

Synthesis of Scientific Report

Results of project implementation during the period 1st January 2012 – 31st December 2016

Code/Title: PNII-ID-PCE-2011-3-1010 *Renewing Aesthetics: from Art to Everyday Life*

Project Director: **Prof. Dr. Dan Eugen Ratiu**

Members: **1 post-doctoral researcher, 1 PhD student (since 2012) +1 post-doctoral researcher (since 2013) +1 PhD student (in 2013)**

Institution: **Babes-Bolyai University in Cluj-Napoca**

Field: **Human Sciences / Philosophy**

Duration of whole project: **60 month** (1st January 2012 – 31st December 2016)¹

1. Accomplishment of project activities and objectives

The project aimed to review the core concepts and methods of philosophical aesthetics and to expand its scope towards areas that are neglected by traditional or analytic approaches, in order to respond to challenges from both artistic and social practices that have undergone fundamental changes. This project was motivated by explorations into areas that have recently developed as the “everyday aesthetics” movement, and explored new application for a practical or action-oriented aesthetics for everyday life. Yet it does not drop out art as an area of interest for aesthetics. Instead, the concepts of art, the aesthetic, aesthetic experience, aesthetic knowing, and aesthetic choice, as well as the related practices within the artworld or the everyday life were systematically examined through a comparative approach that could disclose both their common nature and specific differences. This theoretical foundation allowed for a more thorough investigation of applications for aesthetics within a broad scope of activity areas – aesthetic social situations and techniques of the self: body and fashion; arts management and policy – in order to test the benefits of their use. Thus, from a methodological viewpoint, the project was accomplished in a multi-stage approach, in the tradition of practical philosophy, that is, by firstly investigating problems and concepts that are prior to its interdisciplinary and hybridized applications.

Between 2012 and 2016 the following activities (A) were carried out according to the project plan on two research strands (RS), each having three objectives (O):

RS1 *Everyday aesthetics and contemporary art: renewing concepts and methods (2012-2016)*. The specific aim of this research strand was to verify the validity of philosophical aesthetics regarding contemporary artistic practices, in relationship with sociology of art and everyday life.

The following **activities** were carried out within RS1: **A 1.1** Reviewing the most recent standpoints on the relationship between aesthetics and sociology of the arts regarding contemporary art; **A 1.2** Analyzing the operating modes of the international contemporary art world focusing on actors and institutions: a) identifying patterns of action/decision-making of the art world’s actors and of institutional strategy-building; b) assessing the operational value of the aesthetic judgment within decision-making/ institutional strategy-building processes; *Intermediary milestones*: Identifying limitations and benefits of aesthetics methods and concepts; **A 1.3** Theory building: shaping a conceptual terminology and a specific methodology related to a theoretical

¹ The overall duration of the project was extended with 2 years (2015-2016), by transferring the objectives and activities corresponding to the initial plan of work, due to diminution in funding in 2013 and 2014 (see Annex IV to the Contract).

platform combining aesthetics and sociology discourses with respect to contemporary art (2012). **A 2.1** Identifying and analyzing the key heideggerian concepts that have influenced contemporary aesthetics of the everyday and of how they function within its body (2012). **A 4.1** Comparative analysis of Heidegger's phenomenological-hermeneutic philosophy of art and the institutional theory of art (2013). **A 7.1** Theory building: a new theoretical framework for the aesthetics of everyday life – working, dwelling, communicating, and socializing, drawing on Heidegger's thinking on the everyday life (2014-2015-2016).

RS2 Application: Aesthetic social situations and techniques of the self: body and fashion (2012-2016). This strand's specific aims were to address various aesthetic social situations, and to develop a theory of body and fashion seen as aesthetic techniques of the self, based on the hypothesis that the two are interconnected and consequently require a unified perspective.

The following **activities** were carried out within RS2: **A 3.1** Conceptual analysis of the key-terms employed in the project – aesthetic, aesthetics, politics, political – and the contemporary trends in “everyday aesthetics” (2012). **A 5.1** Analysis of conventional artistic practices considered as socially or politically relevant. **A 5.2** Analysis of the presence of other non-conventional “aesthetic objects” into the field of everyday aesthetic experience (2013). **A 6.1** Reviewing the theories on body and fashion, and scrutinizing the recent contributions on body and fashion in the framework of everyday aesthetics. **A 6.2** Theory-building: shaping a conceptual vocabulary that accounts for interrelated nature of body and fashion (2013). **A 8.1.** Theory-building: a new theoretical framework for assessing the everyday “aesthetic social situations” (2014). **A 10.1** Methodology-building: assessing methodological instruments in order to identify those appropriate for this strand's objectives; identifying the target population and methodology-testing (2015). **A 10.2** Case study: body and fashion techniques of self-creation within the artistic community of the City of Cluj-Napoca (2016).

RS3 Application of aesthetic theories to cultural policy and to arts management (2014-2016). The specific aim of this research strand was to engage in deep inquiry into new aesthetic-based theories and methodologies, and thus building a foundation that will allow for a more thorough investigation of applications of aesthetics within areas of cultural/arts management and policy. The hypothesis is that aesthetic theories emphasizing ways of thinking and knowing that capitalize on conceptual/ creative principles over empirical/positivistic doctrines associated with traditional management and policy methods, are better suited to the demands of a globalized, technological society.

The following **activities** were carried out within RS3: **A 9.1** Investigate the body of theories that incorporate principles of aesthetics/aesthetic knowing applied to management and public policy processes, including the linkages among these theories and other areas of inquiry, with the purpose to identify existing concepts and methods while formulating new frameworks. Completion of this research action will include studying aesthetic-based theories and methodologies with analysis of new ways of thinking and knowing, specifically: a) Analysis/definition/differentiation of the concept of “aesthetic knowing” vs. knowing in science, and the concept of “technology”; b) Analysis of the role of figurative/metaphorical structures of thought in management/policy processes; c) Delineation and analysis of the operations of the aesthetic/aesthetic experience in “everyday aesthetics”, and the role of aesthetics in motivating individuals. *Intermediary Milestones:* Identifying limitations of positivist methods and conceptualization; concretization of aesthetic principles for testing and application. **A 9.2** Draft concrete applications for principles of aesthetics/aesthetic knowing in areas of action and practice (2014). **A 11.1** Theory building: developing new concepts

incorporating principles of aesthetics, aesthetic knowing for specific application in arts/cultural management and policy. *Intermediary milestone*: Refining tools (concepts, methods) for examining the case of policy and management through the lens of aesthetic principles towards formulation of concrete applications (2015). **A 11.2** Advancement in methods - new modes of analysis (conceptual-creative: conceptualizing dynamically, creatively, innovatively, and critically), and new diagnostics, specifically developing modes of assessment and evaluation for the development and integration of theoretical frameworks for teaching, learning, and doing in the areas of management and public policy (2016).

As result of these research activities, the scientific **objectives** (O) proposed for the years 2012-2016 were fully accomplished, namely:

RS1 Everyday aesthetics and contemporary art: renewing concepts and methods: O.1: *To develop a new methodological platform to approaching contemporary art, combining methods of aesthetics and art sociology (2012); O.2: To determine Heidegger's foundational works for the aesthetics of everyday, and their benefit and limits (2012); O.4: To construct and defend a satisfactory cultural concept of art solving the conflicts between speculative (heideggerian) and institutional theories of art (2013). O7: To develop new concepts and research areas of everyday aesthetics drawing on Heidegger's concepts (2014-2016.)*

RS2 Aesthetic social situations and techniques of the self: body and fashion: O.3: *To explain the terms and theories used in the field of everyday aesthetics in relation to politics (2012); O.5: To critically evaluate theoretical models of the relationship between aesthetics and socio-politics (2013); O.6: To formulate a corpus of aesthetic concepts able to account for the interdependency of body and fashion in the process of self-creation (2013). O8: Developing a theoretical model of the aesthetic social situations (2014). O 10: To create – drawing on the previous theoretical findings – methodological instruments aiming at identifying patterns of body and fashion self-creation techniques, and to apply them to the study of artistic community in the City of Cluj-Napoca (2015-2016).*

RS3 Application of aesthetic theories to cultural policy and to arts management: O9: *To formulate a set of coherent, consistent, and justifiable principles within the framework of aesthetics/aesthetic knowing for application to management and public policy processes, in order to improve the methods and practices in these areas of application (2014). O 11: Developing an "action-oriented" aesthetics (new concepts, advancement in methods) for further expanding research and applications in the areas of cultural management and policy, better responding to problems and challenges in economic and political realms (2015-2016).*

2. Accomplishment of performance indicators

All team members² participated in accomplishing the scientific objectives and corresponding activities – including dissemination of results in conferences and publications: Dan Eugen Ratiu, project director, and two young researchers starting with 2012, post-doctoral Stefan Maftai and PhD student Cristian Hainic (who defended his thesis at the end of 2013). Since 1st January 2013 other two young researchers joined the team, post-doctoral Nicoleta Salcudean and PhD student Edith Lazar (in 2013). During the project three other national and foreign collaborators – Dr. Mara Ratiu (University of Art and Design in Cluj-Napoca), Dr. Codruta Porcar and Dr. Constance DeVereaux

² Since February 2014 PhD-student Lazar Edith has left the team for personal reasons.

(Northern Arizona University /Colorado State University, USA) – also contributed to some research activities, such as participation in conferences, co-authorship in publishing and organizing international workshops.

The indicators of performance proposed for the whole duration of the project – 6 articles published/in evaluation in ISI indexed journals, 6 chapters published in collective volumes at prestigious publishers, and 15 participations in international conferences and 10 participations in national conferences – were fully met and even exceeded. The research activities resulted in 28 publications, of which: -8 articles published in ISI indexed journals; -6 articles published in journals indexed in relevant international databases (SCOPUS, EBSCO, ProQuest); -10 chapters published in volumes at international publishers or national publishers accredited by CNCS; -4 books published by national publishers accredited by CNCS, among which 3 author's books and a collective volume, *Arta și viața cotidiană: explorări actuale în estetică*. There are also forthcoming publications (accepted): 1 article in IDB indexed journal, 3 chapters in volumes at prestigious international publishers, 1 chapter at a national publisher accredited by CNCS; 1 article is in evaluation process at an ISI indexed journals (see Appendix). In all cases there are "ACKNOWLEDGMENTS" of support by CNCS-UEFISCDI. In category *other results*: 3 articles published in online journals/ platforms (E. Lazar), 4 reviews published in IDB / ISI_AHCI indexed journals and editing 5 issues of the *Proceedings of European Society for Aesthetics* (D.E. Ratiu), indexed in international databases (EBSCO).

The dissemination of 2012-2016 research results in the scientific community was also conducted by 59 participations with papers in conferences: 35 participations with papers in international conferences and 24 participations with papers in national conferences (see Appendix). We have also initiated and organized five editions (2012-2016) of the National Conference *Aesthetics and Theories of Art* at the Centre for Applied Philosophy (CFA), Babes-Bolyai University in Cluj-Napoca.

The fact that the research results have already been published or presented in prestigious international conferences with rigorous selection procedure (peer-review) is a prerequisite and guarantee of a significant scientific impact.

As evidence of the **international recognition** of project members, we can mention that: Dan E. Ratiu was elected at the General Assembly of the European Society for Aesthetics (ESA) in 2012 (Braga, Portugal) as a member of the Executive Committee of ESA and co-editor of the Proceedings of the European Society for Aesthetics (the official journal of the ESA); and at the General Assembly of the European Research Network "Sociology of the Arts" in 2013 (Torino, Italy) as Chair of the Board of this European Research Network; - Dan E. Ratiu participated as a member of the Scientific Committee of the 5th Conference of the European Society for Aesthetics in 2013 (Prague), in the peer-review/selection of papers and the chairing of the conference session; D.E. Ratiu organized, as Chair of the ESA Research Network Sociology of the Arts and the scientific and organizing committees, the 8th biennial Conference of the European Research Network Sociology of the Arts and the session of the RN Sociology of the Arts within the 12th Conference of the European Sociological Association (Prague); also, D.E. Ratiu participated as a member of the Executive Committee of ESA in the scientific committee of the annual Conferences of the European Society for Aesthetics (Prague 2013, Amsterdam 2014, Dublin 2015, Barcelona 2016), in the peer-review of papers and the chairing of conference sessions. Another proof of the international recognition is that the PhD student Cristian Hainic has won the "Young Scholar Award" of the International Association of Aesthetics (IAA) for the paper presented in the 2013 International Congress of Aesthetics (Cracow, Poland) as well as the Prize for PhD students (Philosophy) in 2013 at the Babes-Bolyai University.

3. Main new, original, and scientifically valuable results

1) Within the first research strand, **RS1 *Everyday aesthetics and contemporary art: the renewal of concepts and methods (2012-2016)***, we firstly envisioned the founding of research by using and developing theoretical and methodological models of interdisciplinary nature. First we checked the validity of disciplinary approaches of contemporary artistic practices and identified the limitations and benefits of philosophical aesthetics, investigating the tense but promising relationship between aesthetics and sociology of art, on the one hand, and exploring the special relationship between philosophy and art that offered a new status to aesthetic thinking in modern times, on the other hand.

In summary, the main results in 2012-2013 were: – the disclosure of Nietzschean genealogy of contemporary aesthetic thought freed from traditional theoretical constraints (Stefan Maftai); – the development of a new theoretical and methodological framework for approaching contemporary art (Dan E. Ratiu); – the explanation of terms used in the “aesthetics of everyday life” (AEL), and clarification of its heideggerian sources as well as of contemporary trends and their merits and limitations. This last result is a unitary one and took shape from the analysis of theories and concepts of aesthetics of everyday life, through the joint contributions of D. E. Ratiu, the post-doctoral researcher St. Maftai and the PhD student Cristian Hainic during the years 2012-2016.

The most significant result obtained in the years 2012 – 2013 on this research strand was the development by Dan Eugen Ratiu of a novel theoretical and methodological platform for approaching contemporary art, in which the concepts and methods of sociology of art and aesthetics are extended and integrated in a new type of (hybrid) approach. These disciplines have accumulated so far a significant but specific knowledge on different aspects of contemporary artistic practices – regarded therefore as “specific objects” – while those practices were driven by the non-specific and inclusive logic of hybridization. The main thesis is that the hybrid nature of contemporary artistic practices and the necessary cumulativeness (as distinct from mere accumulation) of knowledge about a *common scientific object* require a novel (hybrid) conceptual-and-methodological framework beyond the conventional disciplinary division of tasks. This thesis was supported by three theoretical movements seeking to overcome the tension between the inclusive logic toward hybridization that drives contemporary art and the specificity-driven development of both aesthetics and sociology of art. Those movements are: (1) the defense of an *aesthetic* account of contemporary art practices and experiences, although a hybrid one, that allows to highlight the operational value of the aesthetic judgment in processes of decision-making and building institutional strategies in the world of contemporary art; (2) situating aesthetic considerations within *sociological* analysis; and (3) defining and dealing with a virtual scientific object common to both disciplines, and thus filling the gap generated by the “silo effect” of isolated disciplinary approaches. In conclusion, this *common scientific object* of aesthetics and sociology of art is a *hybrid* as well as a *virtual* one: it is not an ontological entity, but the point of intersection of the plurality of existing research.

Research activities within the strand ***Everyday aesthetics and contemporary art: renewing concepts and methods*** were also developed by Cristian Hainic. He aimed at developing new concepts and research areas in the aesthetics of everyday life, based on Heidegger's concepts. The research results in 2012-2014 indicate a strong continental phenomenological foundation for this movement within aesthetics. More specifically, Heidegger's phenomenology of art and everydayness influenced the analyses of the impact that everyday objects and experiences have on key aspects of life: moral decisions (Irvin), cultural (Haapala, Saito), economic (Dewey), and practical in the broad

sense of the word (Scruton citing Wittgenstein). Research in the two previous years has indicated two hypotheses: (i) the term “aesthetic experience”, as it appears in scientific literature since Dewey’s works, is the basic concept of everyday life aesthetics, and (ii) the manner in which Dewey describes *an* aesthetic experience of a person is similar to the way in which Heidegger describes the living of an experience (*Erfahrung*) by *Dasein*. Based on two assumptions, this year’s research proposed to clarify the concept of “aesthetic experience” in connection with applications of everyday life aesthetics at everyday work situations, living in a certain environment, communication and socialization with others. To this end, a relatively recent debate on the concept of aesthetic experience has been explored: the challenge by Saito (2007) and Irvin (2008) of the unitary aspect of everyday aesthetic experience as it was described by Dewey (1980) in opposition to the fragmentary, ongoing and non-unitary flow of “mere” experience. That challenge is actually a denunciation of the exceptionality condition of the everyday aesthetic experience. The discussion evolved on many levels, many philosophers attempting to clarify the impact, object of study and definition of everyday aesthetics, by providing the normative grounds on which research can be carried out in this field. What research did first was to show that the debate is far from over, since there are cases (eg. Melchionne 2013, 2014) in which the normative grounds offered contradict the nature of everydayness and thus fail to circumscribe the field in a satisfactory manner. Then, research has shown that it is necessary to reconsider the rejection of the condition of exceptionality of everyday experience. The main argument was that a distinction between ordinary and exceptional experience is not as essential as some have argued. Other arguments for clarifying the status of exceptionality of the aesthetic experience were: (i) the mere fact of circumscribing an experience makes it exceptional (argument developed drawing on Leddy); (ii) even if the aesthetics of everyday life is meant to be a non-Kantian aesthetics (Berleant), his object of study risks to become irrelevant or trivial if we deny the condition of exceptionality (argument developed drawing on Dowling); (iii) the description of the unity or closure of an aesthetic experience, carried out by Dewey, do not necessarily contradict the description of non-exceptional experience conducted by Irvin, Saito, or Melchionne. Therefore, the two main results of the research are: (1) clarifying the concept of “aesthetic experience” and its applicability to common situations such as housing, dwelling and employment activities in a particular environment, using artefacts in daily activities, perception of others and common experiences etc., and (2) providing a theoretical framework for using the notion of aesthetic experience with reference to the objects of study of everyday life aesthetics, i.e. everyday objects, ordinary tasks and common subjects.

In 2015-2016, C. Hainic pursued research activities on the research strand ***Everyday aesthetics and contemporary art: renewing concepts and methods***, deepening and expanding previous research. The main aim was to develop new concepts and research areas of everyday aesthetics drawing on Heidegger’s concepts. As a follow-up for the objectives previously accomplished, this year’s research was focused on the identification of the ontological background against which an action-driven aesthetics is possible. To this effect, the research target was the continental phenomenology of art, with certain applications to the Heideggerian influences of a series of current debates within everyday aesthetics. The papers published during the reported timespan established the measure in which the ontological grounding of art carried out by Heidegger is applicable to everyday objects, called “things” when approached ontologically. The main concept used to indicate the ontological relation to the world is that of the fourfold, or *das Geviert*. An ample conceptual analysis was carried out to show that in experiencing an everyday object ontologically, we step out of the ontic relations with other “simple objects” and gain access to a part of the

structure of the world made possible by the everyday object in question, by means of its reliability (*Verlässlichkeit*). The conclusion thus reached is that “using” everyday objects without considering them ontologically does not imply that their reliability no longer exists. Quite the contrary, during these moments we accept to be *tacitly* connected to the truth that everyday objects carry with regard to the world. *De facto*, research indicates that this is actually the main manner in which we usually relate to everydayness. When everyday objects are no longer tacitly used, i.e., when we question the manner in which they confer the possibility of carrying out our everyday life factually (e.g., when they break), the possibility of undergoing an ontological experience of these objects is hereby present.

2) The second research strand, **RS2 Aesthetic social situations and techniques of the self: body and fashion**, mainly aimed at 1) developing a new theoretical model for approaching various social aesthetic situations and 2) at building a perspective on the body as a site of aesthetic experimentation, by analyzing the techniques and practices of the self in relation to everyday aesthetics, where fashion contributes to an aesthetic situation. Activities of research were conducted on this line during 2012-2016 by D.E. Ratiu, St. Maftei, Nicoleta Salcudean (since 2013) and Edith Lazar (in 2013).

2.1) In summary, in the research line **Aesthetic social situations** the main results were: – the critique and strengthening of conceptual foundations of the “aesthetics of everyday life” (AEL) and the exploration of new applications of AEL as a *practical aesthetics*; – highlighting the two different levels of the theory of “social aesthetics” (foundation and application), and the relationship between them; stressing the need to question the legitimacy of the term “social aesthetics” or the very possibility of social aesthetics as rethinking of the role of aesthetics in contemporary public sphere; – the critical evaluation of the usual theoretical model of the relationship between the aesthetic and the political, from the classic problem of the relationship between aesthetic freedom and political freedom, to the current problem of “virtual identity” as a form of artification and aestheticization of the self in the virtual world and to interactions between the artistic critique on capitalism and its recent dynamics in the context of globalization. These outcomes resulted from the analysis of conventional artistic practices considered as socially or politically relevant, as well as the analysis of the presence of other non-conventional “aesthetic objects” in everyday aesthetic experience, through the contributions of D.E. Ratiu and St. Maftei in 2012 and 2013, and of post-doctoral researcher Nicoleta Salcudean in 2013.

The most significant result obtained in 2012 on the research line Aesthetic social situations was to highlight the implications for aesthetic theory of the expansion of its scope and area of application in the recent movement called “aesthetics of everyday life” (AEL) and its potential to incorporate various objects, phenomena and experiences of everyday life into a compelling explanatory framework (D.E. Ratiu). We addressed two very basic questions in aesthetics, the nature and value of the aesthetics and aesthetic experience. First, considering AEL as a response to the limits of modern aesthetics of the “fine arts”, we have shown that extending its application in areas that have been neglected by dominant approaches and review its basic concepts are valid strategies to overcome those limitations. Meanwhile, we distinguished two major versions of AEL. The expansive or “strong” version of AEL (Saito, Melchionne, Irvin), advancing a pluralist conception that challenges the common assumptions of the aesthetics centered on fine arts and on the model of aesthetic experience as a “special” experience, aimed at a radical rethinking of the aesthetic realm. However, the present study showed that the question is still open whether the nature of the aesthetic and aesthetic experience and corresponding concepts are radically different from those in

the sphere of arts when approached or used from the standpoint of the “aesthetics of everyday life”. Therefore, in contrast with “strong” AEL accounts, we supported the thesis that extending the realm of the aesthetic and the scope of the aesthetics towards everyday life – including the aesthetic reactions that prompt to decisions or urges to action – does not necessarily imply the rejection of concepts such as “aesthetic experience”, “aesthetic” and “aesthetic judgment” that were continually shaped in relation to art. In contrast, the corresponding phenomena and practices of everyday life and contemporary art world should be systematically examined through a comparative approach that could reveal both similarities and differences. This theoretical standpoint is close to the “moderate” version of AEL (Dowling), who maintain a monistic framework for the aesthetic discourse and a concept of the “aesthetic” that integrates both the differences between art and everyday life and the common characteristics – such as the normative aspect capable of providing aesthetic significance and support a common experience in accordance with a compelling vision of intersubjectivity. Finally, drawing on “moderate” formulations of AEL and theories that highlight the new regime of contemporary artistic practices and experiences after the “postmodern turn”, we have defended a normative but open model of aesthetic experience pertaining to both art and everyday objects, phenomena, and practices. This thesis was argued by: i) the normative aspect of the aesthetic; ii) the fluid and changing nature of art and everyday life and their hybridization in the continuous flow of experience of an embodied self. We noticed that, in fact, the “strong” version of AEL is not as radical as supposed by its proponents, being a complement rather than an alternative to the art-oriented aesthetics, when it is confronted not with the modern fine art, but with contemporary art and other cultural phenomena as “aestheticization” and “artification”, which tend to efface the boundaries between experiences of art and everyday life. The conclusion was that in order to overcome the tensions and inconsistencies within the “aesthetics of everyday life”, especially of its “strong” version, a broader conceptual framework is required, able to integrate clear and consistent views on the self, intersubjectivity, and the ontology of everyday life, as well as on the aesthetic-ethical interrelations and the way in which aesthetic responses prolong into action.

*Another significant result obtained in this research line in 2013-2016 by D.E. Ratiu was to criticize and strengthening the foundations of the “aesthetics of everyday life” and exploring new applications of AEL as practical aesthetics. Methodologically, we proposed a multi-layered approach in the tradition of practical philosophy, first investigating problems and concepts that are prior to its application. In general the AEL-“strong” accounts aim: (1) to draw attention and safeguard “the everydayness of the everyday” and the “ordinariness of the ordinary”, and to provide an appropriate manner to appreciate them aesthetically; (2) to integrate ethical and aesthetic aspects of life, prompting an account that falls within environmental ethics and cultural studies. At stake in this analysis is thus the understanding of aesthetics as a philosophical discipline and the elucidation of several key philosophical issues: consistent concepts of the self, intersubjectivity and everyday life, as a necessary framework for understanding everyday aesthetic phenomena – because when we approach aspects of the aesthetic life such as decision-making or engaging in action based on aesthetic considerations, we are dealing with objects of study such as the human subjects, the interactions between them and their relations with the “life world”. Therefore, an important step of the research was to improve the aesthetics of everyday life analysis by avoiding the assumptions that have undermined its consistency and clarifying the conceptions about the self, intersubjectivity and the “very ontology” of everyday life underpinning everyday aesthetics. I argued that this framework can be provided by thinking of everyday life aesthetics as a *practical philosophy* in Aristotelian tradition revisited by Gadamer. Its object is practice, *praxis*, i.e. “the entire human*

behavior and the ways in which human beings organize their lives in common, including politics” (Gadamer 1999). Hence, a practical aesthetics, action-oriented, could differently address and integrate everyday aesthetic experiences, practices and preferences as well as their ethical or political consequences. Amendments and improvements to the aesthetics of everyday life include, as philosophical implications of *practical aesthetics*: (i) an extended area of exploration: aesthetics is dealing not only with objects, but also with “subjects that relate in a particular manner to their surroundings in terms of their sensitivity” (Mandoki 2007) or to other subjects (Berleant 2005); in short, aesthetics must also investigate everyday human relations; (ii) the rehabilitation and use of concepts such as practice, common sense, judgment, taste, that include a specific type of “practical knowing” that refers to/govern relations between people, and not so much our relations with things; (iii) the sharing of suppositions of practical philosophy: the reference to the self and the dialogical nature of aesthetic experience, the dialectic of self-understanding, etc. (Gadamer); (iv) a consistent concept of the “self” as embodied self, “intersubjectivity” as openness to the other and enlargement of vision, and the “everyday life”/“everyday” as the common ground of experience that connects individuals, activities and histories, or as intersubjectively shared reality of pragmatic action (Schutz 1962, Eberle 2013). To sum up, D.E. Ratiu has shown that the new theoretical framework provided by the practical account of everyday aesthetic life supposes as amendments to Everyday Aesthetics an enlarged analytical focus comprising objects, activities and everyday human interactions, as well as the use of guiding concepts of practical philosophy and sharing in its ontological assumptions: their aesthetic-cum-moral-and-social valences and intersubjective dimension; the view of experiencing self as embodied and an identity in difference, to which the relationship to otherness is constitutive; the intersubjective nature of a subject’s self-constitution and experience as well as of the everyday life; and the structure of aesthetic experience and the everyday life-world as essentially constituted by a dialectic of continuity-and-discreteness, and unity-and-differentiation. Highlighting the phenomenological-intentional, embodied, meaningful and transformative character of the aesthetic experience, its contextual embeddedness as well as its continuity in the unity of the self, is crucial to understanding everyday aesthetic life and overcoming EA’s current shortcomings. Hence EA as a practical aesthetics can adequately address and integrate one’s everyday aesthetic experiences, practices, and preferences as well as their ethical or political consequences. This theoretical framework allowed further investigation of applications for aesthetic in a wide range of activities, in particular everyday life decisions and actions prompted by our aesthetic tastes and preferences, and everyday life and practices within organizations.

Within the research line **Aesthetic social situations**, St. Maftai has conducted the research activities aiming at developing a new theoretical model for approaching various aesthetic social situations, drawing on the model of phenomenological aesthetics by Arnold Berleant, according to which practical and moral meanings are associated to such situations. The case study discussed under this theoretical perspective targeted the social protest, understood as collective human action that can be interpreted in the context of “aesthetics of protest”. This refers in particular to the aestheticizations of actions of protests, in this case, the “environmentalist” protests or “eco-protests” in Romania, which are relevant for the type of social action of Romanian civil society after 2000. Social protests are generally seen as ritualized, symbolic, short, and high intensity events, and are among the favourite examples of analysis by participatory aesthetic. The aesthetics of protest was analysed here from a cosmopolitan, transnational perspective that made possible the interpretation of the aesthetics of eco-protest in Romania from the perspective of a cosmopolitan vision on the environment. Aesthetic elements of these protests were investigated, which may be

included in the scheme of “aesthetics of engagement” or “social aesthetics” in the contemporary sense (Berleant), insofar as they do not relate to classical aesthetic framework (formal aesthetics, spectator–art work–artist relationships, aesthetic contemplation of an art object) but refers to the primary–perceptual meaning of aesthetics, seen here as aesthetics of participation. In other words, in this case the research does not deal with an aesthetic object, but with an aesthetic situation that becomes the focus of aesthetic attention. This situation, which is a meaningful situation, can become the favourite goal of aesthetic attention and, therefore, a “social-aesthetic situation” (Berleant). The research results are relevant for the theoretical analysis of the social aesthetic situations. Thus, a conceptual model of analysis was proposed that disposes relevant human situations within the framework of an aesthetic theory of social situations. The main target of research has been the symbolisms of environmentalist aesthetics in Romania, its actions and rituals, as aestheticized elements of environmentalist protests. An original explanation of these human symbolic actions was proposed, as actions involving social and political elements that can be analysed in a cosmopolitan sense. Furthermore, research has shown the affinity less discussed between the aesthetic situation and political field (Jacques Rancière), supporting the idea that aesthetic situations are themselves political motives for participating in a particular social field, and not at an institutional level.

Other research activities within the research strand **Aesthetic social situations** focused on formulating a philosophical framework adequate for the analysis of the “aesthetic social situations”. In 2015-2016 St. Maftai resumed the research activities related to the “aesthetic social situations” aiming to show not only that phenomena and social practices, social situations which are apparently neutral can become objects of contemporary aesthetic theory but also why and on which philosophical basis – a model which was labeled here as *environmental*. The research design viewed the aesthetic social situations as elements of “environmental communication” – within the line developed by the aesthetic phenomenology of Arnold Berleant. From his starting point, a line of analysis of everyday aesthetic experience was followed which can be historically traced back at least as far as the early phenomenology or the pragmatism of John Dewey. Taking into consideration more comprehensive approaches regarding the general relation between aesthetics and natural science, such as Timothy Morton’s *Ecology without Nature* (2009) – that views the birth of aesthetics in the 18-th century as a reaction to the scientific articulation of the concept of nature starting with the 17th century –, a common pattern specific to the entire philosophical Romanticism was identified: within it, the term “nature” is reviewed aesthetically and “environmentally” (*avant la lettre*), suggesting a common interpretive model of humanistic disciplines regarding “nature”, a model that was labeled here as “environmental”. The conclusion is that this interpretative model has made possible the emergence of a particular concept of everyday aesthetic experience and of phenomenological and pragmatist approaches to nature at the beginning of the 20th century, which was influential even to the “ecosystemic” model developed by Berleant, who extends the “environmentalist” approach to nature to the level of human experience itself; from here, one could grasp the consequences for the fields of social and political hermeneutics that Berleant relates to everyday aesthetic experience.

2.2) Another line of investigation, ***Techniques of the self: body and fashion*** was opened in 2013 and continued until 2016. In 2013, The PhD student Edith Lazar focused on the interactive process of self-creation through fashion, which resulted in the modeling of conceptual vocabulary able to identify and analyze the concepts that define the aesthetic interactions referring to the body and its experience in terms of aesthetic experience, soma-aesthetics, embodiment, corporeal

introjection and projection, adherence to an aesthetic object/situation, semio-aesthetics, aestheticization vs. artification of the body, manifested in practices that use fashion as a medium.

Next research activities (2014-2016) within the research line **Techniques of the self: body and fashion** focused on fashion and diverse everyday representations, aiming at exercising and evaluating some theoretical and methodological instruments adequate and applicable to the local context, for identifying patterns of techniques of construction of the self.

Thus, D.E. Ratiu has explored an uncharted field of experiences of everyday life –clothing/fashion, corporal habits and manners illustrated in documentary or artistic representations –, in order to investigate their roles in the social process of identity/subject formation in Transylvania (during the 18th-19th centuries). The aim of this historical approach was to understand the specific way in which multiples identities have emerged as effects of practices of subjection and control on people's daily life that were embodied, reproduced and represented in various visible, everyday forms. The theoretical framework on which this research has drawn on was provided by the philosophy of identity or "making of the self" (Charles Taylor) that put emphasis on the background of social and dialogical relations with others, and the work of Michel Foucault that reveals the subject/subjectivity formation as ongoing historically specific process but that characterizes all social life framed by relations of power. Within such framework, the research has shown how manners, clothing/fashion and the production and use of images –documentary or artistic – took part in the "interplay between identity and power" and have expressed and reflected the process of identity formation or modernization. Far from being irrelevant, these everyday practices could bring into light the "disciplinary" nature of this modern process, as well as those resistances to homogenization and uniformity. The research concluded that, while one could use a broad understanding of culture including "disciplinary practices"/"techniques of power" (Foucault), one should also account for their distinctiveness in Transylvania during the 18th-19th centuries. This is related to its particularities and complexity of power relations: the mix of modern and pre-modern orders ongoing until the 19th century, as well as the overlapping dependencies of this territory/society. This distinctiveness was explored through the concept of *un-discipline* or *discipline-other* which grasps the fact that, in Transylvania, long-term policies of excluding parts of population from civil life and disciplinary institutions (school, army etc.) have conversely excluded them from the "internal", "productive" disciplinary modern power – that working from within individuals and producing them as "disciplined" (Foucault). This idea opens up alternative interpretation of the ways to (self-)construct "individual subjects and subjectivities" in Transylvania. This ways are sketched out through some micro-narratives implying the clash between Western modern individuality and what is commonly seen as the exotic "good savage". Breaking with the exoticist interpretation, these micro-narratives related to clothing/ fashion, foreign travelers (visual) diaries, and diverse local artistic representations, aid to chart several ways in which these daily practices have functioned in the social construction of identities/subjects and have played part in the disciplinary process of modernization or, conversely, have constituted spaces for maneuver and resistance.

Within the same research line, D.E. Ratiu investigated the constitution of a key figure of subjectivity, the modern aesthetic/creative subject and its contemporary avatars. In the famous essay "The Painter of Modern Life" (1863), Charles Baudelaire not only defines artistic modernity but also outlines an "aesthetics of the self", through the analysis of what he calls the "dandy": a specifically modern attitude of making one's body, behavior, passions, and existence a work of art. Michel Foucault in his latest work develops an "aesthetics of existence" that also passes by the analysis of modernity as an "attitude" – through the rereading of Kant's text on Enlightenment and

Baudelaire's ideas on modern art and dandyism –, and makes of self-invention (“making one's life a work of art”) one of the characteristics of this attitude and one's relationship with oneself (Foucault, “What is Enlightenment?”, 1984; Revel 2002, Beaulieu 2003, Seppä 2004). As Foucault maintains in “What is Enlightenment?” when reflecting on Baudelaire's idea of “modernity”, this “is not simply a form of relationship to the present; it is also a mode of relationship that one has to be established with oneself”. Modernity does not “liberate man in his own being”, but rather compels him to face the task of inventing himself as a kind of transgression of the historical limits and situation. Moreover, according to Foucault (1984), this complex and difficult “elaboration of the self” did not take place in society itself, or in the body politic, but can only be produced in another, different place, which Baudelaire calls *art*. The questions still open are whether this critical “aesthetics of the self” is what must (once again) characterize our relationship with our own present and with ourselves and whether this active form of aesthetic self-formation can circumvent other forms of subjectivation.

Within the research line ***Techniques of self: body and fashion***, N. Salcudean conducted in 2016 the designated case study research related to techniques of the body and fashion in creation of the self within the artistic community in Cluj-Napoca, referring to Transylvania Film Festival. The research has found that fashion renders the same dilemma granted by art between elitism or mass culture, translated in the semiotics of *haute couture* and *street fashion* together with other implied questions regarding identity, symbolism, gender, aesthetics, politics, economics and social endeavors. The international film festivals seen as cosmopolitan space (Chan 2011) are nevertheless “inherently linked to societal and cultural concerns” (Elsaesser 2005). The “red carpet” represents the intersection between film and fashion, a performance in itself. The case study focused on the evolution through the 15 editions of Transylvania Film Festival by decoding the national and international traces of symbolic language of dressing. The embodiment and performance of identity on the red carpet were approached following the path: film – festival – fashion – media. Drawing on the “social skin” models – internal, inter-relational and macro-relational – proposed by Terence Turner (1980), this research tackled on different levels of constructing the identity from body as “scene of display” and “body as artifact” or “body as a site of lived experience” and “site of embodied agency” (Joyce 2005). The conclusion is that during this festival, the red carpet is more a confirmation than a display, while social and artistic identity are constructed and exhibited through gestures, practices, rituals: voluntary and involuntary performances.

In 2014 a new research strand was opened, ***RS3 Application of aesthetic theories to cultural policy and to arts management***. We engaged into a deep inquiry into new aesthetic-based theories and methodologies, which emphasize ways of thinking and knowing that capitalize on conceptual/creative principles over positivistic doctrines, aiming at building a foundation allowing for a systematic and thorough investigation of applications of aesthetics within areas of arts management and cultural policy, better suited to the demands of a globalized, technological society.

The theoretical framework previously formulated allowed to further investigate the corpus of organizational theory that includes principles of aesthetics, and the applications of practical aesthetics within this wide area of activities. In particular, the research activities conducted by D.E. Ratiu were focused on: 1) everyday life decisions and actions prompted by our sensory experiences, emotional states, and aesthetic preferences or tastes; 2) everyday practices within organizations, along the path of “organizational aesthetics” or “aesthetic organizing”. The basic assumption is that practical aesthetics, action-oriented, could provide new ways of conceptualizing and answering questions in this area. The research addressed some philosophical problems still open. On the one

hand, we explored the role of aesthetic responses and choices in motivating individuals. A first result obtained in this research strand by D.E. Ratiu was to identify the limitations of positivist methods and conceptualization, and the concretization of aesthetic principles for testing and application. The hypothesis is that individual everyday decision-making and action can be explained (also) through the concept of “aesthetic choice” that differs significantly from the assumptions of the models framed in terms of “rational actors” (rational explanations “at all costs”) and “utility”. Thus, the decision process could be seen as a complex mind-and-body experience, different from “deliberate choice” (*prohairesis*). Also, the judgment of taste or aesthetic judgment could be considered as a non-conventional technique – similar to that identified in new economics (Croitoru 2013) – to cope with uncertainty generated by complexity or to judge upon/appreciate probabilities rather than to calculate them, when there are no rational anticipations about the future and information is not sufficient.

On the other hand, the research explored the way in which aesthetic responses prolong in actions, namely the aesthetic dimension in organizational life, drawing on seminal analyses by Robert Witkin (1989/2009), Antonio Strati (2000) and Pierre Guillet de Monthoux (2000). These analyses allowed the formulation of a set of coherent, consistent and justifiable principle within *practical aesthetics* for application to arts management and cultural policy processes, in order to improve existing methods and practices. The *socio-aesthetic* approach of everyday life/work in modern organizations, proposed by Witkin, focuses on the role of “aesthetic knowing” in the arts management and cultural policy, but it is applicable to aesthetic systems elsewhere. This approach is characterized by an interest in social *agency* (capacity for action) and the *aesthetics*, understood as a way of knowing and experiencing (not as fashion or individual preference); stresses the importance of the *subject* and the consideration of internal sensibilities of social actors as sensate, emotionally intelligent actors (vs. the flat, affectless and adaptive subject). The principles that may be recalled for the analysis of daily practices within organizations are: the conceiving of the subject as autonomous, of the action in a non-rational way, and of social order as including aesthetic form as an element of collective order (Witkin 1989/2009, Alexander 2009). The aesthetic understanding of organizational life proposed by Strati allows in its turn to clarify important aspects of everyday organizational practices neglected by rational analysis. Theoretical starting point involves: i) conceiving aesthetics as a specific mode of sensible knowing, distinct from intellectual and rational knowledge, in the line of Baumgarten and Vico; ii) the use of aesthetic categories in both theoretical and empirical exploration of organizational routines; iii) consideration of an organization not as an exclusively cognitive (social and collective) construct, but as deriving from the knowledge-creative faculties of all human senses. Thus, an organization is considered as the product of specific processes, and these processes and practices also refer to aesthetics. Accordingly, there is place for an aesthetic approach to organizational life (Strati 2000). The perspective the “aesthetic organizing” proposed by Guillet de Monthoux, following the Kantian track as developed by Gadamer and Genette, opens a new field of philosophical aesthetics, the organizational/managerial aesthetics: yet this does not appear as a new form of scientific management (aiming at planning and perfection, recipes, rules or standard techniques for achieving goals) but it deals with art as its empirical field and is interested in aesthetic processes. From this perspective, “to manage” means “to maintain aesthetic quality”, and “foresee and forestall the disintegration” of existing aesthetic organization. Theoretical principles that may be retained include: i) assuming the concept of art – creation-and-interpretation – as *agency*, a capacity for action: “art is itself an actor; [and] exists only when it works” (vs. art as a “system of objects” – like a picture or a novel); but art as an agent is, like most human agents, “vague, elusive and multi-

faceted”; ii) art creation-and-interpretation involves many agents: art must be understood as one of the many *social* agents (vs. individual action), and those agents generates different *aesthetic processes*; iii) finally, the point of view of aesthetic organizing requires the understanding of art works as something as *dynamic* as human action and, therefore, the recognition of the role of organizing in making an art work (vs. the “materialistic idea of art” as an eternal good possessing intrinsic value of its qualities) (Guillet de Monthoux 2000).

On the same research strand, **Application of aesthetic theories to cultural policy and to arts management**, N. Salcudean looked for the concept of *new aesthetics* (Bridle 2011, Sterling 2012) and its reception in the knowledge economy (Beckert 2010), as well as the challenges of the relationship between local and global in the context of new digital technologies, and eventually sketched some applications. The main result is the identification of relevant concepts in cultural management, in order to adapt it to this new context. The concept of *new aesthetics* transcends the old socio-geographical divisions (rural/urban) and highlights a new division – technological – between the “common” digital realm and the “advanced” digital realm (virtual reality), especially in the “age of digital accumulation” that changes the rules of the game (Sterling 2012). This research proposed a way to bridging the existing gap through the management of culture: likewise design, it has the potential to become the conveyance of meaning in the context of everyday life, assuming the strategic model of “performance as design”. A first case study sought how images of national identity are created and processed by media, investigating the Romanian pavilion at the Venice Biennale in 2005 and 2013, and focusing on the aesthetic and political dimensions as they were presented in national and international media. In the research related to organizational aesthetics, the case study targeted the contemporary art space “Paintbrush Factory” in Cluj-Napoca (2009-2014). Based at first on the study of organizational symbolism such as in the 1980s, which discussed items related to images, feelings and values representative of an organization that refer to aesthetic sensibility generating meaning, the research thenceforth sought for the new methodological developments related to organizational aesthetics, such as the inventory of “non-rational elements” (Warren 2008), which constitute the “sensitive knowledge” (Strati 1999), and the organizational aesthetics’ research categories – intellectual, artistic, aesthetic and instrumental – proposed by Taylor and Hansen (2005). Thus, “The Paintbrush Factory” appears as a good example of the transformation of an industrial space, a creative model of cultural management, a cultural brand, and a unique mode of organizing as federation.

In 2015-2016, research activities such as theory-building continued on the strand **RS3 Application of aesthetic theories to cultural policy and to arts management**, aiming at developing new concepts and methods based on the principles of aesthetics and “aesthetic knowing” for specific applications in the fields of arts management and cultural policy. The research activities carried on by D.E. Ratiu in this intermediary stage were directed toward the refinement of tools of practical aesthetics – concepts, methods sketched in the previous stage –, for designing case studies and examining the aesthetic everyday life in organizations.

D.E. Ratiu has continued the research on theoretical and methodological developments in the emerging research field of Organizational Aesthetics, particularly its “strong” version (Strati, Guillet de Monthoux, Taylor and Hansen, and others). This refreshes organizational study by focusing on the aesthetic aspects and motivations neglected in conventional accounts: the affect, the aesthetic emotion and felt experience, the tacit and embodied knowledge. Such an aesthetic account of organizations propels a novel research framework that provides concepts and modes of analysis able to better respond to current conceptual and practical challenges both in organizational

research and arts management. Above all, it enables new ways of identifying, conceptualizing and analyzing the aesthetic aspects of everyday life and practices in organizations that affect their interactions, work relations, and performance. Recognizing the aesthetic character of organizational life and actions has significant consequences for methodology as well. First, this requires the use of analytical-descriptive language established by aesthetics, such as the aesthetic, aesthetic experience and judgment, aesthetic knowledge, aesthetic agency, code and imperative, organizational presence, and so forth. Second, this entails an increased methodological awareness of the specific and weight of concepts employed in the study of organizations. These concepts strongly impact on the design, agenda, and actual conduct of research on organizational life and practices (as evidenced by the “sensory methodology” proposed by Warren). They also support the basic principles of organizational research and shed new light on the ontology of organizations. Drawing on this recent research of the aesthetic dimension of organizational life and work, D.E. Ratiu argued that the most innovative analyzes are those who assimilate and bring (again) into play principles classical in aesthetics or practical philosophy: understanding “aesthetics” as a specific type of sensitive knowing, non-verbal yet embodied, related to the body’s capacity for sensory knowledge and social relations; asserting the inherent link between aesthetic experience/ judgment and the objects that elicit them; claiming the inter-subjective nature of aesthetic judgments and the dialogical nature of aesthetic knowledge of organizations; highlighting the agency of art and organizational artifacts; understanding organization itself as an ongoing phenomenon, a product of specific processes and practices that also refer to aesthetics. All these principles and concepts, which differ significantly from the assumptions of models of action framed in terms of merely rational actors and utility, are instrumental in organizational research and management. Finally, they allow both researchers and managers to better understand the role of aesthetic elements in mediating action and everyday life in organizations as well as the way these are operating and how the structures of activities in the area of management are themselves shaped by these elements.

Within the same research strand, ***Application of aesthetic theories to cultural policy and to arts management***, N. Salcudean continued and deepened previous research, starting from the categories of research in the field of organizational aesthetics (Taylor and Hansen) and the premise that art and aesthetics can reshape “a way of knowing an organization” (Carr). The case study targeted a contemporary art space, *The Paintbrush Factory* in Cluj-Napoca, focusing on aspects of aesthetic leadership and on the everyday cognitive and sensory experience of those involved, and exposing the experience of an “aesthetic ethnography”. A first conclusion is that the Paintbrush Factory creates a “central imaginary” (Castoriadis), both by bringing a memory of the past to light (through the conversion of a communist space) and by acquiring a leading role in contemporary art (through the type of network developed by this spontaneous, contextual space). The interviews conducted with three categories of people involved at the Paintbrush Factory – those involved in the management of this art space, artists or participants in events – led to the conclusion that the cognitive and sensory experiences (visual, auditory, olfactory) of those who use or are in contact with the Paintbrush Factory are different, depending on their role and involvement in the project, the type of activity they carry out, their interaction with space and their power of decision in relation to this space. Their presence was observed through the “intelligence of the feeling” (Witkin) and various symbolic effects, the incursion of the researcher into the Paintbrush Factory being a kind of “aesthetic ethnography” (Warren), as she combined language with images and also engaged other senses (smell, touch, hearing) attempting to challenge her interlocutors to a similar experience, in the very flux of a typical day, in that space familiar to them.

Finally, the research activity on this research line conducted in 2016 by N. Salcudean aimed at identifying the practical, theoretical and political problems associated with the building of cultural policies. The analysis focused on the process of shaping cultural policies in post-communist Romania, the influence of the European directions for culture in this process and the way the national and European identity are constructed in this new socio-political context. The main results were, at a theoretical level, the synthesis of recent conceptual frameworks related to *path dependence theory*; at a practical level, identifying the role of actors that shaped cultural policy in post-communist Romania and offering a fair description of the relations between external influences and internal constraints in the process of decision-making in the field of cultural policies.

3. Contribution to the development of human resources for research - involving young researchers

The scientific objectives and corresponding activities – including dissemination of results through national and international conferences and publications – were carried on by all team members: Dan Eugen Ratiu, project director, and two young researchers in 2012, the post-doctoral researcher Stefan-Sebastian Maftai and the PhD student Cristian Hainic. Two other young researchers, postdoctoral Salcudean Nicoleta Ileana and PhD student Lazar Edith Alexandra have joined the research team by competition from 1st January 2013.

The research findings of PhD students have resulted in research reports, integrated in doctoral theses and presented in national and international conferences or articles published in ISI/IDB indexed journals or in collective volumes (C. Hainic). One of the doctoral theses in progress was completed and publicly defended in September 2013 with the distinction “Excellent” (C. Hainic). Between 2012-2104 both national and foreign collaborators, Dr. Mara Ratiu (University of Art and Design in Cluj- Napoca), Dr. Codruta Porcar and Dr. Constance DeVereaux (Northern Arizona University/Colorado State University, USA), have also contributed to research (collaborative articles) and dissemination activities (conferences).

4. Difficulties in the project

The project has encountered some administrative difficulties due to the late contracting in 2012 and the diminution of funding in 2013 and 2014, compared to the original grant proposal and contract. This financial situation imposed the extension with two years of the overall duration of the project and the transfer of some objectives and corresponding research activities in 2014 and then in 2015 and 2016. However, the objectives and research activities specified after re-contracting in 2013 and 2014 were fully achieved.

**Project Director,
Prof. Dr. Dan Eugen Ratiu**

25 November 2016

http://hiphi.ubbcluj.ro/reinnoirea_esteticii/

APPENDIX

Results of national and international dissemination of research: publications and conferences

Publications 2012-2016: 8 ISI articles, 6 IDB articles, 10 chapters in books, 4 books published

Articles published in ISI indexed journals: 8

1. Rațiu, Dan Eugen. 2013. Remapping the Realm of Aesthetics: On Recent Controversies about the Aesthetic and Aesthetic Experience in Everyday Life (revised and extended version). *Estetika. The Central European Journal of Aesthetics*, L/VI, No.1, pp. 3-26. ISSN: 0014-1291 (ISI-AHCI, ERIH Int2)
2. Maftעי, Ștefan-Sebastian. 2013. Philosophy as 'artwork:' Revisiting Nietzsche's idea of a 'philosophy' from the point of view of the 'artist'. *Procedia. Social and Behavioral Sciences*, Vol. 71, pp. 86-94. ISSN: 1877-0428. (ISI-SSH, SCOPUS/Science Direct)
3. Hainic, Cristian. 2014. Beyond the Artworld: Some Procedural Aspects of Heidegger's Ontology of Art. *Revue Roumaine de Philosophie*, vol. 58, nr. 1, pp. 89-102. ISSN: 1220-5400 (ISI-AHCI)
4. Maftעי, Ștefan-Sebastian. 2014. Schiller's Aesthetic Freedom and the Challenges for Aesthetic Education. *Procedia. Social and Behavioral Sciences*, vol.163, pp.169-178, ISSN: 1877-0428 (ISI-SSH, SCOPUS/Science Direct).
5. Hainic, Cristian. 2015. Heideggerjevski izvori estetike vsakdanjosti (The Heideggerian Roots of Everyday Aesthetics). *Filozofski Vestnik*, vol.36, no.1, pp. 41-57, ISSN: 0353-4510 (ISI-AHCI)
6. Hainic, Cristian. 2015. On Overcoming the Ontic Interpretation of Heidegger's Fourfold. *Revue Roumaine de Philosophie*, vol. 59, nr.2, pp. 339-357, ISSN: 1220-5400 (ISI-AHCI)
7. Hainic, Cristian. 2016. Early Theoretical Models for the Aesthetic Analysis of Non-Art Objects. *Rivista di Estetica*, vol. 63, no. 3, pp. 188-202, ISSN 0035-6212, el. 2421-5864 (ISI-AHCI)
8. Sălcudean, Ileana Nicoleta. 2016. Outrunning the Past: European Influences in Building Cultural Policies in Romania and the Role of the Romanian Cultural Institute, *The Journal of Arts Management, Law, and Society*, vol. 46, issue 5, 2016, pp. 255-273, ISSN 1063-2921 (ISI-AHCI).

Articles published in journals indexed in international data bases: 6

1. Rațiu, Dan Eugen. 2012. Remapping the Realm of Aesthetics: On Recent Controversies about the Aesthetic and the Aesthetic Experience in Everyday Life. *Proceedings of the European Society for Aesthetics*, Vol. 4, edited by Fabian Dorsch & Dan Eugen Rațiu, pp. 385-411, ISSN 1664-5278 (EBSCO); article revised and published in *Estetika*, 2013. (ISI-AHCI, ERIH-Int2)
2. Hainic, Cristian. 2012. The Heideggerian Roots of Everyday Aesthetics: A Hermeneutical Approach to Art. *Proceedings of the European Society for Aesthetics*, Vol. 4, edited by Fabian Dorsch & Dan Eugen Rațiu, pp. 230-249, ISSN 1664-5278 (EBSCO); article revised and published in Slovenian in *Filozofski Vestnik*. (ISI-AHCI)
3. Hainic, Cristian, Porcar, Codruța. 2012. A 'World of Work'? On Heidegger's *Pragmata* and Their Consequences, *Studia Universitatis Babeș-Bolyai: Philosophia*, vol. 57, no. 2, p. 55-64 ISSN: 1221-8138 (EBSCO, ProQuest, CEEOL)
4. Rațiu, Dan Eugen. 2013. Creative cities and/or sustainable cities: Discourses and practices. *City, Culture and Society*, Special Issue „The Sustainable City and the Arts”, Vol. 4, Issue 3, 2013, pp.125-135, ISSN: 1877-9166. (SCOPUS/Science Direct)
5. Sălcudean, Nicoleta. 2014. New Aesthetics and New Technologies: Global Challenges to the Future of Cultural Organizations and Cultural Management. *Ekphrasis*, vol.11, issue 1, 2014, pp.225-233, ISSN 2067-631X (EBSCO, CEEOL; CNCS)
6. Hainic, Cristian. 2015. Phenomenology and the Study of Art: A Note on Interdisciplinarity. *Studia Universitatis Babeș-Bolyai - Philosophia*, vol. 60, nr.2, pp.67-75 ISSN: 1221-8138 (EBSCO, ProQuest, CEEOL).

Chapters published in volumes at prestigious inter-national publishers: 10

1. Hainic, Cristian. 2012. Hermeneutica artei ca pragmatică a vieții cotidiene. In: Anamaria Macavei & Roxana D. Pop (ed.), *O filă de istorie: om, societate, cultură (sec. VII-XXI)*, Cluj-Napoca: Presa Universitară Clujeană, pp. 583-588. ISBN: 978-973-595-474-1. (CNCS)
2. Maftעי, Ștefan-Sebastian. 2013. Social Aesthetics: Contemporary Approaches of a Schillerian Theme. In: Georgeta Rață, Patricia-Luciana Runcan, Michele Marsonet (eds.), *Applied Social Sciences: Philosophy and Theology*, Newcastle, UK: Cambridge Scholars Publishing, pp.65-70. ISBN (10): 1-4438-4407-7.

3. Maftai, Ștefan-Sebastian. 2014. The Styling the Virtual Self: Castells and Baudrillard on Identities in the Network Society. In: *Social Issues*, Georgeta Rața, Patricia-Luciana Runcan eds., Newcastle: Cambridge Scholars Publishing, pp. 111-122. ISBN (10): 1-4438-5676-2.
4. Rațiu, Dan Eugen, Rațiu, Mara. 2014. Despre practici și valori artistice contemporane: spre o hibridizare a metodelor esteticii și sociologiei artei. In: *Discursuri asupra artei. Contribuții la studiul artelor vizuale*, Ed. Mara Rațiu, Editura Eikon, Cluj-Napoca, pp. 89-135 (38 p.) ISBN 987-606-711-094-4. (CNCS)
5. Maftai, Ștefan-Sebastian. 2016. The 'environmental' model as a philosophical framework for analyzing everyday aesthetics as environmental communication. In: *Communication Today: An Overview from Online Journalism to Applied Philosophy*, edited by Claudiu Mesaros and Maria Micle, pp. 307-321, Trivent Publishing, Budapest, online ISBN 978-615-80340-6-7.
6. Hainic, Cristian. 2016. Dincolo de lumea artei: Heidegger și estetica vieții cotidiene. In: D.E. Rațiu (ed.) *Arta și viața cotidiană: explorări actuale în estetică*, Ed. Casa Cărții de Știință, Cluj-Napoca, pp. 54-82, ISBN 978-606-17-1005-8. (CNCS)
7. Maftai, Ștefan-Sebastian. 2016. Ecologia estetică al lui Arnold Berleant. O analiză a situațiilor sociale estetice. In: D.E. Rațiu (ed.) *Arta și viața cotidiană: explorări actuale în estetică*, ed. Dan Eugen Rațiu, Ed. Casa Cărții de Știință, Cluj-Napoca, pp. 83-98, ISBN 978-606-17-1005-8. (CNCS)
8. Rațiu, Dan Eugen. 2016. Experiența estetică a cotidianului: Explorări pentru o estetică practică. In: D.E. Rațiu (ed.) *Arta și viața cotidiană: explorări actuale în estetică*, Ed. Casa Cărții de Știință, Cluj-Napoca, pp. 25-53, ISBN 978-606-17-1005-8. (CNCS)
9. Rațiu, Dan Eugen. 2016. O aplicație a esteticii practice: Abordarea estetică a vieții cotidiene în organizații. In: D.E. Rațiu (ed.) *Arta și viața cotidiană: explorări actuale în estetică*, ed. Dan Eugen Rațiu, Ed. Casa Cărții de Știință, Cluj-Napoca, pp. 111-132, ISBN 978-606-17-1005-8. (CNCS)
10. Sălcudean, Ileana Nicoleta. 2016. Estetica Organizațională. Studiu de caz: Fabrica de Pensule. In: D.E. Rațiu (ed.), *Arta și viața cotidiană: Explorări actuale în estetică*, Casa Cărții de Știință, Cluj-Napoca, pp. 133-157, ISBN 978-606-17-1005-8. (CNCS)

Books published at prestigious national publishers: 4

1. Rațiu, Dan Eugen. 2012. *Disputa modernism–postmodernism. O introducere în teoriile contemporane asupra artei*, second edition revised and augmented, Cluj-Napoca: Editura Eikon, 366 p. ISBN 978-973-757-535-7. (CNCS)
2. Rațiu, Dan Eugen (ed.) 2016. *Arta și viața cotidiană: explorări actuale în estetică*, Editura Casa Cărții de Știință, Cluj-Napoca, 288 p. ISBN 978-606-17-1005-8. (CNCS)
3. Hainic, Cristian. 2016. *Heidegger and Everyday Aesthetics*, Editura Eikon, București, 257 p. ISBN 978-606-711-498-0. (CNCS)
4. Sălcudean, Ileana Nicoleta. 2016. *Politicile culturale: între București și Bruxelles*, Editura Risoprint, Cluj-Napoca, 240 p., ISBN 978-973-53-1839-0. (CNCS)

Forthcoming publications: 6

Articles in evaluation in ISI indexed journals: 1

1. Rațiu, Dan Eugen. 2016. The Aesthetic Account of Everyday Life in Organizations: A Report on Recent Developments in Organizational Research, 32 p., *The Journal of Arts Management, Law, and Society*, ISSN 1063-2921 (ISI-AHCI).

Articles accepted in IDB indexed journals: 1

1. Rațiu, Dan Eugen. 2016. The Aesthetic Experience of the Everyday and the 'Life-World', *Studia Universitatis Babeș-Bolyai. Philosophia*, Vol. 61, Special Issue/2016, 14 p., ISSN 1221-8138 (EBSCO, ProQuest, CEEOL)

Chapters accepted for publication in volumes at prestigious inter-national publishers: 4

1. Rațiu, Dan Eugen. 2014. Artistic Critique on Capitalism as a Practical and Theoretical Problem (35 p.) In: *Art and the Challenges of Markets. How Have Art Worlds Reacted to the Market-Based and Managerialist Turn in Society?* Editors: Victoria D. Alexander, Simo Häyrynen and Erkki Sevänen, Palgrave MacMillan: London, New-York.

2. Sălcudean, Nicoleta. 2014. From Mediascapes to Ideoscapes: A Disembodied and a Embodied Romanian Performance at the Venice Biennale (2005 vs. 2013), (38 p.) In: *Moving Images, Mobile Bodies. The Poetics and Practice of Corporeality in Performing Arts*, edited by Horea Avram, Newcastle: Cambridge Scholars Publishing.
3. Rațiu, Dan Eugen. 2015. Everyday Aesthetic Experience: Exploring Applications for a Practical Aesthetics (25 p.) In: *Experiencing the Everyday*, edited by Carsten Friberg and Raine Vasquez, Aarhus: NSU-Aarhus University Press.
4. Maftעי, Ștefan-Sebastian. 2016. L'éducation esthétique face à ses contraintes: Schiller comme lecteur avisé de Rousseau (15 p.) In : Petru Bejan (ed.) *Actes du XXXVIe Congrès de l'ASPLF*, Iași, Editura Universității Universității Al. I. Cuza din Iași (CNCS).

Other results:

Articles in online journals / platforms: 3

1. Lazar, Edith. 2013. Bricolaj vestimentar și construcția sinelui, *North-eastern-architect: Jurnal online de cultură urbană*, nr.2 (May), p.45-48. <http://ne-arch.com/north-eastern-architect-jurnal-online-de-cultura-urbana-2-2013/2>
2. Lazar, Edith. 2013. *Fashion Art*—moda avangardistă, rezistență și subversiune, *Viral* (online platform), August, 17 p. <http://www.ifilosofie.ro/2013/08/fashion-art-moda-avangardista-rezistenta-si-subversiune-edithlazar/>
3. Lazar, Edith. 2013. Corpul îmbrăcat: (1) Îmbrăcămintea și moda ca forme de expresie; (2): *Live fast die young*. De la estetica punk la răzvrătirea *post-punk*-ului, *Orizont* (online platform), Sept.- Oct., 6 p. <http://orizont.eu/corpul-imbracamintea-si-moda-ca-forme-de-expresie/> ; <http://orizont.eu/live-fast-dieyoung-de-la-estetica-punk-la-razvratirea-post-punk-ului/>

Reviews in journals indexed in international data bases: 4

1. Hainic, Cristian. 2012. The Societal Dimension of Art, *Journal for Communication and Culture*, vol. 2, no. 1, p. 105-109, ISSN: 2247-4404 (EBSCO)
2. Hainic, Cristian. 2012. Culture and Axiology under the lens, *Journal for Communication and Culture*, vol. 2, no. 2, p.193-197, ISSN: 2247-4404 (EBSCO)
3. Hainic, Cristian. 2015. Review of Constance DeVereaux and Martin Griffin, *Narrative, Identity, and the Map of Cultural Policy: Once Upon a Time in a Globalized World*, Farnham, Ashgate (2013), în *Agathos: An International Review of the Humanities and Social Sciences*, vol. 6, nr. 1, pp. 136-141, ISSN: 2069-1025 (EBSCO, ProQuest).
4. Maftעי, Ștefan-Sebastian. 2016. Review of Alfonsina Scarinzi (ed.). *Aesthetics and the Embodied Mind: Beyond Art Theory and the Cartesian Mind-Body Dichotomy* (Dordrecht: Springer, 2015), in: *Studia Phaenomenologica* vol. 16 - *Film and Phenomenology*, pp.602-607, ISSN 1582-5647 (ISI-AHCI)

Editing of Conference proceedings: 5

1. Dorsch, Fabian, and Rațiu, Dan Eugen (eds.) *Proceedings of the European Society for Aesthetics*, Vol. 4, 2012, 613 p., ISSN: 1664-5278 <http://proceedings.eurosa.org/?p=37> (EBSCO)
2. Dorsch, Fabian, and Rațiu, Dan Eugen (eds.) *Proceedings of the European Society for Aesthetics*, Vol. 5, 2013.
3. Dorsch, Fabian, and Rațiu, Dan Eugen (eds.) *Proceedings of the European Society for Aesthetics*, Vol. 6, 2014, ISSN: 1664-5278 (EBSCO)
4. Dorsch, Fabian, and Rațiu, Dan Eugen (eds.) *Proceedings of the European Society for Aesthetics*, Vol. 7, 2015, ISSN: 1664-5278 (EBSCO)
5. Dorsch, Fabian, and Rațiu, Dan Eugen (eds.) *Proceedings of the European Society for Aesthetics*, Vol. 8, 2016, ISSN: 1664-5278 (EBSCO)

Awards: 4

1. Rațiu, Dan Eugen 2013: CNCS/UEFISCDI award for ISI publications (PNII-RU-PRECISI-2013-7-4065)
2. Hainic, Cristian 2013: „Young Scholar Award”, by International Association of Aesthetics (IAA) for the paper presented in the *International Congress of Aesthetics*, Cracow.
3. Hainic, Cristian 2013: PhD students award (Philosophy), by Babeș-Bolyai University within the programme POSDRU „Studii doctorale moderne: internaționalizare și interdisciplinaritate”.
4. Hainic, Cristian 2016: CNCS/UEFISCDI award for ISI publications (PN-III-P1-1.1-PRECISI-2016-13071)

International and national conferences organized: 8 (3 int. + 5 nat.)

International: 3

1. The 8th Midterm Conference of the European Research Network Sociology of the Arts: *Art and its context: cross-disciplinary dialogue*, European Sociological Association, Babes-Bolyai University Cluj-Napoca, September 4-6, 2014.
2. Workshop on Everyday Aesthetics, Babes-Bolyai University Cluj-Napoca, Department of Philosophy, Center of Applied Philosophy, September 6, 2014.
3. The Conference of the European Research Network Sociology of the Arts, within the 12th Conference of the European Sociological Association (ESA), Czech Technical University, Prague, August 25-28, 2015.

National: 5

1. National Conference *Estetică și Teorii ale Artelor/Aesthetics and Theories of Arts*, First edition, Center of Applied Philosophy, Babes-Bolyai University, Cluj-Napoca, 14-15 September 2012 (12 participants, 1 doctoral student).
2. National Conference *Estetică și Teorii ale Artelor/Aesthetics and Theories of Arts*, Second edition, Center of Applied Philosophy, Babes-Bolyai University, Cluj-Napoca, 27-28 September 2013 (21 participants, 10 doctoral students).
3. National Conference *Estetică și Teorii ale Artelor/Aesthetics and Theories of Arts*, Third edition, Center of Applied Philosophy, Babes-Bolyai University, Cluj-Napoca, 19-20 September 2014 (24 participants, 6 doctoral students).
4. National Conference *Estetică și Teorii ale Artelor/Aesthetics and Theories of Arts*, Fourth edition, Center of Applied Philosophy, Babes-Bolyai University, Cluj-Napoca, 11-12 September 2015 (24 participants, 8 doctoral students).
5. National Conference *Estetică și Teorii ale Artelor/Aesthetics and Theories of Arts*, Fifth edition, Center of Applied Philosophy, Babes-Bolyai University, Cluj-Napoca, 23-24 September 2016 (21 participants, 4 doctoral students).

Participations in international and national conferences: 63 (39 int. + 24 nat.)

2012 (9 + 4)

International: 9

1. International Conference *Positioning Interdisciplinarity*: C. Hainic, "Interdisciplinarity in the Study of Art: The Case of the Hermeneutical Phenomenology of Art", Université de Lorraine, Nancy, 9-10 March, 2012.
2. International conference *A Part of Life: The Meaning of Work Today*: C. Hainic, C. Porcar, "A 'World of Work'? On Heidegger's *Pragmata* and Their Consequences", Babeş-Bolyai University, Cluj-Napoca, 17-18 May, 2012.
3. International Conference of *Applied Social Sciences* (ISSA): Şt.-S. Maftei, "The Idea of a 'Social Aesthetic': Contemporary Approaches on a Schillerian Theme", West University, Timișoara, 18-19 June 2012.
4. The 4th Conference of the European Society for Aesthetics (ESA): D.E. Rațiu, "Remapping the Realm of Aesthetics: Recent Controversies about the Aesthetic and the Aesthetic Experience in Everyday Life", University of Minho, Braga-Guimarães, June 25-27, 2012.
5. The 4th Conference of the European Society for Aesthetics (ESA): C. Hainic, "An Investigation into the Heideggerian Roots of the Aesthetics of Everyday Life: A Hermeneutical Approach to Art", University of Minho, Braga-Guimarães, June 25-27, 2012.
6. The 7th International Conference on Cultural Policy Research (ICCPR): D.E. Rațiu, "Policies of Creativity: Roles of the Arts within the 'Creative Cities' Discourses and Practices", University of Barcelona, 9-12 July 2012.
7. ESA-RN Sociology of the Arts Conference 2012 *Artistic Practices*: D-E. Rațiu, M. Rațiu, "Approaching Contemporary Artistic Practices: Hybridizing Methods of Aesthetics and Sociology?", University of Music and Performing Arts, Vienna, 5-8 September 2012.
8. International Workshop on *The Historiography of Philosophy: Representations and Cultural Constructions*: Şt.-S. Maftei "Philosophy as 'Artwork': Revisiting Nietzsche's Philosophy from an 'Aesthetic' Point of View", West University, Timișoara, 22-23 September 2012.

9. The 38th Annual *Conference on Social Theory, Politics and the Arts*: D.E. Rațiu, "Roles of the Arts within the Creative Cities Discourses and Practices: a Debate and a Case Study", Louisiana State University, Baton Rouge, USA, October 18-20, 2012.

National: 4

10. National Conference *O filă de istorie: om, societate, cultură*: C. Hainic, "Hermeneutica artei ca pragmatică a vieții cotidiene", Babes-Bolyai University, Cluj-Napoca, 23-24 March, 2012.

11. National Conference *Estetică și Teorii ale artelor/Aesthetics and Theories of Arts*, first edition: D.E. Rațiu, "Extinderea domeniului Esteticii: Controverse recente despre estetic și experiența estetică în viața cotidiană", Babes-Bolyai University Cluj-Napoca, Department of Philosophy, Center of Applied Philosophy, September 14-15, 2012.

12. National Conference *Estetică și Teorii ale Artelor/Aesthetics and Theories of Arts*, first edition: Șt.-S. Maftai, "Spre un nou stat estetic? Reflecții contemporane asupra posibilității unei estetici sociale", Babes-Bolyai University Cluj-Napoca, Department of Philosophy, Center of Applied Philosophy, September 14-15, 2012.

13. National Conference *Estetică și Teorii ale artelor/Aesthetics and Theories of Arts*, first edition: C. Hainic, "Rădăcinile heideggeriene ale esteticii cotidianului: o abordare hermeneutică a artei", Babes-Bolyai University Cluj-Napoca, Department of Philosophy, Center of Applied Philosophy, September 14-15, 2012.

2013 (7+9)

International: 7

1. Symposium *Heterologies of the Everyday: The Aesthetics of Everyday Life*: D. E. Rațiu, "Everyday Aesthetics: Which Views on the Self, Intersubjectivity, and Ontology of the Everyday Best Suit?", University of Helsinki, 22-23 March 2013.

2. The 5th Conference of the European Society for Aesthetics (ESA): D. E. Rațiu [as member of the ESA Executive Committee], Charles University, Prague, 17-19 June 2013.

3. The 19th International Congress of Aesthetics (ICA 2013): *Aesthetics in Action*: D. E. Rațiu, "Everyday Aesthetics as Practical Philosophy: Exploring the Roles of Aesthetic Knowing and Aesthetic Choice in Everyday Life", The Jagiellonian University of Krakow, 21-17 July 2013.

4. The 19th International Congress of Aesthetics (ICA 2013): *Aesthetics in Action*: Șt. S. Maftai, "From aesthetic freedom to morality and beyond? Schiller's challenges to Kant's views on morality and aesthetic experience", The Jagiellonian University of Krakow, 21-17 July 2013.

5. The 19th International Congress of Aesthetics (ICA 2013): *Aesthetics in Action*: C. Hainic, "Beyond the Artworld: Some Procedural Aspects of Heidegger's Ontology of Art", The Jagiellonian University of Krakow, 21-17 July 2013.

6. The 23rd World Congress of Philosophy (WCP 2013) *Philosophy as Inquiry and Way of Life*: D. E. Rațiu, "The State of Aesthetics: Between Art and Everyday Life", National & Kapodistrian University of Athens, 4-10 August 2013.

7. The 11th Conference of the European Sociological Association (ESA) *Crisis, Critique, and Change – Research Network Sociology of the Arts*: D. E. Rațiu, "Artistic Critique on Capitalism: Recent Controversies about 'Critique' and 'Crisis'", University of Turin, 28-31 August 2013.

National: 9

8. Conference of Doctoral School *Cercetări filosofice fundamentale și aplicative cu perspective inter- și ransdisciplinare*: E. Lazar, "Artificarea corpului. Culturile urbane între text, tehnici ale sinelui și modă", Doctoral School of Philosophy, Babes-Bolyai University, Cluj-Napoca, 10 May 2013.

9. Conference of Doctoral School: C. Hainic, "Extinderea domeniului esteticii dincolo de lumea artei: Heidegger și proceduralismul", Doctoral School of Philosophy, Babes-Bolyai University, Cluj-Napoca, 10 May 2013.

10-11. Third National Conference of doctoral students: E. Lazar (Panel: Philosophy), "Artificarea corpului. Culturile urbane între text, tehnici ale sinelui și modă"; (Panel: Art) "PostProducție în arta contemporană. Într-un spațiu galeriei și estetica vieții cotidiene", West University, Timișoara, 10-16 June.

12. National Conference *Estetică și Teorii ale artelor/Aesthetics and Theories of Arts*, second edition: D. E. Rațiu, "Estetica cotidianului ca filosofie practică", Babes-Bolyai University Cluj-Napoca, Department of Philosophy, Center of Applied Philosophy, September 27-28, 2013.

13. National Conference *Estetică și Teorii ale artelor/Aesthetics and Theories of Arts*, second edition: Șt. S. Maftai, „De la libertatea estetică la moralitate și apoi la libertatea politică? Controversa între Schiller și Kant privitoare la moralitate și experiență estetică Babes-Bolyai University Cluj-Napoca, Department of Philosophy, Center of Applied Philosophy, September 27-28, 2013.
14. National Conference *Estetică și Teorii ale artelor/Aesthetics and Theories of Arts*, second edition: N. Sălcudean, „Estetică și noi tehnologii: provocări globale pentru viitorul organizațiilor culturale și al managementului cultural”, Babes-Bolyai University Cluj-Napoca, Department of Philosophy, Center of Applied Philosophy, September 27-28, 2013.
15. National Conference *Estetică și Teorii ale artelor/Aesthetics and Theories of Arts*, second edition: C. Hainic, „O alternativă heideggeriană la definiția esteticii vieții cotidiene”, Babes-Bolyai University Cluj-Napoca, Department of Philosophy, Center of Applied Philosophy, September 27-28, 2013.
16. National Conference *Estetică și Teorii ale artelor/Aesthetics and Theories of Arts*, second edition: E. Lazar, „Culturile urbane și construcția sinelui. Moda ca formă de artificare a corpului”, Babes-Bolyai University Cluj-Napoca, Department of Philosophy, Center of Applied Philosophy, September 27-28, 2013.

2014 (8 + 3)

International: 8

1. Winter symposium *Heterologies of the Everyday: Everyday moods, affects and attunements*: D. E. Rațiu, “Aesthetic Responses and Choices in Everyday Life: Exploring Applications for a Practical Aesthetics”, University of Tartu, Estonia, March 7-9, 2014.
2. The 6th Conference of the European Society for Aesthetics (ESA): D. E. Rațiu [as a member of the ESA Executive Committee: peer-review, chairing sessions], University of Amsterdam, Netherlands, May 29-31, 2014.
3. The 6th Conference of the European Society for Aesthetics (ESA): C. Hainic, “Revisiting the Exceptionality Condition in Everyday Aesthetics”, University of Amsterdam, Netherlands, May 29-31, 2014.
4. The 6th Mediterranean Congress of Aesthetics: D.E. Rațiu, M. Rațiu, “Facts and Values in Artistic Practices: Recent Approaches in Aesthetics and Sociology of Art”, University of Paris 1 Panthéon-Sorbonne / Villa Finaly, Florence, Italy, 24-28 June 2014.
5. The 8th Midterm Conference of the European Research Network Sociology of the Arts *Art and its context: cross-disciplinary dialogue*: Șt. Maftai, “The Aesthetics of Eco-Protest in Romania (2000-2013): The Rise of the Aesthetic Cosmopolitanism in Eco-Movements”, Babes-Bolyai University Cluj-Napoca, Romania, September 4-6, 2014.
6. The 8th Midterm Conference of the European Research Network Sociology of the Arts *Art and its context: cross-disciplinary dialogue*: N. Sălcudean, “From Mediascapes to Ideoscapes: A Disembodied and Embodied Romanian Performance at the Venice Biennale (2005 vs. 2013)”, Babes-Bolyai University Cluj-Napoca, Romania, September 4-6, 2014.
7. Workshop on Everyday Aesthetics: D. E. Rațiu, “Applications for Everyday Aesthetics in Daily and Organizational Life”, Babes-Bolyai University Cluj-Napoca, Department of Philosophy, Center of Applied Philosophy, September 6, 2014.
8. Workshop on Everyday Aesthetics: Șt. Maftai, “Assessing Everyday Aesthetic Social Situations: A New Theoretical Framework”, Babes-Bolyai University Cluj-Napoca, Department of Philosophy, Center of Applied Philosophy, September 6, 2014.

National: 3

9. National Conference *Estetică și Teorii ale Artelor/Aesthetics and Theories of Arts*, third edition: D. E. Rațiu, „Estetica vieții cotidiene: Aplicații în viața cotidiană și organizațională”, Babes-Bolyai University Cluj-Napoca, Department of Philosophy, Center of Applied Philosophy, September 19-20, 2014.
10. National Conference *Estetică și Teorii ale Artelor/Aesthetics and Theories of Arts*, third edition: N. Sălcudean, „Estetica organizațională. Studiu de caz: Fabrica de Pensule Cluj-Napoca”, Babes-Bolyai University Cluj-Napoca, Department of Philosophy, Center of Applied Philosophy, September 19-20, 2014.
11. National Conference *Estetică și Teorii ale Artelor/Aesthetics and Theories of Arts*, third edition: C. Hainic, „O contracritică a excepționalității obiectului estetic în estetica vieții cotidiene”, Babes-Bolyai University Cluj-Napoca, Department of Philosophy, Center of Applied Philosophy, September 19-20, 2014.

2015 (8 + 4)

International: 8

1. Winter Symposium *Exhibiting the Everyday: Representing, Mediating, Experimenting*: D. E. Rațiu, "Fashion and Everyday Representations of the Body: Constructing Identity and Otherness in Transylvania", Oslo University College / University of Oslo, Norway, March 19-20, 2015.
2. The 7th Conference of the European Society for Aesthetics (ESA): D. E. Rațiu [as member of the ESA Executive Committee], Dublin Institute of Technology, Ireland, June 11-13, 2015.
3. IAA Conference 2015 *Revisions of Modern Aesthetics*: St. Maftai, "Everyday aesthetics, green aesthetics, environmental protest: The aesthetic struggle of environmentalism in Romania", International Association for Aesthetics (IAA), University of Belgrade, Serbia, June 26-28.
4. 12th Conference of the European Sociological Association (ESA): D. E. Rațiu, "Applications for Everyday Aesthetics in Daily and Organizational Life", Czech Technical University, Prague, August 25-28, 2015.
5. 12th Conference of the European Sociological Association (ESA): St. Maftai, "Civic environmentalism in Romania and everyday social aesthetics: a framework for assessing environmental protests as aesthetic social situations", Czech Technical University, Prague, August 25-28, 2015.
6. 12th Conference of the European Sociological Association (ESA): C. Hainic, "On the social nature of everyday aesthetic experience", Czech Technical University, Prague, August 25-28, 2015.
7. 12th Conference of the European Sociological Association (ESA): N. Sălcudean, "Organizational Aesthetics. Case Study: Paintbrush Factory, Cluj-Napoca", Czech Technical University, Prague, August 25-28, 2015.
8. The 2nd International Conference on Communication and Education in Knowledge Society (CESC): St. Maftai, "The 'environmental' model as a philosophical framework for analyzing everyday aesthetics as 'environmental' communication", Universitatea de Vest, Timișoara, November 5-7, 2015.

National: 4

9. National Conference *Estetică și Teorii ale Artelor/Aesthetics and Theories of Arts*, fourth edition: D. E. Rațiu, "Modă și reprezentări cotidiene: construirea identității și alterității în Transilvania (secolele 18-19)", Babes-Bolyai University Cluj-Napoca, Department of Philosophy, Center of Applied Philosophy, September 11-12, 2015.
10. National Conference *Estetică și Teorii ale Artelor/Aesthetics and Theories of Arts*, fourth edition: N. Sălcudean, "Leadership estetic. Experiență cognitivă și senzorială în cadrul Fabricii de Pensule, Cluj-Napoca", Babes-Bolyai University Cluj-Napoca, Department of Philosophy, Center of Applied Philosophy, September 11-12, 2015.
11. National Conference *Estetică și Teorii ale Artelor/Aesthetics and Theories of Arts*, fourth edition: St. Maftai, "Estetica cotidiană, estetica mediului înconjurător, protestul ecologist: un exemplu de analiză a 'situațiilor sociale estetice'", Babes-Bolyai University Cluj-Napoca, Department of Philosophy, Center of Applied Philosophy, September 11-12, 2015.
12. National Conference *Estetică și Teorii ale Artelor/Aesthetics and Theories of Arts*, fourth edition: C. Hainic, "O problemă de contextualism ontologic în experiența estetică cotidiană", Babes-Bolyai University Cluj-Napoca, Department of Philosophy, Center of Applied Philosophy, September 11-12, 2015.

2016 (7 + 4)

International: 7

1. Workshop *Contexts for Contemporary Art Practices in the Everyday*: Dan Eugen Rațiu: "Applications of Everyday Aesthetics: The Aesthetic Account of Everyday Life in Organizations", LEAP Institute for the Arts, Colorado State University, May 9-10, 2016.
2. The 8th Conference of the European Society for Aesthetics (ESA): D. E. Rațiu [as member of the ESA Executive Committee], University of Barcelona, Spain, June 8-10, 2016.
3. The International Society for Universal Dialogue XI World Congress *Values and Ideals, Theory and Praxis*: Stefan Sebastian Maftai: "Aesthetic Cosmopolitanism as a Case for Everyday Aesthetics – A Proposal", Institute of Philosophy and Sociology of the Polish Academy of Sciences, Warsaw, Poland, July 11-15, 2016.

4. XXXVIème Congrès de l'Association des Sociétés de Philosophie de Langue Française (ASPLF): D.E. Rațiu: „Esthétique de l'existence : l'artiste comme modèle de l'invention de soi et style de vie”, Université « Al.I. Cuza », Iași, Roumanie, 23-27 août 2016.
5. XXXVIème Congrès de l'Association des Sociétés de Philosophie de Langue Française (ASPLF): St. Maftai: S. Maftai: « L'éducation esthétique face à ses contraintes: Schiller comme lecteur avisé de Rousseau », Université « Al. I. Cuza », Iași, Roumanie, 23-27 août 2016.
6. The 9th Midterm Conference of the ESA RN-Sociology of the Arts - *Arts and creativity: working on identity and difference*: D. E. Rațiu: „Bodies, felt meaning, and sensory encounters: a practical aesthetic account of everyday life in organizations”, University of Porto, Portugal, 8-10 September 2016.
7. The 9th Midterm Conference of the ESA RN-Sociology of the Arts - *Arts and creativity: working on identity and difference*: St. S. Maftai: „Aesthetic cosmopolitanism as everyday aesthetic practice: An approach”, University of Porto, Portugal, 8-10 September 2016.

National: 4

8. Conference of Doctoral School of Philosophy *Aspecte teoretice și practice ale cercetărilor filosofice doctorale*: D. E. Rațiu: „Experiența estetică a cotidianului și lumea-vieții”, Babes-Bolyai University Cluj-Napoca, Department of Philosophy, Center of Applied Philosophy, April 22, 2016.
9. National Conference *Estetică și Teorii ale Artelor/Aesthetics and Theories of Arts*, fifth edition: D. E. Rațiu: „Estetica existenței: artistul ca model al inventării de sine și stil de viață”, Babes-Bolyai University Cluj-Napoca, Department of Philosophy, Center of Applied Philosophy, September 23-24, 2016.
10. National Conference *Estetică și Teorii ale Artelor/Aesthetics and Theories of Arts*, fifth edition: Ileana Nicoleta Sălcudean: „Corporalizarea și spectacolul identității: festival de film și modă. Studiu de caz: Festivalul Internațional de Film Transilvania”, Babes-Bolyai University Cluj-Napoca, Department of Philosophy, Center of Applied Philosophy, September 23-24, 2016.
11. Annual Conference of Romanian Society of Phenomenology *Comunitate - identitate - diferență. Priviri fenomenologice*: D.E. Rațiu: „Experiența estetică a cotidianului și lumea vieții. Despre contribuția fenomenologiei la estetica cotidianului”, University of Bucharest, Faculty of Philosophy, November 16-17, 2016.

**Project Director,
Prof. Dr. Dan Eugen Ratiu**

25 November 2016