

Address: Towards and Inclusive Aesthetics

Adresseren: naar een inclusieve esthetica

Symposium Nederlands Genootschap voor Esthetica / Dutch Association of Aesthetics

30 June - 1 July, 2023

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I General information

Location Bradwolff Projects, Oetewalerstraat 74, 1093 MD Amsterdam

Fees Attendance, for both days, costs 25 euros, students pay a reduced fee of 10 euros. This fee includes a one-year membership of the NGE/DAA. Please let us know whether you plan to attend by sending an e-mail to: erikhagoort@dds.nl

Theme Recent years have seen a stronger push towards addressing the structures and systems of oppression and exclusion that persist in present day society. This could be a sign of a growing acknowledgement in general, but it seems especially the arts in which this awareness is expressed and taken on.

What does this development mean for aesthetics, for the philosophy of art? What should be done to include the 'voices of the voiceless' in the canon of aesthetics and philosophy of art? Or should aesthetics first start to re-establish itself in order to contribute to an inclusive philosophy of art? How do philosophers of art take on, re-work, and transform notions from inside and outside the canon of Western aesthetics? Which notions do they make redundant, which notions do they activate?

Keynote speakers

- **Monique Roelofs**, professor of Philosophy of Art and Culture at the University of Amsterdam
- **Maria Hlavajova**, founding general and artistic director of BAK, basis voor actuele kunst, Utrecht
- **Rob van Gerwen**, senior lecturer in Philosophy at Utrecht University, director of Consilium Philosophicum, founding editor of *Aesthetic Investigations*

In addition to the keynote speakers, contributions are given by a panel presentation consisting of Catherine Botha, Rainy Demerson, jacki job, Sara Matchett, Matthias Pauwels, and by individual presentations by Julia Eckhardt, Marlies de Munck, Francesca Natale, Jörg Schaub, Judith Vega.

About the NGE/DAA The Dutch Association of Aesthetics (Nederlands Genootschap voor Esthetica) is an association for anyone interested in theoretical, philosophical, and critical reflection on the arts and on aesthetic dimensions of contemporary culture. Members are artists, philosophers of art, art theorists, art critics, art teachers, and art lovers. The DAA operates from the Netherlands and Belgium, and aims to stimulate research in aesthetics, as well as the dissemination of that research, by organizing conferences, public lectures, and other events. Find out more about the DAA at <https://nge.nl/daa/>. The DAA also publishes the open access peer reviewed journal *Aesthetic Investigations*: <https://www.aestheticinvestigations.eu>.

2 Programme

Friday, 30 June

09:30 Venue open

10:00-10:05 Welcome and opening of the symposium by Frans van Peperstraten (chair of the NGE/DAA)

10:05-11:05 *Keynote lecture* —“Aesthetic Address and the Imagination of a Public ‘We’”, Monique Roelofs (University of Amsterdam), chaired by Frans van Peperstraten

11:05-12:05 *Keynote lecture* —“Instituting otherwise”, Maria Hlavajova (basis voor actuele kunst), chaired by Paula Nishijima

12:05-12:35 Panel conversation, Monique Roelofs and Maria Hlavajova, chaired by Paula Nishijima

12:35-13:30 Lunch

13:30-16:15 *Panel* —“Somaesthetic approaches to aesthetic inclusivity: African perspectives”, Matthias Pauwels, Catherine Botha, Sara Matchett, Rainy Demerson, jackī job (various institutional affiliations), chaired by Erik Hagoort.

N.B. The panel includes a 15 minute break, 15:00-15:15.

16:15-16:30 Short break

16:30-17:15 *Talk* —“Quality in Music—Judgment between Uniqueness and General Validity”, Julia Eckhardt (Vrije Universiteit Brussel), chaired by Clint Verdonschot

17:15-17:45 Panel conversation, all speakers of the day, chaired by Clint Verdonschot

17:45-18:30 Drinks

Saturday, 1 July

09:30 Venue open

10:00-10:45 General assembly of the NGE/DAA, chaired by Frans van Peperstraten

10:45-10:55 *In memoriam*, Jurry Ekkelboom, eulogy by Rob van Gerwen

11:00-12:00 *Keynote lecture* —“Aesthetics: Moral deliberation is an aesthetic process—and art’s role”, Rob van Gerwen (Utrecht University), chaired by Clint Verdonschot

12:00-12:20 Panel conversation, Monique Roelofs, Maria Hlavajova, and Rob van Gerwen, chaired by Clint Verdonschot

12:20-12:35 Intermezzo + short break

12:35-13:20 *Talk* —“Kunst als immersive ervaring”, Marlies De Munck (University of Antwerp), chaired by Paula Nishijima

13:20-14:05 Lunch

14:05-14:50 *Talk* —“‘Unblackboxing’ attentional practices: aesthetic attention, public space and participatory art”, Francesca Natale (Sapienza University of Rome), chaired by Paula Nishijima

14:50-15:35 *Talk* —“Conceptualizing Aesthetic Inclusion/Exclusion: A Novel Recognition-Theoretical Account”, Jörg Schaub (The University of Essex), chaired by Erik Hagoort

15:35-15:45 Short break

15:45-16:30 *Talk* —“Just seeing: The view of Critical Theory”, Judith Vega (University of Groningen), chaired by Erik Hagoort

16:30-17:00 Panel conversation, all speakers of the day, chaired by Erik Hagoort

17:00-18:30 Closing words and drinks

3 Abstracts in chronological order

3.1 Aesthetic Address and the Imagination of a Public “We” (Monique Roelofs)

Philosophy faces the task of theorizing the entwinements of aesthetic experiences and values with formations of coloniality, race and gender. In decolonial scholarship by theorists such as Wynter, Glissant, and Anzaldúa, aesthetic practices serve both oppressive and liberatory purposes. By recognizing the ways in which aesthetic relationships take shape around forms of address, including promises and threats, I offer a framework for theorizing the ambivalence of the aesthetic and its centrality to the field of culture. Aesthetic promises point to what cultures can be and become. In the context of the workings of multimodal forms of address, they tie into practices of aesthetic racialization and racialized aestheticization. I indicate how they gesture toward the kinds of values and social arrangements cultures can instantiate. I then show how artworks by Clarice Lispector, Wangechi Mutu, and Claudia Llosa retool the promise of a generalized public, envisioned by enlightenment scholars such as Kant and Hume, into the promise of a differently constituted “we.” These works make moral and political calls on the viewer, which are among the normatively efficacious forms of aesthetic address they enact. Contemplating the role of aesthetic callings in inciting imaginaries of aesthetic collectivity, I consider what this implies for a decolonial aesthetics and the notions of aesthetic publics and normativity through which we can advance its goals.

3.2 Instituting otherwise (Maria Hlavajova)

In her talk, Maria Hlavajova ponders on the contemporary condition through the lens of “instituting otherwise”—an embodied, situated, and relational aesthetico-political experimentation that is concurrently the practice of institution—and of worldmaking. She draws from the concrete projects of

BAK, basis voor actuele kunst, Utrecht, which have been driven by the urgencies of the present defutured by perpetual catastrophes and permanent crises, including *Former West* (2018-2016), *Future Publics* (2015), *We Roma* (2013), and *Trainings for the Not-Yet* (2019-2020). These are primarily research and learning projects realized with and within the realm of art, knowledge production, and social action that engage collaborative, collective processes of critical inquiry into the life-world with the aim to transform it. Circumnavigating academic research as we know it, the talk engages variety of temporalities, spatial coordinates that undo the local/global binary, and the possibilities offered by fictioning as method, Hlavajova makes case that it is not only necessary but also possible to envision and enact the world “we” want.

3.3 Somaesthetic approaches to aesthetic inclusivity: African perspectives

Daai za Lady and Butoh: Following the Teachings of the Praying Mantis and the Horse (jacki job) The discussion describes the praxis of South African choreographer and dancer, jacki job. It looks at a series of performances, *And Then...*, which enables an articulation of notions of Blackness and power from the molecular proximity of a praying mantis, and Ai, a butoh-ballet with a horse, about the delicacy of love. She integrates a borderlands feminist framework into her dance and brings an endarkened application of Butoh principles to the fore. To re-imagine identity beyond race, class and gender, Job puts forth an argument for the relinquishing of self in ways that resist conventional moral codes and social norms. Similar to the decolonial aesthesis of Rolando Vasquez, she embodies notions of difficulty, difference, incompleteness and unfamiliarity in offering alternative strategies of politicised engagement. Ultimately, the signature of her work engages with complex nuances of identity through experiencing the interpenetrative energies of the body that are not limited to human-centric values. In so doing the work is a critical response to Western modernity. It engages with an animal-human configuration of identity to corporeally think through strategies of transformation and being alive in the world.

Disinfect This! Scato-Aesthetic Indictments of South Africa’s Cultural, Social and Spatial Divisions (Matthias Pauwels) This paper reflects on the persistent divisions and exclusions within the artistic sphere in post-apartheid South Africa through an examination of the cultural guerrilla activism of the Tokolos Stencil Collective which peaked in the year 2014. I shall first analyse Tokolos’s specific activist means and methods in challenging such exclusions, including its deployment of human excreta and obscenities, which I shall characterise in terms of a “scato-aesthetics,” as a crude, weaponised version of Richard Shusterman’s notion of somaesthetics (1999). Tokolos’s scato-artivism will further be interpreted against the background of struggles waged by South Africa’s black poor at the time, as well as subsequent decolonial student protests in 2015 and 2016. Secondly, I shall contrast Tokolos’s desublimated and anti-conformist artivism with more playful and sophisticated, yet more easily co-optable modes of cultural contestation. Lastly, it will be argued that Tokolos’s artivism can also be productively conceived in terms of Dave Beech’s and John Roberts’s theory of philistinism (1996, 1998, 2002), provided that some of the latter’s contextual limitations and conceptual biases are overcome. Overall, Tokolos’s popular, “philistine” brand of cultural politics will be found highly effective in calling out South African cultural institutions’s structural complicity in maintaining social, cultural and spatial divisions.

The (Im)Possibility of Forgetting: Leonard Harris, Necro-being and Bodies (Catherine F. Botha) In a 2021 interview, Leonard Harris asserts that “casting the memory of necro-being” into the dustbin of history is indeed possible, despite his acknowledgment that memory is inscribed in and upon bodies. This paper interrogates Harris’ assertion using a somaesthetic approach to unravel the complex nature of the inscription of memory in and on bodies, specifically in the context of the rejection of the visibility-invisibility debate that Harris’ necro-being engenders. I show that Harris’ assertion is untenable, and attempt to develop a somaesthetic alternative to Harris’ position, using the embodied nature of memory as a starting point.

Sensing the Stage: Decolonial Readings of African Contemporary Dance (Rainy Demerson) Drawing from post-colonial, critical race, Indigenous, African and Gender Studies theories, I examine how African epistemologies which are danced offer an exemplary model from which to understand African somaesthetics and its decolonial implications. My argument is framed by three proposals. The first is that the body is core to African epistemologies. The second is that the mechanism of racialization further corpo-realizes Africans and those of African descent who have and continue to use the body to describe and transcend the effects of colonialism and its attempted epistemicide. The third proposal is that because dance is central to African ways of knowing and being in the world, it is uniquely positioned to activate African epistemologies via African somaesthetics. In this presentation I outline how African epistemologies support the manifestation of self through performance, focusing especially on dance. I show that although colonial agents attempted to use African dance as evidence of primitivism and tool of abjection, African people have continued to source their own somaesthetics in the personal, political, and communal rituals of self-formation known as performance. By examining *Phuma-Langa* by choreographer Mamele Nyamza, I demonstrate how African somaesthetics help to create what Walter D. Mignolo terms a *decolonial aesthetic*.

Walking and Stumbling: the aesthetic as agitator for activism (Sara Matchett) This presentation interrogates the efficacy of site-responsive performance art and its contribution to embodied activism. It locates embodied activism within the field of Somaesthetics and proposes performance art that, by its aesthetic nature, is provocative; where the aesthetic of the performance is the agitator for activism; where the location or site of the performance intersects with the content of the work to create an additional layer of meaning.

In this presentation, Dr Sara Matchett argues that embodied and affective encounters that focus on breath as a catalyst, transmitter and aesthetic enable humans to make sense of their environment and afford them the opportunity to transform it, and she urges scholars, creatives and activists in Africa and around the globe to “consider the potential of the aesthetic to inspire a sense of embodied activism”.

The presentation specifically examines a work created by The Mothertongue Project, a collective Matchett co-founded 23 years ago. The work, *Walk*, was created in 2014 and has had various iterations since then. *Walk* consists of eight performance installations that respond to rape culture and gender violence.

3.4 Quality in Music —Judgment between Uniqueness and General Validity (Julia Eckhardt)

At the core of my research is the notion of quality in music: in its current way to use it, it reflects the binary construction of Western societies, in which judgments of “good” or “bad” became instruments of power serving to in- or exclude. Criteria stay opaque and keep shifting.

Making judgements is a fundamental political activity and an important instrument for building self-determined cultures. It shapes ideas about artistic quality. My research aims however to find a model of judgment in which the inclusive “Other” will be assessed as an other rather than as yet another binary category, focussing on the singularity of the (musical) artwork.

Inspired by philosophical concepts on judgment and the spectator (Hannah Arendt), uniqueness and plurality (Adriana Cavarero), intersubjectivity (Chiara Bottici), autotheory (Lauren Fournier), as well as feminist musicology (Marcia Citron, Susan McClary), I aim to develop a model in which uniqueness and the need for a valid general model of quality are bridged, and where subjectivity, context, and the specificity of the sonic in cultural mediation are central: not that we judge is creating exclusion, but how we do that.

3.5 Aesthetics: Moral deliberation is an aesthetic process—and art’s role (Rob van Gerwen)

In as far as ethics can be understood as an effort to abstract from the concrete moral deliberation that forms the core of every human action, art is more important than ethics. Aristotle argues in his *Poetics* that art brings us universal knowledge about what someone with particular characteristics will probably or necessarily think or do within certain circumstances. With Aristotle’s help, and Bernard Williams and Richard Wollheim’s, I argue that art provides us with the insight in everyday moral deliberation that seems to have fallen out of sight in ethics. As such, art, inclusively, brings us in contact with the universal core of what it means to be a moral animal, i.e. to lead a tragic life that is devoted to making choices, and mistakes alike.

3.6 Art as Immersive Art Experience (Marlies De Munck)

Under the influence of digital technology, art is nowadays increasingly presented as an ‘immersive art experience’. Music becomes ‘sound experience’, exhibitions focus on interactive edutainment and virtual experiences, museum collections are made digitally accessible, and so on. In many cases, the accompanying discourse draws on central concerns of the participatory art movement and relational aesthetics, as the immersive art experience is presented as part of a narrative of empowerment, in which the spectator and listener access the arts in a horizontal, democratic way. As a consequence, the societal value of immersive art seems to lie in its ability to generate such inclusive, immersive experiences.

This contribution examines whether we can understand that evolution as a further continuation of what art has always done, namely to create empowering aesthetic experiences. Or should we rather see the current evolution as a radical break with the Western art tradition and the importance it attaches to the autonomy of the work of art? Both tracks are examined, as well as the question whether the evolution towards immersive modes of reception really entails an empowering of the listener or

spectator.

3.7 “Unblackboxing” attentional practices: aesthetic attention, public space and participation (Francesca Natale)

As Sara Ahmed argues, “To institutionalize x is for x to become routine or ordinary such that x becomes part of the background for those who are part of an institution”: diversity work implies a creative attentional mode, that potentially “queers” the relationship between focus and background of attention. If things are showing up differently – if the direction of attention changes, following an indetermined, radically aesthetic, pattern – it is possible to do different things, to become aware of new meanings and to elaborate new forms of evaluation.

The goal is to suggest a notion of “aesthetic attention” as an anti-economic, non-normative process. Paying attention while “lingering” – in a Kantian sense – on a mass of data is not compatible with a mere “extractivist” approach (aimed at the formation of predetermined networks, environments, and meanings). This has lots to do with what is labelled as generic “participation”: we cannot anticipate its effects – for example, it is dangerous to assume that participatory and public art can automatically create communities. The same goes for public space: cities are not intrinsically “open” – they don’t naturally correct society’s divisions of class and ethnicity. On the contrary, in most cases they are composed by standardized, atomized, and minutely controlled spaces.

The attempt is to analyze the process of “unblackboxing” attentional patterns: to transform them from matters of fact to matters of concern. To inhabit public spaces as non-marginalized participants – as subjects and as communities – it is necessary to uncover processes which are generally hidden from collective awareness. “Opening” the black box means to make the attentional dynamics of the public visible and intelligible, to disrupt their hierarchy – to “queer” them and to multiply them, as well as bringing out the necessary non-neutrality of such device. When the attentional focus shifts, the non-neutral foundation of an established practice – which runs smoothly only until it is interrupted by a disruptive event, like the formation of a community of participants, citizens or spectators – emerges.

The aim is to suggest a concept of “aesthetic attention” as a non-prescriptive practice which can avoid overdetermination and homogeneity, and favor diversity, density, porosity: an exercise of attention that can focus on liminal spaces, on grey zones, in which things and persons before unforeseen can appear – and really participate.

3.8 Conceptualizing Aesthetic Inclusion/Exclusion: A Novel Recognition-Theoretical Account (Jörg Schaub)

I outline a novel account of *aesthetic inclusion and exclusion* that is grounded in my claim that aesthetic recognition denotes a sub-species of recognition. My recognition-theoretical approach is an alternative to Roelofs’ understanding of “inclusive aesthetics” that turns on “address”. Step I: I outline my account of aesthetic recognition that tracks three valuable dimensions of personality or capacities, namely, sense perception, emotions, and imagination and is linked with the social status of equal aesthetic subject. The upshot of this account is that aesthetic inclusion happens through aesthetic recognition, and aesthetic recognition is about *the consideration we owe each other as sensing*,

feeling and imaginative beings. Step 2: The flipside of aesthetic recognition is aesthetic misrecognition. I provide an overview of some variants of aesthetic misrecognition that drive aesthetic exclusion: (i) *Aesthetic inferiorization*: The framing of individuals (due to racial, gender, and class prejudices) as inferior aesthetic subjects. (Example: Kant’s aesthetic racism). (ii) *Aesthetic oppression*: How certain individuals perceive, emotionally respond to, and re-imagine their world counts for nothing (Example: Weil on factory work). (iii) *Aesthetic discrimination*: How certain individuals perceive, emotionally experience, and re-imagine the status quo is treated as less relevant (Example “safe spaces” demands). Step 3: To conclude, I briefly discuss how my account interacts with (my interpretation) of modern aesthetics and how aesthetic misrecognition affects the arts.

3.9 Just seeing: The view of Critical Theory (Judith Vega)

Critical Theory had in its early stages been oriented towards the theory and critique of culture and aesthetics, in particular through the works of Siegfried Kracauer, Walter Benjamin and Theodor Adorno. It embeds the seeing subject in collective and institutionalised discourses on individuality, inquiring into the vicissitudes of the object in efforts to construct subjectivity. Its “aesthetics” creates a spectatorial angle on injurious reification, i.e., the maiming of the object. Next to the rather stringent concept of culture industry, it offers rich analyses of the sensory and perceptual dimensions of damaged social existence, while allowing for possible redemptive qualities of the gaze. I want to inquire into the democratic potency of a critical aesthetics, transposing its notion of the “primacy of the optical” (Kracauer), associated mainly with film theory, to the centrality of the gaze in social interaction, recycling ideological schemas of perception. This may provide an understanding of civic interaction and social justice beyond the deliberative and recognitional angles of later Critical Theories (resp. Jürgen Habermas’s and Axel Honneth’s). It is to flesh out the asymmetry between seeing and being seen, and address what I will call the observational inequity that impedes participatory parity.

4 Speaker bios in alphabetical order

Botha, Catherine F. Full professor in Philosophy at the University of Johannesburg (UJ) in South Africa, Catherine’s research is focused mainly on issues in ethics and aesthetics, with a special focus on the philosophy of dance. Her interest is generated because of her strong background in the phenomenological tradition and its precursors in the continental tradition (most especially the work of Nietzsche and Heidegger). Her edited volume *African Somaesthetics: Cultures, Feminisms, Politics* (2021) interrogates the possibility of a somaesthetic approach in the context of colonisation, decolonisation and globalisation in Africa. Catherine also writes and teaches on themes in aesthetics and ethics in the philosophy of technology, with a strong focus on the ethics and aesthetics of artificial intelligence. Her interest and expertise in teaching in higher education is also significant. She was the winner of the UJ Vice Chancellor’s Award for Best Young Teacher in 2014, and winner of the UJ Vice Chancellor’s Distinguished Award for Best Teacher in 2020.

De Munck, Marlies Dr. Marlies De Munck studied at the Institute of Philosophy in Leuven and at Columbia University in New York. In 2012 she obtained a PhD at the KU Leuven in the philosophy of music with a dissertation on the concept of musical meaning. She teaches aesthetics and philosophy of

music at the Philosophy Department of the University of Antwerp and is supervisor of several artistic research projects at the Royal Conservatory of Antwerp and the Royal Conservatory of Ghent. She regularly gives lectures on themes in the philosophy of music and has published on various topics in aesthetics. She is co-editor of the essay-collection *Muziek ervaren* (Damon 2014) and author of philosophical essays such as *Waarom Chopin de regen niet wilde horen* (Letterwerk 2017), *De vlucht van de nachtegaal: Een filosofisch pleidooi voor de muzikant* (Letterwerk 2019), and *Ik zie Bergen weer als Bergen* (Poespa 2021). With co-author Pascal Gielen she wrote the longreads *Nearness. Art and Education after Covid-19* (Valiz 2020), and *Fragility. To Touch and Be Touched* (Valiz 2022). She regularly writes columns as an opinionator for the Belgian newspaper De Standaard.

Demerson, Rainy Rainy Demerson is a dance artist and scholar invested in global intersectional feminism and decolonial embodiments. She has trained extensively in San Francisco and New York City, as well as at L'ecole des Sables in Senegal, Teatro Nacional de Cuba, and Escola de Dança da FUNCEB in Brazil. She has produced concerts in New York and Senegal and her work has been presented in festivals across the United States and in South Africa.

Dr. Demerson's pedagogical praxis is informed by many years of teaching disenfranchised youth as well as formal study in the Dance Education MA at New York University. She also holds an MFA in Dance from Hollins University and a PhD in Critical Dance Studies from University of California Riverside where she published her dissertation, *Decolonial Moves: Re-Membering Black Women in South African Contemporary Dance*. She taught at Lindenwood University, El Paso Community College, Crafton Hills College, Scripps College, California Polytechnic University Pomona, and California State University San Marcos before joining the University of the West Indies Cave Hill in Barbados. She is also part of the guest faculty in the Hollins University MFA in Dance. Her work has been published in *Dance Research Journal*, *Journal of Dance Education*, *Journal of Emerging Dance Scholarship*, *Critical Stages*, *Research in Dance and Physical Education*, and several anthologies.

Eckhardt, Julia Julia Eckhardt is a musician and organiser in the field of the sonic arts. She is a founding member and artistic co-director of Q-O2 workspace in Brussels, for which she conceptualized various thematic research projects. As a performer of composed and improvised music she has collaborated with numerous artists, and extensively with Éliane Radigue. She has performed internationally, and released a number of recordings. She has been lecturing about topics such as sound, gender and sonic space, and is (co-)author of *The Second Sound, conversation on gender and music*, *Grounds for Possible Music*, *The Middle Matter – Sound as Interstice*, and *Éliane Radigue – Intermediary Spaces/Espaces intermédiaires*. <https://www.juliaeckhardt.net/>.

Gerwen, Rob van Rob van Gerwen, Ph.D., is senior lecturer in philosophy at Utrecht University. He taught at University College Utrecht, The Royal Academy for the Arts, and the Royal Conservatoire in The Hague, as well as The High School of the Arts in Utrecht. He is co-founder and first president of the Dutch Association of Aesthetics, and owns a company, Consilium Philosophicum. Rob wrote over 150 articles and eight books on aesthetics: among others a survey of modern aesthetic theories (in Dutch, 2017 (2nd ed.), *Modern philosophers on art*); a dissertation on *Art and Experience* (1996); he edited *Richard Wollheim on the Art of Painting* with Cambridge University Press; co-edited a book on *Experiencing Music* (in Dutch, 2014); and published *Watching art in museums* (in Dutch,

2003). October 2018 he published *Shall we stay in touch* (in Dutch). He is editor-in-chief of *Aesthetic Investigations* (<https://aestheticinvestigations.eu>), an Open Access, peer reviewed journal in aesthetics.

Hlavajova, Maria Maria Hlavajova is an organizer, researcher, educator, curator, and founding general and artistic director of BAK, basis voor actuele kunst, Utrecht (since 2000). Between 2008 and 2016, she was research and artistic director of the collaborative research, exhibition, and education project FORMER WEST, which culminated in the publication *Former West: Art and the Contemporary After 1989* (which she co-edited with Simon Sheikh, 2016). Hlavajova has instigated and (co-)organized numerous projects at BAK and beyond, including the series *Propositions for Non-Fascist Living* (2017–ongoing), *Future Vocabularies* (2014–2017), *New World Academy* (with Jonas Staal, 2013–2016), among many other international research, education, exhibition, and publication projects. Her curatorial work includes *Call the Witness*, Roma Pavilion, 54th Venice Biennale, Venice, 2011; *Citizens and Subjects*, Dutch Pavilion, 52nd Venice Biennale, Venice, 2007; and *Borderline Syndrome: Energies of Defense*, Manifesta 3, Ljubljana, 2000. Publications she has (co-)edited include: *Fragments of Repair* (with Kader Attia and Wietske Maas, forthcoming 2023); *Toward the Not-Yet: Art as Public Practice* (with Jeanne van Heeswijk and Rachael Rakes, 2021); *Deserting from the Culture Wars* (with Sven Lütticken, 2020); *Propositions for Non-Fascist Living: Tentative and Urgent* (with Wietske Maas, 2019); *Posthuman Glossary* (with Rosi Braidotti, 2018); and *Marion von Osten: Once We Were Artists* (with Tom Holert, 2017), among others. She is a lecturer at HKU University of the Arts Utrecht, Utrecht and Academy of Fine Arts and Design, Bratislava. In addition, Hlavajova is co-founder (with Kathrin Rhomberg) of the tranzit network. Hlavajova is a member of the supervisory board of the Academy of Visual Arts, Prague and of the advisory boards of Bergen Assembly, Bergen and IMAGINART, *Imagining Institutions Otherwise: Art, Politics, and State Transformation*, University of Amsterdam, Amsterdam. In the recent past, Hlavajova served on the supervisory boards of European Cultural Foundation, Amsterdam and Stedelijk Museum, Amsterdam. She lives and works in Amsterdam and Utrecht.

job, jacki Dr. jacki job is a dancer and choreographer, theatre-maker and director, producer, and academic researcher at the University of Cape Town. Her predominantly independent performance career has been eclectic, with performances ranging from experimental solo theatre work, to choreographing commercials, directing classical operas and theatre works, as well as hosting television shows. She has created more than 70 productions since the start of her independent career in 1994 and engaged in collaborations with an array of eclectic artists, performing in academic institutions, cultural festivals and theatres in Africa, Asia and Europe. She has been awarded with the David and Elaine Potter Fellowship, the Japanese Bunkacho Cultural Fellowship and twice, the South African National Research Fund's Thuthuka Grant. The academic translations of her performance processes relate to literature on feminist decolonial discourse, soma-aesthetics, philosophy, theatre and Butoh. One of the most recent is a conversation with decolonial scholar, Rolando Vázquez, published in the *On Curating Journal* this year. As a performer she develops the avante-garde through the everyday to find new meanings of personhood and transformation in South Africa. She currently serves as a Senior Lecturer in the Centre for Theatre, Dance & Performance Studies at the University of Cape Town.

Matchett, Sara Dr Sara Matchett is an award-winning Theatre Director, Associate Professor, and the Director of the Centre for Theatre, Dance & Performance Studies (CTDPS) at the University of Cape Town (UCT). She is also Lead Teacher of Fitzmaurice Voicework® the Regional Co-ordinator of the Fitzmaurice Institute for Africa, and an Advanced Breathwork Practitioner with Breathwork Africa (www.breathworkafrica.co.za). Her teaching profile centres around practical and academic courses that include voice, acting, performance-making, applied theatre, and performance analysis. She is especially interested in transdisciplinary modes of creating. Her research explores the body as a site for generating images for the purpose of performance-making. Specifically, it focuses on investigating the relationship between breath and emotion and breath and image in an attempt to make performance inspired by a biography of the body. Her particular interests are in embodied practices that focus on presencing, co-sensing, co-laborating and co-generating as a way of transforming egosystems to ecosystems. As co-founder and Artistic Director of The Mothertongue Project women's arts collective, Sara has experience in the field of theatre and performance as a performance-maker, performer, director, and facilitator.

Natale, Francesca Francesca Natale is a PhD in Aesthetics from “La Sapienza” Università di Roma (Department of Philosophy). Her PhD thesis (titled *Attention and disinterestedness in the aesthetic and artistic experience*) aims to investigate the concept of attention as a structural notion of aesthetic experience – in connection with contemplation, action, critical distance, participation, and disinterestedness – and contemporary artistic experience, increasingly influenced by an interactive and collective kind of art. For her master's degree she has worked on a critical reflection about living images, starting from the writings of David Freedberg; for her bachelor's degree she analyzed the problem of aesthetic judgement as presented in *Other Criteria* by Leo Steinberg. Her research interests at large start from the *Critique of the Power of Judgement* by Immanuel Kant, with focus on the matters of aesthetic judgement and the concept of “criticism”, on disinterestedness as a crucial aspect of aesthetic experience, and on the nature and fruition of the work of art. She also published essays on public and participatory art.

Pauwels, Matthias Dr Matthias Pauwels is an Extraordinary Researcher at the School of Philosophy of North-West University (South Africa) and Programme Leader of the School's Institute for Contemporary Ethics (ICE). In his doctoral thesis he critically investigated Jacques Rancière's work on aesthetics and politics (2015). His postdoctoral research focused on socially engaged art practices, popular protest movements, and radical decolonial politics in contemporary South Africa. Results have been published in the academic journals *Cultural Politics*, the *Journal of the British Society for Phenomenology*, *De Arte*, *Theoria*, *Critical Arts*, as well as the volume *African Somaesthetics: Cultures, Feminisms, Politics* (Brill, 2020). More recent writings dealt with the intricacies and ambivalences of racial stereotype humour (*The Palgrave Handbook of Humour Research*, 2021) and the performative aspects of decolonial iconoclasm in contemporary Belgium (Krisis, 2022). Pauwels' early work in cultural-political theory include the monograph *Too Active to Act: Cultural Activism after the End of History* (Valiz, 2010) and the volume *Cultural Activism Today: The Art of Over-Identification* (Episode, 2007).

Roelofs, Monique Monique Roelofs is Professor of Philosophy of Art and Culture at the University of Amsterdam. Her research explores the relation between aesthetics and politics, with a special focus on the dynamics of race, gender, nation, coloniality, and the global. She is the author of *Arts of Address: Being Alive to Language and The World* (Columbia UP, 2020) and *The Cultural Promise of the Aesthetic* (2014). Roelofs has recently completed a new book manuscript, *Aesthetics, Address, and the Politics of Culture*. She is also coauthoring a book on aesthetics and temporality in Latinx and Latin America and coediting the collection *Black Art and Aesthetics: Relationalities, Interiorities, Reckonings* (Bloomsbury, forthcoming November 2023).

Her work stretches across the areas of feminist and critical race theory, decolonial thought, and critical and political theory, and takes an interest in the intersection of continental and analytical traditions. At the forefront of her research are conceptual structures in aesthetics and critical cultural theory that undergird aesthetic life, such as questions of publicity, identity, normativity, critical reading, and the relations between art and its audiences. She addresses these themes in engagement with the complexities of aesthetic experience as it takes shape in our day-to-day encounters within and beyond the world of art.

Having taught for many years at Hampshire College in Amherst, Massachusetts, she has held fellowships and visiting appointments in The Pembroke Center for Teaching and Women at Brown University and the Political Science Department at Amherst College. Roelofs served as a Trustee of the American Society for Aesthetics from 2019-22. At the University of Amsterdam, she codirects the ASCA Film-Philosophy seminar and heads the Critical Cultural Theory program group.

Schaub, Jörg Jörg Schaub is a Senior Lecturer (Associate Professor) in Philosophy at the University of Essex. He studied Philosophy and Aesthetics as well as Theory of Art and Media at the Hochschule für Gestaltung Karlsruhe and Heidelberg University. He was a Fulbright Postgraduate Student at the University of North Carolina at Chapel Hill and received a PhD scholarship from the Studienstiftung des deutschen Volkes. He was a visiting PhD student in Philosophy at Cambridge University, and was awarded his doctoral degree in Philosophy from Goethe-University Frankfurt. Before joining the School of Philosophy and Art History at Essex, he taught and researched at Mannheim University and Goethe-University Frankfurt, he was a DAAD-Postdoctoral Fellow in Philosophy at Cambridge University and a Visiting Fellow at the University of Essex. His research focusses on aesthetics, critical theory (esp. Honneth), 18th and 19th Century German Philosophy (esp. Hegel), social and political philosophy, and medical ethics (esp. the ethics of enhancement).

Vega, Judith Judith Vega was Lecturer in Social and Political Philosophy at the University of Groningen, the Netherlands. Her research mostly engages with continental philosophy, with a special interest in Critical Theory, and generally addresses a variety of crossroads of politics and culture. She has published on, a.o., the history of political thought, feminist philosophy, republicanism, cultural citizenship, social justice, and academic freedom. She has also written several critical essays on art (literature, painting, film).