



University of Presov, Faculty of Arts  
Institute of Aesthetics and Art Culture  
Society for Aesthetics in Slovakia

November  
11 – 13 2020  
Prešov

SPES | Spoločnosť pre estetiku na Slovensku

# Coordinates of Aesthetics, Art and Culture VI:

## Art, Aesthetics and the Philosophy of Everyday Life

### BOOK OF ABSTRACTS



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Society for Aesthetics in Slovakia

# Coordinates of Aesthetics, Art and Culture VI: **Art, Aesthetics and the Philosophy of Everyday Life**

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Prešov  
Slovakia

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# BOOK OF ABSTRACTS

# Programme of the conference

## DAY 1 (AFTERNOON) 11 November 2020

15:00 – 15:10 <sup>1</sup>	Greetings	
General Remark <sup>2</sup>	<b>Plenary session</b> <a href="https://meet.google.com/wwu-ujcy-ujj">meet.google.com/wwu-ujcy-ujj</a>	
Moderator	Adrián Kvokačka	
15:10 – 16:10	<b>Keynote Lecture: Sanna Lehtinen (Aalto University)</b> <i>Another Look at the City. Aesthetics, Sustainability, and the Art of Compromise</i>	
16:10 – 16:15	Break	
	<b>Virtual Meeting Room A</b> <a href="https://meet.google.com/wwu-ujcy-ujj">meet.google.com/wwu-ujcy-ujj</a>	<b>Virtual Meeting Room B</b> <a href="https://meet.google.com/bvx-bccn-soq">meet.google.com/bvx-bccn-soq</a>
	<b>Parallel Session 1: Art</b>	<b>Parallel Session 2: Soma</b>
Moderator	Sandra Zákutná	Lisa Giombini
16:15 – 16:45	Carolina Gomes (Ural Medical State University) <i>Conflicts around art: the limits of ethical-aesthetical discourse around controversial art</i>	Miloš Ševčík (Charles University, Prague - University of West Bohemia in Pilsen) <i>The Concept of the "Space of the Body" in José Gil's Reflections on Danced Movement: The Space of the Body as an Affective Map, Synesthesia, Symbiosvis and Atmosphere</i>
16:45 – 17:15	Jana Migašová (University of Presov) <i>Aesthetics of Haptic Art (Notes on Haptic Sculptures in the Context of Slovak Art)</i>	Nicholas Wiltsher (Uppsala University) <i>The Aesthetic Constitution of Genders</i>
17:15 – 17:30	Break	
	<b>Parallel Session 3: Art &amp; Culture</b>	<b>Parallel Session 4: Routine</b>
Moderator	Jana Migašová	Nicholas Wiltsher
17:30 – 18:00	Elisa Caldarola (University of Padua) <i>On aesthetically attending to artworks, exhibition installations and museum buildings: competitors or partners?</i>	Michaela Paštéková (Academy of Fine Arts and Design in Bratislava) <i>Transformation of everydayness in the pandemic era</i>
18:00 – 18:30	Jozef Kovalčík (Comenius University in Bratislava) <i>High culture, asceticism and everyday life</i>	Stella Aslani (University of Ljubljana) <i>Routine-charisma and Charismatic-routine</i>

1: All times Prešov (Slovakia) (CET) = (GMT+1) / Helsinki GMT+2 / Kyiv GMT+2 / Yekaterinburg GMT+5 / Auckland GMT+13 / San Jose GMT-7

2: The following links give access to all Parallel Sessions in one Virtual Meeting Room.



Programme of the conference

**DAY 2 (MORNING)** 12 November 2020

Plenary session  
[meet.google.com/jhw-adxc-xms](https://meet.google.com/jhw-adxc-xms)

Moderator	Lisa Giombini	
9:00 – 10:00	<b>Keynote Lecture: Elisabetta Di Stefano</b> (University of Palermo) <i>Decorum. An ancient idea of everyday aesthetics</i>	
10:00 – 10:05	Break	
	<b>Virtual Meeting Room C</b> <a href="https://meet.google.com/jhw-adxc-xms">meet.google.com/jhw-adxc-xms</a>	<b>Virtual Meeting Room D</b> <a href="https://meet.google.com/tzs-motk-wzi">meet.google.com/tzs-motk-wzi</a>
	<b>Parallel Session 5:</b> <b>Literature</b>	<b>Parallel Session 6:</b> <b>Methodological issues in Everyday Aesthetics</b>
Moderator	Ian W. King	Adrián Kvokačka
10:05 – 10:35	<b>Eret Talviste</b> (University of Tartu) <i>Daily Aesthetics of Wonder in Virginia Woolf's To the Lighthouse</i>	<b>Ancuta Mortu</b> (University of Bucharest- New Europe College) <i>Aesthetic Acts: From Distance to Engagement</i>
10:35 – 11:05	<b>David Ewing</b> (University of Cambridge) <i>The everyday at the limits of representation: Georges Perec's Things: A Story of the Sixties (1965)</i>	<b>Małgorzata A. Szyszkowska</b> (The Fryderyk Chopin University of Music) <i>A Phenomenological Approach to Aesthetic Qualities and Aspects of Everyday Life Happening</i>
11:05 – 11:20	Break	
	<b>Parallel Session 7:</b> <b>Global Issues</b>	<b>Parallel Session 8:</b> <b>Soma</b>
Moderator	Lukas Makky	Lisa Giombini
17:30 – 18:00	<b>Aleksandra Łukaszewicz Alcaraz</b> (Academy of Art in Szczecin) <i>Art and Everyday Aesthetics in Africa Development of Art Education and Creative Skills</i>	<b>Martin Boszorad</b> (Constantine the Philosopher University in Nitra) <i>Geek ink – Tattooed body as an everyday-based aesthetic corpus delicti</i>
11:50 – 12:20	<b>Corine van Emmerik</b> (Goldsmiths University of London) <i>Aesthetics from the interstices: minor practices in Palestine</i>	<b>Tomás N. Castro</b> (University of Lisbon) <i>Radical changes of everyday aesthetic attitudes an iconoclastic body anxiety</i>
12:20 – 14:30	Lunch	

Programme of the conference

**DAY 2 (AFTERNOON) 12 November 2020**

Parallel Session 9: Heritage		Parallel Session 10: Artistic Expressions (Slovak Session)
Moderator	Adrián Kvokačka	Martin Boszorád
14:30 – 15:00	Zoltan Somhegyi (Károli Gáspár University of the Reformed Church in Hungary) <i>Aesthetics and environmental dereliction</i>	Andrej Démuth, Slávka Démuthova (Comenius University in Bratislava) <i>Aesthetics of suffering or enchantment by van Gogh's ear</i>
15:00 – 15:30	Lisa Giombini (University of Roma Tre) <i>Everyday Heritage and Place-making</i>	Tomáš Timko (University of Presov) <i>The phenomenon of institutionalization of independent artistic expressions in public space and their influence on the formation of social taste</i>
15:30 – 15:45	Break	
Parallel Session 11: Urban and Social Aesthetics		Parallel Session 12: Fashion & Life Styles
Moderator	Ancuta Mortu	Zoltan Somhegyi
15:45 – 16:15	David Flood (University of Helsinki) <i>Coded Space: Digital Visual Representations and the (Re)Making of Urban Publics</i>	Piotr J. Przybysz (University of Gdańsk) <i>Aestheticising sport – a few remarks as a side note on amateur mountain biking (MTB) and road racing</i>
16:15 – 16:45	Polona Tratnik (New University in Ljubljana) <i>Smart Apparatuses Producing Subjects as Commodities</i>	Elena Abate (University of Pavia) <i>Fashion: an aesthetic form of life A Wittgenstenian interpretation</i>

# Programme of the conference

## DAY 3 (MORNING) 13 November 2020

Plenary session  
[meet.google.com/bjj-ukfp-ybn](https://meet.google.com/bjj-ukfp-ybn)

Moderator	Lukáš Makky	
9:00 – 10:00	<b>Keynote Lecture: Stephen Davies</b> (University of Auckland) <i>Bodily Adornment and the Everyday</i>	
10:00 – 10:05	Break	
	<b>Virtual Meeting Room E</b> <a href="https://meet.google.com/bjj-ukfp-ybn">meet.google.com/bjj-ukfp-ybn</a>	<b>Virtual Meeting Room F</b> <a href="https://meet.google.com/pug-yhpq-zvm">meet.google.com/pug-yhpq-zvm</a>
	<b>Parallel Session 13:</b> <b>Dwelling</b>	<b>Parallel Session 14:</b> <b>Nature &amp; Environment</b>
Moderator	Aleksandra Łukaszewicz Alcaraz	Małgorzata A. Szyszkowska
10:05 – 10:35	<b>Tordis Berstrand</b> (Independent scholar) <i>The art of living in a double house: everyday aesthetics in the space between (East and West)</i>	<b>Yevheniia Butyskina</b> (Taras Shevchenko National University of Kyiv) <i>Aesthetic value of vernacular gardens in Ukrainian cities (a case study of Rusanivka residential district, Kyiv)</i>
10:35 – 11:05	<b>Natxo Navarro Renalias</b> (Universidad Complutense of Madrid) <i>Towards an Aesthetics of the Unnoticed</i>	<b>Julian Millan</b> (University of Murcia) <i>The Importance of Environmental Aesthetics: The Aesthetic Appreciation of Nature in Japanese Culture and its Relation to Modern Ecological Consciousness</i>
11:05 – 11:20	Break	
	<b>Parallel Session 15:</b> <b>Theory of Fashion</b>	<b>Parallel Session 16:</b> <b>Everydayness to the Fore</b> <b>(Slovak Session)</b>
Moderator	Adrián Kvokačka	Filip Šenk
11:20 – 11:50	<b>Ian W. King</b> (University of the Arts, London - London College of Fashion) <i>Clothing and the body: a claim for everyday aesthetics</i>	<b>Michaela Malíčková</b> (Constantine the Philosopher University in Nitra) <i>Fashion as a cultural intertext</i>
11:50 – 12:20	<b>Swantje Martach</b> (Autonomous University of Barcelona) <i>Towards A New Materialist Aesthetics</i>	<b>Petra Baďová</b> (Constantine the Philosopher University in Nitra) <i>Archetypal aesthetics of dwellings</i>
12:20 – 14:30	Lunch	

Programme of the conference

**DAY 3 (AFTERNOON)** 13 November 2020

	Parallel Session 17: Urban Aesthetics	Parallel Session 18: Philosophy
Moderator	Polona Tratnik	Swantje Martach
14:30 – 15:00	Lukáš Makky (University of Presov) <i>Aesthetic and Somaesthetic Perception of the Contours of the City</i>	Keren Shahar (Tel Aviv University) <i>The Being of The Sensible: Deleuze on Art, Aesthetics and Politics</i>
15:00 – 15:30	Filip Šenk (Technical University of Liberec) <i>Places in the city: borders and folds</i>	Cristopher Morales Bonilla (University of La Laguna) <i>The Concept of “everyday life” in the Critique de la vie quotidienne by Henri Lefebvre as an attempt to a reinterpretation of the Western philosophy</i>
15:30 – 15:45	Closing words	
16:00 – 17:00	The Annual Meeting of the Society for Aesthetics in Slovakia <a href="https://meet.google.com/jtk-unck-rri">meet.google.com/jtk-unck-rri</a>	

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ELENA ABATE

# Fashion: an aesthetic form of life

## A Wittgenstenian interpretation

Following the changes that the contemporary world has undergone in the 20<sup>th</sup> century with respect to the artistic and cultural sphere, the notion of Everyday Aesthetics has become the object of aesthetic discussion (Di Stefano, 2017).

One of the most interesting topics in Everyday Aesthetics is unquestionably the phenomenon of fashion (intended as an aesthetic ordinary practice to which everyone can relate) and its “atmospheric feature” (Di Stefano, 2012).

In this paper, I shall address the following question: How does fashion influence ordinary life through aesthetic experience? The paper aims at analysing the phenomenon of fashion from the point of view of Everyday Aesthetics. I shall endorse a weak formulation of Everyday Aesthetics (Forsey, 2014), insofar as the latter allows us to compare different aesthetic theoretical grids to fashion. I will then choose one of these theoretical paradigms to pursue my enquiry, namely Ludwig Wittgenstein’s later one.

First, I shall depict fashion as a phenomenon that affects our interaction with reality at a hypo-aesthetic level of diffusion. Such level of diffusion prompts several changes in the aesthetic perception of the environment that surrounds us, giving shape to our aesthetic “form of life” (Matteucci, 2016).

In order to understand fashion as an everyday aesthetic practice, I shall then explore the affinity between the Wittgenstenian concept of “form of life” and fashion itself. Specifically, I will argue that fashion can be seen as an “aesthetic form of life”, which has its own language (cf. Wittgenstein, 1953). Fashion follows slavishly its own grammar through its cyclical seasonality, while tending at the same time to creatively reinvent itself. Thus, anyone who daily commits to the practices of fashion acquires sensitivity to the rules, contributing to a dialectic of identification/diversification typically belonging to fashion itself (Simmel, 1911). Hence, I shall claim that a Wittgensteinian aesthetic perspective can be coherently applied to it. By the end of the paper, Wittgensteinian concepts such as ‘aesthetic reaction’, ‘gesture’, and ‘correctness’ will be shown to be crucial in order to describe the aesthetic phenomenon of fashion (Wittgenstein, 1966).

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ALEKSANDRA ŁUKASZEWICZ ALCARAZ

# Art and Everyday Aesthetics in Africa Development of Art Education and Creative Skills

Aesthetics of everyday life is oriented towards trespassing a Western notion of aesthetics focused on art and encompasses different aesthetics experiences which are found in everyday life. The aesthetic qualities have social meaning, because different social and economic groups have access to different kinds of sensual experiences. Aesthetics of everyday life analyses deeply these experiences (gustatory, olfactory, and others) in different contexts, mostly Western and Asian ones. However, the place of art and aesthetics in everyday life in Africa is also interesting to consider, because the relation that art and art craft practices have with the rest of social and cultural network are different then in developed countries. The art practice in many countries in Africa is often a vocation and a job, not really differentiated from other jobs and without much prestige. In Kenya it is combined with speedy technological development and proceeding disregard for the cultural heritage. In the effect leveraging the status of artists can have important social impact, lift part of people out of poverty, and support the continuity of culture (with its obvious historical changes, but without the oblivion). Also, in West African geographical and climatic conditions, where the possibility to live out from the forests become more and more limited, supporting development of visual literacy and creative skills becomes essential. Due to the possibility to focus on art and art craft practices in East and West Africa in two research project in which I take part (funded by European Commission), I observed and would like to share that their relations with the rest of social and cultural network are much stronger than in the West, and that the work for the development of art and art education can have a strong social, cultural and economic impact.

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STELLA ASLANI

# Routine-charisma and Charismatic-routine

Aesthetics of everyday life, in its core, is based on the dichotomy between art and life, considering life as something routine and art as the breaking of this routine, something charismatic. Different authors use different words to describe this dichotomy. For example, Ossi Naukkarinen simply uses everydayness and non-everyday-like, while Arto Haapala uses terms familiarity and strangeness, but no matter which set of antonyms one uses, the core concept is the same. That is why this paper:

1. Investigates how different authors, such as Katya Mandoki, Yuriko Saito, Arto Haapala, Ossi Naukkarinen, approach the above stated dichotomy between art and life.
2. Points out the too big of an emphasis on the routine in the aesthetics of the everyday life as an opposition to the more traditional emphasis on the charismatic aspects of art throughout the history of aesthetics.
3. And proposes a constant conscious interplay between routine and charisma, which bridges the dichotomy between art and life in similar way as Friedrich Schiller bridges the dichotomy between sense and form drive by introducing play drive, thus making art life-like and life art-like.

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PETRA BAĐOVÁ

# Archetypal aesthetics of dwellings

There are a number of dilapidated buildings in Slovakia. The fact that they are officially included in the state monument care program does not help them much in their preservation. Abandoned dwellings, manor houses, dysfunctional schools, factories, spa complexes seem to stand on the periphery of social interest and disappear from the cultural memory of the inhabitants. On the other hand, it is possible to register a growing tendency of private initiatives (individuals, civic associations, non-profit organizations) to point to the state of emergency of monuments, to recognize the history of dilapidated buildings, to reveal their importance, beauty and place in built-up area. Can we talk about a kind of beginning cultural and social trend of rediscovering the cultural and aesthetic value of dilapidated architectural objects?

Dilapidated buildings, especially uninhabited human settlements, served as a source of inspiration for the creation of many works of art. What causes images of crumbling houses to appeal to us? Is it possible to decode a certain universal statement in them?

The aim of the contribution is to map the current cultural and social trend of rediscovering the cultural and aesthetic value of dilapidated architectural objects and to reveal its deeper starting points.

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TORDIS BERSTRAND

## The art of living in a double house: everyday aesthetics in the space between (East and West)

In Western architectural theory, the relationship between art and the domestic setting is complicated. A perceived incompatibility between the critical gesture of autonomous art (Adorno) and the protective enclosure of home and house (Bachelard) sets the two spheres apart. It seems that one cannot accommodate the other without the loss of potency or homely comfort. At the same time, Western artists in the twentieth century have continuously challenged the resistance of the dwelling house by means of radical spatial practices. They have done so through the employment of double-edged gestures that would cut the abandoned dwelling house in two while the remaining half houses would continue to hold up (Matta-Clark). The rooms and walls of a childhood home would double and proliferate when displaced across the world for display in art galleries and museums (Schneider). A family house would itself become a work of art when the artist's studio transformed into a new architecture within one of the house's apartments (Schwitters). In all three cases, the live/(art)work balance was at stake.

The proposed paper looks into such practices employed by artists to destabilise dwelling houses while at the same time producing new spaces and concepts for living. It engages with the notions of a poetic dwelling (Heidegger) and the uncanny (Freud) for a critical spatial aesthetics that challenges the dichotomy of the familiar/unknown. If the work of art cutting the dwelling house in two inevitably invites something foreign inside, the gesture might be seen to initiate negotiation with forces perceived as external to the domestic setting. It might facilitate creative engagement with the construction of a living space accommodating the other as well as the self. If employed on a daily basis, radical aesthetic practice might encourage the repeated overcoming of the challenge to dwell in the contemporary age. As such, the everyday artistic gesture retains its criticality while exceeding the purely negative force.

For an exposition of the aesthetic nature of such practice, the paper links to traditional Chinese aesthetics and the more recent 'living aesthetics' as a trans-cultural possibility related to the experience of inclusive living [Liu Yuedi]. The dimension of integration and relational thinking in Chinese aesthetics is explored with regard to everyday aesthetic practice perceived as an overcoming that binds rather than splits. The paper argues that the difference in perception between East and West is significant while opening a space for exploration of everyday critical engagement with the living space as active co-creation of the lifeworld.

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CRISTOPHER MORALES BONILLA

# The Concept of “everyday life” in the Critique de la vie quotidienne by Henri Lefebvre as an attempt to a reinterpretation of the Western philosophy

The concept of “everyday life” developed by Henri Lefebvre has been one of the most underrated conceptual tools developed within Western philosophy in the last century. Its importance lies in one essential element: although Western philosophy (this tradition of thought, whose unity can be traced back to the continuity of approaches, themes and methods of formulating problems, from Plato to the last forms of Western European philosophy) always seems to be understood as a specific form of development of human thought that seems to be situated in a sphere of abstraction, or distance, from the set of more intimate problems of subjects and communities, this concept of “everyday life” completely transforms this perspective.

In this way, philosophy remains inserted within the almost insurmountable framework of the relationships, gestures, routines and developments that occur in the daily life of subjects and communities. In this way, every philosophical concept is understood as the result of a strategy of thought to be able to solve conflicts that are developed within the set of material processes of everyday life. Even the very need to produce new concepts, even new words, to describe intimate processes lived in everyday life, enters into a crisis when it is looked at from the perspective of everyday life. Thus, a good part of Western philosophy appears under the perspective of a certain artificiality within which what is sought is to reproduce the need for distance and abstraction that Western philosophy has introduced into all types of philosophical thought.

In order to understand how the paradigm of everyday life transforms, or can transform, the way in which we understand philosophical thought, we will take as an example the difference Marx makes in his first writings between “base” and “superstructure”. This differentiation is shown as a way to understand a whole series of immanent material processes, which, however, cannot be fully understood due to the limitations of the distinction itself.

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MARTIN BOSZORÁD

## Geek ink – Tattooed body as an everyday-based aesthetic corpus delicti

Following the frame-like theme of art, aesthetics and philosophy of the everyday life and thus, although rather implicitly, especially several pivotal binary oppositions such as “everydayness – uncommonness”, “ordinariness – extraordinariness”, “habitualness – oddness” or as the case may be “natural – contrived”, “unaffected – transformed”, “spotless – stained” etc. it is the ambition of the speaker to reflect on an increasingly popular (aesthetic) phenomenon of tattoos and in this context specifically on one its particular facet – i. e. what can be and in the everyday newspeak used within the framework of tattoo culture actually is denoted as geek ink or geek tattoos. Maurice Merleau-Ponty (2002, p. 81) writes in his *Phenomenology of Perception* about the body as “a point of view upon the world” further arguing that “[t]he body is the vehicle of being in the world and having a body is, for a living creature, to be intervolved in a definite environment, to identify oneself with certain projects and continually committed to them” (ibid., p. 94) and eventually concluding that the body is thus a “power of a natural expression” (Merleau-Ponty, 2002, p. 211). And exactly this, so to speak, natural expression-potential of a human body is amplified in manifold ways when it’s tattooed as a tattooed body can function not just as an encapsulation of the subject’s relationship to himself per se but also as an existentially substantial vehicle of human’s relationship to the world around (as it is actually the case of geek ink/geek tattoos). One of the relatively many books topically covering the phenomenon of tattoos and tattoo art in connection with philosophy has an exceedingly well-taken Cartesian title *I ink, therefore I am*. One of the books attempting to map geek ink/geek tattoos by presenting the work of famous tattoo artists is entitled *Geek Art: Pop Culture in the Flesh*. These two titles could be easily comprehended as basic, axis-like theses of how and in what context the speaker intends to reflect on the tattooed body as an everyday-based aesthetic corpus delicti.

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YEVHENIIA BUTYSKINA

# Aesthetic value of vernacular gardens in Ukrainian cities (a case study of Rusanivka residential district, Kyiv)

Within the study of the vernacular landscape aesthetic value in Ukrainian cities, a case-study is represented – of a vernacular garden on the canal in the Kyiv district Rusanivka, founded in the 1960s on the initiative in order to create an exemplary neighborhood resembling Venice.

During the years of independence (since 1991), park, house and other green areas of Kyiv and other Ukrainian cities receive a variable and eclectic visual solutions. District utility services are responsible for maintenance of these areas. But often these executive bodies do not fulfill their responsibilities, and individual locals take the initiative to decorate the green spaces around.

The community's negative aesthetic evaluation of the planting and decorative solutions implemented by municipal utilities is significant: frequently such solutions cause discussion and even outrage from residents and communities (often used terms such as kitsch, bad taste etc.).

Our study aims to highlight the characteristics of the vernacular gardening practices as private grassroots initiatives, which can be an alternative to unsuccessful aesthetic decisions of municipal utilities.

An interesting case in this context is the vernacular garden planted by locals on the coast of the Rusanivka canal. Within a survey, the following features were identified: - locals are not satisfied with the passivity of utilities; - the gardeners are mainly women aged 60-75; - the garden is a mixture of flowers, berries and vegetables, which follows the practice of post-Soviet gardening in country cottages (dachas). Gardeners admit that they satisfy their need for country gardening, not being able to go to the suburbs. The local community's aesthetic appreciation is positive, gatherings and communication around the gardening area provided.

Our study of this case and the broader context of vernacular gardening practices in Ukrainian cities is based on a non-cognitive approach in environmental aesthetics (based on cultural landscape, local history, traditions, social ties and aesthetic preferences), as well as everyday aesthetics, in particular such authors as A. Berleant, E. Brady, K. Hays, H. Lefebvre, S. Ross, Y. Saito, H. Vellinga, and others.

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ELISA CALDAROLA

# On aesthetically attending to artworks, exhibition installations and museum buildings: competitors or partners?

Art museums are usually hosted in architecturally remarkable buildings. Thus, we can appreciate qua artworks both the objects exhibited in such museums and the buildings hosting the museums. Usually, the appreciative experience of the buildings is not seen as constituting an obstacle to the appreciative experience of the artworks, although there are some exceptions – the buildings hosting New York's and Bilbao's Guggenheim Museums, for instance, have been criticized for this reason. Sometimes, also art museum's exhibition installations (sets of exhibited artworks standing in certain spatial relations to each other) happen to be highly aestheticized objects, which demand the aesthetic attention of the viewer: notable examples are the Barnes Collection in Philadelphia and Sir John Soane's Museum in London. In those cases, however, the appreciative experience of the exhibition installation is usually seen as posing a challenge to the appreciative experience of the artworks composing the installation: the idea is that the highly aestheticized exhibition installation competes for the viewer's aesthetic attention with the artworks composing it. In this talk, I argue that, although the aesthetic appreciation of an exhibition installation might compete with the aesthetic appreciation of the artworks composing it, this is not how things necessarily work: in some cases, the aesthetic appreciation of an exhibition installation can instead enhance the aesthetic appreciation of the artworks composing the installation. My argument develops on an analogy between artwork exhibition installations and game-playing: as Van der Berg (2018) and Nguyen (2020) argue, sometimes, while playing a game, we need to aim at winning it in order to be able to appreciate certain aspects of the game – the former being our secondary goal and the latter being our primary goal. Similarly, I submit, there are cases in which we need to focus on aesthetically appreciating a certain artwork exhibition installation in order to appreciate more fully some of its aspects— i.e. the artworks composing it – the former being our secondary goal and the latter being our primary goal. To conclude, I consider whether similar remarks apply to the relationship between some art museum buildings and the artworks hosted within them, taking Berlin's Neues Museum as a case-study.

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TOMÁS N. CASTRO

# Radical changes of everyday aesthetic attitudes and iconoclastic body anxiety

Desperate times call for desperate measures, it is often said, loosely quoting Hippocrates. This aphorism suggests that exceptional circumstances originate actions otherwise considered inconceivable. This paper aims to discuss the merge of everyday attitudes towards images with atypical measures that challenge aesthetical environments, namely in the role bodies have in societies and art. The analogy with bodies often arises when describing things with a relative degree of recognized importance: this phenomenon happens, e.g., when discussing more or less special objects (such as images or relics) and works with ascribed artistic or commercial values. The most intriguing issue considering this kind of talk about things qua bodies is the profusion of reactions caused by these aimed objects: somehow, they are very similar to (or even indiscernible of) the responses one expects to happen in the presence of bodies, at least considering their restrict definition. This is the everyday and unsuspecting perspective. Some frames-literal or conceptual frames-decisively change what they contain and interfere in their experience; some bodies can be changed or perceived differently when they come to light with certain frames or can even be created as special bodies when framed. Temporalities may be overlapped, and multiple senses may be activated or destabilized simply by a particular process of framing. Specific bodies, at first glance absent, can be experienced as real presences (and how their believed presence was challenged and changed into a dissident absence), providing they have a frame. The case of the worship of relics and icons during the Middle Ages (in Byzantium and the West) is the canonical example of what has been called the 'reliquary effect'. But the most challenging and desperate case is the profanation and destruction (and also the reinvention) of another type of 'relics' during the Enlightenment, namely the French Revolution iconoclasm, which problematizes a radical shift in the 18th century everyday aesthetics. A considerable societal effort was undertaken as a consequence of a profound change in the political philosophy of everyday life, viz. the hierarchical organization of the state and the democratization of government, which changed the philosophy of everyday life inherent to the experience aesthetic attitudes. Deposing a king required the overthrow of statues and the physical destruction of buried royal remains. With this historical period under consideration but aiming at broader consequences, this paper will underline how this presence-absence dichotomy in bodies is way more unstable than one could first imagine, especially because all the discourses about bodies and frames are an attempt to unify or contain a given dispersion, hence converging theoretical conceptions with the role of everyday aesthetic experience.

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STEPHEN DAVIES

# Bodily Adornment and the Everyday

I begin by outlining the nature of adornment: it is a form making aesthetically special that is intended to be noticed and appreciated, or it is a conventionalized practice deriving originally from making aesthetically special. Though adornments function as aesthetic supplements, they often also perform important practical or other purposes. For instance, they might signal social status, wealth, accomplishments, or marriageability. Bodily adornments, on which I focus, can take the form of scars, tattoos, piercings, body paint, make up, hair styling, jewelry, and clothing. Sometimes, bodily adornments are expensive or difficult to make. At other times, a similar effect can be achieved by the use of readily available materials employed in unusual quantities. I discuss four respects in which adornment can relate to the everyday. It is an ancient and universal practice. It goes back to the dawn of our species and is present in every culture. It often employs everyday materials, such as flowers, feathers, and shells. It often employs simple yet elegant designs. A few subtle touches can produce a striking aesthetic effect. And it happens every day, or nearly so. People who present themselves in public typically adopt some decorative elements if they can. Meanwhile, permanent bodily adornments, like tattoos, obviously travel with the adornee wherever he goes.

This talk is based on the book *Adornment: What Self-decoration Tells Us about Who We Are*, Bloomsbury, 2020.

[www.bloomsbury.com/uk](http://www.bloomsbury.com/uk)

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ANDREJ DÉMUTH, SLÁVKA DÉMUTHOVA

# Aesthetics of suffering or enchantment by van Gogh's ear

The paper focuses on the analysis of the aesthetic appeal of suffering in the visual arts and literature with special regard to the problem of self-harm and its visual representation. The text is based on the assumption that suffering belongs to everyday life. However, its means of expression lead to something non-everyday – they address others – and try to change their perception and action. On the contrary, self-torture or self-sacrifice are in principle characterized as uncommon, and their temporal domain is rather non-everydayness. This non-everydayness attracts some attention from the days of Attis, through Christ, to the ear of van Gogh.

Although self-harm and self-torture may (and often do) have a hidden and intimate character in principle, they are nevertheless (like many theatrical calls to self-sacrifice) addressed to certain audience that is supposed to see them and whom they affect. The paper considers selected reasons for the aesthetic appeal of (self-)suffering and focuses mainly on the visual rhetoric of bodily self-harm as a means of making the inner world of the individual visible. It analyzes some forms of self-harm, but also their aesthetic presentation in everyday life as well as in the artistic environment. The authors thus try to clarify the attractiveness of the shown suffering as well as various forms of aesthetics of suffering and self-harm, which has its historical and modern forms.

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ELISABETTA DI STEFANO

# Decorum. An ancient idea of everyday aesthetics

Everyday Aesthetics was born in the 21<sup>ST</sup> Century as a sub-discipline of Anglo-American Aesthetics and it has spread in the international debate. During the last years various areas and different aesthetic categories have been explored; for this reason we can imagine that this philosophical trend has lost its speculative force. However, a path has not yet been explored: the historiographical one. Is it possible to trace the history of everyday aesthetics before the official birth of this discipline? I will try and give you an affirmative answer by focusing on an exemplary category: that of the *prepon* / *decorum*.

Using the history of ideas (W. Tatarkiewicz), I will analyse the Greek concept of *prepon* (Socrates, Plato, Aristotle) and the similar Latin concepts of *aptum* and *decorum* (Cicero) which express the idea of “convenience” or “fitness to purpose” in the ethical and rhetorical sphere. Later I will analyse the evolution of the concept of *decorum* in the theory of Ancient and Renaissance architecture (Vitruvius, Leon Battista Alberti). My goal is to demonstrate that in Ancient and Renaissance culture *decorum* is a category that refers to the objects and practices of everyday life but also a principle that regulates appropriate behaviour in the sphere of good manners. Consequently, given its pervasiveness in the different areas of everyday life, the concept of *decorum* can be a paradigmatic example to trace the history of everyday aesthetics.



CORINE VAN EMMERIK

# Aesthetics from the interstices: minor practices in Palestine

This paper comprises a speculative inquiry into minor practices and its everyday aesthetics in Palestine. The Israel-Palestinian conflict goes beyond a geopolitical approach to who occupies or plants a flag. It also concerns a whole host of affective and aesthetic relations to for example the land, space, memory, and heritage, which themselves become the loci of political and creative contention. The spatial politics and conflict that unfold in Palestine thus do not only give shape to the geographic space, but also to the ecology of relations that are forming between the cracks of the occupation, are, what I would like to call, the 'interstitial minor practices' that are fabricating their own coordinates plugged into everyday social life. What kind of aesthetics are taking shape in those interstices and what are they capable of in times of conflict?

Working from the interstices, these minor practices are creating their own possibilities of creation, perception, and action, despite the occupation, by drawing on everyday life. Its aesthetics is then intimately connected to the ways of grasping and feeling the world that surrounds these minor practices. This paper thus aims to attend to the minor practices in the interstices of the occupation, practices that are intimately connected to everyday life, and its milieu harbouring an aesthetics that goes beyond beauty or the subjective realm of taste and functions more so as an existential catalyst. Informed by a speculative pragmatist approach and my visits to the West Bank in 2019, this paper will explore what these minor practices and its aesthetics are capable of and how the possibilities they speculate can be cultivated as it argues for an aesthetics that promotes what Felix Guattari would call a new art of living.

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DAVID EWING

# The everyday at the limits of representation: Georges Perec's *Things: A Story of the Sixties* (1965)

'The everyday escapes': the refrain of Maurice Blanchot's essay, 'Everyday Speech' (1962), has become a motto in the field of everyday life studies. Georges Perec's *Things: A Story of the Sixties* (1965), which recounts the slide of a couple of casually-employed researchers into the salaried life, may be understood as a contemporaneous attempt to reckon with the level of existence that gets remaindered by representational knowledge. This paper will argue that the escapism performed by the text, as a best-selling work of literary realism, if not quite a public artwork, is a messier business than Blanchot's 'definition' of the everyday might suggest.

*Things* is in more than one sense a tale of caution against the mimetic life. For the narrator, to tell the story in the imperfect tense is to once assume the subject position of the fabulist and to enter an experience of information overload that is the very subject matter of the text. This is one of several *mises-en-abyme* which frustrate access not only to the basic rhythms of a circadian existence, but to even the *illusion* of a present-tense which, for Blanchot, 'is precisely constitutive of the everyday.' Despite the narrator's fabular tone, however, the arc of the story implies that the characters have, in fact, been improving at living. An excess of *mimesis* – as in the case of information overload – and everyday life, as such, slides away. But a taking stock of the world seems, by the end of story, to have been a precondition for getting on, and one gleaned from the protagonists' involvement in the mimetic enterprise of market research. If the very possibility of a representational knowledge unmarked by sensuous experience is thus ironized (pace de Certeau, the discursive order is not irrupted by a latent mythical imaginary, but in and through its own reproduction), so, too, does practical life exceed any confinement to the negative space of *mimesis*. In putting the functionalism of narrativization in tension with that of mimeticism, the text sets a puzzle before its many readers, for whom accessing the everyday becomes an imperfect, if not quite imperfectible, business.

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DAVID FLOOD

# Coded Space: Digital Visual Representations and the (Re)Making of Urban Publics

Positioned in the context of the current urban renewal that has seen the reconfiguring of urban spaces across Helsinki, my research addresses the relationship between digital visualising technologies, the geographic imagination of urban space and the making of urban publics. I investigate how images used in digital visualising technologies such as mobile devices, electronic screens and surveillance cameras influence our geographical imagination. Within the remit of these topics, I address how technology mediates notions of space in relation to gender, class and race to coerce a re-experiencing of urban space as an often-homogenous space.

The research examines how the areas of Pasila and Kalasatama are mediated through digital visualising technologies and how mediation leads to the making of new urban publics and places. These technologies have changed both how we perceive space and how we are perceived. Perception plays a key role in interpreting urban space and it is the aesthetics of space which is one of the principle concerns of my inquiry. Aesthetics refers to not just the ocular or auricular senses but is about, according to Arnold Berleant, perception through all senses. I am examining urban aesthetics through representations of the everyday. Ben Highmore terms the everyday as literally our day-to-day experiences. Digital visualising technologies form part of the everyday in that we both experience the world through them and they shape our behaviour in various urban settings. A key part in my examination of urban space is considering how it is documented, digitalised and presented, in the process creating vast amounts of data. The meanings derived from the analysis of the data, which is mostly handled by algorithms, can lead to how we interpret urban spaces. The interpretations are often derived through the assumption that urban space has become an entity for international financial investment. Balancing the concerns of creating aesthetic urban environments and maintaining ethical values is a key consideration within urban aesthetics according to Berleant and Günter Gassner. Therefore, examining the effects of financialisation forms an important part of my research on what Berleant terms as the aesthetic ecology of modern urban environments.

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LISA GIOMBINI

## Everyday Heritage and Place-making

What is the value of cultural heritage? And where does this value reside, if anywhere? In an attempt to address these difficult questions, in this paper I combine sources from environmental psychology with insights from literature in everyday aesthetics to explore the concept of 'everyday heritage', formerly introduced by Saruhan Mosler (2019). Highlighting the potential of heritage in its everyday context shows that symbolic, aesthetic and broadly conceived affective factors may be as important as architectural, historical, and artistic issues when it comes to conceiving of heritage value. Indeed, there seems to be more to a heritage site than its official inscription on the UNESCO register. A place is included as part of our heritage primarily because it matters to us. People live in, form relationships with, and derive existential and affective meanings from it. Above and beyond its official significance, a heritage site is thus a living dimension which plays a vital role in the everyday life and social practices of people, who transform it into place of human significance.

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CAROLINA GOMES

# Conflicts around art: the limits of ethical-aesthetical discourse around controversial art

Recently, there have been many protests against controversial art around the world. These conflicts always get massive media attention and provoke discussions among the public, members of the art community, and scholars. Conflicts around art usually become subjects of two different academic discourses: the sociological (often with the infliction of political theory, since the premise of such critique is that conflicts around art are usually based on some deep political and socio-economic struggle) or the ethical-aesthetical discourse. The latter tries to find the source of the offense in an art piece, while the first one seeks it in the recipient's implicit motivations. The problem of both discourses is that they seem to overlook each other's findings. This paper aims to make a review of recent ethical-aesthetical theories that explore morally problematic and controversial art and the "aesthetical alibi" which Martin Jay identified as a "special case of freedom of speech," when aesthetical merits protect otherwise morally provocative or offensive material. We can characterize the contemporary ethical and aesthetical thought by its movement from extreme forms of moralism (Plato, D. Hume, L. Tolstoy) and autonomy (O. Wilde, M. Beardsley) of art to the search for more moderate options, in which both moral and immoral aspects of art are considered in terms of their cognitive value. By reviewing such concepts as ethicism, moderate autonomism, moderate moralism, ethical criticism, cognitive triviality, and cognitive immoralism, I claim that often the objects of their critique are artworks that rarely or never stir the outrage among the public in real life even though these theories accurately reveal themes that are often perceived as controversial. I then propose to go beyond the analysis of the artistic field and consider that contemporary conflicts around art have already become factors that change the socio-cultural landscape thus function as a certain platform where diverse social and political forces test their values. The phenomenon of conflicts and protests against various artistic projects is a symptom of a lack of consensus in culture regarding the mission of art and the heterogeneity of social expectations from the functioning of the artistic sphere.

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IAN W. KING

# Clothing and the body: a claim for everyday aesthetics

Traditionally, fine art was the most widely used means to illustrate and amplify the guise of aesthetics, and yet the question is, how valuable is this form of exemplification for contemporary discussions taking into account their positioning and audience? This proposed paper argues that clothing is a more persuasive means of uncovering the character of aesthetics in contemporary everyday life (see King, 2017). Clothing is not something hidden in a gallery or museum, it needs to be something that we each can appreciate in the world and this is essential in democratizing aesthetics for everyday life (see Forsey, 2015, Melchionne, 2013). The alternative is to constrain that value of aesthetics and deny its potential (for further amplification see: Leddy, 2012; Kvokačka, 2020).

In addition, in the paper, I advocate that this claim is stronger if we appreciate clothing's essential relationship with the body. For me, the presence of the body in our examination of clothing is essential (Johnson, 2007). Yet, in recent years rival accounts have emerged that have sought to de-couple the body from clothing (see Martach, 2020). This paper does not deny that privileging the body at the expense of clothing is problematic, but likewise, simply focusing on clothing and not appreciating the complimentary role of the body is equally problematic. Therefore, denying this relationship, may well be returning to analogous claims regarding the limitations of fine art, and therefore, rather than moving our appreciation of aesthetics forward, it returns it to its moribund and confused state.

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JOZEF KOVALČÍK

## High culture, asceticism and everyday life

High culture has certainly not many defenders in contemporary aesthetic discourse. This is worsen by the fact that the notion has acquired very diverse and often completely contradictory connotations in the field of aesthetics, but also in different areas of art. After decades of relatively uncritical advocacy, since the 1960s high culture has been largely treated as a modernist aesthetic category rejected for being elitist, hierarchical, or, at best, exclusive (R. Shusterman, D. Kellner). Significant criticism has been raised especially from the field of cultural studies, where high culture is addressed mainly in the context of popular culture (S. Hall, T. Bennett, J. Storey, J. Frow). Although it is not anymore the center of direct interest in mainstream aesthetics, high culture has not completely disappeared and can be identified as the 'absent other' as regards everyday life, popular culture, kitsch, non-professional art, art history and art theory, regardless of how we conceive of these terms.

Despite the ambiguity and undoubted controversy of the concept, in my paper I will try to point out that analysing high culture in light of the everyday has the potential to reveal many stereotypical and unproductive practices in thinking about art, art creation or aesthetic evaluation. I shall point out that, among other characteristics, high culture is very strongly associated with inner life and spiritual experience (R. Wolheim), understood according to an ascetic logic as something a priori positive in contrast to the practices of everyday life, where other values are preferred. In this sense, I will emphasize the paradox that, on the one hand, high culture is perceived as a "bearer" of spiritual values, but, on the other, it is also expected that, especially when high culture is identified with art, high culture must be able to reject such values and shift not only aesthetic, but often also ethical or moral limits.

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SANNA LEHTINEN

# Another Look at the City. Aesthetics, Sustainability, and the Art of Compromise

Cities are usually formed over long periods of time. The experience of time on the scale of a human individual comes together with the longer lifespan of humanmade constructions in contemporary cities. Intergenerational aesthetic values are negotiated with short-term trends and both have an influence on how cities become perceived, experienced, and used. Change in the material conditions in general seems to define the aesthetic qualities of urban environments. Continuous acts of care and maintenance are needed to keep the city as a material system functioning. Urban formations draw direct aesthetic attention as they are being designed and redesigned. With technological development, on the other hand, the very composition of urban artefacts is becoming denser with functions and purposes that define their use. Buildings and other built structures in cities have for long been carrying meanings beyond the mere function of giving shelter. This talk outlines, how philosophical urban aesthetics can acknowledge and better take into account how cities are contested areas of aesthetic debates in which the change in taste as well as values becomes reality. The aim is to show, how the idea of sustainability transitions could be introduced into urban aesthetics in a way that will increase our understanding of how aesthetics and sustainability are and could be interlinked in contemporary and future urban environments.

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LUKÁŠ MAKKY

# Aesthetic and Somaesthetic Perception of the Contours of the City

The aesthetics of the city represents a wide-ranging problem, which currently brings increasing theoretical challenges. The problem is the very fact that any recipient is not only an impartial observer, but he himself participates in the life of the city. Any aesthetic experience and subsequent aesthetic reflection struggles with this interest and inability to take the aesthetic distance that is to some extent necessary in formulating any theoretical conclusions (Zuska, 2002). On the other hand, aesthetic interest and enthusiasm as such arise, which can bring a more intense aesthetic experience (Elkins, 2007). The given presentation will be based on this “ambiguity” and the city will be perceived as an aesthetic object, as a space of aesthetic experience and aesthetic stimuli, which affect the inhabitants of each city in various ways and degrees. The aim of the paper is to reveal the ways of perception and awareness of the aesthetic aspects of the city, or identify some kind of essence (or several essences / moments), or “genius loci” of the city, which is the source of aesthetic effect; under the condition that we talk about the perception of the city as a whole, not about its individual parts or aspects. I consider the aesthetic experience as formulated by John Dewey, which was followed up by Richard Shusterman in his somaesthetics, to be the starting point. I would like to make a comparison of aesthetic and somaesthetic experience and check whether is aesthetic or somaesthetic experience a sufficient and methodologically satisfactory way of revealing the aesthetic potential of the city.

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MICHAELA MALÍČKOVÁ

## Fashion as a cultural intertext

If we think about fashion, the way it currently functions, and its features, and functions as being the result of the development of the western world (following Gilles Lipovetsky), and not only as a clothing culture that has evolved through centuries, then it is important to think about it as a confirmation of individualistic tendencies, and autonomous subjectivity. Since fashion has become an important aspect of self-expression of the individual and various social communities it conditions the authenticity, originality, and other qualities strengthening communication competences on the axis I — he, we — you. At the same time, however, the process of globalization seriously affects the language of fashion, therefore on one hand clothing (a fashion object) acquires undoubtedly the character of culturally and semantically multilevel text, on the other hand its character on the aesthetic, and functional levels has become universalized, therefore its levels of meaning have been problematized on the axis the varied — the uniformed. The other-culture impulses can disturb the code of authenticity since the adoption of unoriginal elements may condition a high degree of stylization. As it follows the cross-overs from other cultures may threaten the distinctive function, and open up a debate on the limits of appropriation and recycling taking into consideration the aesthetic function, and the role of fashion designer as an author, the limits of what can be identified as parasitic or aesthetic, and what the value of the intercultural borrowing actually is. The text aims to identify the aesthetic benefits of the intercultural fashion text in connection with possible communication risks.

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SWANTJE MARTACH

## Towards A New Materialist Aesthetics

Recent philosophies, such as new materialism (NM) or object-oriented ontology (OOO), share their aspiration to prove philosophy as exceeding what Meillassoux famously titled “correlationism” (Meillassoux 2008, 5), viz. the belief that investigation is restricted to the human perception of the world. Thereto, this stream of schools counters that there indeed are means to access the world as such, as a mind-independent existence. Hence, whereas hitherto canonical philosophy is led by the dictum: “Epistemology first!”, the primary aim of this stream is to revive ontology, namely in a realist form. But in and for this stream, how does, would, can an aesthetic look like? As a matter of fact, internalist majoritarian notions of the aesthetic can impossibly be taken for granted; but the aesthetic must rather be relocated from human to world. Yet whereas sub-schools of this stream, that conceive the object as their smallest unit of research (e.g. OOO), can merely side with existent externalist aesthetics, a tradition which Shelley subsumes to the “aesthetic object” (see Shelley 2017); NM, in contrast, by naming the relation as its unit of thought, is capable to queer externalist and internalist aesthetics, claim the aesthetic to be a kind of relation, and thereby think the aesthetic further. In so doing, NM dynamises the aesthetic, viz. turns it from static being into a fugitive becoming. And for so doing, NM can set in, so this contribution suggests, as soon as at the medieval philosophical aesthetics of St. Thomas and Dante, who described beauty as a proportion, viz. a relation of parts (see Jung 1995, 30-31, 34). Interlacing realism into this relational aesthetic, of these parts, that are necessary for the occurrence of beauty, the human can, but does not need to be one. Quite a liberating thought in today’s “aesthetized” society, that seems to obligate everyone to constantly judge. To conclude, the relational realist aesthetics, that from the variety of upsurging sub-schools NM in particular allows to conceptualize, is especially equipped to confront such contemporary hyperobjects (see Morton 2013) as Instagram or Fast Fashion, so it shall be claimed.

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# Aesthetics of Haptic Art (Notes on Haptic Sculptures in the Context of Slovak Art)

The fact of an immanent impossibility of a science of touch (Bartole, 2011), or in Aristotelian terms, the fact of an "obscurity of touch" gives me the idea to investigate the phenomenon of touch through the prism of specific artistic realizations. I am going to focus on Vladimir Kompanek's sculptures and Ivan Stepan's installations from late 1960's and early 1970's as very good examples of artistic revelation of social and political dimensions of touch – the most complex and puzzling human sense. There is a high number of different angles from which touch is usually observed: philosophy (from Aristotle to Merleau-Ponty, Nancy and Derrida), aesthetics (especially somaesthetics and everyday aesthetics), sociology, gender studies, physiology, medicine, prosthetics, cybernetics, art-theory and art practice. Paradoxically, it is the realm of "visual art" in which the sense of touch has been intensively thematized across the whole 20th century. The artistic practice of the second half of the twentieth century revealed us myriads of examples of haptically oriented art: happenings, performances, kinetic installations, material installations, cyber-art, land-art, body-art and a special artistic inquiry – objects, installations and environments designed for disabled people. The so-called "visual art" has rearticulated itself (however, it has not been renamed yet) and revealed its original roots: "art was born to be touched".

Art history and theory excluded "materiality" and "touchability" from the art observations. This has not been caused just by modern superiority of sight and hearing, but also by a banal motive: to protect masterpieces from a damage caused by increasing number of museum visitors. Institutional care of art and artworks is based on the idea of distance in both – intellectual and spatial sense. It is a very modern type of care – care without caress, care without proximity. Art is admired and worshiped from an appropriate distance and all of its qualities such as softness, moisture, warmth, surfacial diversity (or let's say "fleshiness") is omitted in interpretations to avoid dipping into a bog of banality (or let's say profanity). This visual (distant) concept of appreciating art, this religious character of an artworld (Bourdieu), is periodically corrupted by a specific artistic approach within a unique social context.

My paper aims to investigate the social and art-historical circumstances, in which Vladimir Kompanek created his "little wooden objects designed to be handled and caressed" and Ivan Stepan presented his "haptic studio" as an artistic inquiry into a relationship between sight and touch. I would like to suggest to investigate this case study as a (1) revelation of a communicability of the tactile; (2) multi-layered act of rebellion against appreciation of institutionalized art.

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JULIÁN MILLÁN

# The Importance of Environmental Aesthetics: The Aesthetic Appreciation of Nature in Japanese Culture and its Relation to Modern Ecological Consciousness

The idea of nature, of great importance in Japanese society and intimately connected to the core of shinto, has naturally been present in literature and arts throughout Japan's history, what can be detected in major literary works (Saito, 1985; Shirane, 2012). However, this fact does not entail a corresponding development of ecological consciousness, since ecology, as historically dependent on politics, does not follow a schema of lineal progress.

The dissonance given between a germinal aesthetic appreciation of nature throughout the history of Japan -that we can track and identify in Japanese literature as well as in art works- and the lack of ecological and environmental consciousness until a late moment in 19th century Japan is symptomatic on the dependency of ecology on the politics and moral of a certain period. Paradoxically, however, the large tradition of aesthetic appreciation of nature (seen as a prefiguration of landscape- and environmental aesthetics) that we observe as a leitmotiv in major Japanese literary and art works can be considered as an important factor in the awakening of ecological consciousness in Japan after the ecological disasters suffered by the country in the end of the 19th century as well as in first half of the 20th century, for this tradition of love and harmonious relationship to nature has remained constant throughout Japan's history. This period in the late 19th century and the beginning of 20th century concurred nonetheless with a progressive shift of interest towards philosophy of art as a detriment to aesthetics of nature in the philosophical discussion -specially within analytic philosophy, that had had a large tradition from Kant elaboration of the concept of nature as an object of aesthetic experience-, precisely when the role of aesthetics of nature could have played an important role, both politically and philosophically.

The importance of 19th century Japan's activists in the reintegration of nature and environment into political and social thought (Stolz, 2014), after a period where pro-development forces prevailed in Japan (Knight, 2010), brings out the possible space of influence of environmental aesthetics in the reconfiguration of society. I consider environmental aesthetics a potentially decisive tool of influence in political and historical scenarios like the ones we face nowadays with climate change and global warming. In this presentation I want to address the relevance of environmental aesthetics in the configuration of our societies through the example of Japan's recent history and its artistic heritage.

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ANCUTA MORTU

# Aesthetic Acts: From Distance to Engagement

One of the consequences flowing from the extension of aesthetics beyond the field of art and the artistic discourse that supports it is to consider aesthetic acts as a matter of life rather than a matter of systematic discourse (Lopes, 2018). As early as 1930, Dewey (1930/1998; 1934/2010) already proposed that one should take ordinary life as a point of departure if we were to seek to understand the roots of aesthetic appreciation. In line with Dewey's pragmatism, aesthetic acts concern worldly interactions with a wide range of items such as functional artifacts, natural environments, events, sequential or coexistent things and actions, performances etc. (Schaeffer, 2004; Lopes, 2016). Freed from constraints in terms of ontological categories, aesthetic acts are defined instead in terms of mental activation and responsive acts that are particular to a given situation (Dewey, 1930/1998; Schaeffer, 2003; Berleant, 2010). A challenge that needs to be taken up is to clarify what kind of mental resources are demanded in such acts. What is particular to acting in the aesthetic domain? My presentation will try and address this challenge by distinguishing several conceptions of acts within the aesthetic realm such as distance, involvement, and engagement (Bullough, 1912/1984; Lopes, 2018; Berleant, 2010). I will consider a number of analytically informed act-centered approaches, which bring into focus significant aspects concerning the agency of the subjects who engage in aesthetic endeavors, such as motivational, volitional or participatory aspects. The aim is to find elements of response to the question of determining to what extent the notion of act pushes forward the philosophical project regarding the continuity between aesthetic practices and life.

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MICHAELA PAŠTÉKOVÁ

## Transformation of everydayness in the pandemic era

Philosopher and aesthetician Arto Haapala claims that the routine gives us a feeling of homey and control. Brushing teeth, dressing or cleaning are tasks that we perform almost automatically every day and in their repetitiveness we find a balance against the unpredictability of reality outside our homes. But what if everyday routine becomes a permanent condition? If the ruptures that disrupt it go away? The global pandemic has exposed us to a new model of existence for several months. Covid-19 virus began to attack our organisms, but at the same time, step by step, it destroyed our everydayness. By accelerating the extraction of its monotonous cycle, it disrupted its basic function - to keep our lives within the limits of (apparent) normalcy.

One way to restore the status of support to everyday rituals is to place them in an aesthetic dimension. For example, by making the dusting a performative performance. During social quarantine restrictions, the number of domestic videos in which artists are doing various domestic works in a performative way began to increase rapidly on social networks. Of course, the intertwining of dance and everydayness began sixty years ago (mainly thanks to choreographer Steven Paxton) and it is not a new phenomenon. At that time, it was a dance that appropriated activities and gestures from everyday life; in domestic isolation, however, this relationship has been reversed - it is everydayness that parasitizes on the art of dance. What happens to a routine when we "infect" it with the language of a dance performance? Instead of the act of destruction, we subject everydayness to aesthetic deconstruction. We will break up its rational basis into a system of dance compositions, by which we will suddenly look at the everyday differently, we will enrich it with the necessary small slicks that make it bearable. In our paper, through certain concrete examples, we will address the question of how a pandemic changed the perception of everyday rituals and how and whether we can restore them to their tolerability and original function as a pillar of certainty and stability.

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PIOTR JAN PRZYBYSZ

## **Aestheticising sport – a few remarks as a side note on amateur mountain biking (MTB) and road racing**

The aesthetic experience of human life has become an object of interest in the aesthetics of everyday life. The scope of this experience is determined by what is beyond the area of aesthetics related to art. As a result, sport is an attractive area worth exploring. On the one hand, I will point to the commodification of sport and athletes, which also applies to amateur sport, and hence the organisers' pursuit of, among other things, aestheticisation and artification of sports events. On the other hand, I will focus on the somaesthetic experience, which is the participation of an athlete practising a given sport, which I will present in the formula: What I Think When I Think About Cycling. My inspiration will come from the works of Richard Shusterman, Haruka Murakami's memoir "What I Talk About When I am Talking About Running", a chapter by Matti Tainio entitled: "What I Think When I Think About Running" in the work: "Matti Tainio, Parallel Worlds. Art and Sport in Contemporary Culture".

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## Towards an Aesthetics of the Unnoticed

The everyday is commonly thought of as something invisible or unnoticed, and typical everyday experience as unaware. «What happens, then, when we pay attention to the humdrum and place it within the reach of our attention radar?». The crux of everyday aesthetics concerns the problem involved in the quoted question, as stated by Saito (2017:25). The debate can be put in terms of an inclusive disjunction: the everyday may be aesthetically appreciated either as something extraordinary or for its very ordinariness (or both). While the former is commonly accepted, the question remains in the latter.

The usual strategy to overcome the issue when facing the aesthetic with the everyday, consists in regard «inattentiveness and mindlessness the enemies of the aesthetic» (ib.), again in Saito's words. Then, being aware and paying attention are established as prerequisites for aesthetic experience, which I will call the reflective-experience condition (REC). Whilst the possibility to appreciate the everyday as everyday is not excluded by this for Saito (nor for others nor for me, in fact), I argue that reflectively paying attention (REC) is not a necessary condition for everyday aesthetic experience. With this, I allege that REC is what tends to complicate the appreciation of the everyday as everyday.

I consider that everydayness and its invisibility are not usually taken seriously enough. Against REP, my point is that properly understood everyday experience—paradigmatically unnoticed—is aesthetically, though non-reflectively, experienced. At this respect, I oppose Saito who clearly dismisses the aesthetic character of unreflective everyday life: «If such habitual actions make up the bulk of the humdrum aspects of everyday life, we can exclude them from everyday aesthetics» (ib.). In this paper, I propose that everyday aesthetics' domain is much wider than it is normally considered, even when the discipline addresses the ordinary character of the quotidian.

I will illustrate different examples of both everyday situations and artworks to support my proposal and show the implications it has for everyday and artistic aesthetics.

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FILIP ŠENK

## Places in the city: borders and folds

In this paper, I address the boundaries of places in the city, especially with regard to selected places in Liberec.

I assume that the city, as we experience it every day, is always an ambivalent context. On the one hand, it is formed by what composes the boundaries and the paths that determine our movement and life in the city. On the other hand, movement in the city, despite its obvious finiteness, has countless variants, and the trajectory of movement through the city creates a complex network in all directions. At the same time, the city allows for a permanent orientation through its own friction surfaces, which create „folds between inside and outside, between private and public, between interior and exterior”<sup>1</sup>

An important condition for orientation in the city is the balance of flows and places, thus the concurrence of continuity and discontinuity of movement. Continuity in this sense implies the possibility of a free passage through the boundaries of places; discontinuity implies the difference of individual places from each other. While putting too much emphasis on discontinuity reinforces the boundaries and creates fragmentation and decomposition, an excessive neglect of discontinuity leads to the disappearance of boundaries and creates a situation of indistinctness in which orientation is rendered complicated, and movement practically unreadable.

A number of authors have dealt with the external and internal boundaries of the city, and phenomenological considerations in particular are very important for my long-term research (CH. Norberg-Schulz, K. Lynch, B. Hillier, J. Pallasmaa).

These theoretical considerations are developed in my paper through the analysis of the city of Liberec and its specific situation with regard to the connection of streams and places, and forms of continuity and discontinuity. In practice, I will characterize the boundaries of individual places in a selected sequence from the TUL campus through the intersection with the gallery and museum in Štefánik Square with the Memorial to the Fighters and Victims for Freedom of the Fatherland by the Stolín Brothers (2000). This example also shows, through reference to visual and symbolic connections, how selected places participate in forming the identity of the city. In the work of the above-mentioned authors, terms such as the image of the world, imagery, imago mundi, and microworld appear repeatedly and can be understood precisely as expressing the need for a clearly defined place in the world, a point from which the world appears under a particular light. This, I argue, is a necessary condition to talk about the identity of a place.

<sup>1</sup> Olivier Mongin, *Urbánní situace. Město v čase globalizace*, Praha 2017, p. 16.

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MILOŠ ŠEVČÍK

# The Concept of the "Space of the Body" in José Gil's Reflections on Danced Movement: The Space of the Body as an Affective Map, Synesthesia, Symbiosis and Atmosphere

The paper is devoted to the concept of the "space of the body" in the thought of the contemporary Portuguese philosopher José Gil. It summarizes the basic characteristics of the space of the body, which are the "prosthetic" extension of the body into space and the rapprochement of the body with space through the expansion of its "skin". In particular, however, it focuses on Gil's reflections on the space of the body as opened by danced movements. The paper draws attention to the affective and energetic nature of this space and emphasizes the constant variability of this space in terms of time and space. Gil's thinking on the dynamic nature of the space of the body is inspired in many ways by the concepts of Gilles Deleuze and Félix Guattari. This concerns the distinction between "pulsed" and "non-pulsed" time, "smooth" and "grooved" space and the concept of "becoming". The paper further highlights the "narcissism" of the dancing body, i.e. the multiplicity of aspects from which this body is observed. In connection with narcissism, the paper will also recall the connection between Gil's reflections and the views of Maurice Merleau-Ponty. It points out that the dancer's sharpened narcissism needs to be combined not only with Gil's reflections on seeing, kinesthesia and hearing dancing, but also with Merleau-Ponty's reflections on the versatility of sensory experience drawn from a work of art. Gil shows that this versatility of experience, including seeing, hearing, and kinesthesia, is constantly evolving from the current position of the dancing body to the virtuality of its further positions. In such a development, an "affective map" is created, i.e. an affective layout of the space of the body, in which this synesthesia of experience is applied from multiple perspectives. The synesthesia of the affective map points to the heterogeneous character of the space of the body, i.e. to the fact that it is composed of various elements. Nevertheless, the mentioned multiplicity of aspects of the synesthetic experience realized through the development of the actual position of dancing body into its virtual positions is also actualized in the doubling or multiplication of the dancing body, i.e. in the formation of a dancing pair or group. This doubling or multiplication is the basis of the "osmosis" of dancing bodies, i.e. their "participation" in a shared rhythm. In conclusion, the paper emphasizes that Gil understands this osmosis as the basis for describing the nature of the "atmosphere". Unlike the well-established philosophical conception of atmosphere, in Gil's concept, atmosphere is fundamentally variable and heterogeneous. Atmosphere includes changes in spatial and temporal arrangement, changes in "texture" and "density"; actually, it always includes a number of different atmospheres.

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KEREN SHAHAR

# The Being of The Sensible: Deleuze on Art, Aesthetics and Politics

On the background of Deleuze's rejection of Kantian Aesthetics which attached sense to common-sense along with his rejection of the model of representation which is responsible for the reduction of the sensible to the recognizable, Deleuze introduces us a new kind of sensibility (originally a footnote: Deleuze's distinction between two types of sensibilities rest on the Platonic distinction between sensible objects that force thinking and sensible objects that are immediately recognized. see: Plato, Republic, VII 523b), he names it: "The being of the sensible". In some sense, Deleuze tells us, the being of the sensible is insensible and imperceptible. In this context, art assumes a central role in Deleuze's philosophy. Deleuze sees the work of art as a domain in which the being of the sensible reveals itself. This leads him to assert that art has the ability to invoke a new people and a new earth. Although the question of the sensible has traditionally been related to the field of aesthetics, Deleuze's concerns with the sensible is linked to questions about the existence of the

boundaries that determine how we perceive reality, the manner in which these boundaries are determined, and the ability to generate changes in these boundaries. Thus, the question of the sensible invokes questions about the establishment of the relationship between the visible and the invisible, the policing of the sensible body, the regimes that establish a common and shared space, as well as the relationship between the common and the individual. Stated differently, the examination of the sensible is also an examination of the political. My point of departure is not solely the argument that aesthetics and politics are intrinsically related in Deleuze's philosophy, rather I contend that the quality of this relationship can be analyzed and understood by concentrating on the manner in which Deleuze uniquely comprehends the concept of the "sensible".

My aim is to analyze the triad relations, art-aesthetics-politics, in order to explore how 'the possible' become an aesthetic category in Deleuze's thought. What kind of political potential is inherent in the insensible or whether the identification between politics and aesthetics can lead to the end of politics?

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ZOLTAN SOMHEGYI

## Aesthetics and environmental dereliction

Destroyed natural environment and derelict urban and industrial sites may all evoke an ambiguously disturbing sublimity. Landscapes that are devastated through heavy industrial activities, or seriously altered due to climate change, as well as such parts of rustbelt cities or factory sites that fell into decay because of declining industry can also lead to challenging aesthetics and uncanny feelings.

In itself it would not be much surprising that industrial sites trigger considerations about aesthetics and the sublime, since around the turn of the 18-19th centuries the aesthetic category of sublime, previously used to describe unclassical or not-classically-beautiful landscape formations started to be applied for interpretations of phenomena in industrial and urban context too, e.g. to describe the (visual) effects of foundries, factories etc.

What is curious in contemporary examples however is the difference between the interest in the representation and in the actual experiencing of these sites. Both of these types of decay, i.e. of natural environment and of urban-industrial areas are shown in artworks, e.g. photographs, paintings, (multi-media) installations – that is of course in line with the historical origins of the subject-matter (see above). What interests me the most however is that while explorers and melancholic visitors enjoy actually and physically visiting areas of urban decay (their activity often referred to as urbex – urban exploration –, haikyo or ruinporn) and benefit also aesthetically from the multi-sensory experience (Edensor 2005 and 2007), only very few would go to a large-scale devastated area, oil field, open-cast mine or poisonously flooded area to experience it physically (Kover 2014). How could we describe the reasons of these differences, and what can we learn from all this about the nature of aesthetics and aesthetics of nature?

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MAŁGORZATA A. SZYSZKOWSKA

# A Phenomenological Approach to Aesthetic Qualities and Aspects of Everyday Life Happening

Following John Dewey in his attempts to understand the experience that is and makes art as well as to understand how the usual and the marginal are present throughout these experiences, shaping and changing them, author purports to show the vital and indispensable role of acoustic elements of everyday life in its philosophical understanding. She discusses the bright line between the established facts of life that have been included into the philosophical outlook like the birds chirping and rattling of the leaves and the fleeting present phenomena on the margins of life that may or may not make the transition into the aesthetic and cultural spheres. Using hermeneutic and phenomenological analytical tools author proposes to focus on the smallest elements in everyday life that add to the aesthetic qualitative outlook on life. She also discusses more commonly cherished and appreciated elements in the acoustic sphere. Starting with the critical and hermeneutical understanding of life through categories of cute and beautiful and proceeding with phenomenological analysis of understanding of everyday life's miniscule and/or random happenings from the point of view of value, she merges these two approaches to further philosophical understanding of phenomena that stir human attention and brighten the experience. Just as Dewey and Shusterman both suggest the pressing need to acknowledge qualities and moments in life that stand out and grasp people's attention, so do many phenomenological philosophers. Husserl maintains that the world we live in is given in a most detailed and full presentation complete with atmosphere and value judgments. Beginning with the category of listening-in she presents small yet qualitatively different elements of life and the ways, in which they have been understood and contemplated in philosophy. Author presents several different uses of the category of listening-in in the phenomenological studies of life. Studying popular musical culture which often includes vocal crumps of everyday life in their music presentations, author discusses the individual ways of including different audio aspects of life into culture. Presents how different philosophies have been interested in attending to minor details and occurrences in life. She discusses how aesthetic qualities or aspects are acknowledged in philosophy and consequently contribute to understanding of the world around.

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ERET TALVISTE

# Daily Aesthetics of Wonder in Virginia Woolf's *To the Lighthouse*

Alfred North Whitehead (1938) has argued that “philosophy begins in wonder”, adding that, “at the end, when philosophic thought has done its best, the wonder remains” (p. 232). The sense of wonder in *To the Lighthouse* seems to be similar – Mr Ramsay and Charles Tansley, the philosophers, can be done with their work, and even if they seemingly settle the discussion about going to the lighthouse by ‘killing’ wonder, the novel keeps the wonder in daily settings that surrounds the trip to the lighthouse present all the way through the story. The atmospheric wonder is present in the novel already on the first page as it was “the wonder to which [James] had looked forward” (Woolf, 2016, p. 5). All daily and domestic setting are induced with wonder: Mrs Ramsay wonders about the core of darkness in oneself and about her children’s futures; Lily wonders about intimacy; and Mrs McNab wonders about how life, despite all suffering, will always endure (Woolf, 2016, p. 87, p. 215, p. 45). In this paper, I am interested in the metaphysical wonder that springs from daily moments. I look at the wonder of Mrs McNab about life enduring, where life is understood not as human life, but ‘a life’ in Deleuzian sense. Critics such as Ryan (2013), Mattison (2013) and Groover (2014) have noted that there is a certain dialogue between the human and the non-human scales of time and space in *To the Lighthouse*. I would like to take this idea further by saying that the non-human and human entanglement and characters wondering about it is what triggers an atmosphere of wonder. I propose that Woolf develops her aesthetics and what we may call her ‘philosophy’ by beginning with the ordinary and daily – with walks on the beach, dinners, and knitting – to demonstrate that these activities and scenes trigger wonder and encourage arriving at philosophical wonderings about selfhood, intimacy, and one’s relation to the surrounding world.

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TOMÁŠ TIMKO

# The phenomenon of institutionalization of independent artistic expressions in public space and their influence on the formation of social taste

In this paper, I examine the current trend of interpenetration of independent, or also anonymous and illegal forms of public art into the structures of artistic institutions. This phenomenon, in addition to the realization of these forms of art in institutions, is also represented by the input of the curator or manager into the presentation process, as well as into the creative work itself which is then largely shaped by the role of the curator. From the postmodern period – with artists such as Keith Hering and Jean-Michel Basquiat – to the present-day era – with popular musicians like Ed Sheeran or artists like Banksy – several significant cases show that public art has become popular and sought-after by the audience. Nowadays, the Internet contributes greatly to massively popularize independent public art and the Internet has become, so to speak, the ‘voice of the people’. However, this leads many cultural institutions to prepare their programmes with regard to the most significant trends and with the primary goal to attract many visitors, which also results, among other things, in the formation of the aesthetic taste of the audience or the whole society. In this paper, I am looking for an answer to the question of whether and how the authenticity of independent art changes when it is realized within an art institution and how the reception of this art can be influenced by the educational interpretation provided by such institutions. I also try to analyse how the popularity of public art influences the programme of art institutions in the Czech and Slovak cultural space and hypothesize how it can modify the aesthetic taste of a wide audience.

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POLONA TRATNIK

# Smart Apparatuses Producing Subjects as Commodities

In the contribution the author will address the implementation of power and politics over people through reconsidering the functioning of various apparatuses in the late capitalist society. She will discuss the captivation of man by the smart apparatuses and will compare it with the captivation of an animal within the Umwelt (as examined by ethologist Jakob von Uexküll). This notion, the captivation of man by the smart apparatuses, will be further compared with the original notion of the apparatus, i.e. oikonomia, as the management of everyday life. The common denominator of both is the biopolitical, which means the management of bios. The apparatuses implement power over the lives of people at the level of everyday life. As the author will argue, the captivation of the subjects within contemporary apparatuses (smart phones, watches, and social networks) is realizing the biopolitical dream of the total control over population, which is however essentially in service of capitalism, as it produces subjects as commodities.

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# The Aesthetic Constitution of Genders

Genders are socially constructed. They exist owing to actions, decisions, and judgements of individuals and communities. They are, moreover, socially constituted. Their fundamental elements are human practices of acting, deciding, and judging. Anyone interested in genders, and especially anyone concerned about hierarchical relations among them, should be interested in identifying the types of practices that constitute them. Genders are complicated, pervasive phenomena: it would be surprising if one particular practice or type of practice were their sole constituent. A powerful current in recent work on gender constitution pulls towards consideration of the practical aspects of genders. Genders are identified and constituted by the ways in which kind members are treated: women and men, subordinate and dominant. A complementary current pulls towards consideration of their epistemic aspects. Genders are identified with shared representations, constituted by practices of explanation and prediction.

Genders certainly have practical and epistemic aspects. They have aesthetic aspects, too. But there is no philosophical research programme that considers the role of aesthetic practices in the constitution of genders parallel to the research programmes considering the roles of practical and epistemic practices. This is unfortunate, for gender kinds are aesthetic as much as they are practical or epistemic.

A way to make this salient is to advance an aesthetic model of genders. Here, then, is a proposal for discussion: to be a woman (man) is to be treated as a feminine (masculine) aesthetic object within the human-oriented aesthetic practices of a given culture or community. I will develop this model by first considering in more detail epistemic and practical approaches to genders. I will suggest that the ways in which they are complementary make manifest the space for an aesthetic approach. I will then substantiate the proposed aesthetic conception of genders. I will explore two ways in which the aesthetic conception makes salient the fundamental role of aesthetic practices in the constitution of genders, relating to public gender representations and private gender identities. Such exploration, preliminary as it is, establishes that aesthetic practices are as fundamental to the constitution of genders as any others.

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