



**V MEDITERRANEAN CONGRESS OF AESTHETICS
ABSTRACS/RESÚMENES/RÉSUMES**

Alkholy, Inas: “Is the Reception of Emotional Expression in Visual Art Global?”

Pictures don't live in isolation from a context of comprehension and response. According to Gretchen Barbatsis, the notion that meaning is something added to a piece of art has important connotation in the way we conceptualize art. The dynamic understanding of visual interpretation is a mutual process, in which the artwork and the viewer add something to one another. Art conveys meanings, reflects moods, motivates both feelings and actions, and engages the viewer into a vivid dialogue with the artwork. Artists through the ages have been expressing deep feelings and sufferings. The expressiveness of figurative art moves the viewer, not only to admire the artist, but to feel the expressed emotions themselves. Can we call a picture-viewer engagement global? Local cultures are expanding and changing rapidly and affected by globalization; however there are different understandings of this term in different localities. Many eastern and western examples in the history of art show similar visual emotional expressions. Although the reception of emotional expression in visual art depends on local cultures and individual factors, a pre-read art-related text results in a similar eastern and western reception of the same visual expression. Whether it is an interpretation, criticism or art history, a pre-read text is valuable before seeing the artwork. It configures the viewer's rational and psychological involvements with artwork itself and affects the way he/she receives it. Regardless of the viewer's cultural, political, religious backgrounds he/she is involved in a meaning-making process. Every viewer tries to understand ideas and meanings in what is presented in artwork. The aim of this article is to investigate the picture-viewer interaction, the emotional involvement in visual art and the meaning-making process. Two eastern and western artworks are selected for their visual emotional expression: the Assyrian wall-relief Dying Lioness and the Hellenistic sculpture Laocoön. Both sculptures share painful death, heroic and pathetic presentations. They bring eastern and western expression closer to the viewer.

Al-masri, Eyad “Abstract in Nabatean Sculpture”

People in this region used to make very delicate sculptures; they were so simple, yet carried so much expression at the same time.

Nabataeans added some realistic elements to their abstract sculptures. Later, their sculptures became influenced by Greek & Roman cultures.

Nabataeans made their sculptures in four different styles:

1.- Abstract or cubic style.

Statues had no physical features; this reflected the Nabataean way of thinking. Previously, their sculptures were influenced by religious & artistic ideas from other cultural centers.

This style is originally Arabic; statues were rectangular stoles with anthropomorphic figures. This style was common in southern Arabia & in the north Tayma.

2.- Local Hellenistic style or realistic.

Statues of deities were represented in a human shape with special Nabataean features & proportions. Elements were drawn from ancient Ammonite or Aramean traditions with Hellenistic influences.

Main characteristics:

1- Symmetry of facial features.

2- Projected palmettos.

3- Prominent eyes.

4- Thick hair style.

This reflected common features of sculptures from other contemporary Arab cultural centers in Hatra, Palmyra, & Dura. The unfinished head of the fish goddess found in the sanctuary of Kherbet Et-Tannur proves that artists worked there at the site.

3.- Realistic with Parthian influence.

Main characteristics:

A) Frontality.

B) Globular eyes that fitted the curled beard. Plate (57)

4.- Classical style.

It also can be called Greco-Roman & belonged to the Roman province of Arabia.

This style attended to proportion, anatomy, movement, & details. The origin of this style was fourth century BC Greek sculptures.

Álvarez, Inma: “Artistic value and spectators’ emotions in dance performances”

Our experiences of art are framed by the context and the rules that apply to it. Not only the theatre where performing arts are enjoyed, but also art museums displaying paintings, sculptures, installations and other artistic objects, dictate the distance to the pieces and the type of sensory perception permitted to the visitors. How art is presented to us reflects traditional established settings that determine the conditions of our appreciation and that have become part of each art’s ontology. Moreover, what we are allowed to do in those public contexts, when confronted with artworks, reflects the artistic value attached to them. But there seems to be a tension between the borders erected by categories of artistic value and the affective state of the perceiver. In this paper I examine to what extent these perceptual conventions, within which we experience art, conflict with our emotions towards the works. In particular, I will focus on dance art since the use of moving human bodies presents specific affective and cognitive challenges to audiences.

Ardizzola, Paola: “Art and architecture values as healing therapy after a catastrophe.”

It's the night between 5th and 6th April 2009. The city of L'Aquila, splendid in its ancient medieval urban layout, at 3:32 is hit by a terrible earthquake. In addition to the tragedy linked *in primis* to the loss of precious human lives, the risk of further deep loss becomes immediately evident. It acts in a subliminal way into the people already strenuously under stress: the loss of identity, of memory are what the individual and the community risk, mainly because of wrong policy choices, in which the citizens affected by the damage are almost prevented to express their will, their own needs. Thus, estranged from their *milieu*, people realize how important socio-cultural references that structure everyday life were. The use of the historical city was indeed a stimulating scenery of daily and contemporary art life, thanks to the remarkable aesthetical beauty of the ancient buildings such as churches and palaces, changed into spaces for art and theater.

This is the story of an affront to a city that is likely to miss the ethical and aesthetic value that the art of millenniums has been able to create in it, and how it's possible trying to arouse, keep and preserve, through the practice of art, the identity of a place - shattered by the earthquake first and by the policy choices then - which is the identity *of the* place, that is the people who that place live in, liven up, constitute, build. The paper analyzes how, through the ethics of art, which flows thanks to workshops, exhibitions, artistic projects in which art operators share work with children, adults, local and foreign students together, is possible to walk the way of fighting the barbarity that the policy enforces, denying care to the individual and his identity value.

Historicized cases are put in parallel, corroborating the hypothesis that with the excitement of doing and rediscovering the value of art in a shared sense, it's possible to acquire those important means of critical awareness and aesthetic consciousness that the negation of daily life and the twisting because of wrong policy choices have caught away. Despite the catastrophe, through art the citizens strengthen the link with their cultural roots, starting point for building the future.

Aspiunza, Jaime: “La experiencia estética, por ej., en Kant, a la luz de las teorías neurológicas de A. Damasio”

Ya en su primera obra de divulgación más conocida, *El error de Descartes* (1994), indagaba Damasio, partiendo de los conocimientos en neurología cerebral, la relación entre emociones y racionalidad, matizando y en definitiva desmontando la tradicional contraposición de lo emocional y lo racional. Su tesis era aquí que lo emocional es el suelo fundamental, imprescindible, sobre el que tomar cualquier decisión racional.

En su segunda obra, *El sentimiento de lo que ocurre* (2001), ampliaba el foco, tratando de ver el lugar de las emociones en la percepción y en la conciencia. Lo que ahí sale a la luz es el carácter orgánico y al tiempo judicativo de las emociones. Esta idea le lleva en su tercera

obra, *En busca de Spinoza* (2003), a acercar la neurología cerebral a la filosofía, dedicándola a rastrear sus teorías en el pensamiento ético de Spinoza.

De una manera muy esquemática, teniendo en cuenta el carácter en muchos casos hipotético de sus propuestas, intentaré explicar la concepción kantiana de la *experiencia estética* valiéndome de los conocimientos aportados en sus obras por A. Damasio. Obviamente, entiendo «experiencia estética» en su sentido más amplio de experiencia sensible, que me parece es el que corresponde al planteamiento de Kant: parto de la idea de que la tercera crítica es una investigación en la estructura de la subjetividad, que le lleva a Kant a pensar el papel de la percepción, del sentimiento y del juicio, facultades dejadas de lado en sus anteriores críticas, y a tener algunas intuiciones afortunadas al respecto.

Son éstas las que intentaré explorar con la ayuda de las propuestas de Damasio.

Benítez, Laura: “Seres híbridos modificados genéticamente. Ética y estética en la práctica artística.”

Para Eduardo Kac “GFP Bunny/ Alba”, supone un cambio en el modo de relacionarnos con “el arte”; ya no nos podemos relacionar de la manera que lo hacemos con otros tipos de arte, ya no nos encontramos frente a la obra o en una relación interactiva con ella. Nos encontramos frente a un ser vivo con categoría de obra de arte y esto nos exige un posicionamiento comunicativo. Kac defiende que con GFP Bunny pasamos de estar en un plano dialógico de Yo-eso a un plano dialógico de Yo- tú, por lo tanto, nos encontramos en una relación de reciprocidad con la obra dentro de unos parámetros que jamás se habían dado en el mundo del arte. Hasta ahora la relación había sido de sujeto a objeto, punto en el que el Body Art y la Performance donde el cuerpo pasó a ser lugar de intervención artística, pero en proyectos artísticos pertenecientes al Bioarte se da una nueva situación comunicativa entre dos sujetos, donde el punto central es la vida como tal y las diferentes modificaciones que esta puede sufrir, ya no se da una intervención sobre el cuerpo sino que se crea un nuevo sujeto social que deviene obra de arte, se da un paso más de la transfiguración del lugar del objeto artístico, el objeto ya no es objeto artístico es sujeto artístico.

Este nuevo uso de la vida propia y ajena como material artístico deviene un lugar desde el que replantearse la relación entre ética y estética, replantearse la relación teórico-práctica entre arte(s) y nuevas técnicas emergentes en biotecnología, así como la dilución entre natural y artificial. ¿Podemos obviar las cuestiones éticas al generar un discurso sobre la especificidad de lo orgánico? ¿Qué aportaciones estéticas nos ofrece este nuevo hacer en Bioarte? ¿Prevalece el juicio estético sobre el juicio ético? ¿GFP Bunny supone un paso de la relación Yo-Eso a Yo-Tú?

Benkrid, Djamel: “L’œil du jardin”

La critique de la critique de l'esthétique est une promenade dans le jardin imaginaire, le jardin est notre sujet par le biais d'une théorie qui s'ouvre dans l'ouverture. L'art comme vérité de la réalité métaphysique représente la structure ontologique de l'art du jardin, cela signifie un acte re-présentatif de l'esprit de la métaphysique dans l'art et dans son esprit. Le jardin comme objet esthético-philosophique doit être scruté dans le sol d'une théorie pure qui fait références à la question de l'être et de son Etant, la recherche d'un Dasein imaginaire. La question de la vérité dans l'œuvre d'art est un sujet qui dépend du sol de la pensée philosophique qui appelle à l'origine conceptuel de l'art comme esprit subjectif.

Bentivegna, Antonio: “Sobre la posibilidad de una estética erótica: Crítica y actualidad del pensamiento de Herbert Marcuse.”

La conexión entre el arte, el valor y la emoción será abordada, en esta comunicación, tomando como referencia ciertas ideas clave en torno al arte y el erotismo, esbozadas por Herbert Marcuse. Marcuse, cuyo pensamiento influyó notablemente en las ideas de la generación de la “contracultura”, o cultura *underground*, contribuyó a revitalizar el potencial simbólico del arte trasladándolo a la dimensión social de la vida cotidiana. Desde este presupuesto, Marcuse concibe la posibilidad de un “arte erótico” asignándole la tarea de reorganizar de forma polisémica la vida cotidiana, incidiendo en todas las actividades humanas - productivas o improductivas - que requieren participación y empeño colectivo. Traslada a la esfera de la vida cotidiana, una “estética erótica” ofrece una perspectiva mucho más alentadora que la muy célebre concepción kantiana que subordina el gusto estético y el placer a las meras experiencias subjetivas y personales. En rigor, Marcuse, sin quitarle ninguna importancia a dicha experiencia subjetiva, traslada el placer sensible desde la esfera privada a la esfera pública. Sin embargo, el filósofo frankfurtiano, muchos años después de la primera publicación de sus escritos recogidos bajo el título de *Eros y civilización*, desmintió todo su entusiasmo juvenil, afirmando que a menudo “la sociedad contemporánea, alimentándose del concepto de “neutralidad tecnológica”, recurre al arte y a Eros para instituir conexiones sociales más agradables, contribuyendo a generar una de las más horribles formas de enajenación impuesta al individuo por su sociedad y espontáneamente reproducida como una necesidad y satisfacción propia”. Marcuse concluye que se trata de unas de las formas más peligrosas y abrumadoras del totalitarismo, puesto que utilizan a Eros y al arte como poderosa herramienta para perpetuar la sumisión de los individuos a un determinado sistema económico y productivo.

Bergande, Wolfram: “Mixed pleasures, interpassivity and the ethical dimension of art.”

Recent research in psychoanalytical theory (by Robert Pfaller, Slavoj Žižek) has tried to establish the theory of interpassivity (ToI) as a new paradigm in aesthetics. The ToI claims that perversion is the (!) universal pleasure principle in culture (be it political, aesthetic or scientific culture) – “perversion” understood in the psychoanalytical sense that S. Freud gave the term,

namely as pleasure derived from the materially embodied denial of castration and sexual difference.

The theory of interpassivity (ToI) thus identifies works of art that presumably embody perverse pleasure; it also identified works of art and ways of reception that can be interpreted as neurotic (in the sense of an embodied repression of libidinal pleasure). In particular, the ToI criticizes aesthetic idealism as a neurotic form of deriving pleasure from an underlying unpleasure (German: *Unlust*), namely a pain merely grafted upon the universal form of perverse pleasure.

Actually, according to the ToI both perverse pleasure and neurotic pleasure must be explained as a mixture of pleasurable and unpleasurable feelings:

- however, *perverse pleasure* refers to a mixture of, on the one hand, pleasure derived from an object and, on the other hand, a concomitant pleasure that is felt because of a feeling of self-contempt (i.e. self-contempt in the light of an unattained ego ideal);
- by contrast, *neurotic pleasure* refers to a mixture of pleasure derived from the attaining of an ego ideal and a concomitant pain (unpleasure, *Unlust*) caused by the inhibition of object pleasure.

The point now, according to the ToI, is that neurotic “pleasure” in contemporary culture is indeed felt as dominantly unpleasurable. Why? Because the unpleasure caused by the inhibited object-satisfaction outweighs the narcissistic pleasure gained through the attained ego ideal. In political culture, ToI argues further, this would lead to a wish to a neurotic pleasure in being dominated and suppressed. Against this “reactionary pleasure” it is argued that a return and an acknowledgement of the universal principle of perverse pleasure (as it can be found in superstition, sports broadcasting, horoscopes, the canned laughter in TV-sitcoms, etc.) would yield healthy effects in the individual economy of the affects and emancipatory results in the political sphere.

In my contribution I want to provide a severe critique of this theory of interpassivity, particularly in that the ToI cannot tell sublime pleasure from a presumable “neurotic” pleasure in aesthetics. To do so, I will show that the problematic of mixed pleasures in aesthetics has already substantially been discussed in Plato’s dialogues, particularly in the Xth book of the *POLITEIA*, in the *PHILEBOS* and the *NOMOI*; Plato thus gave rise to an idealist tradition that the ToI, referring to a superficial understanding of Nietzsche, attacks and/or ignores.

Investigating an argument in the *POLITEIA*’s Xth book that in my view has hitherto passed unexplored, I want to show that Plato not simply refuses poetry (and the bulk of the fine arts) because there are mixed aesthetic pleasures involved, but precisely because he holds that there is no work of art which would not necessarily also affect our real passions (while giving pleasure to our aesthetic ones). Thus Plato actually shares a premise of the ToI, yet he draws a totally different conclusion. In the *PHILEBOS* and the *NOMOI*, Plato denounces the hidden self-contempt which ToI celebrates as a necessary ingredient of comedy, as a real passion that accompanies comic laughter. It is a form of hidden self-forgetfulness that blackens out the

cognitive-ethical dimension of life, namely the Delphic “Know thyself”, which according to Plato can only be explored through dialectical philosophy.

In modern times, with Kant and Hegel, we have learned that this cognitive and ethical dimension in art indeed characterizes art in an emphatic sense of the term, against the perverse misinterpretation of art by the Tol. In this prospective, Hegel famously held that the real comic is the comic who knows himself as comic – a standpoint that excludes precisely the self-contempt and self-oblivion involved in “perverse” pleasure.

Berlot, Ursula: “Duchamp and the notion of ‘optical tactility’”

Initially Marcel Duchamp's preoccupation with the expanded (multidimensional) perceptible experience is articulated mostly in terms of optics, mechanics, perspective and is expressed through the idea of the extra-retinal perception. He manifested his interest in extending the limits of visibility through the optical and technical experiments connected with the construction of the Large Glass or later optical experiments with kinetic machines.

In the forties of the twentieth century, he paid more attention to tactile and erotic phenomenological experiences, the artworks from this period are mostly sculptural, dealing with materials and their processing. Duchamp's previous preoccupation with optical and mechanical is apparently replaced by his interests in haptic and organic. His sculptural work is connecting the conceptual with the bodily, sometimes subtly evoking eroticism. Eroticism being related to the fourth dimension as the multidimensional experience, interconnecting the bodily with the imaginary, the sensible with the intelligible, is endowed with a particular form in Duchamp's art: simultaneous transcendence and immanence of the bodily, which is essential for the sexual act is expressed as an oscillatory, unstable and intangible but nevertheless perceptible *infrathin* experience, being described in his writings or mediated through his artworks in a more visual and tactile manner.

Duchamp's musings on the tactile perception are manifested in small erotic sculptures from the fifties, through the dialectic of materials and proceedings, exposing the contrast between the mould and the cast. The oscillatory experience of optical tactility is essentially suggested by the enigmatic work *Étant donnés*. In a more conceptual way the artist's interests in expanded perceptual experience is expressed through his writing and reflection on the *infrathin* perceptual oscillations.

The notion of *infrathin* is not a coherent concept and it can't be conceptualized, but can be experienced and described by examples. Descriptions of subtle sensorial experiences, written in his notes, reveal the artist in less intellectual but more intuitive light. *Infrathin* dimension in this context turns out to be the reference, which is not based on the interceded value (ideological, didactic, political, symbolic) but exposes the question of the experience, sensibility and sensuality being part of the visceral-cerebral perception or creation of the given artwork.

Bersa, Gabriele: “Art – Éthique – Politique”

1. Contre la coutume répandue d'enquêter sur le rapport de l'art avec l'éthique, tout en examinant la conception morale de l'artiste en tant que conflictuelle par rapport à l'éthique de sa société contemporaine. Peut-on dire alors que le choc caractérise l'art? Cattelan est-il un artiste? Mais aussi les catastrophes, les crimes, les malheurs causent du choc; et même la publicité peut tendre à causer du choc afin de convaincre. Je ne parlerai pas de la propagande.

2. Donc le choc ne définit pas l'art. Mais on dit que l'art ne peut pas être défini. On ne comprend pas toutefois la possibilité d'explorer le rapport de l'art avec l'éthique, si nous ne connaissons pas qu'est-ce que c'est l'art. Les mots, ce sont des signes avec des signifiés; autrement aucun sens. Même ceux qui nient la possibilité d'une définition de l'art, en réalité ils nient la possibilité d'une définition absolue et ils doivent adopter une définition provisoire. De plus, on doit rappeler qu'au cours de l'histoire nous trouvons trois façons d'entendre la réalité de l'art: art comme technique, art beau et art en tant que tel (comme connaissance de et rapport avec la réalité en soi). C'est nécessaire de préciser l'art dont nous parlons.

3. Si tout art est réflexion sur l'expérience et sur le monde, et si à la base de cette réflexion c'est le désir d'un monde différent, on peut dire alors que, indépendamment, de la pensée et de l'action de l'artiste, aux sources de l'art il y a une intentionnalité précatégorielle, au sens husserlien, de changer le monde et cette intentionnalité constitue le caractère éthique de l'art; autrement dit l'art ne s'identifie pas avec l'éthique, mais en tant qu'intentionnalité de changer le monde présente dans sa réalité son caractère éthique et donc institue son rapport avec l'éthique. L'éthicité c'est alors une qualité de l'art, elle n'en constitue pas l'essence.

Le rapport de la politique avec l'art sera donc le rapport de la politique avec l'art comme aspect de l'ἠθικόν, c'est-à-dire le rapport avec le caractère fondamentalement éthique de l'art. La politique, ou bien les groupes sociaux dominants viseront à favoriser une éthique qui ne doit pas être en désaccord avec leurs intérêts de domination et de pouvoir et par conséquent réaliseront une politique culturelle favorable à garder ou contrôler, même avec une tolérance répressive, l'ordre établi.

Bokiniec, Monika: “Anaesthesia of the Heart. On Moral Uses and Abuses of Humor.”

In my presentation I would like to focus on the relation between aesthetic and moral (and in some cases cognitive) aspects of humor in art in general, and jokes in particular. The first part will start with a general overview of the theories of humor and provisional definition of humor as well as the way it functions in artworks. More general extra-artistic functions of humor will also be briefly taken into account. To build the background for a case study of jokes further I will proceed to the key positions concerning the relation between art and morality, or, more specifically, the relation between aesthetic and moral value of an artwork as well as the possible influences (and the direction of these influences) they may have on each other. I will conclude this part with a short discussion on the question whether jokes can actually be considered as humorous artworks (or rather micro-narrations), since there seems to be a controversy on that subject.

The second part will consist of application of the positions mentioned above to jokes. The initial intuition is based on an everyday language expression of “jokes in bad taste”. A bad joke is sometimes called the joke in bad taste – this expression seems to imply the strong connection between the aesthetic and moral aspects of telling jokes and provokes a question about what makes humor, or, specifically, telling jokes a successful performance. It seems that aesthetic success is achieved when a certain intended response merited by aesthetic design of a joke is elicited in the audience. Therefore, it would seem that paradigmatically a joke in bad taste (i.e. in the cases that interest me here, the joke that offends our sense of morality) fails in achieving aesthetics success (i.e. eliciting laughter), suggesting that moral flaw of a joke would count as aesthetic flaw. However, there seems to be a number of situations in which we find ourselves laughing at a joke that we find morally offensive. I will therefore conclude with discussing several possible explanations of this and other counterexamples as rivals for what I consider to be a paradigmatic case exemplified above by joke in bad taste.

Capdevila, Remei: “Places of remembrance: between aesthetics, ethics, and politics.”

One of the main purposes of memorials, monuments, and commemorative sites is to pay tribute, to honor, or to remember certain events of the past. The current social and political attention paid to the aftermath of the Spanish Civil War has awarded these places of remembrance a particularly significant role: The unearthing of common graves, the creation of memorials in remembrance of the victims of the war and the dictatorship, and the recuperation of landmarks and sites are central to the moral and political obligation that our contemporary society has towards our ancestors and to the past. These places of remembrance are generally backed by political and social support and, through aesthetic means, they fulfill a moral obligation of acknowledging various episodes from the past.

In monuments, memorials, and commemorative sites aesthetic, ethical and political issues converge. This paper discusses this convergence and the interrelation among these three aspects in some of the monuments erected in memory of the victims of the Spanish Civil War and examines how, through aesthetic experience, we make sense and understand these crucial events of the 20th century. Following Nelson Goodman, I consider that aesthetic experience is mainly a cognitive endeavor, where the subject is not in a passive state of contemplation but rather has an active role of searching and creating meaning. Aesthetics is thus a branch of epistemology that studies the specific understanding provided by the arts. This does not mean that aesthetic experience is solely an intellectual activity, but that cognition is sensitized. When perceiving a work, perceptions, emotions, and feelings function cognitively, and they provide a unique kind of understanding of both the work and us that cannot be completely translated into propositional knowledge. By examining some sites of remembrance I hope to show how the meaning conveyed by all these sites and monuments becomes a key element in the process of not forgetting and of creating a unique kind of understanding.

Furthermore, I will argue that, when the places of remembrance succeed in their purpose of honoring and paying tribute, its ethical and political role is accomplished.

Carmona Escalera, Carla: “El genio: ética y estética son una”

Reflexionaremos acerca de las interrelaciones entre ética y estética a partir de la filosofía de Ludwig Wittgenstein. Nos hemos ocupado en otro lugar de la necesidad de leer la afirmación del *Tractatus* de que ética y estética son una como un conjunto de interacciones y no como una identificación estricta, de tal modo que cabe hablar de un momento ético en la estética y viceversa. Tras hacer una breve exposición de los puntos más importantes de la estética wittgensteiniana que conciernen al tema del congreso, nos centraremos en la noción de genio. Creemos que dilucidar las implicaciones de la ética de Wittgenstein en dicha noción puede facilitar la comprensión de un punto central de su estética que por lo general ha sido malentendido o ignorado.

Wittgenstein consideraba que el genio era aquel cuya creación tenía un carácter innovador. Su juego de lenguaje debía romper con los anteriores, aunque siempre apoyándose en ellos, porque para Wittgenstein el arte era un continuum. Pero esto tenía que hacerse sin interferir en la representación, para lo que el ego tenía que dejarse a un lado. Aquí entra la ética, y con ella, la invitación al punto de vista eterno. Nos proponemos explicar por qué el genio es ético. Es decir, por qué el genio ha de tomar la perspectiva de la eternidad y, en cierto modo, callar (en términos wittgensteinianos). El silencio no sólo no interfiere con la genialidad, sino que la hace posible. Estudiaremos algunos ejemplos de los que diera Wittgenstein y tomaremos otros del arte contemporáneo y del cine, como la película de Claude Lanzmann *Shoah*. No es gratuito que Gérard Wajcman llamara la atención sobre esta película, que hace visible lo invisible, lo borrado, precisamente haciendo referencia a Wittgenstein y exigiendo una dimensión ética en el arte.

Creemos que la explicación del genio en los términos de la interacción entre ética y estética pondrá de relieve las diferencias y relaciones entre los conceptos de genio, talento, carácter y coraje que una y otra vez interactúan a lo largo de las *Vermischte Bemerkungen*. Hablaremos en términos de placer, de evaluación estética, de juicio ético y de juicio estético.

Clavel, Adriana: “Has Interpretation Killed Emotion in Art Experience?”

Richard Schusterman, on his 1999 article “The End of Aesthetic Experience”, claims both analytical and continental philosophy have killed the aesthetic experience by emphasizing interpretation as the key notion in art experience. Its death brings along the death of emotional response toward art, implied in the fact that the aesthetic experience is valuable and enjoyable (known as its evaluative dimension). What theorists have failed to see, he thinks, is that the fact aesthetic experience goes beyond the phenomenological immediacy does not mean the immediate feeling is not crucial to it. And this carries important implications. The exaltation of

the intellectual character of the art experience seems to contribute to the gradual loss of affective capacities, which could ultimately lead to the end of empathic ability.

The same worry can be found in art world itself. Mexican poet Jaime Sabines thinks poetry has undergone a dehumanization process: it is no longer there to be enjoyed, but to be dissected. He thinks formalism has, on the one hand, caused the experience of the poem to lose its emotional ties to the reader, since it does nothing but aim to perfection of the form; on the other hand, the main objective of poetry, the breakout of loneliness and isolation through the communication of experiences and feelings, is lost in favor of the transmission of thoughts and ideas.

Octavio Paz believes, however, there is no need to establish an opposition between the semantic dimension of the work of art and its aesthetic qualities, but rather a tension in which the poem rises. The art experience, therefore, is not something immediate nor something absolutely intellectual, and either polarization risk the very core of the artistic object. The aim of this paper is to analyze Paz's thoughts on the image as the materialization of the tension between the semantic and the aesthetic properties of the poem. The apparent opposition between thinking and feeling the poem is transformed into a tension that restores the bond between writer and reader and rescues the empathic implications of art.

Clewis, Robert R.: "Film's Aging: A Problem for Film Evaluation"

This article characterizes film's aging and the changes in the reception of a film's value over time. Aging or datedness refers to a feature of films that strike us as aged; although aging seems to be partly objective insofar as it is a function of the passage of time, the phenomenon also depends in part on the viewing subject. The paper defends this point by giving several examples. A film's aging can prevent us from enjoying the film, for the simple reason that they seem dated. However, aging can in rare cases actually improve a film that was previously judged to be aesthetically flawed or inferior. The article's method of research can be broadly characterized as phenomenological, and, given its focus on reception, it also has affinities with the reader-response theories. It is argued that aging complicates Noël Carroll's 'pluralistic category approach' to understanding and evaluating films. Carroll's account (2008) holds that a film fails aesthetically if we cannot easily place it in the genre that the creators intended it to belong to, and that the film succeeds if we can place it in the correct genre and it exemplarily follows the conventions of its genre. However, aging poses a problem for this account, and several examples are considered. It is concluded that aging requires Carroll's theory to be modified.

Chevreux, Frédéric: “La Fonction Esthétique et Ethique des Valeurs”

La question de la valeur est bel et bien au centre des préoccupations philosophiques contemporaines, du moins lorsqu'il s'agit de critiquer à mauvais escient les oeuvres d'art de masse. Sur le fondement de la valeur dans le champ des arts, les avis des spécialistes sont partagés, pour ne pas dire radicalement antagonistes, mais la fonction de cette valeur est indissociable du traitement des candidats au statut du Grand Art vs celui, moins glorifié, des oeuvres des « arts de masse ».

Le premier point que je propose d'analyser concernera la variété des approches en vue d'une détermination des origines possibles de la valeur esthétique et/ou artistique (l'une et l'autre étant foncièrement différentes). Depuis une cinquantaine d'années, les philosophes ont suggérés plusieurs approches : un cadre institutionnelle (G. Dickie, A. Danto), un environnement socioculturelle et/ou anthropologique (J. Dewey, J.-M. Schaeffer), ou bien plus spécifiquement, un usage particulariste et contextuel (L. Wittgenstein, S. Cavell, I. Murdoch).

Un autre point pertinent pour décrire les enjeux de la valeur concernant les oeuvres d'art est issu du concept de plaisir. Alors que certains se défient aujourd'hui de cet argument (J.-P. Cometti, R. Pouivet, N. Carroll, E. Zemach, N. Goodman), il faudra se demander au préalable ce que l'on peut faire de ce supposé plaisir (qui remonte au moins à Kant). Une fois tiré d'affaire, je l'espère, je me demanderai si le philosophe qui souhaite fonder une valeur doit plutôt suivre une logique objective — avec une approche de type ontologique, ou bien une logique définitivement subjective — en s'employant à étudier la variété des usages possible de l'oeuvre d'art tout en rejetant l'hypothèse d'une théorie esthétique viable. Ce dernier point sera le moment de replacer l'humain au centre de la discussion.

Pour terminer cette réflexion (si le temps me le permet), je reviendrai au rapport qu'il existerait entre l'éthique et l'esthétique, notamment pour déterminer la possibilité philosophique d'une dissociation. Nous verrons que le concept wittgensteinien de règle offre une voie royale pour comprendre que ce rapport « éthique / esthétique », plus ou moins naturalisé, n'est que le fruit d'une longue alchimie... théorique.

Çelik, Nurçin: “The role of Political Power and Ideology in the Formation of City Aesthetics in the Turkish and Central Volga Regions in the 18TH and 19TH Centuries.”

This study aims at examining the reflection of political power and ideology into the formation of cities- that is say, the formation of city aesthetics- in Turkey and in central Volga region with dense Tartar population, both of which are within European cultural region. It is probable to see certain simiarities between the life syles of the two communities, which have been fed by the same cultural sources. Therefore, the similarities and differences between the settlement locations of both communities will provide effective data for potential comparative studies.

The cities chosen for the comparative study of the two communities, which are the subject matter of the research, are Kazan- the capital city of Tataristan, Istanbul- the capital city of the Ottoman Empire, and Ankara- the capital city of Turkish Republic. However, some other

cities from both communities are also occasionally included in the study so that exemplification might be more effective.

Throughout history it may be observed that city image is created mostly (or even only) by political institutions. When the city is handled as a human created object, everything that has been accumulated so far is considered to be the indicator of its improvement. Yet, political preferences may not be ignored here.

The aesthetic structure of a city, which may be regarded as the object of nature and the subject of culture, is composed of architecture. Monumental buildings firstly are the artistic buildings of a city at the same time. They are firstly described in those aspects and are the values stronger than memory and the environment. Ruling powers have benefited from art and architecture as an ideological vehicle for centuries. Thus, power has been releft into locations both in city dimension and in the dimension of buildings.

Kazan, the capital city of Tataristan today, was the capital city of Kazan Khanate in the Middle Age in the 7th century. The city was annexed to Russia in the 16th century by Ivan the Russian Tsar. However, the Russian culture, which owed its strength to political power, influenced Tartar culture in several fields. Tsar Peter I performed great reforms in the 18th century, and the city and its architecture were re-shaped through those westernization reforms.

Indeed, considerable westernisation movements were available in both the cities of central Volga region with intense Tartar population and in Anatolian cities selected for exemplification from the 18th to the 20th century. While the formation in Russia was performed via the control of political authority and with force by disregarding the previous city texture, the formation in Turkey was conducted without much forcing, by respecting the previous city texture and not by disregarding it. Moreover, as in the case of Ankara, the height of the buildings surrounding the citadel and its environment was restricted in order not to prevent view of the area from the city through the approved city plan.

Dardari, Thami: "L'ontologie de l'émotion chez Abou-Hiyan Attawhidi : l'art est-il une création imaginaire du bonheur ?"

Dans l'ensemble de sa bibliographie, notamment, "Al-Imtae wa Al-Moanassa", Abou Hayyan Attawhidi (923 – 1023)- grand intellectuel et personnage énigmatique et controversé - systématisé une philosophie de l'art qui sera, à mon sens, unique dans la tradition arabo-musulmane.

Pour Attawhidi, l'Homme conçoit l'univers comme un monde à explorer et à reproduire ; mais, si le rapport direct de l'animal raisonnable et parlant avec l'univers est fondé sur la quête du savoir -"Dieu a honoré les hommes du savoir et les a incité à l'exploration" (Coron, Al-Imràn, 28)- celui qu'il entretient avec son intérieur - son être en soi- se manifeste par le désir ardent de voir au-delà de l'existence phénoménale et au-delà des limites dictées par la religion.

Dans ce sens, Attawhidi conçoit l'imagination, le rêve et le désir d'imiter Dieu par la création comme étant des feux intérieurs qui incitent l'homme à dépasser le niveau de la raison, pour celui de l'âme imaginatrice : faculté créatrice qui permet de voir -entrevoir- les sens cachés des

choses. Ainsi l'âme responsable de la création artistique, est conçue par notre philosophe comme un chemin vers "l'être en soi". Quant à sa fonction dans la vie des êtres, Attawhidi la représente comme un régulateur psychologique qui permet essentiellement à l'être humain d'accepter de vivre dans une existence qui tend mille barrières entre lui et son bonheur.

Dans ce cadre, cette étude sera fondée sur une lecture personnelle du beau texte *Al-Imtae wa Al-Moanassa*. Les résultats que je tenterai d'atteindre se focaliseront autour de deux points :

A- Vérifier l'impact des différences entre les valeurs esthétiques et les valeurs morales sur le rôle de l'émotion dans la détermination d'une philosophie Twhidienne de l'existence. Ainsi je m'étendrai sur l'idée de l'évaluation esthétique comme plaisir ontologique chez Abouhiyan.

B- Au niveau de la théorie Twhidienne de la connaissance, j'essayerai de chercher la base épistémique qui permettra la réussite d'une intersection entre le jugement esthétique et le jugement étique. Abou-Hiyan Attawhidi -avant Kant- a conçu cette intersection comme un moment fondamentale dans toute évaluation du Logos artistique.

Derroitte, Elise: "La critique esthétique comme réponse à l'exemplarité morale, la lecture benjaminienne de la tragédie"

L'enjeu de notre exposé concerne la critique que Walter Benjamin adresse à une lecture morale de la théorie de la tragédie. Cette critique est particulièrement virulente dans la lecture benjaminienne de la *Naissance de la Tragédie* de Nietzsche, et plus généralement des instrumentalisations politiques de la théorie de l'art, instrumentalisations contre lesquelles il tente de dresser une anthropologie du drame baroque allemand.

Pour Benjamin, les rapports entre l'art et l'action doivent toujours, s'ils ne veulent pas finir par occulter complètement le moment de l'expérience esthétique et de son caractère potentialisant pour le sujet, faire l'objet d'un processus de subjectivation. Ce processus ne peut se produire à partir de normes morales données d'emblée, il doit au contraire être spécifique à la particularité de l'expérience de l'art.

Notre exposé se déroulera donc en trois temps. Le premier concernera la lecture benjaminienne des lectures morales de la tragédie dans *l'Origine du drame baroque allemand*. Ce premier moment tentera de comprendre comment la figure du héros tragique n'est plus efficiente pour Benjamin face à l'historicité de la conscience collective au temps baroque. Le second tentera de développer l'anthropologie spécifique du protagoniste baroque comme une réponse à une esthétique de l'exemplarité défendue par les lectures morales de la tragédie. Il s'agira de montrer comment l'anthropologie de la créature produit une opération de subjectivation de l'histoire avec la théorie de la mélancolie. Enfin, notre troisième moment visera à comprendre les dangers d'une lecture morale et anhistorique de l'art au vu de sa possible instrumentalisation par l'esthétisation de la morale (et de la politique) et la spécificité politique d'une démoralisation de l'expérience esthétique. Cette troisième étape tentera de comprendre la tâche à laquelle Benjamin invite son lecteur à la fin de son texte sur *l'Œuvre d'art à l'ère de sa reproductibilité technique* d'une politisation de l'art en réponse à l'esthétisation de la politique.

Díaz Soto, David: “Una cuestión de semántica. Greenberg, Fried y la expresión emotiva en artes plásticas”

Es tradicional en Historia de las Ideas Estéticas señalar la escasa permeabilidad de la teoría formalista del arte hacia las implicaciones emotivas del arte, y hacia los enfoques de carácter hermenéutico. Partiendo de textos fundacionales del formalismo que parecen confirmarlo, nos centraremos en dos autores vinculados al formalismo: Clement Greenberg y Michael Fried. En Greenberg hallamos una interesante tensión entre la típica aversión formalista contra la concepción de la obra artística como ‘signo’ (con transitividad semántica e interpretable remitiéndola a un significado ‘externo’), y el reconocimiento de la dimensión emotiva de la experiencia artística. Concibiendo el significado propiamente artístico de las obras plásticas como un intraducible ‘efecto emotivo’, producido en el espectador por las formas y recursos plásticos, Greenberg lo identifica con el fundamento del juicio crítico sobre la obra y con la calidad artística misma, y lo distingue de otras concepciones habituales del significado de la obra plástica, que desestima. Para inmediatamente cerrar el paso a todo pretendido discurso directo sobre ese ‘significado’ propiamente plástico, que sería, paradójicamente, aquello de la obra que jamás tiene relevancia o sentido alguno explicitar.

No así Fried, en cuyos textos críticos tempranos hay un abierto discurso sobre el contenido y emociones expresadas en la obra de arte (incluso si es abstracta, o figurativa, pero de significado resbaladizo), que veces a desplaza a las consideraciones formales. Examinaremos su noción de “emoción abstracta”, ligada al juicio moral negativo sobre la subjetividad expresada por los artistas en sus obras, y la noción de “significado abstracto”, ya no peyorativa, que más adelante ensayará, combinando estructuralismo y fenomenología, para analizar obras abstractas. Veremos que esto encuentra continuidad en la posterior literatura historiográfica de Fried, que reflexiona sobre la expresión corporal y gestual y el significado de la representación narrativa de la acción, pero también sobre la dimensión inerte, inexpresiva del cuerpo. Ello lleva Fried a polémica contra cierta concepción “materialista” de la corporeidad y del significado (como anticipaban sus objeciones contra las tardovanguardias de fines de los años 60), especificando su personal noción de ‘teatralidad’ como ambigüedad e indeterminación, con un significado ético negativo, cuyo alcance apuntaremos.

Dorneanu, Sabina: “Is aesthetization necessarily a moral flaw in a work of art?”

A major theme of discussion within the recent philosophical aesthetics is concerned with the relation between the moral aspects, ideas, emotions in the works of art and their overall artistic value. While the ethicists hold that prescribing or arousing immoral – or undeserved – emotions in the audience accounts for immoral works of art, some of the opponents of this principle proposed that an emotion, or the choice to arouse a certain emotion in the audience on the part of an artist, may be appropriate, even if immoral. That is, if the context requires that specific emotion rather than a moral, but inadequate one, the immoral option is nevertheless viewed as appropriate. Therefore, an immoral element in a work of art may not always represent a moral flaw.

Another stronger view is that according to which a more perilous moral flaw in a work of art is for it to lie by means of aesthetization. That means that a certain work of art chooses to present a serious problem with aesthetic instruments, therefore facilitating an aesthetic experience, hence lying about the gravity of the matter. That is, a problem that is meant to be dealt with other types of instruments is approached in the form of an aesthetic experience, occasioning aesthetic emotions. My intention will be to point out that, following the line of the first argument invoked above against the ethicists, a lie may be sometimes appropriate, even if immoral. While it is much more difficult to hold this argument when talking about aesthetizing severe matters, such as the exploitation of children or women, the racism, the atrocities committed in the name of politics etc., it could prove worth seeing that sometimes it is possible to break the silence or to overcome the resistance mobilized by the certain parties or by society in general only by means of aesthetization. In this case, aesthetization constitutes itself into an initial “breaking of the silence”, that makes possible a subsequent more accurate dealing with the problem raised.

Echevarría, Jon: “Espacio receptivo y emoción estética. La figura del espectador ante la obra de Jorge Oteiza.”

La práctica artística del escultor Jorge Oteiza (1908-2003) se desarrolla en paralelo a su reflexión estética. Esta interrelación entre praxis y reflexión dota a su proyecto de una inusitada coherencia, que alcanza su punto culminante cuando en 1959, tras 30 años de actividad ininterrumpida, abandona la práctica del arte al considerar que su lenguaje plástico ha alcanzado su punto final.

Oteiza elabora dos teorías estéticas: la “Estética Objetiva”, que abarca el período en el que su escultura se caracteriza por la materialidad y la expresividad (J. Oteiza, 1944; J. Oteiza, 1952), y la “Estética Negativa”, correspondiente al proceso de “desocupación del espacio” a través del cual obtiene el “vacío”, el “imponente y receptivo silencio espiritual” de sus obras finales (J. Oteiza, 2007a; J. Oteiza, 2007b). El tránsito entre ambas estéticas se produce en su escrito “Hacia un arte receptivo”, donde hace mención a una “auténtica emoción estética” que surge cuando la naturaleza receptiva del arte logra invertir la posición tradicional del espectador frente a la obra (J. Oteiza, 1958).

El objetivo de esta comunicación es determinar el significado de esta “auténtica emoción estética” a partir de los siguientes puntos:

- Definir el lugar que ocupa el concepto de “emoción estética” en la totalidad de la obra y el pensamiento estético de Oteiza.
- Establecer el hilo conductor entre esta “emocionalidad estética” y la idea oteiziana de que el arte surge cada vez que se rompe la vinculación emocional entre el hombre y su entorno.
- Mostrar las relaciones entre esta “emoción estética” y el lenguaje de la negatividad empleado por Oteiza para definir sus obras finales y justificar su abandono del arte.

- Vincular la “emoción estética” con el significado “religioso” que Oteiza atribuye al arte y confrontarla con la noción de “experiencia estética” kantiana.
- Relacionar el concepto de “emoción estética” de Oteiza con la importancia de la emoción en la obra de otros artistas.

La reflexión sobre estos aspectos nos permitirá profundizar en la obra de Jorge Oteiza, además de mostrar la importancia del aspecto emocional en la relación entre el espectador y la obra en algunas propuestas del arte moderno y contemporáneo.

Feagin, Susan: “Expressing Emotion during Live Theatrical Performance”

The interactive quality of the experience an audience member has with respect to live theater has sometimes been thought to at least partly explain theater’s special appeal. Indeed, a responsive audience—one where audience members are prone to laugh and to cry—can affect how well a performance goes. Especially in small venue (roughly 100-seats or less) theatrical performances, as is often remarked, when it comes to live theater, there is a sense in which “we are all in it together,”

Recently, Dom Lopes has developed a view about what it is for an artwork to be interactive: “a work of art is interactive just in case it prescribes that the actions of its user help generate its display” (*A Philosophy of Computer Art*, Oxford 2010, p. 36). Some theater, such as participatory theater, is interactive on this definition, but the vast majority of theatrical performances fail to meet this definition. Indeed, the fact that Lopes uses the definition to characterize the interactive nature of computer art, rather than live human performances, casts doubt on its usefulness for explaining the particular appeal of live performance.

I propose that David Saltz’s distinction (JAAC, vol. 55, no. 2) between performing arts (where the performers and audience members occupy mutually exclusive classes) and what he calls “performative art” where an audience member or “user” becomes *part of* the art object is useful for understanding the role of audience member vis-à-vis performer. Finally, I suggest that part of the explanation for the special appeal of small-venue theatrical performance is due to the performers sharing the same place at the same time in a way that makes rapid feedback possible. Audience members expressing the emotions they feel in response to live performance is not a way of being interactive, but its immediacy with respect to the performing arts yet has implications for the value of live theater.

García, Jorge Tomás: “La respuesta aristotélica de las emociones estéticas en la obra de Apeles de Cos.”

Apeles fue el primer pintor de la Antigüedad que se preocupó por conocer los efectos de su pintura en los espectadores, ya que cuando terminaba una obra la exponía en la galería de su casa, a la vista del espectador interesado, y se escondía detrás de los cuadros para escuchar los defectos que le atribuían, porque estimaba que el público era un juez más escrupuloso que él mismo (Plin. *Nat.* 35.84). Se le puede considerar, por lo tanto, como el fundador de las primeras críticas *impresionistas* de la historia del arte, ya que se mostró sensible

ante los sentimientos subjetivos que despertaban sus obras La preocupación estética de Apeles está muy en consonancia con la argumentación aristotélica de la tragedia (Arist. *Poet.* 1455a30) y, en ambos casos, tanto en el de la pintura como en la tragedia, es evidente que buscaban los mismos efectos sobre los receptores del mensaje artístico.

García Cano, Antonio J.: “La memoria como emoción para transformar desde la práctica artística los lugares en hogares y crear nuevas ecologías”

Las prácticas artísticas ecológicas no son aquellas que tratan temas relacionados con la ecología. Son aquellas que escuchan y aprenden de la Naturaleza con el fin de **promover la ecología de los lugares a través de la ecología de los procesos.**

La memoria es fundamental para que los habitantes de un lugar dejen de sentirse como gente y se conviertan en vecinos, en **moradores**. De esta manera, será más probable que reconozcan, protejan y promuevan su valor ecológico.

No se trata de una memoria nostálgica, sino de una **memoria crítica y creativa** que nos permita imaginar futuros a partir de lo aprendido en el pasado. Esta memoria nos servirá para reflexionar sobre nuestra relación con el lugar. Esto es fundamental para imaginar nuestros futuros. Se trata de idear distintos futuros ya que no sabemos cuál de ellos va a ser el más útil.

La memoria de los moradores nos habla no sólo de cómo era el lugar sino de cómo podría ser. Nuestros mayores nos cuentan cómo bebían agua del azarbe que hoy encontramos seco, nos cuentan los momentos difíciles y cómo subsistieron, nos cuentan cómo se relacionaban con los vecinos, nos cuentan sobre la familia, sobre sus trabajos normalmente relacionados con la tierra, sus esperanzas y sus sentimientos.

La memoria ecológica es la memoria de los procesos naturales. Normalmente un río no es una línea recta que une dos puntos. El río es flexible, puede cambiar su curso buscando el mejor camino. Los meandros aprenden del contexto y crean memoria. El agua rodea los obstáculos, y a la vez se enfrenta a ellos erosionándolos lentamente pero con persistencia. Dependiendo de las circunstancias de cada lugar, el agua va a fluir por un camino pero sin olvidar las otras oportunidades que son tomadas en consideración. El agua puede cambiar su camino cuando sea necesario porque tiene presentes todas las opciones.

¿Podemos aprender de estas memorias para desarrollar una metodología artística que podamos llamar arte ecológico basado en los procesos y no sólo en la temática tratada?

Gonzalez, Carmen: “Artefactos temporales y responsabilidad artística”

En mi presentación defenderé, en primer lugar, que la presencia de un nivel temporal, que denominaré *tiempo performativo*, implica que se puede establecer una categoría de obras de arte contemporáneas que podemos denominar *artefactos temporales*. A continuación consideraré una de las consecuencias de la transformación en las formas de hacer de los artistas durante las últimas décadas, transformación directamente relacionada con la renovación y la ampliación de las posibilidades de los materiales artísticos en los procesos de fabricación de obras de arte y con la expansión de la tecnología dentro de las artes. La

consecuencia que destacaré es que el tiempo puede ser considerado un material más de los que componen las imágenes artísticas y que como tal actúa de hecho en algunas obras significativas de la actualidad, a las que dota de un horizonte temporal. El centro de mi ponencia consistirá entonces en analizar cómo esa nueva categoría de obras como artefactos temporales lleva también a replantear ciertos valores que tienen que ver con la obra de arte en el contexto institucional en el que se instala y en el que se toma en consideración la propia disposición de los artistas hacia esas obras. En relación con ese contexto advertiré, para concluir, algunas de las responsabilidades que se derivan de la toma de decisiones sobre el empleo de ciertos materiales que inician procesos a veces imprevisibles. De este modo, hablar figuradamente de la “responsabilidad del material” y también de la “responsabilidad del tiempo” en la obra de arte nos lleva a pensar en la responsabilidad de las instituciones artísticas que albergan este tipo de obras y, por supuesto también en la responsabilidad del propio artista.

Guter, Eran: “Wittgenstein on Music, Morality and Profundity.”

The hard problem concerning music and morality—does music have a moral dimension?—is patently related to the problem of musical profundity, hence to the problem of musical 'aboutness'. In this paper I discuss the possibility that Wittgenstein's position concerning musical profundity transcends the standard dichotomy between purists and non-purists with regards to the problem of musical 'aboutness', which burdens recent discussions concerning music and morality, at least in the Anglo-American philosophic literature. Wittgenstein's insight in his later work is that musical meaning is not a relation between music and something else, but rather an 'internal relation'. By this he meant a relation that is given with, or at least partly constitutive of the terms conjoined, so the terms do not 'fit' one another, but rather they 'belong' with each other in practice. This insight sharply sets Wittgenstein apart from contemporary analytic philosophers of music, whose discussions of musical meaning, for the most part, hinge upon whether music is somehow related to extra-musical emotions and whether this could have anything to do with the value of music. Wittgenstein actually reworks a few Romantic themes into his own philosophic idiom, giving rise to a complex philosophical response to the Romantic stance concerning musical profundity. Wittgenstein's position hinges upon his unique conception of gesture, hence it is in fact part and parcel of his later-period philosophy of psychology. He appropriates the Romantic focus on the specificity of musical expression by the idea that gesture is to be explained in terms of complex interrelations between language-games. He explicates the obscure notion of musical 'aboutness' in terms of an internal relation that conjoins gesture and our entire life. Finally he circumvents the problematic issue of the epistemic status of music by means of the notion of the incorrigibility of gesture. I conclude that Wittgenstein promises a genuine, viable affirmation for the idea that music has a moral dimension between the Scylla of analytic purism and the Charybdis of social constructionism.

Hadradová, Tereza & Kubalík, Štěpán: "Aesthetic Experience, Sense Perception and the Notion of Psychological Distance."

The so-called lower senses – smell, taste and touch – and their potential for aesthetic experience and arts have been of marginal but recurring interest to recent Anglo-American aesthetics. Questions that are invoked by any consideration of aesthetic potential of smell, taste or touch concern, nevertheless, the very centrepiece of our understanding to the aesthetic dimension of experience. In this paper, we will take some of these concerns to the fore; we will mostly ignore the other important area of enquiry: the questions aroused by a relation between these senses and art ontology (questions like: Are there arts of smell? Why (not)?).

In the first part of the paper, we will present a short history of the discussion ranging from arguments presented by David Prall in the thirties, through young Arnold Berleant's defence of the lower senses aesthetics to recent studies that focus on one of the lower senses only, e.g. Carolyn Korsmeyer's and Elisabeth Telfer's taste aesthetics, or Larry Shiner's and Julia Kriskovets's smell aesthetics. We will note that the discussion – though widely diversified in individual arguments – has been mostly defensive, trying to establish (or "save") lower senses aesthetics.

In the second part of the paper, we will ask: Which conception of the aesthetic is claimed to be hostile to lower senses aesthetics? A name to be found in this context in texts of almost all of the contributors to the discussion is Edward Bullough. His view, that these authors claim to find in his seminal essay on psychological distance from 1912¹, is interpreted as an obvious disclaimer of any possibility that an aesthetic experience could be of olfactory, tactile or gustatory nature. We will show that Bullough's thoughts on this matter have been strongly misinterpreted.

In the third part of the paper, we will claim that not only has been the Bullough's view inverted, but, as a consequence, an inspiring insight into the problem of aesthetic experience, which Bullough in "Psychical Distance" provides, has been left unnoticed. Such a dramatic shift in the meaning points to some deeper difference in theoretical presuppositions. If Bullough does not fit into the role ascribed to him by recent defenders of "lower senses", we have to ask which theoretical view they are standing in opposition to. We will argue that such a position would be an extremely unintuitive view to hold seriously. Its intuitiveness, we will claim, reveals an unquestioned assumption in the defenders' theories themselves: the reduction of the aesthetic experience to merely sensuous experience, i.e. sense perception.

Haley, David: "Art, Ecology and Reality: the Potential for Transdisciplinarity."

'The modern pathology of mind is in the hyper-simplification that makes us blind to the complexity of reality.' (Morin 2008)

Given the etymological route of the word 'art' as 'rta', from the Sanskrit Rg Vedas, we may consider a quite different set of values for art from those generally held by contemporary western culture. Indeed, far from the original meaning of 'the dynamic process by which the whole cosmos continues to be created, virtuously' (Haley 2001), the idea of fetishised, value added, commodities being produced for the global market seems rather obscene. Rta offers an epistemological shift in our understanding of what art may be, how it may work and what it may do.

This paper will briefly critique the appropriation and neutering of art as a political act. Then, using examples of the author's practice and other artists, it will explore the potential for art as ecology to generate the conditions for transdisciplinarity, necessary to meet the challenges of the 21st Century.

While the sciences search for immutable laws based on irrefutable evidence or truth, the knowledge that art may make is dynamic; it shifts, interprets, responds and contributes to our understanding of reality. These 'artful' forms of knowledge may be difficult to pin down, as they are sometimes understood as processes and flows of energy rather than works etched in stone. Knowledge may be thought of as a whole system of many parts, and the parts may be shared by multiple disciplines; thus knowledge itself can be considered as plastic, dynamic, creative and ecological. Moving from the Modernist paradigm of solution-driven, reductionist, problem-based learning (that seeks certainty), the dialectic of Postmodernism gives way to expansive, question-based learning that embraces uncertainty; then to an indeterminate 'Next Generation' of narratives that creates the conditions for diverse and complex systems to emerge, operating in 'dynamic equilibrium' – grace in evolution or 'ecopoiesis' (Haley 2001).

Hamilton, James R.: "Encounters with theatrical performers and characters"

A key epistemic puzzle about theatrical performances of fictional narratives has to do with how spectators identify and re-identify the characters they encounter. An adequate solution to the puzzle is constrained by several factors: it must comport with what we need to say about the identification and re-identification of characters in *non-fictional* narratives; it must be sensitive to the fact that many plays do not name or describe their characters; it must be sensitive to the fact that most spectators have no prior experience or preparation for what they will encounter; and, as I will argue, it must comport with any plausible story we have to tell about the mechanisms we bring in daily life to the identification and re-identification of individual persons, events, and objects.

The epistemic puzzle has been overshadowed by its metaphysical cousin, for which the issue concerns the correct description of the logical (or ontological) status of fictional objects.

But this overshadowing puts the issues wrong way round, I argue, to the neglect of those aesthetic matters that do matter to spectators and practitioners of theatrical performance.

The core of this paper consists of the presentation of a solution that both meets these constraints, is thoroughly epistemic, and has important added benefits as well. In particular, questions about the power of performers to influence spectator perception of characters and the (apparently correlative) power of characters to influence spectator perception of performers are each cast in a new and more tractable light by the solution I offer. This result has the further benefit of making clearer some of the pressing moral questions about theater that the metaphysical cousin is ill equipped to address.

Heyd, Thomas: "Appreciating the beauty of nature: Dialoguing with Kant on the role of concepts, aesthetic emotion, and environmental value."

In recent years, a number of proposals have been made on aesthetic appreciation of nature. Allen Carlson argues for the importance of the categories of *natural science*, while Stephen Davies proposes that the *function* of (natural as well as other) things should be accorded an important role in judgements of beauty. Through his work on Kant's account of free and adherent beauty Paul Guyer has implicitly contributed to this discussion. Guyer's analysis reminds us that, despite Kant's apparent avowals that judgements of beauty are made without consideration of the concepts under which they fall, and hence independently of the purposes that they imply, purposes do enter into aesthetic judgements of 'adherent beauty.' Guyer emphasises that we can make sense of subsumption under concepts, and corresponding notions of perfection and utility, in the case in judgements of adherent beauty. He attributes to Kant the view, moreover, that functionality even is a *necessary* condition for the beauty of objects that have certain ends or functions. In this paper I consider afresh whether – on the Kantian account – judgements of adherent beauty of natural things indeed are *dependent* on their functionality, as Guyer claims. I propose, rather, that, according to Kant, the degree to which an object fulfills its ends poses a *psycho*-logical – rather than a logical – condition for its aesthetic appreciation. In other words, I agree that judgements of beauty with regard to many natural things certainly are made in relation to the functions that we attribute to those things, but argue that these judgements, *as such*, are logically *independent* of whatever judgements are made regarding their functionality, even if, in practice, their functionality impinges on our aesthetic judgements. My conclusion also implies that (contrary to Carlson's view) the categories applied to assess the functionality of natural things need *not* be restricted to those of natural science, and may even be illegitimate from our cultural context while recognised in other cultural contexts. Ultimately, insofar as my analysis highlights the fact that, for Kant, the aesthetic emotion concomitant with adherent beauty has an important role in our cognitive life, we may furthermore conclude that the *aesthetic* appreciation of nature may play a significant role in environmental ethics.

Iriondo, Mikel: “Copias del arte y arte de la copia”

La reciente exposición “Close Examination: Fakes, Mistakes and Discoveries” en la National Gallery de Londres, ha puesto de manifiesto que algunas de obras de los grandes museos son falsificaciones difícilmente detectables. Orson Welles en su película “Fake” había tratado esta cuestión centrándose en la figura del artista húngaro Elmyr de Hory, uno de los míticos falsificadores junto con el danés Hans van Meegeren y el británico Eric Hebborn.

Pero el arte de la copia no se centra exclusivamente en el Arte y sus creaciones puesto que se pueden falsificar documentos, moneda e incluso crear clones de gran éxito comercial que suplantando a los originales objetos de consumo. Habitamos un mundo repleto de copias, y detectar las diferencias entre el original y el doble requiere conocimiento, trabajo y disponibilidad presupuestaria.

Por otra parte, este arte de la suplantación puede incluso ir más allá y tratar de usurpar identidades ajenas. Leonardo Sciascia mostró en “El teatro de la memoria” como un sujeto puede hacerse pasar por otro y depurar su falsa identidad mediante el aprendizaje de las maneras y la memoria del otro. Kurosawa mostró en su film “Kagemusha” la lábil frontera entre el original y el doble dispuesto a suplantarle, puesto que las emociones del primero se constituyen a la postre en el motivo existencial del segundo. Dicho de otra manera, nos muestra como la máscara va convirtiéndose en rostro. Mucho más recientemente hemos conocido en España el caso de Enric Marco, supuesto sobreviviente de los campos de exterminio nazi que ha vivido más de 50 años divulgando su falsa experiencia. Incluso la reciente película documental “Ich bin Enric Marco” muestra la tozudez del falsario desenmascarado.

Parece existir, frente a todo lo expuesto hasta el momento, la convicción de la existencia de un elemento, persona o experiencia original y el consiguiente rechazo de la copia, de lo falso. ¿Se puede precisar, sin embargo, esta diferencia? ¿Postulamos la originalidad porque percibimos la amenaza de un mundo redoblado? ¿Qué ocurre cuando lejos de huir de la copia, la reivindicamos para afrontar los embates de la vida?

Así por ejemplo, la ilusión de la copia puede permitir recrear nuestra existencia, pues no otra cosa son las memorias y autobiografías. Y el gusto por lo falso, por el engaño autoconsciente, por el teatro de la vida, como muestra Kiarostami en su última película “Copia certificada”, puede incluso permitir rescatar una felicidad huída.

Jarque, Vicente: “Sobre Adorno y Benjamin, Pasando por Brecht y Weill”

El debate entre Adorno y Benjamin sobre la funcionalidad política de la cultura de masas constituye uno de los nudos –sin claro desenlace- de la reflexión estética del siglo pasado. Las respectivas posiciones son bastante conocidas, pero los matices ya no tanto. De hecho, se tiende a considerar que, mientras que Benjamin defendía una cierta cultura de

masas incluso al precio de la instauración de una “nueva barbarie” a la que atribuía potencialidades revolucionarias (algo que la historia no parece haber confirmado), Adorno veía toda cultura popular como mera mercancía, como manifestación del fracaso de la Ilustración y, por ende, como muestra de la regresión del sujeto en la época del capitalismo tardío (algo que, de ser verdad en los términos en los que él se expresaba, conduciría no sólo al fin del arte, sino a la derrota definitiva de la civilización).

Mi propuesta de intervención en el Congreso trata de exponer las cosas de otra manera, indicando algunas posibles brechas en esa visión canónica, pero simplificadora. La comunicación toma como punto de partida, por un lado, los diversos textos de Adorno sobre Kurt Weill, en los que no sólo se toma nota de sus célebres colaboraciones con Brecht, sino de la trayectoria del músico durante su exilio en los Estados Unidos y sus trabajos en Hollywood. Esta perspectiva puede servir para arrojar alguna luz sobre la complejidad –y las contradicciones- del concepto de “cultura popular” o “industria cultural” en Adorno, tanto más cuando se consideran, por otro lado, sus peculiares relaciones con Chaplin en los años que pasó el filósofo en Los Ángeles. Esto invita, por cierto, a una revisión de sus ideas sobre el cine.

Por último, el hecho de que el propio Adorno se hallase trabajando entre 1932 y 1933 (a pocos días de exiliarse, ya con Hitler en el poder) en una opereta humorística inspirada en Mark Twain, mientras Benjamin penaba en su lucha por la supervivencia, contribuye a dibujarnos un panorama más complejo del que normalmente se da por bueno. El propósito de mi comunicación no es otro que llamar la atención sobre ello.

John, Eileen: “Caring about Literature”

Harry Frankfurt, in ‘The Importance of What We Care About’, presents the issues of what we do and should care about as relatively neglected philosophical concerns. In his view, these issues are distinct from questions about what we value in moral terms, and they are crucial to understanding how we connect ourselves actively to our lives. I will consider literature as a domain in which issues of what we care about play a central role, both via what is represented in literary works and in how readers’ attention is engaged and directed. The question of what we care about as *readers* of literature is in part answerable in artistic terms, as we care about goals and forms of excellence that are in some sense internal to literary art. But it also seems that there are stronger continuities between what we care about as readers and as people facing the complex demands of life. A partial answer to what we care about as readers of literature is given by considering what we have at stake as represented and representing beings. We share some of the vulnerabilities of characters as represented beings, and we are also responsible for representing ourselves and our contexts. On these terms, we can care about the representational effort in a literary work without positing concern for fictional characters as people, and without assuming the truth of the representations on offer. Our interests specifically as philosophically committed beings can be engaged by experiencing the representational limits of a literary work. This approach allows us to see philosophical inquiry as

sometimes integrated into artistic appreciation of a work, as we find that a work guides our attention to points at which satisfactory representation is not offered by the work and which call for us to test our philosophical commitments. This view will be discussed in relation to two literary works (most likely Graham Greene's story 'The Destroyers' and Marilynne Robinson's novel *Gilead*), and in relation to views offered by Wayne Booth, Thomas Pavel, Jenefer Robinson, Berys Gaut, and Peter Lamarque and Stein Haugom Olsen.

Kanelliadou, V. & Markidis, K.: "Vers une analyse esthétique du social? Expériences sociales, expériences esthétiques et émotionnalités « ordinaires »: le cas de la perception subjective des temporalités scolaires"

Notre communication se donne pour objet l'analyse empirique des rapports entre expérience sociale et expressivité esthétique « ordinaires ». Le terme « ordinaire » étant utilisé ici pour désigner des acteurs dont l'activité sociale a priori ne se situe pas dans le champ artistique, mais qui potentiellement sont considérés comme producteurs d'objets relevant de l'art et témoignant d'une problématisation esthétique de l'expérience subjective de leurs auteurs. C'est justement ce double point de jonction possible entre individu-acteur et individu-auteur, d'une part, et expérience du social et expérience de l'esthétique, d'autre part, qui constitue le point de départ de notre travail. Notre thèse procède du constat que ces rapports entre l'esthétique et le social « de tous les jours », bien que fondamentalement structurants de l'expérience sociale, sont très souvent occultés par les analyses sociologiques pour des raisons qui tiennent aussi bien des difficultés du sujet/acteur social de « mettre en mots » les dimensions les moins facilement objectivables de sa propre expérience, que de l'hésitation des chercheurs à mobiliser des instruments méthodologiques et des catégories analytiques susceptibles de saisir les aspects les moins « réalistes » et les moins « déterminants » (au sens kantien du terme) de l'expérience sociale des sujets sociaux. Cette forte tendance au réalisme social a pour conséquence l'évacuation des dimensions telles l'affectivité, l'émotionnalité ou encore les conditions même de la structuration de l'expérience du sensible (perception de la temporalité, spatialité, durée, etc.) qui pourtant participent pleinement à la structuration de l'expérience sociale.

Dans cette communication nous nous proposons de présenter les principaux résultats d'une première recherche empirique en cours qui s'inspire de cette problématique et qui naturellement allie à la fois questionnement esthétique et questionnement sociologique appliqués sur un objet bien précis, mais néanmoins jugée difficilement cernable selon les critères « réalistes » d'analyse de l'expérience sociale ordinaire : l'expérience scolaire ordinaire saisie à travers sa dimension organisatrice et génératrice de temporalités subjectives par les acteurs/auteurs sociaux.

Plus précisément, notre démarche consiste à interroger de manière approfondie la propre expérience scolaire d'un échantillon limitée d'étudiants (N=18) qui se destinent à l'enseignement scolaire, en France et en Grèce, en leur offrant la possibilité d'une objectivation expressive qui passe principalement par la production d'œuvres artistiques personnelles

(esquisses, compositions couleurs, photos, etc.). En diffusant une consigne focalisée sur la question -expressément vague- de la perception subjective du temps durant leur scolarité, nous visons ainsi à les inciter à rendre non seulement visibles, mais aussi « montrables » par des mises en images (et en normes) « esthétiques », les aspects les plus abstraits de la longue et complexe expérience sociale qui est la scolarisation. Ces productions personnelles accompagnées du discours démonstratif et explicatif de leurs acteurs/sujets avant durant et après le processus de leur créations et recueillis lors de plusieurs entretiens approfondis, viennent ainsi constituer progressivement une imagerie expérientielle susceptible d'être finement analysée, non seulement en tant que collections fragments d'une réalité sociale historiquement située, mais aussi en tant que fractions d'une émotionnalité subjective qui permet d'avancer au-delà du simple retour sur l'expérience personnelle.

Outre la présentation de catégories interprétatives qui organisent notre recherche, notre présentation sera étayée par des nombreuses données visuelles issues des productions de nos sujets de recherche.

Karttunen, Ulla: "The Work of Art in the Age of Digital Reproduction and Mediated Reality. Ethics and aesthetics in the dream and cream world of ever-extending publicity"

Art has always meant objects exhibited publicly, but recent social and technological development have made publicity more crucial determinant of art. The paper studies aesthetical and ethical consequences of the mediatization of art and reality and the digitalization of media and reproduction technics.

With mediatization it is meant the growing power which media has in different levels of social life, consumption and culture. The digital reproduction technologies have increased media impact over average Westerners' lives. Globally accessible Internet has meant galleries that are open 24/7 all over the globe. When we compare virtual net galleries with traditional art galleries, the latter ones seem to be relics of privacy and locality. Media visibility has become a growing factor in art institution: an object is understood as a work of art only if artist's brand name has been enough repeated in media. How the concept of art has been changed in the transfer from the mechanical to the digital reproduction?

Walter Benjamin stated in his famous article *The Work of Art in the Age of Mechanical Reproduction* that reproduction technics means an important change in the definition of art. In the corresponding ways we must ask if digital reproduction produces changes the ways art and reality are understood. Benjamin argued that art loses its aura but also hinted towards new politics of art. What could be politics of art in the age of digital reproduction? Is there place for controversial art in our dreamy universe of seduction and fulfillment?

Digital technology has not only made reproduction quicker and real-time, it has also put the whole distinction between public and private under change. Private life in contemporary world means more and more consuming mediated realities, being socially connected or making private sphere as public. With blogs and social media, sharing personal information and images,

the private sphere has been taken on the scene. It can be asked, if same fate that Benjamin talked with art, losing cult value for exhibition value, is happening also for privacy.

When reproduction technics has developed into digital, the process has provoked different levels of reality to slide under spheres art or artification. Market and so called creative business absorb artistic competence. More and more often there is not difference between a successful artist and chief executive. The whole line of artists after Andy Warhol show how the figure of artist has changed: artists like Jeff Koons and Damien Hirst are not lonely hermits but business leaders, artistic directors and factory owners, just like Warhol before them. Arthur C. Danto's narrative of art's end when turning into its own philosophy, could also be written in another way: art turning, not into philosophy, but into business.

Media, as never-ending digital repetition, does not only transmit information, but also values and ideologies. The ruling politics of consumer ideology makes it visible in continuous flow of ads. Advertisements begin to constitute the law of contemporary society – that was seen in the case from Finland, where an art work, criticizing net ads, was taken to the court and doomed illegal, when the same net pages and ads continue as wholly accessible and legal.

Mediated consumer society does not stop to render all its surfaces aesthetized, glittering. Art work in the age of digital reproduction is understood under this ideology; market-minded objects as the diamond skulls of Hirst are appreciated as the cream of the cream. If there are still artists who understand art as social criticism, jails could be the answer (after the Finnish case).

Kostopoulos, Candess: “The art of politics or the politics of art? Conceptualizing aesthetic engagement from within a Ricoeurian Framework.”

The debate on aesthetic engagement finds itself in an *impasse*. On the one hand, art's socio-political relevance and influence is dismantled by theories and practices which emphasise aesthetic autonomy; on the other hand, theories and practices which emphasise aesthetic heteronomy create the possibility of an illegitimate and oppressive transgression of and influence on art. It is thus necessary to ask what links constitute the relationship between art and the socio-political: to ask what makes aesthetic engagement possible (or impossible). I argue that there is a fundamental relationship between art and the faculty of imagination – differing conceptions of aesthetic autonomy are subsequently interwoven with differing conceptions of imagination. The commonplace contemporary account of imagination, however, obscures rather than illustrates this relationship. I argue that Paul Ricoeur's (1913-2005) philosophy of imagination side-steps the shortcomings of both his predecessors and his contemporaries. The meaning of his philosophy of imagination for aesthetics, and especially for the issue of aesthetic engagement, has however not been adequately addressed; therefore it is done in this presentation. I argue that Ricoeur implicitly conserves the tension present in Kant between a negative and a positive conception of imagination, gives it a unique dialectical slant brought by his phenomenological-hermeneutic account of the “vast polysemy of imaginative discourse”. In light of this conception, aesthetic autonomy and aesthetic heteronomy do not stand in opposition to each other, but denote concepts which continually presuppose each other

in an active, mediation process which constitutes the “work” of imagination. Ricoeur’s account of text, metaphor, narrative and ideology-utopia present us with an aesthetic of “the word of grace”, meaning an aesthetic which account for aesthetic autonomy in such a way as to emphasise the powerful effect and influence of art, and to account for the way the surplus meaning of art can refer to possible “worlds” in which a liberating praxis can be carried out.

Kreft, Lev: “Hedonistic Morality and the Art of Life: Jean-Marie Guyau Revisited.”

Jean-Marie Guyau (1854-1888) occupied a prominent place in 19th century aesthetics, and in the first histories of aesthetics at the beginning of the 20th century, but got lost in-between his and our times, mostly because his approach was that of utilitarianism, hedonism, vitalism and evolutionism, all of which became unfashionable soon after his death. His ability to pacify positivism with metaphysics of life did not fascinate tastes of the 20th century. However, re-visiting Guyau, compared perhaps to Croce’s *rileggendo* of Baumgarten finalised by Heinz Paetzold, might be instructing, if not for other reasons than for the sake of understanding philosophical modernism of the period. His approach (to rethink English utilitarian philosophy of morals from its Epicurean roots) is interesting enough, especially if envisaged on the background of another French philosopher, Epicurus’ fan and father of modern empiricism, utilitarianism and scepticism Pierre Gassendi. To add something of scientific novelty, Guyau took evolutionary theory and contemporary psychology and sociology as serious supporting pillars for ethical and aesthetical considerations, and developed hypothesis that natural selection of the fittest will turn into selection on the basis of moral issues understood as expression of hedonistic interests. Here, however, he makes fundamental difference between cynical hedonism of choice between immediately disposable pleasures, and Epicurean interest in life as the highest moral value: it is not enough to be happy (*hereux*), what we look for is to be blessed or blissful (*bienhereux*). The way to moral perfection, however, is not paved by religion and faith but by aesthetic beauty as source of *bonheur* (happiness as well-being). This kind of utilitarian moral strategy of life calls for substantial turn in aesthetics, namely, it opens doors to everyday aesthetics against just artistic one, and to appreciation of all senses as sources of aesthetic emotions, without privileged position of any one of them. This Guyau’s position is a starting point of his polemics with English philosophical evolutionism and Darwinism, especially with Herbert Spenser, on serious and useful character of art and aesthetic play.

Kyrkitsou, Nefeli: “The concepts of symmetry and eumetry in Panayiotis Michelis’ thinking.”

Panayiotis Michelis (1903-1969) is the most significant Greek theoretician whose work focuses on the aesthetics of architecture. His thinking became known from his literary and academic work as a professor in the National Technical University of Athens from 1941 until 1969. He was highly influenced by the 19th century philosophical thinking in Germany; the

romantic idealism of that era as explored in Schopenhauer's and Nietzsche's scripts on Art played an important role in the formation of his own Theories of Aesthetics.

This paper will focus on two specific concepts of Michelis' thinking: the concept of symmetry and eumetry. Symmetry refers to the existence of two isomeric elements and is the result of a strict mathematical procedure. Order and harmony which arise from the study of symmetry, led Michelis to the introduction of the concept of eumetry in his theoretical thinking. Opposite to symmetry, eumetry refers to the existence of equivalent elements, neither equal nor identical, while it requires different procedures in order to be achieved. Eumetry became part of his thinking because he realized that there are asymmetric forms which are characterized by the same or greater order and harmony than other symmetric ones. Eumetry is actually a latent symmetry, because it carries all the high values of symmetry without being formed by the same mathematical rules. Therefore, eumetry can derive from asymmetric forms, while symmetric forms will always embody eumetry. In his book *Architecture as Art* (2007), Michelis states that although symmetry indicates order, it is not capable of delivering the optimum aesthetic outcome while he considers eumetry to have the maximum aesthetic value.

Michelis uses examples of Greek architecture to study the dynamics of the aforementioned concepts, in an attempt to find diachronic values governing the architectural form. The analysis of these specific aspects of his thinking will augment a deeper understanding of Greek architecture and of those elements that affected Greek architectural thinking of his era as well as how they have reached nowadays.

La Rubia, Leopoldo: “Lo Estético, lo mercantile y lo patológico”

Que lo estético haya desembocado en lo patológico por la vía del mercantilismo rampante que impera en la sociedad (estetizada) occidental parece claro. Según sostiene Franco Berardi vivimos en la época en que la hiperexpresión ha sustituido a su antagonista, la represión, característica de la sociedad de hace algunas décadas, particularmente previa a los años sesenta. Las patologías de la represión están relacionadas con la neurosis, mientras que las de la hiperexpresión lo están con la psicosis, pero nuestra sociedad no se ha librado de la represión, unida a la de la hiperexpresividad (probablemente se trata de una hiperexpresividad de los instintos y una represión de la razón, de ahí que cohabiten). Ambas formas complejas de patología conviven, y ambas están relacionadas con que todo está en venta, todo tiene un precio y además el márketing y el diseño, ambas modalidades instrumentalizadoras de lo estético, se han erigido en eficaz estrategia para modificar a placer la percepción del público con objetivos eminentemente mercantiles; programas de retoque como Photoshop, programas como Art Academy para Nintendo, que convierte una foto cualquiera, por ejemplo, en una pintura expresionista así lo atestiguan: todo con tal de disparar las ventas de cualquier producto. La estrategia es perfecta: la belleza (y/o lo estético) al servicio del dinero o si se quiere el dinero, un fin en sí mismo en las sociedades occidentales/izadas sirviéndose al principio del arte y después de sus vástagos para lograr sus objetivos. Una mezcla explosiva. El conflicto Ética y Estética está servido sobre la base de un mercantilismo feroz, como refleja

el acrílico de Keith Haring de 1985 denominado Untitled (donde billetes de 0 dólares se consumen en el fuego), que más allá de lo razonable invade estas esferas hasta lo patológico. ¿Será esta línea irónica y desenfadada de Haring catártica o representa un producto más del mercantilismo feroz que nos invade? ¿Habría que tomar en serio la postura de Baudrillard de llevar todo este proceso hasta sus últimas consecuencias, hasta el colapso, para vislumbrar un nuevo paisaje en el arte?, son algunas de las preguntas que nos asaltan.

Martínez, José: “La teoría estética de Federico García Lorca.”

La teoría estética de Federico García Lorca se halla contenida y condensada en su conferencia “Juego y teoría del duende”. Dicha conferencia es, en palabras de su autor, “una sencilla lección sobre el espíritu oculto de la dolorida España” y fue pronunciada por primera vez el 20 de octubre de 1933 en la Sociedad de Amigos del Arte de Buenos Aires. Esa sencilla y breve lección contiene, a mi entender, una de las más profundas reflexiones que se han realizado desde la cultura española sobre la creación artística y sobre la génesis de la emoción en el arte. Se trata de un texto influido por la idea romántica del Volkgeist, el espíritu del pueblo, y pretende pensar y poner de manifiesto la peculiar contribución artística del espíritu español a la cultura universal. Es un texto lleno de intuiciones aún no superadas sobre la esencia del arte español y sobre el origen de su emoción estética más profunda. En “Juego y teoría del duende” García Lorca realiza un prodigioso ejercicio de metamorfosis tomando del lenguaje popular, flamenco y taurino, la palabra “duende” y transformándola en una nueva categoría estética, en una nueva visión de la génesis del arte. “Juego y teoría del duende” es un escrito revolucionario en muchos sentidos. En él García Lorca denuncia sin alardes, con increíble naturalidad, el clasismo que subyace a la vieja distinción entre arte culto y arte popular. Recurre al habla del pueblo y no a las grandes teorías estéticas para acuñar una nueva concepción de lo artístico. Hace suyo el tópico universal de la España de flamencos y toreros y es capaz de alumbrar la oculta verdad que ese manido tópico encierra. Recoge con gran sutileza el concepto nietzscheano de lo dionisiaco en el arte y lo enriquece con una inédita interpretación. Se adentra en el inconsciente colectivo de los españoles y vuelve de allí cargado con un tesoro de intuiciones. Hace, en fin, del duende, palabra humilde y oscura, una nueva categoría del arte universal. A través de su teoría del duende García Lorca muestra una nueva relación entre arte y verdad, entre ética y estética. Revela hasta qué punto la verdadera creación es un proceso de ascesis y despojamiento, no es un poner, sino un quitar, no es componer, sino desgarrar, no consiste en alzarse con orgullo sobre el andamio seguro del talento, sino en arrodillarse, huérfanos y desvalidos, ante el espejo de la fatalidad. El duende surge en el abandono de toda técnica y artificio como un milagro, como un entusiasmo sagrado que abraza los corazones.

Martínez Oliva, Jesús: “Representaciones de género en el contexto global. El diálogo entre culturas y la democracia sexual: conflictos éticos y políticos.”

Las reivindicaciones y las luchas feministas, en el que también jugaron un destacado papel las nuevas representaciones de las prácticas artísticas feministas surgidas a partir de los años 60, dieron su fruto a finales del pasado siglo XX con una deconstrucción de parte de las opresiones del sistema patriarcal así como en una multiplicación y aceptación de una mayor diversidad de identidades de género y sexo. Como explica Eric Fassin con su idea de la democracia sexual, en los países democráticos occidentales se ha producido una extensión del dominio democrático con la politización creciente de las cuestiones de sexo y género. La sexualidad tiene el mismo valor político que el trabajo o el reparto de la riqueza, reivindica derechos en nombre de valores como la libertad y la igualdad. Esos logros alcanzados en occidente se han erigido en no pocas ocasiones en categorías universales y por lo tanto necesarias. En el nuevo contexto global en el que se cruzan y conviven diversas culturas, religiones, formas diferentes en definitiva de entender la realidad y el mundo, como sabemos, estas reivindicaciones no se caracterizan por la unanimidad. Por poner el ejemplo más palmario: modelos civilizados de buen sexo y de buen género frente a modelos primitivos e incivilizados son lanzados continuamente como un arma arrojadiza en el contexto político y social posterior al 11 de septiembre de 2001, o en el de la actual Europa conservadora y xenófoba que se agita frente a una supuesta amenaza a su identidad cultural. La democracia sexual ha devenido una de las armas predilectas para la lucha en el conflicto de civilizaciones. Estas instrumentalizaciones del género y el sexo trazan una trayectoria de tintes colonialistas que establece un encadenamiento entre modernidad, desarrollo y políticas sexuales.

¿Imperialismo de la democracia sexual?, ¿sirven los parámetros de género y sexo occidentales para ser aplicados, tal cual, al contexto de los países que no pertenecen a su órbita?, ¿su sexismo y su homofobia justifican la jerarquización civilizatoria y el consiguiente racismo, actitudes que a su vez son incompatibles con nuestros valores democráticos?

El objetivo de esta comunicación es indagar en cómo algunas de las prácticas artísticas implicadas con las políticas identitarias tanto genéricas como sexuales trazadas en el contexto del presente siglo se enfrentan al conflicto entre lo universal (cuya punta visible son los derechos humanos) y lo particular de las diversas culturas puestas en diálogo en nuestro mundo globalizado.

Moura, Vítor: “The secret diaries of a musical lover: associating emotions to music.”

In this paper I pick up some of the arguments presented by Charles Avison in his 1752 *Essay on Musical Expression*. Avison's views are usually summarily reviewed and his theory of “association” is often dismissed as a mere curiosity in the history of musical theory. Philosophers tend to believe that what causes our emotional reaction to music falls under one of at least five main categories. First we have what Aaron Bradley calls the *cognitive responses* to music, i.e., our immediate response to the character or to the formal characteristics of a given piece of music: Richard Strauss's music is uplifting but Schumann's songs depress us. Second,

music can elicit from us an *empathetic* response, i.e., we tend to perceive the piece as the expression of its author's emotional circumstances. Or, third, we are merely *sympathetically* moved by the way the music is expressive, which does not involve the belief that the piece constitutes a biographical trace of its author's intimate feelings. Fourth there are emotional responses involved in our critical appraisal of the work's composition or interpretation: we are overwhelmed by the harmonic complexity of a Bruckner movement, or become irritated with the *chitarrone* of an Italian opera. And fifthly, some portion of our emotional response to music is due to some kind of association of ideas, either because music imitates the sound of an object or because we tend to associate the music to some concept, such as *pasodobles* and Spain. There are several important arguments running against the plausibility of "association theories" as proper theories of musical expressiveness but they all tend to gravitate around the idea that the associations we construct when listening to music are idiosyncratic and that musical expressiveness holds an objective and public dimension that should be accounted for. In this paper I shall be arguing (a) that a proper theory of association of ideas is powerful enough to account for intersubjective musical expressiveness and (b) that such theory avoids many of the problems raised by theories more interested in the empathetic or the sympathetic side of musical expressiveness.

Muñoz Gil, Manuel: "Hackers, creadores, testers y público. Aproximación a la estética hacker."

Partiendo de los conceptos expuestos en *La ética del hacker y el espíritu de la era de la información* de Peka Himanen, y haciendo una revisión de la producción teórica en materia de *software libre*, movimientos hackers y *copyleft* desde la perspectiva de las teorías estéticas contemporáneas, esta comunicación quiere plantear la existencia de una *estética hacker*. Sobre la base de esta se podrían desarrollar las herramientas necesarias para un análisis estético adaptado a los nuevos modelos de creación y producción artística.

Para ello se definirán los conceptos hacker (figura mal conocida y sobre la que se proyectan muchos miedos infundados), tester, creador y público. El análisis de los puntos comunes entre creadores y hackers, así como entre público y testers, nos permitirá aproximarnos al concepto de estética hacker.

Estableciendo puntos de contacto entre creadores y hackers se evaluará si realmente existe una *estética hacker* inducida de la *ética hacker* y su consecuente aplicación al campo de la creación. Así podremos identificar a los artistas que trabajan en el campo de la creación contemporánea y que reflejan en sus prácticas los valores del *código ético hacker*.

Profundizar en la definición del concepto de estética hacker nos ayudará a desarrollar las herramientas necesarias en un análisis estético adaptado a los nuevos modelos de creación y producción artística.

Esta comunicación quiere demostrar que hackers y creadores comparten una misma idea de progreso basada en una ética común, la *ética hacker*, fruto de un cambio social ya en marcha que se refleja no sólo en las practicas artísticas contemporáneas sino también en la relación que como espectadores, público o testers tenemos con estas.

Niculet, Loredana: “Arte entre el querer y el poder. La posición del museo de arte contemporáneo en el contexto post-comunista”

Es una estrategia habitual del nuevo internacionalismo apropiarse de edificios industriales en desuso y recuperarlos para el presente, al reconvertirlos en museos y centros culturales contemporáneos. Siguiendo una lógica parecida - basada en la idea de resistencia mediante la cultura - la localización de centros culturales en sitios o edificios con un pasado político demonizado implica, además de la conversión de orden funcional, una conversión de orden simbólico. Se aplica una corrección “a-política” – desde la perspectiva del presente pluralista y democrático - a edificios destinados a servir, en su origen, al poder político. La implementación de esta lógica cultural - como imperativo de la sincronización con la escena artística internacional - en determinados contextos socio-políticos como el de algunos países post-comunistas, ha hecho visible una serie de tensiones que, al ser locales, no dejan de reflejar, a la vez, algunos de los mecanismos de funcionamiento del sistema del arte contemporáneo. El caso en el cual centraré mi análisis es el “Museo Nacional de Arte Contemporáneo” de Bucarest (MNAC), cuya localización en la famosa “Casa del Pueblo” - edificio icónico del anterior régimen totalitarista y actual sede del Parlamento – ha despertado numerosas polémicas de orden estético, conceptual y político. Una de las cuestiones que quisiera recuperar para la discusión es la función representacional alternativa que busca ejercer el museo de arte contemporáneo en relación al poder. En este caso, la pregunta relacionada con el MNAC sería no tanto si puede (o debe) el arte tomar realmente el lugar del poder - al ser “un símbolo de apertura y democracia” – sino sobre todo hasta que punto el museo de arte contemporáneo - como marco mismo de visibilidad de las prácticas artísticas locales – se vuelve, al imponer un determinado concepto de arte, en una nueva ideología.

Nivin, Aline: “Visual Qualities of Scenery: Novel Images of Cityscapes”

The existence of numerous approaches to assessing the visual attributes of scenery, and the lack of a universally-accepted model for such assessment, has blind us from affectively assessing environment-related visual stress, especially among residents of large cities. To study the problem of such stress, we asked five groups, comprising experts and non-experts, to evaluate the aesthetic qualities of urban and natural landscapes. We administered survey subject a special questionnaire focusing on perceptual, cognitional, and emotional aspects of scenery appreciation. Analysis of scenery structure indicates that whether or not urban scenery is viewed as unattractive depends largely on scenery textures and forms. We mainly distinguished between decorated and none-decorated modernist urban sceneries. It turned out

that only modernist none decorated urban sceneries are appreciated as not beautiful, uninteresting and stressful. Some of the decorated urban sceneries were appreciated not less beautiful than natural sceneries and in accordance less stressful. We further showed that cognitive variables best predict the appreciation of sceneries with sceneries stressfulness playing a secondary role in predicting appreciation of sceneries.

Maftei, Stefan: "A Cultural revolution for the "Free Spirits": Hugo Ball's Nietzschean Anarchism"

The present paper inquires into the writings of Hugo Ball (the major intellectual figure of the Dada movement) to find his opinions on artistic anarchism related to a cultural revolution. Actually, Ball's writings show a deep concern for the fate of Western culture at the beginning of the XX-th century and also a commitment to take action on this issue through the invention of a new artistic movement: the Dada movement. The paper analyzes the deep-seated involvement of Ball in the study of Nietzsche's works, for example, and its effect: a new understanding of the role of anarchism as artistic viz. cultural utopia. This aspect is a major challenge to the well-known connection between Dadaism and ideology, since it suggests that at least some of the Dada artists saw their connection to ideology not univocally: the artists are not supposed to be just simple tools in an ideological program. We will try to explain, as an argument, that even the Berlin Dada, the most politicized Dada movement, did not act as mere tools of German Bolshevism. On the contrary, they combined criticism and propaganda, believing, at that time, that their Communist art propaganda was in itself a critical tool, created with a view to emancipate society from its bourgeois past. Ball's vision of social emancipation did not see that art should be connected to a certain political ideology: therefore art should foster some sort of "cultural anarchism", which should act as a virtual counterpart to political anarchism. In the explosive social and political atmosphere of World War I, Ball wrote about a form of cultural social emancipation, involving the efforts of a few "free spirits". This form of cultural anarchism shifted anarchism as a political doctrine to a spiritual (geistig) anarchism. Consequently, Hugo Ball's "utopia" is a cultural utopia which constantly exhibits social and political aspirations towards "emancipation," "liberation," "education," etc. but never seeks to relate these goals to particular political actions. This inclination towards separating "culture" from "politics" explains why only the "few", the "free spirits", or the ones which express themselves solely as "individuals" are capable of assuming the difficult task of "liberation."

Mikkonen, Jukka: "Literary Fiction and the Improvement of Understanding"

In contemporary philosophy of literature, it is a widely held belief that literary fictions may have significant cognitive value, that is, that they may expand and clarify readers' knowledge of reality. Yet, it is generally acknowledged that the cognitive value of literary fiction is not limited in the works providing propositional truths for the reader to assess. Recently, a new 'cognitivist' line of thought has begun to emerge. Theories of 'cognitive strengthening' maintain that literary fictions may enhance readers' understanding of fundamental concepts in a

distinct way. According to these theories, the cognitive value of fiction lies in its 'enhancing' or 'enriching' readers' knowledge (Gordon Graham), 'clarifying' or 'deepening' their understanding of things they already know (Noël Carroll), or helping them 'acknowledge' things (John Gibson). In turn, so-called 'anti-cognitivists' have argued that such notions are too vague to provide a theory real substance. As anti-cognitivists see it, in explaining 'cognition,' for instance, in terms of 'broadening one's horizons' or 'imagining possibilities' one rather resorts to metaphors (Peter Lamarque).

In my presentation, I shall defend the notion of cognitive strengthening and argue that literary fictions have significant cognitive value based on their distinctive narrative structures and mode of imagining associated with them. First, I shall argue that literary fictions call for a special kind of imaginative engagement with the story. Fictional narratives are always impartial and require the reader to fill them in by means of her beliefs and emotions. Respectively, narrative imagining builds a connection between the reader's actual beliefs, for fictions combine abstract concepts with concrete (fictional) situations. Second, I shall argue that fictions put a special emphasis on narration and point of view. Fictions show how the narrator's thoughts evolve and may thus reveal things – motives, thoughts, feelings – that are often obscured in philosophers' thought experiments, for instance. Fictions may also provide several 'autonomous' viewpoints to a situation and thus show the complexity of an issue. Finally, I shall argue that literary fiction has cognitive value proper, which is best defined in terms of how the works improve readers understanding of abstract concepts.

Padrier, Adrian: "El concepto de Éleos y su deriva hacia la Estética de la Compasión"

La caracterización aristotélica de *éleos*, "pena por un mal que aparece grave y penoso en quien no lo merece, el cual mal se podría esperar padecerlo uno mismo o alguno de los allegados, y esto cuando aparezca cercano; porque es claro que es necesario que el que va a sentir compasión esté en situación tal que pueda creer que va a sufrir algún mal o bien él mismo o bien alguno de los allegados, y un mal tal como se ha indicado en la definición, o semejante o casi igual", podría ser considerada, en un primer acercamiento, como una emoción dolorosa, ocasionada por la conciencia de un infortunio inmerecido (Nussbaum). Sin embargo, en esta consideración se muestra la necesidad de un análisis pormenorizado de los conceptos de compasión, empatía y lástima, todos ellos cercanos, pero que abordados desde la perspectiva de la estética muestran una vital importancia para la teoría de las emociones expuesta en la *Retórica* y la *Poética* aristotélicas y su relación con la tragedia, tal como ésta es entendida por el Estagirita.

Ahora bien, al hablar de las emociones, o mejor, de la compasión como emoción, debemos tener en cuenta que abordamos tal cuestionamiento desde dos puntos de vista: por un lado, nos encontramos con el espectador entendido como receptor, que es en quien deben emerger tales emociones, y por otro lado, nos encontramos con el emisor, que, en el caso de la tragedia, se convierte en causa eficiente. Dicho emisor puede ser o bien el texto literario

transmitido, o bien el intérprete, que pone todo su arte al servicio de un fin ya marcado por la propia *Poética* aristotélica (es decir, el cómo posibilitar el surgimiento de la emoción). Teniendo esto presente, nos centraremos en el espectador, pues a través del padecimiento del éleos es expuesto ante su propia debilidad, comprendiendo la condición de ser existencia expósita, nuestra propia pobreza óptica. Así, se hace evidente que la compasión empieza y termina en el espectador.

Pérez, Héctor Julio: “Valores morales y calidad narrativa en la serialidad televisiva contemporánea”

La presencia de los valores morales en la construcción de cualquier tipo de personaje de ficción es un aspecto cada vez más atractivo a la luz de los recientes estudios estéticos sobre la empatía, especialmente los llevados a cabo por Carl Plantinga, Amy Coplan y Murray Smith. ¿Podríamos pensar que se trata de una dimensión creativa imprescindible en todas las modalidades narrativas que aspiren a introducir una cierta calidad en la narración?

Esta propuesta trata de dar respuesta a esta cuestión, con el objetivo de investigar la presencia y evaluar la importancia de los valores morales en las nuevas coordenadas narrativas de la serialidad televisiva.

El planteamiento que se propondrá es el de estudiar en qué tipo de estrategias se realiza y en cuáles de ellas domina.

Se prestará especial atención al escenario de los prototipos, arquetipos, argumentos universales u otras formas de reinterpretación siempre ligadas a la serialidad. En efecto es indispensable considerar la importancia que tiene en las estrategias comerciales el uso de referentes conocidos, y podríamos hablar de referentes muy recientes como el desembarco de Normandía (*Band of Brothers*), el mundo del hampa en tiempos de la ley seca (*Boardwalk Empire*), la posguerra española (*Amar en tiempos revueltos*), o la revisitación de la aventura de Robinson Crusoe (*Lost*/1ª temporada).

Considerados estos y otros casos podríamos decir que una diferencia en cuanto a las series que buscan la calidad narrativa es que parten de la expectativa de un referente conocido para modificarlo con estrategias sorprendentes y a la vez capaces de generar riqueza y coherencia diegética. Como un ejemplo de la línea que se seguirá, en el estudio de la serialidad contemporánea, podríamos considerar el caso de Don Draper, protagonista de *Mad Men*, personaje cuyo diseño tiene como ingrediente principal una atracción por la seducción femenina que podríamos identificar como relectura contemporánea de una especie de Don Juan. A nuestro objetivo atañería aquí analizar su diseño en términos morales para entender hasta qué punto se trata de un ingrediente relevante en la dimensión cualitativa de la narración. El análisis de esta vertiente no se limita a la protagonista aparición del personaje en su sede narrativa principal, sino también en los escenarios con que las series se promueven dentro del nuevo ecosistema narrativo, como es el caso de su página Blog en Twitter.

Potter, Martin: “Can Art for Art’s Sake Imply Ethics?”

In this paper I shall explore how attitudes to art deriving from the aestheticist movement may come to imply, rather than reject, a connection between art and ethical values – I shall examine the work of David Jones, with a supporting role given to Henry James and Alasdair MacIntyre. I shall focus on the philosophy and practice of the poet, artist and theoretician, David Jones, who combined a modernist style in his poetry, a post-impressionist style in his painting, and a theory of art as sign-making owing insights to the aestheticist movement, post-impressionist theory, and traditional Catholic theology. As an introduction to the focus on Jones, I shall show how in a fin-de-siecle Henry James novel (*The Tragic Muse*) the presentation of the art-for-art’s-sake attitude proves to draw in its train a religious and ethical vocabulary, the import of which is ambiguous. David Jones, while vigorously rejecting utilitarian views of art, nevertheless, by assimilating art to religious sacrament, finds a place for it within a cosmic vision which, due to its teleological elements, implies values and ways to act. I shall try to show how such a position can be understood as philosophically coherent by referring to the neo-Aristotelian (and neo-Thomist) framework of Alasdair MacIntyre (who is principally a moral philosopher, rather than a theorist of art), in which an autonomous sphere of activity can also have meaning and value within an overall teleology of human flourishing.

Proença, Nuno Miguel: “Aesthetics and emotions according to William James”

William James' assumptions on emotions stress the physiological and embodied reality of our lives linking it to our æsthetic dimension. These assumptions, present in the article of 1884, «What is an emotion?», and in the chapter XXV of *The Principles of Psychology*, were written in reaction to the insufficiency of former neurophysiological researches, as these have ignored «the *aesthetic* sphere of the mind, its longings, its pleasures and pains, and its emotions». James' hypothesis, on the contrary, makes us realize, « more deeply than ever», through a description and an analysis of emotions, «how much our mental life is knit up with our corporeal frame, in the strictest sense of the term». Volitional and cognitive aspects (perceptive or mental), are always intertwined with an emotional dimension.

Consequently, there are no emotions which are not a changing of our body accompanying the perception of external or internal events. «My theory [writes James] is that *the bodily changes follow directly the perception of the exciting fact, and that our feeling of the same changes as they occur IS the emotion*». Emotions are the unsurpassable consequence of our embodied existence, that is to say, of our affected openness to the world. «Without the bodily states following on the perception, the latter would be purely cognitive in form, pale, colorless, destitute of emotional warmth», and if that might be the case for pure spirits, it is impossible for us. «A purely disembodied human emotion is a nonentity. I do not say that it is a contradiction in the nature of things, or that pure spirits are necessarily condemned to cold intellectual lives; but I say that for *us*, emotion dissociated from all bodily feeling is inconceivable». If that is true of

coarser emotions such as grief, fear and rage, in which we can easily recognize a strong organic reverberation, this embodied condition of our mental and æsthetic life is also revealed by subtler emotions such as «rapture, love, ambition, indignation, and pride, [that], considered as feelings, are fruits of the same soil with the grossest bodily sensations of pleasure and of pain».

Artistic works, thus, reveal us the importance of our bodily changes to our understanding of the world and of the sense of our being-in-the world. «In listening to poetry, drama, or heroic narrative, we are often surprised at the cutaneous shiver which like a sudden wave flows over us, and at the heart-swelling and the lachrymal effusion that unexpectedly catch us at intervals. In listening to music the same is even more strikingly true». But, doing so, they also reveal the empathetic and inter-subjective dimension of our emotional life that allows us to recognize and to discover each other as emotional beings. Æsthetics and emotions have therefore a deep moral and political role in our lives. «As emotions are described in novels, [for example] they interest us, for we are made to share them. We have grown acquainted with the concrete objects and emergencies which call them forth, and any knowing touch of introspection which may grace the page meets with a quick and feeling response».

We would like to discuss in detail both William James' hypothesis on the embodied dimension of emotions and its consequence for the appreciation of æsthetic experiences as core constituents for the constitution of the sense of our existence in the world with other living beings.

Proimos, Constantinos V.: “Forgiveness and Forgiving According to Rembrandt’s *Return of the Prodigal Son* (c. 1668)”

Harmensz van Rijn Rembrandt’s *Return of the Prodigal Son* (c. 1668) is a famous life-sized oil painting by the artist, 262X205 cm, in the collection of Hermitage, St Petersburg, Russia. It is a history painting, belonging to the last phase of Rembrandt’s artistic production and crowning his evolution. The artist illustrates in his own unique way, working with a palette knife with thick and broad layers of rough impasto, the well known biblical parable of the prodigal son from the Gospel of St Luke (Luke 22: 54-57), exploiting rich color and the bright-dark factor in order to increase the dramatic intensity of the event. Critics of the painting have pinpointed the popularity of the subject in 16th and 17th century Netherlands, Rembrandt’s debt to a woodcut by Maerten van Heemskerck and his probable influence by the theological disputes between Catholics and Protestants that involved the interpretation of this specific parable. My task in this paper is to investigate the extent to which the problem of forgiveness and forgiving, having to do with Rembrandt’s life and career, preoccupied the artist in a way that reflected in the actual architectural arrangement of the scene. The set of secondary figures for whose identification there is no agreement among Rembrandt’s critics, functions as an auxiliary for the artist’s extensive meditation on forgiveness within the horizon of the unforgivable. I would like to argue that Rembrandt’s painting value is therefore enhanced by the powerful, introspective insight it enables in forgiveness, one of the perennial issues of human existence.

Puncer, Mojca: "Emotional topographies of performative artistic practices"

After the decline of studies with regard to feeling and emotions within the historical context of aesthetics, we can see a revival of interest in this topic from the so-called "affective turn" aspect in art, culture and the broader social reality. In this context, affect becomes the key which unlocks the door towards harmonizing body and emotions. The cultural turn in aesthetics itself brings us an open mind platform, where the historical methods of studying the senses, emotions and feelings embodied in art objects are increasingly substituted by studies of aesthetical processes and performativity. Psychoanalysis, deconstruction of post-structuralism and the establishment of a tighter alliance between theory and the artistic practice itself were the factors which significantly contributed to the evaluation of the latter. Another important contribution in this evaluation sprang from feminist thought concentrating on the body. Aesthetics is in this context returning to its original field of interest, after which it got its name, namely that of sensual cognition, to a specific discourse of the body as an amalgam of feelings and emotion. Instead of historical forms of representation, this recent affective turn emphasizes temporariness, affect, individual experiences and everyday life.

An artist with his/her performance of "body thoughts" (emotions, affects) emphasize that facet of a performed body, which eludes the capturing of discourse, but is nevertheless of key importance for his/her social and gender positioning. Individual feelings, emotions and affects become an important tool for social and gender politics, performance and pleasure. These processes are very dynamic, transitive and elusive and very difficult to be captured within the theoretical field.

Theory of performatives can be of help in understanding such processes. Affective performativity underlines body performances of specific, non-normative artistic subjectivities. A performative body adds value to the art, a value which isn't brought in, neither by static description or representation: the performance of a body with specific social and gender marks is exactly the tool used by an artist to cut into the mythology of a coherent subject. Thus the relational, affective, collaborative and "non-material" aspects – the driving force behind multiple artistic subjectivity in the post-industrial capitalist society – come into focus.

This discussion uncovers some of the key concepts which connect emotions and affects with contemporary art and culture, mainly from the aspect of defying instrumentalization under neo-liberal conditions. What we are dealing with here is a special spatial modus of thinking, which emphasizes the multifacetedness of social relations and draws alternative ways of spatialization, of embodiment and emotional topography. It is about new forms with respect to the active co-creation of public spaces, conditioned by the specific nature of art and about the circulation of meanings within it. Conceptions of affective performativity offer the possibility of qualitative explanations of social relationships, where we are predominantly interested in the methods of artistic articulation of emotional and affective forms and meanings, and their evaluation in a specific cultural-historical or social-political context.

Rachdi Tlili, Hayet: “La configuration esthétique ”

L'intitulé sera présenté dans les termes de sa construction à partir de la question du paysage, en tant que l'objet du discours esthétique *est paysage* : le visuel, la langue, le contexte, et particulièrement le thème du présent congrès qui réunit dans une même proposition « Art, émotion et valeur ».

Pour mon point d'appui dans la question du paysage je ferai renvoi à « La remarque spéculative » de Jean Luc Nancy, ce qui permettra d'explicitier le lien que je conçois entre l'action de *payssage* (terme que je propose et qui *conjugue* le paysage en *action* de *payssage*, sur le mode du tissage) et la *configuration* esthétique.

Les termes proposés, art, émotion et valeur, pourraient être inscrits dans des relations qui invitent leurs champs initiaux.

Premier terme de la configuration esthétique.

De l'atelier au lieu qu'il serait plus approprié d'aborder en tant que *lieux* (sémiotiques), l'espacement propre qui s'ouvre à l'intérieur des structures de la Culture de la Géographie et de l'Histoire, l'espacement doxique, tribal, l'espace d'un labeur particulier, les marges, le site, cet ensemble d'ouvertures en écart posent un lieu dans lequel *l'Art* pourrait être en situation.

Ce point de vue, au sens propre d'abord, opère une *mise- en- situation* de *l'Art* ce qui provoque un mouvement de terrain, quelque chose comme un glissement paysager au cœur de l'urbain.

Deuxième élément de la configuration esthétique.

La saisie, le saisissement, le désir de collaborer au destin de l'œuvre, dans la mesure où elle engage notre être- notre légende- et transforme le monde. L'émotion rhétorique dessine la topographie des distances, de la mesure et de la démesure comme la part sensuelle du discours.

Le vécu émotionnel de l'expérience esthétique sera abordé comme un bouleversement ontologique instaurateur. Il serait possible de renvoyer de manière centrale aux notions valériennes d'amplification, d'intensité et de durée dans « L'infini esthétique ».

Troisième terme de la configuration esthétique la valeur relève de l'Esthétique comme conduite philosophique.

Des exemples permettront de présenter le registre épistémologique de la valeur : ce qui peut représenter *l'Interprétant* de Pierce dans les figures du *Coefficient d'Art* de Marcel Duchamp, - la *transaction* comme l'un des principes de l'œuvre ouverte d'Umberto Eco, - la

notion de *Gestion* du Périclès et Verdi de Gilles Deleuze.

Ratiu, Dan-Eugen: "L'artiste : immunité ou responsabilité ? Considérations sur l'usage des catégories éthico-juridiques dans le monde de l'art. "

Cette intervention se propose d'examiner l'usage des catégories éthico-juridiques dans le monde de l'art contemporain. Plus précisément, l'analyse portera sur la légitimité de l'application d'une catégorie telle que la *responsabilité* au mode de l'art, ainsi que sur son contenu et ses limites : est-il légitime de « juger » les artistes à l'aune de cette catégorie externe au monde de l'art ou bien jouissent-ils d'immunité à l'action des normes ordinaires ? Qu'est-ce que signifie pour un artiste *en tant qu'artiste* d'être moralement ou juridiquement responsable, et comment ces exigences qui le livrent à l'hétéronomie s'accordent-elles avec l'exigence de la liberté artistique découlant d'une autonomie laborieusement conquise ou avec l'exigence de la liberté d'expression issue de l'exercice démocratique ?

Cet examen part du constat d'un décalage grandissant d'horizon éthique entre les artistes et le public, soit-il le grand public ou les diverses publics constitués de différentes communautés ou associations. En témoignent leurs attitudes opposées qui visent soit à mettre en cause l'autonomie du monde de l'art en le soumettant au contrôle public soit, au contraire, à l'isoler comme un domaine imperméable à l'injonction des normes qui régissent le « monde réel » dont les frontières sont pourtant systématiquement transgressées. Comme il a été observé, l'art contemporain (ou du moins une de ses directions) se définit à la fois par un souci intransigeant d'autonomie et par la revendication d'une liberté illimitée, entendue comme droit de transgresser toute frontière. Ces transgressions s'accompagnent d'une revendication d'immunité au sens littéral du terme, comme prérogative assurant une protection contre les actions judiciaires. Les artistes ont-ils le droit à une « exception esthétique », au sens où, en tant que « héros culturels », ils mériteraient un traitement spécial au regard de la loi ?

Cette intervention essaiera de répondre à ces questions, à la suite d'examen des quelques cas/scandales de l'art contemporain, depuis ceux de Serrano et Mapplethorpe accompagnant les « *culture wars* » aux Etats-Unis jusqu'aux performances transgressives (« vandalisme ») du Pinoncelli en France.

Ródenas, Gabriel: "Las ruinas del paraíso: Una mirada al realismo sucio norteamericano"

De espaldas a un universo norteamericano luminoso y lleno de armonía, como el retratado por Norman Rockwell, surge a mediados de los años setenta del pasado siglo (casi coincidiendo con el fin de la Guerra de Vietnam) un movimiento literario conocido como realismo sucio, en cuyas filas se hallan autores como Raymond Carver, Charles Bukowski, Richard Ford, Tobias Wolff o Sam Shepard. Dichos autores recogieron el legado pictórico de Edward Hopper, poniendo de manifiesto la existencia de otra América marcada por el desempleo, la incomunicación o la soledad. El brillo de las latas de detergente y las botellas de Coca-cola fue sustituido por el óxido, el olor a gasolina y el sabor de la cerveza rancia. Ahora bien, a pesar de la presencia de los objetos y situaciones cotidianas y de la familiaridad que

presentan, supondría un error afirmar que estos autores se limitaron a producir textos susceptibles de ser considerados objetos de la cultura popular o que se convirtieron en meros cronistas outsider de una época determinada.

La presente comunicación tiene por objeto analizar tales productos culturales con el fin de dar un paso más y examinar el concepto mismo de cultura popular. ¿Es la cultura popular un sinónimo de cultura mainstream? ¿Puede surgir la cultura popular de individuos marginales, esto es, ajenos a la corriente mayoritaria? ¿Qué hace que un objeto sea considerado popular? ¿Cómo se convierte la cultura popular en alta cultura? O, en otras palabras, ¿qué hay de popular en la llamada cultura popular? A éstas y otras cuestiones trataremos de dar una respuesta a lo largo de la sesión.

Rosa, María del Mar: “Greyness, everyday and nature”

Dentro de los tópicos planteados por los teóricos de la estética de lo cotidiano, Arto Haapala nos propone detenernos a considerar cuáles son las posibilidades que nuestras rutinas cotidianas nos ofrecen, nos invita a pensar cómo nuestros actos más “grises”, repetitivos, y quizá desatendidos desde un punto de vista estético, poseen un potencial estético a tener en cuenta en nuestra experiencia. Se trata de juzgar, más allá de la consideración de las cualidades estéticas que posean los objetos con los que convivimos y de las posibilidades de artisticidad que nos brindan nuestras labores así como nuestros hogares y espacios habituales, en qué sentido la atención a las pequeñas acciones cotidianas son capaces o no de constituir una experiencia estética. El concepto de “greyness” parece hacer alusión, por un lado, al carácter automático, repetitivo, de muchas de nuestras acciones, en ese sentido mentalmente desatento y, por otro, al carácter discreto que por ello tiene su significación. Sin embargo, mostramos capacidad de atender estéticamente a nuestras rutinas cotidianas y de deleitarnos en ellas a pesar de que éstas se nos muestren, en principio, como carentes de relevancia suficiente para considerarlas atractivas o satisfactorias. La ponencia se pretende considerar cómo es este tipo de experiencia, qué facultades entran en juego, a qué se aplica y qué sucedería si extrapolásemos el concepto de “greyness” y la satisfacción de su tipo de experiencia y lo aplicásemos a la apreciación del entorno natural. ¿Existe una apreciación gris de los detalles en el entorno? ¿Es posible que podamos apreciar los detalles grises, aquellos que no constituyen en sí un atractivo?

Saladini, Enmanuela: “The art of telling history: Christian Boltanski”

Could art tell our past in order that it could be reinterpreted?

At the end of the sixties, Europe recovers a relevant position in the panorama of the contemporary art exercising a new look towards the past. It was necessary to create a new language to check the recent history. This language must be different from the political pamphlet and from the simple testimony. Art can recover the memory of the forgotten, in spite of dead tradition, as Walter Benjamin had imagined the role of the historian.

Between the end of the sixties and the beginning of the seventies, many artists have explored the topic of the individual and the collective memory. In France this trend was defined as "art of the memory", and it was present in the section "Personal Museum" in *Documenta V*. Christian Boltanski was represented in this section.

Art has always investigated the big topics of the existence but its role of moral judge "in real time" is more recent. Photography and video have provided new languages for artists to explore history. Those languages have a presumption of putative reality. Hence, the artists must value correctly the tension between fiction and truth in his creations.

In the past, the territorial memory, the *genius loci*, has influenced the forms of art. In the 20th century, the vanguards have chosen a strategy of supranational experimentation but in 80's artists recovered the value of the memory. The problem today is to define the limits between a simple presentation of the history and a work of art.

Chantal Maillard affirms that our sensibility has turned into a simple thermostatic system. Thus, our sensibility adapts our emotions to reality. Art then, has to make us see not only what we have not see, but also to reinterpret what we see.

Nowadays Christian Boltanski continues investigating the topic of the memory, using old photographs and clothes to tell stories about our past. Nevertheless, the tension between document and fiction has been solved in the creation of the French artist. Boltanski seems to have chosen the metaphor instead of truth.

Salvador Cabrerizo, María: "Distopía y deshumanización en el arte último: el ciberpunk."

Nos encontramos en un tiempo en el cual las nuevas tecnologías se han instalado en nuestra rutina de manera incontestable. Sin embargo, la literatura, y también el arte, se hicieron eco de esta posibilidad hace décadas. El advenimiento de la ciencia ficción, y más aún del ciberpunk, delataba las inquietudes que suscitaban en el ser humano las consecuencias de la revolución tecnológica. No sin una cierta dosis de verosimilitud, se nos mostró -y se nos muestra- en el arte y literatura ciberpunk una sociedad distópica, brutalmente dominada por algún tipo de totalitarismo (capitalista o gubernamental), donde las emociones quedaban tamizadas por la máquina. La necesidad de cambio y evolución en busca de una ruptura con ese ambiente opresor se manifiesta en el enlace con la tecnología, en la mutación humana y la construcción del concepto de cyborg como complicadas metáforas del rechazo a un presente que, en ciertos aspectos, no se halla tan alejado del mostrado en la obra de arte. Todo este imaginario anti-utópico fomenta en el espectador un desasosiego apoyado en esa verosimilitud: ¿quién no tiene acceso a Internet? ¿a cuánto estamos de conseguir una hibridación real con las máquinas?

La concepción negativa de la tecnología y el impacto de un mundo globalizado se funden en la creación de meta-mundos y de personajes anti-heroicos que devienen mesías en pos de la salvación de una sociedad que *no sabe* que lo necesita, pero que se aniquila, creando pseudoemociones cibernéticas, dando lugar a personas que se encierran y viven una vida exclusivamente virtual. Más aún, este género plantea la posibilidad de una *réplica* de

nosotros, de una recreación no ya de la inteligencia -tan trabajada por los científicos de hoy en día-, sino también de la sensibilidad humana, o incluso la promesa de una vida eterna en la *clonación* virtual de nuestra esencia inmaterial y su posible implantación en la máquina.

El ciberpunk expone, de esta manera, una serie de miedos, posibilidades, e incluso preguntas de carácter ontológico a un público masificado, que apenas es consciente de las ideas que está absorbiendo en el visionado de la que tal vez sea, simplemente, su película favorita.

Santos, Eva: “Tejiendo la inmigración: una experiencia de arte textil con mujeres inmigrantes.”

En este trabajo presento cómo la artesanía ha ido tejiendo una narración que la ha permitido presentarse como una experiencia de arte social, mediante la cual se han abordado cuestiones de identidad e inmigración. Una narración contada en principio por las mujeres chilenas que, bajo la dictadura del general Pinochet, se juntaron para tejer sus *arpilleras* como testimonios de lo vivido. Esta técnica de presentación de las propias experiencias cargadas de gran emotividad, ha sido el punto de partida de unos talleres realizados en 2009 con dos grupos de mujeres inmigrantes en las localidades murcianas de Blanca y Archena. La mayoría de ellas eran procedentes del norte de África.

Trabajar desde el arte nos permitió una doble actuación: desde las construcciones mentales subjetivas de significación de la realidad, es decir de los imaginarios sociales, hacia los nuevos imaginarios construidos por los sujetos inmigrantes. Las actividades en las que convergen la creatividad con la tradición son ideales para la adaptación de ambos imaginarios. Para ello fue necesario crear un marco de confianza y libertad en el que pudiesen expresarse para generar sentimientos de autoestima o confianza en ellas mismas.

Debemos tener en cuenta que la identidad es una construcción histórica que genera dinámicas de inclusión y pertenencia, pero además y simultáneamente origina dinámicas de diferencia y exclusión, especialmente en los procesos migratorios. El uso de estos tejidos funcionó como medio de afrontar la identidad en su nuevo entorno, con un lenguaje común a otras mujeres que tuvieron algo que contar.

Se hace imprescindible una primera presentación que nos permita conocer el sentido de las Arpilleras chilenas, posteriormente entender el proceso migratorio de estas mujeres y por último analizar qué se ha producido mediante la fusión de ambos hechos.

Simecek, Karen: “Moral Understanding through Poetic Experience”

In this paper I will discuss how poetry, particularly our emotional response to the aesthetics of certain poetic works, can play a significant role in developing our conceptual understanding of certain moral issues.

I will argue that poetry when engaged with as an artwork, with the same attention to design, inner connectedness and the expectation that the work means something beyond the literal,

gives rise to a particular kind of experience. Part of what creates this experience is the way in which we engage with the aesthetic as well as the representational elements of the work.

In her book *Deeper than Reason*, Jenefer Robinson considers the importance of responding emotionally when reading literature. She argues that in order to fully understand the meaning of some works of fiction it is necessary to engage emotionally with them. While I agree with Robinson that we need to engage emotionally with some works of poetry in order to understand them, I will argue that this is not achieved by engaging emotionally with a character and their situation, as she suggests. I will argue that what is necessary is to respond emotionally to the aesthetic and representational properties as they are presented to us in our experience of reading, which does not feature in her account of our engagement with literature.

Furthermore, I will argue that it is because the reading experience provides us with raw emotional data from our responses to both the aesthetic and the representational elements that allows us to come to see certain moral issues for ourselves by providing a distinct perspective on particular subject. In illustrating this point I will provide a reading of 'How to Kill' by Keith Douglas; I will show that we only come to see the moral problem presented in the poem through our emotional response, which is produced by the aesthetic and representational elements in the poem acting on one another to produce an experience; crucially, I will demonstrate that the moral problem does not arise from a sympathetic response to the character in the poem as Robinson would maintain.

Stejska, Jakub: "Conceptual Art, Evaluative Experience and Second Nature"

In their recent book *Who's Afraid of Conceptual Art*, Elisabeth Schellekens and Peter Goldie present a philosophical defence of conceptual art as a legitimate art practice with its own merits. They nevertheless acknowledge that conceptual art, despite its achievements, 'is not wholly successful *as art*'. It fails to give us 'a sense of our shared humanity in a special [i.e., aesthetic] way, relating what is presented to us to our ethical lives'. '[Good traditional a]rt then presents to us human life and the world in which we live in this special way – as "second nature".' I want to explore this conclusion – and show some limitations thereof – by reconstructing the presuppositions that inform it. First, I briefly present a Kantian inspiration behind it via a discussion of Anthony Savile's interpretation of Kant's passing remark that producing aesthetic ideas is like creating 'another nature' out of a material provided by first nature. Then, I turn to arguments for a non-projectivist philosophy of value put forward in McDowell's and Wiggins' writings on metaethics, according to which our evaluative experiences should not be understood in terms of projecting subjective states onto the canvas of first-nature facts, but rather in terms of shedding light on aspects of reality. This is made possible because our reality is always already socially mediated, it is second nature to us, enculturated animals. Schellekens and Goldie, following Savile, assert that good art enriches our overall understanding of the world by presenting some aspects or themes from our life or environment in imaginative and novel ways which are experienced as shareable with our peers. Their

standpoint, however, fails to account for art which, instead of engaging in demonstrating our shared feelings, explores the very second nature, which makes art possible: the habits, customs and institutions that make up our 'ethical lives'. I argue that this project is at least as essential – if not more so – to modern (including conceptual) art than that emphasised by the authors discussed, and yet by their lights, art subscribing to it can never be fully successful as *art*.

Tatla, Helen: “Morality and Architecture: Evaluation of Contemporary Architectural Practice within the Scope of the Ontological Hermeneutics of Hans-Georg Gadamer”

In Hans-Georg Gadamer's ontological hermeneutics, the Platonic theory of beauty occupies a principal place. Launching an attack on Kant's disinterested pleasure, as separate from truth and morality, Gadamer attempts to restore the ontological status of the thing. Following Plato, Gadamer insists that beauty is the way in which goodness appears. Only from the moral standpoint can be interest in the real, factual existence of the beautiful. Furthermore, the essential element of the beautiful is *aletheia* (non-forgetfulness, truth). The revelation of truth carried on by tradition is the principal task of Gadamer's hermeneutics.

Through the hermeneutic experience, being presents itself as language. On the basis of the Aristotelian ethics, Gadamer insists that the hermeneutic experience is meaningless without the involvement of praxis. Thus, he proposes his hermeneutic circle: a continuous movement from understanding to interpretation and then to application. The work of art and architecture can come to light through this procedure and enjoy existence in the limits of a unified, all-embracing logos. Despite the fact that the interpretative process is in a constant flux, each particular work constitutes a coherent, harmonic whole. There is a potentially endless series of works which can come out through the same procedure. In this way, the event character of the work becomes evident as an embodiment of morality within the realm of Gadamer's ontological hermeneutics.

Western avant-garde architecture of the last three decades shows two principal attitudes towards morality: the one, referred to the phenomenological interpretation of values of the past, is philosophically related to Heidegger and Gadamer; the other, concerning a critical attitude towards knowledge, departs from the Nietzschean critique of values and is related principally to philosophers as Lyotard, Derrida and Deleuze. The aesthetic implications of these different each other attitudes towards morality, in connection with the role of architecture within the contemporary cultural-political situation will be discussed here, within the scope of Hans-Georg Gadamer's ontological hermeneutics.

Tröndle, Martin & Tschacher, Wolfgang: “Art, Emotion and Value: eMotion – mapping museum experience.”

The Swiss National Research Project eMotion analyses the experience of the museum-goer experimentally. The core of our interest is the museum architecture, the art objects, curatorial installation and how they produce affect on the behaviour of the visitors. Gaining

access to the complex realm of visitor reception in the museum required both innovative developments in research methods and technical apparatuses. Architectural, visual and audio processes of data collection / presentation were developed in parallel with field research methods in psychology and sociology, in a wholly complementary fashion. Methods of visitor tracking, biometric measurements, empirical social science, data-sonification, and the staging of the experiment itself manifest in a museum intervention and installation.

Our presentation shall focus on measuring and displaying aesthetics experience. Arts experts are commonly sceptical of applying scientific methods to aesthetic experiencing, which may be too ephemeral and idiosyncratic to be investigated objectively. As such, research on fine art is predominantly a field of study for the humanities and social sciences. The global arts-related system, however, is of considerable (and increasing) cultural and economic significance. Furthermore, the making and perceiving of fine art appears to be a specifically human behaviour. Both points would justify heightened scientific efforts to investigate the psychological and biological processes involved in aesthetic experience. Laboratory research has indicated that artworks may elicit emotional as well as physiological responses. Yet, this line of aesthetics research has previously suffered from insufficient ecological validity, by not employing gallery environments with original artworks which people may freely choose to view. We therefore conducted a study in which aesthetic perception was monitored in a fine-art museum, unrestricting to the visitors' freedom of aesthetic choice. Visitors were invited to wear electronic gloves through which their location, heart rate and skin conductance were continuously recorded. Upon termination of visits, participants reported their emotional and aesthetic responses to selected works of the exhibition, using a customized questionnaire. Here we show that physiological responses during perception of an artwork were significantly related to aesthetic experiencing. The dimensions 'Aesthetic Quality', 'Surprise/Humour', 'Dominance' and 'Curatorial Quality' were associated with cardiac measures (heart rate variability, heart rate level) and skin conductance variability. Our results demonstrate that physiological aesthetics can be statistically grounded in a field experiment, enhancing our understanding of the effects of artworks and their curatorial staging.

For more Information please see www.mapping-museum-experience.com/en

Us, Fatih & Kurt, Ebru: "Representation of Space Emotion in Motion Picture Films."

Cinema that has become an integral part of daily life of the modern man towards to the end of 20.century, is one of the important forms of art that is also the fast-changing, evolving, visual culture therefore; have an impact exceedingly on the masses. A lot of people meet products of the various branches of art, through motion picture films. Architecture is located in the front row between the arts that has an interaction with cinema. In this study, the cinema will be looked in the context of the representation of space, the spatial emotion, is formed of real, virtual and spatial spaces and reaches through motion picture films from past to present, will be examined.

Cinema and architecture interact with each other from the first years of the 20th century. Cinema, influenced by the works of architecture in the early years, today it has become a mutual interaction and architecture also began to examine the art of cinema. Since the 1960s, intense interaction of the computer technologies and architecture and the technological developments in cinema, has made them closer to each other (cinema and architecture).

From the 1920s to the 2000s, the relationship between cinema and architecture gained a significant size. The motion picture films that have a space sense on the foreground will be examined from this period. For example; *Bronenosets Potemkin* (1925), *Playtime* (1967), *2001 - A Space Odyssey* (1968), *Alien* (1979), *Dark City* (1998), *The Matrix* (1999). The movies, that the real, spatial and virtual spaces are processed together, will be examined in the context of the representation of space sense with an architectural point of view.

Vaamonde, Marta: “Continuidad de arte y moral en la experiencia consumada en John Dewey.”

El objetivo de esta comunicación es presentar la relación interna del arte y la moral por referencia a la experiencia culminante en el pragmatismo de John Dewey.

De acuerdo con Dewey, el principal problema de la filosofía moderna consiste en el dualismo entre teoría y práctica, que se deriva de una comprensión inadecuada de las ideas. Definidas como puros contenidos de una conciencia introspectiva, se aíslan de los hechos, considerados como puras exterioridades. La separación que ocurre entonces entre teoría y práctica abarca todos los ámbitos de la experiencia humana, impidiendo su desarrollo ordenado. En el ámbito de la moral, este dualismo se traduce en la dedicación de la teoría a contemplar valores, en lugar de entenderlos como instrumentos directivos de la experiencia.

En este orden de cosas, el análisis de la experiencia estética cobra especial importancia para entender el sentido práctico de las ideas, es decir, para clarificar el sentido integral de la experiencia misma, disolviendo los dualismos de la filosofía moderna. La reflexión sobre la experiencia estética sirve por tanto como guía para entender la experiencia moral.

En la experiencia estética, los materiales del entorno evocan ideas y por tanto ambos resultan inseparables. La experiencia estética misma disuelve la dicotomía moderna de ideas, hechos y el dualismo individuo y entorno que la acompaña. A través del crecimiento integrado de ideas y hechos, se actualizan tanto las posibilidades del individuo como del medio, lo que muestra el sentido intrínsecamente humanizador del arte, arrojando luces sobre el sentido de los valores y la conducta moral.

La primera parte de la comunicación presenta las características de la experiencia estética como una experiencia culminante. En la segunda parte, se analiza la integración de los elementos que concurren en la misma, para clarificar el sentido de la conducta y los valores morales en la tercera parte.

Vila Alonso, Juan Carlos: Hermenéutica del rostro; experiencia estética ante dos retratos. Autorretrato (Salvatore Rosa – London National Gallery) y Hombre con vaso de vino (Anónimo – Louvre de Paris)

La contemplación de dos retratos (uno auto-retrato y el otro no sabemos si auto o no), nos lleva a interpretar sus rostros, no sólo a través de la propia experiencia estética, sino de la de aquellos que ya los contemplaron antes. La interpretación y comparativa de ambos lienzos, lleva a enfrentar cuestiones tales como las consecuencias de la contemplación, el servicio del arte para la persona, el efecto de dichos cuadros en las personas que los contemplan.

Desde las posiciones de las manos, a las expresiones de los rostros, pasando por los mensajes explícitos o no que se encuentran en ambos cuadros, nos llevan a experimentar reacciones diversas en el momento de la contemplación, y a plantearnos si esta experiencia estética es meramente contemplativa o si envuelve una experiencia hermenéutica.

Estos cuadros, fueron pintados para transmitir un mensaje, un estado de ánimo, una experiencia artística en sí misma, pero también se convierten en un mensaje que afecta a la persona que lo contempla, y tiene sus consecuencias en su pensamiento. Como ejemplo, las experiencias de Charles Péguy con el Anónimo, y las del autor de este artículo frente al Autorretrato. ¿Como puede afectar la visión de un hombre sin una expresión concreta que sujeta un vaso de vino? ¿Qué puede transmitir la hierática figura de un pintor del XVII que sostiene un mensaje bajo su mano derecha?

¿Existen consecuencias de trascendencia para una persona en dichas experiencias? Incluso, ¿puede existir una correlación entre ambos cuadros?

Ambos rostros, espejos de almas fijadas en esos trazos de óleo, se entrecruzan en mi pensamiento, y sus actitudes marcan una vía de interpretación, de como la contemplación de un cuadro (o de cualquier experiencia artística por extensión), puede conllevar una elaboración que le trasciende, que le supera en lo estético y se convierte en ético. De la contemplación a la acción, pasando por la prudencia y la simplicidad.

Vukadinović, Maja: “Aesthetic Experience and Emotional Identification in the Performances of Different Types of Artistic Dance”

Previous research has shown that the degree of emotional identification is the factor that significantly affects the aesthetic experience of contemporary dance performances. This paper explores the relationship between aesthetic experience and emotional identification in the performances of different types of artistic dance, since the different formal characteristics of different types of dance influence the subjective experience of dance in the observer. Thirty three participants judged the aesthetic experience of dance, and a degree of emotional identification, in eight different performances of different types of dance including classical ballet, contemporary dance, flamenco and folklore. For measuring the degree of emotional identification was used ten-degree scale. Aesthetic experience of dance was measured by the instrument for measuring the aesthetic experience of dance, constructed in the previous study. The instrument consists of 35 seven-degree scales, and each dimension was measured with 4

rating scale: dynamism (expressive, powerful, strong, exciting), fascination (eternal, unspeakable, unique, exceptional) and evaluation (delicately, elegant, seductive, emotionally). The design was repeated with all subjects which means that all participants watched and evaluated all the performances. The results showed that the aesthetic experience of a performance of various types of dance is different and that the degree of emotional identification is different from performance to performance. Results of correlation analysis showed a positive correlation between the dimensions of aesthetic experience and degree of emotional recognition (identification) in performances of classical ballet and flamenco. In the performances of classical ballet the more higher assessments of the dimensions of dynamism and evaluation are, the higher the degree of emotional identification is, while in the performances of flamenco, the more higher assessments for the dimension of fascination are, the higher the degree of emotional recognition identification is. Different implications of the results of this research about aesthetic experience and emotional identification in the field of dance are discussed. It also considers the impact of formal characteristics of each tested type of dance on the connection between the aesthetic experience of dance and emotional identification in it.

Zapulla, Silvia: "The Legacy of Antigone to Hanna Arendt's political philosophy"

There is a strong connection between some topics of Hannah Arendt's philosophy and the Greek tragedy. We try to demonstrate in this paper that the concepts of public and private space, the human desire for immortality, authority and action find their foundation in Sophocles' *Antigone*, tragedy most known by Arendt.

Concerning this, Arendt's archives and her personal library open a new world. We compared the texts of the classical authors found in those archives with the passages of Arendt's works, discovering a lot of analogies between them.

This comparative method could be used in further researches to demonstrate that the Arendtian philosophy owes a debt not only to *Antigone* but to the ancient theatre in general.

The theatre was for Arendt the metaphor of the public space, where people act and speak together: she takes inspiration directly by the political nature of the attic drama, where the polis played itself, debating on the problems of its time.

Arendt's concepts of plurality, identity and visibility are rooted in the political trait of the Greek drama. Nobody exists without the presence of the others (plurality), she says, just because they are the spectators of subject's actions; the role of the others is to complete the identity of the subject itself: only the others can see *who* one is.

This is a political fact, because in the common world people disclose their reciprocal roles; the community becomes in this way essential, giving significance to the single lives and founding the individuality on a plural relationship.

Moreover theatre is founded on visibility that, according to Arendt's philosophy, is the only way to exist. To be visible means to be in the world.

Finally the theatre is also an important narrative mean: to tell the action, in Arendt's view, means to make the human beings immortal.

Hence, among the narrative forms that can be used to tell a story, the imitative one, which is peculiar of the tragedy, is the most appropriate to describe the human deeds. According to the Aristotelian definition of tragedy, which is *imitation of action* or *mimesis*, Arendt finds that tragedy performed the human condition, because it was able to imitate the human actions. She calls it: the political art *par excellence*.
