

Synthesis of Scientific Report

of project implementation during the period 1st January 2014 – 31st December 2014

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

Project Director: Prof. Dr. Dan Eugen Ratiu

The project aims to review the core concepts and methods of philosophical aesthetics and to expand its scope towards areas of everyday life that were neglected by traditional or analytic approaches. In 2014 the following activities (A) were carried out according to the project plan* on three research strands (RS): **RS1 Everyday aesthetics and contemporary art: renewing concepts and methods:** A1.1. 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. **RS2 Aesthetic social situations:** A2.1. Theory-building: a new theoretical framework for assessing the everyday “aesthetic social situations”. **RS3 Application of aesthetic theories to cultural policy and to arts management:** A3.1. 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. A3.2. Draft concrete applications for principles of aesthetics/aesthetic knowing in areas of action and practice.

As result of the research activities, the scientific objectives (O) proposed for 2014 were fully accomplished, namely: **RS1 – O1:** *To develop new concepts and research areas of everyday aesthetics drawing on Heidegger’s concepts.* **RS2 – O2:** *Developing a theoretical model of the aesthetic social situations.* **RS3 – O3:** *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.*

* NOTE: The original objectives RS2 - O10 and RS3 - O11 were transferred in 2015 due to diminution in funding for 2014 (see Annex IV to the Contract).

All team members* participated in accomplishing the scientific objectives and corresponding activities – including dissemination of results in conferences and publications: Dan Eugen Ratiu, project director, and three young researchers, post-doctoral Stefan Maftai, post-doctoral Nicoleta Salcudean, and Cristian Hainic, former PhD student who defended his thesis at the end of 2013. This year also contributed to the activities – conferences, publishing – national and foreign collaborators, Dr. Mara Ratiu (University of Art and Design in Cluj-Napoca) and Dr. Constance DeVereaux (Colorado State University, USA).

Performance indicators proposed for 2014 in respect of publication/acceptance/evaluation of articles (1 article in an ISI journal and 2 articles in collective volumes at prestigious publishers) and participation in conferences (3 international and 3 national) have been fully met and even exceeded. The scientific activities resulted in 7 new publications, of which: 1 article accepted and 2 articles submitted for publication in ISI journals; 1 chapter published in a volume at a national publisher accredited by CNCS, and 2 chapters accepted in volumes at prestigious international publishing houses; 1 article published in a journal indexed BDI-EBSCO. In all cases there are “acknowledgments” of the support by CNCS-UEFISCDI. Also, former accepted articles were published this year: 1 article in an ISI journal, and 1 chapter in a volume at a prestigious international publishing house (previously reported); 1 article has been re-submitted for publication in an ISI journal (see Appendix). Dissemination of research results in the scientific community was also done by 6 participations in prestigious international conferences with rigorous peer-review procedures (in Estonia, Netherlands, Italy, and Romania - Cluj-Napoca), and 3 participation in national conferences, and by organizing the 3rd national conference of *Aesthetics and Theories of Arts* (cf. Appendix). As evidence of international recognition of project members I would mention that D.E. Ratiu organized, as chair of the scientific and organizing committees, the 8th biennial Conference of the European Research Network Sociology of the Arts; also, D.E. Ratiu participated as a member of the scientific committee of the 6th Conference of the European Society for Aesthetics (Amsterdam), in the peer-review/selection of papers and the chairing of conference sessions.

Research activities A1.1 (related to O1), within the research strand ***Everyday aesthetics and contemporary art: renewing concepts and methods*** were developed in 2014 by C. Hainic. These activities aimed at developing new concepts and research areas in the aesthetics of everyday life, based on Heidegger's concepts. The research results 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).

* NOTE: Since February 2014 PhD-student Lazar Edith has left the team for personal reasons. Corresponding research activities were transferred in 2015.

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. The results of research were disseminated by C. Hainic in 2 articles (1 accepted and 1 sent for publication in ISI-AHCI journals), 2 papers presented in international conferences at the University of Amsterdam and BBU Cluj-Napoca, and 1 paper presented in a national conference; also 1 article, result of previous research, has been published in an ISI-AHCI journal, and a book review was accepted in a BDI journal (cf. Appendix).

Within the research strand **Aesthetic social situations**, St. Maftai has conducted the research activities A2.1 (related to O2), 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. Research results were disseminated by St. Maftai in 1 article submitted for publication in an ISI-SSH journal, and 1 paper presented in an international conference BBU Cluj-Napoca; also, 1 article, result of previous research, has been published in a collective volume at a prestigious international publishing house (cf. Appendix).

In 2014 a new research strand was opened, ***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 A.3.1 (related to O3) 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). The research results were presented by D.E. Ratiu in an international conference (in collaboration with M. Ratiu) at the Villa Finaly of University of Paris 1 in Florence, Italy, in two international workshops at the University of Tartu, Estonia, and BBU Cluj-Napoca, and in the national conference *Aesthetics and Theory of Arts*. Also, 1 article is accepted in a collective volume to be published by a prestigious international publisher, 1 article (in collaboration with M. Ratiu), result of previous research, has been published in a collective volume at a national publishing house recognized-classified by CNCS, and 1 article (in collaboration with M. Ratiu) was re-submitted for publication in an ISI-SSH journal (cf. Appendix).

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 according to research activities A.3.2 (related to O3). 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. The results of research conducted by N. Salcudean were presented at an international conference at BBU Cluj-Napoca and the national conference of *Aesthetics and Theories of Arts*. Also, 1 article was published in a journal indexed BDI-EBSCO, and 1 chapter was accepted into a collective volume to be published by a prestigious international publisher (see Appendix).

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

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APPENDIX.

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

New publications 2014:

Articles accepted/in evaluation in ISI indexed journals: 3

1. Hainic, Cristian. 2014. The Heideggerian Roots of Everyday Aesthetics. (17 p.) *Filozofski Vestnik* (Slovenia), no.1, ISSN: 0353-4510 (accepted for publication, ISI- AHCI journal)
2. Hainic, Cristian. 2014. Revisiting the Exceptionality Condition in Everyday Aesthetics (8 p.) *Estetika. The Central European Journal of Aesthetics*, vol. LII/9 no.1, ISSN: 0014-1291. (sent to publisher, ISI- AHCI journal)
3. Maftai, Ștefan-Sebastian. 2014. The Aesthetics of Eco-Protest in Romania: Aesthetic Cosmopolitanism in Eco-Movements, *Environmental Communication*, ISSN 1752-4032 (Print), 1752-4040 (Online) (send to publisher, ISI- SSH journal/Social Sciences Citation Index, impact factor 0,803)

Articles published in journals indexed in international data bases: 1

4. Sălcudean, Nicoleta. 2014. New Aesthetics and New Technologis: Global Challenges to the Future of Cultural Organizations and Cultural Management. *Ekphrasis*, vol.11, issue 1, 2014, pp.225-233 (8 p.) ISSN 2067-631X (journal indexed in EBSCO, CEEOL, recognized by CNCS)

Chapters published/accepted for publication in volumes at prestigious inter-national publishers: 3

5. Rațiu, Dan Eugen, and 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*, Editor: Mara Rațiu, Eikon, Cluj-Napoca, pp.75-113 (38 p.) ISBN 987-606-711-094-4 (national publishing house recognized–classified by CNCS)
6. Rațiu, Dan Eugen. 2014. Artistic Critique on Capitalism as a Practical and Theoretical Problem. 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 (35 p.) (accepted for publication, international publisher)
7. 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*, Editor: Horea Avram, Newcastle: Cambridge Scholars (accepted for publication, international publisher)

Publications – actualization of 2013 results:

Articles published in ISI indexed journals / volumes at international publishers: 2

1. 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 journal)
2. Maftai, Ștefan-Sebastian. 2014. The Styling the Virtual Self: Castells and Baudrillard on Identities in the Network Society. In: *Social Issues*, Georgeta Rață, Patricia-Luciana Runcan eds., Newcastle: Cambridge Scholars Publishing, pp. 111-122. ISBN (10): 1-4438-5676-2 (international publishing house)

Articles re-sent for publication in ISI indexed journals: 1

3. Rațiu, Dan Eugen, and Rațiu, Mara. 2014. Approaching Contemporary Artistic Practices: Hybridizing Methods of Aesthetics and Sociology? (35 p.) *Sociological Perspectives* (sent to publisher, ISI-SSH journal, impact factor 0,770)

Other results:

Reviews:

1. Hainic, Cristian. 2014. 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, 2015. ISSN: 2069 – 1025 ((accepted for publication, journal indexed by EBSCO, ProQuest).

Editing of Conference proceedings:

1. Dorsch, Fabian, and Ratiu, Dan Eugen (eds.) *Proceedings of the European Society for Aesthetics*, Vol. 6, 2014, ISSN: 1664–5278 <http://www.eurosa.org/proceedings/> (indexed by EBSCO)

Inter-national conferences organized:

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. <http://hiphi.ubbcluj.ro/ESA-Arts-2014/>

2. Workshop on Everyday Aesthetics, Babes-Bolyai University Cluj-Napoca, Department of Philosophy, Center of Applied Philosophy, September 6, 2014. http://hiphi.ubbcluj.ro/ESA-Arts-2014/program_detailed.htm

3. National Conference *Estetică și Teorii ale artelor/Aesthetics and Theories of Arts*, third edition, Babes-Bolyai University Cluj-Napoca, Department of Philosophy, Center of Applied Philosophy, September 19-20, 2014. *Conference Programme:* http://hiphi.ubbcluj.ro/reinnoirea_esteticii/Program_Confe_2014.pdf
Papers Abstracts: http://hiphi.ubbcluj.ro/reinnoirea_esteticii/Rezumate_Confe_2014.pdf

Participations in international and national conferences

International: 7

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. <http://www.nsuweb.net/wb/doc/fpdf/krets.php?id=526>

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. <http://www.eurosa.org/esa2014/>

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. <http://congresfinaly.sciencesconf.org/?lang=en> ;
<http://arthist.net/archive/6305>

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. http://hiphi.ubbcluj.ro/ESA-Arts-2014/program_detailed.htm

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. http://hiphi.ubbcluj.ro/ESA-Arts-2014/program_detailed.htm

National: 3

8. 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.

9. 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.

10. 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.