that it consists of a complex web of shared beliefs. The delirious power of deviating from the lines of such weft of rails implies, therefore, a vigorous micropolitical affirmation of singularity. But this does not mean that it cannot be transmitted, as shown by the work of Arthur Bispo do Rosário, in which delirium and art are in complete coalescence, explaining a modality of parody that we call imitation. Far from referring to “crazy” artists or the so-called “Art Brut” or “Outsider Art”, it is an (anti)representative logic that can be explored in works by numerous artists, among which we highlight *Balé Literal (Literal Ballet)* (2019) by Laura Lima.

Giving Birth to Feelings. The Presentative Power of Art

JOSEF FRÜCHTL

Universiteit van Amsterdam (NETHERLANDS)

Going back to the general thesis that feelings play an indispensable role in the political-democratic dispute, I emphasize first that they demand re/presentation (in German "Darstellung"), and furthermore that this re/presentation can be achieved in an excellent way through art and popular culture. In the field of aesthetics, feelings are presented, i.e., introduced and envisioned as certain feelings. Art and popular culture (pop music, film, video clips) give birth to feelings. Against the background of the so-called affective turn, Spinoza and Deleuze offer themselves as explanatory instances in philosophy. Spinoza offers good arguments for the fact that feelings have to be transformed and compensated, and Deleuze, on the other hand, for the fact that feelings have to be presented aesthetically. Admittedly, Deleuze is, as always, ambiguous. My plea is not with Deleuze as a theorist of affect, but with the alternative theorist of reason.

Thresholds of Expression: Uncovering a Heightened Sensibility for 'Emergent Sense' Displayed in Prehistoric and Contemporary Art

FIONA HUGHES

University of Essex (ENGLAND)

In my presentation, I will investigate how the concept of 'liminality' or threshold illuminates the importance of what I call 'emergent sense' in expression and meaning. To be on a threshold is to be situated on a turning point between one thing and another. I will show how a sensibility for the emergent is particularly evident within prehistoric art. In order to get a better understanding of the importance of emergence for any expression, I will take up some examples from Latin American art. In particular, I will consider art from Argentina (Cueva de las Manos) and Brazil (Sao Francisco style prehistoric art from Minas Gerais) but also the much more recent performative art of Hélio Oiticica.

Somaesthetics and the Art of Living

RICHARD SHUSTERMAN

Florida Atlantic University (USA)

After briefly explaining the genealogy, aims, and structure of the field of somaesthetics, this lecture will focus on one of its central concerns: the art of living. It will discuss somaesthetics and the art of living primarily in connection with the idea of philosophy as a way of life, both with respect to its classical models and to contemporary revivals of this idea. The lecture will also examine how the art of living raises issues concerning the blurring of conventional contrasts between art and life and between the ethical and the aesthetic.

Asserting an African Aesthetic Episteme: an Afrocentric View

MOLEFI KETE ASANTE

Temple University, Philadelphia (USA)

My objective is to advance an epistemic idea quite apart from Eurocentricity that undergirds a plural African aesthetics capable of covering Africa, the Caribbean, and the American continents. Beginning with classical ideas from the Nile Valley cultures this paper will then use contemporary artists like Abdias Nascimento to reveal polyrhythms, textural layering, resplendent colors, cultural motifs, and effusive energy to demonstrate beauty and provide the source of African aesthetic values and judgments.

ShapeSpace: Multidimensional Shared Impressions of Shapes

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Aesthetics is multidimensional. When we look at an object, we can be struck by its beauty and its energy, smoothness, naturalness, etc. Even if we don't know what we are looking at, these feelings can be strong and reliable. Sometimes we find that we are not alone and others share the same feelings when viewing the object. In prior work, we showed robust evidence that impressions of novel objects can be shared, and we also demonstrated a systematic method for studying this phenomenon using procedurally generated 3D objects. In the current research, we test more novel 3D objects with more people in an attempt to distill a pattern between shapes and impressions. The result is a multidimensional space (i.e., latent space, representational space) called shapeSpace. It has six dimensions that nicely build coherence between aesthetic research on energy, fluency, intuitive physics, naturalness, clarity, and the perception of finiteness versus endlessness. Our results suggest that when we view objects and describe their aesthetics, we are engaging our individual shapeSpaces. Between us, there is a lot of similarity in their structure that facilitates shared understanding and common ground. But we also show that the structure of shapeSpace for each individual is unique and could explain why aesthetics sometimes feels subjective.

Is there a Place for Everyday Aesthetics in the “Critique of Judgment”?

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The aim of this paper is to defend the relevance of Kant’s “Critique of Judgment” for contemporary discussions of Everyday Aesthetics. Thomas Leddy believes that: “Kant’s work is still helpful when modified.” But is it really the case? What are these ‘modifications’ about and are they needed? My answer to these questions arises from a new interpretation of some commonly overlooked parts of the Third Critique.

I contend that the current rejection of Kantian aesthetics, pointing to the notion of disinterestedness and the universal validity of the pure judgment of taste, only testifies to a selective reading of the text. Instead of the usual understanding, I argue for a focus shift that emphasizes material and empirical (rather than pure) aesthetic judgments associated with the feeling of pleasure, without assuming their universal validity. In this regard, while many of Kant’s examples – the green colour of meadows, a garden, furniture, the changing shapes of fire into a hearth, a rippling brook – are not necessarily beauties, they do have a role to play in our aesthetic relationship to the everyday world. These examples prove that Kant’s aesthetics, even without any ‘modification’, is much more consistent with Everyday Aesthetics than its main proponents seem to think. The paper is structured as follows: In part 1, I focus on the reasons why it is so tempting for many to exclude Kant’s aesthetic theory from the scope of Everyday Aesthetics. In part 2, I show that these reasons are inadequate since they erroneously project Kant’s account of beautiful art onto the realm of the everyday. In part 3, I analyze discussions of the Third Critique within the framework of the current literature on Everyday Aesthetics, especially the works of Leddy, Dowling, and Forsey. In part 4, I propose a new reading of aesthetic experience with respect to the objects of our everydayness. I show that Kant’s notion of agreeableness unveils a different way of understanding how the representation

of the object is generated, one that is particularly relevant to Everyday Aesthetics. Drawing on the notion of sensory taste, I then explore the value of aesthetic judgments of the graceful, lovely, enchanting, and enjoyable in their connection to the feeling of pleasure. I conclude by showing that both engagement and disinterestedness can offer acceptable theoretical bases for Everyday Aesthetics.

Broken Totality: Interpreting Modern Societies Through Hegel's Conception of Poetic Mode of Comprehension

ADRIANO KURLE

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Collective self-understanding is an important aspect of a people's constitution. In order to understand how a specific social group works, it is inevitable to investigate how people in this group think about themselves not only as individuals or members of the group but as a group itself. In this sense, poetic and artistic constructions are important sources. It can reveal a worldview that includes and expresses this collective self-understanding. Anthropological and sociological studies already recognize it. Hegel's philosophy gives us an interesting philosophical explanation of human self-understanding, considering that it is historically developed. The idea of being historically developed is itself a characteristic of the so-called Modern societies, which brings paradoxical consequences: on the one hand, it recognizes that a culture changes and that forms of self-comprehension are, in some sense, social constructions that are open to change. On the other hand, the idea that historical consciousness is a distinctive characteristic of Modern societies brings the conception of a superior and general position that can judge and explain the truth and falseness of other peoples' (the "traditional" cultures) narratives. The distinction between traditional and modern forms of self-understanding is marked by the distinction between poetic and prosaic modes of comprehension. In this talk, I explore Hegel's philosophy of art aiming to show that it can give us interesting ideas about social and cultural configurations, helping us to understand Modern societies. Also, the poetic mode of comprehension is present and important in Modern societies, even if its main mode of comprehension is prosaic. The poetic construction aims to the universality through the particular, what is recognized as insufficient by prosaic thinking. Modern societies are characterized by the separation between the general abstract rules and the particular diversity, as Hegel defends in his conception of the last stage of the romantic form of art (which rep-

resents modernity). In this context, I defend that poetic construction is a necessary aspect of constituting group identity, even if it has to be recognized as partial and incomplete. So, the poetic mode itself is transformed through prosaic thinking, being less "beautiful" and self-sufficient, but important to face prosaic alienation.

What Can Human Artists Create for Chimpanzees?—The Possibility of Interspecies Interactive Art

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Traditionally, artworks have been created for human beings. Art practice with living organisms, known as bioart, is no exception as it presupposes a human audience. In this milieu, an interdisciplinary project titled, “Art × Science in Kyoto City Zoo: Sensing the Feelings of a Chimpanzee Through Art” (first period, 2018–2019; second period, 2019–2020; and third period, 2020–ongoing), is one of the most challenging projects that presupposes a nonhuman audience. From the second period of this project, “Interactive Art and Environmental Enrichment”—two relatively new research fields in human history—collaboration began with a new twist to the project. Although the original project started with the question, “What do chimpanzees feel about human art?”, it would be better to say that the main focus of the project changed to “What can human artists create for chimpanzees?” from the second period onward. It is estimated that the divergence between humans and chimpanzees occurred more than 5 million years ago. If sensibility is the faculty of receptivity of external/internal stimuli, then how is sensibility different among species? According to Henri Bergson’s argument about intelligence and instinct in his work *Creative Evolution* (1907), can it be assumed that sensibility also diverged and evolved from a common ancestor? Do segments or linkages of perception-affection-action that are targeted by interactive art play a common role in human beings and chimpanzees? How about interaction based on sexual selection? From the perspective of environmental enrichment, can human artists’ creativity contribute in some way to enriching other species in the zoo? The research and interactive art exhibitions for chimpanzees at Kyoto City Zoo, organized collaboratively by artists (second period, Kazuki Hitoosa; third period, Ryoko Aoki + Zon Ito), scientists, and engineers, guided us through the various questions posed in this study. The aim of this study is to not only map similar previous studies, but

also analyze the abovementioned project in progress from the viewpoint of aesthetics (as a discipline of sensible cognition) and ask more probing questions that may contribute to further development in this genre.

Dramatic Effect in Caravaggist Painting: Representing Repentance and Faith

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In the 17th century, the concept of penitence and faith was of such great importance that many art historians consider the visual art of this epoch to be defined by St. Mary Magdalene, a reformed prostitute. It is true that the general promotion of Penance within seven sacraments by the Catholic Church contributed a lot to this popularisation, but there existed another momentous factor that is to say the desire for ecstasy particularly stimulated by contemporary spiritualism. The aim of this presentation is to historically locate the pictorial representation of the saint, centering upon the Caravaggist paintings, in the context surrounding the conception of penitence and faith in this period. Consequently, the methodologies used here will include iconography and aesthetic analysis, as well as the history of ideas. By clarifying the link between the images and the ideas, we will also be able to gain insight into the underlying principle of dramatic effect in baroque art. As the basis of our arguments, we define penitence as an introspective sentiment that is typically felt in meditation, and faith as an extrospective emotion that can be represented by ecstasy as its culminating scene. These two concepts are closely related in Mary Magdalene's case, who repents for her past as a prostitute and contemplates her future as a faithful. As shown in the two examples by Caravaggio, it is by whether she looks downwards or upwards that we can distinguish between meditation and ecstasy. This apparently minute difference not only reveals her emotional bearing, that is inward or outward, but also causes the reaction of the viewer to be past-oriented or future-oriented. The pictorial device to make this polarisation is even minimal in the nocturnal scenes by Caravaggist painters, among others Georges de La Tour, where the saint is facing candlelight which stands for divinity and so that it could be understood in both ways. Such analyses of the analogies between images and ideas will reveal a new aspect of the dramatic effect in Baroque visual art.

Contemporary Kenyan Women Painting- Experiences and Perspectives

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Contemporary African art is generally dated as starting with independence from colonial powers, but East African art was not very prominent in the art world in the second part of the 20th century, giving the floor to South African and West African art. East African art was for a period eclectic, with explicit influences and references to the Global North's history of art. In recent years the situation has changed, as art in East Africa became a medium for defining the contemporary African identity and for its expression in artistic form. East African art—that is, art from Kenya, Uganda, Tanzania, Rwanda, and Ethiopia—is maturing, and has become visible in the art world.

The most common subjects taken up by Kenyan painters refer to social and political problems and identity issues. Until recently there was little attention paid to women's specific perspectives, experiences, challenges, or ways of defining one's identity, and women were underrepresented in the field of art practice. This was a product of the marginalization of women in the public, economic, and artistic life in Kenya. Luckily this has been changing over the last few years, with strong entrances into the art scene by interesting and talented women artists, like Tabitha Thuku, Wangari Mathenge, Florence Wamgui, Anne Mwiti, and Murrel Aluoch. These artists shine a light on problems that are an everyday reality in Kenya, including stereotypes, prejudices, lack of appreciation, and unfair judgment of women in relation to men when it comes to opportunities. The focus on women in art in Kenya is important, because artists are considered not as working with art for art's sake, but as guides for the broader society, sensitizing for important problems that society faces.

What Video Games Can Tell us About Society

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Society is not simply a natural phenomenon. As it is argued by Cornelius Castoriadis, society institutes itself in instituting the world of imaginary significations that are its own — in other words, society is an imaginary institution. This imaginary, in turn, is of a socio-spatial nature, covering both the issue of social relations and its spatial manifestations, after all, as Henri Lefebvre reminds us, social space is the manifestation of the social relations of production. In this sense, the plastic of spaces and its aesthetic characteristics are not independent and neutral forms, isolated in themselves, but social phenomena linked to the relations of production, inside a socio-spatial imaginary that gives them meaning. Bearing in mind, however, that the convergence culture discussed by Henry Jenkins stresses the importance of media in spreading a given set of social values and significations— therefore, a given socio-spatial imaginary —, it becomes imperative to study how different media affect social relations, and, in doing so, have concrete effects on the materiality of the production of space. Among all the different types of media, video games deserve our attention. Video games are peculiar because they consist not only of images and representations but of experiential simulations. As Jesper Juul states, video games are half-real: a combination of real rules and fictional worlds. Even when those fictional worlds of video games seek to be somehow similar to the world as we experience it on a daily basis, they cannot replicate it entirely, and are, therefore, incomplete simulations of reality. However, it is precisely in this inevitable incompleteness of the creation of the fictional world that the socio-spatial imaginary of groups reveals themselves in video games, whether these groups are the developers who produce the games, or the consumers for whom the games are developed. In this way, video games, precisely because they are limited, reveal the socio-spatial imaginary of certain worldviews, its political views, and aesthetics conceptions.

Political-Affective Images of Black Women in the Art of Rosana Paulino

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This communication intends to criticize the work of visual artist, researcher, and educator Rosana Paulino, named “Assentamento” (2013). Through the description of this work, this study aims to analyze the representation forms of black women, in the late nineteenth century, and the interventions created by the artist around these photographs in contemporary times, in order to reframe them. That is, the original purpose of the images, worked by the artist, comprehended the typification of the human species, in a supposedly scientific language. It was intended, therefore, to infer the degeneration and the inferiority of African ethnic groups. Despite this, Paulino subverts this ideology around the photographs by revering our black ancestors, seeking a re-elaboration that would humanize them, and also directing them some affection. In order to contextualize historically and in the field of natural sciences, the photographs used by the artist in that work, the conflicts surrounding the racialization of human beings are briefly presented, mainly from Louiz Agassiz and Charles Darwin’s perspectives. Then, we deal with a formal analysis of the work, which allows us to verify the transformations carried out by the artist, in order to grant to the black women the status of human dignity. By using these photographs, Paulino represents her African ancestry, while at the same time criticizing the scientific methods used in Brazil, at the end of the 19th century, in the proper ways of art. Paulino’s return to Augusto Stahl’s photographs, her interventions in them, and the composition of the scene in the installation “Assentamento” allows us, therefore, to review these images in a humanized understanding. The heart and fetus embroidered on the African woman’s chest and underbelly, respectively, subvert the writing that degrades and disqualifies her as a human being. Instead, they present her in terms of fertility, affection, as a parent, to remember the care and the health conditions required for pregnancy, in short, aspects that the nineteenth-century scientific methods and racist violence intended to deprive her of.

Circumstances of Image: Index, Trace, Impression (from Hubert Damisch's and Georges Didi-Huberman's Descriptions)

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This lecture intends to situate some displacements of intertextuality between two prominent authors of the so-called French visual theory, namely, Hubert Damisch and Georges Didi-Huberman: authors who were firstly related respectively as professor and student and later as research colleagues in the “Centre de Théorie et Histoire de l’Art” at EHESS, Paris. Based on the elaborations of both thinkers, I will focus on the relation between index (indice) and impression (empreinte) in the circumstantial constitution of images. While in earlier works such as “L’origine de la perspective” (1987) Damisch focuses on classical themes such as perspective and theoretical object of art, elaborating a thought of images in dialogue with semantics, structuralism, and iconology, later he turns more attention to material and circumstantial transpositions of the index, primarily a trace (trait), as it can be seen in his work “Traité du trait” (1995). In turn, Didi-Huberman, reworking some of Damisch’s conceptions and influenced by phenomenology, post-structuralism, and Walter Benjamin’s dialectical image, unfolds, in works published from 2006, a thought of residual image, through an accurate analysis of the process of impression through contact. I will indicate in what ways the thought of impressions, privileged by Didi-Huberman especially in “La Ressemblance par Contact: Archéologie, Anachronisme et Modernité de l’Impreinte” (2006), implies a displacement from the index semantics to a visual and material analytic of circumstantial modalities of impressions.

The Aesthetics of Brasília’s Film Space: Cinema, Architectures and Mounting

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Brasília was a construction site and film set. The construction of the new capital attracted architects and builders, as well as filmmakers, artists, musicians, and journalists. Cinema was the support for campaign and protest speeches, from the newsreels commissioned by Novacap, the critical epics of Vladimir de Carvalho, and the science-fiction dystopias of Adirley Queirós. Through cinema, architecture is on stage, it is staged, and it presents itself as a scenario or protagonist, depending on the speech and film montage. After all, how does this staged Brasilia go back, affirm, or deviate from the utopian foundational discourse? Based on the analysis of the different genres of cinematographic production—which presented Brasília as an image—, it is interesting to study the categories of montage theory in Bazin and Eisenstein. Bazin develops the concept of transparency, which brought to classical cinema the continuity of shots through traditional découpage and the sense of a naturalistic representation of reality. Eisenstein, radically opposed, incorporates cinedialectics, whose meaning is the semantic confrontation between filmic elements, also called discursive cinema or intellectual cinema. Against the montage of classic narrative cinema, with the typical sequence of shots, Eisenstein proposed a figurative montage, of a juxtaposition of shots, without obeying a linear causality or a dramatic evolution of the psychological type. Each episode is no longer just a link in a chain, but acquires its own meaning, made explicit by the structure of the montage. Eisenstein’s montage theory differentiates the concept of image and representation, understanding that the image is a complex unit that goes beyond the denotative level. The image does not show something but rather means something not contained in each of the particular representations. The imagery synthesis makes the film go from the sphere of action to that of significance. Thus, the classic découpage is overcome by the stylization of the elements, by the disjunctive and figurative montage, and by the ostensive dis-

continuity. Such discontinuity is marked by the framework understood here as “point of view”. Analyzing the montage of the films about Brasília in terms of its formalist dimension, one can arrive at its semantic dimension, articulating the two conceptions of montage. In these productions, the filmic space is architectural. Whether architecture is a naturalized setting, the reconstituted scene itself, or the poetic image, it represents the ideological and political field, from the point of view of the city.

Pollination for Decolonial Aesthetics

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Can we think of pollination as creative ethics for art production? Even in the most obvious first image of pollination that pops up in our minds, a bee and a flower, the flower is seducing the bee.

Pollination is an ongoing process that’s been responsible for the evolution and maintenance of the biodiversity (including beings and their ways of being) that (still, but not for long as we are facing the end of the Holocene) flourishes in our planet. Pollination is analyzed in its relations with cohabitation, cooperation, and inter-species transactions and with the environment, a network of encounters between sexual partners and inter-species temporary partners that generate the heterogeneity of the biodiversity across the planet through their different and intertwined behaviors and ways of being-in-the-worlds. In this dimension, it involves movements where generative-collaborative relationships and couplings are established not only between humans but among several other beings, living and non-living, exchanging their affinities the most varied types of orgasms, fruits, and flowers. During the encounters and interspecies sex, the pollinator agent also feeds itself, constituting its body and its way of being interwoven in its relationships.

Pollination is proposed as a methodology for experimental artistic devices and practices that operates as what philosopher and biologist Donna Haraway calls sympoiesis, which involves: science art worldings (that) are holobiomes, or holoents, in which scientists, artists, ordinary members of communities, and nonhuman beings become enfolded in each other’s projects, in each other’s lives; they come to need each other in diverse, passionate, corporeal, meaningful ways. Each is an animating project in deadly times (“Staying With The Trouble: Making Kin in the Chthulucene”, 2016, p. 68).

The work of art appears in this perspective as an operator of the reframing of the existent boundaries causing the bodies of beings to be put in movement: the aesthetic reality super-adds itself to the territories previously delineated from the lines that already exist, making

them resonate. Rewriting the forms and the possible existential territories of the beings and the worlds (called holoents and holobiomes in her radical perspective as critics of the host/guest analogy with good/bad). It's a mentality of "thinking through the context" in each case, considering the peculiarities of each constitutive partner, and, from them, building ways of living and composing together with these partners in varied and heterogeneous practices across the territories of memory, permanence, absence, reactivation, and regeneration.

Dance, Body and Sensation

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In this article, I articulate practical thinking about the body, developed in the field of contemporary dance, and conceptual thinking inspired by Gilles Deleuze, in order to formulate a philosophy of the body based on its multiplicity and its ambivalence.

Anchored in an ontology of multiplicity, Deleuze's philosophy, including his later alliance with Guattari, helps us to understand the body, not as an organic, qualitative, and extensive given entity, the material expression of a unitary subject; but as an intensive and "becoming" entity, a singular compound of multiplicities that coalesce, sediment and disaggregate according to the operation of desiring forces and affections. Deleuze (Difference and Repetition) defends the existence of a molecular sensible world made up of intensities, which constitute deeply the perceived qualities and extensions. He is interested precisely in this zone of reality in which processes of individuation and actualization are at work, a zone of virtualities, where the forces that will later be actualized in the perceived individual entities are in operation.

Art, for Deleuze (Logic of Sensation, What is Philosophy?), is what creates sensation, not as a mere data of perception, but as what fulgurates in a body from direct transmission of forces, in a molecular and intensive sensibility, beyond representation and meaning. The body, locus of sensation, is not, therefore, the organic body, previously organized according to organic functions, but an intensive body, where forces circulate: a body without organs (Logic of Sense, Logic of Sensation, Anti-Oedipus, A Thousand Plateaus).

Finally, I develop the idea that the practice of contemporary dance, as an artistic modality, can be understood as a program of bodily experimentation that constitutes and puts into circulation "bodies without organs", as it delimits a relatively protected social space in which bodily experimentation is not only allowed, but functions as an aesthetic principle of creation. Contemporary dancers, as Laurence Louppe reminds us, show that dance is not to be confounded with

the organic body in movement, as it puts into circulation virtual bodies that emerge from the organic somatic source, “becoming” bodies that challenge the organic constitution, everyday chains of meaning and even subjective unity.

Dance makes sensation circulate: its poetics goes beyond the visual, symbolic, and significant regime to plunge us into the intensive reality of the human body.

The Phenomenon of Expansion of Aesthetic Experience in Contemporary Activist Practices

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The proposed presentation aims to analyse activist practices in 2022 through the lens of aesthetic theory, and there is some reason why it seems important to do so. The year 2022 was marked by a stormy surge in activist practices around the world, and one of the characteristic features of the ongoing actions was the appeal to various types of art as a way to express one’s position. As a result, we have several interesting phenomena to study: 1) Art through activist practices has become not only engaged, but has become a tool for realizing the political freedoms of citizens, a kind of civic voice; 2) Despite the variety of artistic and other forms used in activism, we observe one common driving principle—an attempt to express the emotional state and experiences of the author. Thus, we are witnessing a return of art to the practice of expression and, moreover, in some cases with the conscious intention of emotionally influencing the viewer and inciting him to a similar experience and, perhaps, even to action; 3) Using the example of activist practices, we are able to clearly trace the phenomenon of expanding the aesthetic experience through the conjugation with other types of experience, primarily ethical and political. In addition to these phenomena, the very variety of artistic means used in modern activism, as well as the ethical issues of ongoing actions, deserve special attention. Thus, the entire content of the message comes down to an aesthetic analysis of each of these phenomena and an attempt to answer the question of how they coexist and form activism, as well as what ground this gives us for further study of aesthetic categories in general and their applicability in practice. The central proposition to be discussed is how activist practices make it possible to trace the expansion of the aesthetic experience and its transcendence of art even in a situation of close conjugation with the latter.

Art from a Sociological Point of View? The Aesthetic Meaning of Jean-Marie Guyau's Entry in Brazil and Literature at the Dawn of the 20th Century

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In the text "The Destiny of Literature", writer and journalist Lima Barreto traces a referential path that, starting from Liev Tolstoi and Piotr Kropotkin, gives a prominent position to French philosopher and poet Jean-Marie Guyau. In particular, the work "L'Art du Point de Vue Sociologique" is referenced by the Brazilian writer as being of capital importance for any aspiring literate, in whose definition of art anyone who seeks literature as more than a mere elitist hobby should be supported. The philosopher, often referred to as the "French Nietzsche", was one of the many aesthetic novelties that flooded the national discussions between the end of the 19th century and the beginning of the 20th in Brazil. With the aging of perspectives such as Émile Zola's experimental novel and Stendhal's realism, the sensation of the turn of the century was of unprecedented openness to the new, and numerous aesthetic currents made themselves available for enlistment in the public debate. From eugenic perspectives, through Nietzsche and on to the sociological influence of anarchism, such perspectives were intertwined with political and social discussions, with popular traditions and a cultural industry that was born in the seething cauldron that had become the Federal Capital of Brazil. The entry of the French philosopher's work in Rio de Janeiro, therefore, is part of a wide circulation network of books and people between Europe and Latin America. The goal of this work is to trace the importance of Jean-Marie Guyau's entry into the Brazilian debate, bearing in mind that such discussions were carried out in a mobile way, based on the circulation of people, printed material, metaphors, and images. In this way, what matters is not simply understanding the impact of Guyau's work in Brazil but, based on this, understanding that the history of art and philosophy in the country can only be studied in view of such dis-

placements, appropriations, and presences in the city. It is interesting to understand Guyau and, by extension, the arrival of novelties from France, as a field of eminently national disputes.

Space and State-of-Mind: A Heideggerian Perspective of the Work of Vilhelm Hammershøi

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This paper aims at showing the fundamental aesthetic character of *Gestimmtsein* in Heidegger's *Being and Time*, §29, by elucidating the possible interpreting paths that it opens to the last phase (c. 1900 onwards) of Hammershøi's painting. Usually understood as "attunement", *Gestimmtsein* stems from the inner movement of existence towards the world immediately around, known as *Befindlichkeit*, or "the state in which one may be found" (as suggested in Macquarrie and Robinson's 1962 translation). It is ontically connected with everydayness and facticity, and thus also with the surroundings. This is particularly suggested in the first lines of §29, where Heidegger associates *Gestimmtsein* with *Stimmung*, which can be translated both as mood and atmosphere, as the ontic correspondents of *Befindlichkeit*. This double meaning of *Stimmung* points to what Heidegger defines as an intrinsic characteristic of *Dasein*, "the thrownness" (*Geworffenhheit*) of this Being in its "there" (*SZ*, §29, 135). State-of-mind (*Befindlichkeit*) is thus presupposed in Being-in-the-world given the facticity of this entity that *Dasein* is, and consequently is inherently situated in relation with its "whence" and "whither" (*Woher, Wohin*), i.e., with how *Dasein* is in space. In this sense, the correlation between space in the form of everyday surroundings and state-of-mind as an existential character of *Dasein* provides a useful key to interpreting the last phase of the work of Danish painter Vilhelm Hammershøi, which is marked by the empty interiors barely furnished of his own living place. By focusing on general aspects of spaces, such as light, quietness, and emptiness, instead of depicting visual allegories, Hammershøi is able to bring forth the *Stimmung* as an expression both of a place and a mood. Through the representation of architectural interiors, Hammershøi is able to convey the fundamental state-of-mind of anguish, which distinctively discloses *Dasein* itself, as Heidegger states in

Being and Time, §40. This correlation has been previously somewhat outlined in literature (e.g. ALSDORF, 2016) by the association of Hammershøi's painting with Kierkegaardian existentialism, but the possible approach to this painting through Heidegger's *Being and Time* remains nearly unexplored.

Fashion and Art is Life Aesthetics

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In our communication, we will discuss the issues of the philosophy of art and aesthetics that address the construction of a sensitive socialization model from the articulations between fashion and art. Starting from the notions of aesthetic existence we intend to question how the expansion of artistic thought enters the sphere of lifestyles integrated into the fashion phenomenon. At this point, the aesthetization of the social contributes also to observing the discursive exchanges that enter the political sphere. Thus, the elaboration of the common sensitive space is revealed from an aesthetic imperative that unifies the social and the political. Our aim is to present how the aesthetization of the self expresses the tension between the social plan and the political field, analyzing how the production of affections elaborates the values that guide the narratives of art in everyday life.

New Image's Politics: Posthumanism and the Dispute for the Future

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The world in which Philosophy traditionally thought of existence in its human protagonism no longer corresponds to the so-called cybrid world as transformed by new technologies and by the digitalization of life. That “future sociology will explain humans as a function of the cultural objects that program them” and that, in this scenario, “every Kulturkritik is to be anachronistic” (Flusser), seems to be nowadays more than an obvious statement. In the face of this transformation, much has been thought about the role of culture and memory in the structuring of new network societies (Lévy, Haraway etc.). If we cannot escape the striking diagnosis of an institutional failure of the cultural infrastructure in which we are being progressively detached from our past and our past cultural references (Reynolds, Lemos), which future can we create beyond this disruptive digital “now”? Which kind of temporality can account for a future without counting on a past? If the Being of the being that we ourselves, once identified with time in the Heideggerian milestone for the twentieth-century philosophy gained new structural dimensions in a context that clearly goes beyond the limits of the ‘mere’ (bloß) human, how is a new posthuman temporality to be understood? The present contribution intends to address a current temporality in which the future could be thought of not only from the “images we make to anticipate the past in a future we may not have” (Beiguelman, 2021) in the face of the imminence of climate catastrophe, but from a reconsideration of the common (Hardt, Negri) that holds the possibility of reinventing existence and, therefore, future itself.

Can the Silence(d) be Heard? – An Essay about Noise

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By a bricolage process, I bring together the works 4'33" by John Cage and Crimes of the Future by David Cronenberg with the theme of silence-listening-sound-noise as a common thread in this two-fold essay. Through these elements, I aim to locate the debates of race, gender, and class based on the above-mentioned works, drawing with them an invitation to another subjectivity.

John Cage, interpreter of what we conventionally call silence, discovered from an experiment in an anechoic chamber that in fact there is no silence. It would only be possible to speak in terms of intentional and non-intentional sounds. The performance 4'33", for instance, only happens with the unintentional sounds produced by the audience during its duration. Sounds that, in a recording, would be removed in order to ensure a clean playback. Every recording, even those made in a studio, leaves some noise.

Jota Mombaça, in her article "Can a Mestizo Asshole Speak?" (2015), agrees with Grada Kilomba when she states that the question about standpoint is not whether the subaltern can or cannot speak, as Gayatri Spivak formulated in her famous book "Can the Subaltern Speak?". For the authors, the problem is that the subaltern cannot be heard or read. In the same way that in Spivak the "cannot speak" is not a physical hindrance, but a political impediment, Kilomba and Mombaça emphasize the epistemological and political revolution that would cause the displacement of attention from the dominant knowledge to the marginalized one.

What Mombaça and Kilomba note is that it isn't as if these voices and productions (of people of color and/or gender dissidents) do not actually exist. They are reverberating outside these spaces, but they are not heard or verified as knowledge to be registered and disseminated. They are mere epistemological noises to be silenced for the sake of maintaining hegemonic voices.

In "Can the Monster Speak?", Paul Preciado deflates a crisis between the mutations in contemporary subjectivity and the texts of Freud and Lacan: a gap between methods of observation and production of knowledge in regard to new ways of being in the world. In his report, Preciado encourages contemporary psychoanalysts to stop being keepers of normativity and embrace worlds to come. As Cronenberg writes in "Crimes of the Future", it's time to stop seeing/it's time to stop talking/it's time to listen.

Homo Tangens and Aesthetic Experience: Between Form, Texture and Temperature

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Three factors contribute to the emergence of homo tangens in aesthetic theory. First, one of the sequences of the debate on aesthetic experience was the conclusion that this experience is not limited to art and aesthetic values. Somaesthetics and everyday aesthetics have become major forms of expanding the concept of aesthetic experience.

Second, an expansion of the importance of so-called secondary or “lower” senses for aesthetics is gradually taking shape. The rehabilitation of the sense of touch, smell, and taste in aesthetics (M. Diaconu), the debate over whether food can be art (A. Meskin), and other works have contributed to the possibility of aesthetic research on touch. Third, philosophical studies of touch (J. Derrida, G. Agamben) and its role in the diversity of forms of human activity are developing more and more intensively. All this allows us to speak about the existence of homo tangens as a special type of human existence. Is it possible to study the forms of aesthetic experience as one of the states of homo tangens? To answer the question, it is necessary to show what elements touch consists of, and what forms of interaction of these elements produce aesthetic experience, i.e., what aesthetic effects are caused by the interaction of the forms of the elements.

The basic elements of touch should include texture and temperature. The variety of forms of texture and temperature produces different aesthetic effects of touch. For example, three points can be distinguished in temperature—the highest for the threshold of perception (the hottest), the lowest (the coldest), and zero (which corresponds to the temperature of perception of the point of touch). It is an interaction of the form of the manifold of this element that causes an aesthetic effect. In addition, it is possible to distinguish various dynamic forms (montage) of the interaction of texture and temperature in the aesthetic experience.

The study of aesthetic factors involved in the activity of homo tangens allows us to expand our understanding of somaesthetics and everyday aesthetics, as well as to show the essential role of aesthetic experience in human life.

The Spread of Aesthetic Patterns Nowadays: Influence on Values and Identity of Townscapes

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The world currently faces a widespread threat of diversity loss, both in natural and cultural spheres, accompanied by advanced processes of landscape transformation. The study presented here focuses on contemporary changes affecting aesthetic values and the identity of urban landscapes, with a highlight on metropolitan areas. The simplification of morphology and aesthetic assets of 'modern cities' has been frequently criticized (e.g., Porteous, 1996). A strong impact of mass culture patterns linked with the propagation of some aesthetic schemes, displaying a reduced form and content, has been observed (e.g. Berleant, 2015). However, new phenomena connected with the rapid development of technology and media, which enhance formerly established processes or add new forms of alteration and simplification of the human environment, were generated in the past years.

The author assumes the reproduction and translocation of aesthetic patterns to be a highly influencing factor in forming values associated with landscape appreciation and identity. The reproduction and translocation of schemes are investigated in this study at various spatial scales: beginning from a landscape (a general configuration of a town) and continuing to a level of singular objects. Importantly, in many cases, the tendencies to imitate or emulate exceed the reproduction format, approaching rather the replication. Reproduction and replication of patterns have a long-lasting history connected with the diffusion of artistic ideas. Nevertheless, it may be postulated that current activities differ from past processes in intensity, content, and results. A spread of patterns facilitated by the use of modern telecommunication techniques is simultaneously of selective (a few preferred patterns are disseminated) and cosmopolitan characters, where local conditions play a minor role.

The introduction of 'borrowed patterns' may negatively influence the sense of place and result in the superficiality of landscape attractiveness. Furthermore, this is assumed that mechanisms and processes delivered by new media technologies considerably add to a crisis of identity, not only of a given spatial unit but also of its inhabitants. Concerning a global context, an impact on the reduction of landscape and cultural diversity should be emphasized. Immense and careless reproduction and translocation of aesthetic arrangements lead to the uniformisation of landscape composition and aesthetic experience. In consequence, the significance of values inherently connected with aesthetics: authenticity, genuineness of experience, and creativity are highlighted.

Pseudo-Individualization and Cultural Industry in Theodor W. Adorno

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The main objective of this research is to investigate the correlation between pseudo-individualization and cultural industry in Theodor W. Adorno, based on the elucidation of the aesthetic and philosophical analyses of the Frankfurt philosopher. In order to do that, the cultural and socioeconomic scenarios that culminated in the hypothesis of the individual's denial and the current failure of the subject's own category will be examined. In this sense, I intend to demonstrate how the absence of the ability to judge unfolds in the context of production and reception of cultural goods under the aegis of capitalism and the propagandistic dimension of the media, based on the concept of cultural industry developed by Adorno together with Max Horkheimer mainly in the "Dialectic of Enlightenment". Pseudo-individualization, taken as an idea of the successful reification that the consumption of cultural goods introduced, will be analyzed along Adornian aesthetic theories and philosophy of art, bearing in mind the supposed impossibility of the individual to genuinely experiment aesthetic experiences. It will also be necessary to explain, given the illusion of autonomy and the inability to choose, how pseudo-individualization develops due to the standardization of production and reception of cultural goods, from his work "Theory of Half-Education". It is noteworthy that the importance of the present work is not limited only to the context in which Adorno developed the notion of cultural industry, but also, and perhaps even more evidently, it has distinct and profound consequences for the current Brazilian conjecture, characterized by the existence of individuals who, despite being increasingly exalted and adulated, inertly observe their suppression as subjects, far removed from the necessary capacity to reflect on the motivations of their aesthetic, artistic and political choices. As the only hope for progress for the pseudo-individual and for half-education, the historical processes of semi-formation established by the imperatives of the capitalist system and the cultural industry must

be denounced, which, on the one hand, the isolation of authentic works of art is observed, which enables the necessary criticism of society, and, on the other hand, there is the wide predominance of reified cultural productions that represent the perpetual maintenance of the current stage of the masses.

Political Theater and Feminist Movement – Augusto Boal and Barbara Santos

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How can we think of political theater, more specifically, the “Theater of the Oppressed”, elaborated by Augusto Boal as a movement to bring social contradictions to the surface and stop reproducing these already existing phenomena? How can we experiment, produce other movements, diverse movements, and dynamics that oppose the hegemonic patriarchal logic? What Augusto Boal does is to transfer to the spectator the function that was previously performed by the director, the playwright, and the actor. It is giving back to the spectator their inherent capacity to modify the presented scene. It is to break the distinction between acting and acting. Just as we must leave the discursive realm and take a stance, a reaction against the closed character, the same stance against the system is open to experimentation in the theater. The mass that produces everything, that operates the means of production, is placed as hostage or victim of this means, of these relations, since power relations are social impositions and not natural phenomena. In “Aesthetics of the Oppressed”, Boal deals with this subtraction of experience through the possible channels of reception, which are sound, image, and word. Two problems can be evidenced here: the disregard of what real and concrete alternatives women have, given the social oppression, and to continue perpetuating and naturalizing a guilt, a self-accountability of women, repeating patterns that need to be fought. And yet treating social events as natural, inescapable phenomena, as if remaining in a certain relationship were an option, a choice. But what are the options that really exist? Do we really know them, recognize them, identify them?

So, I found with Bárbara Santos a movement of alliance, and of theatrical investigation with material and also subjective questions as a starting point. She identifies that there are external and internal processes to be investigated and deconstructed. The “Theater of the Oppressed” aims to break with the subtraction of experience,

giving back to the spectator not only their power to question, but also invites them to act scenically. And the laboratory proposed by Barbara makes this possible, but organizing spaces of debate and construction with women, having as a starting point for this collective transformation, starting from the theater, exploring the techniques of the “Theater of the Oppressed”, at the same time related to the feminist movement.

What is Positive in the Desacralization of Art—A New View on the Dialectics of the End of Art

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The aim of this work is to examine the problem of the desacralization of art by confronting two traditional branches of critical aesthetics, the first generation of the Frankfurt school, namely Adorno and Benjamin, and that inspired by Foucault's critical reflections. We would like to begin discussing the way Adorno recognized, in *Aesthetic Theory*, Benjamin's theme of the loss of aura as an "evolutionary tendency" of the end of art, despite the dangers of the repressive process of liquidation of art carried out by the domination of the cultural industry. Then, we will follow Benjamin's idea of how the social function of art should shift its foundation from ritual to politics, when the scale of authenticity can no longer be applied to the production of art. Assuming Benjamin's description of the game as the "inexhaustible reservoir of all experimental methods of the second procedure", we will approximate Benjamin to Agamben's reflections on children's play, to see how games can be used to produce social profanations, deactivate power apparatus and bring back to the common use of men that which has been separated in the social sphere. Finally, we intend to discuss Rancière's "Distributions of the Sensible", understood "in a Kantian sense—re-examined perhaps by Foucault—as the system of a priori forms determining what presents itself to sense experience", and pursue some of his examples of how literature could possibly help us create new forms of coexistence, in a common sensible world.

Of Analogy and the Similar: An Approximation Between Octavio Paz and Walter Benjamin

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The aim of this paper is to approximate Walter Benjamin's concept of the similar to Octavio Paz's concept of analogy in order to enlighten a possible concept of art and mimesis shared to some extent by both authors, where the mimesis of nature would consist in the mimicry of the network of correspondences present in it.

The Aesthetic Judgment over the Boundary between Originality and Plagiarism in Korean Contemporary Art: Four Litigation Cases Related to Artistic Plagiarism

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In Western art history, as inherited from ancient Greece to the 19th century, the imitation of nature, i.e., the concept of mimesis, was the key focus of creation. But with the advent of the 20th century, the concept changed inventively and therefore revolutionized, making possible the appearance of the new term “readymade.” Provoked by Marcel Duchamp’s (1887-1968) Fountain (1917), shown in the exhibition of The Indépendants, this work evoked unprecedented turmoil. “Readymade” implies a prefabricated product, in this case, a simple white ceramic urinal Duchamp purchased at a sanitary wares shop located in downtown New York in 1917. Only signed as “R. Mutt”, he presented the urinal at the exhibition. His attempt made the case that artists picked up objects from daily life (called *objet trouvé*) and deprived them of their original practical function. By creating such a method brought about a change in the concept of an artwork’s originality as well as a situation that equalizes an artwork’s value with a product’s value.

Meanwhile, Duchamp altered Leonardo da Vinci’s (1452-1519) iconic Mona Lisa (c. 15th century) and entitled it L.H.O.O.Q. (1919). By depicting a mustache on the face of a female Mona Lisa drawn on with a pencil, he jeeringly masculinized that artwork, and the painting’s new title, when the letters are pronounced in French, may be heard as suggesting “elle a chaud au cul.”

Such remake is defined by the terms of appropriation, by which the sacred value that the concept of originality occupies can be transformed through processes of destruction, composition, and reinterpretation. Thus, owing to the emergence of the concept of the ready-

made or appropriation, debates over plagiarism that have taken place only from the viewpoint of the concept of originality meet sudden limitations. Appropriation prevails in various ways in modern art of the 20th century, and also in Korean contemporary art, but in the legal and court controversy connected with originality and plagiarism, there, is considered only a likeness of the appearance between two artworks. The current law, in Korea, which discusses the substantial similarity between, for example, two artworks, dichotomously divides ideas and expressions, focusing only on the latter. In modern art, unlike what preceded it, the ideas, concepts, or thoughts are prioritized over expression itself. Even by imitating and parodying the original artwork, similarities in the form and technique of the artwork are all too common in modern art.

This paper introduces four legal disputes related to artistic plagiarism in Korea, discusses related legal cases with modern art theories of the West, and finally presents aesthetic judgments on the boundary between originality and plagiarism.

Modern Taste's Aporia: its Authenticity and Inauthenticity

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I aim to discuss the emergence of taste as a relevant aesthetic category through a philosophical, social, and economic perspective. It is possible to observe how current interpretations of taste, its source being the Scottish Enlightenment, tend to equate taste with the development of capitalism, far removed from the sphere of epistemological concerns. On the one hand, there is the constitution of the category of taste as an authentic refined perception, the epistemological emphasis of which is based on morality and on a positive idea of nature. Shaftesbury and Hutcheson developed theories closely relating taste, nature, morality, and disinterest. Hume continues the discussion, in which Burke is included, in an attempt to achieve a standard of taste connected to the beautiful and to the sublime as aesthetic judgments. On the other hand, we see in the birth of this discussion an inauthentic application of taste, serving as a basis for Adam Smith's economic theory, Smith being a former student of Hutcheson. In this sense, Adam Smith's theory contained that which has recently been considered by authors who refer to the social and economic value of taste as a strong constitutive element of capitalism. Taste became a standard for superfluous commodities and a kind of artificial social sensitivity. Initially motivated by the trade in exotic or ethnographic goods, taste acquires an economic value, which determined a social alienated habit. My intention is to point out the theories on taste in the 18th-century context, in order to examine the source of critical reflections of current theories on the subject.

Defetishization and Aesthetic Objectivity: György Lukács on the Specific Determination and Indeterminacy of Art

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One of the main propositions made by Hungarian philosopher György Lukács in the unfinished "Die Eigenart des Ästhetischen" (1963) is the identity of subject-object in aesthetics. Although materially existing despite one's consciousness, a work of art can only be properly conceived as an aesthetic object in the face of a receiving subjectivity. Nevertheless, the receptive living experience (rezeptive Erlebnis) is anything but the mere projection of individuality upon the work of art. Always coming from everyday life, the recipient suspends immediate praxis in order to experience the "world" so conformed. By stating that "authentic art has, by its essence, a defetishizing tendency (...), to which it cannot renounce under penalty of dissolving itself", Lukács establishes a relationship between the specificity of the aesthetic and the core of its potential effect—a "defetishizing knowledge" that on the one hand unmasks what appears falsified in everyday life and on the other hand "saves" the role of human beings in history so "the 'fate' apparently born of the nature of things finally presents itself as a product of the development of humanity itself, that is, from this point of view, as self-produced fate of humanity". We must highlight the word "tendency" herein: it makes no room for reductionist hyperdetermination, recognizing rather a "Spielraum" or field of possibilities than a univocal commandment (as the Stalinist claim of "soul engineering" by so-called Socialist Realism would advocate). No wonder his last chapter is dedicated to "The liberating struggle of art", addressing both the process of liberation from religion undertaken by art-in which aesthetic mimesis conquer its reference to the human social world, in opposition to religious transcendence—, as well as the contribution—restricted and mediated, yet relevant—given not by singular *oeuvres*, but by the set of artistic productions and their conquered immanence to overcoming Stalinization and the tasks of Revolution and human emancipation. The aim of this paper is to investigate the

“defetishizing mission of art”, focusing on Lukács’ assertions on determination and indeterminacy in aesthetic objectivity.

Aesthetic Experience as a Symbol of Freedom in the “Critique of the Power of Judgment”

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This presentation intends to show how Kant establishes beauty as a symbol of freedom in “Critique of the Power of Judgment” (*Kritik der Urtheilskraft*) and investigates whether such an operation can be a passage to the unbridgeable gulf (*unübersehbare Kluft*) between nature and freedom in the architectonic of transcendental critique, a problem presented by Kant in the book’s introductions. The concept of freedom must have an influence in the sensible world to achieve the purpose proposed by its laws and, therefore, it must be possible to identify in nature at least one way of thinking about freedom. Through the activity of the faculty of reflective judgment, the intermediary between these two domains would be the awareness of freedom as an effect of aesthetic experience, at least analogously. The transcendental philosopher elevates beauty to a sort of middle term between the domain of theoretical reason and the domain of practical reason, which allows us to think about at least a possibility of a passage between nature and freedom. What does a symbolic and analogical bridge to freedom mean for the systematic problem of the unity of reason? Can an analogy have the effect of a bridge between nature and freedom, even though the analogy is the bridge itself? The point of tension about the critical system that is discussed immediately after Kant concerns whether the symbolic activity of beauty can undertake a transition between nature and freedom. As well as in countless other disputes of critical fortune about Kantian philosophy, there is no consensus among commentators if the critical system solves the problem of the unbridgeable gulf exposed in the introductions to the “Critique of the Power of Judgment”.

Dancing Through Images: Borges and Degas

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The aim of this article is to explore Sofia Borges' photographs of the Edgar Degas collection in the Museum of Art of São Paulo Assis Chateaubriand (MASP) and the artworks that were developed through those images. There are 76 artworks by Degas in the collection, which consists of paintings, sketches, and bronze sculptures, including "La Petite Danseuse de Quatorze Ans". Borges' participation was commissioned by MASP as part of an effort made by the museum since 2017 to create dialogues between the past and the present, shedding new light into their archive with contemporary perspectives through collective and individual exhibitions focused on themes such as Histories of Sexuality (2017), Afro-Atlantic Histories (2018), Feminist Histories and Women's Histories (2019), and Dance Histories (2020). A complex dialogue is created by setting artworks by a French modernist male artist next to a contemporary Brazilian female artist who is actively rethinking the images created almost 150 years ago, presented on Lina Bo Bardi's glass easels. There is a clear contrast between the images made to catalogue and archive Degas' artworks and the way chosen by Borges to depict them. The Brazilian artist's take on these artworks is no mere sterile reproduction, since the artist uses different lighting, framing, and arranging the artworks in a way to show the harsh features and the strength of these women, whose bodies were frequently exploited by prostitution and other hardships. This is Borges' endeavor to bring forth historic, political, and cultural reparation for the way they were portrayed. These themes were probably not on Degas' mind when he was producing the artworks, though it is now possible to discuss them through the lens of the 21st century. In addition to the photographs, Borges also did some assemblages, which were made by a background of parts of Degas paintings, printed images of the 14-year-old ballerina, and some small bronze sculptures, which resulted in dream-like images. These photographs show hidden aspects of the original artworks, in a similar way to sur-

realist photomontages, which set aside the photorealism and slightly bent reality. The analysis will explore questions related to reproduction, authorship, surrealist photography, and photomontage through the works of Walter Benjamin and Rosalind Krauss.

The British Museum Curatorial Narrative and the Parthenon Sculptures at the Heart of the Decolonization Discussion—A Matter of Ethics

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Some parts of the ICOM Code of Ethics for Museums and other documents are analyzed in light of the request for the reunification of the Parthenon Sculptures. In this Code, we read a series of conducts and precepts that are in line with contemporary post-colonial thinking. We conclude that the new paradigms of museum practice summon museums to an ongoing dialogue and partnerships in search of a democratic dialogue between countries, institutions, and communities seeking common values and objectives.

Art as Poetical Technologies

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Since the 1950s, the problem of art definition has pointed to the significance of inclusive art practice and theories. Whether aiming to comprise contemporary artistic movements or the requirement to incorporate multicultural, pancultural, or non-Western considerations in the philosophical understanding of objects, trends, and events originating from human creative capacity, the search for a definition has been currently obligated to reflect the stylistic, cultural and historical diversity of different peoples. This requirement obviously leads us to reflect on how we can consider it reasonable, at the same time, to comprehend the art practice and its social and institutional dynamics, while taking into account the different world understandings, its artifacts, its social functions, and the leitmotiv of its ludic representations. However, is it possible for an art definition that can legitimately and not anachronistically embrace the wide complexity of historical and cultural narratives of the artifacts we call (or intend to name) art? My paper aims to provide an anthropological perspective of poetical artifactualizations and its technological mind-material dynamics as a solution for this theoretical conflict. According to my point of view, the institutional practice of art, its historical narratives, or even its interpretation of artworks should not be thought of as definitions, but rather as a result of the different sociocultural dynamics of poetical activity and its technologies. This genesis, I think, as a matter of fact, introduces an adequate starting point for the art definition problem.

Rewilding Architecture–Land Art as Agent for NOT Building. Three Case Studies Between Building and Land Art

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This presentation explores the concept of “rewilding” in architecture as a spatial reformulation of a particular landscape that seeks to alter man-made structures with the natural landscape. Indeed, as Monbiot succinctly notes: “Rewilding recognizes that nature consists not just of a collection of species but also of their ever-shifting relationships with each other and with the physical environment.” I shall review three case studies that illustrate “rewilding” as an act or process of counter-architecture that re-endows a particular land or landscape with the “natural” elements that may have been lost. This “rewilding” act or process is sometimes manifested by means of “land art.” Land art could serve as a facilitative agent for rewilding or “not building” and or architectural spatial reimagination that returns the once-lost natural elements to a particular landscape. The term “land art” began as a formal description of earthworks that encompass any landscape where human construction intersects with geomorphology.

Possible “land art” sites could include mining landscapes, roadways, and interstate systems or any construction that has transformed or reappropriated the natural landscape for human needs. The three illustrative case studies are Robert Smithson’s Partially Buried Woodshed (1970) on a site at Kent State University in Ohio; a work of art that consisted of an old shed that was covered with dirt until the roof collapsed; Gianni Pettena’s Tumble Weeds Catcher (1972) a mobile wilderness unit that was set on a site in Salt Lake City (Utah), and Bouwman Zago’s Property with Properties (2011) that was set on a ranch site in Rialto, California, a design proposal that endeavors to forge a connection between buildings as human habitats and the architectural attempt that land art deploys to “rewild” an unbuilt sector of a failed subdivision.

The Instrument as Story: Polymodal Aesthetics of Music in Walter Smetak’s “Simbologia dos Instrumentos”(1983)

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The Brazilian composer, philosopher of music, and honorary member of the Grupo de Compositores da Bahia (GCB), Walter Anton Smetak (1913-1984), is best known for his Plásticas Sonoras (Sound-Sculptures). His work, however, is polymodal: Apart from musical recordings and the Sound-Sculptures, it includes hybrid scores, literary and non-literary prose, poetry, innovative improvisational techniques for groups, and a scientific research project on acoustics (called “The Egg” (OVO)). It seems to be the very hybridity of his oeuvre itself, which reveals Smetak’s processual aesthetics of musical creation, that transcends the occidental notions of art and aesthetics, which are mostly understood to be framed entirely in terms of appreciation, contemplation, or reflection.

In my presentation I will focus on Smetak’s central text, the “Symbology of Instruments” (1983), which, at first glance, seems to be a simple annotated inventory of his Plásticas-Sonoras. However, at second glance, it reveals the mythopoetic construction of a non-official history of stringed instruments as such, in which the narrative levels of onto-/phylogenesis of string instruments and their embodiment in the Plásticas Sonoras are intertwined. The textual palimpsest resonates with iconological repertoires of occult and non-European musical traditions. Thus, the instruments in Plásticas Sonoras become readable and unfold into an epistemology of music and musical knowledge about the world. Departing from these observations, the central question to be answered in my presentation is: How does Smetak make the instruments’ images-bodies-texts speak? And, in a broader perspective, which epistemology of “music” do they convey? To conclude, I will then trace some correspondences to current aesthetic discourses on inter-/polymodality within Contemporary Classical Music (Neoconceptualism, 21st century) and Brazilian Experimental Music.

Architectural Design Performance: Utopias, Environmental Aesthetics, and the Anthropocene

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Art, architecture, and design are challenging activities that can transform culture, society, and nature through technologies. These are human actions shaping the world and forcing us to overcome earthly concerns related to the new human condition—the Anthropocene. Many factors influence the complex environmental transformation, but it is understood that the arts, architecture, and design play a significant role in causing and solving it. Among several designs or architectural projects related to new technologies, some hypotheses will be discussed in this proposal, which focuses on transforming individual values and cultural patterns in society globally. While art asks questions, design and architecture seek solutions. Aesthetic and functional innovations are aligned with socio-cultural values and strive for social inclusion and equality with solution-oriented projects. Thus, a discussion of the sociopolitical, historical, and technological movements changing culture and its relationship to human nature is proposed. Under these conditions, the analysis focuses on the metropolis' everyday life in the sense of an environmental and everyday aesthetic (Berleant and Blanc, 2013) related to human nature and the "Anthropocene addressed by arts" (Welsch, 2020). Essential aspects have been extensively discussed and are part of everyday urban life narratives and the utopias that shape an uncertain future of human lives and societies. However, it should be considered that utopias are essential, as it corresponds to a critique of reality and is imbued with an ideal of imagination. The idea of utopia stems from an analysis of social conditions. Hence, for the creative practice of problem-solving nowadays, it is essential to critically discuss utopias and the aesthetics for a new worldview (i.e., for a sustainable environment). The correspondence between art, design, and architecture is addressed in a social aesthetics experience. The goal is to relate the expected improvements from applying techniques and technologies to a spe-

cific type of problem. It is also considered essential that the three parts of epistemology—the problem, solution, and usability—connect the arts, as mentioned earlier, shaping the environment. Finally, this proposal aims to answer the following question: What are the possibilities of environmental solutions by implementing creativity, techniques, and learning processes for problem-solving and improvement by the arts?

The Senses on Dance

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The dancer's work involves motor training that seems to privilege vision. If we think that most dance schools and studios have rooms with mirrors, we have an indication that the dancer's body is formed in a tradition that assumes that such a body needs to see not only the other bodies that inhabit the space in which it is moving, but also itself.

In "Before Your Eyes", Lisa Nelson talks about how we are used to reading the movements of humans around us, how imitation plays a crucial role in constituting our gesture repertoire—which is an advantage, but also a curse, in as we have difficulty extricating ourselves from mimicry and breaking patterns of movement. However, to name her original contribution to the field of dance, "Tuning Scores", Nelson uses a term linked to the sound: tuning, in addition to giving a role to the execution—with eyes closed—of a sequence of movements created from eyes open. Not to mention that Contact Improvisation, which she practices alongside Steve Paxton, is a technique that relies heavily on tact.

My proposal is to discuss the primacy of vision in dance, based on works with dancers with visual impairments, the Butoh technique, with the help of philosophers such as Berkeley and Condillac.

A Terrible Beauty: Body and Subversion in the Work of Mary Sibande

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This research proposes an investigation in the scope of cultural studies, having as an object the artwork *A Terrible Beauty*, by South African artist Mary Sibande. Her work articulates multiple cultural narratives around a character who is the main figure in many of her productions. The image is an archival digital print, framing a black woman in the center; its face is the same as the artist's. Her purple-colored dress resembles an opulent gown; however, its details and ornaments have an ambiguous shape, resembling tentacles, organs, embryos, and roots. The garment gives the character the silhouette of a hybrid being. Within this work, there is an overlapping of references, relating to Sibande's creation process and personal history, but also to a collective history, encompassing political events and a visual repertoire where different cultural contexts mix. In this piece, the subversion of an essentialist idea of identity, through the use of the body as artistic support, seems to be accompanied by a claim for agency and individual expression, which were omitted in order to consolidate a dominant imaginary. By gathering distinct definitions in one body, it highlights the conflict between its parts. The strangeness manifested by the object under analysis allows exploring the theme without meeting the criteria of functionality, eluding a pretense of global apprehension. It favors a nuanced perspective resistant to generalization, taking into account the potency of contradiction within the field of images and cultural dialogues. The interchange between the social meaning that apprehends the body, and its possibility of transformation and emancipation manifests itself as a disruption, a clutter in the aesthetic plane; the expression of its inconsistencies represents the incoherence and imprecision of the idea of identity and body, by recognizing and making these the subject and material of the work in question.

Impacts and Risks for the Coexistence in Contemporary Cities: the Architectural Space and the Thoughtless Use of Digital Tools

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The dialogue that promotes understanding and coexistence between differences can be fostered or mitigated, among other things, by the aesthetic choices that are made and implemented in the built spaces in which human beings live. In this regard, it is fundamental for the architect's work to hold the comprehension of the philosophical bases that underline the choices made when creating a project, to move towards a real social transformation. Just like the foundations of a building are invisible, though determinant and limiting to the structures that may be constructed, so are the philosophical bases that make up the digital tools used in architectural studios. They possess limitations especially when used in architectonic aesthetic creations once these spaces, created under the suggestion of these tools, affect in either a positive or negative manner the dignity of their inhabitants. Thus, this article is divided into three stages: In the first one, a philosophical analysis of the fundamental bases of Descartes's method will be made, seeking to establish how his metaphysical premises, originally introduced to be a democratization of knowledge, were transformed into tools of control which gradually submerge individualities and homogenize the urban aesthetic. In the second one, the article will present related neuroscientific aspects linked to the decision-making capacity of humans, in which spatiality and geometric elements act fundamentally in the development of this aptitude—the intent is to sustain that the constructed environment is an active element in the formation of the human ability to decide, an aptitude that was previously attributed exclusively to education shows itself, now through this lens, to be dependent on pre-linguistic factors and, among these, spatiality. In the last one, reflections will be brought about on both the importance of the technicism to the replicability's maintenance in spaces built for the guaranteed stabil-

ity of the psyche and human's ability to decide, as well as the risks that this same technicism, when its limits are ignored, becomes empty and transforms its projects into empty architecture that serves only to camouflage the technical inability of the architect. Faced with this scenario, the utilization of digital tools for the creation of architectural spaces, without the knowledge of its philosophical cornerstones and its limits on the impact of the aesthetic creation, may be contributing to a society that is massified, manipulable and potentially diminished in its dignity, which impedes the establishment of dialogues.

Between Objects: from Transitional Objects by Donald Winnicott to Relational Objects by Lygia Clark

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The 1950s and 1960s are the stage for a rich and complex discussion about the object, engendered by both Psychoanalysis and Visual Arts. In 1951, Donald Winnicott sediments his reflections on transitionality in the text “Transitional Objects and Transitional Phenomena”. Recognized for his work with babies and their mothers, Winnicott perceives a behavioral pattern of the baby in the face of the gradual absence of his mother, who previously fulfilled a kind of symbiosis with him. This relationship occurred in functional breast supplementation in addition to food; there was the formation of the illusion that the mother’s breast is part of the baby itself, contributing to its feeling of omnipotence. This behavioral pattern is the use of something that could fill the gap in the mother’s presence—from parts of her own body, such as her thumb and wrist, to teddy bears and other toys. Searched by the baby in an intermediate area of experimentation, located between his body and the surrounding space, the objects found serve provisionally to the construction of a familiarity, renewed in the encounter of another object, thus marking a path of the baby’s omnipotent body to its environment. Transitionality is perceived by Winnicott as situations that mark the baby’s development to the stage of an adult individual, through related experiences such as playing, creative doing, and cultural activities. Involved in writings and works by Kasimir Malevich about the possibilities of merging the object with its environment, reaching the point of pleading a “world without objects” and, above all, from the works of Lygia Clark from the “death” of the plane to the experiences of “relational objects”, between 1950 and 1960—Ferreira Gullar proposes his Theory of the Non-object in 1958. In this one, we start from an imprecision of the nature of the modern artistic object, in the stripping of its representational function, and in the loss of the frame and the pedestal. The non-object is not an anti-object; in the singularity of her body, the

“synthesis of sensorial and mental experiences” takes place, due to its transparency to phenomenological knowledge. The non-object, in Gullar’s words, “is not a representation, but a presentation. If the object is at one end of the experience, the non-object is at the other, and the object represented is halfway between the two.” Our proposal is to put side by side Winnicott’s ideas about the transitionality of experience—from the baby’s body to its environment—with Clark’s writings and his creative path, starting from something distant from his body—painting—to relational objects, conceived to be carriers of an unprecedented experience of the subject in the rediscovery of his own body.

An Architectural Aesthetic of Realism and Utopia

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The work seeks to investigate the contemporary ways of architectural theory and understand its relationship with aesthetics and utopia. Based mainly on the academic discussion of architecture critics and post-critics. Therefore, it begins the construction of its argument by analyzing the vision of the so-called critics, mainly of Manfredo Tafuri's and Michel Hays' texts, of a utopian impossibility of architecture, and that one could no longer make an architecture that is critical within the scenario of the 20th century; to then investigate the ideas on the side of the post-critics, a generation after the critics, who are based on a denial of theory, for a focus only on architectural practice, without a critical investigation of it. Having done this route, the work seeks to develop Reinhold Martin's thoughts, and his views on utopia, so that he can think about what he calls utopian realism, and how this realism could present itself as a possibility for critical and post-critical debate, being a kind of midpoint of the debate, not leaning directly in either direction. All this investigation is done in order to dialogue with Martin's theory of utopian realism, to propose from him, its reading made from the figure of the allegory, and to understand if this would be the best option for its implementation. Making it possible to have a theory and aesthetics of architecture that is not detached from the real, but at the same time still presents a critique, it presents a utopian question because through allegory it can present latent contents that are not explicit in its exterior, and if it does not seek to have a utopian aesthetic it will be doomed to reproduce the terror of the real.

Postconceptual Art as Critical Category

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Although it was originally used to designate certain artistic productions in the 1970s around John Baldessari, the term "postconceptual art" soon became the label for a theory of art built on the legacy of conceptual art and, more recently, also the key concept of a philosophy of contemporary art. British theorist and philosopher Peter Osborne, for instance, has been using the concept in the last decade no longer as a traditional art-historical or art-critical category at the level of media, form, style, or artistic movements, but rather as a critical category constituted in the level of the historical ontology of the artwork. In his conception, the term "postconceptual art" seeks to confer consistency to and draw all the consequences of two apparently opposing propositions that became possible art-historically in the last decades of the 20th century, namely: (1) all art is necessarily conceptual, and (2) all art has an ineliminable aesthetic dimension. Thus understood, "postconceptual art" designates the speculative horizon of all contemporary art, so it can be said without further ado that "contemporary art is postconceptual art".

Based on a reconstruction of the conceptual constellation outlined above, this talk intends to interrogate the meaning and scope of the very category of "postconceptual art" as a critical category of the historical ontology of the artwork in this strong, and not merely descriptive, sense. In particular, we will investigate the impact of the category on the formatting and self-understanding of both contemporary art criticism on the one hand, and aesthetics and philosophy of art on the other. More specifically, we intend to address the following questions (largely absent or underdetermined in Osborne's account): if "postconceptual art" is not a traditional art-historical or art-critical category, what parameters can be deduced from it for contemporary art criticism? Furthermore, considering the eminently philosophical dimension of the category, what role should be given to aesthetics and philosophy of art within an art system that recognizes its centrality to contemporary art as a whole?

Writing as a Mute Speech: Rancière and Derrida's Readings of the Platonic Scene of the Condemnation of Writing

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As stated by Jacques Rancière, writing has an intrinsic relationship with the community. After all, the words not only draw their own traces but also the lines that connect the bodies in the community. Rancière defines the politics of writing, that is, a way in which writing inserts itself in the real, ordering it and distributing the sensible. In this sense, the capacity of writing to reconfigure the sensible connects it to democracy—an idea of democracy that is not related to a political system or to a form of government, but rather to a form of thinking that suspends any police ordering of the sensible. Another author, Jacques Derrida, also connects writing to democracy: a democracy to come, understood as a promise that is never realizable, never present, and therefore always open to radical otherness. Based on this common thread, the main purpose of this essay is to understand how writing connects to politics in both authors' thinking in addition to analyzing the proximities and differences between their proposals. We will analyze Derrida's and Rancière's interpretations of Plato's "Fedro" reconstituting a silent dialogue that Rancière seems to have with Derrida. In "Fedro", writing appears as a mute speech that is at the same time talkative. Opposed by Plato to the living speech—that is, a discourse that has a body, a voice—the mute speech, orphan and disembodied, will not know when to silence, will not be present to answer for itself, nor will it know to whom it should or should not address itself. The duplicity of the mute speech is pointed out by Derrida in the idea of the *phármakon* as it appears in "Fedro": both medicine and poison, writing must be controlled, its dangers avoided. Rancière also interprets the risks that this duplicity of the mute speech offers to Platonic thought, although not taking the *phármakon* as a demonstration, but instead analyzing the disturbance that writing operates in any mode of legitimation of discourse. Thus, both Derrida and Rancière point to the way in which

Plato strives to control and silence writing, inserting it into a game in which the mute speech is seen as a risk to be avoided. Derrida and Rancière, however, are interested precisely in this danger not as something to be silenced but to be evidenced as political potency, as disruptive capacity.

Cinema and Alterations of the Transdisciplinarity in Humanities

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Cinema as art and at the same time as mass culture wreaked havoc in the field of arts and, consequently, in aesthetics in the 20th century, and then it supposedly died! Born at the outset of the era of technology as a non-negligible agency, it almost ideally opened social and cultural space for an already ongoing enactment of Nietzsche's suggestion concerning the emancipation of artists from the Kantian "uninterested gaze". Multiple effects of cinema, which were not immediately comprehended in theory, including in aesthetics, resulted in a blurring of boundaries between different arts and between diverse disciplines in humanities. As a consequence, which ensued from what seemed as a need for a comprehensive interpretation of the eventful modernist age, transdisciplinary cultural studies populated the epistemological space of humanities. Philosophy and aesthetics integrated within themselves some concepts, notions, and views from them. In a lively interaction between theory and artistic practice so-called experimental film, which throughout the rule of cinema(tograph) provided interrogative stances concerning the sense of seeing, found its afterlife at first in video art and later on in digital video installations. Cinema ceased to be a privileged place of moving images. As Deleuze prophetically announced: "The electronic image, that is, the tele and video image, the numerical image coming into being, either had to transform cinema or to replace it, to mark its death" (Deleuze, (1985) 1989). Following Deleuze's categories and notions, the theories of visual arts proceed from time-image towards "soft image". Increasingly, we move back and forth from aesthetics to ontology and back again. However, post-cinema is securing the "afterlife" of film in some cinematic forms such as in the phenomenon of so-called slow cinema, which grows at the junction of philosophy and film. At the time of the emergence of "time-image" Welles, Ozu, Bresson, and others preceded subsequent intellectual cinematic reflections of the social transformations and they also inspired a search for new approaches in the humanities.

The Urban Art: An Historiographical View on Political Art from Argan's Thoughts

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The aim of this work is to propose a reflection from which it would be possible to establish historiography about Contemporary Art, above all the current Urban Art, assuming as a starting point the art made during the Post-Second War. We will ground our work on the contributions of the Italian theorist Giulio Carlo Argan, who settled in the Post-Second War art the result of a sequence of crises that culture was facing, such as the depletion of European Modern Art, and the arising of a new cultural axle in the United States. Thus, the diagnosis of crises proposed by Argan can be related to the Modern Art that originated in the vanguards from the beginning of the 20th century with current Contemporary Art, and so we can attribute political content to the current Urban Art. According to Argan's thoughts, we settle Modern Art as a movement that established itself as a consequence of political motivation at the beginning of the 20th century. During the century Modern Art saw itself in a threshold situation, a measure that it aimed to overcome itself, then in such moment it reached its depletion due to the new reality that was shown with the arising of a new cultural-artistic axle in the United States. We aim at situating American art in the Post-Second War as a cut between the political confrontation of Modern Art and a longed-for political art, which we intend to situate a retake in the posterity. Our understanding allows us to suggest an artistic movement that can be the inheritor of a Modern project of counter-hegemonic art, such as contemporary urban interventions nowadays.

Work of Art in a Network of Meaning

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The paper gives an overview of the changed status of art and works of art in the environment of post-industrial society in which, as noted by Bourdieu, class and social struggle transpose into the field of cultural production under the guise of material wealth and increasing availability of the media and information. In such society, the once “great” subject of modernity that was embodied in state, nation, or class, has been replaced with the “minor” subject of postmodernity: a group, a minority, a civil society, while particularism, regionalism, and pluralism have become the key attributes of postmodern language and society, both envisioned as spaces of encounter for numerous diverse interests and identities. The metaphysical image of the world has ceased to exist, universal rationality has been replaced by a multitude of rationalities, “weak thoughts” (Vattimo), that are local, individual, fragmentary, and contingent, as weak is reality itself in the intertwining of reality and fiction within a new environment of mass media. This change was most often associated with statements like the end of history, the end of art, the death of the subject, abandonment of mimesis and representation, while an obvious escalation of aesthetic populism represents one of its most intriguing manifestations. This was particularly striking for academic thinking which was traditionally keeping apart the domains of high (elite) culture and contemptible consumer culture, together with nurturing the concept of aesthetic purity and autonomy of the work of art. That was, in the end, the very end of the traditional approach to art and stepping into the field of post-disciplinary and multi-discursive thinking where any “new” aesthetics cannot simply be a return to previous forms of representation based on perspective and mimesis. Following the impulses and contribution of poststructuralist authors and critical theory, this paper investigates new modes of analyzing and understanding the changed status and function of art, as well as its renewed political and social roles.

Dancing the “Informe”: Clues to a Post-Humanist Scene

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This communication aims to share dimensions of my current research on the relationship between dance and the philosophy of image. The processes of creation in dance commonly have a mimetic relationship with the image represented in pictures and photos, that is, they seek the reproduction or recreation of its morphology by transforming it into a gesture or into its bodily presentification. Contrary to this perspective, I investigate here how dance creation processes could confront the image by taking a critical and negative approach, that is, operating by its deconstruction, by the laceration of its forms, in search of the “informe” dimension that starts them: something of “anadiomene” that claims its existence in the ruins of the image once deprived of its representative features. Inspired by Georges Bataille’s “Human Figure” dissolution project, it becomes possible for us to think and perform a disfigured dance. In other words, the continuous work of writing and image composition that he developed, combined in the “pathetic form of paradox” and based on the laceration of the image in search of the radical deterioration of the anthropocentric form, suggests possibilities for the creation of a negative dance, which emerges from the “informe” of the image and slides between figures instead of wanting to represent them. A dance that, in this way, can contribute to the process of unveiling possible traces of a post-humanist scene, by abdicating the anthropocentric reference as its poetic matrix. Dancing the formless can thus present us with another gesture and another presence on the stage: political and ineffable.

Expanded Images and the Narcissistic Smoothing of Contemporary Perception: An Analysis of the MIS Experience Case

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This communication aims to promote a debate about some perceptive relationships established between digital images, art, and subjects in contemporaneity. To this end, a dialogue will be opened between Byung-Chul Han's and Giselle Beiguelman's theories, considering, of course, the alterity and autonomy of each one. The intention is to present a scenario that, organized by digital images, must be considered for the analysis of experiences with institutionalized art and its approximation with contemporary subjectivities. In the book, "Image Policies: Surveillance and Resistance in the Datasphere" (2021), Beiguelman presents one possible future for images based on digital technologies: the expanded image. For the author, the images and their possibilities have been restructured, which allows their incidence on bodies and everyday spaces to expand in a way that also restructures the perceptive field and what is produced from it. In this way, the expanded image is exemplified by relying on cyberpunk aesthetic imagery, especially in the films *Blade Runner* (1982) and *Blade Runner 2049* (2017) in which holographic images dominate the landscape and urban life beyond screens and stable devices. Han, in his own way, also talks about the contemporary perception restructuration and about the digital images' role in the subjectivities constitution and their ways of relating to the world. In the book, "Saving Beauty" (2015), the author discusses the formation of a perception mode that turns to the smooth and painless, which is based on the exclusion of otherness and that, for this reason, promotes narcissism and the self-referential individuals' subjectivation, Han sees digital images as a catalyst for this process. The digital image described by the philosopher strives to exclude alterities that would be limited by it. Han even articulates, in "Non-Things: Twists of Lifeworld" (2021), that, thanks to digital images, there is a world dematerialization that has been hidden under a layer of information.

Thus, considering these reflections on the contemporary image, it is intended to build a critique of the MIS Experience, from the Museum of Image and Sound of São Paulo, which is, among other things, an example of the relationship between expanded image and artwork in Brazil, and to investigate its potency as an exhibition space. After all, would the MIS with its expanded images be a space for a true relationship with art or just a repository of the smooth and narcissistic relationship that Han describes?

The Principle of Structural Self-Similarity in the Ornamentation of the Cathedral of the Assumption of the Buda Castle's (Budavári Nagyboldogasszony-templom): The Implicit Musicality of the Frigyes Schulek's Neo-Gothic Project

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The paper aims to indicate the properties of Frigyes Schulek's neo-Gothic project of renovation of Budavári Nagyboldogasszony-templom, which allowed the cathedral to acquire the inner musicality, applying contextual, semantic, and mathematical approaches. Schulek's project was the synthesis of the plan of the cathedral from the times of Béla's IV reign (1235-1270), Lajos the Great (1342-1382), and Mátyás Hunyadi (1458-1490), and was based on the idea of authenticity, that specifies assimilating of the strategies of meaning formation, immanent to the old Gothic and making relevant the maxim 'architecture is the frozen music' (I.W.Goethe, F.Schelling, F.Schlegel). The following Schulek's principles lead to perceiving the cathedral as "the music transformed to stone" (the clergyman Péter Erdő's words): 1. The principle of structural self-similarity, based on the Golden Ratio progression, in the construction of the building (a pointed arch and its variants of different scales as one of the structural patterns) and its ornamentation (the sequence of replicated cells: a cross-shaped flower, a shamrock, a flower with eight petals—a symbol of the Virgin Mary). 2. The principle of accumulation of repeated patterns on the diminishing space while correspondingly reducing the structural elements (turrets, column caps, pinnacles). Hence, the role of "supplément" is played by not heterogeneous elements of the building which bear different functions (a column and a wall, a column cap, and a fust), but by homogeneous elements of different scale (a cross-shaped flower as a finial of spire, ornament under the balconies and window frames), since the diminished/augmented copies of the initial pattern: 1) elabo-

rate the semantic impulse of the prototypical invariant, creating the 'compositional rhymes', which predetermine the visual-spatial integrity of the building (in this aspect copies convey the essence of the material and act as the obligatory embodiment of the eidos); 2) due to the exact replication does not entail the new quality of information and are accidental (the quantity and the placement of the repeated elements are predetermined not by the immanent properties of the material, but by Schulek's taste).

Thus, the problem of "supplément" is transferred from the sphere of the materialized semantic structure of the cathedral into the sphere of dialectic between the revealed (replicated details) and that which by its very nature cannot be a subject of representation (eidos per se), allowing to interpret the structure as a symbolic and similar one, due to the organization of the semantic core, and to musical structures.

Practical Role of the Kant's Dynamic Sublime

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Kant presents his theory of the sublime not only as an analysis of a visceral aesthetic experience but also as a door through which rational subjects can access, understand, and be moved by moral concepts. However, Kant is vague about the exact contribution of the sublime to our moral lives. This question has, therefore, remained open and has become a central topic of discussion in recent literature. In this essay, I focus on a subtype of the sublime experience—the dynamical sublime—and propose a novel way of understanding how it contributes to the rational subject's conception and realization of the highest good, the final practical end for human beings according to Kant.

I address the practical role of the sublime through Kant's practical ideas. Kant claims that we must postulate the soul's immortality for the highest good to be a possible end for human beings. Moral perfection, which is the primary element of the highest good, is an infinite task, and thus its pursuit is only valid if the subject can perform it. I argue that our belief in this idea cannot be simply adopted at will without adequate grounds and suggest that the dynamical sublime can provide those. The sublime is up to the task under a new interpretation of immortality, not as infinite duration in time, but as an atemporal state in which the subject is separate from the sensible world.

The dynamical sublime is an aesthetic experience in which the subject feels threatened by a natural phenomenon of extreme power and at the same time recognizes her inner ability to overcome it. This moment allows the subject to feel as if she is not bound to nature and thus is not affected by any threats of the sensible world but rather belongs solely to the realm of freedom and is fully determined by reason. I argue that this ability enables the subject to gain an external perspective on nature, one that is external to temporality itself. This I call "the transcendent moment" of the sublime. By this understanding, we can find in the transcendent moment of the sublime an experience the subject can draw on when she adopts the belief in the

immortal soul. This connection provides the subject with appropriate subjective grounds for believing in her immortal soul and thus secures the possibility of pursuing the highest good throughout our lives.

Inhabiting the Apocalypse: Death Stranding and the Aesthetics of a Traumatized World

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The age we are living in is an age marked by ongoing and potential catastrophes: ecological, viral, political, and existential. Crises urge us to reconsider dwelling and building meaningful connections in the world. What is the place of aesthetics in such a world? Which aesthetic perspectives can be cultivated and developed in the midst of ruins and possible ruination? This paper, informed by contemporary aestheticians who explored the relationship between ruins, thingness, and beauty (including Perniola, Lehtinen, Rynnänen, Somhegyi, Wang), specifically draws attention to the video game *Death Stranding* (2019), created by Japanese game designer Hideo Kojima. In *Death Stranding* life on Earth has been turned upside down by a devastating explosion. Amidst debris and relics, and surrounded by an utterly new and unrecognisable space, the leading character of Kojima's story, Sam Bridges, embarks on the process of restoring connections and community. He does so by delivering goods to remote and isolated settlements. In the universe of *Death Stranding*, subsistence is not an urgent issue, so much so that many orders to be carried out include the delivery of works of art, magazines, pizzas, and stone fragments, objects that we would normally consider superfluous in an apocalyptic world. Yet here precisely the peculiarity of *Death Stranding* emerges: its focus is not merely surviving but rediscovering life and beauty, that is, a life worth living when the world has become an inhospitable desert. Through the case study of *Death Stranding*, this paper wishes to investigate how fictional landscapes as well as recent types of textuality (i.e. video games) can provide an insightful toolkit in order to discover new aesthetic potentialities the present and the future require us to discuss and cultivate. *Death Stranding* specifically calls the gamer to experiment and rethink the human condition in a journey through absences, broken objects, ruins, and deserts, in search of a mean-

ingful relationship between us and a fragmented world. In the game the apocalypse not only took place, it is still ongoing, and the crucial issue becomes what to do with ruins and the desert, namely how ruins can be viewed aesthetically and how they in turn can become an alternative social space.

“Die Literatur ist romantisch”: Romanticism in Peter Handke

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One of Peter Handke’s (early) attempts at poetics posits as its axiom the identification of literature with romanticism. My paper will briefly examine Handke’s short text “Die Literatur ist romantisch” (“Literature is romantic”) to demonstrate that his conception of romantic literature is opposed to both Jean-Paul Sartre’s notion of *littérature engagée* and to notions of realism that were dominant in German literary discourse in the 1960s and 1970s. However, while this early text seems to simply emphasize a notion of romanticism according to which literature is at a necessary distance to reality, it can be shown that his notion of romanticism not only continues to innervate his theory and practice of literature, but that it also inscribes itself into a rather complex and complicated history as to the theoretical, ideological, and political status of romanticism. The contours of this history will be delineated by juxtaposing his poetics not only with Philippe Lacoue-Labarthe’s and Jean-Luc Nancy’s conceptualization of romanticism in terms of (what they designate as) the literary absolute and with Paul de Man’s reading of romanticism in terms of aesthetic ideology, but also with Jacques Rancière’s conception of romanticism constituting the central “force” in the emergence of the aesthetic regime and aesthetic revolution. These juxtapositions will also aid in pointing to some crucial moments in the vexed relationship between literature and (meta-)politics that has characterized Handke’s oeuvre.

Theodor Adorno and the Virtual Museum: The Impact of Virtualization on Artwork’s Truth Content

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The rise of digital platforms as a means for displaying artworks and collections brings forth a re-configuration of the aesthetic experience. While new artworks are being conceived in ways as to allow exploring the virtual sphere while questioning its limitations, the impact of virtualization on our artistic heritage calls for further analysis. Theodor Adorno’s aesthetic theory might help us shed some light on the possible disturbances inflicted on historical artworks’ truth content when they are digitalized when their multiple sensible stimuli are converted into fleeting imagery that is not only delivered to the palm of our hands, but also made available for manipulation. While the democratization of access may be a defensible outcome, understanding how virtualization shapes aesthetic experience is key to updating Adorno’s cultural criticism to include virtual museums and virtual art platforms.

Delusional with Conceição Evaristo. *Escreviver* the life of a missing people

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A literary composition, becoming a people through invented words, fabled stories and enunciated by minority voices. Conceição Evaristo (2020) taught us to *escreviver* life in graphic lines and verses; Deleuze (2011, p. 15) urges us to be delirious, in the fair measure of health that indicates the resistance of a dominated race in the face of the oppression suffered. That is the proposal of this text. To rave and *escreviver* about other lesser modes of existence, together with the literature of Evaristo, who develops her narratives from the perspective of a lesser singularity, of otherness. And the delusion is justified here, given that its content is historical, political, and racial (Deleuze; Guattari, 2017), and indicates, as a health resource, the attempt to express a people who had been deprived of themselves and their ways to tell yourself. In this sense, literature is covered with possibilities of expression, of constituting lines of witchcraft, and collectively managing the enunciation. And one way to do this is to *escreviver* down life and give syntactical form to lived experiences. The concept of *escrevivência* is authored by Conceição Evaristo (2020) and designates the insurgent act of those, especially black women, who did not have access to writing, to contrary and graph life, passing to the text form the daily experiences restricted to orality or not narrated in the past. A writing from us, as the author herself recently stated. Thus, through a poetic writing, under the auspices of that which came before me, we propose to create these lines so that they can enunciate stories told by one, but which reveal experiences of us, thus giving rise to a collective enunciation.

Each Being's Face Recognize: Unending Judgment and the Ethical Structure of the Aesthetic Judgment

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Since Kant's "Kritik der Urteilskraft" (1790) aesthetics became, in continental tradition, a significant brand of modern metaphysics. The intense post-Kantian debate on the notions of symbol and allegory are deeply connected, as we see in Goethe, Schiller, Schelling, Schlegel, and Hegel, with the attempt to articulate the Absolute understood as Infinity. As Manfred Frank (1989, 1999) and Andrew Bowie (1997, 2003) point out, the concept of aesthetic judgment as a symbolic articulation of the Absolute offers the strategy for uniting the subjective and objective realms, being and thought, the practical and the theoretical. Kant defines such a judgment as a reflexive one, marked by the interplay of faculties, whereby the subject never reaches an ultimate concept under which the appearing beautiful phenomena can be brought and thus determined. In this work, we propose a Levinasian reading of Kant's description of reflective judgment and, especially, of aesthetic judgment, in the introduction to and in the first book of the "Kritik der Urteilskraft" (1790), entitled "Analytik des Schönen", in order to develop the concept of unending judgment as the metaphysical synthesis of ethics and aesthetics. In order to do that, we read Kant's description of reflective judgment through Levinas (1961) concept of the *visage de l'autre* as the appearance of Infinity. Our hypothesis consists in understanding the so-called "unending play of faculties" not as an ideological conciliation, as Eagleton (1990) proposes, but as a metaphysical recognition of the infinitude of each appearing being, to which the aesthetic form gives a face, thereby becoming structurally ethical. Discussing with Hoegebre (2013), Larthomas (1994), Lyotard (1997), we also suggest that it is precisely the analysis of beauty, and not that of the sublime, that may show the ethical structure of aesthetic judgment and, thus, of aesthetic form, of which we give a first definition through the concept of unending judgment.

Valuation in Downfall: Arthur Danto and Contemporary Art Criticism

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The paper has an interest in examining Arthur Danto's art criticism in view of his philosophical and artistic-historical reflections. In spite of Danto having never specifically dedicated himself to the formulation of a theory of art criticism, the subject regularly permeates his texts on philosophy and emerges with greater prominence in several introductory or concluding articles of his collections of critical texts. Seen from another angle, the author's philosophical conclusions explain much of the criteria and foundations that structure his art criticism. Hence, in addition to inquiring about the particular way in which Danto manages to formulate a pluralist thought based on his philosophical solutions opposed to the American modern art criticism, we aim at a comparative analysis between the Dantian discussion on art criticism and his critical texts published in *The Nation* between the 1980s and 2000s.

Danto seems to point to the rise of a certain type of criticism averse to prescriptive theories in the way of a certain reclusion to more descriptive analysis held on individual issues of each work or artist. In place of the usual normative theories of art based on integrative artistic agendas, Danto's discussion on criticism seems to converge in the defense of post-historical freedom that would allow the artists to do whatever they wanted without the need to adapt to great artistic narratives tied to theories of art supposedly capable of explaining the progress of recent artistic production. It deals with the present insofar as it escapes from the internal framework of art history, ambitious to formulate stylistic metanarratives through which works of art would take their own meaning within history, in a direction more attached to a type of analysis closer to the particular instead of a teleological ambition. The establishment of a pluralism in contemporary art, according to Danto, seems to provide the artist with the right to a certain personality in his production reactive to the self-centered dialogue in alleged normative theories of art.

But, if artists boast of a detachment to style in the wake of this kind of personal theory of the artist, art criticism goes through a parallel process of adaptation to these new forms of artistic production that would direct them to it as something of a less idealistic procedure and, on the other hand, more aligned with a material approach to the work of art.

Memory, Archives, and Fabulations in the Work of Aline Motta

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Three screens tell us the story of a family secret. Within them we see archival images printed in silk—there is a mother and a daughter, a grandmother, and a great-grandmother, all black women—, submerged in the waters of the river of memory. A voice tells us that these women are no longer alive, but still, we can evoke their images.

These are the initial moments of “Bridges over the Abyss” (2017), a video installation made by Brazilian artist Aline Motta, who has been investigating for nearly one decade her family story and creating, after much research, photographs, video installations, artist’s books, and performances. Interested in the relationships between genealogy, memory, history, and ancestral narratives, Motta strains in her works the historiographical dimension and indexical effect of the archive, producing alternative readings of episodes that were erased from history.

But which would those episodes be and how do the artists read them? To understand her endeavor, first, we need to take a step back and gaze into the contemporary production of art and knowledge. The perspective of the erasure of those who are not the “winners” is not new, as we have learned from Walter Benjamin and his concept of history. However, this discussion has gained new colors and great relevance with the production of other perspectives and epistemologies that are not driven by official records. Not only in Brazil, but theoreticians and artists all over the world, such as Aimé Césaire and Achille Mbembe, have been committed to the urgency of revisiting the past and proposing new perspectives other than the Western-centered ones. Departing from those decolonial perspectives, it is essential to talk about the exclusion of minorities, massacres, and genocides of black and indigenous communities, as well as recognizing the need for restitution of the power and control over narratives to those who are entitled to them, as proposed by Ariella Azoulay when analyzing the imperialistic power of photography and the archive.

The purpose of this essay is, thus, to investigate, within a decolonial aesthetic, the presence of archives and performative gestures in the works of Aline Motta. Understanding that the artist dwells on the gaps in her own family archive, she invests herself in a “critical fabulation”, a method proposed by Saidiya Hartman, which allows the (re)construction of the past, focusing on what was not archived or what was erased from the dominant historiography of Brazil.

Infantile Peruvian *Post-Mortem* Photography in the Nineteenth Century: A Comparative Study with the Cases of the United States and Mexico

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Post-mortem photography happened almost all over the world with the birth of photography itself. Although a great part of the style, composition, and photographers came from Europe, the particular constitution of the Peruvian society and the mentality of the time gave the case a unique form. In order to discover these features, they must be contrasted with other well-studied cases, like those of the United States and Mexico.

As various experts have put out, post-mortem photography went through different styles that changed according to the approach societies had towards death and mourning. Since infantile mortality rates were high in the 21st century, most post-mortem portraits were focused on this group. In the beginning, many photographs tried to imitate a living portrait; afterwards, with the influence of romanticism, the positions of the deceased imitated a peaceful sleep. There are also family portraits where the dead and the living pose together. Finally, in its last stage, the dead child appears in a coffin, stating the occurrence of death as it is.

In the Peruvian case, my research shows that not all styles were equally common; most photographs are of the dead child with its relatives, or the child alone imitating a living pose or romantic sleep. In the case of the United States, all styles are found; but in Mexico and Peru, there are very few cases of images of a dead child in a coffin. The study not only demands an aesthetic approach but also a hermeneutic one, thus it is necessary to try to recover the various meanings this kind of photography had for the people of the time. The research recurs to the insight of essential authors like Barthes, Sontag and Didi Huberman.

The main difference between European and American countries is due to religious presence and secularism. In most Latin American countries there is a strong catholic presence, whilst in England and the United States Protestantism is hegemonic. This, according to my studies, created a subtle but important difference in post-mortem photography between catholic and more secular societies. Mainly, in Mexico and Peru, the death of a child was related to the “little angel ritual”, a phenomenon of popular Catholicism that also affected the approach towards post-mortem portraits. On the contrary, in the United States, death was mostly related to romantic sleep.

Against Barbarism in Art and Life

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What is barbarism? What is barbarism in art and life? The paper aims at discussing the idea that barbarism is not a condition of the past, concerning ancient peoples or ancient times, rather is a central component of any civilization. Barbarism is always ready to ambush, not only lurking around the corner but inside of us and inside our life. So, barbarism is a condition from which no one is freed once and for all, as the Italian philosopher Giambattista Vico knew very well.

Barbarism is also a status of the mind when it falls prey to uncontrollable passions and fancies, exactly as barbarians do. In this sense, according to George Santayana, for example, the barbaric could be defined as a vision of art based on a purely lyrical and sentimental affection, on a chaotic and indistinct stream of consciousness, ignoring the reasons for actions, and indulging in a state of abundance of expressions without organization, perceptions without control and sentimental stupor exactly as Romantic spirits. Barbarism is then precisely that penchant to believe that art is an independent and concluded field, impervious to nature and separated from life and all human activities.

So, it is precisely when we think ourselves to be completely immune and emancipated from barbarism, that we risk a sudden regression to a state of barbarism even more momentous than its previous manifestation.

Disembellish the City! Architectural Practice in Europe During the Interwar Period Beyond Aesthetics and Art

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Avantgarde anti-art strategies became a recurrent—if not a commonplace—subject on paramount art historiography over the last half-century, sometimes favoring its aspects as precursors of an early contemporary art agenda (and an alternative to “high modernism”) or, on the opposite perspective, criticizing the particularly deterministic attitude of “functionalism”. Through anti-art, the question of the definition of art found its touchstone, whether in the proselytism of active groups in the 1920s or in the 1960s conceptual art, becoming the watershed for the revision of Modernism’s legacy and the ubiquitous after-the-end-of-art theories in the turn of the century.

A closer attention to some manifestos, programs, and achievements from the 1920s to early 1930s points to a wider range of approaches to the problem of the “definition of art”, being more appropriate to understand them not exclusively as anti-art, but beyond art practices. A series of shifts in procedures and position reflects such framework: the method through which form is generated; the place of aesthetic experience—if there is one—derived from it; the assumption of new categories supporting a work of art as such and even the survival of art itself as a valid practice. In this way, one notices how in avant-garde’s discourse “beauty” becomes—in a brand new and different way—“truth”; “universal” turns into “international”. This vocabulary stress to which extent some canonical terms of art and aesthetics were taken as remains of an obsolete, if not deceased world. Modern architecture, likewise Dada, envisions radical projects to erase the politically patronized “bourgeois city”; its theoretical program dismisses large parts of the former generation’s Pure Visibility concepts—bulldozing to old city is not merely standing against the past; it is an historical (so, political) gesture at once against both historicism, idealism, the intellectual operations, symbols of an enduring oppression.

We intend to analyze those points through three cases, observing their interconnections: (a) the house Ludwig Wittgenstein designed (together with architect Paul Engelmann) for his sister; (b) the political subtext on functionalists' criticism against the Fine Arts; (c) a discussion on two projects, respectively by Ludwig Hilberseimer and Cornelis van Eesteren for Unter den Linden boulevard.

Hyperstition Factories: An Assessment of Contemporary Fascist Technologies

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The invasion of the Capitol on January 6, 2021, led by the self-proclaimed Shaman Jacob Chansley, has drawn attention to the influence of phenomena like QAnon in the immediate sphere of political action. Although it shares elements with ARGs (Alternative Reality Games) and video games, it functions in practice as a virtual hub for conspiracy theories. The deleterious effects brought about by factories of conspiracy theories and fake news such as QAnon are not, as we very well know, restricted to the US political sphere: in Brazil, since at least the 2018 elections, there is evidence of a similar phenomenon stirred up by a network of fake news and disinformation that has been nicknamed “Cabinet of Hate”. The action of such groups shares common elements, amongst which it is worth mentioning the vapor-wave aesthetic, the use of elements extracted from ARGs and video games, and the mass production and distribution of memes/images through applications such as WhatsApp and Telegram. My goal here is twofold: firstly, to investigate how these separate technologies agglutinate to produce phenomena like QAnon and the “Cabinet of Hate”; secondly, to consider if these phenomena can, in fact, be understood as a new technology/construct. To accomplish this, I shall revisit concepts such as Remediation/Premediation, Hyperstition, and Digital Objects, as well as try to offer a new perspective from two concepts I have been developing: Technopolitics and Technopoiesis.

Old Costumes and New Apparels: A Materialistic View of Line Patterns in Zhang Guangyu's Figure Paintings

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Zhang Guangyu, one of the pioneer founders of modern Chinese comic art, theorized the concept of traditional-costume cinema, in order to reflect on the nature of opera and film. He spaced out Brecht's distancing effect from the stage to the camera of operatic dressing, thus using the programmed operatic gesture as the source of new art in a new situation in the term of Badiou. By photographing himself in an opera costume, Guangyu uses the fold (Deleuze, 1988) of the costume as a temporal substance, discovering the inherent patterned nature of the material with the lens of the camera, and further reproducing, cutting, and collaging it to recreate decorative photographic patterns that negotiate the past and the present and are always new. Guangyu's concept of photographic patterns plays more on the cross-media nature of Chinese aesthetic concepts. The faces of traditional operas are all patterned paintings from his perspectives. The Chinese opera is originally a kind of pattern, with all the scenes, figures, and singing dialogues being abstract rather than realistic, a kind of decorative art of poetry and dance.

In his series of Folk Love Songs, the female gesture is inextricably linked to the act of sewing, alluding to the artist's modern stitching of Chinese fractured aesthetics through lines. Thus, his figures show a retreat from the author's intentions, the non-transparent nature of the line not only de-obscuring the female nude, but also leaving the various material objects in the picture precarious and in danger of receding into the line at any moment. Different from Roger Fry's calligraphic line, or Walter Benjamin's ink-play, the line patterns in Guangyu's figure paintings actually point to the grain of the material origin, presenting the aesthetics of decorative patterns as a distinctive texture of Chinese modernism. The objecthood of the line, as an alternative to the art history of line perspective and color shapes, sought to pave the way for decorative motifs to enter the art canon.

The notion of situation generated by the self-reflexive medium of theatre and film creates a plural connotation of cultural aesthetics that can open up a channel of historical artistic conception in Zhang Guangyu's female figure painting, which in turn reveals that his organization of line is intended to create a space for the infinite proliferation of semantic assemblages known as Chinese pattern painting or decorative line painting.

Rupi Kaur and Instagram: Poetic Creation Amid the Platform Affordances

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Based on the so-called instapoetry—a phenomenon composed of poets who invest in Instagram to produce literature—, this study, part of a master’s research at the Federal University of Minas Gerais, aimed to analyze the poetic creation of the artist and activist Rupi Kaur considering her interaction with the affordances of the platform. Recognizing that her work reveals a lot about the current processes of literary platformization, we examined, by looking at her digital poetry, which Instagram features Kaur usually uses during the online poetic writing, as well as the possible tensions between the artist and the social network.

Initially, we traced an investigative line that went through the theoretical review of concepts such as instapoetry and affordance, in order to situate the artist’s production within a broader phenomenon, observing the specifics of the poetry produced on Instagram and thinking about how the resources of digital platforms may be being appropriated by different authors. A step further, we proceeded with the netnographic monitoring of all the poet’s social media posts (feed and stories) during the months of January and February 2022.

In general, our analysis inferred that instapoets such as Rupi Kaur have been tensioning the uses foreseen by Instagram when they post authorial texts to the detriment of records of themselves, although the artists adapt the format and length of the poems according to the logic of the platform. Another point observed through her profile is the fact that her online self-presentation is very similar to the work of digital celebrities, with everyday selfies, behind-the-scenes content, and materials about her personal life. Finally, the virtual contact with her audience usually revolves around the dialogues established in the field of comments on posts in the feed, as well as the writing workshops offered from time to time — which, together, reinforce the creation of a global community among the followers. From the literary materials to the dialogues promoted on Kaur’s account, the study

concluded that the same logic that governs the other relationships on Instagram also applies to this poet’s craft.

Musical Work as Pseudomorphosis

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As Rodrigo Duarte shows in his article “Sobre o conceito de ‘pseudomorfose’ em Theodor Adorno” (“on the concept of ‘pseudomorphosis’ in Theodor Adorno”), the term designates something quite generic, admitting a wide range of different applications: pseudomorphosis refers to the borrowing of a formal element, originally belonging to a certain field of culture, now displaced to another. So that a domain takes on characteristics that were not originally proper to it. Additionally, for Adorno, such a notion has a critical feature: it implies some kind of alienation, to be unveiled and countered. Perhaps the best-known example of the concept’s usage is that carried out in the Stravinsky and the Restoration essay, in which the work of the Russian composer is interpreted as realizing a spatialization of musical time, thus testifying a pseudomorphism of music by incorporation of features belonging to painting. I wonder, however, whether the introduction of the work concept in the musical sphere cannot also be critically read as a pseudomorphosis between these same areas of culture. Based on historical evidence provided by musicology, Lydia Goehr, in the second part of her book “The Imaginary Museum of Musical Works: an Essay in the Philosophy of Music”, shows how the concept of musical work emerged. This finding is then contextualized in a discussion about the institutional centrality of the work concept in the musical domain. Thus, it is possible to consider that the concept of musical work emerged in the 19th century, linked to what can currently be called European concert instrumental music. And that the work form was precisely a case of a borrowing taken from painting and sculpture. Pursuing this hypothesis, I would like to suggest that we can interpret the subordination of the idea of music to the idea of musical works as involving an alienating component. At the same time, I subscribe to the thesis, already present in Goehr’s work, that this borrowing was necessary for the development of the autonomy of instrumental music. Finally, I shall investigate what in these findings might shed light on what Adorno believed to be the direction taken by Igor Stravinsky’s music.

In-Game Machine Manipulation in Video Games

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In fictional worlds of video games, players and their avatars are usually expected to run, jump, shoot, fight, and so on. These actions have been considered standard types of gameplay in video games since the culture was established, as we can see in *Space Invaders* (Taito, 1978) or *Super Mario Bros.* (Nintendo, 1985). But video games have gradually introduced more diverse and complex actions. As a result, in some specific cases, more than just fighting or shooting enemies, players are also required to “manipulate machines,” modern technological devices, such as cameras, radios, and mobile phones in fictional worlds. It is interesting that today’s game players not only have to manipulate computers or game consoles in order to play games, but also to manipulate virtual machines in the games. This paper analyses the effect and meaning of in-game machine manipulation, aiming to reconsider the distinction between virtuality and reality in today’s media environment.

In *System Shock* (Origin System, 1994), a first-person action-adventure game, the player explores and conquers the 3D environment of a space station by using computers, loading floppy discs, and receiving e-mails for instance, instead of talking with other characters or fighting apparent enemies, as normally expected in the genre. With this contrivance, *System Shock* succeeded in filling the gap between fictional actions (by the in-game character) and real actions (by the player) and thus established an identity or unity of two separate agencies on the level of physical action. It could also be interpreted as a deliberate response to a controversy on the “realism” in video games.

In *Metal Gear Solid V* (Konami, 2015), the player-character Snake is equipped with an information device, named “iDROID”, which has varied in-game functions as a communication tool, telescope, and map navigation. As we can easily suppose from its unique name, a compound of iPhone and Android, that device is modeled after cutting-edge smartphones, which is familiar to today’s players but rather

ill-matched with the historical setting of the game, the Cold War in the 1980s. The “Sheikah Sensor” in *The Legend of Zelda: Breath of the Wild* (Nintendo, 2017) has similar multiple in-game functions as iDROID. But more importantly, it integrates the system settings and configurations: players save and restart the game session also through manipulating the Sheikah Sensor. Thus, this device has double functions: a navigation tool used in the fictional world and an interface bridging the game and the real world.

The Influence of Social Order and Power in Video Games’ Urban Spaces

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Games and especially videogames with their immersive and realistic environment, have the potential to create abstract fantasy worlds that gives power to the players and put them in control of this brand-new space, where they can reach their wildest dreams, the dreams they otherwise can’t reach in the real world. They interact with this new universe through their avatar and manipulate it however they want. But is that really the truth, are the players really free to do whatever they desire in this world? The answer to this question is simple: No. Because they are playing a game and games have rules and these rules create restrictions, they create power relations.

When a person accepts to play a game, they accept to enter a new space governed by certain rules and goals that separates them from their daily life. These spaces are powerful media to convey different concepts and ideologies. In this research we aim to investigate the power relation created in-game space, by comparing the games, *Grand Theft Auto V* and *Yakuza 0* with the use of Henry Lefebvre’s theory around space and power and escapism theory. These two games are created in two different countries with different social orders, and both simulate a certain impression of real cities in America and Japan. So, by analyzing the urban space portrayed in these games and comparing them to each other, we hope to discover the social order depicted in video games’ urban spaces and to realize how these spaces can represent the social context that they arise from, what kind of dialectical relations govern the power distribution and urban design in video games and what are the allures of these spaces that keep bringing the players back to it.

Re-Mapping: The Spatial Turn of Moving Image

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The act of projection means mapping three-dimensional space onto a two-dimensional plane, i.e., making the location itself abstract. This abstraction subsequently became the focus of cultural studies researchers like Henri Lefebvre in their criticism and reflections on the capitalist representation of space during the “spatial turn” of the humanities since the 1960s. Following this path, this paper explores how the development of contemporary moving image art reflects on and influences the evolving symptom of modernity, as exemplified by abstract space, from an interdisciplinary and transmedia perspective. It analyzes the “architectural path” of images as well as the symbiotic relationship between moving images and architecture based on the shared theme of montage, and clarifies the reluctance of Guy Debord and the Internationale Situationniste to reconcile with the capitalist landscape society by means of “psychogéographie”. It also explains the diversity in the dispositif of contemporary image space, which impacts the deterritorialization and reterritorialization of abstract space and absolute space. Furthermore, it investigates how the transformation of projection plays a significant part in ontological issues surrounding image noumenon and spectators, and how embodiment is thus introduced into the spectatorship, which reconsiders space as a central issue, enabling the spectators to re-conceptualize the presence of space and re-map the “psycho-map”.

Crossing Time as Potentiality: Andy Warhol’s Time Capsules as an Undecidable Epistemological Object

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An artistic project as celebrated as it is daring and controversial, Andy Warhol’s Time Capsules (1974-1987) were opened not long after the author’s death. A mixture of archive and work of art, an object that is difficult to categorize historiographically and museologically, the 610 cardboard boxes with various contents by the American artist constitute what we will call here a unique case of compulsory interactive work, that is, an artwork that, regardless of its title and in the absence of any explicit guidelines from its author, ended up being subjected to a search and manipulation very differently from the one reserved for works of art in our time.

Departing from notions such as those of “contingency” in Giorgio Agamben and of “work in works” and “survival” in Georges Didi-Huberman, we argue that the most potent gesture in relation to Warhol’s boxes would be the maintenance of his inaugural archi-gesture of obliteration and concealment of objects. We believe that the boxes, opened as they are—and at the same time hidden by the institutional bureaucracy of the museum that holds them—end up remaining a domesticated matter, excessively tutored, whether as a work of art or as a historical document, since their opening constitutes a denial of what Jacques Derrida called the archontic gesture, that is, the founding and significant gesture of an archive (in this case, a work archive).

For these purposes, parallels and intersections of Warhol’s work are drawn with other works of his time, such as Dieter Roth’s “Flat Waste” (1976), Sol Lewitt’s “Buried Cube Containing an Object of Importance But Little Value” (1968), or the several “Poubelles” by Arman. And this will always take place in close dialogue with interpreters and specialists of Warhol’s work, such as Christopher Schmidt, Matt Wrbi-can, and Anna Poletti.

Finally, it is concluded that, since ambivalence was one of the most distinctive values of the personality created by Warhol, his time capsules should never be configured as less than a posthumous testament to this living tension. And that the most powerful way of producing this tension, although the least evident, would have been the maintenance of this undecidable question in the very body of his work.

Aby Warburg: Iconology of Intervals Between Philosophy and Humanities

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“Aesthetics between Philosophy and Humanities” could be a manner of describing Aby Warburg’s “iconology of intervals” (Ikonologie des Zwischenraums), which defines the interval between “figurative causality and symbolic causality”, formed by the polar function of the artistic act “between inward-moving imagination (which identifies with the object) and outward-moving reason (which, on the contrary, distances itself from it)”. Psychological interval, epistemic space, materially translated by images. It implies the recognition of the image as the crystallization of psychic energies through the interpretation of its intrinsic polarity, i.e., the permanent tension between rational contemplation and passionate expression.

The iconology of intervals lies within Warburg’s “aesthetics of dynamograms”, which is set as a structural articulation between different sciences’ logics against “the Guardians of Zion”, the proprietors and boundary guards of the specialties. From philosophy, it recaptures the eighteenth-century aesthetic tradition—especially from empirical psychology—, dialogues with Sulzer’s concept of energy in fine arts—laying the foundations of a “physics of the soul’s distance”—and with Herder’s notion of history, whereby each individual recapitulates the history of humanity and nature—each detail is a clue of the world. From the humanities, Warburg’s iconology particularly dialogues with psychology—especially with the nineteenth-century psychological aesthetics of R. and T. Vischer –, philology, and anthropology, all of which he mobilizes in the theoretical development of a science of civilization.

I will seek to show panoramically how this particular articulation of disciplines is fundamental to the iconology of intervals and, focusing more on Warburg’s dialogue with Vischer, to indicate how the concepts of empathy and symbol as thought-space (Denkraum) demonstrate it exemplarily. Warburg considered that ornaments and accessories operated, in the Renaissance, as functions of a “psychological

amplification of the figure”, which led him to understand “the problem in between”: the essential polarity thanks to which the image, even when it presents a harmonious balance, is the outcome of the human confrontation between “the impulse of appropriation and its will to critical detachment”. Images lie “in-between”, polarized between the approximative metaphorical relation and the distancing objectifying conceptualization: it is, for Warburg, the product of a “confrontation, in which man participates entirely with his religious need for embodiment and his intellectual desire for enlightenment”. Images oscillate between these poles and therefore require the analysis of works of art as a part of the “psychology of human expression”.

Dance as a Tool for the Quattrocento’s Courtly Manners

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In order to study the civilizing process that took place at the beginning of the Western European Renaissance, it is necessary to understand the scenario of the fifteenth century in Italy, in which courts and governments had already adopted for themselves a civilizing agenda, active in the formation and negotiation of the aristocracy’s identity. In such agenda, the incorporation of this civilization among the courtly bodies among these aristocratic spaces was fundamental. No wonder it was precisely in this context that the so-called early treatises of Western dance emerged. In these treatises the masters of Italian dance, Domenico da Piacenza and Guglielmo de Ebreo, formulate theoretical foundations for dance, supported by both philosophical elements and the social etiquette of the period, where the more virtuous an individual’s manner was, the more civilized they would be. As a result, we have a social activity—i.e., dance—that was already practiced by the courts in previous centuries, but which is now explicitly co-opted to assist in the incorporation of civilization among these bodies. At the same time, dance incorporates courtly social elements into its principles and practical rules. This proposal, therefore, seeks to examine the ways in which this double procedure took place and to analyze its practical consequences for the Italian conjuncture of the period.

A Gu That's Not a Gu: The End of Art in China?

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"A gu that is not a gu! A gu, indeed! A gu, indeed!" – Confucius (Analects §6.25) When is a gu not a gu? If you have been to a museum with Chinese artifacts, you may well have seen a gu not being a gu. How so? Well, in Confucianism when this ritual vessel is not used as such, is not used in ritual, which is to say when it functions as just some random unremarkable cup (or a museum piece). In working out this idea, Confucian aesthetics has much to say about one of the major issues driving aesthetic philosophy today—indiscernibility.

One way or another, the crisis of "indiscernibles" has been hugely influential on art and philosophy of art since the 19th century. Photography, mechanical reproduction, found art, and the like have all led to a crisis in the art world, whereby anything might be art, thereby ending the narrative of art's quest to define itself. While it might be tempting to think that this so-called "end of art" might be the conclusion of a singular narrative, careful consideration of art, ritual music, and symbolic life in East Asia in light of Confucianism indicates that there might be more to the story.

Of primary interest here is the Confucian connection between ritual, music, and the so-called rectification of names, where art is continually defined through and/or against unfolding political definitions of symbolic life. By unpacking Confucian aesthetic philosophy and focusing on one of the tradition's shortest and most under-appreciated passages—Analects 6.25 cited as an opening epigram—it is possible to appreciate what this distinct perspective implies for discussions about indiscernibles more generally.

This approach enables reappraisal of the limits of art's historical narrative—a notion prominently advanced in Arthur Danto's "End of Art" thesis. The key here is how resistance within the Chinese tradition to the dynamic analyzed by Danto does not arise from an aesthetic concern with indiscernibles. If anything, akin to indiscernibles is a concern

in this context, it is not primarily about art per se, but with the ethical implications of having things/people lay claim to titles unearned in practice and the resultant political fallout. Hence it will be shown that the kind of "indifference" and "complete anesthesia" of which Danto speaks is a conceptual non-starter in the context of Chinese art.

Which Aesthetic? On the Scope and Limits of Aesthetics

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This paper will address the division between aesthetics as the philosophy of art and aesthetics as the study of the aesthetic experience. It will address the history of the investigation of aesthetics since the eighteenth century in order to explain how this division has come about. It will argue that the formative period in what is now considered the history of aesthetics (as the philosophy of art) had quite different aims and assumptions from the contemporary form of the discipline, and show how aesthetics divided itself as a subject during the nineteenth century, with psychology inheriting the legacy of the eighteenth century, while philosophy itself took quite a different path. (It will also mention how psychology abandoned the aesthetic experience in the early twentieth century only to have some areas of neuroaesthetics revive the eighteenth-century form in the twenty-first century, even as the philosophical tradition has informed other areas of the same burgeoning discipline.) The paper will conclude by arguing that the neglect within aesthetics, as the philosophy of art, of the aesthetic experience per se—beauty, ugliness, grace, elegance, profundity, ugliness, obscenity, banality, sentimentality, and so on—has left contemporary philosophical aesthetics without a clear focus and unable to properly address many of the questions that are considered central to the field as a philosophical endeavor, including, more recently, the role of aesthetics in the formation of the “cultural climate”.

Judgement and Opinion: Arendt's Reading of the Politics of Kant's Aesthetics

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Hannah Arendt's reading of Kant's aesthetics in the posthumously published *Lectures on Kant's "Political Philosophy"* (1982) has proven contentious, not only as textual exegesis with regard to the “Critique of the Power of Judgment” (1790) but still more as a misrepresentation of the workings of political bodies. Arendt appeals to Kant's *sensus communis*, pure aesthetic judgement, impure aesthetic judgement, and works of art in order to make sense of a mode of political sociability that avoids the atomisation and conformism that afflict what she calls mass societies. Rather than either attempting to combine Arendt's various statements into a viable unified account of both aesthetics and politics or focussing on those statements which with the fewest objections can pass as applying to both, this paper weighs up against each other Arendt's various positions on an aestheticised politics: this is because each reveals something of the others' insights and limitations in borrowing from aesthetics to understand politics. What Kant's aesthetics encapsulates for Arendt is a space of interaction in which opinion and judgement exercise a legitimacy that is not at the price of truth and fact. To see how this differs from the misinformation and frauds of the spectacularised politics of demagogues such as Trump and Bolsonaro requires more attention to the sobriety of Kant's definitions than Arendt herself musters.

Bergson, Heidegger and the Beautiful as a Way of Being in the Work of Ivan Aivazovsky

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The Shipwreck, a painting by Russian Ivan Aivazovsky, from 1883, shows us the last moments of a ship sinking at sunset in the middle of the ocean, while, already in the dark, some sailors escape in lifeboats. Suspending our usual thought of painting, evading what is commonly called an aesthetic-metaphysical view, a thingal support in which the artistic, symbolic, and allegorical constituent are gathered, this work makes a phenomenological analysis, in the light of Heidegger and Bergsonian, contemplating the beauty in the work as an approaching thinker, and as the aesthetic feeling that approaches the moving reality, in the reference to the latter.

Aesthetic Butterfly Effects in Information Space: Notes on Quasiperiodicity and the Generative Geometry of Difference

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Quasiperiodic tessellations are typically considered in mathematical terms as peculiar examples of geometric incongruity. When considered in terms of art, they are usually given a relatively surface-level read focused on their visual richness and complexity. In addition to their beauty, however, quasiperiodic systems offer much more than meets the eye in terms of aesthetics, information, and the underlying relations between the two. Applying close readings of the information theories of Claude Shannon and Gilbert Simondon to art and aesthetics, in this paper I argue that quasiperiodicity constitutes a powerful visual and conceptual technology for understanding both art and information as drivers of, and as consequences of, the sustained and ongoing spatialization of difference.

As I show, this notion works by harnessing differential energies based on tiny but consequential variations that appear at (and as) every stage of the quasiperiodic system itself, which emerge into experience as irresolvable perceptual surpluses of difference and visual incident. In other words, if, as the saying goes, information is a difference that makes a difference, quasiperiodic tessellations constitute an iterative spatialization of information, which is propagated by (and as) quasiperiodicity's inherent and immanent self-difference. Similarly, if art is considered a mode of experiential information that resists settling into the equilibrium of knowledge—unlike the more resolvable modes of information typically encountered in everyday experience—quasiperiodicity offers a powerful means for understanding art's peculiar richness at its most fundamental level: as an operation of aesthetic difference that unfolds below the surface of the visual, and which not only propagates through information space, but constitutes its own mode of information space. Art is the butterfly effect of itself,

and with the tool of quasiperiodic tessellations, we catch a glimpse of how the artwork's perturbative propagation of self-difference has important and often-overlooked consequences in terms of aesthetic information space.

Is Art a By-Product or an Adaptation? Evolutionary Aesthetics' Hypotheses Empirically Tested

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The human interest in art seems to have deep historical and biological roots. One of the first systematic considerations of art was proposed by Aristotle (350 B.C.E./1965). Even though Aristotle did not conduct systematic research on the topic, he argued that art is a permanent and universal component of human nature. Nowadays, extensive archeological evidence suggests that the first art craft-works (decorative and engraved shells or artfully crafted hand-axes) might have been made by *Homo erectus* between 400,000-500,000 years ago (Joordens et al., 2014; Matthen, 2015). Neanderthals are believed to have created various forms of art, including jewelry (130,000 years ago) and cave paintings (64,000 years ago) (Hoffmann & Warschburger, 2019; Radovčić et al., 2015). Probably the most well-known and iconic example of cave art is that found in Lascaux (Clottes, 2010). Undisputedly, traces of art are widespread throughout the centuries and easily recognized in all historical eras (Davies et al., 2010; Fraser, 1962). Most human societies worldwide seem to have some form of art (Dissanayake 1988, 1995). Also, the fact that even very young children (e.g., at the age of two) create, paint, draw, and sculpt would indicate that the desire to create art might be innate (Yadav & Chakraborty, 2017).

Considering the ubiquitous nature of art, many evolutionary-oriented scholars and aestheticians pondered over the potential role of art, coining art as an adaptation hypothesis. Surprisingly, very few have empirically verified it. In the present study, we addressed this issue and tested whether art is, indeed, an adaptation. We collected data from 231 Asmat people (indigenous inhabitants of West Papua), including 101 self-described artists and 130 non-artists. The results showed that 1) artists did, indeed, have higher reproductive success (measured by the number of children) than non-artists, but 2) this relationship was fully explained by artists' higher conscientiousness and creativity (but

not visuo-motor coordination). In other words, conscientiousness and creativity could be driving forces behind artists' better reproductive outcomes. To our knowledge, our study is the first to empirically test one of the most pressing evolutionary aesthetics conundrums, providing evidence that art might not be an adaptation but a by-product of other adaptive traits.

The Poem-Essay as a Rewriting and Test Device in Marília Garcia

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Poetry was once defined by symbolism as thought through images. This kinship is not new: the poetic arts of antiquity already compared painting and poetry. In this key, however, poetry appears as a mobilizer of significant images. In modernity, based on another poetic tradition, which perhaps has a central pillar in Baudelaire, poetry started to mobilize more insignificant images. This tradition allowed a new performance of images and words within the poetic arts. The poet Marília Garcia radicalizes this project in "Parque das Ruínas" (Luna Parque, 2018). At first, the image is presented as the performance of the word, while language appears as the performance of the image, and both fail to capture or fix the meaning: they are ruins, vestiges of something that has already happened. In a second moment, in addition to the relationship between image and word, Garcia also uses the notion of test and attempts to integrate the idea of an essay into the writing of the poem, thus blurring the boundaries between theory, fiction, and biography. This communication intends to demonstrate the reach of poetics that purposely stands as a threshold between significance and insignificance and between biography and theory at the limit between words, images, and their uses, based on the analysis of two poems by Garcia.

Art and Aesthetics Beyond the Human

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In traditional aesthetics, non-human animals are generally considered to be artless beings without any urge or capacity to create aesthetic objects. On the contrary, the ability and the need to produce art is often perceived as one of the last thresholds of humanity in an age where most other claims for anthropological differences like tool use, language, consciousness, morals, empathy, culture, etc. have been given up. Homo sapiens clings to his supremacy and now it is allegedly art that makes the human species unique. Art is supposed to heal the narcissistic wound that comes from the growing realization that many other animals share most of the traits that were formerly considered exclusively to be human.

If an artist is defined by being human or if art is considered to be an attribute of humanity alone, all creative expressions of any other species are excluded from the sphere of art and every possibility of aesthetic practices in non-human animals has to be denied.

I want to introduce a decolonized notion of aesthetics as well as a decolonized practice of art-making by discussing the concepts of animal aesthetics and interspecies art. Looking at art history it becomes clear that the very concept of art is constituted by intellectual negotiation processes that are grounded in notions of human exceptionalism. Historical references for the notion of animal art and animal aesthetics can be found in philosophy as well as in the natural sciences at least since antiquity. And the current discourse about the culture of non-human animals as it has been put forward by primatologists, evolutionary psychologists, neuroscientists, and philosophers explicitly allows for the idea of animal aesthetics as well. In the theoretical framework of posthumanism and animal studies, the difference between humans and other animals is getting more and more blurred. That paves the way towards an easier acceptance of the concept of art by animals. Influential scholars of biosemiotics, philosophy, psychology, biology, and art history like Vinciane Despret, Dominique Lestel, Dario Martinelli, David Rothenberg, Richard Prum,

Tristan Garcia, or Carol Gigilotti are currently either researching animal art and aesthetics or are at least recognizing the existence of animal art. I want to show how aesthetics could be decolonized by taking animal artistic agency seriously and what art beyond the human might look like.

“The Vaporous Creations of Fantasy”. Dream Plastics in Sigmund Freud

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The article intends to develop the consequences of the definition of the work of art as a daydream since Freud and certain critics, from Theodor Adorno to Jacques Rancière, that subtract from the notion of the constellation of formal operations at work in the dream formation—which gives us a key to the secrets of an oneiric plastic guided toward a heterology of art. For this task, we will proceed to read “Manuscript N” and some passages from “The Interpretation of Dreams”, but mainly through a close reading of the essay “The Poet and the Fantasy” in which Freud emphasizes the notion of daydream.

At first, we will explore two nodal points: on the one hand, the concept of poet (Dichter) in its ontogenesis and pragmatic breadth; on the other hand, fantasy, in which daydream (Tagtraum) participates as a partial conception of the work of art. To unfold the latter, we will recover the preliminary Freudian notion of the work as a fine frenzy along with Shakespeare, reshaped over a decade toward the reverie paradigm from his reading of Josef Popper-Lynkeus and his text *Dreaming like waking* (Träumen wie Wachen), which would take us in Freud’s words to the heart of his theory of dreams.

Later on, we will expose certain formal operations internal to dream formation, reflected in the formation of daydreams, therefore, of works of art. In this case, we will mainly deal with oneiric deformation and its modalities, as well as with oneiric figuration, whose condition is the property of figurability (Darstellbarkeit), pointing in the direction of a dream plastics introduced by Freud since his crossing between the models of painting and writing through which he configures the pictographic paradigm of the dream.

Finally, we will indicate, through the place given to the daydream as a formation of the unconscious, the heterological particle of works of art whose ciphered manifestation emphasizes especially the strangeness and the extimacy underlying the artistic creation and between

the creator and the creature, pointing to the heteronomic particle of creation—re-opening a brief dialogue with Georges Bataille and Theodor Adorno.

A “Good Echo” Permeated with “Naturalness”: Literary Aesthetics of Korean Neo-Confucianist Lee Yi

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The purpose of this paper is to investigate the literary aesthetics of the Korean Neo-Confucianist Lee Yi (1536-1584). According to him, literary art is neither an instrument of the imperial examination nor a medium to recite the beautiful nature. It is rather related to human nature and moral teachings. To realize this Confucian idea of literature, he composed a song of Gosan nine scenery, making a model of Zhu Xi’s song of Wuyi nine scenery. He called poetry a “good echo” which furnished four conditions such as usefulness, beauty, significance, and morality. Reading good poems, for him, can bring about moderated clean feelings and wash the remnants in our hearts. It facilitates human cultivation. For this reason, the expression of excessive feeling in poetry should be restrained, and the ornamentation of words and technical polishing should be avoided. He edited an anthology of poetry, which was divided in eight parts in accordance with their aesthetic qualities and efficiencies. He especially emphasized the aesthetic quality of “clean naivety”, supported by the essence of import and the harmony of sound. It originates from nature. He theorized the aesthetics of “naturalness” by explaining the formula “the decorative beauty through non-decoration” in literary creation. According to him, poetry is the best essence of a person’s words, and the fixed framework of poetry sometimes leads to excessive decoration and deceiving the truth. If the decoration is too much, it misrepresents one’s original feelings and obscures the mind. All of the poems that show the various qualities he has chosen play a role in cleaning up the dirt in one’s heart. He put the most importance on being plain and natural. Such aesthetic ideas are the view of Neo-Confucian intellectuals, but they are also in line with the aesthetics of “not-contrived doing” seen in the art of craftsmanship.

Aesthetics of Brazilian Popular Manifestations in Bolsonaro’s Government: Landscape and Fiction

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Fiction, according to Jacques Rancière, is not something that is opposed to the real, but a certain perception of the sensitive that operates from a subjectivation of the sense of reality. Fiction operates through the distribution of places, defining what is visible, sayable, feasible, and excluding from this division those who have no place in it. When the Brazilian traditional media, still in 2013, establishes proper parameters for how to protest, this condition is taken as a reality and is validated by the police consensus—police used here both as a hegemonic order and as a tool for controlling the state. Therefore, if consensual fiction is the production of the police order, when the political subject acts as an element of dissent, it is also capable of producing fiction. In other words, it is the emancipation of the political subject in the creation of an identity from the negation of the other that subverts the consensus. The political subject is a fundamental element in an aesthetic of protest, so to speak. For the political subject to exist, it is not enough for the individual to become aware of himself, his place, and reach, but for him to be an agent of dissent arising from a condition of subordination inherent in politics itself. Not every action, however, is motivated by political subjects. This means that protests, revolts, and social movements may not be political if they are motivated by conservative reasons to the prevailing dominant condition. Based on this theoretical construction, the research proposes to analyze the popular demonstrations in support of Brazil’s former president, Jair Bolsonaro, which occurred mainly in 2021, still in the context of the Covid-19 pandemic, articulating social actors, collective action, and physical and symbolic elements. The premise is that these events were able to engender the formation of political landscapes, which used national symbols, such as the Brazilian flag, specifically the green and yellow colors, linked to the demands of these groups. For this reason, the research is interested in understanding how the linking

of national symbols to certain popular groups was able to change the perception of the “aesthetic landscape” that contains these same symbols. The hypothesis advances in believing that the political subject would be, therefore, disassociated from national symbols, since their presence would represent the maintenance of a status quo of the hegemonic order.

The Naked Life of Images

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We investigate procedures adopted in certain artworks to rescue images from the anesthetic condition to which they are submitted in the dataist simulation regime. Artists use the same means normally used to shock and numb sensibility through images, but they produce the opposite effect: they restore emotional aspects and propose a critical posture. The first work analyzed was by Jaime Lauriano on the photograph of a lynched corpse. The Brazilian artist produced a video montage with details of the photo and superimposed, in the form of subtitles, comments favorable to this type of violence found by him on news sites. The second work is a film by Aline Motta that shows a visit to the farm where her ancestors were enslaved. The spectator is guided by the image of the author’s great-grandmother through the intersections between historical memory and the reconstitution of her family’s history. The third work is a collective action by street artists in the place where nine young people were suffocated under police custody after the dispersion of a funk ball. Guided by Vinicius Caps, the action organizer, we discuss urban art, youth, violence, and politics. Finally, we evaluate Diego Castro’s photographic transfers in the context of the status of the face image under dataism. These experiments consist of the use of photographic reference to reconstitute an experience of the event, in the demarcation of the place of memory to produce a witness based on presence, in the intervention in the urban space to record the drift and in the restoration of the gaze to the face image in order to form a semblance. We understand that these operations are capable of re-qualifying the relationship between image and community, despite the new form of control that is configured by the digital installation of narcissistic spaces.

A Reading of “Aesthetics and Anaesthetics” by Susan Buck-Morss: Benjamin Updated, Repeated and “Radicalized”

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This paper investigates the ways in which the American philosopher Susan Buck-Morss re-evaluates Walter Benjamin’s classic essay “The Work of Art in the Age of Mechanical Reproduction” in her “Aesthetics and Anaesthetics”, first published in 1992 in the *October* magazine. In its own way a classic, Buck-Morss’ essay reworks the fragmentary outline of the German philosopher’s work, in which an analysis of the changes in human perception on account of technical transformations is framed by the theme of the political struggle against fascism (or neo-fascism), fought in the field of aesthetics. Already at a considerable historical distance from the Buck-Morss text, my goal is to pay attention to less explored points in the relationship between the two essays and their respective discursive strategies, as well as to possible discontinuities, accentuating the problems and costs of the rereading performed by Buck-Morss. My intention is not to rescue something like the “true Benjamin” but to note how, in (in)fidelity to Benjamin, new theoretical arrangements and new imperatives (ethical rather than aesthetic) are formulated for the art that is still called “contemporary” today. Through resources of repetition, updating and what the author calls the “radicalization” of Benjamin’s considerations on aesthetics, under the motto of a new concept of “anesthetics”, the political engagement of the original text and the sense of the “politicization of art” are reframed. To remove the subject from its condition of apparent invulnerability, says Buck-Morss, it is necessary to “redeem the aesthetics” of the discourse of the aesthetic, which, since Kant, at least, would be a vehicle of the narcissistic illusion of the “homo autotelus”. What is at stake, I argue, is the submission of the aesthetic to the ethical field, in a movement that is consummated at the end of “Aesthetics and Anaesthetics”. In dialogue with Hal Foster, who also wrote for the *October* magazine, Lacan’s theory of the mirror stage is interpreted as a theory that describes the production or birth of the

modern subject as fascistic. I argue that fascism is not the consummation of the mirror stage, it is rather its deformation, insofar as it refuses both its destination for the Symbolic and its component of the Real. Moreover, instead of psychologizing and dealing with the problem of the (re)birth of the subject from trauma, it is necessary to retrieve Benjamin’s gesture of thinking about the subject already alive and already launched in the world of politics.

The Ambiguity in “Famigerado” and the Logos as a Powerful Lord

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The paper aims to verify the possibility of establishing a dialogue between the speeches in the tale “Famigerado”, written by João Guimarães Rosa, and Górgias’ perspective from Leontini on logos, as the sophist presents it in “Encomium of Helen”. To achieve the objective proposed by the study, we started with the indication of the ambiguities in Guimarães Rosa’s tale. Further on, these indications allowed us to perceive the ambiguities equally present in the theory exposed in “Encomium of Helen”, taking logos sometimes as a speech, sometimes as a word, always placed as a powerful lord. This observation led us to the last movement of the study, in which we were able to associate the perspectives on the logoi proposed by Gorgias and those of the speech and words that make up the plot of the Guimarães Rosa’s tale under consideration. Therefore, the development of the discussion proposed by us throughout this article points to a dialogue between the studied texts, since the configuration of “Famigerado” as well as “Encomium of Helen” and of the testimonials on Gorgias’ thought allow us to establish the logos as a powerful lord.

Art in the Apparatus’ World – Vilém Flusser

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Considering that artistic messages are models of our reality, contemporary art is one of the representations of us. The plurality of the way in which reality is presented is a current remarkable feature, which is reflected in art. Once in front of the artistic object, we face an “experience of concrete” (FLUSSER). Dealing with this plurality, which can come out of mixed formats, generates discomfort, and raises doubts about the experience in front of the work. We see in current artists the realization of this private experience, going through a materiality that escapes the traditional modes of art presentation, leading us to understand that “it is not art that is rejected, but the object of art” (KLEIN). There are artists with the most diverse production modes and the success of their enjoyment is defined by the artist’s ability to communicate, and also by the way we place ourselves in front of the work: “The Bienal opens up to me (it will be an “open work”) if, and only if, I open up to it. Otherwise, it will be a “white box” (FLUSSER). The aesthetic fruition is not complete in the work, “emission and reception depend on the society, the politics, and the public” (FLUSSER). However, artist-public communication cannot be the only subject of analysis. The present research aims to investigate the noises in artist-audience communication, also investigating the role of the art system’s agents in the narrative which is built with those who enjoy it.

Discussing these agents, we think about who builds the current bridges of this relationship (galleries, museums, Academia, art history), and how this construction, which has institutional aesthetic beliefs, values, and conceptions as a backdrop, contributes to an approximation and a better public-work experience. The so-called crisis of contemporary art is not an art crisis, but an aesthetic discourse one coming from philosophy, history, and criticism, attempting to embrace current art (JIMENEZ). In addition, we are going to investigate how the mass media impact the way we understand and relate to aesthetic manifestations. Vilém Flusser’s philosophy will be our tool to support the proposal. Post-history concept of him, which is linked to the general theory of apparatus, characterizes contemporary society. This

theory has its origins in technical image creations—TV, photography, films—and is directly related to the revolution in the media, which also plays a fundamental role in the way we understand art.

The Bragaglia Brothers' Photodynamism and States of Mind

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The purpose of this study is to examine the photographic expression that Italian Futurist artist Anton Giulio Bragaglia (1890-1960) and his brother Arturo (1893-1962) aimed to achieve by analyzing the artists' own theory.

The Bragaglia brothers invented a new photographic procedure called photodynamism (*fotodinamismo*) that aimed to innovate the photographic art of their time. In order to “render, graphically, the perpetual motion in the perpetuity of a gesture,” they photographed the everyday actions of their subjects using long exposures, visualizing them as trajectories of movement on the film. Of course, photodynamism, which began in 1911, was not the first photographic attempt to capture movement; in the late 19th century, Eadweard Muybridge and Étienne-Jules Marey had already used cameras to document animal forms in motion. The experiment by the Bragaglia brothers has often been compared to such scientific chronophotography. However, there is a clear difference between the two. Bragaglias' photodynamism emphasized the importance of the “states of mind (*stati d'animo*)” of their subjects, using slow shutter speeds in the pursuit of artistic values.

Although the “strange” and “bizarre” images of photodynamism caught people's attention from the time of its invention and continue to do so, the fact that this experiment was justified by the Bragaglias' original theory or manifesto has surprisingly been neglected in previous studies; in fact, Anton Giulio published the book “*Fotodinamismo Futurista*”, which contains his original artistic theory, as well as numerous essays such as “*La fotografia del movimento*” and “*I fantasmi dei vivi e dei morti*.” Manifestos always occupied an important position in Futurism; therefore, the significance of photodynamism can only be evaluated by clarifying its theory as well as its practice. In this study, I focus on Anton Giulio's various essays on photodynamism to understand the artistic expression that the Bragaglia broth-

ers conceived through their photographic experiment. Considering Anton Giulio's emphasis on the concept of "states of mind," I suggest that the Bragaglia brothers created photodynamism to portray the invisible internal movement of the mind through the visible external movement of the body.

(New) Media in the Contexts of Visual Anthropology–Anthropophagy–Posthumanism. Approaching the Other

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My thinking about media images of the other and otherness is ordered by three vectors: posthumanism–anthropophagies–iconologies. In postmodernity, they define both modern life and the field of visuality. Digitalization brought new technologies, the language of mathematical code, cyberspace, virtual objects, and androids, as well as questions concerning humanity and non-anthropocentric subjects. Globalization triggered a transnational economy and the search for content capable of integrating all people. Based on the principles of multiculturalism or symbolic cannibalism, the new community is to absorb the chasm separating continents and cultures. Iconologies, i.e., imaging typical of local cultures, have preserved (and repeated) collective ideas and traditional ways of depicting the world: alien, exotic, other...

In cyberspace, communication based on the Internet combined dominant and alternative representations of otherness, performed fragmentation of cultural conventions—including images and imaging. The crushing of forms, anthropophagy and hybridization have become the main rhetoric of postmodern visuality, aesthetics. The media combines elements of various images, memories, and collective representations. Media hybrids have become spaces of dynamically developing visuality in which every computer owner is a participant. The excess of images and the digital pace of image transformation make the contemporary media form a laboratory of cultural change. The media form embodies essential orders of understanding the alien, different, and exotic. Cultures have always tamed strangers by devouring, eating, or expelling them beyond borders, repelling, or excluding them. Symbolic cannibalism, and the cannibalization of cultural forms and content are a ubiquitous practice—the media makes anthropophagy the main strategy of participation in communication, and increasingly more often also of designing indi-

vidual identity. Hybridization and hybrids constitute a game of repetition and innovation.

Means of presenting are at the same time means of politicizing, they are visual policies. Hybridization and hybrids enable looking at the acts of (de)construction of traditional images of the alien and exotic, the other, which function in local cultures and serve communities to build their own identity. Images of races, cultures, bio(images) of bodies and sexes... which are present in collective imagination constitute visual anthropology in action. Iconologies and anthropophagies popularized by media images involve dialogues between cultures, whereas hybrids pose questions about humanity and empiria, visual forms in culture. Therefore, the proposed paper will be filled with media forms and their hybrids. They will be accompanied by means of representation and visual policies leading to reflection on the right to create images and look at images

Music Likened to Nature: An Essay on the Music of Toru Takemitsu

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Toru Takemitsu (1930-1996), one of the leading composers in post-World War II Japan, left behind not only concert music but also a large number of songs for film and TV dramas belonging to the theatrical music category. Moreover, he wrote many texts on music, including commentaries on his own musical works. This means that for Takemitsu, music is not just a composition or combination of sounds, but something that is formed by the interaction of sounds and other things. In other words, his music is knitted and woven by sounds that are imbued with visual images and penetrated by words. This is probably due to his unique way of thinking about sound: that is, for Takemitsu, the sound is a living thing that lives in the nature of the imaginative world. His music, which resounds in the real world that we can hear with our physical ears, has sounds that live in imaginative nature as its origin.

For Takemitsu, in imaginative nature sounds meet to become a stream and form a silent river of sound that eventually flows into the ocean of sound. Sound is neither ringing out nor actively moving around but flowing silently. To compose is nothing more than to scoop up from the river of sound, from the ocean of sound, the living sound that will resound in the real world, and to bring it to life as actual sound. Therefore, imaginative nature, the origin of the sound, must not be lost in a musical work. That is why we may think that he regards the actual sounds in the musical work—and perhaps even the instruments—as “nature.” For example, at the beginning of “November Steps” (1967), he “likens” the orchestra to a “forest” and depicts the sounds flowing through it as “wind.” It is the SEA motif that is a typical manifestation of this attitude of likening sound to “nature.” The motif is composed of Es-E-A, which generally forms a «semitone + perfect fourth», and this combination of sounds can be positioned as the “mother cell” from which a stream of actual sound generates: i.e., the source of a sea of sonority. We can safely say that from this

“mother motif” is born the imaginative nature that is the resounding music: it is one of the characteristics of Takemitsu’s music.

The Aesthetics of Virtue in Product Design

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Virtues are qualities in which human beings excel, but the concept of virtue is often applied to industrial products. For example, words such as sincerity, honesty, and modesty are also used to describe some qualities of a product. Therefore, this paper would like to ask in relation to industrial products, what kind of judgment is made based on the concept of virtue, and what kind of properties the concept of virtue represents. What this paper would like to confirm through the discussion is that when we talk about the “sincerity” of a product, the product’s aesthetic quality is highly relevant, regardless of the intention of the statement. When explaining product-specific beauty, it is the functional beauty that is usually discussed, but this paper will be able to suggest that beauty as an expression of virtue should also be taken into account, and in fact, it has already been considered, consciously or unconsciously.

Compared to the aesthetics of other art genres, design aesthetics still has a lot of room for development. Probably the most important work of design aesthetics is to rethink design evaluation itself, by examining the use of words in design evaluation, because, as typically seen in the evaluation of Amazon, consumers always make some kind of decision paying attention to the general evaluation, not to mention the evaluation system such as the Good Design Award. From this perspective of design aesthetics, this paper will reflect on a kind of “virtue aesthetics” which is an attitude that says something about the beauty of things using words of virtue. Such popularized aesthetics can also be seen in commercial advertisements.

Beauty or Praxis?: Conceptual Dilemmas in Hegel's Aesthetics

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Hegel's Lectures on Aesthetics are regarded today as a classic text in the continental philosophy of aesthetics. However, it is not obvious to what degree—if any—Hegelian aesthetics is useful for understanding contemporary artistic phenomena. The main reason for this lies in Hegel's understanding of beauty.

Although Hegel reserves key positions within his philosophical aesthetics for artworks that are not beautiful, his lectures on aesthetics provide a detailed theoretical account almost for the concept of beauty. Commentators such as Walter Jaeschke have therefore argued both that Hegel's aesthetics imply a principle for comprehending art-beauty qua the organic unity of its own moments—but that Hegel did not clarify the principles on which art in general, including art that is not beautiful, is based.

Commentators thus face a dilemma. Some, refining Hegel's definition of beauty by reference to the Science of Logic and Hegel's anthropology (in the Philosophy of Spirit), have clarified and emphasized the role of beauty in Hegel's aesthetics. These interpretations rightly show that beauty plays a central role in Hegel's aesthetics. But they also impute to it a key role in legitimizing art, with the result that not only does art that is not beautiful (according to those interpretations) lose its meaning as a subject of discussion in Hegel's philosophy, but the positive significance of such art also becomes impossible to justify.

Meanwhile, another line of commentary emphasizes Hegelian references to the significance of art in general, with a focus on art that is not beautiful. These approaches run the risk of ignoring the systematicity of Hegelian philosophy. How can we resolve this dilemma?

This paper consists of three parts. First, I show that art that is not beautiful – which is how Hegel views the art of his time—is indeed an art that is no longer beautiful as a work of art and lacks what he describes as

unity. Secondly, I show that such works nevertheless require a unity of a different kind, one that relates to the artist and the viewer. And thirdly, I show that such a relationship, which is centered on the work, can only be established as a constantly fluctuating practice. This reveals that art that is no longer beautiful can be understood as a development of beautiful art, the original object of Hegel's philosophy of art.

Alexei Losev's Doctrine of the Prototype of the Artistic Form as a Synthesis of Philosophical Tradition and Historical Art Practice.

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The paper aims to demonstrate the specifics of the doctrine of the prototype of the artistic form by the Russian philosopher Alexei Losev (1893-1988) to reveal its philosophical and artistic sources and premises. The main object of the study is Losev's treatise *The Dialectics of the Artistic Form* (1927). The scientific novelty of the study lies in the correlation of philosophical and aesthetic content with the evolution of art, primarily, music. The study approaches origin in Losev's phenomenology and Neoplatonic dialectics, but are also interrelated with the deconstruction method.

The main source of Losev's doctrine is the Neoplatonic category of the One, and the prototype is the projection of the One onto an artwork. Thereafter, Losev applies Kant's method of antinomies. Thesis: the artistic form presupposes that there is a certain prototype independent of it. Antithesis: the artistic form does not presuppose any prototype, but creates it itself. Further, the antinomies undergo the process of synthesis, following Hegel's method of triads: the artistic form is a becoming realization of itself as its own prototype. But since it is not just opposites that are synthesized (as was the case with Hegel), but antinomies (statements that are incompatible with each other), then Losev, to some extent, performs deconstruction.

Considering the antinomies of the artistic form, including the antinomy of the prototype, Losev cites a lot of examples from the field of literature and the visual arts. However, it is music which provides the richest content in this respect, since in it not only the prototype but also the artistic form itself exists only in obvious becoming. The prototype, being a relevant and complete expression of artistic meaning, governs the selection and synthesis of style, genre, intonation models, and the interrelation of invariants and variants in individual

musical compositions. The musical form most vividly represents the semantic mobility of any artistic form: it is implemented in duration-first during a performance, then in historical time, receiving various interpretations (variants). Conclusion: not only the prototype, but even the text of music work is always becoming and don't even have its main invariant.

As a result of the study, the author determines a connection and relationship of the concept of 'prototype of the artistic form' with other concepts of Losev's aesthetics: 'primary artistic being', 'pure musical being', and 'artistic style'.

Representations of the Abandoned Places in 1980's Japanese Subculture

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In 1980s Japan, ruins, scraps, and abandoned places emerged as a characteristic feature in creative subcultures, including comics, independent films, music videos, and experimental theater. This phenomenon was different from the Western representation of ruins, and it shaped definite perceptions of this period.

This paper traces the genealogy of the representations of ruins, scraps, and abandoned places in the 1980s Japanese subcultures and examines how they reflected the atmosphere and the characteristics of the times. The international, political, economic, and industrial landscapes changed radically during the decade. The threat of nuclear war increased. The bubble economy altered the cityscape dramatically. The transformations in industrial structure and labor market after high economic growth led to the abandonment of manual workers.

This paper analyzes the following works: Katsuhiko Otomo's post-apocalyptic comics, an experimental drama set in scrapyards by small theater companies led by Norimizu Ameya, films about abandoned buildings in a large city, and the "abandoned" people who gathered there, such as Masashi Yamamoto's "Robinson's Garden," Yoshihiko Matsui's "Noisy Requiem," and Shinya Tsukamoto's film, "Tetsuo, the Iron Man," which describes the fusion of scrap metal and the human body.

These works are, to be sure, not uniform. They range from the science fiction setting of a post-apocalyptic world after a nuclear war, the place that could be called "the inner periphery" left behind by a society undergoing industrial transformation and redevelopment, to a fusion of ruined human bodies and junk industrial materials. However, anonymity dominates all the works. Just as the places are anonymous, so are the people who put themselves there. These abandoned places are the unique topoi that have fallen from the values

of capitalism, such as control, functionality, usefulness, productivity, rationality, and meaningfulness.

By examining and analyzing the representation of abandoned places in 1980s Japan, this paper will show the other aesthetics of ruins in the subcultural contexts.

Robert Jasper Grootveld: In the Myst of Thoughts and Actions

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The present proposal aims to analyze two different creations from the artist and activist Robert Jasper Grootveld in the sixties and the correlation between both. His scrapbook, which contains photo works, ideas, poems, and letters among other contents, became a vast kind of personal journal. The scrapbook makes part of the collection of Rijksmuseum since 2017, previously lost for more than 20 years, and wrapped in the doubt of the intentionality likewise his happenings and performances. Focused on criticizing the consumerist habits and dialoguing with the zeitgeist and counterculture typically explored post-second war. Besides the intentional dialogue with his place and time, Grootveld took the happenings to occupy city spaces and talk directly to people. Through the dialogue with present street people and the aspects from the city of Amsterdam, he took the everyday elements, such as streets, squares, channels, sculptures, and advertisements to provoke society and institutions, becoming even harder to classify him as an artist or an activist. The reflection of the mist involving his production on the street and in his personal scrapbook is still present, his work was acknowledged in recent past years mostly by Dutch institutions, but there are a lot of questions still without an answer some of that Grootveld answered in dubious ways, some like the line between art and activism and the role of the institutions in it, were somehow preconized by his work in the sixties, as the blurry in the limits towards the everyday life and place and the artistic sphere, causing codependency from the individual and the commonplace in everyday experience for his supposed art work to happen.

Australian Indigenous Art Between Aesthetics and Anthropology: Karel Kupka's Legacy

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Western and non-Western art represent two different art worlds which have been brought into shared discursive and real spaces through anthropology and art disciplines, including aesthetics. The relationship between these disciplines was initially competitive or hostile, however, their recent collaboration proved beneficial and fortified the results of research on non-Western art. Although the collaboration between art disciplines and anthropology is more common recently, there were researchers whose methods combined both disciplines and represented innovative approaches to non-Western artworks.

Karel Kupka (1918-1993) was a Czech researcher of Australian Indigenous art whose approach was innovative and sometimes misunderstood. His academic work represented a tension between art and anthropology—he studied art and became a painter in the 1940s and earned a doctorate degree in anthropology in the 1960s. Apart from studying Australian Indigenous art in Arnhem Land (1956-64), he also created a large collection of Australian aboriginal bark paintings and wooden sculptures (the collections are currently located in Australia, France, and Switzerland). Although he was convinced that Aboriginal paintings and sculptures were artworks and should have been perceived through their aesthetic qualities and exhibited in art galleries, his collections were placed in ethnological museums. In his research, he focused on the “individual talent” of Aboriginal artists and tried to release them from the paradigm of anonymous “primitive painters”.

The paper will present Karel Kupka's research and collection of Australian Indigenous art. It will focus on the relationship between aesthetics and anthropology in his work, including the changes throughout his academic career. It will place Kupka in the wider context of the process of the recognition of Australian Indigenous art and inquire about the current legacy of his work.

Tunnings: Notes for a Metamorphosis of the Urban Experience

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Nowadays we live in a period of intense temporal, spatial, and social transformations that impact the way we experience the cities and the world ourselves. This paper aims to explore and express the metamorphosis of the urban experience in three historical moments: pre-modern, modern, and contemporary. Starting with the difference presented by Walter Benjamin between the traditional, communitarian, and collective experience (*Erfahrung*) and the modern, urban, and individual experience (*Erlebnis*), we will try to sketch a contemporary experience that we name: tunnings. Dialoguing with Gilles Deleuze and Félix Guattari's philosophy of difference we can say that tunnings are a global, urban, and cosmic experience that happens between collectivity and individual as a more-than-human process that happens in a global body by affective resonances. Even though this is an experience beyond good and evil, it shows a perpetual struggle between collective vital autonomy and the control in the neoliberal cognitive capitalism by the transversal production of the deterritorialized metropolis and subjectivity. Thus, we can point tunnings as becoming experiences that breaks the distinctions between nature and culture, humans and non-humans, marking at the same time cities and subjects in contemporary times as well as opening our political imaginary to compose new cosmopolitical tactics of resistance in cities.

Arthur Danto's Philosophy of Art: Objections to Wittgenstein's Thought

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This communication proposal aims to present an analysis of Arthur Danto's objections regarding the interpretations of the concept of art inherited from Wittgenstein's philosophy. Such objections, developed by Danto in his main work, "The Transfiguration of the Common Place" (1981), are situated in the debate with some analytic philosophers of art with Wittgensteinian influence and also with Wittgenstein himself. The main point of this debate concerns the criticism presented by Danto as an objection to the interpretation of art as an "open texture", which, according to him, would be supported by the concept of action as a materialist externalism. In this interpretation, Wittgensteinian philosophers argue that there is no essence or nature of art, and the pretense of presenting a definition of this problem is in error. The argument in favor of an open texture is grounded by them in the notion of family resemblances of the language games of Wittgenstein's philosophy. In this way, an adequate interpretation should understand art, not as works possessing properties in common, but as works that only share similarities with each other. Danto postulates that the definition of art is possible. To support his thinking, he first presents his objections to Wittgensteinian thinking, arguing that the interpretations of art through the notion of family resemblances end up restricting art only to its material aspects. In this sense, Danto presents the examples of contemporary art showing that they have a conceptual dimension responsible for the transfiguration of banal objects to the status of works of art. Considering these issues, the presentation will be as follows: first, the context in which the debate develops will be presented, showing how Wittgenstein's thought was used by some authors as a way of interpreting art; then, the presentation will be given in the analysis of Danto's criticisms showing how he develops his objections to the aesthetic thinking of Wittgensteinian theorists; and finally, an analysis of the foundations that guide the concept of "transfiguration" will be presented.

Action-Centered Interactivity in Video Game Playing

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Video games stand at the intersection of digital media, game study, and applied aesthetics. One of the key qualities of video games, is that players are required to preserve their continuum, i.e., do not fail the video game playing, and such requirement is realized by action-centred interactivity. It suggests the virtual actions performed by players' physical actions are driven by their intentions, which are realized and have virtual outcomes in the video game world instead of the real world. Compared with daily or artistic interactivity in the traditional sense (Caroll, 1986; Lopes 2001; Forme 2009; Waldman & Woodward 2018), action-centred interactivity in video game playing is so distinctive and unique, which is both the interaction through digital media and through the video game itself. Besides, the latter is built upon the former, only by interactive aesthetic experiences, i.e. a video game must be played by players who can construe the cognitive idea of that video game. Particularly, action-centred interactivity is at the core of video game study and not only acts as the threshold of exploring aesthetic experiences during video game playing such as immersive player-centred perceptions, but also a very important starting point of video game study closely associated with epistemic and moral issues inspired by video game playing, including virtual spatiotemporal schemas, double identities of avatar and the player, interaction between virtual body and player's mind and virtual immoral intentions.

Previous studies either ignore interactivity in video game playing or pay less attention to aesthetic interactive virtual actions performed by video game players, or the cognitivism problems raised by interactions between the virtual and the real world. Moral studies (Bartel, 2020) on virtual immorality are limited to classic topics such as freedom and intention, while ignoring the precondition of virtual identities problems caused by video game interactivity.

Here I will argue for a functional view of action-centred interactivity in video game playing. Relying on it, I will solve problems of interactions within the virtual world (e.g., space and time perceptions in the video game world, video game narrative accomplished by virtual action performances, identities of avatars contributed by interactive virtual experiences,) as well as interactions between the virtual and the real world (e.g., virtual cognitivism, augmented perceptions, virtual immorality, and practical benefits). What's more, I believe the interactivity in video game playing has refreshed the classic question of mind and body interaction into mind and technology (virtual body depicted by technological devices) problem under new media conditions, which is a very sharp observation and worth deeper exploration.

Every Successful Reproduction has its own Secret. Film Projects and the Use of Photographs in “Shut up, or Rather Speak. Diary of a Feminist” (1978) by Carla Lonzi

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With the aim of investigating a specific form of the legacy of second-wave Italian feminism, this paper intends to propose a re-interpretation of some places in the writings of one of the founders of the women’s movement in Italy, Carla Lonzi (1931-1982). The passages analyzed will be employed to construct a hypothesis of feminist aesthetics whose center is the notion of the every day, to the clarification and articulation of which the entire proposal is dedicated.

First, the paper will attempt to show how a re-reading of specific places in Lonzi’s thought could enrich the theoretical plexus of what has been defined for some years now as “Everyday Aesthetics.” A tradition of studies that interweaves the latter approach with feminist theory has been present in English-speaking countries for some years. However, from a theoretical point of view, the contribution of Italian feminism is all but ignored. Particular emphasis will be given, in this framework, to an interpretation of the concept of the every day in the light of some key themes of Italian feminism: the recognition of the constitutively political character of the dimension of personal experience (also, and perhaps above all, everyday one) or, more recently, the attention to the care and the interest in a different experience of temporality born precisely from a reflection on the way women’s practices have marked the day, the week, the year, with a rhythm that is characterized by repetition and anachronism rather than linearity.

In August 1974, Carla Lonzi wrote in her diary “Shut up, or Rather Speak. Diary of a Feminist” (1978), she was planning to make some “short films about the gestures of women who provide for the suste-

nance of humanity: washing dishes, caring for children, the sick, etc.” (Lonzi 1978: 767). This plan, which was never realized, but to which Lonzi also takes care to give a title (“Women’s Culture of the Sustainance of Humanity”), will be the focus of the second part of the paper and will be studied in relationship to the series of photographs that Lonzi includes in the same Diary.

In its second part, the paper also intends to examine these Lonzian projects as accomplished creative acts and to interpret them as a possible exit to the critique of the artistic act and the myth of the artist on which Lonzi already insisted since the mid-1960s and which become a recurring theme of her feminism.

How Is a Music Short Video Platform Changing Aesthetics and Culture? A Case Study on TikTok Gesture Dance

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TikTok gesture dance, based on the affordance of TikTok as a digital media platform, is a new type of screen dance characterized by “hand-face choreography”. This paper focuses on the decisive role of media, and holds that for TikTok gesture dance, the role of media is not reflection but generation. Moreover, from this new kind of dance, we can see the changing of aesthetics and culture in the digital era brought by short video platforms such as TikTok.

The affordance of TikTok shapes the new paradigm of TikTok gesture dance as a dance image from three aspects, which shows a shift of aesthetics and culture in the digital era. Firstly, in terms of basic functions, the communication defects of “lip-synching” require gestures to make up for them, so as to increase social efficiency. This is the root of the signification of gestures in gesture dance. Secondly, in terms of viewing methods, vertical screen viewing highlights the portrait and limits the movement space, making the micro, static, focusing on the upper body “hand-face choreography” a prominent feature of gesture dance at the aesthetic level. Thirdly, in terms of communication rules, the network meme, as the transmission mechanism of TikTok, makes gesture dance an algorithmic style that encourages imitation and replication, and imprisons people in the aesthetic “echo room”.

Partage du Sensible and Anti-Colonial Thought: The Case of Zanele Muholi

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The study that serves as the basis for this presentation aims to contribute to the development of contemporary aesthetic thinking following anti-colonial discussions about the relation between art and politics. In order to do so, this presentation will start by pointing at important elements of the relation between art and politics according to Jacques Rancière’s thought. Rejecting the way political art was and still is approached in contemporary aesthetics, Rancière proposes a new aesthetic regime within which art is intrinsically implicated by the political notion of *partage du sensible*. The arguments and suggestions raised by Rancière in his book “*Le Spectateur Émancipé*” (2008), will be intertwined with the thought of Gayatri Spivak, in order to understand how the aesthetic regime proposed by Rancière can contribute to central guidelines of anti-colonial thought. The main reference to Spivak’s work will be the book “*Can the Subaltern Speak?*” (1988). As an example of the application of the reflections suggested above, interpretations of some photographic works by the South African queer visual activist Zanele Muholi will be proposed. Her photographic series “*Somnyama Ngonyama*” will be the main reference analyzed, but photographs from other series will also be taken into account. The main objective of the presentation is to identify how Rancière’s aesthetic thinking can effectively contribute to the understanding and development of contemporary discussions about subalternized speech and the understanding of meanings according to counter-hegemonic determinations, reinforcing the importance of aesthetic discussions for anti-colonial political thought.

Tatlin's Whisper #5, by Tania Bruguera: Ghosts of Disenchantment

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The article focuses on Tatlin's Whisper #5, a performance work presented by Tânia Bruguera in 2008 at Tate Modern, to consider how space is elaborated in this artwork, highlighting its uses and aesthetic-political implications. Initially motivated by Frederic Jameson's idea of "cognitive mapping", the text aims to consider questions around the relationship between the subject and an ordered totality. Based on different theoretical frameworks, such as the works of Diana Taylor, Fred Moten and Stefano Harney, Roberto DaMatta, Muniz Sodré, and Denise Ferreira da Silva, the article examines the relation of the artwork with the Constructivist movement and discusses different aspects that can be argued in attention to the spatial dimension and how it is involved in Tatlin's Whisper #5. In this way, some critical questions to the context of contemporary art are raised, from notions such as institutional space, liminality, and autonomy, as well as the categories of performativity and representation, considering also the different distances articulated between work, spectator, and criticism as aesthetic issues. In addition, the article is also guided by the question of how the observed artwork features a subject of aesthetics, and how the scene in which this subject appears intersects with political and ethical scenes.

The Fashion Code, According to Vilém Flusser

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No, this text does not intend to approach the fashion code as icons, emblems, or key symbols that characterize the narratives built by fashion brands, especially by traditional European luxury brands. Code here should be read as *modes d'emploi*, programming, and behavior model. This is how Vilém Flusser, a Czech philosopher naturalized Brazilian, proposes a de-ideologizing reading of fashion.

In his book "Post-History", Flusser argues that, nowadays, everyone seems to dress as they want. We believe in free choice and the freedom of not having to follow models imposed by French or Italian fashion couturiers. But the author defends the idea that there is, in fact, no real choice, as we find ourselves between traditional values (which we no longer believe in) and values that are not ours, but of those who hold the decision-making power. For Flusser, there has never been so little freedom of choice as there is today. Fashions seem to change quickly, but fundamental standards become increasingly rigid.

The range of possibilities present in current fashion reveals apparent chaos, where everyone chooses and assembles their own style. But what we see is nothing more than a complex system of uniforms. "Uniforms for liberated women (loose breasts), for anti-racists (afro look), for the new left (hairy breasts), and new right (leather jackets), for intellectuals (turtle collar), for college students (lingerie and boots), (...) Such a complex system is code. 1" And for those who know the codes, it is possible to decipher the wearers of the clothing.

What the fashion scene produces is the need to decipher the code that manifests itself in it, through its technical images and the techniques it imposes on the dressed bodies. Understand how the codes operate in order to, perhaps, subvert them.

Geometric Abstraction and Contemporary Art: Brazilian Experiences

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Geometric abstraction is a phenomenon with various trends. It is commonly understood as being limited to the avant-gardes of the 20th century. However, since the last decades of the past century, many artists, including some from Brazil, have been renewing and updating such phenomenon. This paper argues that four Brazilian contemporary artists—Carlos Fajardo, Artur Lescher, Marcius Galan, and Roberto Wagner—deal with geometric abstraction not by reviving it, but by a fresh, innovative, and questioning manner. Geometric abstraction appears to them as one trend, subject, or matter among many others. They deal with it not as a revival of past usages.

The Latin-American geometric abstraction avant-garde artists may be split into those who believe in reason and those who question reason. These considerations may be extended and, hence, these four contemporary artists can be understood as some who question in their oeuvres reason and some aspects of contemporary life. The method is internal and external analysis. The internal analysis considers these artists' works, while the external considers their relation to their generation context and to their relation to art history. The objective is to understand geometric abstraction in these four artists' works in their relation to art history. The primary sources are the artists' works in various supports and shows. The secondary sources are texts by art philosophers, critics, and historians, such as Wilhelm Worringer, Maria Lind, Anna Moszynska, Rodrigo Naves, Sônia Salzstein, Gabriel Pérez-Barreiro, and Dora Vallier.

The Threshold Experience as a Complementary Methodology to Write About Works of Art

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We propose to reflect on the works "Walking" (1963) by Lygia Clark and "The Egg" (1968), by Ligia Pape as an opportunity to practice a methodology based on the notion of a threshold experience. In order to think and write about these works in which the body plays an important role, we intend to consider the body of the writer as a whole instrument of thought. The aim is to be attentive to the responsiveness of our body as it immerses itself in the processes of preparation and execution of the works studied, as a simulation of the artistic actions, so our own body can also teach us about the artistic experience and its theory.

The notion of threshold experience goes back to architecture. Herman Hertzberger, in the book "Lessons of Architecture", explains the threshold as a "door frame" or "sill", "interval", and "accommodation between contiguous worlds". Without disregarding the architectural sense, Benjamin deals with the term threshold in an excerpt from the notebook "Prostitution, game" in the book "Passages". His work on this matter is unfinished, but this precious annotation creates a new architecture, in which the threshold is not just built next to an actual door, as Hertzberger describes it, but can make weave itself into transitions of the human experience. In this sense, falling asleep and waking up would be recognizable as threshold experiences for the human, as would dreaming, dying, and other experiences for which we usually create rituals. Adding to this line of thought, Jeanne Marie Gagnebin, reading "Peasant of Paris", by Louis Aragon,—a book also cited by Benjamin to address the threshold experience—, understands that Benjamin is linked to this surrealist vision, in which the threshold is on the sill of the door in which reality, imagination, and other possibilities intersect, and are accessed through images, whether metaphorical, by Aragon, or those of threshold experiences indicated by Benjamin, such as dreams. Marie Gagnebin also claims that the

threshold could be a transition zone, a place where we can think without demarcated dichotomies, in a dialectical effort of thought.

This methodological proposal is justified in thinking of writing as an inscription of the body—for each body has its own history, limits, and contributions—incapable of impartiality, but capable of reflections that go beyond the intellectual thought and necessary bibliographical reflection.

Phenomenological Aesthetics as a Theory of Architectural Creativity

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In the modern socio-cultural continuum, the professional interpretation of architecture as such and the architect's creative process itself presupposes not only a purely descriptive method of the morphological components of monuments and an axiological interpretation based on the normative criteria of projective activity, such as functionality, tectonicity, proportionality, scale, aesthetics of construction materials, etc. Architectural creativity today is very complex, multifaceted, and diversified both in terms of stylistic vectors and utilitarian needs and functional and building capabilities. Therefore, modern architecture, newly created and including in its landscape the preserved historical memorial architecture, requires a special attitude towards itself and focuses the attention of interpreters—historians, art historians, philosophers, and architects themselves—on a broader and deeper analysis that allows you to see in a structure or project “text”, which, if necessary, can be read, interpreted, understood and comprehended in a certain way. In this context, hermeneutics as the interpretation and understanding of the text opens up the prospect of understanding architecture as a kind of plot, constituted with the help of a special architectural language, “telling” about certain phenomena from the past and present, in which there are (albeit conditionally) certain “characters— individuals or “character” events.

As an empirical given, architecture as an object can never show itself to us; it is always presented through a system of connections and relationships with other phenomena. Its existence is mediated and conditioned by the aesthetic tastes and ideals of the era, pragmatic-mercantile preferences, and the general state of the socio-cultural situation. The concept of intentionality is key in the phenomenological and aesthetic interpretation of the creative process in architecture. The structural and compositional being of architectural work, the aesthetic combination of its volumes and forms, “passed” through the prism of intentional consciousness as its correlate and

at the same time acquiring the status of intentional objects, receive a different semantic transformation, requiring a new reading and appropriate vision and understanding. Architecture is a many-sided language, the main signs of which are the “silence” of heavy masses and the strict “silence” of technically correct constructions, a competent engineering combination of which helps to materialize the author’s utilitarian-aesthetic idea, which, when materialized, will appear as the existential foundation of intentionally formed eventfulness. Architectural “events” as phenomena “appear” to our consciousness, are imprinted in an intentionally “written” text, in a certain sequence are constituted by consciousness as an intentionally structured architectural plot with semantic meanings fixed in it. The variety of cultural concepts with which the subject’s intentional consciousness fills the architecture testifies to the dialogical nature of various semantic approaches to it, each of which presupposes a particular interpretation of architectural “eventfulness”, constructed both by one’s own intentional consciousness and by someone else’s. In this context, hermeneutics and phenomenological-aesthetic analysis are one of the most acceptable and productive from the point of view of “reading” and understanding the whole variety of meanings of architectural reality.

Aesthesiometer and Feelies: Multisensory Immersion in Paolo Mantegazza’s *L’Anno 3000* (1897) and Aldous Huxley’s *Brave New World* (1932)

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This contribution constitutes the second part of an investigation into Huxley’s dystopic notion of immersive multisensory cinema, “the Feelies”, a concept that does not just provoke the question of to what extent visions unfolding in science fiction literature may potentially inspire future inventions, but also invites interrogations regarding its historical origins.

Whereas the first part, “Revisiting Huxley’s Dystopic Vision of Future Cinema” (delivered in 2019, at the IAA Congress in Belgrade) explored later realization as well as technological preconditions of multisensory cinematic immersion, this second part, in turn, offers a reading of its historical foundations within the science fiction genre of the Italian *Fin-de-siècle*. The subject of this paper is the novel *L’Anno 3000* (1897) by the Darwinian ethnographer and anthropologist, medical doctor, and politician Paolo Mantegazza (1831-1910), whose body of work remains underinvestigated to date and whose novel did not find yet its legitimate recognition in the history of science fiction.

In the aftermath of the *Risorgimento*, Italian society found itself still in a critical formative process, and shortly before the turn of the century, the question of an alternative future society was widely debated. In search of a better society dominated by individuals, Mantegazza extrapolated his own vision of a unified global state in the fourth millennium from the immediate data that he was gathering in his three professions. With Spencer, he believed in social progression via human perfectibility. Reconfiguring his multidisciplinary insights, he moved, alongside the findings of his research trajectory, from a physiology of pain to a physiology of pleasure—directed towards individual and social happiness. His specialization in experimental cognitive physiology and psychology led him to equate the new source of energy,

electricity, with the human nervous system (electron = nerve). In establishing compatibility, Mantegazza forged the foundation for potential invasive modes of prosthetic enhancement. By touching with standardized drug consumption (“nervine foods”) upon common denominators between Mantegazza and Huxley, and by drawing from Mantegazza’s research in the concerned field of human consciousness, I will examine one of these modes, the “Aesthesiometer”, an instrument installed in entertainment venues to regulate the intensity of multisensory immersion—while juxtaposing it with Huxley’s equivalent.

Aesthetic Evaluation of the Atmosphere in Suburban Environments

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Since the emergence of environmental aesthetics, this field has been expanding its focus into various objects and environments including non-natural, man-made, or artificial ones. But still, it seems that we prefer aesthetically good environments and experiences because the word “aesthetic” often automatically implicates some kind of positive value. However, as Timothy Morton suggests with the concept of Dark Ecology, we have to find a way to love “the disgusting, inert, and meaningless” that we have created and rely on as well, instead of dreaming a romantic and idealized world.

In this research, I will investigate the aesthetic value of the atmosphere in our living space around Kobe in Japan, especially the areas which have developed during the high economic growth period between the 1960s and 1980s. Kobe area has a unique geography as an elongated landmass sandwiched between the sea and the mountains. Therefore, people made the new residential areas cutting through the mountains and reclaiming the sea with that soil. Such artificial suburban areas, in general, are thought of as aesthetically negative because of the lack of diverse natural conditions and human historicity. However, what, why, and how haven’t yet been elaborated enough. From this perspective, we carried out fieldwork named the “caption evaluation method”, in which the participants walk around a certain area, take pictures of what interests them, and give free comments and evaluations—positive, negative, or unknown. By collecting hundreds of pieces of data in an area, we could figure out concretely how people perceive the various factors in the environment and experience, not a mere visual landscape, but the whole atmosphere. I will sketch an idea of new aesthetics for our actual living world, combining the empirical results with philosophical aesthetic theories.

Dialectics and Danger: Benjamin and Guimarães Rosa

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Living is dangerous, said João Guimarães Rosa. In his magnum opus, “Grande Sertão: Veredas”, he explored this danger literarily. In this surprising narrative, universal issues of human beings appear from the reality of the hinterland of Minas Gerais in Brazil. Its protagonist, Riobaldo, tells his own memories with the intention to set a question and, in the end, perhaps receiving some advice. The metaphysical dimension of the question that arises in the course of the work concerns the existence of God and, consequently, of the Devil. But it comes along also with the immanent dimension of the human experience in time: what is the human being?

Passing by central themes of the philosophical tradition— such as identity, language and time –, the book reveals the ambiguity of life through the junction of opposite poles: good and bad, God and Devil, man and woman. The objective of this communication is to analyze this “extremely alive dialectic”, as the critic Antonio Candido said, in the light of Walter Benjamin’s dialectical conception and his fundamental aesthetic category for thinking about art since modernity, namely, the allegorical theory. Formulated in contact with works as distinct as the baroque drama of the 17th century and the avant-garde art of the 20th century, the notion of allegory presents the vocation of being reborn in its critical pertinence, especially in the encounter with works of highly reflective and aesthetic vigor, as is the case of “Grande sertão”, by Guimarães Rosa.

Virtual Space as a New Type of Artificial Environment

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The beginning of the information age is associated with the intensive development of fundamentally new information technologies. On their basis, a screen culture is formed, the center and synonym of which is the screen as the final element of the most complex electronic devices, as a symbol of modern civilization. The screen culture generates the formation and development of two parallel emerging spheres—media and virtual reality. These artificially created spaces, and new “worlds”, were the result of scientific progress, the result of technological innovations. Media and virtual reality are currently perceived as an integral part of society’s life, as a sociocultural environment, a person’s living space. The impact of these spheres is one of the central moments in the profound transformations of the lifestyle and mentality of our contemporary. In this regard, complex problems arise related to the comprehension of the expansion of screen technology, with the paradoxes of the existence of artificial worlds.

Mass communication in a special way forms the picture of the world, the sphere of publicity, and social practices. The social and cultural image of the modern world is formed on the basis of access to information channels, and not on the basis of reliable knowledge. The social and cultural realities of the modern world are ontologized by mass communication media. Thus, there is a “double meaning of reality”—in the form of actually flowing and in the form of reality generated by the mass media. The virtual sphere is characterized by an anthropic principle, a variety of interpretations, and a polarization of social assessments. It is becoming more and more widespread in various fields, including art, especially in cinema, in the gaming and entertainment environments. Being an integral attribute of modern civilization, it has a contradictory, paradoxical character.

Art, Emancipation and Gender Human in Karl Marx: Lukács and “*The Economic & Philosophical Manuscripts of 1844*”

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The article to be developed intends to articulate the contribution left by Karl Marx in the “Economic & Philosophical Manuscripts of 1844” with the perspective of the mature Lukács, who was extremely influenced by the work mentioned above, which generated a great inflection in his thinking.

It is intended to discuss the notion of human gender in the Manuscripts of Marx and in “Ontology of Social Being”, written by György Lukács, thinking about how we can deal with the complex of art as a possibility of raising ourselves from the in-itself to the for-itself, that is, how the work of art can bring in itself the power to make us glimpse another way of life for humanity.

We will see how life in capitalism alienates us from ourselves, nature, production relations, and human gender. Next, we will highlight Lukács’ contribution when explaining the ontological basis of human life, that is, the complex that makes us human, different from other animals, and brings in itself the development capacity of other complexes.

From the notions of work, human gender, alienation, everyday life, and emancipation, it is intended to highlight the role of the “Economic & Philosophical Manuscripts of 1844” in the turning point of Lukács’ thought, emphasizing aspects of the work that enables us to discuss the role of art in the emancipation of human gender.

Interspatial Dialogues: The Art Exhibition in the Material and Virtual Spaces of Serpentine Galleries and Pinacoteca do Estado de São Paulo

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The COVID-19 pandemic highlighted the characteristics of postdigital life in its fragmented spatial dimensions. Life takes place in hybrid conditions of the virtual-material duality and, today, the boundaries between these dimensions have been thoroughly dissolved. It is no longer possible to occupy only one space at a time, without being crossed by the other. If the individual’s presence is constantly in this interspace, the artwork naturally exists in the same conditions, appropriating the impermanence of all spatial compositions available. In this paper we contemplate the art exhibition in its contemporary possibilities of new media—in Manovich—confronting the practices of two art institutions of great relevance, one in Brazil and one in England.

The purpose of this research is to contribute to broadening the understanding of interspatiality in art exhibitions, as it has been practiced so far, from the case studies of the “89plus Marathon”, part of the Serpentine Pavilion in Serpentine Galleries, 2013 (year in which Jochen Volz, current General Director of Pinacoteca, worked in Serpentine), and “OSGEMEOS: Segredos” in Pinacoteca do Estado de São Paulo, 2020-2021. Both conceived assuming spatial hybridism as a determining condition in the curatorial project. Through studying the problematic of space in art, based on the two objects, we intended to offer observations to discuss the occupation of the interspace by art institutions. Thus, providing elements for curatorial decisions in projects to be developed in the future, especially for disadvantaged nations.

Lastly, we discuss the aesthetics of precarity and the role of the institutional space in acknowledging its political and geographic positions. As well as applying these insights in favor of their public, so that the social-economic gap is not exacerbated by the art experience itself. The argument proposed in this paper asserts that, unless it’s done with

critical consciousness, exhibiting new media art risks isolating even further contemporary art from the life and people it refers to.

Digital Images and Neoliberalism: An Analysis from Hito Steyerl

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The purpose of this presentation is to analyze the statute of digital images in the contemporary era using the concept of circulationism and its characteristics created by German artist and philosopher Hito Steyerl. Then, the impact of circulationism on the political-economic context of globalized neoliberalism and contemporary democracy will be discussed. To fulfill this proposal, two fundamental essays of Steyerl's theory will be approached: "Too Much World: Is the Internet Dead?" and "Let's Talk about Fascism", both from the book "Duty Free Art: Art in the Age of the Planetary Civil War", published in 2017. The aim is to explain the standard performative movement of digital images in their inflow and outflow between digital and material realities and its influence on current political and cultural representations, since the (post) production, circulation and consumption of these images take place within a social, cultural, and political context, according to the author. In fact, as stated by Steyerl, there is an opposite relationship between the democratization of circulationism and the damage of political participation in society, resulting in a crisis of contemporary representation. Thus, the circulation of images has a direct impact on the functioning of visual culture which, in excess, loses legitimacy and truth when trying to represent any concrete reality. In politics, such loss transmutes democracy into a post-democracy, as it starts to follow a neoliberal market logic and has an imagery and advertising bias, which may even collapse into contemporary digital fascism, as it is currently observed in the global political context.

From Shapes to Action – The Narrative Turn in Prehistoric Image-Making

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Storytelling with pictures did hardly occur in image-making before 5,000 BCE. Art historians and archeologists have been interested in the realism of the cave paintings in southern Europe, seen as a starting point for the development of later art. However, the earliest emergence of picture stories has been neglected. These appear in full-fledged form in Mesopotamia and Egypt during the third millennium BCE. But the first steps of showing and combining individual images in order to display narrative scenes arise as early as around 5,000 BCE at different places in Europe. Clear examples can be found in northern Scandinavia, where rock carvings depict people, animals, and various activities in image sequences. The ability to portray life experiences with pictorial storytelling enlarged human communication. What made this innovation possible? In this project, we will examine its emergence as well as its socio-cultural relevance. In a forthcoming project, I will, as part of an interdisciplinary research group, examine the emergence of pictorial storytelling as well as its socio-cultural relevance. Approaches from cognitive science, narratology, and semiotics will be tested against archaeological material. More specifically, we will examine some of the earliest picture stories in northern Scandinavia, with a comparative perspective on equivalents in Portugal and Spain. Based on these objectives, we have established an interdisciplinary research group from three universities/research institutes (Kalmar, Lund in Sweden, and Tromsø in Norway), having distinct, but mutually enriching research profiles. In this paper, I shall outline this project as well as discuss and present some concrete pictorial examples.

After the End of Art History, is it Time for Art Geography?: Helio Oiticica, Paulo Nazareth and the Geopolitics of Contemporary Art

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Against the background of Arthur Danto's and Hans Belting's theories concerning the end of art history, we aim to discuss the supposed arrival of a global contemporary art, from the perspective of what Ana Leticia Fialho calls the Art World's "silent zones". To that end, we'll investigate how the geopolitics of contemporary art makes its way into the work of two Brazilian visual artists: Hélio Oiticica, one of the leading figures of Brazil's neo-avant-garde from the 1950s to the 1970s, and Paulo Nazareth, a 21st-century artist whose work establishes a dialogue with Brazilian experimental art tradition from a new perspective. Oiticica's entire work is set against the double trap that haunts artists in the geopolitical silent zones of the art world: submission to the international art trends, at risk of becoming mere epigones following the footsteps of what is current in the art world's centers, or the equally melancholic condemnation to a nativist art that doesn't transcend its local status and can only come into the international spotlight as the object of some form of "white savior" primitivism. Going one step further, for Nazareth this tendency toward some kind of "white savior" primitivism in the main centers of the Art World becomes one of the main themes of his work. We argue that his cynically naïve project of "selling his image of exotic man" questions the place of the "others" in the art market as well as in art discourse as a whole. Finally, through the comparison of bodies of work decades apart, we try to observe what has changed in the geopolitics of art in this period.

Hélio Oiticica, Space, and the Collective Genius

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This paper aims to explore the philosophical contributions of artist and thinker Hélio Oiticica (1937-1980) through his post-Parangolés (ca. 1965) artworks, and writings, including the late Newyorkaises excerpts. Starting from the collective genius' idea developed by him in the middle 1960s, which inaugurates a collaborative art creation perspective, we set out to investigate some political presuppositions putting them in dialogue with contemporary philosophers, such as Ch. Mouffe, Hilde Hein and Jacques Rancière. A key point in this process is the thematization of two aspects: the political (and public) condition of this collective creation; and what I am calling "communicational space", which is a way of understanding what happens when the artist's own spatiality encounters that of the spectator. In these terms, Hélio Oiticica's theoretical approach can further an understanding of collaborative or participative art through a collective art experience. This collective mien or gesture simultaneously involves a minimal consensus with strong traces of dissension that articulates the bodily (and perception) dimension combining it with memory, history, and the discursive dimension.

The Large-Scale Sustainability of Street Art: The Dispute Over Spaces Through the Local/Global Interaction

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Since at least the fall of the Berlin Wall, the boundaries between civil disobedience, vandalism, and street art, have become increasingly porous and contested borders. We are witnessing the phenomena of the global proliferation of street art—and we will argue that is not a mere coincidence.

From the point of view of its illegitimacy, we find a sort of contradiction: it has a kind of aura—in Benjamin's terminology—which traditional arts have lost or seen diminished; but that aura feeds on the heritage of protest, disobedience, vandalism, non-institutionalization and popular origins, that combines the globalization of its expansion, with its sensefulness.

Melancholic, from a distance, isolated from a public that ignores its rules to the point of not seeing it (such as the style of a piece of architecture) or mistaking it for anything pseudo-seemingly Duchampian (as there are plenty of incidents that confirm it), the artworld fights to decide which spaces may be used; which work deserves cultural enfranchisement, which one belongs in the market, and which shall be rescued from its ephemeral condition by the institutions. This challenges artists, urban planners, art historians, collectors, connoisseurs, and a well-informed public who will share opinions on social networks or stroll down its artistic routes legitimized or not, philosophers of art, public and private foundations which shall sponsor and preserve those interventions.

Finally, the approach followed makes it necessary to focus on governments at-national and city levels. These either try to keep criminalizing this practice—and so reinforcing the above-mentioned aura—; try to restrict it to a controlled place; or make efforts to control it through the street artists' own codes, inherited from Hip hop as a cultural movement, (such as the, say, prohibition to intervene in others'

works), in order to set a legitimate kind of aesthetic and restrain stylistic dissidence and more clearly political interventions.

How do we define the aesthetic of a city? We believe a kind of analysis that includes in its core David Harvey's category of rent monopoly—connected to the relation between the pair global/local—, could be an interesting guide to articulate other pairs that come out from this heated debate (spacial/aesthetical, conservative/progressive, popular identity/artistic culture etc.)

Indigeneity at the Limits of Transculturation: Decolonial Aesthetics in Claudia Llosa's *The Milk of Sorrow*

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Developing decolonial and intersectional methods, aesthetics has created rich tools for tackling power differences. An involved philosophical question arises about the nature of gendered embodied experience and materiality: How to comprehend the contemporary cultural field and the position of the decolonial agent in it if it is at once a site of heinous expropriation and violence and one of vital social and political possibility? This essay explores this question through a reading of Claudia Llosa's film *The Milk of Sorrow* (*La Teta Asustada*, 2009). The film reworks racial, gendered, and colonial logics and rejects a model of transculturation, magical realism, and syncretism and its attendant figuration of resistance in favor of a cultural vision of a web of multivalent, relationally operative aesthetic promises and threats. Thus, it envisions a young indigenous woman as a contemporary decolonial actor who, in an encounter with popular culture and the global marketplace, makes memory livable and opens up unforeseen futures for her shantytown and country. The essay signals the implications of the positioning of the decolonial feminist spectator or culture maker and of a decolonial aesthetics. Aesthetic existence at the intersection of oppression and liberation, although tremendously impure and troubled, functions as a bountiful font of feminist energy and sustenance and a site of communal caring and imagination. Decoloniality, on the relational model I will sketch here, unfolds in an aesthetic field that is at once more versatile, complex, fraught, and life-affirming than the notions of transculturation and resistance suggest.

History of Sound in the Arts in Japan: the Case of “Onkyo-Chokoku” (Meaning sound sculpture)

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This presentation is one of my current research projects on the History of Sound in the Arts in Japan. Here I focus on the case of “Onkyo-Chokoku” (meaning sound sculpture) in Japan. How did people in Japan make, understand, and appreciate sound sculptures? In order to outline the History of sound sculptures in Japan, I plan to examine some technical terms, consider some artworks called “Onkyo-Chokoku,” and refer to some contexts in 1980s Japan.

First, there are some technical terms to be distinguished. “Onkyo-Chokoku” means sound sculpture in Japanese. The visible artworks with sound were made in 1960s Japan, mainly by composers such as ICHIYANAGI Toshi and others. However, this term was imported into Japan with the sound sculptures of the Baschet Brothers at the Expo of 1970. We also have the term “On-Gu” (meaning sound device or sound tool), which was suggested that FUJIWARA Kazumichi coined the word in around 1970. Added to them, we have the term “Sosaku-Gakki” (meaning experimental musical instrument), which is sometimes used interchangeably with the term “sound sculpture”. It would also be necessary to pay attention to the lack of the term “Onkyo-Chokoku” in the 1970s and 1980s.

Second, we should examine some “Onkyo-Chokoku.” I focus on some exhibited works at the Sound Garden exhibition (1987-1994) organized by the composer YOSHIMURA Hiroshi. When considering those works, we can use the categorization of “sound art” suggested by YOHISMURA Hiroshi.

Third, we should refer to some contexts in 1980s Japan, including the import of ambient music and soundscape and the climate change of music education of creative music making and ethnomusicology.

In conclusion, I plan to explain the case of “Onkyo-Chokoku” as one result of the transition in the composer’s focus from time to space. This case would be one of the emergences of “sound art,” meaning the visible artworks with sound (sound installation and sound sculpture) in Japan.

Aesthetics of Transport Infrastructure Space as Landscape Between Flows and Cultures of Movement

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The contemporary city consists of a series of vital systems in which different flows are present—movements, traffic, forms, thoughts, experiences, and others. The traffic systems that occupy a large area of the city and are important for its further development stand out.

The focus of the paper is on the landscape of transport space between new modes of transport and different flows in the contemporary city on the one hand and the culture of movement and meaning brought by transport users on the other. Sensitivity as a measure in aesthetic reading helps us to understand infrastructure as an integrated part of the landscape, and not as isolated from it. The subject of the paper is landscapes of experience from two perspectives of observation, i.e., two speeds of movement: vehicles and pedestrians—visual and sound landscape. This paper aims to define the elements of user experience in the space of transport, between aesthetics and humanity.

The study area is the space of Highway E75 in the old part of Belgrade, especially loops (punctures) in connection with the rest of the city—parts named Autokomanda and Mostarska petlja. The focus of the paper is the avant-garde observation of infrastructures like Bergson's metaphysics, which contributes to the metaphysical framework of transport infrastructure and the definition of the relative and the absolute in a flow. Also, there are Bosanquet's aesthetic approaches that help define a new pattern of experience in the aesthetics of transport. Two films of German Expressionism from the Weimar period, "Metropolis" and "Golem", help to consider social conditions and factors in the space of transport.

There is a question of considering space as landscape and also landscape as a space. When space is landscape, we can consider space in the aesthetics of architecture, sculpture, and urbanism, trying to define space-volume and space-direction. The paper contributes

to a new way of perceiving the space of transport outside its economic role in the neoliberal world, where speed and connection in the exchange of goods, services, and people are extremely important, seeking the aesthetics and humanity of such a space.

From the Cinema to the Streets

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The objective of this research is, at first, to try to understand what the philosopher Walter Benjamin (1892-1940), belonging to the Frankfurt School and Critical Theory, understands by compact mass and loose mass—concepts elaborated in his art policy and developed in a note from the second version of the essay “The Work of Art at the Time of Its Technical Reproducibility” (1936) –, having as its starting point the fragment 75 about Chaplin and Hitler, written by the author in 1934. In a second moment, we will seek to understand the relationship of the aforementioned Benjaminian concepts with the emancipatory political potential of Chaplin’s cinema in opposition to Hitler’s fascist political aestheticization. In the fragment about Chaplin and Hitler, Benjamin writes that “laughter loosens” the mass, so that we can glimpse the potentialities of Chaplinian cinema in terms of class consciousness. In the essay “The Work of Art (...)”, in turn, Benjamin develops the concept of mass slackening and states that it is a work of class struggle and the “solidarity of the proletarian class struggle”. I will then develop the relationship of laughter and class struggle in the context of the loosening of the mass and, consequently, of their class consciousness.

Hélio Oiticica as a Brazilian Scene of Rancière’s Aesthetic Regime of Art

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Under the definition of the Aesthetic regime, proposed by Jacques Rancière, art is identified as something that creates an expansion of the sensorial field, so that elements that had no visibility or audibility will be included in the distribution of the sensible. Therefore, the aesthetic regime is inseparable from politics, embracing the aesthetic play, and the attitude of *far niente*, which is—contrary to laziness—the fruition of time with a self-constitutive indifference, well known in Brazilian art through Hélio Oiticica’s concept of Creleisure.

In fact, Oiticica’s production is a tremor on the distribution of the sensible. From Mario Pedrosa to Celso Favaretto, Oiticica’s art has been described as “the experimental exercise of freedom” and as “the transgressive power of the intransitive.” One can identify in these expressions a proximity with the lexical Rancière would present to invoke Schiller’s play between the sensible and the ineligible.

In fact, the aesthetic regime should not be understood in chronological order. Hercule’s Torso, as commented by Wilckelmann in 1764 and recovered by Rancière, is an art not because it represents the body of a hero, but because the inactivity and indifference of the mutilated torso will dispute the opposition between the active and the passive; thus, it manifests the possibility of a collective life free from hierarchies, revealing a common sensorium on which life flows. Laying down on Oiticica’s Bolide-Bed is art under the aesthetic regime because it opens to anyone the same attitude of *far niente*, in contemplation of the existence, no matter the occupation or social condition of whoever experiments the Creleisure.

Following Rancière’s format presented in the book *Aisthesis: scenes from the aesthetic regime of art*, we intend to approach Hélio Oiticica’s oeuvre as one of the first scenes in Brazilian art to be praised by art critics regardless of its indifference towards formal criteria and its indifference to consensual social organization, as would be required

by the identification of art under, respectively, the representative and the ethical regimes.

Imagination And Reflection in Aesthetics: Between Kant and Benjamin

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In this work, we will focus on proposing a dialogue between Kant and Benjamin, from the notions of imagination and reflection as thought by the modern philosopher in his "Critique of Pure Reason" and "Critique of Judgment", and the notion of art criticism that has its origins in German romanticism, extracted from Benjamin's PhD dissertation "The Concept of Art Criticism in German Romanticism" from the philosopher. Once writers of this movement, such as Friedrich Schlegel, Novalis and Goethe based themselves and had dialogues with the gnosiological and aesthetic Kantian philosophy, the approach between Kant and Benjamin is possible. Our aim is to indicate some similarities and differences between both these philosophers. Our starting point is: how does art offer itself as a reflection of each philosopher? The methodology will be the comparison between primary (Kant and Benjamin) and secondary (Hertz, Pippin, Gagnebin, Seligmann-Silva, and Weber) literature. As our conclusion, we have that art offers itself as a reflection of Kant by being forbidden to create a concept and constitute a claim for objective universality, as opposed to Benjamin, in which every reflection about the artwork, and, therefore, every critique, offers a new concept about it.

Background Noise and Music for Airports: Towards a Passive Aesthetics of Listening in Brian Eno's Ambient 1

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This paper will focus on the context surrounding the release of Brian Eno's seminal record *Ambient 1: Music for Airports* (1978), an important landmark in the consolidation of Ambient Music as a musical genre. In fact, *Music for Airports* was far from the first attempt at making this kind of music. We can say it begins with French composer Erik Satie's *Musique d'Ameublement* (Furniture Music) in 1917. Satie proposed a change of focus in music, from the foreground to the background. Listening to music, once an active and engaging aesthetic act, now purposefully loses its focus to blend in worldly activities. That was certainly an inspiration for the conception of Muzak in the 1950s, as a brand and market-directed music that transformed, or rather reduced, music to an architectural function supported by radio. By means of the familiar sounds used in Muzak, a constant presence in shopping malls, elevators, stores and, yes, airports, bystanders could theoretically feel at peace in unfamiliar places, as if the music was filling an empty space. This concept, however, was highly criticized by musicians and alike, for example, Canadian composer R. Murray Schafer, who understands Muzak's intentions as that of anesthetizing everyday experiences, similar to the music used to control the cattle in fields. Eno, nonetheless, while criticizing the profit-oriented and sound-generalizing profile of Muzak, gives it a nod and sees meaningful potential, whereas the likes of Schafer understand it as something thoroughly negative. On the record's sleeve, Eno prints a sort of manifesto for Ambient Music, one that "must be as ignorable as it is interesting", that is, he incorporates the idea of Satie's furniture music, not as mere decoration, but as a tool for enhancing the spatial experience. After all, should all music be something to be actively listened to? The aim of the paper is to face this question by understanding: a) how the purposeful background characteristic of the music takes place; b) how it in

fact enhances soundscapes and landscapes; and c) how it really differs from Muzak's strategy in practice.

Nuno Ramos and Political Art in the Face of the Pandemic in Brazil

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Since the beginning of 2020, the whole world has, with difficulty, adapted to the Covid-19 pandemic. It was no different with art. Its usual spaces, such as museums and galleries, were closed or functioned with limitations. This situation raised a problem: how could art think and express itself in the context of this contemporary experience, either to respond to it through an aesthetic form or to react to it through political action? In the case of Brazil, artist Nuno Ramos, alongside the Teatro da Vertigem, made an intervention in the urban space that brought together aesthetics and politics. He organized a motorcade that traveled along Avenida Paulista in reverse, passing by symbols of São Paulo, such as the Masp and the Fiesp buildings, until reaching the Consolação Cemetery, where a reproduction of the “Série TÁgica”, by artist Flávio de Carvalho, was displayed. The Brazilian national anthem was played also in reverse. This motorcade, or anti-motorcade, was filmed by filmmaker Eryk Rocha and was originally commissioned by the Berlin Biennale. A mix of artistic performance and political manifestation, the event had a critical approach, especially against the action or omission of the federal government in Brazil and its necropolitics in the face of the pandemic. Thus, it brought the mourning for the deaths by the pandemic to a collective and, at the same time, expressive dimension. The aim of this presentation will be: (1) to contextualize this specific aesthetic operation of 2020 in Nuno Ramos’s work; (2) to examine this operation in detail, seeking to understand how it is situated in the face of the pandemic; and (3) to show its relation to the understanding of the formation of Brazil marked by violence that is also present in Nuno Ramos’ textual essays.

Schiller, Rancière and the Possibilities of Aesthetics

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The importance of Schiller’s Letters on the Aesthetic Education of Humankind for the foundation of modern aesthetics was already recognized by the romantic and idealist reception of his ideas in the German philosophy of the end of the eighteenth century. More recently, Jacques Rancière has been giving a contemporary rendering of this acknowledgment of the German thinker’s pivotal role. Scattered through a series of essays and books we find the French philosopher’s insights into Schiller’s great contribution in opening new possibilities for the aesthetic discourse: moving between the apparent opposition of the vindication of art as an independent form and as the platform of a new sensible structuring of political life, he would thus have established the very range and space of aesthetics. More than seeking to reassert the importance of Schiller in Rancière’s own retelling of the history of aesthetics, we would like to show that these insights offer interesting interpretation possibilities for some of Schiller’s own concepts in his famous work, especially in its third and final installment.

Time and Progress: Time Representations in the Work of Jacques-Louis David

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After almost three centuries of religious clashes, the theological paradigms that sustained the subjective and objective reality of European peoples until the 16th century were profoundly shaken. Scientific discoveries and contact with people from other continents gradually consolidated rationalist values, through which philosophers, writers and intellectuals affirmed the possibilities for individuals and societies to move away from the illusions and superstitions created by religions. In this time of transformations, institutions and also individuals began to anchor their beliefs on bases different from the religious bases that sustained the European world throughout the Middle Ages.

Transformations in the very foundations of the subjective reality of European societies also foster a new perception of time and history. According to Reinhart Koselleck, between the 15th and 18th centuries a modern experience of time matures that, little by little, replaces the influence of religious prophecies with prognosis-rational prediction derived from political calculation. In this period, the experience of medieval times, marked by the constant expectation of the Last Judgment and the consequent limitation of the future as an alternative between Good and Evil, gives space to the search for an anticipation of the future, for the knowledge of the variables capable of anticipating events in time and by the expansion of Enlightenment ideals that take reason as the most relevant faculty in the conduct of the spirit and in the organization of societies through time.

The French Revolution represents the culmination of this transformation. Imbued with Enlightenment thought revolutionaries like Robespierre profess discourses of accelerating time for the progress of reason. It involves a new awareness of time put into practice. No longer medieval-Christian time, a journey that starts from the genesis of the world towards the final judgment. But a modern, enlightened

time, whose unfolding reveals the new folds and faces of progressive rationality.

In the midst of such transformations, the artist Jacques-Louis David was able to represent the modern revolutionary feeling with an impact. In his neoclassical works, David achieves the feat of looking to the past while looking to the future. Such ambivalence was decisive for the success of David's works during the revolutionary period, as his images resonate with the familiarity with the classical past at the same time it mobilizes the desire for a new future.

Content Warning

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This paper explores Jacques Rancière's writing on the intolerable image, found in his work "The Emancipated Spectator" (2008), elaborating on it by analysing two interconnected works, "Dark Content" and "The Bots", by artists Eva and Franco Mattes. The Mattes, Italian artists that have been active as a duo since the 1990s, work within the constraints of new media, net art, and what is now labelled as "post-internet" art, using the computer (and in a broader sense what is vulgarly called media) as a base tool for the creation of disruptive works that challenge the constructed narratives that permeate our daily lives.

In "Dark Content" (2015) and "The Bots" (2020), they deal with content monitoring on social media, by means of interviews with the workers directly responsible for the removal of content deemed extreme, graphic, violent, and of different levels of sexual explicitness, presenting narratives of those working in these new niche jobs, ever more popular with the increase of social media since the last decade. The Mattes question new relationships built around digital media and the impact and toll it has on our lives by focusing on (usually) brief careers built around workers who witness the worse records of human behaviour in order to maintain a user-friendly surface that, due to their very actions, is stripped of the traces of such materials and, by implication, of the very jobs that erase them.

Relating such narratives with Rancière's writing, we establish a connection between the record of the intolerable in the image and the narration of such intolerability as a testimony of specific horrors and the artists' exploration of the intolerable in our new digital social environment. Being, then, left to ponder on the relationship between the employment of such a phenomenon as a means of maintaining a profit-oriented user-friendly digital social space, and the eventual feedback loop that ends up erasing not only the intolerable image, but also the testimony of its intolerability.

Anthropology: Future of Aesthetics or Aesthetics' Future of Anthropology?

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This article aims to trace some points of contact between anthropology and aesthetics, emphasizing three moments of this relationship: aesthetics and anthropology; anthropology and aesthetics and, finally, the aesthetic dimension of counter-anthropology. The first moment deals with the interest of surrealism in ethnography: Bataille, reader of Marcel Mauss, the connection of the surrealists with the Trocadero Museum, and the drifts in the Marche aux Puces. As James Clifford well shows, surrealists converge with ethnographers in that they both demonstrate an interest in the unfamiliar. However, it is a question of arguing that the surrealists' ethnographic interest goes beyond the dimension of collage, which would lead them to a merely formal interest in non-Western expressions. In this regard, the article will evoke the "field research" of the surrealist Benjamin Péret in Brazil and his entire study of popular art in the country, drawing on an ethnography that is not scientific, but poetic. The second moment refers to the fact that structural anthropology, although it has asserted itself in the field of human sciences, can largely be understood as an aesthetic theory. In trying to prove the hypothesis that there are universal symbolic structures, Claude Lévi-Strauss studied myths and iconography of indigenous peoples in Brazil in the ethnographic expeditions described in "Tristes tropiques". So, it is not surprising that cultural anthropology has become an important theoretical framework for the interpretation and criticism of the arts. It is about emphasizing the influence of surrealist collage in Lévi-Strauss' work. The third moment refers to the concept of counter-anthropology, coined by Eduardo Viveiros de Castro in "Metafísicas canibais", which claims the specular character of anthropology. If this science was created so that the European could get to know the other, we are living in the moment when that other takes the word to know the European who, thus, becomes the other of the other. There is no doubt that the publication of "A queda do céu", written by the Yanomami shaman Davi

Kopenawa in partnership with the French anthropologist Bruce Albert is a greater manifestation of this concept. It is a question of suggesting that a key to the book's reading is precisely aesthetics, thanks mainly to the image, *utupë* in the Yanomami language, concept, completely different from the Western understanding of the theme expressed there.

The Aesthetic Approach to Law

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Under a Kantian approach, the study of the law might be a matter of knowledge/understanding or a matter of practical reasoning (ethical decision-making). By no traditional means would the law be a matter of taste, of aesthetical experience. Even if one does not take the Kantian perspective for granted, it is true that legal theory and legal research have been deeply influenced by Kantianism: (i) on the one hand, legal positivism has its roots in Neokantian studies developed from the end of the 19th Century and established a still living paradigm for the establishment of the theory of law, especially with Hans Kelsen and Herbert Hart; and (ii) on the other hand, Kantian ethics has grounded legal pragmatism and legal interpretation with universal criteria that have been received by contemporary constitutional and human rights studies, e.g. Jürgen Habermas, Robert Alexy, and Marcelo Neves. From Hannah Arendt on, however, a new theoretical possibility has been set. It was Arendt who first approached the "Critique of Judgment" as a political theory book and started the approximation of reflexive reasoning and fair praxis. This path has also been followed *cum grano salis* by other thinkers thereon, such as Gilles Deleuze, Jean F. Lyotard, and Thierry DeDuve. Now, contemporary legal theorists are facing an aesthetic turn in legal theory. In my presentation I intend to: (a) shortly present the turning towards an aesthetical theory of praxis; (b) present how it impacted politics and political theory; (c) present a possibility of an aesthetics of law based on a non-normative theory of law inspired by a "reflexive based hermeneutics"; and (d) present possible critiques of excessive aestheticism on practical reason.

Decolonizing Plurality

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Joaquín Torres García, a Uruguayan visual artist, proposed in 1935 the South School and its upside-down map. The work called “The North is the South” is an invitation made to invert the position of dependence of Latin America on European countries, without ceasing to produce works considered as art by the art world. His intention was not to get rid of the European influence, but to appropriate it autonomously, associating it with other influences, mainly that of the black population and indigenous peoples. Since then, the invitation has been accepted by several artists, but little has been done about the reconfiguration of the philosophical, theoretical, critical, and historical structure that accompanies and ends up supporting this production. This made great artists become caricatured examples of the incorporation of local influences, which happened, for example, with Frida Kahlo and the Mexican muralists. Understanding the term discourse as Foucault does, it constitutes a system that structures a social imaginary, which exerts power and control. Therefore, discourses are the results and causes of constructions whose rules need to be known. Within this context, the philosopher shows how history transforms documents into monuments. The problem is what kind of document does Brazil transform into monuments? How does this process make us colonizers of ourselves? It is important to realize that the regulatory and normative discourse that underlies the system and the theoretical structure that accompanies it maintains the oppressive and misleading character that European and American arts are the historical-teleological destiny, or the human universal, preventing plurality from happening.

The Copy and the Access to Information: The Museum and the Memory of the Military Dictatorship in Brazil

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This presentation was explored as a new kind of institutional critique, looking at digital systems also as a way to expand poetic layers of art in relation to the memories of the art museum institution. In this way, the focus of the argument is on the importance of digitization in cultural institutions, and the experiences of research on access to infrastructural information in museum archives. Documents and photographs about the institution, especially about its institutional relations, can contribute to new forms of resignification of the museum and its collection, creating dialogues with the socio-historical-cultural conflicts that have permeated the museum over time. The term *infra* aims to reinforce the idea of an infrastructure that is not traditionally presented by the museum, but also to emphasize the notion of something underneath, that is not normally seen. In this way, several artists, by understanding the museum as a space of conflict, have claimed, through their practices, new policies of reparation, as well as funding for cultural institutions. In this sense, they seek to rethink the museum’s institutional structures and policies in relation to its past. Here I include my own contribution. Since 2014 I have been developing an investigation on how the memory of the military dictatorship (1964-1985) reverberates in Brazil present in cultural spaces, and how many of the stories of the period are still silenced. I analyze how cultural spaces suffered directly or indirectly from the problems and contradictions of cultural production in times of state of exception. To exemplify the case, I explore my experience in the archives of the Brazilian institution Pinacoteca do Estado de São Paulo. In conclusion, this study aims to reflect on the digital infrastructure of access to information about museums, their historical documents, and archives. It will also discuss how these dynamics are reproduced in the access to documents about the relationship between these cultural institutions and the military dictatorship in Brazil and how the artist can respond poetically to this process.

Sublimity, Shock and Thought in the Classical Cinema: Reflections on Mechanical Reproduction in Benjamin and Deleuze.

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For Benjamin, the arise of mechanical reproduction furthered a very change in both production and reception of cultural artifacts. Based on a particular interpretation of historical materialism, Benjamin considered that the mechanical movement of images could have the potential to build a new kind of relationship between the audience and the reality through the shock effects in the cinema. He talks of a new way of perception and of a “tactile reception” based on distraction. This could have opened up the possibility for a politicization of the mass through the cinema, thus enabling an antidote against the fascist aestheticization of politics. Deleuze, in turn, refuses the idea that movement deriving from technical mechanisms is a cinematographic image vital component. In itself, the movement-image would be independent of its material base, of its technical mechanism. In addition, Deleuze pointed out that the automatic movement of the images gives rise to a “spiritual automaton” in the viewers. He remarks that the classical cinema thinkers, critics and film directors shared the aspiration that this “spiritual automaton” could arise a “circuit” (between the automaton and the image) where the thought comes up through the shock and the vibration. Although this aspiration was doomed to fail, Deleuze highlights that another important thing comes up here: the sublimity in cinema, the main feature of these early film productions. This presentation aims to bring together these two reflections about the early cinema and mechanical reproduction insofar as they express, each in their own way, an ambiguity that is inherent to cinema since its beginnings: the cinema is at the same time both an industrial product and artistic expression. As a consequence, strongly marked oppositions will be problematized, such as subject and object or audience and film production.

Anne Carson, Walter Benjamin and the Task of the Translator: From Translation as Form to Translation as Performance

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The objective of this presentation is to set forth a comparative analysis between the translation practice in Walter Benjamin and Anne Carson through two key essays in their trajectories. In the German philosopher’s case, “The Translator’s Task” (“Aufgabe”, 1921), whereas in the Canadian poet and classicist’s, “The Task of the translator of Antigone” (2012, published in 2015). Benjamin’s essay was written in the 1920s following up a set of his translations of Charles Baudelaire’s poems into the German language. In it, Benjamin takes up the idea of “translation as a form”, granting it some autonomy towards the original. Carson, in her turn, has her poem essay go along with her translation of Sophocles’ “Antigone”, renamed “Antigonick”. Filled with “creative” gestures, which insert mentions of Hegel, Brecht, Beckett, among other contemporary personalities, within character lines, the translation practice in Carson seems to be closer to a “performance” (of something contained in the original). In her translation’s final line, Carson considers her task to forbid that Antigone—the character— should ever lose her screams. In order to understand the affiliation of the “task” in Carson to the “task” in Benjamin, as well as their differences, I aim to apprehend the concept of Aufgabe in Benjamin beyond the limits of his essay on translation as well as the liaison of the concept of “task” in Carson with other of the poet’s main texts in which the translation relates to her practice in etymology and in which the theme of the reverberation of sound reappears.

Aesthetics of the Afterness. Memory and Spectrality

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In recent years, spectrality has become a major theoretical issue in aesthetics and politics. Twenty years ago, the publication of "Specters of Marx" by Jacques Derrida opened a new philosophical path. Furthermore, it also shaped different and already existing tendencies in the contemporary discourse on arts and aesthetics, crossing the disciplinary borders between philosophy, the history of arts, psychoanalysis, iconology, and politics. In my paper, I'd like to propose a brand-new definition of what spectrality is, working on the concepts of "posteriority" ("Nachträglichkeit" in Freudian psychoanalysis), "survival" or "posthumous life" ("Nachleben" in Warburgian iconology and anthropology of image), "difference of forces" (in the French Theory of Derrida, Deleuze, Lyotard). It would be an occasion to present the results of ten-year research on these topics and the contents of a forthcoming book on a theory of specters in the German "Klassik", from Kant to Schopenhauer, via Hegel.

"A Masterpiece Always Moves in the Manner of a Ghost": Regarding the Similarity Between Genius and Specter in Jacques Derrida

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The present communication aims to discuss the category of genius in Jacques Derrida's thought, in order to understand the relationship of similarity stipulated by the philosopher between the concept of genius and the idea of specter. We know the importance of the notion of genius for the field of philosophical aesthetics: in the 17th century, this term expressed the idea of creative and inventive talent, appearing in the texts of philosophers such as Pascal and La Bruyère; in the 18th century, aesthetics has restricted this idea to the domain of art, especially since Kant and his Critique of the faculty of judgment, which defines genius as the talent or natural gift that creates the rules of art; the German romantics, in the context of artistic production, called genius the incarnation of the Infinite in the finite, that is, the mediating element between the Infinite and the finite, as Schlegel expressed it. Despite maintaining some of these characteristics in contemporary philosophy, the notion of genius will find a new formulation in Jacques Derrida's work. In a colloquium held in 2003 on the occasion of a tribute to the writer Hélène Cixous, Derrida delivers a speech entitled "Genèses, généalogies, genres et le génie: Les secrets de l'archive", which will later be published. A word that, in French, can only be said in the masculine (*le génie*), genius is added to the other three elements as an excess (*un plus*), as one more (*plus d'un*), an inhuman and monstrous thing that dilates the genesis, exceeding every law of the genre, whether in art, literature or even in the difference between the sexes, while withdrawing (*en moins*) from the generality and genericity of the genre, thus possessing the capacity to invent a genre of its own. Operating, resisting, and challenging like a spectral thing, genius, according to Derrida, engenders the masterpiece as a thing of the spirit, an event that disorganizes reception and disarticulates all temporality, breaking with all genealogy, genesis, and genre.

The work of genius as an event, or the event that generates the work of genius, which makes it happen, is a double rupture that detaches the work from any precedent, simultaneously implementing its heteronomous omnipotence. As the philosopher says in *Specters of Marx*, every work of genius “moves, by definition, in the manner of a ghost.”

The Beauty in Fashion: Corporal Poetics and Aesthetic Experience

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In the unfolding scenario, body image and fashion image are driven by the media assuming a leading role and are presented as self-narrative devices that transit through several scripts, since the bodies assume different modeling, subjected to pressures, influences, conditionings, and various determinations. The fashion image assembles this corporal multiplicity in an increasingly intense way, abolishing the idea of a beauty standard, but assuming what we recognize as a corporeal polytheism, in which the very notion of beauty is revisited and put in crisis. This state of beauty crisis even allows us to discuss it and claim its presence, inserted in a new cultural context. In this sense we activated the contemporary brand Vetements to try to understand how the fashion image helps in the dissemination of new body poetics and consequently in the possibility of increasingly plural existences, shaping networks of affection. We are a sensitive appearance for others and ourselves. Thus, the figure and appearance of each one of us are powerful elements of our existence. Our poetics shape our aesthetic experience in and with the world. Therefore, we defend the importance of clothing and the dressed body in shaping new beauties and body policies of self-affirmation. The contributions of authors such as Emmanuel Kant, Merleau-Ponty, Georg Simmel, Emanuele Coccia, and Jacques Rancière, among others, are used to do so.

Blocks of Sensations: Brief Considerations about the Work of Art and the Artist in the Thinking of Gilles Deleuze and Félix Guattari

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This article seeks to show analysis elements of the French philosophers, Gilles Deleuze and Félix Guattari, pointing out various themes and subjects that involve art and the senses. This research, at first, tries to explain what “Blocks of Sensations” are as described by the authors under study. Then there are brief considerations about the art itself and the artist in his creative perspectives, to make the understanding of the concept and philosophical language about the “Blocks of Sensations”, which are composed of what they called “percepts” and “affects”. The objective of this research was not to treat art as a fixed object, but as a way to affect the senses, stimulate sensations, and transform society.

Conceiving the Site as Something More than a Place: Art Criticism in Contemporary Artistic Production

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Some changes in contemporary artistic production were responsible for the crisis of art criticism as an activity based on judgment, contextualization, and theorization of artworks. Despite that crisis, art criticism is massively produced but also ignored. The objective of this paper is to examine what happens with art criticism when the limit between art and critic is fragile, when there is no difference between the artist and the critic, and when the critique is part of the artwork. In contemporary artistic production, there is another way to make art criticism and, in this way, the critique can be an element of the work of art. This investigation begins with the history of site-specific art and how this kind of art production modifies itself throughout time. Site-specific art used to be something strictly related to physical elements settled in a place. But now site-specific art represents a fundamental rethinking of how an artwork could engage with its public. Current forms of site-oriented art, which readily take up social issues, are seen as a means of strengthening art’s capacity to penetrate the sociopolitical organization of contemporary life. Therefore, we observe that understanding that site as more than a place, from a social, political, and historical perspective, is an important conceptual leap in redefining the public role of art and artists and also art criticism.

Anachronism and Art Theory: A Cross Between the Boundaries of Aesthetics, Art History, and Anthropology

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Our aim is to investigate the philosophy of traces proposed by George Didi-Huberman. Inspired by Aby Warburg and Walter Benjamin, Didi Huberman defends the power of an art history open to anachronism, since the works of art themselves would be montages of heterogeneous temporalities and the strangeness caused by anachronism could reveal new objects and problems for art history. Warburg was one of the first thinkers to propose an art history based on returns and survival, his conception of survival being derived from the survival concept of the British ethnologist Edward Tylor, which emphasizes the link between history and anthropology. From the intersections between philosophy and Renaissance art, Warburg realized the existence of an anthropological palimpsest in the images of art history that express affections, coining the notion of *Pathosformel*. Benjamin, in turn, recognized himself in the anachronism proposed by Warburg, as well as in the method of montage, used by him in his *Atlas Mnemosyne*. However, for a new object of knowledge to emerge it is necessary, according to Didi Huberman, not merely a reminiscence, but a shock, something that awakens the involuntary memory, as thought by Proust and Benjamin.

The Violence Embedded in Thomas Hirschhorn's Bataille Monument

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Thomas Hirschhorn presented his work *Bataille Monument* (2002) at the international art festival Documenta 11 held in Kassel in 2002. In Claire Bishop's book *Artificial Hells: Participatory Art and the Politics of Spectatorship*, it is argued that this work creates a space in which minorities, who are often excluded from society, are made visible in the audience-friendly environment of an international art festival and brings them into direct conflict with the audience. It provides important insights into the interpretation of Hirschhorn's work, but Bishop's discussion tends to focus on his debates with other commentators on "participatory art," and not enough on Hirschhorn's own positioning of his work and his discourse. Therefore, in this paper, by examining Hirschhorn's original concept of "presence and production" regarding the texts he employs in his works and the production of installation works in public spaces, I will clarify how the "violence" latent in contemporary social structures is incorporated into his works.

I will examine how Hirschhorn's work has been positioned in the context of discussions of "participatory art" since the 1990s. Hirschhorn's work constructs a space full of tension and awkwardness in relationships based on social or economic disparity, which Bishop introduced as an example of "antagonism" of participatory art in her paper *Antagonism and Relational Aesthetics*. It has been discussed as a critique of Nicolas Bourriaud's paper *Relational Aesthetics*, while it has been criticized from an ethical perspective in comparison with *Socially Engaged Art (SEA)*, which is classified as participatory art. Thus, both positively and negatively, Hirschhorn's work has been one of the points of contention for participatory art. However, he advocated that "true participation is participation in thought," and made the harsh criticism that "participation" in participatory art means that the spectator is consumed as a mere presence in the scene. And this "participation in thought" is defined by the concept of "presence and production" proposed by himself.

Echoes of Karl Jaspers' Philosophy in Marina Abramović's Performances

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The topic of this presentation was prompted by an almost literal match of Jaspers' theory of "loving struggle" (das liebende Kampf) as the kind of existential communication and early Abramović's and Ulay's performance, which is called "Rest Energy" (1980). The task of the analysis is to compare Jaspers' and Abramović's concepts of the work of art and their thought about the fundamental existential questions. The research of Jaspers' philosophy of art is based on his ideas presented in his three-volume book "Philosophy" (Philosophie, Berlin: Springer, 1932); Abramović's ideas are reconstructed from her book "Walk Through Walls" (New York: Crown Archetype, 2016) and her recent public lectures, interviews and video-recordings of performances. The presentation is focused on the ideas of approaching social intercourse as a meeting between the two authentic selves and reflecting on possibilities to experience the realm which transcends our daily world as distinct from communication that is motivated by the struggle for social capital, practical interest, or utility. It is argued that as if echoing Jaspers' suggestions for those who are searching for the true personal existence, contemporary performances might be conceived as the involvement of the public in the silent or direct communication and a joint search for new existential experiences, for changes in our understanding of ourselves and of the world around us.

An Overview of The Concept Of 'Ethics' in Sanart Publications

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Aesthetic theory and practice, which is an interdisciplinary field, is in constant change. Especially recently, with new media tools, digitalization, virtuality, urgent problems and crises, this change is much faster. Reinhart Koselleck says that concepts adapt much more slowly to these changing situations. The concept of ethics, next to the concept of aesthetics, is also affected by this change. National and international aesthetics congresses held at regular intervals against variable mobility are challenging the new world order. International Association for Aesthetics (IAA) congresses held since 1913 have encouraged the establishment of aesthetic associations in member countries. In this context, SANART (Association of Aesthetics and Visual Culture), which was established in Turkey in 1992, brings discourses and art together with aesthetics and critical thinking around a subject related to the problems of that day.

Every discourse and situation is influenced by social and contextual situations and takes its place in the history and theory of aesthetics. The themes or concepts that are repeated every year in congresses and symposiums have a continuity specific to the era. But change also takes place within this continuity. Each concept has a complex time structure in itself. Media tools that use time in different ways affect the rate of spread and the rate of change of the concept. While social media tools, newspapers, short reports, and letters are communication tools for quick use and consumption; encyclopedias, conferences, and theory books are text groups that adapt slowly to changing situations.

The scope of the study was determined as SANART's congress publications. In all his publications, the theme of 'ethics' will be read using Reinhart Koselleck's method in his studies on language. The aim of the study is to examine the change in the concept of ethics and to interpret it in the context of Turkey.

Recognition of Land in the Echigo-Tsumari Art Triennale

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In recent years, a number of art festivals have been held in Japan. One of the largest international art festivals is the Echigo-Tsumari Art Triennale (ETAT). This art festival began over two decades ago with the aim of revitalizing the rural Echigo-Tsumari region. ETAT is held in an area with heavy snowfalls, where local people have been exploring how to live with nature. Today the region is facing serious problems such as a low birth rate, an aging population, and depopulation. ETAT has major economic effects on the region. Many regional areas transformed into attractive places and spectacles with artworks. However, what ETAT changed is not only the objective landscape but also subjective aspects of local people such as their motivation or viewpoints on their land. ETAT gives weight to cooperation with local people and many activities of art are delivered not only by artists but also by inhabitants: for example, participatory arts, performing arts, and serving food in restaurants. Here, art can be seen as an art of living in a broader context, so inhabitants can take part in the art festival as artists or supporters. Their positive attitude toward ETAT, not as passive beholders but as participants or players, could change their views on art, land, and culture. This paper focuses on the changes in the local people's views on their land through ETAT. First, this paper summarizes the features of ETAT and its impact on today's society. Second, it explores how the rural area changed and people came to accept the changes through my action research including interviews and fieldwork in Echigo-Tsumari. Third, this paper elucidates how local people changed their perception of their own land through ETAT. Finally, it concludes that local people recognize the values of their own land which is deeply connected to their living, cultures, and thoughts, by their positive involvement and participation in art.

The Natural Beauty in Theodor Adorno: In Search of a New Imaginative Logic

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The Frankfurtian philosopher Theodor Adorno, in his work "Aesthetic Theory", examines the concept of natural beauty from a historical perspective. To Adorno, contemporary aesthetics that intends to build critical thinking in opposition to the culture of domination and exploitation in which we live should be concerned with a new cultural relationship with nature, once our inherited tradition sustains an imaginative logic in which every natural thing is susceptible to domination. In this way, by analyzing the concept of natural beauty in the history of Western thinking, Adorno observes some predecessors and offers a critical alternative to them, for example, Kant's transcendental idealism, which inaugurates the natural beauty as a field of expression of bourgeois subjectivity, supporting the relations of power in the society. This paper intends to pursue the steps made by Adorno in this analysis, opening new perspectives that may help in building a new imaginative logic, one that comprehends the human being in its complex network of simultaneous biological, cultural, and affective codependencies, in contrast with the current logic of the productivity and progress no matter the cost. For that goal, the author considers that natural beauty is a field of negativity expression returning as the cipher of the reconciled (the one who develops a new critical and realistic relation with nature), dialectically articulating itself with the artistic beauty, expressing what nature intends but cannot do by its own resources, once it doesn't have language as we do. In that way, we can expand the horizon of the thinking itself in the direction of new dialectical and non-totalizing imagination with the environment.

NFTs and AI Art: Aesthetic Uniqueness Conditionality and the Materiality of Digital Objects

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Aesthetic uniqueness, arguably, is one of the more frequently invoked evaluative considerations of any works of art. Examples of works of art that are unique—where there exists only one instance of that work of art or one instance from which all others resembling it are copies of the original—are almost invariably valued as more significant, authentic, respected, prized or special than copies of the original.

Is the same thing true in the case of all digital artworks and the aesthetic experience of digital objects? The answer is, unhelpfully, yes and no. Because of the computational nature of digital objects—whose existences are not only dependent on hardware devices, file and database structures, networking, digital licensing, algorithmic ranking, and computationally determined relationships but also on the ease of their transmissibility and duplication—we generally understand that digital objects are not unique. However, even though music and video files on our devices are usually not owned but licensed to us, and even if we recognize that these files are copies of an original file, we often act as if we are in possession of unique works of art stored on our hardware devices and we respond to the aesthetic experience of these objects in a very singularly personal manner as if they are unique. Because the digital delivers itself packaged in an illusion of the personal, in that the hardware centrism of the experience is not a shared experience but one materialized in its delivery by the specifics of digital devices, its effect is as if it is a unique personal aesthetic experience.

Non-fungible token artworks (NFTs), in contrast, often in association with art produced by artificial intelligence, are digital objects designed to counter the easy reproducibility of digital files by asserting their unique properties overtly. NFTs are recently developed digital works of art that are specifically authenticated as unique through a

blockchain of records of transactions that cannot be altered without clear and traceable evidence. As such, aesthetically, NFTs are guaranteed to be intrinsically unique by their specific substances and, by implication, are regarded as more valuable than copies of the same digital art files. This paper aims to explore the aesthetic complexities and contradictions involved in the notion of uniqueness and its relationship to digital art, including a comparison of the aesthetics of common experiences of digital examples and instance of artificial intelligence artworks to NFTs.

The Transcendental Meaning of Friedrich von Schlegel's Aesthetic Theory

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Friedrich von Schlegel is the founder of the early German Romantic Aesthetic Theory. His ideology is very complex and developing throughout his whole life. However, behind these seemingly chaotic thoughts, there is a golden line that makes his ideas connect internally with each other. In his aesthetic theory, in addition to some criticism about poetic grammar skills and literal interpretation like some other traditional aesthetic and poetry theories did, the highlight in his theory is his deep thinking about the unique concept called poeticity, which has a strong metaphysical significance and practical guidance meaning in it. In fact, Schlegel's definition of poeticity is the key to all his aesthetic theories. Every concept he proposed can be seen as a composite concept that contains all the meanings of poeticity. And he devoted his whole life to his great ideal-solving the isolation and common mental sickness caused by modern civilization, which has magnified in the current epidemic period.

This paper focuses on the discussion of poeticity in Schlegel's aesthetic theory. To explain poeticity, in this article, the author would debate it from several parts: poeticity in literary works, in poetry theory, and the metaphysical meaning of it. Besides, the final goal for this core concept is to guide the real life of modern people which would point out their problems and give the answer.

All in all, Friedrich von Schlegel, the founder of German Romanticism, one of the earliest thinkers who thought about modernity problems, has a mind that deserves to be studied with more time and passion because of the question he tries to solve is still important and urgent in today's life.

Images Beyond Representation: Evidence and Depth of Meaning

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In this article I consider images from a philosophical point of view starting from their definition and their relation to thinking. Some analogies with imagetic signs and words are established. And in doing this, I try to value seeing, not to the expense of saying or thinking, but as a way of getting in touch with images that privilege a certain way of knowing. For that, I address authors such as Barthes, Didi-Huberman, Maria-Jose Mondzain, and Elkins, as to present a large view of the reflections on images. I also address avant-garde artists and Walter Benjamin's reflections on fantasy and the perception of colors by the human body. The focus of the article is the relationship between seeing, thinking, and saying, and the reflections that these relationships require so that we can establish the link between saying and seeing an image. Ultimately, these reflections should lead us to an examination of avant-garde and contemporary plastic arts, and the demands that these arts place on another relationship between seeing, thinking, and saying. The article also opens up a space for a future contribution of the Eastern arts on this reflection based on Elkins' readings, and other possible readings of these arts that contribute to a less rigid conception of the role of the image.

Melancholic Speaking: Comparison of 'Silence' in Tragedy and 'Muteness' in Trauerspiel

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What is commonly agreed upon between contemporary scholars regarding melancholy is that the most characteristic feature that distinguishes this affect from other forms of sadness is its unceasingly creative instinct. But at the same time, this statement raises a key question, given the more widely concerted fact that melancholy implies rigorous disappointment at certain losses and failures. Why does the subject continue to create without giving up, notwithstanding that he is faced with his own incompetence? How does such a creation relate to the failure of the melancholic subject?

I seek to discern the clues to answer this question from "The Origin of German Tragic Drama", which contains Walter Benjamin's thoughts of melancholy most distinctly. In this work, Benjamin compares the silence of the ancient tragic hero with the muteness of the Baroque tragedy, i.e., Trauerspiel, arguing that these two genres differ completely. At this point, the keyword as important as genre distinction is the difference between 'silence' and 'muteness,' with both explaining two different reactions to the failure of speaking. The silence of the ancient hero in front of unjust gods is a representation of the refusal of the present order. By not speaking voluntarily, the hero succeeds in his goal of exposing the injustice of the old law. He has a choice between the old and the new order, and his words are delayed but preordained to pronounce in the future.

On the other hand, no success is promised in Trauerspiel. The figure of the Trauerspiel cannot justify or rescue himself with any words, and his plight doesn't come from competition between orders but from complete inexpressibility. There is little reason for him to remain silent because the present and future are homogeneous, wherein achievement is anything but guaranteed. Rather, we may say that the only possible fulfillment for the person who knows his impotence is a fulfill-

ment of failure. In other words, it may be that the only thing that he can say is the very fact that his words have failed and will fail. Further, this fact can only be presented by the failed, the fragmented, the unfinished,—so continues endlessly—words. His speech is, as it is outside the linguistic order, non-verbal and mute. To sum up, melancholic speaking is not a purpose-oriented act but rather an impossible utterance regarding the impossibility of speaking; and it is sustained and repeated, owing to its own defining attribute.

The Ugliness in Art and the Non-Beauty in Aesthetic

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There is an evident contradiction, since the beginning of modernity, within the study of ugliness in arts and aesthetics. In poetry and painting, for example, two aspects are highlighted: the description of life in industrialized and urban societies, in which beauty was a decadent value and as a counterpoint to academic beauty. Both attitudes are present in the works of Victor Hugo, Rimbaud, Baudelaire, Cézanne, Van Gogh, in Dadaism protests, among others. On the other hand, in aesthetics studies, it is difficult to delimitate the category of ugly, as the debate over it was never autonomous and often bound to the matters of beauty and sublime, as in Rosenkranz's "Aesthetic of Ugliness" and Burke's "A Philosophical Inquiry into the Origin of Our Ideas of the Sublime and Beautiful". In this sense, despite the presence of ugliness in philosophical studies, it is not possible to elaborate its precise definition, only to approximate it to concepts such as the deformed, the dissonant, the obscure and the negative beauty, the non-beauty, for example. Finally, if we consider the two places of ugliness in the arts and aesthetics studies, we approach different issues: in the first, its growing presence in modern and contemporary arts; in the second, it remained dependent and relative to other concepts. This paper is dedicated to reviewing the counterpoint between ugliness in arts and non-beauty in aesthetics.

The Life of the Plant in *Ikebana*: The Flower Fully Realizing Itself with the Help of the Arranger

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The purpose of this presentation is to contribute to the understanding of how the appreciator would be influenced by the experiences of the arranger and the player, joining the workshops of *ikebana* and *shakuhachi*.

We are going to hold workshops, focusing on the joining and experiencing of the appreciator. In other words, we demand them to get inside of what the arranger and the player do, feel and imagine in the actual processes of arrangement and playing. We are going to receive the feedback from them, including what has changed or unchanged through the workshop, and to make good use of them for following workshops and further understanding.

In *ikebana*, a great deal of effort has been made in the study of history. What is lacking, however, is that of the practice of arranging the flower and appreciating it. The appreciator who has not arranged the flower has increased gradually. Because firstly *ikebana* has come to be exhibited in public spaces, especially in department stores, and then such appreciator has increased. Secondly, urbanization caused a decrease in chances to arrange wildflowers in everyday life, for there are far fewer of them around us. One cannot arrange flowers without buying them from flower shops. In *shakuhachi*, it is rather difficult to expect public recognition of *shakuhachi* music, presumptively because the number of players has decreased and there are not enough to promote it. The situation makes it often happen that the appreciator is not familiar with the style of *shakuhachi* music and therefore finds it difficult to focus on appreciation. Experiencing the playing of the instrument can help the appreciator with direct knowledge of the characteristics of its music, informing what is possible, and more importantly, what is not possible with the instrument.

In both cases, the actual experience seems to be one of the significant factors for superior appreciation. We must carry out further inspection, having a closer look at what is happening in actual appreciation of *ikebana* and *shakuhachi* through the workshops.

Gilda de Mello e Souza: A Pioneer of Aesthetics in Brazil

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My paper aims to analyze the thought of Gilda de Mello e Souza, a pioneer of Aesthetics in Brazil in the second half of the 20th century, and the first professor of Aesthetics in the Department of Philosophy at University of São Paulo. Firstly I will present a panorama of Souza's work, mainly her study on fashion "O espírito das roupas" (1950), and the influence of the French sociologist of art and her former professor Roger Bastide. In the second part of my presentation, I intend to explore her interpretation of Brazilian Modernism in dialogue with writer and cousin Mário de Andrade. The main question is: is it possible to affirm a Souza's particular view on art, something like a feminist one, in conversation with the official interpretation of Modern Art in Brazil? At first glance, it seems that despite her theoretical position as not being feminist at all, her approach to the works has a particular tone, that singularizes Souza's essays in comparison to her colleagues'. For testing my hypothesis, I will investigate mainly her texts on Brazilian visual art, published in the book "Exercícios de leitura".

Approaching the Paradox of Horror Through Meta-Horror Films

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In this paper, I address a series of questions known as “the paradox of horror,” mainly from the side of film studies. The Paradox of Horror consists of a series of questions such as “why are we afraid of something we know is fiction?” and “why do we go watching and enjoying something that we know we are afraid of?”. Through these questions, we attempt to clarify human cognitive abilities related to the fictionality of works, emotional reactions to fiction, and the pleasure of negative emotions. The discussion of the paradox of horror, mainly from Carroll (1990) to Todayama (2016), seems to have been advanced, especially about what is psychologically termed acute fear. Acute fear is an immediate emotion to quickly determine and evaluate the object that produces fear. It involves physically obvious reactions. However, as far as the horror film trend from the mid-1990s to the present is concerned, the questions of paradox are still open to new directions. This is because, in the meta-horror films sparked by “Scream” and in the emerging subgenre of “post-horror” which David Church (2020) has tried to develop academically, sustained fear seems to be aimed at. Sustained fear is a relatively low physical emotion produced by intellectual uncertainty or ambiguity, etc. This fear seems to have been mainly viewed as a preparatory stage for acute fear until now, but in the above-mentioned subgenres, the main purpose of the film is to provide the audience with sustained fear. This paper approaches the paradox of the pleasure of horror by examining the sustained fear that meta-horror derives from its meta-structure, both from the structure that produces it and from its nature.

Time and Saturn: The Narrative of W.G. Sebald as an Index of Negativity

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In a book called “The Rings of Saturn”, German writer W.G. Sebald explores the presence of sadness and loneliness as constituent elements of common life. His narrative approach to these subjects is displayed by a wandering tour through the streets of Suffolk made by the main character of the story. Walking with no destination expresses the nostalgic desire of the main character, a man, to return to a known place, to the safety and timelessness that await him at the bulk of his memories. For the protagonist, life is by definition a chronologically limited experience that tends to the pathological, to the degenerative, and to the decay of being. Sebald’s narrative choices and character composition—portraying the protagonist as a drifter searching for the meaning of life in moving spaces that reflect the loneliness of his existence—enable a comparison between the aforementioned book and elements of “The Arcades Project” and “On Some Motifs on Baudelaire” by Walter Benjamin, notably the concept of *flânerie* that marks the end of 19th Century for the German philosopher. This paper aims at analyzing this conceptual possibility, using Sebald and Benjamin as theoretical standpoints alongside other authors and works that share this specific theme. This procedure sheds light on the labyrinthine and inseparable relationship between concepts such as negativity (as an index of indecision, incommunicability, and meaninglessness) and melancholy (as an index of mortality and finitude).

Walter Benjamin and the Sublime

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When we think about the contemporary discussion on the philosophical concept of the sublime, the first name that comes to mind is probably Jean-Francois Lyotard. The French philosopher is undoubtedly responsible for the renewal of this debate, pointing out the possibility of employing the sublime to understand some tendencies in the artistic avant-garde. To justify this new usage of the sublime, Lyotard still uses classical references to this concept, namely Burke and—especially— Kant. The latter is skeptical, to say the least, about the possibilities of sublime art. And, of course, neither Burke nor Kant had any contact with 20th-century art. There is therefore a development in the relationship between the sublime and art that is ignored by Lyotard. To better understand this gap in the debate about the sublime, we turn our attention to Walter Benjamin and his innovative analysis of Goethe's "Elective Affinities". There, Benjamin employs the concept of "expressionless", inspired by Friedrich Hölderlin's concept of caesura and by the necessity of understanding the presentation of the unrepresentable, to use Lyotard's terminology. Placing Hölderlin and Benjamin as mediators between Kant and Lyotard, this paper pretends to enrich the debate about the sublime and its use in the comprehension of modern and contemporary art.

Non-Contemporaneity and the Critique of Progress

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The present paper seeks to analyse the collision of the concepts of non-contemporaneity (Ernst Bloch) and dialectical image (Walter Benjamin) with Theodor W. Adorno's critique of the notion of progress as a common negative substratum that would allow us to reorient our relationship with the legacy of modern art under a new conceptual filter: not to look at the old as something closed on which we pass judgment, but to draw from its unrealized new potentials and ways of thinking about the new.

It will begin with an exposition of Bloch's and Benjamin's concepts and their articulation with the Adornian critique of the notion of progress on two levels: first, as modes of relating to the past that differ from the romantic ideal of a return to an idealized past, then in the necessary dimension of activity in the resumption of the still-unrealized potential of the past.

We will take as a model the influence of Balkan folk music on the music of the Hungarian composer Bela Bartók to propose how this compositional project can be read today drawing on the conceptualization of the previous discussion, in order to understand this specific modern compositional proposal as a reading key for its interpretation itself.

Concerto of Breathing and Gravitation: Fractal Structure Theory in the Okada Method of Sitting during Seiza Meditation

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The Okada breathing and sitting method in seiza meditation, aka Okada Therapy, is a psychotherapy method that emerged in the later half of the Meiji era. The therapy, part of an effort to treat mental illnesses prevalent at the time, was an attempt to overcome the dichotomy between the subject and the object brought about by modern scientific education and the objectification of the human body. The focus was on teaching the sitting posture as a means of restoring wholeness. In particular, the emphasis was on the expansion of breathing. Therefore, this presentation will mainly examine the idea of breathing in Okada Therapy. Okada Therapy focuses on the rhythm of breathing and the body's center of gravity, with the belief that the former is supported by the latter and delves into the analysis of the overall structure of this mechanism. According to Okada Therapy, the body's center of gravity is fundamentally supported by the earth, which is in turn supported by gravitation which creates an equilibrium of the centers of gravity among various substances. There, Okada Therapy finds a fractal structure in which the earth and its constituent materials are connected by similar gravitational forces. According to Okada Therapy, unconscious breathing springs from the rhythm through which gravitation generates this structure, and this breathing cannot be differentiated from the "breathing" of nature, such as plant photosynthesis or ocean tides. Okada Torajiro, the creator of Okada Therapy, pursued a physical therapy technique that located the center of gravity in the abdomen and advocated the teaching of sitting posture, including the method of sitting in seiza meditation that he himself invented. Okada Therapy aims to cultivate in patients the sensitivity to acquire the rhythm of breathing, which exists in harmony with gravity, where its psychotherapeutic effects are believed to emerge. Fractals are depicted in visual arts. It is noteworthy that Okada Therapy seeks fractals in physiologi-

cal and physical natural phenomena, thereby placing posture at the center of its therapeutic system. Thus, this presentation will additionally address Okada Therapy's attempt to examine the significance of posture in the context of art.

The Monster as Art in the Pre-Hispanic World: Edmundo O’Gorman and its Aesthetic Category of “Monstrosity”

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In 1940, the Mexican historian Edmundo O’Gorman published his key article “Art or Monstrosity. An Essay on Pre-Cortesian Art Criticism”. In this article, O’Gorman sketches, in just a few pages, a real turn-around with respect to the aesthetic conception of pre-Hispanic art: pre-Hispanic art is not beautiful, nor does it aspire to be, in the sense of Western beauty. In order to fully understand pre-Hispanic art it is necessary to create a new aesthetic category; the monstrosity. This category implies understanding the monstrous from a positive transvaluation. As a new category, it has to be rooted in the mythical conception of the world which is proper to the pre-Hispanic world, and the main representative piece of art would be the major Aztec sculpture: the Coatlicue.

Monstrosity as an aesthetic category was and is controversial because the word itself has fallen prey to innumerable semantic transformations until it has contracted a negative moral connotation, as we will see in detail in the paper, that negative moral idea has been built as a counterpart to the ancient Greek ideal of the good-beautiful-true or *Kalos kagathos*. Even when the choice of the word “Monstrosity” is problematic, it is certain that what was exposed in the brief article permeated later conceptions of Latin American art. Edmundo O’Gorman was part of the thinkers who in the 40s and 50s reflected on the idea of Mexico, Mexican history, and its historiography. As an antecedent to the movement of decoloniality in Latin America, he proposed that America had not been “discovered”, but “invented”, considering it “as the result of an invention of Western thought and no longer as that of a merely physical discovery, made, moreover, by chance”.

The proposal of the monstrous is coherent with this search for authenticity and independence, hence O’Gorman, unlike authors such as

Justino Fernandez or Salvador Toscano, has not been seduced by the classical aesthetic categories such as the Sublime or the Tragic, and he ventures to propose a new original Latin American category.

Based on the above, the paper intends to elucidate what Edmundo O’Gorman exposed in his article: how does pre-Hispanic art contrast with classical art, and why did O’Gorman, like other authors, not opt for the sublime as a category distinct from beauty? And finally, how do we appropriate today, from a decolonial Latin American approach, to the monstrous as the foundation of pre-Hispanic art, and in its mythical sense, as the foundation of all art to come?

The Universe of *Fantasia Essata*: Disruptive Computational Poetics and the Digital Humanities

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Through the analysis of the contemporary aesthetic ambiance, made up of disruptive digital technologies derived from the application of binary language, as a common denominator of doing and knowledge, we seek to examine the modes of the presence of aesthetic-communicational constructions unveiled from computational poesis. It is understood that the development and application of binary language allowed, to a large extent, the automation of the actions and interventions of *Homo sapiens* in the world of living, provided, as predicted by Flusser, the rising of abstraction, whether of manipulation instruments or from the predestined supports for creations, and also from the substrate used for the configuration of aesthetic-communicational constructs. From this context emerges the universe of *fantasia essata*, which designates every work, besides its aesthetic attributes, acts (whether textual, tactile, imagery, sound, or audiovisual) as a model for knowledge. Parallel to and in resonance with this analytical path, it is noticeable how the information of digitization transforms the body and mind of *sapiens* in equal measure. Remarkably, the human-technology aesthetic compound unveiled, for example, cyborg actions, in a post-biological aesthetic future, enforcing the rethinking of current conceptions about the ontology of the human. What comes after the subject? What can be expected from this machine body capable of being technically manipulated in search of correction or improvement? Could these cyborg aesthetic manifests be identified as digital humanities? These are some of the points that pressurize the discussion proposed in this essay.

The Speech of The Body: Word + Sound + Movement In Guarani Rites

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Scholars of oral literature often feel unable to translate for their readers—and sometimes even for themselves—the fullness of meanings produced and experienced in indigenous performances that combine singing, dancing, as well as playing instruments. Added to this difficulty is the belief that it is necessary and, in this case, indispensable to understand the cultural context of these peoples that are considered nonliterate by us who use alphabetic writing. What may not be taken into account is the primacy of poetics, the autonomy of the poetic itself, which is intrinsically linked to the body, with all its sensory perceptions turned into language. By making the body speak, in the transcription of the syncretism word + sound + movement, one can find the meanings that seemed to be missing before. The body is the berth from which come all the senses. But also, we cannot forget, writing is something corporeal: my hand traces the paper and creates curves that the eyes see, which makes the sounds of words appear in the mouth. This work seeks to explore the amalgamation of word + sound + movement, in the Guarani Mbyá rites, together with the phenomenology of the body in Merleau-Ponty, hoping to find a principle that guides the transcription/translation of these rites and allows us to access them more easily. But we dare say that somehow this path can be opened in the same way for us to embrace a little more closely the poetics in general, both indigenous and non-indigenous.

The Crisis of Individuality and its Aesthetic Character

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It is undeniable that Western democracies are undergoing a crisis of representation on several levels, not just representative and institutional politics. Fascist movements, which appeal to authoritarian ideals, have become common phenomena in the contemporary scenario. This state of affairs has different origins, linking economic, religious, and moral complexes, among others. The purpose of our communication is to address the notion of individuality, which is at the heart of this issue, focusing on issues related to paradigmatic forms of aesthetic representation. What is at stake is to reflect on the individual perception of social impotence, the need for self-definition through images of grandeur, at the same time linked to everyday life.

The mass media system, including the virtual realm, plays an active role in the construction of a politically reactionary conformist individuality, oblivious to the urgency of building public space, and also tends to block the reflexive means capable of overcoming this situation. The individual is given sets of world images that oscillate between the immediate figuration of the self and the leap to a universality based on the manipulation of signs, information, and direct contact with cultivated personalities in media spaces. The result is, among several of its faces, an extreme social impoverishment, transferring to the abstract plane of signs all the gravitational weight of the urgency of the political construction of reality.

Taste, Standard, and Canon in British Enlightenment Aesthetics: A Debate with Decolonial Critiques

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As pointed out in the literature, D. Hume (1711-1776) borrows the notion of sentiment elaborated by F. Hutcheson (1694-1746) but reinterprets it in light of the writings of Shaftesbury (1671-1713) and J. Addison (1672-1719), in a line that deepens the psychological and social character of taste. The shift made by Hume places feeling at the intersection between nature and judgment, projecting the debate about aesthetic and moral distinctions onto the level of society, whose dynamics produce changes in our habits, beliefs, and values. The relationship between, on the one hand, aesthetic or moral judgments and, on the other, customs, thus becomes central to Hume's aesthetic reflection. I will try to point out how thus placed the question of feeling and the concepts that correlate to it (the delicacy of taste, for example) concern the status of the canon, an ideal of society, characteristic of the eighteenth century—which was conceived as both critical and civilizing. What, seen more closely, sounds paradoxical: if "civilizing" refers to a colonialist position; "critical", in the opposite direction, comes from "crisis" and is associated with a certain pluralistic ideal. In light of the discussion of the idea of canon developed in eighteenth-century England, I will examine some of decolonial literature's critiques of the Enlightenment.

Hegel on Geniality and Artistic Creation

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This analytical effort describes aspects of geniality and artistic creation in the philosophy of Georg Wilhelm Friedrich Hegel. It aims to introduce genius as the figure of matter for modern Philosophy. Through geniality, philosophers debated aspects of creation, and so did Hegel: the article explores the dispositions of a Hegelian approach to the modern genius conjecture. In this context, Hegel had a critical systematic view of the romantic genius, who was gifted with enthusiastic disposal to creation: in Hegel's view, it was insufficient to describe the state of the creative spirit. Forwardly, if the genius was the faculty of the one predisposed to imagination and enthusiasm, an ingenium quae ingenitum, now the genius is so on part of a new movement, necessary to the artistic creation: from talented, imaginarius geniality, to the objective exposure of the work of art. The art piece is effectuated in forms that are the immanent exteriority of spiritual content, and it creates, naturally, a challenge: there is a distance in the assimilation between the fantasy content and the exterior forms. Due to this distance, it turns imperative to deal with the materiality and the sensible, aesthetical aspect inherent to arts. Within this conjecture, Hegel characterizes an authentic genius, that has always known how to easily labor with the exterior aspects of the technical execution, dealing with it even if disposing of the poorest and most inadequate material, recollecting the interior forms of fantasy and fulfilling the need for exposing it. Therefore, the concretude of the work of art is possible through a work that takes in consideration fantasy, memories, and impetuosity. It leads to a state where no work of art is brought up by the mere amusement of fantasy, but it is the gain of the effectiveness of forms (Formen), also yet originated as an immanent and determined content, which is brought forth (Hervorbringen) as a real product that appears (Erscheinung) in a particular form of the work of art.

What do Artistic Workshop in Prison Want? The GAP Process Behind the Bars

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From article 27 of the Universal Declaration of Human Rights, we learned that “everyone has the right freely to participate in the cultural life of the community, to enjoy the arts and to share in scientific advancement and its benefits”. Based on the assumption of this awareness, the aim of this contribution is to briefly analyze recent Italian experiences of artistic workshops in prisons in order to re-think the relationship between art, culture, and collective education.

In particular, we will present the case study of Graffiti Art in Prison (GAP). GAP is a three-year project (2020-2023) of the Simua-Museum System of the University of Palermo. Supported by the European program Erasmus+, it has the patronage of the Ministry of Justice and the Ministry of Culture. It is not just a project, but a process able to combine scientific research, didactic and artistic activities, and social commitment. By involving inmates, Ph.D. Students, artists, experts, museums, city, and territory, it realizes the collaboration between university and penitentiary contexts, helping the participants to deeply understand what cultural citizenship means. Our proposal is therefore to focus on the prison's artistic activities in order to explore the different meanings of identity, community, and empathy. In conclusion, we will try to answer the main question: how might we build an alternative educational vision that is able to generate social and political changes?

Art After the End of Nature

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Throughout the history of Aesthetics or Philosophy of Art, several conceptual pairs have been developed and perfected, as ways of approaching and apprehending works of art. Among these most traditional and recurrent modes, perhaps the oldest and most famous is the Greek *hylé/ morphé* (matter and form). In contemporary philosophy, the use of the opposition between art and society is frequent, encouraged above all by Philosophers of the Frankfurt School; or even the pair art and life, defended in a decisive way by Nietzsche, and later by the Surrealists. More recently, with the advancement of digital technologies and their ability to create virtual or parallel realities, the pair art versus reality, whose political bias is accentuated, has gained strength; moreover, much of the criticism of the American philosopher of art, Arthur Danto, is directed by this conceptual pair. Without intending to exclude the others, I feel that the most fruitful reflection for the analysis and interpretation of Eduardo Kac's work, *GFP Bunny*, will be one that highlights the relationship between art and nature. This pair of concepts dominated all thinking about art during the 18th century, rightly called the Aesthetic Century. Kant is possibly the philosopher who best summed up his time, so it is no coincidence that this conceptual dyad, art and nature, constitutes one of the most powerful reading keys in his Aesthetics. Inspired by Thierry de Duve's book "Kant after Duchamp" I aim in this work to defend that Kantian Aesthetics provides us with conceptual instruments which are still current, enabling us to think about contemporary art productions, among which Kac's work is evidently located. Finally, I will propose a specific analysis of his most impressive work: the *GFP Bunny*.

Life is Strange: Video Game Between Ethics and Aesthetics

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The purpose of this text is to analyze some aspects of the narrative built by the games *Life is Strange* and *Life is Strange: Before the Storm*, as well as the comics that develop the stories built in both games. Among these aspects, the focus is on the interpretation of the meanings that the main characters, Max Caulfield, Chloe Price, and Rachel Amber can assume, within the dynamics of the game, within its narrative, and also within its own interrelationship together with these two other aspects. In order to do so, the allegorical, metaphorical, symbolic, and pedagogical dimensions of the game are observed, which can be approached, mainly, through the thoughts of Georges Didi-Huberman, Ricardo Timm de Souza and Walter Benjamin, whose background is the relationship that is developed between Ethics and Aesthetics. A fundamental aspect that is identified in this narrative is the horizontal relationship—necessary interdependence—between Life, Death, and Time, considering its importance for the constitution of the Ethical Subject as someone who comprehends the key relational dimension of existence in sustaining its own possibilities. Therefore, to develop this theme, some psychoanalytic aspects are brought, as well as the Didi-Hubermanian construction of the fireflies as the prospection of hope and resistance, and the importance of allowing oneself to be affected by the world as the condition of possibility of assuming a philosophical stance towards life. In addition, and for this reason, it is possible to develop a draft of the impact of the game in the world of digital games in terms of the dimensions brought in comparison with the environment and tradition that generally make up this universe. The conclusion is that this installment of the *Life is Strange* franchise has a significantly subversive potential for the construction of digital games and, having reached a prominent position despite not being characterized as a major production (in financial terms), it assumes a privileged place within the political and ideological dispute in video games, being a relevant event that must

be deeply analyzed so that these political and ideological issues in this field can be better developed, in order to neutralize a technicizing, thoughtless and, therefore, prejudiced rationality that is quite present in contemporaneity, which is present in a significant part of the most popular games.

Kant on Taste and Sociability

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At the beginning of his “Essay on the Maladies of the Head”, Kant makes a series of claims which may puzzle many scholars acquainted with his philosophy through the Critiques. In a manner reminiscent of Rousseau’s early Discourses, he praises nature for its candor, arguing that society introduces deception and hence immorality into the world. Civilization creates maladies of the “heart” by exciting the desire to appear virtuous instead of possessing virtue. And it is also the source of the maladies of the “head” which the philosopher intends to catalogue in his “small onomastic”.

This unfavorable view of civil life sharply conflicts with Kant’s mature ideas on taste such as we find in the Third Critique. In this work, he suggests that beauty only exists in society, and repeatedly argues that public discussion is a necessary condition to refine and purify our judgments of beauty. By comparing our judgments with the judgments of others, we may become conscious of prejudices that might render them less universal, thus aspiring to the idea of a “universal voice” that would be shared with all humankind.

In my presentation, I aim to contrast Kant’s early ideas on sociability derived from the “Essay on the Maladies of the Head” (1764) with his conception of taste developed in a few key passages of the “Critique of the Power of Judgment” (1790). I will additionally show that we find hints of his mature commitment to the Aufklärung in the way mental diseases are classified in his former work.

From the Same to the Other: On the Power Levels of Aesthetic Synthesis

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Is aesthetic experience only a subjective experience, produced by a distinctive attitude of perception, or is it a special way of correlating and resonating with being itself? Continental European aesthetics—suffice it to recall Arthur Schopenhauer and Martin Heidegger—contains a bright history of understanding aesthetic experience as the ontological one. How is it possible to maintain it, paying tribute to the expanding variety of aesthetic phenomena and contents discovered by multifarious trends of contemporary aesthetics—somaesthetics, environmental aesthetics, media aesthetics, etc.?

To try to answer this question, we would like to propose an understanding of aesthetic experience as a synthesis of multiplicity and introduce the concept of the power of aesthetic synthesis. Aesthetic experience may be considered as a synthesis of a certain multiplicity, the creation of an aesthetic object, and its experience as a constellation of contents. Using the terminology of Emmanuel Levinas, we can say that, being located in the space between the Same and the Other, aesthetic experience is directed towards the Other and seeks to bring the subject beyond its borders. It is through the degree of combination of immersion in an aesthetic object and meeting with the Other in aesthetic experience that we propose to determine the power of aesthetic synthesis.

In this regard, it seems convenient to distinguish the three main power levels of aesthetic synthesis: At the first level of power, aesthetic synthesis is mainly limited to the creation of an aesthetic object in accordance with predetermined ideas, standards, and values (like values of beauty, grace, brightness, etc.). It is this level that corresponds to such aesthetic phenomena as interior or clothing design, plastic surgery, illustrations, etc. At the second level, aesthetic perception is not focused on the correspondence of the aesthetic object to certain characteristics, but on the unique qualities and characteristics of the object itself, allowing them to enter into free play with each other.

Finally, at the third—maximum—level of power, a synthesis of the qualities of the perceived object and something else that does not belong to it (but which may be revealed via the immersion in it), is carried out. Through liberated concentration on the aesthetic object, the Other is synthesized, as a result of which the aesthetic experience acquires the character of an event.

What is a Public of Art? A Transcultural Aesthetics Answer

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Numerous exhibitions in Brazil have been attacked by conservative groups. These are exhibitions that deal with differences in gender, race, and behavior. Difference is always interpreted from a religious, legal, and moral perspective, that is, never from an artistic perspective, because for these groups, the aesthetic component of difference must be an “expression” of morality. My purpose is to show that the idea of an art audience is a fundamental part of the resistance against authoritarianism.

The Pre-Modern and Bie-Modern Imaginations of Time in the Process of Spatialization of Time

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1. The social form attribute and aesthetic attribute in the perspective of temporal spatialization. The concept of time-spatialization in Bie-modernism comes from the fusion of modern, pre-modern, and post-modern, and its aesthetic form often has the unity of fusion and strangeness, reflection and criticism. The spatialization of time is not the same as Hegel’s saying that “China has no history”. This is because the transition from pre-modern to Bie-modern is already a historical progress.

2. The absence of time and the desire for time. Pre-modern countries are distinguished from modern countries’ possession of information space and consciousness space by the size of their territories and territories. Pre-modern countries believe that space can be occupied and expanded, but time cannot be controlled, thus forming a pre-modern country’s fascination with “Long live”, the life strategy of “Light a candle to travel at night”.

3. The absence of the times and the imagination of time. The absence of the times constitutes the imagination of Bie-modern countries for “catching up” and “chasing dreams”-leapfrog development. Bie-modern countries attempt to leapfrog the capitalist modern civilization and enter the socialist civilization, and even lead the development of human civilization, so “catching up” and “chasing dreams” have become the core development concepts of such countries. And this core development concept is often expressed in the form of a “five-year plan.” The personality visualization of “catching up” and “chasing dreams” and Bie-modern heroes also came into being.

4. The confusion of time and the confusion of aesthetics Bie-modern countries often ignore their pre-modern tails, but follow the Western modern and post-modern dances. As a result, with the rise of socialist forces and the weakening of capitalist forces, some aestheticians are

adopting Aesthetics that produce communism. For example, when the people as a whole are going to a well-off state, aestheticians praise the “aestheticization of daily life”, and use ancient Chinese “happy culture” to instill chicken soup for the soul, use the concept of aesthetic modernity from the West to criticize the modernity that their country lacks. Although they realize the imagination of time through aesthetics, they forget the real concept of their time and times.

The Extraordinary is Also the Ordinary: On the Aesthetics of Everyday Life

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This talk discusses the Aesthetics of everyday life. Contemporary changes in the extension of the concept of aesthetic experience seem to engage with restoring the apparent narrowness of the traditional aesthetics scope. While traditional Aesthetics preponderantly studies artistic experiences, we should revisit our aesthetic categories for everyday aesthetics because of the many aesthetic experiences involved in non-artistic contexts. Thus, everyday aestheticians argue that it is necessary to restore traditional aesthetics or propose new approaches. Therefore, a point implied in that discussion concerns the aesthetics of everyday experiences. According to some philosophers, the ordinary turns into aesthetic only if the quotidian experiences turn into extraordinary ones, namely when our perceptions defamiliarize our default reactions in the face of the everyday routinary objects and events. On the contrary, for other philosophers, if the aesthetic consists of the defamiliarization of the quotidian, there would not be an ordinary object or event to experience. In response, the second group of philosophers thinks it is possible to aesthetically experience common objects and events. They think qualities such as calm, comfort, and stability frequently imply an aesthetic-like pleasure, which should be the everyday aesthetics' only relevant research object. Our incursion in that debate implies the following remarks: Although the extraordinary has been denied as a relevant object of everyday aesthetics, it is a canonical object of research by psychoanalytic approaches to aesthetic-like experiences of everyday life. Concepts such as *déjà vu* and *Unheimlich* belong to the arsenal of psychoanalytic categories to study everyday mental phenomena. Moreover, both are curious experiences of the ordinary; thus, everyday life cannot be reduced to mere ordinary routine, and the extraordinary cannot be exclusively recluded into the art's domains. Therefore, the extraordinary cannot be excluded from the everyday aesthetics program under the argument that it is a “well-trodden path in aesthetics

discourse" because even negative aesthetic experiences such as the Uncanny are helpful warnings in everyday naturalizations of violent circumstances. If one concedes the negative aesthetic experiences as an object of the Aesthetics of everyday life, studying the uncanny experiences of the ordinary is a necessary step. Thus, some corollaries are relevant. First, the uncanny is not necessarily a literary experience, but literary experiences, as Freud pointed out, are highly relevant to understand the non-fictional uncanny. Second, taking the extraordinary off the Aesthetics of everyday life issues seems to neglect the potential cognitive value of everyday non-artistic experiences.

Silence and Opacity: An Adornian Perspective of Cinematographic Montage

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Despite the manipulative nature of cinema in some of his classic texts, Adorno also reflected on the potential of an autonomous cinema at the end of his life. The starting point of the reflection on the technical medium is the debate with Benjamin's text "The Work of Art in the Age of Its Technological Reproducibility" of 1936 and, since then, his aesthetic reflections have gained layers as he has contact with a divergent cinema, either with Hollywood commercial movies or with the Oberhausen Manifesto. We argue that the debate with Benjamin permeates all of his work and, in particular, about cinema, it is this author's statements that mobilize a series of concepts to think about an autonomous cinema. In particular, the montage, once criticized by Adorno, is the central element of Benjamin's rescue. In this perspective, a montage that does not interfere with things, in which the subject is silent in the face of the material, is the dynamic that provides such an immanent escape from its condition of mere merchandise. This condition, in the Adornian critique, can be identified by the concept "decupagem clássica" of the Brazilian cinema researcher Ismail Xavier. It is a technique that seeks to neutralize the discontinuity between shots, reinforcing a false impression of transparency. We understand that this technique is equivalent to the role of the tonal system in Adorno's philosophy of music. On the other hand, a montage that does not allow itself to be tamed by the will of the producers, as well as by the hegemony of the narrative and the script, could find an expansion, not only of what cinema is but also of the very concept of art.

Study on the Aesthetic Impact of Short Mobile Video on Society in China: Using Douyin and YiTiao as Example

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Short mobile video Apps such as Douyin (Chinese version of Tiktok) are a form of new media nowadays which plays an important role in Chinese daily life. According to data released by the China Internet Network Information Center (CNNIC) in August 2021, there are 888 million short video app users who consume more than two hours on swiping videos each day. Therefore, the aesthetic sense in the production of these videos has an inestimable influence on the aesthetic quality of people's life.

However, due to the low threshold for uploading videos as well as increasingly intense competition for the volume of video views on Douyin, the vulgarization of video content and even ugliness appreciation is becoming a trend. In addition, the algorithm adopted by Douyin reinforces this trend and encourages users to create more videos of this kind.

As the entertainment and superficial style of Douyin creates problems for the aesthetic education of people, there is at the same time another platform called Yi Tiao which is setting a new aesthetic standard for short mobile video. Yi Tiao's videos try to communicate different expressions of the aesthetics of daily life by interviewing people all around China, including experts as well as normal people. Behind the polarization of aesthetic quality reflected by different platforms in China lies the question of how to balance the commercial and the aesthetic quality of new media production. Accompanied by applications of AI algorithms, the polarization might be intensified rather than eliminated. Despite the economic benefit of short mobile video productions, their aesthetic impact on society should also be studied thoroughly.

Occult Concepts as Art Theory: On the "Emptiness" and Pan-Culturalism of Abstract Art in the Early 20th Century

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At the beginning of the 20th century, Western art gradually abandoned figurative elements, cut off the referential connection between itself and the physical world, and stepped into an abstract sphere where self-value and transcendent spirit of art were manifested in the process of defying narrative and imitation. The emergence of Western abstract art, which had potential religious and occult motives, was closely related to Theosophy, a religious philosophy prevailing in Western intellectual circles at that time, and the latter was inspired by Eastern philosophy and religions. Through abundant artistic practice and theoretical self-construction, the first generation of abstractionists was committed to express the many propositions of Theosophy via painting—breaking the boundaries of religion, philosophy, and science; returning to the universal wisdom of mankind; and pursuing the nonphysical cosmic evolution. With Theosophy as a bridge, the new visual communication methods used by these pioneer artists are similar and comparable to some basic concepts of Buddhism, Chinese Zen, and Taoism. Wassily Kandinsky's "inner sound" theory echoes the "Drahtenjur" of Esoteric Buddhism; Hilma af Klint's "knowledge of duality" and Piet Mondrian's "extreme opposites" are in harmony with the "yin and yang" concepts in the Taoist I Ching ("Book of Changes"); while Kazimir Malevich's "transformation into zero" corresponds to the ultimate stage of Zen meditation—"all vanished" (雙泯). It can be said that the occult concepts became an important source of avant-garde artists' self-constructed art theory in the early 20th century. With the help of the concept of "emptiness" in the oriental occultism, abstract art has entered a utopia of pan-culturalism, in which new, future-oriented metaphysical connotations can be loaded. Thus, the attempts of cross-cultural comparison based on images and multilateral perspectives on the one hand help us understand the metaphysi-

cal core of occultism, on the other hand also enrich the interpretation of Western abstract art.

Encounter with the Moon: Ethics and Aesthetics of the Post-Earth Era

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In the coming era, machines, technology, and science will become the foundation of life, especially in the space environment. This is because, unlike the Earth, there is no environment in outer space with various mediums to ensure the survival of life forms, and the factor specific to outer space, such as cosmic radiation, multiple gravities, and altered circadian rhythms, makes life forms difficult to sustain. Therefore, for surviving in outer space, it is necessary to create an artificial environment supported by machines, technology, and science, while at the same time controlling life through them. In fact, in the International Space Station, machines based on advanced science and technology create a space that is as radiation-free as possible, regulate light, atmosphere, temperature, and electricity, and supply water. These machines also constantly monitor and control the physical condition of the astronauts living there.

However, such machines do not only sustain life, but also manage and control it. In addition, it would disturb the “natural” environment in outer space and modify it. We would recognize it in the future conceptions of space life as it is currently conceived. One of them is the “Lunar Farming” project being carried out by the Japan Aerospace Exploration Agency in collaboration with research institutes and companies. This project aims to realize plant cultivation on the Moon to enable safe and sustainable food production for humans in the future space environment. Plant cultivation on the Moon will not take place on the surface of the ground as it does on Earth, but in an artificial environment based on machines, science, and technology, and the cultivation itself will be managed and controlled by them. In this project, it is necessary to efficiently maximize the use and circulation of limited resources brought in from the Earth, such as water, nitrogen, carbon, and microorganisms which sustain and grow plant life and decompose organic compounds into inorganic ones. In other words, within the artificial environment on the Moon, a small ecosystem of

the Earth with thorough efficiency and rationalization would be built. It is through the management and control of this system that the plants are cultivated.

But then the two “natural” ecosystems (the Earth’s and the Moon’s) would encounter each other. How should we understand this encounter? In this paper, I will examine this encounter referring to aesthetic aspects in discussions of Environmental Humanities, Feminist studies, Animal studies, and Media studies.

Peace with Nature, Peace in the Creation!

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“The Creation” is the same as the World, the Universe with people, animals, and plants in it. Even children are familiar with the division into the animal, vegetable, and mineral kingdoms; humanity can form a fourth one. The Creation is perceived as a total work of art. Its beauty is in layers: from its parts to combinations of them, up to the Universe. The state of equilibrium is dynamic, and movements from one state to another take place through instability, disturbances, ruptures, and catastrophes. Natural Creation interlocks with Human Creation, e.g. culture. The human-made or refined nature is a system that has arisen through our control and been built by our actions. “Peace with Nature” is a statement of intent, an agreement, and a treaty governing our acts and activities. It is a commitment to a respectful and civilized environmental relationship. It is a question of an environmentally friendly way of life– environmental civility. The question is of an etiquette of good manners, of meeting another and otherness in a friendly spirit. The environment is seen as our empathetic and understanding partner, to which we are joined by an emotional link and physical-social dependency. In promoting Nature’s interests, humanity also promotes its own interests. We refer to ecosystem services: Nature serves humanity, and humanity serves Nature. Conflict situations should be resolved by peaceful means.

“The Creation” and “Peace with Nature” projects, visions, and manifestos can be seen ethically and aesthetically as the seeds and shoots of a durable nature relationship, as a premonition in the language of folk belief, or as weak signals in modern terms. They give a name and a face to actions and movements that have the potential to grow. The artist Anna Estarriola’s multi-media installation “The System” (2017) would be suitable as a symbol of the “Peace with Nature” and the “Peace in the Creation” movements: people, animals, utensils and unidentifiable lumps are collected in a common futurist panel, attempting to understand each other. The topic is: What’s next?”

Doubling the Cube with Origami: Superimposition of Moving Image in Heritage Building

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This paper investigates the role 'the Curatorial' performs in the visual interaction between urban heritage buildings and moving images projected within. Building from the idea of 'Narrative Architecture', alongside discourses surrounding the curatorial that highlights the diverse subjectivity of creators and the active participation of the viewers, the research focuses on a space-related structure that indicates postproduction approaches mediating and translating artworks on site, answering how the curatorial makes the contemporary nature of cinema and the diachronic nature of heritage compatible.

With the cinematic turn in contemporary art, moving image art exhibitions curated in heritage buildings carry the characteristics of the two dialectical exhibition forms developed from the 'White Cube' paradigm, namely 'in-situ' and 'ex-situ'. It gradually becomes a new norm of exhibition form, breaking away from the constraints of the institutional context of displaying. Therefore, exploring the difference within narrative architecture between 'Narrative Space' and 'Spatial Narrative', this paper clarifies how the exhibition embodies, deconstructs, and translates the narrative nature of architectural space and displayed artworks, and how the narrative renders the immersive experience of viewing artworks on site.

This paper further explores how the curatorial acts as the intermedia that reconciles and constructs the responsive and productive relationship between heritage and moving image, investigating the alteration, overlap, and confrontation among various subjects in the curating practices, and how these interactions accumulated into an exhibition space of collective meanings. Nanchizi Museum, Temple Dongjingyuan, Prada Rongzhai, and Sunke Villa, as well as the respective moving image art exhibitions curated in each site, are selected to discuss the superposition movement inside and outside

the screen, and how it transfers, collages, and unifies the ways of viewing.

The 'Associative Imagination' function of narrative architecture as a form of metonymy reconfigures the physical order of exhibition spaces, and the specificity of the heritage provides a unique context for displaying. At the same time, the idea of the 'Expanded Cinema' juxtaposes the contingency and inevitability in viewing experiences of heritage buildings, allowing the present to represent the past and the past to inspire the present. The moving image projected in heritage buildings balances the compromise and criticism of an old system that demands changes, serving as a feedback mechanism that guides the viewer to generate independent interpretations. The intervention of moving image, driven by the curatorial, can be seen as an effective way for a 'heritage' to regain its 'life'.

Bodily Laboring as a Dimension of Aesthetic Experience: An Analysis Related to Chinese Aesthetics

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Not until the development of phenomenology, the dimension of the body has been introduced into aesthetic discourses. But still, it does not transcend the traditional horizon of epistemology but makes such an epistemological aesthetics more comprehensive.

Is there any possibility for an understanding of 'aesthetica' in the sense of body from a perspective of 'doing'? Is there an aesthetic experience of engagement? Different from what Arnold Berleant or Gernot Boehme described as being in an environment or a status between subject and object, it is an existential engagement, which means an aesthetic experience through bodily laboring. It is neither a disinterested experience nor an act in a teleological sense, it is the transcending or forgetting of purposes during action, and a free experience of the deep reality of existence. It is a special aesthetic approach that is purposeless with a purpose, or a pause during the way toward a purpose (rather than a purposeless purposiveness). Different from Kantian aesthetics of contemplation which is isolated from practice, it is an aesthetics of activity (or even action). We may therefore expand aesthetics to aesthetics of bodily engagement, which focuses on a sensory experience based on—an active and engaged—body beyond concepts and purpose, which is an appreciation of something through being a part of it: a feeling in doing.

Such an irreplaceable aesthetic dimension can be traced to Chinese traditional aesthetics. Tao Yuanmings poem: 'While picking asters 'neath the Eastern fence / My gaze upon the Southern mountain rests' does not show a landscape in front of someone but shows someone being bodily engaged in the landscape through laboring. 'The southern mountain' is no longer something objective and cognitive, but a living world I am digging inside and becoming a part of. To realize such a world aesthetically, I must experience it through

my own bodily laboring. From a similar perspective, the painter and theorist Guoxi of the Song dynasty pointed out that an ideal Chinese mountain and river painting should show spectators a landscape that attracts the appreciator to look at, to walk into, to linger in, and especially to live in it. That means beautiful landscapes should be appreciated as a living world that has a positive existential relationship with men. A good painting should be able to discover such an existential relationship. To appreciate such a special beauty, contemplation is not enough, bodily laboring is indispensable.

Between Lightness and Darknes: The Artistic Space of Lanterns

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A lantern is a significant object in artistic expression, embodying one's aesthetic feelings and associations. The artistic space of a lantern is both real and virtual, and dynamic. The phenomenological beauty of a lantern is based on the fact that it is between lightness and darkness. The spatial aesthetics of a lantern lies in its occupation and transformation of the environment. A lantern is pragmatic in the function of enlarging and narrowing the scope of one's living and working space at the same time. The light, smell, and heat of a lantern fill and extend the space. The changing of the space occupied by a lantern directly indicates the flow of time and also symbolizes the process of the passing away of an individual human. Lanterns also would be placed in tombs, i.e., the space after death, because of the idea of honoring the dead as the living. The quantity of lanterns is a political symbol implying the space of power. The image of lanterns in poems often implies one's "interior space", being squeezed or opened, which usually would be influenced by external changes. The image of lanterns in paintings invites viewers to read the story highlighted by the light so that the spatial narrative logic of the painting could convince its viewers. Lighting lanterns is a ritual activity in religious culture, reflecting the sharing of the space of religious life and secular life, especially in Taoist, Buddhist, and Christian aesthetics, while their ideas of space, life consciousness, and the imaginations of the cosmos are different.

On the BenTi (Ontology) of Aesthetic YiXiang (Mental Image)

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The BenTi (ontology) of aesthetic YiXiang (mental image) in ancient China refers to the origin and natural state of the image and its internal laws, which are always reflected in the perceptual form. Ben is the unity of origin and nature, which embodies the dimension of time. And Ti is the unity of feature and appearance, which embodies the dimension of space. The BenTi (ontology) of aesthetic YiXiang (mental image) is widely used, which embodies the richness of the meaning (Yi) and the completeness of the image (Xiang). The BenTi (ontology) of the image is dynamically created in aesthetic activities, based on the potential of the aesthetic value in the image of the object and the event, which embodies the unity of the style-use relationship between subjective and objective. It includes both instantaneous and intuitive individual creation and historical creation. The creation of YiXiang (mental image) in artworks is the result of the subject's learning of the spirit of life of the world cultivating things. This process includes the selection, combination, and creation of the image of the object and the event, as well as the infusion of vitality through mimic and simulacrum. In the BenTi (ontology) of YiXiang (mental image), QiXiang and ShenQi together constitute the whole perceptual form and reach the realm of Dao. Artistic imagery is the unity of artistic language with QiXiang, ShenQi and Dao, which embodies the spirit of life.



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