

Synthesis of Scientific Report

Results of project implementation during the period 1st January 2012 – 31st December 2013

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

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

Field: **Human Sciences / Philosophy**

Duration of whole project: **48 month** (January 2012 – December 2015)

1. Accomplishment of project objectives and activities

The project aims 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 is motivated by explorations into areas that have recently developed as the “everyday aesthetics” movement, and seeks to explore 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, 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 are systematically examined through a comparative approach that could disclose both their common nature and specific differences. This theoretical foundation allows 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 is 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.

In 2012 and 2013 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. 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: **A1.1** Reviewing the most recent standpoints on the relationship between aesthetics and sociology of the arts regarding contemporary art; **A1.2** 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; **A1.3** Theory building: shaping a conceptual terminology and a specific methodology related to a theoretical platform combining aesthetics and sociology discourses with respect to contemporary art (2012). **A2.1** Identifying and analyzing the key heideggerian concepts that have influenced contemporary aesthetics of the everyday and of how they function within its body (2012). **A3.1** Comparative analysis of Heidegger's phenomenological-hermeneutic philosophy of art and the institutional theory of art (2013).

RS2 Application: Aesthetic social situations and techniques of the self: body and fashion. 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: **A4.1** Conceptual analysis of the key-terms employed in the project – aesthetic, aesthetics, politics, political – and the contemporary trends in “everyday aesthetics” (2012). **A5.1** Analysis of conventional artistic practices considered as socially or politically relevant; **A5.2** Analysis of the presence of other non-conventional “aesthetic objects” into the field of everyday aesthetic experience (2013). **A6.1** Reviewing the theories on body and fashion, and scrutinizing the recent contributions on body and fashion in the framework of everyday aesthetics; **A6.2** Theory-building: shaping a conceptual vocabulary that accounts for interrelated nature of body and fashion (2013).

As result of these research activities, the scientific objectives (O) proposed for the years 2012 and 2013 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.3:* *To construct and defend a satisfactory cultural concept of art solving the conflicts between speculative (heideggerian) and institutional theories of art (2013).*

RS2 Aesthetic social situations and techniques of the self: body and fashion: O.4: *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).*

2. Main new, original, and scientifically valuable results

Within the first research strand, *Everyday aesthetics and contemporary art: the renewal of concepts and methods*, 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 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 and 2013.

The most significant result obtained in the years 2012 – 2013 on this research strand was the development 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 (D.E. Ratiu). 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, a reality seen in its uniqueness, but the point of intersection of the plurality of existing research or the nexus innervating this plurality.

The second research strand, *Aesthetic social situations and techniques of the self: body and fashion*, mainly aimed at developing a new theoretical model for approaching various social aesthetic situations as well as 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.

In summary, 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 political 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.

Another line of investigation was opened in 2013 by the PhD student Edith Lazar, focusing 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.

The most significant result obtained in 2012 on the research strand 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 “ratification”, 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 strand in 2013 was to criticize and strengthening the foundations of the “aesthetics of everyday life” and exploring new applications of AEL as *practical aesthetics* (D.E. Ratiu). 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). This theoretical framework will allow 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.

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, post-doctoral 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).

In 2012 both national and foreign collaborators, Dr. Mara Ratiu (University of Art and Design in Cluj-Napoca) and Dr. Constance DeVereaux (Northern Arizona University, USA), have also contributed to research and dissemination activities (conferences).

4. Accomplishment of performance indicators

The indicators of performance proposed for the first two years of the project – 4 articles published/accepted/in evaluation in ISI indexed journals and 4 articles in collective volumes at prestigious publishers; 10 participations in international conferences and 5 participations in national conferences – were fully met and even exceeded. The research activities resulted in 14 publications (see Appendix), of which:

- 2 articles published, 2 articles accepted, and 1 article in evaluation in ISI indexed journals;
- 1 chapter published, 1 chapter accepted, and 1 chapter in evaluation in volume at prestigious international publishers, and 1 chapter published by a national publisher accredited by CNCS;
- 4 articles published in journals and conference proceedings indexed in relevant international databases (SCOPUS, EBSCO);
- 1 book published by a prestigious national publisher accredited by CNCS. In all cases there are "ACKNOWLEDGMENTS" of support by CNCS-UEFISCDI.
- Other results: 2 reviews were published in IDB indexed journals in 2012 and 3 articles in online journals / platforms in 2013.

The dissemination of research results in the scientific community was also conducted by participation in inter-national conferences:

- 15 participations in international conferences: 9 in 2012 (France, Portugal, Spain, Austria, USA and Romania - Timisoara, Cluj-Napoca), and 6 in 2013 (Finland, Poland, Greece, Italy);
- 13 participations in national conferences: 4 in 2012 and 9 in 2013 (cf. Appendix).

We have also initiated and organized the National Conference *Aesthetics and Theories of Art* at the Centre for Applied Philosophy (CFA), Babes-Bolyai University in Cluj-Napoca, with the first two editions in 14-15 September 2012 (12 participants) and 27- 28 September 2013 (21 participants).

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;
- 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).

5. 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, compared to the original grant proposal/contract. This financial situation imposed the extension with one year of the overall duration of the project and the transfer of some objectives and corresponding research activities in 2014 (and then in 2015). However, the objectives and research activities specified after re-contracting in 2013 were fully achieved.

Project Director,
Prof. Dr. Dan Eugen Ratiu

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

APPENDIX.

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

Publications 2012-2013: (14)

Articles published /accepted /in evaluation in ISI indexed journals: (5)

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) <http://aesthetics.ff.cuni.cz/>
2. Maftai, 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. Elsevier. ISSN: 1877-0428. (ISI-SSH, Scopus/Science Direct) DOI: <http://dx.doi.org/10.1016/j.sbspro.2013.01.012>
3. Hainic, Cristian. 2013. Beyond the Artworld: Some Procedural Aspects of Heidegger's Ontology of Art. *Revue Roumaine de Philosophie*, nr.1, 12 p., ISSN: 1220-5400 (accepted for publication/ISI-AHCI).
4. Maftai, Ștefan-Sebastian. 2013. Civilized by Beauty: Schiller's Aesthetic Freedom and the Challenges for Aesthetic Education. *Procedia. Social and Behavioral Sciences*, 14 p. Elsevier. ISSN: 1877-0428 (accepted for publication/ISI-SSH, Scopus/Science Direct).
5. Hainic, Cristian. 2013. Is Dwelling Measurable? Overcoming the Ontic Interpretation of Heidegger's Fourfold (in evaluation/ISI-AHCI).

Articles published in journals indexed in international data bases: (4)

6. 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 F.Dorsch & D.E.Rațiu, pp.385-411. ISSN 1664-5278 (EBSCO) <http://proceedings.europa.org/?p=37>.
7. 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 F.Dorsch & D.E. Rațiu, pp. 230-249. ISSN 1664-5278 (EBSCO) <http://proceedings.europa.org/?p=37>
8. Hainic, Cristian, and 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)
9. 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, Elsevier. ISSN: 1877-9166. (SCOPUS/Science Direct) DOI: <http://dx.doi.org/10.1016/j.ccs.2013.04.002>

Chapters published /accepted for publication/ in evaluation in volumes at prestigious inter-national publishers: (4)

10. Hainic, Cristian. 2012. Hermeneutica artei ca pragmatică a vieții cotidiene. In: Anamaria Macavei & Roxana D. Pop (eds.), *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-B)
11. Maftai, 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 (international publisher)
12. Maftai, Ștefan Sebastian. 2013. The Styling of the Virtual Self: Castells and Baudrillard on Identities in the Network Society. In: *Applied Social Work Series, vol. 9, Virtual Identity and Social Relationships*, Newcastle UK, Cambridge Scholars Publishing, 12 p. (accepted for publication/international publisher)
13. Hainic, Cristian. 2013. Interdisciplinarity in the Study of Art: The Case of the Hermeneutical Phenomenology of Art. In: *Regards Croisés sur le Monde Anglophone*, Nancy: Presses Universitaires de Nancy (in evaluation/international publisher).

Book published at prestigious national publishers: (1)

14. Rațiu, Dan Eugen. 2012. *Disputa modernism-postmodernism. O introducere în teoriile contemporane asupra artei*, 2nd ed. revised and augmented, Cluj-Napoca: Eikon, 366 p. ISBN 978-973-757-535-7 (CNCS-B).

Other results:

Reviews in journals indexed in international data bases: (2)

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) <http://jcc.icc.org.ro/2012/page/2/>
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) <http://jcc.icc.org.ro/2012/>

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-edith-lazar/>
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-die-young-de-la-estetica-punk-la-razvratirea-post-punk-ului/>

Editing of Conference proceedings: (2)

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.

Awards: (3)

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.
2. Hainic, Cristian 2013: PhD students award (Philosophy), by Babeș-Bolyai University within the programme POSDRU „Studii doctorale moderne: internaționalizare și interdisciplinaritate”.

Participations in international and national conferences 2012-2013: (16 + 13)

2012 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”, Babeș-Bolyai University, Cluj-Napoca, 17-18 May, 2012.
3. International Conference of *Applied Social Sciences* (ISSA): Șt.-S. Maftai, “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 (ICCP): 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*: Șt.-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.

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. Maftei, "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 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. Maftei, „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.

2013 national: (9)

8. Conference of doctoral students *Cercetări filosofice fundamentale și aplicative cu perspective inter- și trans-disciplinare*: 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 students: 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. Între spațiul 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.

National conferences organized 2012-2013: (2)

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).