

SHARE/PARTAGER

EVERYDAY AESTHETICS and COLLECTIVE GESTURES

International Conference and Art Exhibition



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UNIVERSITÀ DEGLI STUDI DEL MOLISE



ALMA MATER STUDIORUM UNIVERSITÀ DI BOLOGNA
DIPARTIMENTO DI FILOSOFIA E COMUNICAZIONE

The Sorbonne University invites you to attend an international conference and an art exhibition.

Website: <https://www.everydayaestheticscollectivegestures.org/>

Dates for the conference: 25th-26th-27th January 2024

Dates for the art exhibition: 16th-26th January 2024

Sites :

Université Paris 1, Panthéon-Sorbonne, 12 Place du Panthéon, 75005,
Room 6 and Sorbonne Art Gallery

École des Arts de la Sorbonne, 45 rue des Bergers, 75015
Amphithéâtre and Galerie Michel Journiac

Hosts :

École des arts de la Sorbonne
Institut ACTE, Arts Créations Théories Esthétiques, EA 7539
Institut des sciences juridique et philosophique de la Sorbonne, ISJPS, UMR 8103
École Doctorale d'Arts Plastiques et Sciences de l'Art, APESA, ED 279
Galerie Michel Journiac
Sorbonne Art Gallery

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Università del Molise-Campobasso
Moholy-Nagy University of Art and Design of Budapest

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Performance curator : Mélanie Perrier (INSPE de Paris, Cie 2Minimum)

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Pascale Weber (Université Paris 1)

Presentation

In a time of political and ecological crisis, it is important to question the idea of art as an autonomous realm and the idea of the artist as a citizen possessing superior insight. By revisiting the inaugural notion of *aisthesis* as a sensitive and cognitive experience, we argue that aesthetics cannot be confined to preexisting rules or to a metaphysically autonomous realm. Rather, aesthetics is embedded in human situations, affects, and practices—as such it constantly remakes our forms of life. Everyday Aesthetics has proven to be a growing trend in philosophy during the twenty-first century. For this line of research, it provides a valuable philosophical framework: it explores the aesthetic aspects of our daily lives, emphasizing the relational and collective nature of aesthetic experiences. The practice of collectiveness and the framework of everyday aesthetics are essential for overcoming rigid dualisms: passivity-activity; perception-expression; mind-body; individual-environment; function-form; art-non-art; general-particular; quantity-quality; real-virtual; technology-biology; consumption-sustainability. The consequences are not only aesthetic and cultural, but also political, ecological and cognitive.

The notion of gesture is crucial because it accounts for multiple kinds of relation between intellect and sensation. Our everyday lives are inherently collective, interconnected for better or worse and the process of sense-making through gestures arises in a spectrum of relations and through multiple efforts that involve the risk of miscommunication. How do gestures enable us to think and create? And how is the materiality of gesture collectively shared? The concept of gesture enables both a precise differentiation between habits, experiences, actions, movements, manners of living and being, and a reconception of aesthetics as a living and dynamic realm, as an experience that possesses an *intrinsically relational* nature.

The methods and practices of participatory art are also important from this research perspective, in that they consider collective experience as an emancipatory practice. Historically, and following pragmatism, the movements of *Happenings* and *Fluxus* and postmodern dance already contributed to repositioning the experience of the art within the continuum of ordinary life. As shown by Jacques Rancière (2000), sharing (or distribution) is both a question of aesthetics and politics. Democracy and participation cannot be reduced to a prefiguration of unity (as in many concepts of ‘community’), but refer to the behavior of individuals or collectives at the intersection of activity and passivity, of being-moved and moving. We would then avoid to reduce aesthetics to the experience of a sole subject facing an object and considering it more as a situated knowledge. The varieties of aesthetic experiences show that the vital and the social are constantly interwoven into an ensemble that is in a condition of perpetual tension, retreat and potential transformation.

Researchers and artists will propose contributions that explore how aesthetic practices are arranged and transformed when they seek to distance themselves from the world of art in order to immerse themselves in, and transform, human forms of life. The papers or artworks explore the co-existence of heterogeneous materials, processes of interaction and negotiation, and the complexity of collectively shared situations.

Selected references (chronological order)

John Dewey, *Art as Experience*, in *The Later works, 1925-1953*. Volume 10, 1934, ed. by Jo Ann Boydston; textual ed., Harriet Furst Simon ; with an introd. by Abraham Kaplan, Carbondale ; Edwardsville : Southern Illinois university press, 1989

Édouard Glissant, *Poétique de la Relation*, Paris, Gallimard, 1990

Arnold Berleant, *Art and Engagement*, Temple University Press, Philadelphia, 1991

Richard Shusterman, *Pragmatist Aesthetics: Living Beauty, Rethinking Art*, Oxford: Blackwell, 1992

Jacques Rancière, *Le Partage du sensible. Esthétique et politique*, Paris : La Fabrique, 2000

Emily Brady, *Aesthetics of the Natural Environment*, Edinburgh University Press, 2003

- David Mc Neill, *Gesture and Thought*. Chicago, Illinois University of Chicago Press, 2005
- Yuriko Saito , *Everyday aesthetics*, Oxford: Oxford University Press, 2007
- Carrie Noland and Sally Ann Ness (ed), *Migration of Gesture*, Minneapolis: University of Minnesota Press, 2008
- Formis Barbara (dir.), *Gestes à l'oeuvre*, De L'Incidence, 2009, reed. 2015
- Claire Bishop, *Artificial Hells, Participatory art and the politics of spectatorship*, London: Verso, 2012
- Thomas Leddy, *The Extraordinary in the Ordinary: The Aesthetics of the Everyday Life*, Peterborough: Broadview Press, 2012
- Ossi Naukkarinen, "What is 'Everyday' in Everyday Aesthetics?" *Contemporary Aesthetics*, 1, 2013
- Kevin Melchionne, *The Point of Everyday Aesthetics*, in "Contemporary Aesthetics", n.12, 2014
- Giovanni Maddalena, *The Philosophy of gesture*, Montreal: McGill–Queen's University Press, 2015
- Donna Haraway, *Staying with the Trouble: Making in the Chtulucene*, Duke University Press, Experimental Future, 2016
- Giorgio Agamben, *Karman. Breve trattato sull'azione, la colpa e il gesto*, Bollati Boringhieri, Torino 2017
- Yuriko Saito, *Aesthetics of the Familiar. Everyday Life and World-Making*, Oxford : Oxford University Press, 2017
- Giovanni Matteucci, *Estetica e natura umana. La Mente estesa tra percezione, emozione ed espressione*, Roma : Carocci, 2019
- Nicola Perullo, *Estetica senza (s)oggetti. Per una nuova ecologia del percepire*, Bologna: DeriveApprodi, 2022
- Roberta Dreon, *Human Landscapes: Contributions to a Pragmatist Anthropology*, Albany: SUNY Press, series in American Philosophy and Cultural Thought, 2022

Themes:

- Non-judgmental aesthetic experience related to bodily sensations
- Participatory and socially-based art
- Aesthetics in relation to issues of racism, gender inequality
- Environmental aesthetics and ecofeminist art practice
- The role of the ethics of care in art practice
- Situatedness, situated knowledge and relationality
- Immersive, multisensory, imaginative and affective attention.
- Co-creation and engagement
- Land, ecological and environmental art forms engaged in biodiversity remediation.
- Conversation, reciprocity and togetherness
- Governance, democracy, the public sphere, daily political practices
- Reciprocity, exchange, potlatch
- Collaboration, problem-solving, problem-finding
- Weighing pros and cons, process-oriented practice, work-in-progress

Day 1 25th January

Salle 6

12, Place de la Sorbonne
75005 Paris

9:00-9:15 a.m.: Registration

9h15-9h45: Opening remarks

Violaine Sebillotte, Vice-President of Research
José Moure, Director of Institute ACTE
Elisabetta Di Stefano, EVA Network coordinator
Barbara Formis, symposium organizer

9h45-10h45: moderation **José Moure**

Keynote conference
by **Sandra Laugier**
(Université Paris 1, ERC Demoseries, France)

Ordinary aesthetics and the democratization of culture

The expansion of art audiences and the creation of new forms, agents, and models of artistic practice have transformed the very definition of art, challenging elitist notions of "great art." Dewey's *Art and Experience* was essential to this transformation. This understanding and defense of an art that has not "lost contact with its audience" (Panofsky), film at first, extends to widespread cultural practices (Internet videos, videogames, TV series, popular music, etc.). They are sites where artistic and hermeneutic authority is reappropriated, and where agents are re-empowered through the constitution of individual experiences. Yet the question of their status *as art* remains. Many continue to think of ethics as principally concerned with rules and their infringement, as a domain constituted by judgements made some distance from the everyday. But ordinary ethics by contrast examines the ethical as inhering in the everyday. We can see a further need for thinking about the possibility of ordinary *aesthetics*, a field which though intimately tied up with ethics, merits its own inquiry. The educational value of popular culture is not anecdotal. Indeed, it seems to me to define what must be understood both by "popular" and by "culture" (in the sense of *Bildung*) in the expression "popular culture." The way in which Cavell has claimed the philosophical value of Hollywood cinema—placing it on the level of the greatest works of thought. Cavell is less concerned with inverting artistic hierarchies than with the transformation of self-necessitated by our encounter with new experiences.

10:45-11:00: break

11:00-12:30: Moderation: **Antonella Tufano** (Univ. Paris 1, France)

Panel 1: The City and the Public

Joelle Zask (University of Aix-Marseille, IUF, France)

When the city welcomes nature
(In French)

Historically and traditionally, the city ("the walled city" as it was called in the Middle Ages) excludes nature, from which it has historically been separated by ramparts. That's why the city is, in essence, a force of "colonization", says Illich. The city does not produce anything that it needs to sustain itself, and at the same time it disposes of its waste outside itself. In my talk, I will offer a few examples of this phenomenon and contrast it with a number of measures designed to transform it into a City, i.e. into an economically viable and relatively independent 'community of the good life' (Aristotle). The aim is to reflect on the greening of cities.

Carole Gayet-Viaud (CNRS-CESDIP, France)

Civil Attention : the Aesthetics of Relations in Public

Civility is neither the mere expression of individual civic virtue or education, nor the result of a basic compliance with political rights - though it has to do with both. Joys as well as disappointments which occur in everyday public encounters show that their civil quality lies in the attention that is expressed through them, as gestures performed towards the other, a way of acknowledging their presence, their worth, and defining (the nature of) a bond between strangers.

Tatsiana Zhurauliova (Univ. Paris 1, ERC Demoseries, France)

The Ordinary Aesthetics of Space: Contesting, Disrupting, Repairing

This presentation will focus on three contemporary artistic interventions into public space that challenge the notion of art as distinct from the realm of ordinary life: Mark Wallinger's site-specific work *The World Turned Upside Down* on the campus of The London School of Economics and Political Science (LSE); *Space Invaders* by the French artist known as *Invader*, which are omnipresent in Paris and other cities across the globe; and mosaics of the artist known as *Ememem*, often referred to as the "pavement surgeon", which serve to fill and repair cracks and potholes on sidewalks across Europe. These works represent an artistic intervention into the public space, but through their embeddedness within the shared space and the flow of everyday life, their meaning and aesthetic effect are continuously amended and redefined by the ordinary gestures of other individuals.

12:30-14:00: lunch break

14h00-15h45: Moderation: **Sarah Lepercley** (Univ. Paris 1, France)

Panel 2: Dismantling Spectatorship

Lourdes Monterrubio-Ibanez (Univ Paris 1, France)

Sharing the non-gaze: Ailleurs, partout (2020, Isabelle Ingold, Vivianne Perelmuter). The mediated encounter as problematisation of aesthetics and politics of globalization

This presentation aims to analyze *Ailleurs, partout / Elsewhere, Everywhere (2020)*, directed by Isabelle Ingold and Vivianne Perelmuter, to discuss the mediated encounter as an essay film device to reflect on aesthetics and politics of globalization, since the film is located precisely in the paradox between the interaction and the isolation inherent in the forms of globalized communication of our present. The story of Shahin, a 21-year-old young man who left Iran in 2016 to request asylum in Europe, on a year-and-a-half journey that took him through Turkey, Serbia, Greece—where he met the filmmakers—and the United Kingdom, embodies the terrible paradox of the connected isolation suffered by an illegal migrant (Bauman, 2003, 2016).

Marina Zuccarelli (Nanyang Technological University of Singapore)

The Gesture of Photographing as a Metaphor of the Adjustment to Illness

In the last three last decades participatory art, intended as the collective involvement of individuals in the art making process, has proliferated. Process based forms of art that entail dialogical exchanges, learning and sharing, as theorized by scholars as Tom Finkelpearl (2013), Grant Kester (2012) and Mary Jane Jacob (2018), are acknowledged as forms of art. This has coincided with an increased engagement in the social aspect of care and awareness of the importance of support beyond the physical (Dileo, 2009). Numerous studies in art and health, some of them specifically on cancer survivors, have demonstrated the importance of art interventions within the healthcare to provide emotional support and allow expression of self and communication of struggles that are often untold and invisible to family and friends (Ennis, 2017; Reynolds, 2006). However, among participatory art practices developed within the healthcare, art projects focused on the use of photography to encourage communication and enrichment, are not yet widely discussed. This paper explores how participatory photography projects might enable emancipatory forms of communication, create social awareness of issues that living with cancer implies and might facilitate self-reflection and adjustment to illness.

Ossi Naukkurinen (Aalto Univ. Finland)

Sharing Digitalized Everyday Aesthetics

The paper addresses the question of how our current practices of communicating and collaborating with (the help of) computers, robots and systems supporting them might affect our everyday aesthetics. Lately, especially the most advanced versions of generative AI such as ChatGPT and Dall-e 2 have gained lots of attention. Based on statistical probabilities, they can, for example, generate and analyze texts, music, code, and images very effectively. Computers are central actors in our everyday lives. Many aesthetically colored actions are also affected by them: we create texts, pictures, music, fashion items, and so on, we record, store and present art works and everyday aesthetic objects, we evaluate, consume, and criticize art and design, and we also develop academic theories of art and everyday aesthetics with (the help of) them. Thus, we collaborate, interact, share ideas, and communicate with computers; they are crucial players in our collective aesthetic relations. Aesthetics has traditionally been connected with humanness, to being a human, to our senses, emotions, experiences, cultures. Computers, quite in the same way as any tools such as hammers,

brushes or musical instruments have been seen as tools we humans can use when creating our aesthetics of everyday life. This is now changing while it is becoming difficult in some situations to see the difference between an AI or some other kind of computational system as an actor and a human actor. Yet, it is not self-evident how radically novel possibilities AI can create and which aspects of it rather continue older practices in slightly different ways.

Mylène Palluel (Université Paris 1 Panthéon-Sorbonne, France and Freie Universität, Germany)

Reading contemporary experience in collective gestures. Robert Morris' structural approach in the filmed performance *Wisconsin* (1970-1971)

In the 1960s, a significant moment occurred in the Western world when it sought to redefine the methods for approaching the human experience in both art and social sciences. On one side of the Atlantic, Fernand Braudel introduced the concept of the « Longue Durée » through his renowned 1958 article. He aimed to promote a transdisciplinary approach among researchers from the entire field of human and social sciences, encouraging a renewal of methods and a shared focus on studies that could bring a new form of structural knowledge about the human experience, by searching the profound dynamics influenced by geographical, social, mental, cultural and technological factors. A few years later, in the United States, George Kubler, operating at the intersection of art history and anthropology, employed a similar approach to art history with the publication of *The Shape of Time* in 1962. Kubler aimed to critically redefine the understanding of artistic traditions within a broader cultural context, considering the various shapes of their relations and their evolutions in time.

Like other contemporary artists, Robert Morris was deeply interested in Kubler's notion of searching for anthropological value in the structural forms of artistic creation as it offered a positive alternative to their general opposition to the modernist conception of art as a realm separated from the rest of the cultural, social, political world and from everyday life. Among these works, *Wisconsin* is especially interesting, because it not only explored everyday gestures in keeping with the Judson Dance Theater, but also referred to a broad range of subjects pertaining to hot topics in 1970. Although George Kubler's structural take on art history is proven to be an important reference for Robert Morris, in the frame of the new artistic paradigm to which they both greatly contributed, we assume that theories drawn from other disciplinary or geographical contexts, such as Fernand Braudel's "longue durée" or Marshall McLuhan's theory of media, can be used as conceptual tools to better understand the general change of paradigm that encompasses and exceeds all these approaches.

15:45-16:00 Break

16:00 – 17:45: Moderation: Carole Gayet-Viaud (CNRS, France)

Panel 3: Gestures and attention

Simona Polvani (Univ. Paris 8, France)

Oreille à bonheur

The search for happiness runs through the history of human existence, as a quest that is at once individual, societal and political. Although Western capitalist societies have normalized the idea of happiness, the quest for it and the means to achieve it often seem like pipe dreams. In the current circumstances in which we live, health, economic, political and ecological crises and wars are all intertwined and coexisting, often with a heightened sense of being on the brink of catastrophe. Even institutionalized happiness seems to have little or no place, and the very idea of what happiness is being called into question. By setting up a relational device based on the gesture of

listening and on poetry in performance, the Oreille à bonheur performance is intended to be a singular experience in which the individual can, outside of all normativity, "say how happy he or she is". The act of "saying" operates both as a gesture of reclaiming freedom and dreams, and as an attempt to create a suspended space of shared happiness.

Maxime Le Calvé (Humboldt-Universität zu Berlin, Germany)

The ethnographer as smuggler of atmospheres. An anthropology of the arts and sciences influenced by the aesthetics of atmospheres

Working with and through atmospheres is central to my investigative practice, both in my "live" ethnographic drawing as well as in the interdisciplinary art-science interventions carried out within the "Matters of Activity" cluster in Berlin. In this presentation, I'll take the listeners on a journey through several of my ethnographic notebooks. I'll show the different ways in which I've been able to operationalize the notion of atmosphere in my work. I'll look back at the encounters in France and Germany that helped forge my "epistemological profile" (Bachelard 1940): with the artists with whom I conducted my research, but also with theater studies, the anthropology of techniques, media studies and image theory (Bildwissenschaft).

As an object of ethnographic study, but also as a bridge between what is perceived and who perceives, atmospheres suggest areas of partage. Line, color, angle, narrative, field notes are the crystallization of a perception in which a form of transmission is already at work, beyond the subject. Borrowing from atmospheric means requires us to think "through the medium" - how arduous it is to evolve in it without being either a passive floater or an impassive critic! Becoming a circumspect passer-by for them means reconsidering the role of the researcher in these situations, what he learns from them and how he can propagate these sensitive skills despite contemporary saturation. Here, I'll draw on Yves Michaud's devastating observation on the "hyper-aesthetization" of the world (2021) and the role (modest but beneficial) that anthropologists can play in it by blurring certain trails.

With the opening up of free zones between anthropology and artistic practice, other ways of conducting research have emerged in recent years. They offer the operationalization of atmospheres tangible outlets for research practice - not least by establishing parallel sites for cross-fertilized conversations nested within applied knowledge processes. Cases presented will include virtual reality installations, exhibitions and other collaborative creative processes. Finally, I will address the contribution of other mental and bodily "anthropotechniques" (Sloterdijk, Tresch) to sensitive experimentation in anthropology. Everyday aesthetics and the aesthetic of atmospheres now make their relevance even more evident in research practice and teaching.

Kahena Sanaâ (Univ. De Strasbourg, France)

The aesthetic, political and transnational significance of the "get off my back" gesture. Performativity of the uprising and resonance beyond borders

(In French)

With their arms raised, thousands of people gathered on an avenue and simultaneously waved their hands together. Massively shared live videos relayed what was happening on social networks in agitated images whose authors tried to capture the multitude of hands moving at the same time from a bird's-eye view. One word is chanted in chorus, synchronized with the hand movements: "get out, get out, get out", several times. This scene took place on 14 January 2011 in Tunis, in front of the Ministry of the Interior, right in the heart of the capital. It is from this overflow of the multitude into the public space, and precisely from the articulation between the gesture, the word and the meeting of bodies, that we propose to analyze both its political significance and its aesthetic and performative dimension. Our focus will be on the layers of 'sharing' in its resonances and effects on and beyond the bodies present and in action, namely its power to 'contaminate' the whole region,

through the performativity of the images of this popular uprising. But our approach will not cease to return to the bodily and political experience of the gathering and its transformative force, as analyzed by Judith Butler.

Using an interdisciplinary approach that brings together the aesthetics of gesture, the regime of shared images (A. Gunther) and political philosophy (J. Rancière, J. Butler), we propose to unfold the issues at stake in gesture and gathering as a political and aesthetic power capable of transforming lifestyles and imaginations across borders via the technologies of communication and sharing.

Nicole Hall (Institut d'Optique Graduate School, France)

Gestures and the Everyday

One way of defining a gesture is by distinguishing it from an action: while an action is performed on the physical environment, a gesture involves mental representation, expression, or communicability in addition to action. While both typically involve movement, gesture expresses an idea or a meaning, for example when it comes to pointing, taking a physical stance, or dancing. Unlike pointing, or taking a physical stance, dance performance is taken to be a paradigm case of the aesthetic experience of gesture, since it typically also involves the aesthetic sensibilities of the viewing subject and the related character of the experience. However, is gesture and the aesthetic experience of it limited to dance? Or can we savor gestures that are thought to be more ordinary? Susanne Langer (1976) argues that gesture through dance creates an illusion through a combination of ordinary motion and meaning, reflecting a “vital force” that becomes “symbolic form”, ensuring its status as art.

For his part, Arnold Berleant (1991) fuses its status as “the exemplary art of performance” combining creative performance with subjective appreciation that extends beyond the human to the cosmos. While this may be so, and since aesthetic experience is about the character of our representations, and applies to the natural world, just as it does to architecture, fashion, and other ‘objects’ of experience, it may well apply to ordinary, everyday, gestures. Following Dewey (1934), I argue that the nature of aesthetic experience is wider than art, just as I argue that ordinary gesture has aesthetic character that importantly relates, also, to moral value and thus human character. Thus, I consider the cultivation of habits in our motivations for understanding and open-mindedness. Here habits are “understood as pervasive features of human behaviors acquired by attuning to social environment”, as stated by Roberta Dreon (2022), to which I would add ‘attuning to the natural environment’, that can lead us to perform aesthetically pleasing and ethically just gestures in creativity and design through care and sympathetic attention (Emily Brady, 2003; Yuriko Saito, 2022).

17:45-18:45: Moderation Barbara Formis

Round table on the book :

Contemporary Studies in Gestures,

ed. by Giovanni Maddalena, Fabio Ferrucci, Michela Bella, Matteo Santarelli, De Gruyter 2024

The contemporary focus on the concept of gesture has developed either by explicitly employing the vocabulary of gestures (Kendon 2004; McNeill 1992 and 2005; Sennett 2009; Maddalena 2015 and 2021; Agamben 2017; Tversky 2019) or by means of alternative terminological choices that are theoretically consistent with the same conceptual framework (Deacon 1997; Archer 2000; Rizzolatti-Sinigaglia 2008; Tomasello 2008; Sennett 2009; Donati 2010; Ingold 2010; Ferraris 2017). The theoretical and practical implications of this new centrality of gestures have yet to be assessed, especially if we consider gesture as being involved in the cognitive, pedagogical, and sociological paths forged by the digital revolution. Many questions arise from various points of view when we focus on the cognitive role of gesture. Does gesture entail highlighting the preeminence

of bodily experiences at the expense of intellectual and rational processes? Does the focus on gesture lead to the thinning of the distinction between humans and nonhuman animals, or do gestures help us to rethink and reconceptualize the allegedly higher human capacities without reducing them to the epiphenomena of underlying biological and neural processes? Does the gesture involve reasoning? Does it have a meaning in itself, or is it merely a means of conveying meaning? Is it a purely external action, or are there also internal gestures? Does it serve to communicate, or is all communication a form of gesture? What kind of pedagogy is connected to gesture? What kinds of relationships does gesture require? What kind of social relations are involved in the concept of gesture? The book explores the potential and challenges of a philosophical approach to gestures from a multidisciplinary perspective. Many of the contributions argue for a pragmatist approach to gestures and engage in a conversation with Giovanni Maddalena's philosophy of gesture (2015). According to Maddalena's view, which is inspired by pragmatism and particularly by Charles S. Peirce's theories of continuum and existential graphs, gesture is a conceptual tool that helps us overcome traditional philosophical dualisms (e.g., analytic/synthetic, mind/body, theory/practice, knowledge/communication) and emphasizes the dynamic, processual, and embodied character of knowledge. Other contributions use different philosophical traditions to reformulate the above questions and provide answers. Furthermore, some contributions provide theoretical insights and reflections from the practice of gesture.

With :

Giovanni Maddalena (Univ Campobasso, Molise, Italy)

Michela Bella (Univ Campobasso, Molise, Italy)

Fabio Ferrucci (Univ Campobasso, Molise, Italy)

19:00:

Performance
Sorbonne ArtGallery

Spin River performance by **Sarah Roshem** (artist, France), led by Ingrid Boccon Gibod

Spin River is a 12-metre work divided into 4 parts. It unfolds in space, like a winding river, a spinal column that articulates itself. The participants are united by the textile work that links them together to form a common body and wander around in a synchronised movement, coordinating their steps to guide their circulation and the discovery of the space in which *Spin River* evolves. *Spin River* was conceived and designed as part of an Art and Sport training programme organised by the Musée du Louvre in preparation for the 2024 Olympics, to explore team spirit and the collective dimension of sporting practices. Since then, *Spin River* has been activated at the Musée des Beaux-arts in Dole and as part of the 2023 Heritage Days, enabling visitors to the Musée Galliera to discover the Fashion in Motion exhibition under the guidance of a guide-lecturer.

Day 2

26th January

Salle 6
12, Place de la Sorbonne
75005 Paris

9:00-9:15 a.m.: welcome

9:15-10:15: Moderation **Lisa Giombini** (Univ. Roma 3, Italy)

Keynote conference by **Nicola Perullo** (Univ. Pollenzo, Italy)

Aesthetics of the Future: Haptic Perception as Artisanal Thinking

Central to an Everyday Aesthetics is a reflection on the relationship between the ordinary and extraordinary dimensions of experience. In turn, this relationship opens to the question of the relationship between continuity and discontinuity of time. Placed within this wide problematic set, I propose a radically relational and processual perspective to suggest some pathways and possibilities for an aesthetics of the future in the context of the overall theme of this conference: collective gestures.

To this end, I will address the salient traits of a “haptic perceiving” that will be understood as an artisanal way of thinking. Indeed, there is not only an artisanship in the making of artifacts, but also in the making of concepts and thoughts: although the two ways are interwoven, I will focus my attention to the latter. In particular, I will argue that an artisanal mode – that is, process-oriented and characterized by attention, care, and skilled sensibility – of feeling/thinking can contribute to the reclaiming of that analogical and connective/collective/collaborative/convivial dimension of the human mind which today appears to be overwhelmed by the dominance of the digital pole, object-oriented, punctuated, individualistic and analytical. This is as true in everyday social life as it is in the specific contexts of academia, research, and dominant philosophy. To try to counter the digital and industrial approach to thinking and perceiving is not to have the will to eliminate it, but to reposition it as partial and in itself insufficient. Thus, haptically feeling/thinking means enhancing the creative, artisanal and improvisational capacity of perceiving. In this way, continuity – understood as the ongoing creation of reparative and engaged gestures – can once again manifest itself as a necessary and unescapable dimension to carrying life on.

10:15-11:15: Moderation **Marco Dell'Omodarme** (Univ. Paris 1)

Round table on the book :

Co-operative Aesthetics. A Quasi-Manifesto for the 21st Century, ed. by Gioia Laura Iannilli, coll. "Emergenze dell'estetica" (dir. Nicola Perullo), Aesthetica Edizioni, 2022

The idea of co-operativity underlying this book runs on a spectrum spanning the dynamics typically found in elementary – but complex, institutive – structures of experience, and those informing current practices of organization of reality that are also oriented by a humanistic, ecological and socially engaged impulse. This kind of co-operativity both recognizes an anti-isolationist foundation to experience and implements this same principle in situations where it seems to be lacking or not sufficiently perspicuous. This book gathers some of the most relevant contemporary voices, both of “theorists” and of “operators” of a co-operativity that, in a very broad sense, can be characterized as an aesthetic dimension of experience or that, in turn, somehow co-operates with it. Without claiming to be exhaustive, this quasi-manifesto simply lays out the beginning of a path that,

hopefully, will involve more and more fields. Co-operativity is, by its very nature, polyphonic. And polyphony typically preserves the specificity of individual voices, which converge but do not necessarily coincide. Co-operativity, therefore, will be addressed from various perspectives and with different approaches, within this field community, by professionals involved in the drafting of this “quasi-manifesto”.

With :

Gioia Laura Iannilli (Univ. Bologna, Italy)

Ossi Naukkarinen, (Aalto Univ., Finland)

Nicola Perullo (Univ. Pollenzo, Italy)

Yuriko Saito (Rhode Island School of Design, USA)

11:15-11:30 break

11:30-13:15: Moderation Balint Veres (Moholy-Nagy University of Art and Design, Hungary)

Panel 4: Practice and Values

Anna Keszeg (Moholy-Nagy University of Art and Design, Hungary)

Aesthetics and Gestures of a Sartorial Turn in Contemporary Fashion

Contemporary fashion theory is characterized by an internal conflict between semantic/representational approaches (Macé 2016) and new materialist/postanthropocene needs (Lehmann 2018). While criticism of the capitalist establishment is more than necessary, it consequently leads to a growing sense of danger felt by fashion designers. Civic antifashion activism jeopardizes forms of professional knowledge in garment making, pattern cutting, and fabric manipulation. My presentation focuses on everyday aesthetics and the know-how preserved in the gestures of classical couture understood both as world-making (Saito 2017) and relational aesthetics (Bourriaud 1998). The focus and resurgence of this knowledge are understood as sartorial turn – a new-found interest in understanding garment making.

I propose that there are three levels to this resurgence. Firstly, understood as a form of cultural heritage (Lippert 1981), the sartorial accuracy named by Chanel *métiers d'art* allows reflection on the supposed conflict between the real-virtual; technology-biology. The main example here will be the Balenciaga SS2024 show, where fragments from a tailoring book were recited as an incantation during the runway show. Secondly, in the design curriculum, the sartorial philosophy behind draping, pattern making, and subtraction cutting allows reflection on the optical and operative duality of garments, which I will term sartorial literacy. For this part, I will present a shirt-coat construct realized by one of my students. And finally, at the level of our everyday clothing culture, the return to everyday textile bricolage named DIY or maker subculture (Fétro 2021) opens a need to collectively shared gestures capable of creating objects that protect our bodies against capitalist fast fashion built on incorporated passivity. These practices contribute to a renegotiation of sharing and re-distributing (Rancière 2017) sartorial realities.

Lisa Giombini (Univ. Roma 3, Italy)

Creating Value: Heritage and the Power of Everyday Gestures

UNESCO World Heritage sites are hailed as epitomes of ‘outstanding universal value’, showcasing the pinnacle of human creative genius while adorned with exceptional natural or artistic beauty (UNESCO 2021). However, there is an important sense in which these sites are more than mere tourist attractions and architectural marvels. They constitute an integral part of our understanding and experience of the world, intertwining with our personal and cultural histories (Hodgkin and Radstone 2003; Smith 2006; Avrami et al. 2020). This paper seeks to traverse beyond the typical

understanding of heritage sites as aesthetic and historical memorabilia (Muñoz-Viñas 2023), aiming to shed light on their role as everyday aesthetic phenomena.

Gestures are the unspoken language of our daily lives (Kendon 2004), representing shared actions, habits, and rituals that transcend mere physical movements. Whether conscious or subconscious, gestures form the linchpins of cultural heritage. Adopting an everyday aesthetics perspective, particularly drawing on the works of Saito (2017, 2022) and Haapala (2005, 2017), the paper explores how everyday gestures collectively shape and contribute to the creation, sustenance, and evolution of heritage. These gestures play a pivotal role in transforming heritage into a bearer of cultural, historical, and personal narratives, shaping its perception and appreciation.

This understanding aligns with what Maddalena (2015) defines as ‘complete gestures’ – gestures through which we communicate and comprehend identity through changes, semiotically characterized by a dense blending of icons, indexes, and symbols. The paper concludes by invoking a shift in perspective – a departure from conventional top-down approaches towards a bottom-up model of heritage value creation (Smith 2006; Harrison 2013). It advocates for a more inclusive, participatory understanding of heritage, acknowledging the inherent agency of individuals and communities in preserving and perpetuating the rich tapestry of our shared history, thereby recognizing heritage as the result of shared behaviors. In this sense, heritage is not a static entity but a living creation, continually shaped and reshaped through the embodied everyday aesthetic practices of the people.

Aurélie Herbet (Univ Paris 1, France)

Situated practices; Making, sharing (with) the environment

Drawing on cross-disciplinary examples from the visual arts and design (the Liga - Cohabiting with the River and Corallum Fabrica¹ projects) as well as my own practice of situated fictions, this paper looks at how these examples update the processual artistic practices of the 1960s (Land art, Situationism and Fluxus) by moving away from an anthropocentric point of view towards a more 'biocentric' focus on shared gesture and a questioning of our everyday environment. From Land art to the most contemporary practices, the landscape is no longer simply something the artist stands in front of, it is something that is experienced, explored, scanned, measured, sampled and revealed. Between shared artistic gestures, committed postures, digital and traditional tools, natural and perishable materials and the emancipation of the artefact, we will be looking at the operating methods of the artists and designers involved in these practices and the way in which they involve the collective in their practice. We will analyse this paradigm shift, which is a consequence of the ecological crisis, from taking photographs to abandoning the work in favour of more ephemeral forms. In this context, the project, intrinsically constitutive of situated practices, is a process, a projection, a heightened awareness of the world as a moving and living thing. It is conceived as a "sensitive plate of the ephemeral", as Christine Buci-Glucksmann puts it in her *Esthétique de l'éphémère*. It reveals both the site and the fragility induced by its possible disappearance, in an in-between state of creation; between the desire to give form and the humility of its failure. By studying our practice and projects such as Liga - cohabiting with the river or Corallum Fabrica, we will see how these examples establish another way of apprehending our daily lives by observing them carefully and in a context of situated knowledge (D. Haraway).

Roberta Dreon (Cà Foscari, Italy)

The Arts are made of (Intelligent) Habits

Contrary to the traditional picture of “Art” as an autonomous realm separate from artisanal and technical activities, a view dating back to the second part of the eighteenth century, this paper claims that artistic practices are largely scaffolded by habits, understood as more or less flexible channelings of both organic and environmental energies. More precisely, the author suggests developing Dewey’s idea of “intelligent habits” as a conceptual tool that can solve the issue of the peculiar intelligence associated with artistic practices, as well as get rid of the picture of artistic creativity as

involving a radical break with one's habits. On the one hand, assuming that habits' intelligence consists in their sensibility to the environment, artistic habits would appear to be one entailing an enhanced sensibility to changes in the situation in which they are embedded, and to the interactions that are occurring between doing and perceiving. On the other hand, rejecting the standard view of artistic creation as radically original, innovative, and solitary and assuming a view of it as embedded in a shared form of life, supported by a common sensibility, collective practices, and norms of conduct, allows us to focus on the creative side of intelligent habits, as well as to appreciate how enhanced creativity is grounded in previously established habits and produces new or renewed ones.

13:15-14:30: lunch break

14:30-16:00: Moderation **Alexandre Gefen** (UMR Thalim, CNRS)

Panel 5: Togetherness, somatic movement and eco-aesthetics

Tyrus Miller (University of California, Irvine)

Quotidian Cacophonies: Simultaneity from Everyday Life to the Avant-Garde and Back

This paper will be considering the status of cacophonous, overlapping sound, voices, and visual images as everyday (collective) phenomena, going on to discuss the artistic "composition" of cacophony occasioned through intentionally deployed avant-garde techniques of simultaneous manifestation/juxtaposition (with select examples from dada and futurism to John Cage's and Jackson Mac Low's performances of simultaneous actions). I will conclude with observations about the implications for a potential "everyday aesthetics" of such border crossings of art and everydayness that the avant-garde carried out in their work on/in/through artistic uses of simultaneity.

Carrie Noland (University of California, Irvine)

Whose everyday? Whose everyday? Jackson Mac Low and The Pronouns in Context

In 1961, Jackson Mac Low recycled a group of words from the BASIC vocabulary list compiled by Charles Kay Ogden in the 1920s—defined as “850 words comprising a system that covers everything necessary for day-to-day purposes”—to create his set of “poem-instructions” known as *The Pronouns—A Collection of 40 Dances—for the Dancers*. What the “day-to-day” might have been in Ogden’s 1920 is decidedly different from what the “day-to-day” would be for Mac Low in 1961. Further, the performers who brought the poem-instructions to life on the stage (including Simone Forti, Trisha Brown, Meredith Monk, and Clarinda Mac Low) have brought their own understanding of what the gestures—drawn from those 850 words—could possibly mean, and to what register of behavior they belong. This paper will place Jackson Mac Low’s gestural experimentation in the broader context of New York experimental theater, poetry, and dance. In the 1960s, Mac Low was only one of many artists querying the evocative and community-building power of gestures, their tendency to blur the distinction between the street and the stage, the individual and the collective, one era and the next. James Waring, to give just one instance, was, during the same period, choreographing dances that incorporated the gestures of silent film stars and, equally important, camp theater productions. In general, there was a heightened interest only in “task” movement, but also in gestures peculiar to the screen, or developed in subcultural venues, such as the gay bar or the glam scene. Artists seemed to be exploiting the diversity of what constitutes the "day-to-day," seeing it more as a (raced, gendered, classed) construction, a field of contestation, of identity formation, and of aesthetic renewal. This paper will situate Mac Low's work with the gestural in this rich context to address some of the questions raised in the conference call: What is the relation between the "intrinsically relational" nature of gesture and the individual aesthetic of the performer/artist? If gestures "migrate," then what constitutes an everyday? What are the politics of sharing gestures and to whom do they belong?

Aurore Desprès (Univ. De Franche-Comté, France)
Gestes au(x) milieux. Sharing ecoaesthetics in dance
(in French)

By acknowledging that the ecological crisis can be understood as a 'crisis of sensitivity' (Morizot 2020), we need to formulate an ordinary aesthetics of gesture that constantly refers back to its etymological dimension of *aisthesis*, in order to emphasize ways of 'perceiving', 'feeling' and 'consenting' the things and beings of the world. In the wake of an environmental aesthetics in which perception and imagination play a central role (Brady 2003), an important reformulation of the 'sharing of the sensible' (Rancière) could well be defined by an 'ecoaesthetics of gestures' capable of working, for tomorrow, towards a potential departure from the 'naturalist' ontology of our Western societies (Descola 2005) as well as a possible departure from an aesthetics of 'nature' and 'landscape'. I would argue that this cannot be achieved without transforming our perceptual relationships to the world and to living things; without profound sensory modulations (visual, auditory, tactile, olfactory-gustatory and kinaesthetic); without setting in motion 'perceptual worksites' as post-modern dance artists put it (Kloetzel 2019). Through the enrichment of a situated sensoriality, relational modes can emerge in which relationships – variously described here – of interdependence, recognition of existences, differentiation-connection, reciprocity, attention, adequacy, conciliation, familiarity, alliance, support, would be primary. In this respect, we will examine how certain contemporary choreographic experiments, at the crossroads of site-specific-art, participatory art and the arts of care, are today expressly working to invest these situated and shared ecologically sensitive relationships, based : 1/ on encounters between "experts in sensation" (between farmers and choreographer Céline Larrère in the film series *Ivraies* (2022) and the piece *Terriens-2023*); 2/ on place and the renewed perception of the things and beings that populate it, as proposed in the card game *Danse tout terrain: comment les lieux nous font danser* created by Matthias Poisson and Laurent Pichaud; 3/ on the silent ballad aimed at a. e. guided through the city with eyes closed, to perceive differently the ground, the air, the noises, the things, the smells, the voices, the gestures in urban sites, as practised in various ways by the artist Myriam Lefkowitz. We'll be looking at the extent to which each of her experiments, based on the gestures of 'feeling' and 'consenting' articulated with those of 'noting' or 'naming', formulate tools that are important for the emergence of eco-aesthetic sharing in the contemporary world.

16:00

Transfer to Saint Charles campus

School of Arts of the Sorbonne,
45 rue des Bergers
75015 Paris

16:45-17:45: Moderation **Judith Michalet** (Univ. Paris 1, France)

Amphitheatre
Round-table discussion on the book:

Poétiques du quotidien. Le Parti pris du non-art,
Cécile Mahiou,
coll. "Ressorts Esthétiques"(dir. Barbara Formis and Judith Michalet)
Paris: Éditions de la Sorbonne, 2023

(in French with simultaneous translation)

Linked to the birth of aesthetic modernity and the Romanticisms, everyday life was at the centre of artistic practices that came to question the boundaries between art and life and between art and non-art in the 1960s to 1980s. Inventing "principles of poetic economy", recounting the exchange of buckets of earth, making a list of non-personal memories or establishing the topography of the objects on one's table were all inventive writing practices that led the artist-writers Robert Filliou, Daniel Spoerri, Allan Kaprow and Georges Perec to break with the idea of autonomous art and pure aesthetic contemplation.

Yet the tendency to reduce the everyday to the banal has long led to its critical power being obscured. This book offers a genealogy of the notion of the everyday and a survey of the theoretical writings of thinkers who have helped to reassess it (notably Henri Lefebvre and Michel de Certeau), linking the critique of everyday life to the question of creativity. It also explores the aesthetic issues involved in writing about everyday life, and in practices that are often collective and not exhibited in museums. These practices may or may not be art, and they merge with everyday life in order to question it more effectively.

With :

Cécile Mahiou (Univ. Nantes, France)
Sarah Lepercq (Univ. Paris 1, France)
Agnès Lontrade (Univ. Paris 1, France)

17h45-19:00:

Round table about the art exhibition Share/Partager

Moderation: **Benjamin Sabatier** (Univ. Paris 1)
(in French with simultaneous translation)

With :

Chiara Palermo (Univ. Paris 1, curator of the art exhibition)
Mélanie Perrier (Co-director of the Laboratoire du Geste, initiator of the Boiler Room)

and artists and researchers **Katrin Gattinger** (Univ. Strasbourg), **Marie Preston** (Univ. Paris 8)

19:00-19:30 : visit of the art exhibition at **Galerie Michel Journiac**

19:30-20:30

Finissage of the exhibition and participatory performance

Participatory Performance
Rôles de Danse
by **Xavier Boissaire (Collectif Orbe)**

Rôles de danse is a connected, participatory and playful dance experience in which each participant takes on one of fifteen roles. The roles are drawn from the pre-choreographic material of the ICK dance company directed by Peter Scholten and Emio Grecco. Each role proposes a way of being in the world and defines relationships with the environment and the beings that inhabit it. The experience is designed for a wide range of people, with the aim of offering this diversity during each session. Each participant is guided by a voice throughout the experience. A dialogue is built up in stages between this voice and the participant's body. The voice, controlled by an AI, takes into account elements of behaviour as well as relational situations to ensure that the instructions are relevant.

Each participant has the opportunity to incorporate his or her role during a short warm-up phase. Following this phase, each participant is given an objective to achieve in relation to his or her role. The diversity of objectives and roles generates a wide range of encounters and situations. At the end of the session, the participants try to guess who played which role in the group. Rôles de danse offers a participatory and social experience in which the participants' roles are expressed through their gestures, postures and behaviour. Far from being a brake on interaction, the diversity of roles and subjectivities has the effect of multiplying simple or complex relational situations. In this way, Rôles de danse develops an aesthetic of relationship that is unique to dance. Each session generates unique moments of life, inviting participants to replay to discover other facets of the experience and explore new situations. During a performance, we link together several play sessions (at least two). Each session lasts 15', including the warm-up phase. The performance can take place in a wide variety of locations: gallery, stage, public space, etc. The space required for a session of 15 players is at least 40 m². The project was created by the Orbe collective (Paris) and the ICK company (Amsterdam), as part of the Replay project supported by Europe Créative. The aim of this project is to study and implement dance performances that can be replayed, both from the point of view of the dancers and the spectators. To achieve this objective, the Replay project combines the fields of choreographic creation and game design.

Day 3

27th January

Salle 6
12, Place de la Sorbonne
75005 Paris

9:15 am: welcome of participants

9h30-10h30: Moderation **Elisabetta Di Stefano** (Univ. Palermo, Italy)

Keynote conference by **Yuriko Saito**
(Rhode Island School of Design, USA)

Cleaning: The Practice of Caring and Sharing in the World

Cleaning occupies a large portion of our bodily activities involved in the management of everyday life. Nevertheless, despite its ubiquity and indispensability, cleaning work and those who perform the task tend to remain invisible, both in the popular imagination and in the aesthetics discourse. Nobody wants a job with poor or no pay and low social standing, which creates a fertile ground for exploitation. This presentation suggests that we first rethink the meaning and value of a cleaning activity beyond its practical goal. Cleaning expresses care for the world by keeping things in good working order and promoting their longevity, as well as care for those who share the environment and life together.

Contrary to the common assumption that cleaning is a mindless and mechanical work, it involves perceptual acuity, discriminating sensibility, embodied knowledge, and practice. It is an integral part of our everyday life and continuous with what is generally considered to be a more valuable, creative, and productive work, which is made possible only with the constant support by care and maintenance. Both literally and metaphorically, it is a task which should not be swept under the rug. Technological advancement may eventually obviate the need for human engagement in cleaning work and, with it, its current state of exploitation. However, it is questionable whether freedom from a cleaning task necessarily leads to a better life. This is because we will suffer a significant loss of opportunity to practice care for ourselves, others, and the world around us. Only by directly engaging with and working collaboratively with the world can we practice our authentic mode of living.

10.30-10:45: break

10:45-11:45: Moderation **Fabienne Brugère** (Univ. Paris 8, France)
(in French with simultaneous translation)

Interview with Jacques Rancière (Univ. Paris 8)
by **Bernard Aspe** (former program director at the Collège international de philosophie)

In this discussion, we will first return to the singularity of Jacques Rancière's approach to aesthetics. For him, aesthetics is not a discipline to which specialists are devoted, but an issue common to art and politics - so that there can be no relationship of form to content between the two. He refers to this common challenge more precisely in terms of the concept of 'sharing the sensible': what is called into question just as much by the operations of art as by political speeches and actions is the distribution of places that structures the social field, which is supposed to define in advance who is supposed to have a voice that counts, or who is capable of having a sensibility refined enough, for example, to come into contact with great works of art. Both art and politics disrupt the evidence

that underpins this distribution, and propose or suggest another way of configuring the sharing of the sensible. On this basis, we can look back at some of the key shifts in the history of art in the twentieth century, with particular reference to the most explicit attempts to unite the work of art and that of politics - in particular, what Jacques Rancière calls 'constructivist' art and 'critical' art. It will then be possible to question the most recent artists' proposals to see what has shifted in a century, what continues to be put to work, and what has perhaps been lost along the way.

Sorbonne ArtGallery

12h00-13h

Performances

Diorama by **Pascale Weber** (Hantu, Univ. Paris 1)
With Max Kaario, Zhao Xing, Irene Guarenas, Mariame Demba
Video by **Jean Delseaux**

"Dioramas (3)" is both a 3D sculpture and a collective performance paying homage to the waltz of the first humans, fond of cereals and freedom, depending on the place, the settlement and the group. The dance of wheat, barley, buckwheat, oats and millet, grabbing or sharing, each with his or her own ration, circling the earth, exchanging seeds and recipes or, on the contrary, withholding and grabbing them. Cereals were the first to make humans dizzy, more so than the rotation of the earth around the sun. Cereals represented a revolution for mankind, providing an abundance of rich food and precious energy for the ever-expanding human race. James C Scott shows us how, after being domesticated by humans, cereals have in turn 'domesticated' humans by forcing them to settle down for the time it took to germinate, ripen and then harvest them. Graeber and Wengrow speak of an alternation between a sedentary lifestyle based on cultivation, but also on the quantities of accumulated crops that are difficult to transport, and a nomadic lifestyle based on hunting, fishing and gathering, free from the constraints of the land. The diorama is made by Hantu (weber+delsaux) in biodegradable polymer from corn starch. They were produced in collaboration with Jérémie Bellemare and the Broetje Automation France design office. They were printed at the EAS Fablab with the help of Fabrice Oehl.

Oreille à bonheur by **Simona Polvani** (Univ. Paris 8)

The search for happiness runs through the history of human existence, as a quest that is at once individual, societal and political. Although Western capitalist societies have normalized the idea of happiness, the quest for it and the means to achieve it often seem like pipe dreams. In the current circumstances in which we live, health, economic, political and ecological crises and wars are all intertwined and coexisting, often with a heightened sense of being on the brink of catastrophe. Even institutionalized happiness seems to have little or no place, and the very idea of what happiness is being called into question. By setting up a relational device based on the gesture of listening and on poetry in performance, the Oreille à bonheur performance is intended to be a singular experience in which the individual can, outside of all normativity, "say how happy he or she is". The act of "saying" operates both as a gesture of reclaiming freedom and dreams, and as an attempt to create a suspended space of shared happiness.

End of the conference