

Rezumatele conferințelor / Abstracts of lectures*

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November-December 2016, STAR-UBB Institute, Babes-Bolyai University

*Aceste conferințe sunt disponibile atât în limba engleză, cât și în limba română / These lectures are available both in Romanian and English.

1. Recent Explorations in Aesthetics: Everyday Aesthetics as a Practical Aesthetics

In this talk, I critically review the recent attempts for a better theoretical grounding of Everyday Aesthetics, a new area of research or sub-discipline within philosophical Aesthetics. I will argue 1) that these attempts are still impeded by shortcomings rooted in inappropriate conceptualizations of the *everyday*, the *aesthetic experience*, and the *experiencing self*; and 2) that by clarifying its underpinning assumptions and open questions, such as the unity of the self and the continuity of experience, one could improve the analytical framework for approaching everyday aesthetic life. My contention is that a novel conceptual framework can be provided by conceiving of Everyday Aesthetics as a practical aesthetics in the tradition of practical philosophy, along with insights on the characteristics of the everyday life provided by phenomenology. This claim is firstly supported by means of concepts and arguments supported by practical philosophy, especially its version revisited by Hans-Georg Gadamer in his philosophical hermeneutics. The network of concepts provided by the practical account of everyday aesthetic experience is effective in clarifying Everyday Aesthetics' underpinning assumptions and key concepts, and in exploring properly the different layers of experience – aesthetic, ethical, political – that are integrated in the deployment of one's everyday aesthetic life.

2. Aesthetic Experience in the Everyday Life-World: a Practical Account

This talk will provide further arguments for a practical account of our everyday aesthetic life. Proponents of Everyday Aesthetics usually refer to a subject intentionality, sensibility, affect and corporeality or bodily engagement when characterizing everyday aesthetic experience. This reference is necessary yet not sufficient to entirely capture the complex, twofold nature of the experience (as suggested by German terms *Erlebnis* and *Erfahrung*) which is crucial to understanding the aesthetic experience in ordinary life. In order to achieve this purpose, I will firstly discuss and revise the concept of *experience* itself, drawing on the practical (H.-G. Gadamer) and pragmatic or soma-aesthetic (Richard Shusterman) approaches. Then I will make new claims about the characteristics and ontology of everyday life, notably its intersubjective dimension and the dialectic of fragmentation-and-continuity, highlighted by the phenomenological-sociological research on *life* and *life-world* (Georg Simmel, Edmund Husserl, and Alfred Schutz). In the concluding part, I will briefly illustrate how a practical account provides new ways of conceptualizing in this research area, in particular the study of everyday life decisions and actions prompted by our aesthetic preferences and taste.

3. An Application of Everyday Aesthetics: The Aesthetic Account of Everyday Life in Organizations

Recently, along with philosophy, a variety of disciplines from sociology of the arts to organizational studies to arts management and policy analysis have gained interest in the *aesthetic* as a characteristic of everyday social contexts. However, many accounts are still naively positivist or simply functionalist. In this talk, I will examine the case of everyday life in organizations through the lens of aesthetic principles, drawing on recent aesthetic research in organizational studies which disputed the dominance of the positivist and functionalist paradigms by providing new concepts and modes of analysis. The focus is on the theoretical-and-methodological developments in organizational aesthetic research, especially the so-called “strong” version of organizational aesthetics (Antonio Strati, Pasquale Gagliardi, Guillet de Monthoux, Taylor and Hansen, and others) which opens new questions about the experiences of organizational life and makes new claims about the ontology of organizations or ways of organizing. My contention is that a practical aesthetic account can provide further advancement in methods in organizational aesthetics, by conveying appropriate aesthetic principles and key concepts to this emerging research field and thus guiding further explorations of the aesthetic dimension of work and organizational life.

4. The Aesthetic Dimension of Organizational Life: Agency and Artification in Modern and Postmodern Organizations

This talk addresses the aesthetic dimension of everyday life in organizations focusing on the relationships between aesthetics of modernity, agency in organizational life, and the process of “artification”, that is, the introduction of artistic practice into areas not usually associated with art or aesthetics, in particular workaday environments and organizational operations. The main questions in this respect are: How do the aesthetic values or criteria of excellence promoted by the arts shape the organizational practice and life, and how do they contribute to action and performance? Two case studies will exemplify this account of the aesthetic dimension of organizational life. The first is provided by Robert W. Witkin’s article “The Aesthetic Imperative of a Rational-Technical Machinery: A Study in the Organization Control through the Design of Artifacts” (1987/2009), who investigates how the design of organizational artifacts (and the organization, as an artifact) mediates action and performance in the organizational environment. The second is provided by the article “Everyday Aesthetics and Artification” (2012) by Yuriko Saito who deals with everyday organizational life in the “postmodern” organizations of today. This includes promotion of new ways of thinking and doing that break away from the traditional *modus operandi* by emphasizing instead creativity, innovation, spontaneity, inspiration, experimentation, and constant innovation. The analysis of these new ways of thinking and operating in terms of *artification* makes place for a critical examination of the expected benefits and the costs of adopting “artification strategies” for organizational purposes, which encourages the experiencing of various aspects of organizational life from an artistic viewpoint.