

THE PROMISE OF PRAGMATIST AESTHETICS:

Looking forward after 30 years.



25–28 May 2022

Rector's Address

Continuous growth and progress have become an empty illusion with painful consequences. Technological progress alone cannot resolve the growing tension between economic interests and global social and ecological problems. However, we can also approach the questions of our contemporary world from a different angle, by asking from the perspective of personal life experience. How do we preserve the reality of our existence? What can we rely upon? What are the handholds along which we can orient ourselves and distinguish between lived or imagined realities? Do we want artificial intelligence to run our lives or human programming based on gene manipulation to be the general formula? Besides the challenge of sheer survival on our planet, the sustainability of the human scale is also a meaty question. We must acknowledge that there is no area of human presence that does not face significant challenges in the first half of the 21st century. The only way to respond to this is to embrace the approach advocated by László Moholy-Nagy, the cooperation of science and the arts. The expansion of design and various aesthetics-related activities, coupled with their growing scope for action, is of increasing importance today. In addition to their classical interpretation and presentation, creative practices in collaboration with other disciplines are playing an increasingly defining role in the field of social phenomena. Aesthetically relevant creativity, analytical approach and critical thinking, empathy and curiosity are all characteristic skills that are now seen as essential for all human activity. Fifty years ago, it would have been inconceivable that art and creative activities could play a crucial role in reshaping the world. Today we can see that their potential and responsibility are both indispensable and dizzying! The theme and approach of this conference – which is a quasi-sequel of a previous Somaesthetics conference – is precisely aimed at unlocking the full potential of this system through an exchange of ideas between representatives of different professional fields, focusing on artistic and theoretical aspects. One of the strengths of this event is the conviviality that generates personal meetings and dialogues, and encourages collective reflection and exchange. We are particularly pleased that, after two years of closure, everything will be hosted on our fully renovated campus. I hope that your work will be inspired by the opportunity to come together and think together!

József Fülöp DLA

Introduction



Shusterman's significant book, *Pragmatist Aesthetics* was published in 1992. Due to the author's multicultural background, diverse philosophical research (analytic aesthetics, pragmatism, Adorno, Bourdieu, etc.,) and his attractive topics of inquiry (rap, popular art, body culture), his work revitalized aesthetic discussions. At the turn of the new century, with the book's second edition, Shusterman launched his new project of somaesthetics, which is essentially an extension of his approach to pragmatist aesthetics. As he wrote in that second edition.

"There is already an abundance of discourse on the body in contemporary theory. But such body talk tends to lack two important features. *First, it needs a structuring overview or architectonic* to integrate its very different, seemingly incommensurable, discourses into a more productively systematic field. It would be useful to have a comprehensive framework that could connect the discourse of biopolitics with the therapies of Bioenergetics and might even link analytic philosophy's ontological doctrines of psychosomatic supervenience to bodybuilding's principles of supersets. *The second thing lacking in most current philosophical body talk is a clear, pragmatic orientation* – something that the individual can directly translate into a discipline of improved somatic practice. Both of these deficiencies can be remedied by the proposed field of somaesthetics, a discipline of theory and practice."
(PA 271 – Emphasis added by A. Kremer.)

During the last three decades, *Pragmatist Aesthetics* has been translated into fourteen languages, and the pragmatist approach to aesthetics has become an important direction in the philosophy of art and the aesthetic field. Similarly, somaesthetics has developed into an interdisciplinary field with researchers working in the arts, politics, education, historical and social sciences as well as health sciences and even technology.

In May 2012 the Sorbonne's philosophy and art departments arranged an international conference and an art show to mark the progress of pragmatist aesthetics since the simultaneous publication of Shusterman's *Pragmatist Aesthetics* and its French version entitled *L'Art à l'état vif*. The conference was called "Pragmatist Aesthetics: 20 years later / L'art à l'état vif: 20 ans après" and the art show's title was *Aesthetic Transaction: Pragmatist Philosophy through Art and Life*.

Ten years later we wish to explore the melioristic approach and multiple forms and impacts of pragmatist aesthetics and somaesthetics, not with a mere retrospective regard but with an interest on new thinking for the future.

Bálint Veres and Alexander Kremer

Program



25 May / Day I

09:30–10:00	Opening Speeches
10:00–11:00	KEYNOTE LECTURE
	Richard Shusterman (Florida Atlantic University) <i>Pragmatist Aesthetics in Dialogue</i>
11:00–11:15	COFFEE BREAK
	MAPPING PRAGMATIST AESTHETICS: SOME POSSIBLE PARALLELS
11:15–11:45	Leonardo Distaso (University of Naples Federico II) <i>The Emancipatory Nature of Art Between Elitist Culture and Mass Culture</i>
11:45–12:15	Elena Romagnoli (Freie Universität Berlin) <i>Playing the Game of Art: Pragmatist Aesthetics in Dialogue with Hermeneutics</i>
12:15–12:45	Stefano Marino (University of Bologna) <i>Pragmatist Aesthetics, Ethics of Taste, and Feminism</i>
12:45–13:15	Alexander Kremer (University of Szeged) <i>Shusterman's Somaesthetics: Aesthetics or Philosophy?</i>
13:15–14:45	LUNCH BREAK
	FOOD FOR THOUGHT – CONCEPTS TO DIGEST
14:45–15:15	Eszter Babarczy (Moholy-Nagy University of Art & Design) <i>Enactivism and Somaesthetics</i>
15:15–15:45	Dániel Golden (Hungarian Academy of Sciences) <i>Pragmatist Explications of the Aesthetic in Enacted and Embodied Theories of Mind</i>
15:45–16:15	Douglas Niño (Universidad de Bogotá Jorge Tadeo Lozano) <i>Aesthetic Experience, Pleasure, Beauty, and Art: An Agentive Proposal for a New Definition</i>
16:15–16:45	COFFEE BREAK
	CHALLENGES AND HISTORIES
16:45–17:15	István Berszán (Babes-Bolyai University) <i>Somaesthetics and/or Practice-oriented Physics? Affinities and Divergencies between Two Proposals for an Extended Philosophy of Art</i>
17:15–17:45	Adrienne Gálosi (University of Pécs) <i>Taste and – or Sensus Communis. (On the Role of the Transcendental in the Empirical)</i>
17:45–18:15	Botond Csuka (Hungarian University of Sports Science, Budapest) <i>Playing Games with Dewey: Shusterman's Concept of the Aesthetic and its Contexts</i>

26 May / Day 2

10:00–11:00	KEYNOTE LECTURE
	Barbara Formis (Sorbonne University) <i>A Plea for Eco-Somaesthetics</i>
11:00–11:15	COFFEE BREAK
	LIVING BEAUTIES
11:15–11:45	Noora-Helena Korpelainen (University of Helsinki) <i>Sustainability Transformations – Vistas from Pragmatist Aesthetics</i>
11:45–12:15	Camille Prunet (Université Toulouse – Jean Jaurès) <i>From Human to Living, from Artwork to Heartwork</i>
12:15–12:45	Annette Svaneklink Jakobsen (University of Southern Denmark) <i>Creative Practices and the Fluctuating Interiors of an Urban Garden Community</i>
12:45–13:15	Olivier Gaudin (National School for Nature and Landscape in Blois) <i>Public Affects: Towards a Pragmatist Aesthetics of Urban Environments</i>
13:15–14:45	LUNCH BREAK
	INHABITANTS, AND THEIR EXPERIENCES
14:45–15:15	Abel B. Franco (California State University, Northridge) <i>Architecture Requires a Pragmatist Aesthetics</i>
15:15–15:45	Aurosa Alison (Politecnico di Milano / University Federico II Naples) <i>Somaesthetics as Architectural Practice: the Past, the Present, the Future</i>
15:45–16:15	Lukáš Makky (University of Presov) <i>Rediscovering the Aesthetic Experience</i>
16:15–16:45	COFFEE BREAK
17:00–18:00	CAMPUS TOUR
18:00–21:00	CONFERENCE DINNER
	Dinner and networking, MOME Campus Ground

27 May / Day 3

10:00–11:00	KEYNOTE LECTURE
	Kristina Höök (KTH Royal Institute of Technology) <i>Soma Design: Turning Somaesthetics into an Active Design Stance with Digital Materials</i>
11:00–11:15	COFFEE BREAK
	ACTS OF FASHION
11:15–11:45	Anna Keszeg (MOME / Babes-Bolyai University) <i>Pragmatist Aesthetics and Fashion's TikTok Revolution</i>
11:45–12:15	Krisztina Maróy (Moholy-Nagy University of Art & Design) <i>The Change in the Representation of the Body – The Inclusive Turn in Fashion</i>
12:15–12:45	Danae Ioannou (Cyprus University of Technology) <i>Re-approaching Shusterman's Somaesthetics: Negative Aesthetics, Grotesque Bodies and Disgusting Fashion in the 21st century</i>
12:45–14:15	LUNCH BREAK
	VISUAL CULTURES FOR MULTISENSORY BEINGS
14:15–14:45	Juan Alberto Conde (Universidad de Bogotá Jorge Tadeo Lozano) <i>The Artistic Status of Comics from a Pragmatist Aesthetics Point of View</i>
14:45–15:15	Attila Horányi (Moholy-Nagy University of Art & Design) <i>Visual Cultural Studies as a Branch of Pragmatist Aesthetics?</i>
15:15–15:45	Max Ryyänen (Aalto University) <i>Somavision</i>
15:45–16:15	COFFEE BREAK
	MUSIC AND OTHER IMMATERIALITIES
16:15–16:45	Gergely Fazekas (Liszt Ferenc Academy of Music) <i>Senseless Sensuality? Layers of Virtuosity in Eminem's 'Godzilla'</i>
16:45–17:15	Michael Forest (Canisius College, Buffalo) <i>From Score to Floor: A Pragmatic Revision to the Aesthetics of Rock Debate</i>
17:15–17:45	Thomas Fogarasy (Moholy-Nagy University of Art & Design) <i>Challenging UX Design Paradigms with Somaesthetics in VR</i>
17:55–18:15	Ivana Stojanović Prelević (University of Niš) <i>Shusterman's Meliorism and the Aesthetics of Excess</i>

28 May / Day 4

10:00–11:00	KEYNOTE LECTURE
	Tanehisa Otabe (University of Tokyo) <i>The Pragmatist Understanding of the Dao: The Art of Living and the Way of Art</i>
11:00–11:15	COFFEE BREAK
	SOMAESTHETICS IN ASIAN PERSPECTIVES
11:15–11:45	Nóra Horváth (Széchenyi István University) <i>The Philosophy of Butoh Dance – Hearing the Voices of the Soma</i>
11:45–12:15	Magdalena Filipczuk (Jesuit University Ignatianum) <i>Lin Yutang and Chinese Aesthetic Experience in Everyday Life</i>
12:15–12:45	M Harsha & Vinod Balakrishnan (National Institute of Technology, Tiruchirappalli) <i>The Material Spirituality of Madonna: Fashioning a Somaesthetic Argument</i>
12:45–14:15	LUNCH BREAK
	THINKING THROUGH THE DANCING BODY
14:15–14:45	Falk Heinrich (Aalborg University) <i>Somaesthetic Beauty</i>
14:45–15:15	Eric Mullis (Queens University of Charlotte) <i>Dance, Interdisciplinary Inquiry, and the Future of Somaesthetics</i>
15:15–15:45	COFFEE BREAK
	PERFORMING LIVE – BEYOND THE DISCURSIVE
15:45–16:15	Ruth Anderwald & Leonhard Grond (University of Applied Arts, Vienna) <i>Dizziness - a Resource? States of Dizziness as the Possibility of Possibility</i>
16:15–16:45	Tom McGuirk (University of Chester) <i>Drawing as a Somatic Method of Artistic Research</i>
16:45–17:15	Larisa Sekulic (University of Szeged) <i>Female Subordination through the Lens of Somaesthetics</i>
17:15–17:45	Hans-Peter Krüger (Universität Potsdam) <i>Love as Being Moved in a Categorical Subjunctive (with M. Scheler and H. Plessner)</i>

Keynote lecturers





Shusterman, Richard

Pragmatist Aesthetics in Dialogue

In *Pragmatist Aesthetics* (Blackwell, 1992), I presented a pragmatist approach as providing a more fruitful middle way between the limitations of analytic aesthetics and the problematic extremes of much continental philosophy of art. This did not mean that my pragmatist approach did not absorb important insights from those other aesthetic traditions, even when my arguments sought to overcome conclusions based on those insights. One key continental approach that my pragmatist aesthetics drew on and debated was German critical theory, associated with the so-called Frankfurt School. That approach also played a role in the development of somaesthetics. In my lecture “Pragmatist Aesthetics in Dialogue,” I explore this critical engagement with key thinkers in critical theory: Theodor Adorno, Walter Benjamin, and Herbert Marcuse. I plan to give particular attention to Marcuse’s work on the erotic and the aesthetic dimension because of its relationship to my recent work on *ars erotica*.

Richard Shusterman is the Dorothy F. Schmidt Eminent Scholar in the Humanities at Florida Atlantic University, and Director of the Center for Body, Mind, and Culture at Florida Atlantic University. His major authored books include *Ars Erotica. Sex and Somaesthetics in Classical Arts of Love* (2021); *The Adventures of the Man in Gold* (2016); *Thinking Through the Body* (2012); *Body Consciousness* (2008); *Surface and Depth* (2002); *Performing Live* (2000); *Practicing Philosophy* (1997); and *Pragmatist Aesthetics* (1992, now published in fifteen languages). Shusterman received his doctorate in philosophy from Oxford and has held academic appointments in France, Germany, Israel, and Japan. The French government honored him Chevalier de l'Ordre des Palmes Académiques, and he was awarded research grants from the NEH, Fulbright Commission, ACLS, Humboldt Foundation, and UNESCO.



Formis, Barbara

A Plea for Eco-Somaesthetics

Pragmatist aesthetics in general, and somaesthetics in particular have insisted on the fact that the field of aesthetics covers all the faculties of sensibility, and is not restricted solely to the realm of the arts. From this perspective, aesthetic experience covers not just how we think and imagine but also how we inhabit the world. Yet the pragmatist focus on sensibility and the senses should not be restricted by a predetermined concept of the body, in particular the human body taken as an individual.

With the idea of ecosomaesthetics, I intend to extend the field of somaesthetics into ecological thinking. To do that we need to reframe the idea of the body as a sphere of collective relationships. Ecosomaesthetics would then provide an approach for redefining the soma from the standpoint of ecosystems, and for enhancing its aesthetic qualities by introducing categories that are not human and not intentional. I will be drawing some lines of argument from Shusterman's work but also from Thomas Alexander's research in *The Human Eros: Eco-ontology and the Aesthetics of Existence* (2013).

Barbara Formis PhD in philosophy, is Senior Lecturer in Aesthetics and Philosophy of Art in the Department of Fine Arts and Art Sciences at the Pantheon-Sorbonne University in Paris, France. She is Director of EsPAS a research team on the Aesthetics of Performance Art at the Institute A.C.T.E. (Arts, Creations, Theories, Aesthetics, UMR 8218, C.N.R.S.). She is the co-founder and co-director with Melanie Perrier, of the Laboratoire du Geste (The Gesture Laboratory), a platform which promotes research, publication and creation in the field of the live arts. Her research concerns the aesthetics and philosophy of the body, with a particular focus on live arts (performance, dance, happenings, events) and their relationship to social phenomena and everyday practices. In 2010 she published *Aesthetics of Ordinary Life* in the collection 'Lignes d'Art' (Art Lines) with Presses Universitaires de France. She has also edited two anthologies: *Gestes à l'oeuvre* (Gestures at Work) published by L'Incidence éditions at the end of 2008 (republished in 2015) and *Penser en Corps* (Thinking through the Bodies) with L'Harmattan at the end of 2009. She directed an external seminar at the International College of Philosophy, and was a researcher in the Theory Department at the Jan Van Eyck Academie in Maastricht. She has published various articles in journals such as *Art Press*, *La Revue d'esthétique*, *Multitudes*, *Alter*, and *La Part de l'œil*. She has been a dancer and has also worked as a dramaturge.



Höök, Kristina

Turning Somaesthetics into an Active Design Stance with Digital Materials

Soma Design builds on the somaesthetic theories, turning them into an active, creative, somatically grounded design approach. It consists broadly of two parts. First, a Soma Design process foregrounds the lived body of the designer, seeking to develop extensive bodily experience through personal practice. Second, through engaging somatically with the digital materials, their somaesthetic potential is revealed and can be shaped into felt, orchestrated experiences relevant to the design aims. The design aim, ultimately, is to design interactions that lets our users to deepen their aesthetic appreciation and meaning-making from a position as sentient, subjective selves.

Based on Soma Design we have developed for example: interactive furniture, a mat and a lamp, to increase body awareness (in collaboration with IKEA); an interactive chair that lets women train their pelvic floor muscle; a shape-shifting communicating corset that when worn by members of an audience, lets them 'feel' the torso movements of the singer; interactive devices that lets young women learn more about their menstruation cycle in a bodily, sensed, manner; deep pressure interaction around the torso to help those suffering from anxiety; uncomfortable and thrilling experiences touching our sense of balance; drones acting in an opera, performing together with a dancer; and many other applications. Taken together, these applications probe and explore what we refer to as a Soma Design program.

In my talk, I will show some of these applications and discuss some of the long-term participant studies we have performed, and how our designs lead to somaesthetic entanglements of technology and participant.

Kristina Höök is a full Professor in Interaction Design at the Royal Institute of Technology (KTH), Stockholm, Sweden. She is known for her work on social navigation, seamfulness, mobile services, affective interaction and lately, designing for bodily engagement in interaction through somaesthetics. Höök has obtained numerous national and international grants, awards, and fellowships including the Cor Baayen Fellowship by ERCIM (European Research Consortium for Informatics and Mathematics) for her thesis work in 1997, the INGVAR award from the Strategic Research Foundation (SSF) in 2004, she is an ACM Distinguished Scientist since 2014, and she is an ACM distinguished speaker. Her magnum opus so far appeared at MIT Press in 2018: *Designing with the Body: Somaesthetic Interaction Design*.



Otabe, Tanehisa

The Pragmatist Understanding of the Dao: The Art of Living and the Way of Art

Shusterman's *Pragmatist Aesthetics* does not directly address philosophy or aesthetics in East Asia. In retrospect, it is an appeal to East Asian researchers of Western-style philosophical aesthetics — including myself — to transform their style of thinking. This has become clearer since the publication of its second edition in 2000. In a new chapter titled “Somaesthetics: A Disciplinary Proposal,” the author cites the “Asian practices of Hatha yoga, Zen meditation, and T'ai chi ch'uan” as examples of somatic training. The potential of pragmatist aesthetics — or even somaesthetics — in the East Asian cultural sphere has been highlighted briefly by Shusterman himself in a later work (Shusterman 2004). Inspired by his insights, I focus on an outstanding Japanese figure of the late 19th and early 20th centuries, Kakuzō Okakura (pseudonym: Tenshin) (1863–1913), to clarify the scope of pragmatist aesthetics or somaesthetics in the globalized era.

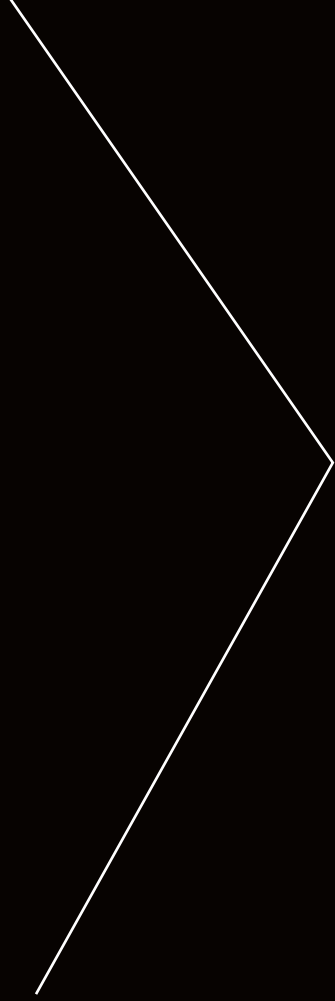
I address his 1906 masterpiece, *The Book of Tea*, published in English. His philosophical thought is based on the Taoist idea of “dào” (or “dô,” in the Sino-Japanese reading). Dào or dô literally means the way or path; however, Okakura

interprets dào as the “passage,” not in the static, physical sense but in the active, pragmatic sense of passing through, and defines Taoism as the “art of being in the world” or the “art of living.” This concept of dô is peculiar to Japan. It is attached to words designating various fields in the sciences and arts, conveying a connotation of physico-mental training. The traditional Japanese view of art in the sense of *gei-dô* (literally, “the way of art”) tends to include all arts that involve physico-mental training (such as *jû-dô*, or *ki-dô*, namely, Japanese chess).

Okakura characterizes the tea ceremony as follows: First, it is an aestheticization of the ordinary action of drinking tea, which testifies that beauty lies in treating life's smallest incidents aesthetically. Second, it is conducted among a certain number of persons (namely, a host and their guests) in a teahouse specially designed for the ceremony and is thus interactive, with a focus on creating a convivial space. Third, it is not the work of art as a consequence that is at issue but the process of performance and steady physico-mental training. Pragmatist aesthetics therefore provides a key for appropriately approaching Japanese aesthetic theory.

Tanehisa Otabe is professor of aesthetics at the University of Tokyo and the former President of the Japanese Society for Aesthetics. Professor Tanehisa Otabe is the foremost authority on aesthetics and Romantic philosophy in Japan today and the former President of the Japanese Schelling Society. His areas of interest cover eighteenth century German aesthetics as well as intercultural aesthetics. His publications in German include: *Ästhetische Subjektivität. Romantik und Moderne* (Würzburg 2005) and *Kulturelle Identität und Selbstbild. Aufklärung und Moderne in Japan und Deutschland* (Berlin 2011). Professor Otabe is the author of ten books — six singled-authored — covering a variety of topics, from the history of Western aesthetics to contemporary art theory.

Lecturers





Distaso, Leonardo V.

The Emancipatory Nature of Art between Elitist Culture and Mass Culture

My paper will deal with some aspects of cultural policy related to pragmatic aesthetics and somaesthetics. The main object is the relationship between cultured and popular art for a definition of modern art in its relationship with society. It is a question of verifying how pragmatic aesthetics can respond to the new criteria of the cultural industry in the re-evaluation of popular art and the mechanisms it produces with respect to the persistence of an emphatic concept of cultured and elevated art. Popular art opens scenarios that keep alive the subversive character of art with respect to the conservation processes of cultured art, which is also subordinated to the prerogatives of the market and to the values of cultural heritage. In other words, it is a question of understanding which mechanisms govern the regime of the contemporary cultural industry. The contribution will address the connections between pragmatic aesthetics, somaesthetics and some lines of development of Marxist aesthetics, with references to the Frankfurt School (Adorno and Marcuse in particular) and to the idea of aesthetic education as a force for social emancipation.

Leonardo V. Distaso is professor of Aesthetics at the University of Naples Federico II. He is the author of essays on aesthetics of the Frankfurt School, philosophy of music, critical theory of culture. Two books by him that deal with the relationship between aesthetics and politics in the thought of Adorno, Marcuse, Benjamin and Lukács are forthcoming. Among his books: *Il veleno del commediante* (2017), *Estetica e differenza in Wittgenstein* (2014), *Musica per l'abisso. La via di Terezín* (2014), *Da Dioniso al Sinai. Saggi di filosofia della musica* (2011), *The Paradox of Existence* (2004).



Elena, Romagnoli

Playing the Game of Art: Pragmatist Aesthetics and Hermeneutics

A fundamental and partially overlooked influence of Shusterman's *Pragmatist Aesthetics* is that of Gadamerian hermeneutics which plays a key role in the transition from analytic to pragmatist aesthetics; this emerges in T.S. Eliot and the Philosophy of Criticism. Although the explicit reference to Gadamer appears less present in later essays by Shusterman, there are relevant points of contact between the two philosophies. Shusterman has learnt from Gadamer's concept of "situatedness", the historical roots of every experience. In this respect, I aim to highlight a possible dialogue between Shusterman and Gadamer on the relationship between the audience and the artistic phenomenon itself. Shusterman has stressed that the act of creation of a work of art cannot be separated from its reception, an idea already expressed in the Gadamerian concept of play in which the subject is not the player but rather the play itself – a happening in which all players participate. Both authors reject the claim that a work of art is something pre-established, and then given to the audience. They favour a conception that grants each spectator an active role. The artistic phenomenon represents an interaction between human beings. This conception entails a critique of the social role of art, conceived not as the product of the elite, but rather as a "popular" phenomenon, to whose development the audience actively contributes.

Elena Romagnoli is Fritz Thyssen Foundation Fellow at Freie Universität of Berlin. She obtained her PhD in philosophy at Scuola Normale Superiore of Pisa in 2020. She also obtained a Post-doc DAAD scholarship at University of Freiburg in 2021. Her research focused on the aesthetics of German idealism as well as on philosophical hermeneutics. To these topics she wrote several articles and she has recently authored a monograph on the comparison between Gadamer and Derrida titled *Ermeneutica e Decostruzione. Il dialogo ininterrotto tra Gadamer e Derrida*, published by ETS. Her current research concerns the relation between Gadamer's and Dewey's aesthetics.



Marino, Stefano

Pragmatist Aesthetics, Ethics of Taste, and Feminism

Richard Shusterman's *Pragmatist Aesthetics* is a book characterized by a great richness of different sources and also by a great variety of topics. In fact, it is possible to find among the questions addressed in *Pragmatist Aesthetics* not only strictly aesthetic topics but also subjects that had been frequently ignored by the mainstream of modern aesthetics (such as, for example, popular art) and even subjects that one frequently associates to other areas of philosophizing, such as ethics. In particular, the ninth chapter of *Pragmatist Aesthetics*, entitled "Postmodern Ethics and The Art of Living", is focused on the relationship between aesthetics and ethics (understood by Shusterman as distinguished from morality, conceived of as the mere "fulfillment of obligations"). In my contribution to the conference I will first reconstruct and explain the relevant position and meaning of this chapter in the general context of *Pragmatist Aesthetics*. Then, I will focus my attention on the intriguing concept of an "ethics of taste", also making reference to recent works of Shusterman (*Bodies in the Streets*, 2019) that allow to emphasize some promising connections between somaesthetics and certain aspects of contemporary feminism in ethics and politics that are of the greatest actuality and importance.

Stefano Marino is Associate Professor of Aesthetics at the University of Bologna. His main research fields are hermeneutics, critical theory, somaesthetics, philosophy of music. He is the author of *Verità e non-verità del popolare* (2021), *La filosofia dei Radiohead* (2021), *Le verità del non-vero* (2019), *Aesthetics, Metaphysics, Language* (2015), *La filosofia di Frank Zappa* (2014), *Gadamer and the Limits of the Modern Techno-Scientific Civilization* (2011). He has co-edited *Pearl Jam and Philosophy* (2021), *The "Aging" of Adorno's Aesthetic Theory* (2021), *Kant's "Critique of Aesthetic Judgment" in the 20th Century* (2020), *Adorno and Popular Music* (2019), *Philosophical Perspectives on Fashion* (2017).



Kremer, Alexander

Shusterman's Somaesthetics: Aesthetics or Philosophy?

In my paper, I will argue that Shusterman's somaesthetics started as aesthetics, but it has become a philosophy. In the first part of my lecture, I will describe the "original position," when he suggested first "Somaesthetics" as a "Disciplinary Proposal" in the 2nd edition of *Pragmatist Aesthetics* in 2000. That time he summarized the essence of his new project in this way: "Somaesthetics can be provisionally defined as the critical, meliorative study of the experience and use of one's body as a locus of sensory-aesthetic appreciation (aesthesis) and creative self-fashioning." (PA 267) Then, everything has changed, partly according to Shusterman's intentions, partly according to objective processes. I will use a double-layered method to show this development. On the one hand, I will prove this change with the help of different quotations from different Shusterman's texts. On the other hand, I will sketch a plausible concept of philosophy and show that Shusterman's views have necessarily developed into a philosophy.

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



Babarczy, Eszter

Enactivism and Somaesthetics

Enactivism is a flourishing new philosophical theory and language to model human cognition, inspired by philosophical biology and cybernetics. Its main tenets are that the mind should not be compared to a computer or a processor in a computer that serially manipulates inputs and produces outputs but should be analysed in terms of the dynamic coupling of organism and environment. It places the body in the center of cognition and recognizes that most cognitions are action-bound and coloured by values or emotions. Thus it shares some basic concepts with the pragmatism inspired somaesthetic philosophy of Richard Shusterman. I would like to argue that enactivism has an important concept to offer to somaesthetics: sense-making. The enactivist view of the organism-environment relations is that an organism continually makes sense of its environment, and this sense is embodied, in the form of action readiness or actual action. As we usually think meaning is an important dimension of aesthetic experience, sense-making might throw light on how the body generates meanings through actions or habits, or even networks of habits. On the other hand, enactivism has a lot to learn from somaesthetics' meliorism: the theory of sense-making organism can and should be complemented by a deep investigation of how to change these meanings and the bodily habits they reside in.

Eszter Babarczy is associate professor of philosophy at Moholy-Nagy University of Art and a writer of literary fiction. She is also a mental health advocate and chair of the board at a mental health foundation. She was born in Budapest in 1966, educated in Budapest, New York and Pécs, and has been teaching at MOME since 2005.



Golden, Daniel L.

Pragmatist Explications of the Aesthetic in Enacted and Embodied Theories of Mind

Recently, there is a growing appreciation of classical pragmatist epistemology among cognitive scientists committed to the enacted and embodied theories of mind. Many substantial contemporary insights are now traced back to the work of John Dewey, esp. his *Experience and Nature* (1925). According to this model the human being as a living organization is always in interaction with its environment, and phenomena of the aesthetic emerge when this constantly ongoing exchange reaches the stage where needs become satisfied.

Richard Shusterman has also made advantage of that antidualist conception of cognition, most notably in his chapter on Dewey's notion of the body-mind in *Body Consciousness: A Philosophy of Mindfulness and Somaesthetics* (2008). In my presentation I am going to compare his ideas about aesthetic experience with the latest descriptions in cognitive science coming from Alva Noë in *Strange Tools: Art and Human Nature* (2015), and Mark Johnson in *The Aesthetics of Meaning and Thought: The Bodily Roots of Philosophy, Science, Morality, and Art* (2018). While a common focus for all these approaches is the insistence on bodily dimensions of human experiences, there are some substantial differences in the descriptions and interpretations of psychological procedures and cultural significances beyond them.

Daniel L. Golden (1974) is a research fellow of the Institute of Philosophy at the Research Centre for the Humanities in Budapest, Hungary. His main field of interests are philosophical pragmatism, digital culture and philosophy of science. Most recent publications in English are „Augmenting Experience, Virtualizing Nature – a Pragmatist Epistemology for the Digital World”, in: A., Beinstein-er; L., Blasch; T., Hug; P., Missomelius; M., Rizzoli (eds.), *Augmentierte und virtuelle Wirklichkeiten*, Innsbruck: Innsbruck University Press, 2020, 29–38. and „How We May Think In Pictures”, in: Petra, Aczél; András, Benedek; Kristóf, Nyíri (eds.), *How Images Behave*, Budapest: Hungarian Academy of Sciences, Budapest University of Technology and Economics, 2020, 25–27.



Niño, Douglas

Aesthetic Experience, Pleasure, Beauty, and Art: An Agentive Proposal for a New Definition

Experience imbued-with-meaning emerges when an agent pursues an agenda, which may range from basic biological to highly spiritual goals. The fulfillment of agendas has four aspects. First, an agenda is a type of result, where “type” means “comprising varieties”. Second, in the human case, the pursuit of an agenda requires a selection from resources. The primary resource is the body-mind, which, in turn, can select, from the environment, ulterior resources in order to fulfill a given agenda. The third aspect is the time when it is relevant to fulfill the agenda. And the fourth element is the valuation grids. These grids value the other three parts: if the agenda has been obtained, if the resources have been apt or accurate, and if the timing has been appropriate. Inspired by Shusterman’s pragmatism and somaesthetics, I want to propose that core experience of the mind-body, more specifically, the selection from resources while we actively fulfill our agendas (in a word: the lived experience), is invariably an aesthetic experience: it always involves the mobilization of bodily sensations in a more or less salient way; and this salience, in turn, can be somaesthetically practiced and consciously monitored. And, in the common ground of valuation grids, those items that allow us to intersubjectively obtain very salient core experiences can be considered works of art.

Douglas Niño is a professor at the Universidad de Bogotá Jorge tadeo Lozano (Bogotá, Colombia). His research has been concentrated in semiotics and pragmatism, particularly the one proposed by Charles S. Peirce. He is also a proponent of the semiotic approach known as *Agentive Semiotics* (2015).



Berszán, István

Soma Aesthetics and/or Practice-oriented Physics? Affinities and Divergencies between Two Proposals for an Extended Philosophy of Art

I will examine complementary and disjunctive attempts in somaesthetics and practice-oriented physics (my own project) as new proposals for an extended philosophy of art. My point is to argue for the spaciousness of aesthetic experiments, sometimes on the side of Shusterman, sometimes against him. I sustain his attempt to get beyond interpretation and search for artistic ways of seeing, hearing or feeling, but I do not agree with the conclusion that the provided experiences are on a sub-interpretive level, after all as a “primitive” or basic version of interpretation. Regarding the aesthetic life suggested by Shusterman as a link between arts and praxis, it seems to me a better choice to conceive of art as a demanding practical orientation in time(s) than to dissolve ethics in a postmodern self-creating aesthetics. And if we enlarge the paradigmatic space of the individual toward the social environment in aesthetics, we also have to deal with another delimitation, which ignores the ecosystem as the place and active companion of society and culture. Finally, I welcome Shusterman’s initiative to turn toward the temporality of arts, but the sampling rap music as a resistance against the integrational works of art seems to me a narrow appropriation of temporality, rather than a discovery of its much spacious realm including complementary rhythmic dimensions I investigate.

István Berszán teaches literary theory and comparative literature at Babeş-Bolyai University. His interests in scholarship include empirical and practice-oriented research of literature and culture. Berszán’s single-authored book publications include *Terepkönyv. Az írás és az olvasás rítusai – irodalmi tartamgyakorlatok* [Land-rover Book. Rites of Writing and Reading: Exercises in Duration of Practice] (2007), *Ritmikai dimenziók. Az irodalomtól a gyakorlásfizikáig* [Rhythmic Dimensions. From Literature to Practice-oriented Physics] (2018). His numerous articles include “Empirical Research and Practice-oriented Physics for the Humanities and Sciences” (CLCWeb: *Comparative Literature and Culture*, 2016), „Border, Environment, Neighbourhood.” (*Acta Universitatis Sapientiae, Philologica*, 2018) and “Practical Rhythm and Time Projection” (*Hungarian Yearbook Studies*, Sciendo, de Gruyter, 2019).



Adrienne, Gálosi

Taste and – or Sensus Communis (On the Role of the Transcendental in the Empirical)

Pragmatist aesthetics in its crucial attempt to redirect aesthetic appreciation back to the fluidity of praxis against the totalizing claims of high art apprehension, have often invoked taste as the appropriate tool for finding balance between diverging norms of communities and the unity one strives for oneself (see e.g. R. Shusterman). Pragmatist aesthetic theories tend to articulate the formation and working of taste on the one hand as the assimilation of community norms by the individual, but on the other hand try to leave room for the cultivation of individuality curtailing the effects of current community standards of appropriating art. This tendency has often led pragmatist philosophers to construct aesthetics theories that articulate a general theory of culture within which reflections on aesthetic experience and morality, artistic and political are interconnected. Though major pragmatist authors – Richard Shusterman among them – cite Kantian aesthetics as their foil, not to mention Dewey's explicit criticism of the *Critique of the Power of Judgement*, recently there have been some important suggestions (see e.g. J. McMahon) not to see a disconnection between Kant and Dewey, but rather a development. The paper aims to explore in what sense, if in any, can Kantian *sensus communis* ground intersubjectivity, and whether it opens a reflective access to ideas of practical reason. How the most extensive Kantian community can be reconciled with the practiced taste of the individual that follows the fault lines of every other social divide? Are those pragmatist philosophers right who see Kant's theory as excluding further conceptual reflection, or can the *sensus communis* be our guide in understanding the interdependency of the aesthetic and the political? The paper argues for the latter.

Adrienne Gálosi is a habilitated associate professor and head of department at Institute for Philosophy and Art Theory, University of Pécs (Hungary). Her assorted writings in art philosophy, *Art in spite of all* (in Hungarian), was published in 2017. Her fields of interest include modern and contemporary theories and art criticism.



Csuka, Botond

Playing Games with Dewey: Shusterman's Concept of the Aesthetic and its Contexts

Richard Shusterman's *Pragmatist Aesthetics* (1992) invited its readers to rethink the core problems of philosophical aesthetics through his interpretation of John Dewey's holistic, dynamic naturalism. Dewey's aesthetics, Shusterman argued, might help us oppose the "radical anaesthetization" of twentieth-century analytic aesthetics, i.e. to understand and affirm the value of the experiential dimension of art and even to broaden (or, rather, regain) the field of aesthetically relevant phenomena. Dewey's concept of the aesthetic traces even our most intricate encounters with high art back to "the raw" of everyday human experience with special attention to the dynamic interaction of the body with its environment, which also made Dewey a driving force behind everyday aesthetics, a sub-discipline flourishing ever since, together – or rather intertwined – with Shusterman's own somaesthetics. My paper revisits Shusterman's interpretation of Dewey's concept of the aesthetic within three different contexts: i) his *Pragmatist Aesthetics* and the specific historical debates it entered at the beginning of the 90s, ii) his later interdisciplinary project of somaesthetics; iii) and the field of everyday aesthetics with its own interpretations of Dewey. Hopefully, these contexts will not only help us grasp Shusterman's Dewey better – the original function, later developments, and the uniqueness of his interpretation –, but also reveal the different ways Dewey's aesthetics can engender aesthetic thought today.

Botond Csuka is an assistant professor at the Department of Social Sciences at the Hungarian University of Sports Science, Budapest. He earned his MA and PhD in Aesthetics at Eötvös Loránd University, Budapest (2020). His primary research interests lie in the eighteenth-century history of ideas and history of aesthetics, particularly how the early modern cooperation of philosophy, science, and art shaped our modern understanding of the human body.



Korpelainen, Noora-Helena

Sustainability Transformations – Vistas from Pragmatist Aesthetics

Striving for the sustainable wellbeing of both humans and non-human nature is a melioristic approach and has pragmatic grounds. Within the philosophical aesthetics' subfields, such as environmental and everyday aesthetics, the influence of global warming on our aesthetic appreciation is increasingly addressed in a way that often has a pragmatist underpinning. In practical situations of manifold decisions and actions, the role of our aesthetic sensibilities in mitigating climate change is still, by and large, critically undiscussed. I draw on John Dewey's aesthetics and interdisciplinarity to examine pragmatist aesthetics' standpoint in bridging philosophical aesthetics and sustainability framework and thus bringing philosophical aesthetics' concepts to foster sustainability transformations. I focus on the concept of aesthetic sensibility to discuss how pragmatist aesthetics aids us to apprehend the concept and its significance and, just as importantly, how might the conceptual framework of pragmatist aesthetics hinder the reconceptualization of aesthetic sensibility in today's world of environmental crises.

Noora-Helena Korpelainen, MA in Aesthetics (University of Helsinki), is a PhD student in the Doctoral Programme in Interdisciplinary Environmental Sciences (DENVI) at the University of Helsinki. Her research aims at understanding the notion of cultivating aesthetic sensibility in the age of global environmental change. Korpelainen is a co-editor in the forthcoming Finnish anthology on global environmental change and aesthetics (*Ympäristömuutos ja Estetiikka*) published by the Finnish Society for Aesthetics, for which Korpelainen functioned as a secretary in 2019–2021.



Prunet, Camille

From Human to Living, from Artwork to Heartwork

Looking closely to scientific experiments in artworks, this paper intends to analyse living artworks (heartworks) with specific emphasis on their plasticity. Tensions between object and life, presentation and representation allow to question again the embodiment of the experience that is not only an artistic one. Contemporary artistic approaches propose reproducing living experiences, staging and producing with living beings: Pierre Huyghe sets up animals in his installations, Fujiko Nakaya creates fogs and Lia Giraud raises photosensitive microalgae to create images. These living artworks have a life of their own, in tune with their heartbeat, and mesh with no definite center or edge. Hybridization between several types of elements in artworks reminds us that there is no difference of matter between living or non-living elements, as the biologist François Jacob wrote. What distinguishes living and non-living lies in a certain organisation of the matter. Starting from there, we have to consider the entanglement between the environment (milieu) and the medium of artworks: how could a certain organisation of the matter create a certain aesthetic experience? Beyond analogies, the position of the living in these artworks – even in a movement recalling a form of life like a fog – invites us to reconsider the inheritance of pragmatism and of somaesthetics in light of the global warming.

Camille Prunet is a lecturer in Aesthetics and Art History within the Department of Fine Arts and Design at the Toulouse – Jean Jaurès University, France. Her publications include *Penser l'hybridation. Art et biotechnologie [Thinking Hybridization]* with L'Harmattan in 2018, *Seconde Nature* in 2019 and *L'Apparition dans les œuvres d'art [Modalities of appearing in artworks]* with Presses Universitaires de Caen (2020). Her research focuses on artistic representations of the living world and on entanglements between art and science. She also conducts curator and art critic activities. She recently co-organised an international symposium, "Concrete Jungle", and curated the associated collective exhibition at Lieu Commun artist-run-space, Toulouse.



Jakobsen, Annette Svaneklink

Creative Practices and Fluctuating Interiors of an Urban Garden Community

Urban gardening is a common phenomenon in cities today. Vacant areas are activated by citizens, planners or developers who see the potentials of making something grow in – and out of – leftover or otherwise transitional spaces. The cultivation of social relationships is an entangled aspect, for example through the formations of local communities.

This paper analyzes gardening practices and expressions of a current urban project, *Grow your City (DK)*, with a particular focus on how participants create individual spaces and interiors in the urban garden area. The garden project consists of hundreds of standardized, raised plant beds, which are rented by local citizens with an interest in caring for a small garden and participating in the community's activities. While the starting point – the standard raised bed – is the same for all, a walk through the area shows enormous heterogeneity in how the participants make it their own. Through practices of planting, decorating, and modifying, the participants create their own space while they, simultaneously, express spatial boundaries and relations to the neighbors. Based on observations and mappings of the diversity of gardens and territorializations in the *Grow your City* project, the paper studies participation through gardening as a creative practice and explores this contemporary phenomenon through the perspectives of pragmatist aesthetics.

Annette Svaneklink Jakobsen holds a PhD in Architecture and is an Associate Professor at the Department of Design and Communication, University of Southern Denmark (SDU), Kolding, Denmark. She is a member of the Danish Architects Association. Her research interests include explorations of relational bodies, spaces and architecture, design cultural studies, and creative spatial practices.



Gaudin, Olivier

Public Affects: Towards a Pragmatist Aesthetics of Urban Environments

What can urban studies learn from pragmatist aesthetics? John Dewey's naturalist positions on "living" aesthetic experience provide a heuristic and critical resource for examining contemporary public spaces. His extremely detailed elaborations of aesthetic experience bring – first – resources for describing places and interactions in public. They highlight the "environmental conditions" of each situation from both a practical and a cultural point of view. Such qualitative aesthetics may examine the affects and atmospheres felt in cities as meaningful, complex and layered properties, raising the question of the shared dimension of this affective comprehension: its public character. Dewey's aesthetics may also foster – second point – a critical qualification of urban places as perceived by city dwellers. His criteria for appreciating the quality of sensory experiences help to assess the possibility of collective perceptions in public spaces. Applying these criteria – expressiveness, unity, continuity, fulfillment, maturation, duration or "growth" – to the experience of urban public spaces throws light on their framing by numerous techniques and institutions. Dewey's aesthetics helps to acknowledge this multifaceted complexity in detail. Examining living urban environments from this pragmatist perspective shows possibilities for critically countering dominant tendencies in planning, designing and managing cities. Dewey's discussion on the criteria of "having an experience" may thus foster a critical social ecology of public experiences in urban settings.

Olivier Gaudin holds a PhD in Philosophy of Social Sciences (EHESS Paris). He is an associate Professor at the School of Nature and Landscape (INSA Blois, France) and researcher at the University of Tours. His work connects pragmatist philosophy and urban studies, with a focus on sensorial experience, human ecology in the social sciences and the cultural history of inhabited places. He is the editorial manager of *Les Cahiers de l'École de Blois*, editor at *Marnes, documents d'architecture*, and member of the editorial staff of the online and open access journals *Métropolitiques* and *Pragmata*.



Franco, Abel B.

Architecture Requires a Pragmatist Aesthetics

Probably more than with any other form of plastic expression, in the case of architecture we cannot not take into account our everyday use in order to consider its aesthetic value. This seems to be the reason why A. Ballantyne has proposed to do “a pragmatist aesthetics of architecture, where the sense of the building-in-use is given weight and where an ethical aspect seems inescapable” (“Architecture, Life, and Habit,” in JAAC 69, No. 1 [Winter 2011], pp.43-44). The aesthetic value of buildings emerges from the use of their *space*. We evaluate what I call the *inhabitability* of the space – which is both an aesthetic quality and an emotion. *Inhabitability* is the perceived range of significant possibilities whose *experience* the space both affords and enhances qualitatively. The reference of this significance is our very personal ideal of life. The possibilities are possibilities *to do* and *to experience*. The latter depend on the *meaning* we perceive in architectonic spaces. Thus, the aesthetic value of a space emerges at the crossroads of (a) the experience of the specific activity we are realizing, or plan to realize; (b) the very specific *moment* of our lives in which we are; (c) our constant *disposition* to realize our personal and unique – even if unconscious and incomplete – ideal of life; and (d) the perceived sensible – mainly, but not only, visual – and *meaningful* qualities of the interruptions of Space within our perceptual reach.

Abel B. Franco holds a M.A. in History from the Graduate Center of the City University of New York (CUNY); a Ph.D. in Philosophy from the University of Salamanca and a Ph.D. in History and Philosophy of Science from the University of Pittsburgh. He has taught in different CUNY campuses, at the University of Pittsburgh and, since 2006, at California State University, Northridge where he is currently a Professor in the Philosophy Department. He has written, given talks and published, mainly on the History of Natural Philosophy, on the History of Philosophy, on the History and Philosophy of Mind, and on Aesthetics. His most recent article is titled “Our Everyday Aesthetic Evaluations of Architecture,” and has been published in the *British Journal of Aesthetics*.



Alison, Aurosa

Somaesthetics as Architectural Practice: The Past, the Present, the Future

In 2010 Richard Shusterman gave a lecture at the School of Art and Design in Geneva entitled: *Somaesthétique et architecture: une alternative critique*. In this case, Shusterman introduces elements that architecture (especially design) often omits, such as: 1) the consideration of a kinosphere, and 2) of proprioception, capable of highlighting the fundamental contribution of consciousness of the body and the surrounding space. In this regard, the somaesthetic consideration of mind and body as a whole and not as separate entities, the introduction of the concept of *shintai* in Tadao Ando, further contributes to the aspect of a post-modern critique of architecture, i.e. the proper resolution of the different aesthetic and at the same time practical elements of a technical discipline. In this contribution, in addition to illustrating the different steps that link somaesthetics to architecture, I would like to expand on the questions about phenomenology of architecture, which is able to more and more integrate the consideration of the living body in the built environment and the sensitive aspect that increasingly becomes the center of new questions of contemporary architecture.

Aurosa Alison, PhD (2014) is currently a Fellow Professor in Landscape Aesthetics at Politecnico di Milano and in Digital Aesthetics at the University of Naples, Federico II. Since 2015, she is an associated researcher of GERPHAU Research Laboratory (Paris La Villette) and since 2021 of the IMU Research Laboratory (Lyon3). Since 2019 she is Editor in Chief of the international journal *Bachelard Studies*. From 2006 she worked on Gaston Bachelard's philosophy. Her research interests are developed through the aesthetic analysis of the different forms of inhabiting, starting from architecture, design, atmospheres and gender studies.



Makky, Lukáš

Rediscovering the Aesthetic Experience

Aesthetic experience is a key notion of John Dewey's (1980) approach toward aesthetic facts and situations and it shaped the aesthetic theory in the first half of the 20th century. At the same time, it had a great influence on Richard Shusterman's thoughts (1999) and his creation of somaesthetics. Shusterman's notion of somaesthetics and experience (somaesthetic experience) should be understood as a core concept of his understanding of aesthetic appreciation of reality. In aesthetics, the undeniable position of experience was in some way threatened by the current situation, where all recipients experienced a lack of aesthetic situations. Therefore, the need for aesthetic experience has been revised and has become important. The paper will try to discuss the notion of aesthetic experience on three levels: a) the relation of Dewey's and Shusterman's understanding of the experience, b) the necessity for emotions during the experience of aesthetic experience (Elkins, 2004) and c) transformative power of the mediation of aesthetic object, which is experienced. The main argument will be based on a hypothesis, that the receptive tools and skills of recipients have changed to that extent, that the notion of aesthetic experience needs to be reviewed. The question is: "To what extent is aesthetic experience still a pragmatist notion, and to what extent does it still meet the needs of the recipient?"

Lukáš Makky, PhD, assistant at the Institute of Aesthetics and Art Culture at the University of Prešov (Slovakia). In 2017, he published a book *Image, Art and Culture of the Iron Age in Slovakia*, which focused on the problems of prehistoric art, its aesthetic reception, reflection and interpretation. Since 2017, he has also begun to address the problem of the end of art, within the framework of which he published the monograph *From the Beginning to the End and Beyond* (2019). His theoretical focus is mainly on prehistoric art, the theory of interpretation, the problem of defining art, the boundaries of art and non-art and the issue of experience.



Keszeg, Anna

Pragmatist Aesthetics and Fashion's TikTok Revolution

One of the achievements of pragmatist aesthetics is that it has infinitely expanded the range of potential aesthetic experiences. However, the elevation of the goods produced by the different cultural industries to the level of art has not necessarily kept pace with this expansion. This is the case, for example, with the phenomenon of fashion, which is forced to constantly fight the battle for its legitimacy as art. However, during the pandemic, there was a fundamental change in the way fashion sees itself: the realization that fashion is not merely a medium dependent on the physical body, but it is media – in the sense in which the various fields of media art produce media effects. The presentation will return to the classical question of whether fashion is art, whether art is fashion from the perspective of the pragmatist aesthetics. In answering this question, it will also include the phenomenon of fashion's new ontology, the fashion media of TikTok videos, Twitch shows or Insta-reel formats. If fashion designed for the physical body has failed to live up to its hopes of legitimacy, what happens to fashion that builds on and works with the buzz effects of social media? The analysis approaches this question from two perspectives. 1. How can fashion's body experience be captured by social media? 2. What is the ontology of the fashion object on these platforms?

Anna Keszeg is associate professor at Moholy-Nagy University of Arts Budapest, assistant professor at Babeş-Bolyai University, Cluj-Napoca and visiting professor at Metropolitan University Budapest. Her main areas of research are fashion studies, contemporary popular culture and entertainment industries framed by issues of contemporary geopolitics. Her habilitation thesis discussed the relations between fashion as cultural industry and the different media regimes. She is the author of four books in Hungarian. Her main articles were published in journals like *European Review*, *Journal of European Popular Culture*, etc.



Maróy, Krisztina

The Change in the Representation of the Body – The Inclusive Turn in Fashion

In recent decades, the fashion industry has tailored clothes for young, fit models with very strictly defined bodily parameters, showcasing the latest prêt-à-porter collections almost exclusively on them, making the appearance of the human body stereotypical, narrowing the interpretation (Shusterman, 2017), and excluding the largest percentage of wearers from the communication of fashion, thus excluding them from its shaping and enjoyment. The models represented the fashion brand, the imagination of the designers, and not the audience who actually wore the clothes (Deschenes, Joy, Sherry, Venkatesh, 2010). The negative effects of this tendency are analyzed in this lecture. I argue that social media has brought a turn to which designers and fashion brands, have had to respond, making the diversity of the human body visible in the context of fashion. This presentation uses contemporary case studies to show how identity politics has changed, how the body has been liberated as a result of social activism, and tries to outline the impact this will have on design and the fashion industry as a whole.

Krisztina Maróy graduated from Eötvös Loránd University with a degree in Aesthetics and Literature. She is a doctoral student at Moholy-Nagy University of Art researching the connection between fashion and its mediums. The aim of her research is to outline possible ways to show values in return for the inflation caused by mass production and overproduction and to analyse contemporary trends. She is the founding editor-in-chief of *GLAMOUR* magazine in Hungary.



Ioannou, Danae

Re-approaching Shusterman's Somaesthetics: Negative Aesthetics, Grotesque Bodies and Disgusting Fashion in the 21st century

Considering fashion as a form of art built around the soma, the present essay explores the relationship between the aesthetics of the body related to negative emotions, such as pain and disgust, and their role in the 21st century Avant Garde fashion. In order to understand the place of the aesthetic soma in the realm of the non-beautiful and the way that "fashion reveals the body it conceals precisely by concealing it" according to Shusterman, the engagement of everyday aesthetics is needed. The core idea is Shusterman's statement that the somaesthetics of everyday discomfort and pain should not be characterized as a wholly negative or a wholly positive aesthetics but as a melioristic aesthetics. In this context, I examine disgust-related fashion and negative aesthetics (as part of everyday aesthetics), which engage in dialogue with the ugly, the disgusting and the grotesque soma. In everyday life, the repulsive body/dress challenges the ideals of what is considered as aesthetically pleasing, since the brutal and the divine are merged through aesthetic violence. Re-reading Shusterman, the aim is to understand how the dressed (or undressed) violated body becomes an aesthetic object and a fashionable subject. Pain, sensuality and disgust blur the boundaries between clothing and body and can be used to understand the connections between somaesthetics and fashion.

Danae Ioannou is a PhD Candidate at Cyprus University of Technology (CUT), Department of Fine and Applied Arts and her research is focused on philosophy and aesthetics. Her research interests are: negative aesthetics, philosophy of fashion, fashion as art and somaesthetics. She received her Bachelor Degree in Theory and History of Art from Athens School of Fine Arts (ASFA) in 2018, presenting her thesis on the evolution of Japanese kimono and its impact on the western culture and fashion. In 2020, she acquired her Master Degree in Fashion Studies from Stockholm University, presenting her master thesis *To be feared or to be wanted: Projections of Fear and Desire in the work of Alexander McQueen and John Galiano*. Her research was focused on semiotics, psychoanalysis and history and theory of fashion.



Conde, Juan Alberto

The Artistic Status of Comics from a Pragmatist Aesthetics Point of View

One of the great contributions of Shusterman's pragmatist aesthetics is that it opened up the possibility of aesthetic reflection on the creative forms of the so-called mass culture (Shusterman 2000), and comics are part of that set of media whose legitimacy as an art form has been debated since its origins (Carrier 2002; Duncan & Smith 2017). Of course, there are theoretical proposals that have tried to justify the aesthetic value of comics or their place within the fine arts (Beaty 2012; Groensten, 2007). Likewise, museums, galleries and other spaces today open their doors to exhibitions by established cartoonists, and some curatorial activities include comics as a legitimate practice of contemporary art. In this presentation I want to propose that Shusterman's pragmatist aesthetics is the ideal theoretical framework to consolidate an aesthetics of comics. To do this, in addition to place some of the ideas advanced by Comic Studies within the framework of pragmatist aesthetics, I propose a somaesthetic reading of the work *Building Stories* by Chris Ware (2012), a comic-object that involves an unprecedented editorial format, and that requires a unique bodily, emotional and cognitive commitment from its readers. Through the interpretation of this particular case, I want to propose a general theoretical framework for a pragmatic aesthetics of comics.

Juan Alberto Conde has a degree in Communication Studies and an MA in Philosophy from the Javeriana University, Bogota, and a PhD in Semiotics from the University of Limoges, France. He is an associate professor at the Faculty of Social Sciences at the Jorge Tadeo Lozano University in Bogotá, Colombia. His research interests include visual semiotics, graphic narratives, interactive media, film and sound studies.



Horányi, Attila

Visual Cultural Studies as a Branch of Pragmatist Aesthetics?

Visuality is completely absent from Pragmatist Aesthetics. Shusterman paid no attention to either the more traditional arts like painting, sculpture or the graphic arts, or the newer ones like photography, film, or video. On the one hand, this is understandable: his goal with that book was to establish a particular attitude towards the arts and beyond, an attitude that emphasises the importance of aesthetic experience, its democratization and through that, meliorism regarding art and life. So Shusterman only needed to show how this works in some arts, notably, in literature and music. On the other hand, the absence of viscosity is still curious as classical fine arts are considered to be the most conservative and thus elitist cultural phenomena, very much in need of a more inclusivist treatment. Photography at the same time is precisely a medium that seems to reach everyone, both as spectators and as creators. All this points to the possibility or even the need of a pragmatist treatment of the visual arts. (It should be noted that Shusterman did write about photography and it will be interesting to discuss what he had to say about the medium.)

The elitism and exclusivity of the fine arts were addressed, however, by a new direction of research, visual culture / visual cultural studies, that appeared on the scene in the late eighties, early nineties, so roughly the same time Shusterman started to work out his pragmatist stance in aesthetics. Visual cultural studies are not a unified discipline, as art history is, with an established (although from time to time re-thought and thus evolving) methodology, they are done from different starting points and disciplinary practices. Some start from a 'new,' usually technical medium (photo, film, video, or digital image-making), others take the vastness of visual artefacts (from maps to x-ray images and pictures of far-away star systems or visual archives), and yet others conceive it as research of/ into seeing. But whatever is the setup of a given research, it most probably considers artefacts and processes outside the realms of fine art, like snapshots or images of popular culture,

My talk will ask whether visual cultural studies (or at least a few branches of it) can be conceived as a pragmatist aesthetic treatment of viscosity.

Attila Horányi is the director of the Institute for Theoretical Studies at Moholy-Nagy University of Art and Design. He has an MA in Art History and a PhD in Aesthetics, both from Eötvös Loránd University, Budapest. Dr. Horányi was a Fulbright scholar at the Cultural Anthropology Department at Northwestern University.



Ryynänen, Max

Somavision

Contemporary brain research, especially the one conducted on mirror neurons, have taught us a lot about our empathy for people and animals on screen. Looking at it one could say that our bodies do not always know that they watch films, although our consciousness does. This new background provides questions for our reading of film theory from a bodily point of view. Were the shocks that Walter Benjamin talked about partly about the work that mirror neurons do for us? Has the film industry been much more conscious about our bodily reactions than what scholars have been? One could, based on this, see and understand the whole history of film in a new way, and call a big chunk of feature films 'somatic film', films made for the body-mind, not the intellect. And people go to the movies to get somatically shocked, to jump off the chair, and to scream – or laugh. This practice is in some sense closer to amusement park traditions than theater. What could somaesthetics do for us, to make us understand this phenomenon better? At least we might need a taxonomy of bodily reactions about film – on our way to think through the body in film. I will hint about some possible ideas on the way to this new understanding of somatic film.

Max Ryynänen is (tenured) Senior Lecturer in Theory of Visual Culture at Aalto University Finland. He is the former chair of the Finnish Society for Aesthetics and Editor-in-Chief of *Popular Inquiry: The Journal of the Aesthetics of Kitsch, Camp and Mass Culture* – and a former editor-in-chief of *The Journal of Somaesthetics*. His latest book *Bodily Engagements with Film, Images, and Technology: Somavision* (Routledge, 2022) deals with the role of vision and bodily reactions in e.g. film, contemporary art, and with our interaction with robot cars.



Fazekas, Gergely

Senseless Sensuality? Layers of Virtuosity in Eminem's Godzilla

In the category "Fastest rap in a No. 1 single" the Guinness Record holder is Eminem with his song 'Godzilla', released in January 2020. According to the official explanation "the rapper squeezes 225 words into one 30-second segment – that's a rapid 7.5 words per second." The verbal dexterity of Eminem in the last three verses of the song makes the lyrics almost impossible to follow even for native English speakers. The speed of the rapping makes the listener lose the sense of the words: it turns the cognitive process of understanding into the sensual experience of listening to wordless music. The paper attempts to outline the nature of virtuosity through a detailed analysis of the song. Though at first sight 'Godzilla' seems to be just another egocentric, self-referential, competitive rap song, it displays virtuosity in a complex, multi-layered way. Performance virtuosity is represented by Eminem's delivery, its pace and the spectacular manipulation of syllables and accents. Poetic virtuosity is represented by the whirling rhymes and the tornado-like associations that give momentum to the text. Compositional virtuosity is represented by the song's strange musical structure: it has 14 verses but only 2 choruses (sung by the late Juice WRLD), though a surprisingly strict, classically symmetrical form is built up from these basic elements.

Gergely Fazekas is a Hungarian musicologist, associate professor at the Liszt Academy (Budapest). Between 2012 and 2017 he was the editor-in-chief of the oldest Hungarian music publisher Rózsavölgyi & Co. He has been publishing scholarly articles in Hungarian, English and French musicological journals on Bach and Debussy since 2007. His book *J. S. Bach and the two cultures of musical form* was published in Hungarian in 2018. His essay on György Kurtág's opera *Fin de partie* won the award of the forum of Hungarian editors-in-chief in December 2018. As a Fulbright visiting professor, he spent the academic year 2017/2018 at Bard College (NY).



Forest, Michael

From Score to Floor: A Pragmatic Revision to the Aesthetics of Rock Debate

This presentation utilizes the key ideas from Richard Shusterman's *Pragmatist Aesthetics* to reorganize a debate on the aesthetics of rock music from the 90s. The issue revolved around the appropriateness of using traditional aesthetic criteria to assess popular commercial rock music. The debate in *The Journal of Aesthetics & Art Criticism* seemed resolved against the need for any additional criteria to assess such pieces – music is always just music – and any differences are mere genre distinctions. Using pragmatic aesthetics, I show how the debate was unsuccessful by being trapped in the concepts of traditional high art and a binary of 'rock' vs. 'classical' that prevented key original insights from emerging. A more fruitful way of carving up genres – 'dance' vs. 'art' music – is proposed and an argument is advanced that the aesthetic significance of contemporary dance music is misunderstood or diminished based on inappropriately intellectualist and likely masculinist criteria. This traditional downgrading of dance music neglects the aesthetic and lived experiences of a large population of dancing music lovers, obscuring its place in music history and in our lives. Ditching the music score as the paradigm of musical aesthetics, I try to refocus the debate around the experiences of dancers on the disco floor.

Michael Forest is Professor of Philosophy and Chair of the Department at Canisius College, a small liberal arts school in Buffalo, New York, USA. He is also the Director of the Urban Leadership and Learning Community, a scholarship program and community that financially, socially, and academically supports underrepresented students. His scholarly career was grounded in the study of pragmatism and the history of American philosophy. In recent years his scholarship has shifted towards aesthetics, especially philosophical approaches to popular music and film.



Fogarasy, Thomas

Challenging UX Design Paradigms with Somaesthetics in VR

Digitalisation is the most impactful driver of sociocultural transformations in our recent history. It is pursued to make production more efficient and services more comfortable to use. However, it also fundamentally changes how we work, relax, consume goods, and how we interact with each other. It changes the significance of our bodily engagement by removing the need for almost all physical interactions with real objects or reducing everyday interactions to tapping glass surfaces with our thumbs. While somaesthetic experiences like folding a newspaper can not be entirely replaced by simulating them in virtual reality, I argue that already digitalised, everyday actions can be turned into highly aesthetic experiences again. Yuriko Saito wrote, the prosaic must be made to reveal its hidden poetry. Her references mainly rely on the physical world and pre-VR interactions, yet they can be transferred to virtual spaces, especially in cases where we have lost valuable somatic experiences due to digital simplifications. However, in VR, discovering hidden poetry is not necessarily the goal, but a somaesthetic consequence of the attempt of bringing back spatial awareness and embodied interactions to challenge screen-based user flows. In my session, I will demonstrate the reason and the steps with which virtual multi-sensory experiences and bodily engagement could replace some of our current usability and efficiency driven screen-based patterns of interactions.

Tamas Fogarasy is currently the Head of Programme at MOME Interaction Design MA and the Managing Partner of Exalt Interactive, a digital product and service design advisory firm located in Budapest. He is the co-founder and host of the DOERS international design conference and the local lead and event organiser of IXDA (Interaction Design Association). Previously he was a visiting lecturer at MOME and founder of a digital product design course. Tamas holds a diploma in graphic design and design management. Currently, he conducts his doctoral dissertation on interaction design education and human-centred design.



Stojanović Prelević, Ivana

Shusterman's Meliorism and the Aesthetics of Excess

Melioristic pragmatism (or perfectionistic pragmatism), defended by Richard Shusterman, is a view in which ethical and political dimensions are intertwined with epistemological dimensions (Mathias Girel). Experience, the main issue in Shusterman's aesthetics that is focused on the body, is of great importance in aesthetics in the digital era as well. The body has become significant again, not just as a subject that affects our experience, but also as a subject-object that is particularly important when it comes to receiving messages from various digital media, such as films, video games, selfies and the like. In this paper, the author begins with the thesis that the aesthetics of the digital era corresponds to the aesthetics of excess (Gilles Lipovecky), which is superficial and based on stimuli and external impressions. By considering the body indispensable from the aesthetic experience, and accepting the thesis of meliorism, it seems that the aesthetics of excess could be socially desirable, especially if we invoke Shusterman's third argument for the aesthetics of popular culture, according to which entertainment plays a positive role in human life. Yet, it is argued in this paper that the aesthetic theory above faces some other problems, related to loneliness, emptiness, and passivity.

Ivana Stojanović Prelević, PhD, is an associate Professor at the Faculty of Philosophy, University of Nis (Serbia). She published about 30 scientific papers in the field of Applied Ethics, Aesthetics of Communications, Philosophy of language. Author of two monographs, *Business Communication and Ethics* (2018) and *Media Philosophy –pragmatic and axiological aspects of media* (2020). She participated in promotions, discussions, domestic and international conferences and workshops.



Horváth, Nóra

The Philosophy of Butoh Dance – Hearing the Voices of the Soma

„What is important now is to recover our senses.
We must learn to see more, to hear more, to feel more.”
– Susan Sontag

According to the philosophy of Zen, words are fundamental obstacles of understanding. In Susan Sontag's world-famous essay *Against Interpretation* (1964), she rose up against “stifling” interpretation that makes it impossible to enjoy the “erotics of art” “in place of hermeneutics. Sontag's essay demands “transparence” that is considered to be “the highest, most liberating value” of contemporary art. Although Sontag herself recognizes that the interpreter interprets either consciously or unconsciously, instead of reacting to what has been placed before her, she considers the only way to accept art is to apply transparence, which “means experiencing the luminousness of the thing in itself of things being what they are”. The Japanese art of butoh is not only a dance but a life-philosophy based on transversality and ambiguity. For the practitioner this is out of question but how can the viewer transform his or her impressions into ameliorative experiences? What are the messages of butoh to a simple viewer and what can help us to understand universal signs of this type of movement-language? In my lecture I would like to examine butoh from the point of view of Zen and wabi-sabi. I hope that this can reveal something essential of the aesthetics of the ununderstandable in relation to dance.

Nóra Horváth, philosopher (PhD in philosophy), associate professor at Széchenyi István University, Győr, Hungary. She is the editor-in-chief of the Hungarian cultural journal, *Műhely*. Her first book, entitled “*Lovers of Beauty*” — *George Santayana and his contemporaries* (“*A szépség szeretői*” – *George Santayana és kortársai*), was published in Hungarian in 2019. She has been working with the contemporary dance company Company FrenÁk as a philosophical consultant. She assisted in the creation of the productions *Cage* (2019), *Spid_er* (2020) and *Fig_Ht* (2021). Her last book *Frenák Pál Abécédaires-je – Átjárások a filozófia és Frenák organikus mozgásnyelve között / L'Abécédaires of Pál Frenák – Transverses Between Philosophy and the Organic Movement Language of FrenÁk* was published in 2022 in English and Hungarian.

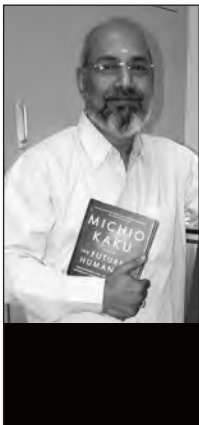


Filipczuk, Magdalena

Lin Yutang and Chinese Aesthetic Experience in Everyday Life

The core intention of my paper is to take a stand on a methodological discussion and articulate some inspiring methods that can be used on research of cross-cultural aesthetics studies, mainly to shed new light on differences between Chinese and Western thinking about art. Using gongfu, a methodology derived from Chinese tradition, I would like to analyze some of the most important passages of Lin Yutang (1895–1976), a well-known Chinese writer and thinker. As early as in the 1940s Lin realized that if one wants to extend the philosophical curriculum, one has to create kind of a new language and method to introduce new ideas. I would like to articulate the gongfu framework in order to illuminate the Chinese approach to the body and heart-mind in the process of performing arts. Recognizing the importance of Lin's achievements regarding aesthetic reflections – which among many other texts can be found in his *Importance of Living or The Chinese Theory of Art* – I will take a closer look at Chinese aesthetic experience in everyday life – or as we should rather say, in a process of living – and expose mutual interrelations between art of writing, reading, conversation and even... lying in bed and self-cultivation.

Magdalena Filipczuk, graduate of the Inter-Faculty Individual Studies in the Humanities and the Artes Liberales, received her Ph.D. in Philosophy from the Philosophical Department of the Jesuit University Ignatianum in Krakow. She is currently researcher at the Jesuit University Ignatianum in Krakow and Head of the Department of International Translation Projects at Institute of Literature, also in Krakow. She is an author of articles on contemporary poetry, comparative philosophy, Chinese philosophy and interdisciplinary studies on literature and philosophy. Editor and translator of books for various publishers in Poland.



Balakrishnan, Vinod
and Harsha, M.

The Material Spirituality of Madonna: Fashioning a Somaesthetic Argument



Somaesthetics integrates phenomenology and pragmatism to emphasize lived experience as a continuous interanimation of the body and the mind. These interanimations serve to expand consciousness that makes us more aware of the experience as well as the representation of that experience, particularly so, in popular culture. While it may be easier to look for such sites that are more amenable to analysis, such as martial arts and sports, one must foray into uncharted territory to be convinced of somaesthetics' resilience. Hence, the inevitability of an argument. 'Fashioning' balances the aesthetic and the functional aspects of experience and representation. It goes even beyond these domains to demonstrate the perception of reality. The paper examines the pop icon Madonna, whom Barthes would call a cultural myth. But the order/s of signification generated by Madonna-the-performer go beyond the semiotics of representation to point to motivations that bring her body as a principal somaesthetic instrument into sharper focus. The paper argues that the Material Girl embodies a spirituality that annexes a new territory for somaesthetics. Let us call it material spirituality.

Vinod Balakrishnan is professor of Humanities at NITT (India), has been researching and guiding students in somaesthetics and yoga. He has published related papers in *The Journal of Somaesthetics*, *Pragmatism Today*, *The Journal of Comparative Literature and Aesthetics*. Besides, he has also contributed a book chapter to *Studies in Somaesthetics* published by Brill. He co-authored, *Somaesthetics and Yogasutra: A Reading through Films with Swathi Kurian*. Vinod is also a yoga enthusiast whose paper at the University of London on Beowulf and yoga, was later published as a book chapter.

M Harsha is a research scholar pursuing research in somaesthetics at the National Institute of Technology, Tiruchirappalli (India). University Rank Holder in both her undergraduate and post-graduate programs, she holds a BA (Hons) in English from the Central University of Karnataka and MA in English and Comparative literature from the Central University of Kerala, India.



Heinrich, Falk

Somaesthetic Beauty

There has not been written much on beauty in pragmatic aesthetics or in somaesthetics. I claim, however, that the experience of beauty is important for somaesthetics and its ameliorative ambition. My paper discusses the possibility of the experiences of beauty of dancing. My own experiences of dancing Argentine tango will be the experiential foundation of my investigation. Aesthetic experiences of dancing complicate the subject-object distinction that has been a bedrock of existing notions of beauty because it provides the target of an objectivization of (the experience of) beauty (e.g., Santayana). For aesthetic judgments of one's own movements, this theoretical and methodical anchor is a challenge because it conflates subject and object. A vital part of (practical, pragmatic) somaesthetics is centered in the awareness of one's own body and its actions emphasizing not only a subject's bodily existence but also its performative possibilities and transformative dimensions as part of a particular and variable context. The paper proposes that a different form of objectivization happens when the dancer is experientially delegating his or her agency to the interaction the dancer is engaged in; the dance is dancing the dancer. Distributed agency allows for a pleasurable awareness of one's own movements. One's own actions can now be experienced as constituents of an ever-emerging, beautiful unity.

Falk Heinrich is professor at Aalborg University (Denmark). He holds a PhD in interactive installation art. His research focuses on (1) participatory art and experiential culture with a focus on aesthetic and performative aspects and (2) development of methodologies that integrate artistic and academic approaches. He is the author of the books *Interaktiv Digital Installationkunst* (2008) and *Performing Beauty in Participatory Art and Culture* (2014). His artistic background is as a theatre actor/director and installation artist. His theoretical investigations have developed in close relation with practical artistic work. Heinrich has worked as head of studies, head of research and vice-dean of education at faculty of humanities, Aalborg University.



Mullis, Eric

Dance, Interdisciplinary Inquiry, and the Future of Somaesthetics

Richard Shusterman has often noted his interest in dance, and personally experimented with improvised movement performance in his collaborative project with Yann Toma – *The Man in Gold*. Concert dance is included in “performative somaesthetics” (the area of somaesthetic investigation which focuses on the exhibition of bodily skills) which has been investigated by scholars such as Arnold, Ginot, Carter, and Fiala and Banerjee. Shusterman’s autobiographical approach to body performance raises methodological questions regarding the interdisciplinary research programs utilized by contemporary choreographers as well as relationships between theory and philosophically inspired performance and, more generally, the fields of somaesthetics and dance studies. In this presentation, I consider such questions and, in the spirit of imagining the future of somaesthetics, outline practical strategies that would render somaesthetics more consistent with contemporary performance research.

Eric Mullis is a scholar-artist whose work lies at intersection of philosophy and dance performance. He has published essays on movement improvisation, sociopolitical performance, and dance and the ethics of cultural memory, as well as the book *Pragmatist Philosophy and Dance: Interdisciplinary Dance Research in the American South* (Springer 2019). He is currently working on a manuscript which focuses on experimental costuming and dance embodiment.



Anderwald, Ruth and Grond, Leonhard

Dizziness-a Resource? States of Dizziness as the Possibility of Possibility



States of dizziness, vertigo, confusion, uncertainty, and unbalance are frequently used to describe today's *conditio humana*. This contribution proposes redefining dizziness as unpredictable movement, or the sensation or illusion of such movement, that unbalances us, causing a shift from the given to the uncertain. Drawing from Søren Kierkegaard's notion of dizziness not only as a state of unbalance and instability but as providing the possibility of possibility, as creating a compossible space, is the outset of this artistic research reflection. Thus, this conception of dizziness understands uncertainty and instability as possibly resourceful factors for individuals and collectives. Dizziness is understood to open up a compossible space, as a spacetime of added possibility, through which novel and diverse concepts of togetherness and opposition can emerge and co-exist. Based on the concept of the compossible space and augmenting this concept by involving the fields of somaesthetics and somatic practice and theory, such as Feldenkrais, dizziness can open up a compossible space but even more moments of coalescence. Rooted in the premise that animate beings and inanimate elements permeate and co-constitute each other, this contribution traces states of dizziness, instability, and unbalance as the core of an intra-active growing together.

Ruth Anderwald + Leonhard Grond have worked collectively as a duo since 1999 as artists, artist-curators, and artist-researchers. They are professors for the Doctorate Program for Artistic Research at the University of Applied Arts Vienna. Within their co-creative artistic-research practice, they develop practice-led, theory-led and process-oriented artistic research, with a focus on dizziness. With Karoline Feyertag, they co-edited the cross-disciplinary reader *Dizziness — A Resource* (2019, Sternberg Press). Their artworks have been shown, e.g., Centre Pompidou Paris, Center of Contemporary Art Tel Aviv, Himalayas Art Museum Shanghai, Kunsthaus Graz, Tate Modern, London, Ujazdowski Castle Warsaw, *wien modern* Festival, Whitechapel Gallery, London.



McGurik, Tom

Drawing as a Somatic Method of Artistic Research

The Florentine renaissance elevated drawing, conceived of as *disegno*, to the status of a paragon within the visual arts. Drawing was understood as a somatic practice with a uniquely intellectual aspect. Paradoxically, this was unfortunately accompanied by a contrary impetus to disassociate drawing from the 'taint' of bodily engagement with base materials and the lowly status of the crafts. From then onward, drawing as a practice, has sat on an epistemic fault line – a site of tension between two epistemic paradigms; a stigmatised paradigm of embodied and experiential knowledge and a more acceptable, 'academic' conceptual/propositional paradigm. This reflects a dualism, notably challenged by pragmatist philosopher John Dewey. While drawing occupied a privileged position within fine art education right up to the Duchampian turn of the early 20th century, that revolution specifically rejected the somatic aspects of fine art production. Therefore, drawing remained a site of contention concerning the epistemic worth of embodied artistic practices that straddle the nexus of mind and body. This paper presents drawing as a paragon once again, examining it through the lens of '4E' pragmatist models of cognition, understood as embodied, enactive, embedded and extended. Artistic research is very often conceived of in the context of the more traditionally 'academic' conceptual/propositional paradigm. However, drawing's unique epistemic worth is grounded in sensorimotor knowledge, and that, it is argued here, frames it an epitomic, somatic method of artistic research.

Tom McGuirk is an academic, writer and an artist specialising in painting and printmaking. He is Senior Lecturer in the Department of Art and Design, at the University of Chester. He holds a PhD from the National University of Ireland (2003). He has worked at Nottingham Trent University (UK), at the National College of Art and Design, Dublin, and KEA – Copenhagen School of Design and Technology, Denmark. His publications include an anthology co-edited with Christine Fentz, (2015) *Artistic Research: Strategies for Embodiment, an essay in James Elkins' book* (2012), *What Do Artists Know?* and a chapter with colleague Dr. Alan Summers, in the forthcoming book co-edited by Richard Shusterman and Bálint Veres: *Somaesthetics and Design Culture*.



Sekulic, Larisa

Female Subordination through the Lens of Somaesthetics

Bodies of ours connect and, in the meantime, separate us humans. The division can come in many ways, as we are different in our races, physical attributes, ethnicities, classes, and genders. As somaesthetics reveals and emphasizes human nature as a most of all culturally – and less genetically – shaped whole, our behavior, feelings, and experiences can be analyzed in the context of social influence. However, our bodies serve as a powerful tool for social, political, and cultural norms to be planted in an individual's consciousness and thus the society, since distinguishing the two only highlights their inevitable defining of each other. Michel Foucault and Pierre Bourdieu had remarkably described how body matters own a social aspect, moreover how this social perspective can shape our body awareness. Since political and ethical codes or even entire ideologies can be materialized in somatic norms, it is of great significance to examine issues that can be regarded as results of such impact. Therefore my treatise aims to explore the issue of gender oppression, more precisely female subordination, based on two main somaesthetic aspects; cultural shaping in the Greco-Roman and Christian era's ars erotical approach and, as a result of this influence, the issue of its current political/social enmity regarding interpersonal somatic relationships. Furthermore, considering the challenges and difficulties one might face when making a deeply absorbed dominating approach conscious, the examination involves describing the probable somaesthetic diagnosis of feelings and bodily habits suggested and thoroughly analyzed by Richard Shusterman successfully overcoming such troubling matters.

Larisa Sekulic was born in Gyula in 1993. After attending primary school in Hungary, she moved to Serbia and continued her studies in a language specialised secondary school in Subotica. In 2018 she received a MA degree in philosophy at the University of Szeged, where she was enrolled in the Doctoral School of Philosophy in 2020 with the specialization in Ethics, Social and Applied Philosophy. Her research is based in the field of pragmatism, examining the differences between Richard Rorty's and Richard Shusterman's philosophy.



Krüger, Hans-Peter

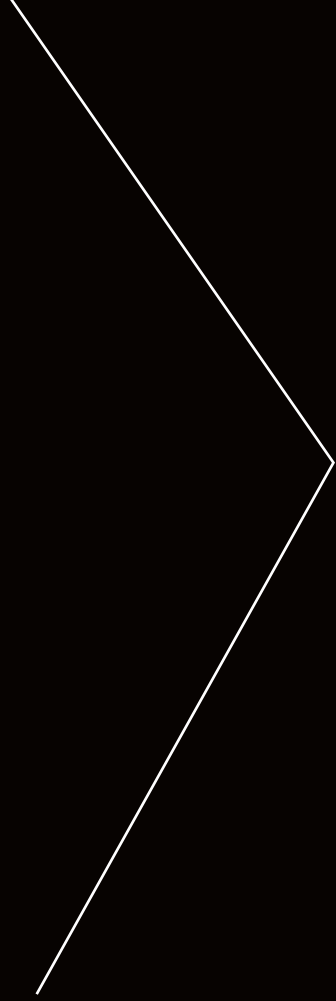
Love as Being Moved in a Categorical Subjunctive (with M. Scheler and H. Plessner)

When we look to ourselves as living creatures, a substantial parallel with animal forms of life seems to suggest itself readily. The specifics of human love would then consist in the fact that the members of the relation take on a mental distance to their connection and the cooperative effect it generates insofar as they participate in this mental life as persons. From this distance love can be assessed and judged as love. Personal creatures share an excentric distance from the overlapping of their concentric modes of behavior. Concentricity is understood as the unity in behavior between an organism and something else in the environment, such as another organism. Excentricity means that persons, as participants in mind, are set outside these concentrics. At the same time persons remain living creatures who cannot do without the exercise of their concentricity. Scheler's positioning of love within the sensible order of the emotional life of persons avoids an overly hasty reduction of the relations of love into states, types of actions, moods, feelings of empathy and affects. Plessner discusses the categorical subjunctive of passion in terms of the use of personal pronouns, above all the use of the 'I'. On the one hand 'I' is used to refer to the person's own conduct of life with their lived body here and now, which for the

person cannot be substituted or exchanged by anything else. On the other hand, all persons say 'I' to themselves and others, and in doing so they make use of an anonymous structure that holds intersubjectively. In this function of bringing out mental contents, all persons are exchangeable and replaceable and can represent one another. Hence an antimony emerges in the exercise of the I-position between representability and unrepresentability, between the exchangeability and inexchangeability of the 'I'. The imagined phantasms of the conduct of life are found in the shifts between the positions and perspectives of persons. In the relation of love the "you" is to become "I", a "categorical irreality as it concerns humans and also things" (Plessner) in light of which nevertheless life is effectively conducted. What Scheler called the third of love, a movement that is preceding dualism, is the first for persons leading their lives. That which is expressed in the indicative and imperative grows historically out of the disappointments and limitations of the categorical subjunctive. The excentricity of positionality, which seems to be only a distance, emerges from a valuable relation of love in the world. Hence this distance rests on a primary engagement in a categorical subjunctive.

Hans-Peter Krüger was Professor of Political Philosophy and Philosophical Anthropology at the Philosophy Department of the University of Potsdam from 1996 til his retirement in 2020. His main areas of research include philosophical anthropologies, classical pragmatisms and neo-pragmatisms, conceptions of bio-power and social philosophies of public communication. His monographs include *Homo absconditus. Helmuth Plessners Philosophische Anthropologie im Vergleich* (2019), *Heroismus und Arbeit in der Entstehung der Hegelschen Philosophie* (2014), *Gehirn, Verhalten und Zeit. Philosophische Anthropologie als Forschungsrahmen* (2010), *Philosophische Anthropologie als Lebenspolitik. Deutsch-jüdische und pragmatistische Moderne-Kritik* (2009), *Zwischen Lachen und Weinen*, 2 vol. (1999, 2001).

Comittee





Horányi, Attila

Attila Horányi is the director of the Institute for Theoretical Studies at Moholy-Nagy University of Art and Design. He has an MA in Art History and a PhD in Aesthetics, both from Eötvös Loránd University, Budapest. Dr. Horányi was a Fulbright scholar at the Cultural Anthropology Department at Northwestern University. He received the Kállai Grant for three years and is the recipient of the prestigious Németh Lajos Prize (given to art historians and art critics), for one of his book reviews he received the Opus Mirabile Prize and was awarded the Art Critic Prize by the Horváth Art Foundation. He has been the member of numerous boards, the most notable of which was the Photography Board of the National Cultural Fund, which he also led for two years. Between 2015 and 2017 he chaired the Capa Grand Prize Jury. Dr. Horányi frequently organizes conferences in art history, theory of photography and visual culture. His areas of research include photography theory, design theory, and the philosophy of art and art history. Besides teaching and researching he enjoys writing reviews for various art magazines. Presently he serves as the president of the Hungarian Section of AICA, the International Association of Art Critics.

Kremer, Alexander

Alexander Kremer is a habilitated associate professor of philosophy at the University of Szeged, Hungary. His professional field of interest includes hermeneutics, ethics, aesthetics, and pragmatism, especially neopragmatism. He is the author of four books [Chapters from the *History of Western Philosophy* from *Tales to Hume* (1997); *Why Did Heidegger Become Heidegger?* (2001); *Basic Ethics* (2004); *Philosophy of the Late Richard Rorty* (2016)] and has published numerous articles on philosophical hermeneutics, Richard Rorty's neopragmatism, and Richard Shusterman's somaesthetics. He is the editor in chief of *Pragmatism Today* (www.pragmatismtoday.eu), head of the Hungarian Forum of Somaesthetics, and was a Visiting Fulbright Professor at the UNCC (NC).



Csuka, Botond

Botond Csuka is an assistant professor at the Department of Social Sciences at the Hungarian University of Sports Science, Budapest. He earned his MA and PhD in Aesthetics at Eötvös Loránd University, Budapest (2020). His primary research interests lie in the eighteenth-century history of ideas and history of aesthetics, particularly how the early modern cooperation of philosophy, science, and art shaped our modern understanding of the human body.



Veres, Bálint

Bálint Veres is a tenured Associate Professor of Art and Design Philosophy at the Moholy-Nagy University of Art and Design, Budapest (MOME), and holder of a prestigious stately teaching award (Apáczai Csere János-Award). Specializing in music, media, architecture, and design, he is the head of a PhD-in-practice Program at MOME Doctoral School. Formerly acted as a regular music critic and curator of contemporary music festivals. Currently he is working on a book co-edited with Richard Shusterman, *Somaesthetics and Design Culture*.



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