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Aesthetics of the Earth.
Reframing Relational Aesthetics Considering Critical
Ecologies

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ABSTRACT. This paper explores the works of Martinican writer and philosopher Édouard Glissant, focusing on his conceptions of *poetics of relation* and *poetics of the earth*. In doing so, we will critically revisit the notion of Relational Aesthetics as introduced by French curator Nicolas Bourriaud in 1998, tweaking the concept towards a materialist, more-than-human and post-colonial outlook. In proposing an *Earthy Relational Aesthetics* we will use Glissant's critiques of colonial capitalism and engage with a "materialism of encounter" capable of accounting for a poetics immanent to specific situated and earthly, that is, historically informed and materially active, modes of sensation. Drawing on Glissant's postcolonial writings, we suggest to trouble Western philosophical discourses on aesthetics as continued processes of colonization.

1. Introduction

In this paper, we aim at reframing the debates around Relational Aesthetics, as initiated by curator Nicolas Bourriaud in 1998. In doing so, we will mobilize a *differential materialist perspective*, particularly regarding

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ecological and (post-)colonial entanglements of earth-bound relations, experiences, and bodies as it appears in the works of Félix Guattari, Donna Haraway and Édouard Glissant. Through their writings, we will argue for a conception of *Earthly Relational Aesthetics* that is speculatively productive as well as critically situating – and that is therefore of special importance for our present age. For contemporary aesthetics to have any political purchase, we deem it necessary to expand their limited scope in several ways: regarding more-than-artistic aesthetic practices, a critical view on art institutions, and a conception of sensuous experience that does no longer remain as anthropocentric as is the case in most strands of aesthetic theory.

With the notion of *Earthly Relational Aesthetics* we suggest to take material differences and specific matters of concern into account that are rooted in concrete geopolitical configurations, that are situated, sited and relation-specific, historical and transmaterial. While a more classic conception of aesthetics attempts to attach sensuous experience to the perceiving subject (both in classic aesthetic theory and phenomenology) an “aesthetics of the earth”, the way Glissant (1997a) uses the term, suggests a trans-individual, multi-relational earth-boundness; in other words an entanglement of sensuous material bound to specific locations that have been appropriated by and inserted into the globalized movements of capitalist value extraction – a key dimension of Glissant’s critical thought. In his philosophical and poetical writing it is not environment plus subject, but a more-than-human encounter within a materially concrete land, which gives rise to an aesthetics of the earth through which perceptual

experience arises, as “a passion for the land where one lives” and from where a “poetics of relation” can take form (Glissant 1997a, p. 151). Drawing on Glissant’s postcolonial writings, we suggest to trouble Western philosophical discourses on aesthetics as continued processes of colonization.

2. Relational Aesthetics and Guattari’s Aesthetic Ecosophy

Nicolas Bourriaud’s book *Relational Aesthetics* (1998 in French) has been discussed at length and heavily criticized in the aftermath of its publication. Although there are indeed very good reasons to be skeptical of Bourriaud’s too optimistic assumptions concerning the art world – such as institutional art being an “angelic program” and actually realizing anti-capitalist forms of sociability, we regard the idea of a Relational Aesthetics worth reconsidering (Bourriaud 2002, p. 36). On the one hand, we deem it fruitful and necessary for a relevant aesthetic theory to shift our focus away from the art-work and towards the productivity of multi-relational encounters generated by artistic practices (or aesthetic practices in a broader sense). We propose to critically investigate Bourriaud’s statements such as “contemporary art *models* more than it represents, [...] art is at once the object and the subject of an ethic,” and “art is a state of encounter” (Bourriaud 2002, p. 18). Thinking of aesthetic practices through a material relationality means to understand them as processes of sensuous emergence involving diverse agents – which Bourriaud (quoting Althusser) refers to as

dynamic formations based on a “materialism of encounter” emphasizing a “world[ly] contingency” where all humankind is always “trans-individual” (Bourriaud 2002, p. 18-24). On the other hand, while Bourriaud claims that these encounters are “made up of bonds that link individuals together in social forms which are invariably historical,” his emphasis on the gathering of people within the literal framing of art exhibitions overlooks the specific power relations and their stratifying operations permeating the social encounters and their materiality (Bourriaud 2002, p. 18).³ The challenge we are facing concerns the question of *how* to engage with a “materialism of encounter” that neither anthropomorphizes “matter as social agent” nor denies differences immanent to materialist (earthly) experiences, while altering our conception of the social in order to render it more-than-human.

Bourriaud’s relational understanding of certain art projects is strongly inspired by Félix Guattari’s philosophical and activist writings on what he terms a *New Aesthetic Paradigm*. This “new aesthetic paradigm” not only fuels Guattari’s interest in art but also directly relates to his ecological thinking – a crucial intersection for our development of an *Earthly*

³ In the context of the Istanbul Biennial 2019, Bourriaud’s disregard of power relations has recently intensified in its problematics. Explicitly addressing a more-than-human “co-activity” Bourriaud ascribes to this international art exhibition the potential “to enhance dialogue and mutual commentaries within a hybrid, creolizing, globalizing world that includes nonhumans”. Irritatingly, his supposed ecological turn towards the “phenomenon of the Anthropocene” does not prevent him from calling out for a global “return of humanity, to all the areas we have vacated” (Bourriaud 2019). Due to the temporal disjunction between the time of producing this paper and Bourriaud’s curatorial text on the Istanbul Biennial, a more thoroughly critique of his recent more-than-human approach will be undertaken in a future article by the authors.

Relational Aesthetics. In *Chaosmosis* (1992 in French), from which Bourriaud quotes several times, Guattari elaborates on the entanglements between artistic practice, modes of subjectivation, collective productivity, and environmental ecology:

Our survival on this planet is not only threatened by environmental damage but by a degeneration in the fabric of social solidarity and in the modes of psychical life, which must literally be reinvented. The refoundation of politics will have to pass through the aesthetic and analytical dimensions implied in the three ecologies – the environment, the socius and the psyche. We cannot conceive of solutions to the poisoning of the atmosphere and to global warming due to the greenhouse effect, or to the problem of population control, without a mutation of mentality, without promoting a new art of living in society. [...] We cannot conceive of a collective recomposition of the socius [...] without a new way of conceiving political and economic democracies that respect cultural differences. [...] The entire division of labour, its modes of valorisation and finalities need to be rethought. [...] The only acceptable finality of human activity is the production of a subjectivity that is auto-enriching its relation to the world in a continuous fashion. [...] poetry today might have more to teach us than economic science, the human sciences, and psychoanalysis combined (Guattari 1995, p. 20-21).

Guattari's interest in art resides neither in an exceptional creativity of 'the' artist nor an aestheticization of the social, but rather in creative processes of *heterogenesis*. Guattari describes heterogenesis as a set of processes of collective-relational becoming of different material and social forces,

without their interaction assuming any homogenizing or universal character. Heterogenesis is based on irreducible differences while pursuing an ongoing differentiation at the same time (see Guattari 1995, p. 55). Referring to the theoretical context of Guattari's ecosophy, Bourriaud discusses art projects which involve their audiences in participatory ways, whose "substrate is formed by inter-subjectivity, and which take [...] being-together as a central theme" (Bourriaud 2002, p. 15). It is this reduction to human inter-subjectivity within the idealized realm of an allegedly non-exclusive art-space that undercuts the more nuanced and materially differentiated and ecological approach foregrounded by Guattari. Bourriaud conceives encounter only as humanist and thereby universalizing as well as excluding sociality, whereas Guattari's subjectivity is "auto-enriching its relation to the world." Such an ecological approach not only shifts the human subject towards a subjectivity that is always in a state of "becoming-with" but that also conceives of aesthetics as the expressive (poetic) instance through which the entanglement of heterogeneous and diverse relations take form in time and space. In other words, these instances matter in a specific way without forming a closed-off totality.

3. Relational Aesthetics through the Lenses of Different

Curries

Bourriaud's most cited examples for a Relational Aesthetics are Rirkrit Tiravanija's projects. Tiravanija became famous in the 1990s, for rejecting the production of traditional art objects, cooking and serving food for exhibition visitors instead. In *Untitled (Free)* from 1992, he moved stock and office furniture of a New York gallery into the exhibition space and set up a temporary soup kitchen in the gallery's storeroom. On a daily basis, he cooked Thai curry distributed to visitors for free during the seven-week exhibition. *Untitled (Free)* is not a work of art in the classic sense but rather creates a *situation* of communal eating. According to Bourriaud, Tiravanija invents "convivial situations" enabling a "friendship culture" in the midst of an economically rationalized world (Bourriaud 2002, p. 32). He considers the "idea of including the other" and the "demand for harmony and cohabitation" to be "essential to the formal understanding" of relational art (Bourriaud 2002, p. 52-53). This assumption became the issue of much criticism. Claire Bishop and others argued that Tiravanija's project – taking place in an art gallery, involving art gallery-goers and thus a privileged and rather homogenous audience – formed a self-affirming elitist community far from being radically democratic and anti-capitalist (see Bishop 2004).⁴ And

⁴ In this regard, Liam Gillick's response to Bishop's critique is interesting: "When Bishop asks of Tiravanija's exhibition at the Köln Kunstverein, 'Who is the 'everyone' here?', it is quite obviously anyone who wants to walk through the open doors into the free exhibition. [...] On my visit, late at night, to Tiravanija's exhibition, I came across exactly the kind of diverse group of local people that she claims to be excluded by the purview of

worse, Bourriaud's theory universalizes this peculiar community denying the modes of exclusion allowing for its occurrence.

However, most critics of Tiravanija ignored a crucial detail that even Bourriaud himself does not account for – leading to fatal effects for a more earthly and not so anthropocentric conception of Relational Aesthetics: Tiravanija actually cooked and offered two different versions of curry; a spicy Pad Thai with ingredients from Thailand and a mild one with spices acquired in the US. While this circumstance was widely overlooked, Lois Nesbitt wrote at the time: “In a subtle critique of Western tendency to stereotype ethnic products, he served both ‘authentic’ curry made with Thai vegetables and a New York variant made with local products” (Nesbitt 1992, p. 95). We consider this detail crucial because it reveals a more materially and politically complex conception of Relational Aesthetics than the one Bourriaud portrays. What emerges in Tiravanija's *Untitled (Free)* is not a mere harmonic conviviality but also an encounter of cultural differences on the level of culinary habits of taste. These differences contain *multirelational entanglements on a global scale*, including diverse trade-, migration-, and power relations. Tiravanija's work produces an encounter not only of human subjects but of various spices and other eatable matter, taste receptors, tongues and throats used to different eating habits. Actually, following Bourriaud's hint at Althusser's materialism of encounter, it is the

the project. The work was used by locals as a venue, a place to hang out and somewhere to sleep. I doubt that she was ever there.” (Gillick 2006, p. 105). In fact, the people joining the free curry meals might have been much more diverse than Bishop suspects based on reports by art critic Jerry Saltz and others.

materiality of food in *Untitled (Free)* that makes a difference in relation to situated forms of sensibility attached to taste and to geopolitical circumstances. The different ingredients generate a material food-continuum that emphasizes the breadth of ecological relations as outlined in Guattari's aesthetic paradigm. If Tiravanija's work proposes a refoundation of politics, it is a refoundation through aesthetic experience which draws on the material differences attached to ecological, that is social, material, and political dimensions. The production of subjectivity at the heart of Guattari's ethico-aesthetics moves through the more-than-human dimensions of both, material and perceptual folds. Put differently, the situation depends on its specific location, in this case, an open gallery space offering free food – usually a setting found in soup kitchens for homeless – in the middle of a Western metropolitan with its own homogenizing taste policies and stratifications. At the same time, Tiravanija points at the materialism of colonial entanglements in a post-colonial era. The circulation of goods exposed in their material traits gives a sense of the circulation of globalized capitalism perforating colonized territories and extracting their tastes.

Rather than reading Tiravanija's two curries as a cynical commentary on the hegemony of Western taste, we argue that the differentiation occurring between the two curries brings to the fore an earthly material-social bond in the practice of eating that allows for a post- and decolonial critique to become part of an otherwise too reductive framing of conviviality. Moreover, the materialism of encounter resists any anti-

historical metaphysics of immediacy. On the contrary, the two curries manifest a bodily encounter with a whole array of specific cultural, historical, and sensuous traits that imprint their traces onto tongues and through indigestion. Without wanting to single out sense modalities, we conceive of Tirvanija's subtle modulation of taste modalities and their differences as an invocation of an aesthetics of the earth that relates various geographical regions through which historical lines of coloniality run. A first conception of an *Earthly Relational Aesthetics* in resonance with Guattari, we suggest, foregrounds a situated materiality of embodied experience that links to geopolitical and historical accounts of colonial capitalism through the sense-activating capacities of matter.

4. Landscape, Earth, Worlding

When Guattari speaks about a “new art of living in society” that needs to be invented, he emphasizes processes of non-individualistic subjectivation as the ground for such an ‘art.’ Subjectivity, in his view, is similar to what Glissant means when he speaks of “the land where one lives.” While Glissant literally talks about the place of inhabitation in a geopolitical manner, we want to link his notions of land and landscape to Guattari's concept of “existential territories” (Guattari 1995, p. 9-16) – however in contrast to Glissant's rejection of the term “territory” as always linked to conquest (Glissant 1997a, p 151). Existential territories pertain to a subject's

specific line of becoming, its trajectory in time and space, while also accounting for the material and “incorporeal universes of value”, such as perceptions or affects, informing such a becoming (Guattari 1995, p. 27). Existential territories always move alongside and through these values and thus generate an immanent linkage between what is bound to a specific bodily situation (*earth*), the past that gives rise to this situation (*landscape*) and its potential becoming (*worlding*). An existential territory provides a situated grounding for the production of subjectivity without turning that subjectivity into a terminal identity. Existential territories are always collective. In the following, we will draw on these lines contributing to the production of subjectivity exploring the notion of *landscape* as the place and historical inscription of experience, *earth* as the material and bodily relationality giving rise to a poetics of relation, and *worlding* as its speculative hinge. The basis of this further exploration moves through the very materiality of embodied, situated and more-than-human as well as processual forms of encounter. Existential territory expresses a mooring to a specific time and place as associated with Glissant’s notion of land and landscape from which the conception of the subject has to be unfolded for him.

Glissant’s writing contains numerous narratives of specific landscapes and their geological as well as biological richness in constant transformation and differentiation. Writing on landscape he proposed a double sense of the notion of chaos, one that “has no language but gives rise to the quantifiable myriads of them” and one that produces “structural disorder inherited from

colonization” (Glissant 1997a, p. 125-126). He explains: “Chaos-monde is neither fusion nor confusion. It acknowledges neither the uniform blend – a ravenous integration – nor muddled nothingness” (Glissant 2010, p. 94). For Glissant, the post-colonial globalized chaos world holds both, potentiality for new subjectivations and for more precise perceptions of the colonial capitalist modes of operation of modernity (to which Western aesthetics belong). Chaos thus acts in two ways: as a disintegrating force and as a space of potentiality resulting from concrete material and historical situations and movements. It is through a relational and more-than-human poetics, that this *chaos-monde* (chaos-world) is expressed. We understand this poetical unfolding as a practice of *worlding* – in the sense of Haraway’s definition of the term. She distinguishes her use of the concept decidedly from “Kantian globalizing cosmopolitics and grumpy human-exceptionalist Heideggerian worlding” (Haraway 2016, p. 11). Instead, she associated *worlding* with processes of speculative as well as earth-bound multi-species “story telling for earthly survival.”⁵ Glissant’s pursues a similar *worlding poetics* – expressing the *chaos-monde* as a polyphonic, dissensual *tout-monde* (whole-world). His landscape-writing is not an auctorial description but rather a collective emergence unfolding from this specific landscape. In other words, it is a worlding as becoming-with or co-emergence rather than one of a perceiving subject and a perceived object.

In writing about an encounter at Diamond Beach (on the south coast

⁵ This is the title of the film with Donna Haraway by Fabrizio Terranova (2016).

of Martinique), which he describes during the rainy season *hivernage*, emphasizing a “rhythmic rhetoric of a shore”, Glissant orients the narrative of landscape towards a social encounter with a speechless man (Glissant 1997a, p. 122). According to Glissant, this man has lost his capacity to speak, because of the violence of coloniality that leaves one bereft of speech. Glissant continues to explore the shore as an emergent landscape in its chaotic composition bearing already minute signs of the coming season, *carême*. There is always already something else, another becoming immanent in the account of a written presence in Glissant’s narrative of landscape. He foregrounds the rhythm and movements of bodies, human and more-than-human, that circulate at the shore and remain speechless but are able to communicate through gesture. His encounter with the speechless man evolves over time into a series of micro-gestures that allow both to acknowledge the other “noticing” while not having to express anything else in a “proper” language beyond the “chaotic” landscape they are part of. Communicating with and through the landscape, Glissant opens up the relational ground that is an earth which cannot be detached from its chaotic *worlding* while being tainted by the disruptive economy of colonialism. It is the poetics of the earth, its material state and the inscriptions of the landscape onto the bodies and sensations which express the thoroughgoing entanglements of colonial capitalism with place and language. Glissant asks: “Is there no valid language for Chaos? Or does Chaos only produce a sort of language that reduces and annihilates?” (Glissant 1997a, p. 123) The historical violence of colonial capitalism is deeply connected to Glissant’s

narrations of landscape. As Carine Mardorossian explains:

Glissant's work highlights the ways in which language and history construct, without subsuming, both humanity and the environment, body and land. Inversely, he also shows how in interacting with human beings, the land's specificity codetermines and permeates our identities and representational structures. (Mardorossian 2013, p. 989)

Glissant's development of a material-discursive relationality through landscape and its perfusion with capitalist colonialism requires further unpacking.⁶ Instead of merely resisting or lamenting violent colonial condition Glissant proposes: "To return to the sources of our cultures and the mobility of their *relational content*, in order to have a better appreciation of this disorder and to modulate every action according to it" (Glissant 1997, p. 126, our emphasis). His proposition, however, does not mean a return to cultural origins and their restoration. Rather, Glissant – who speaks deliberately of cultures in the plural and their mobility in terms of content – is concerned with remembering what sensations and modes of practice and embodiment are engrained into and emerge from the landscape. The narrative of Glissant's experiential and poetic encounter at Diamond Beach pertains to a profound critique: He calls out colonial capitalism's "product of structural disorder" that "no planning of an ideological order could ever remedy" and juxtaposes it with an "economy of disorder drawn from the

⁶ For lack of a better word we are using the term "colonial capitalism." However, it should be obvious that any form of capitalism is always colonial at the heart of its structure.

landscape's rhythmic, "cyclical, changeable, and mutating" unfolding (Glissant 1997a, p. 124-125). He continues: "this rhythm of the world that we consent without being able to measure or control its course" (Glissant 1997a, p. 124). A language able to deal with this chaos operates by means of a poetics of relation instead of capitalist stratification. It is capable to produce or activate heterogeneous relational content. A poetics emerging from the relational content of cultures deals with the chaotic entanglements of both capitalist structural disorder and unattended emergencies from a part that is immanently present.

It is through the observation of landscape, starting a poetics in resonance with it, that one realizes a thick presence of this specific place through the language of chaos; as a speculative expression of the chaotic *tout-monde* itself. Glissant proposes a poetic worlding *with* and *through* landscape – to complete and open "the relational embodied in the world" (Glissant 2010, p. 13). By observing landscape "what each hopes to see: [is] the earth emerging from the abyss and thickening before oneself" (Glissant 2010, p. 11). This material and sensuous worlding is a speculative, ongoing and decidedly more-than-human *processing of becoming* into which subjectivation is inserted but not detachable from it. Poetics then is never a subjective use of language but rather a processual encounter of different matters and materiality in their co-emergence. The practical imperative of such a worlding is expressed by Glissant in words that make us think of both, Guattari's anti-capitalist ecosophy and of Tiravanija's curry differentiation:

To oppose the disturbing affective standardization of peoples, whose affect has been diverted by the processes and products of international exchange, either consented to or imposed, it is necessary to renew the visions and aesthetics of relating to the earth. [...] Standardization of taste is "managed" by the industrial powers. [...] This trend toward international standardization of consumption will not be reversed unless we make drastic changes in the diverse sensibilities of communities by putting forward the prospect - or at least the possibility - of this revived aesthetic connection with the earth" (Glissant 1997a, p. 148-150).

Glissant echoes the entangled histories of colonization and capitalism, the modes of material extraction and overcoding through standardization of taste. Is it not, we ask, a similar process that drives Tiravanija's two curries and the concern of taste dislodged through an earthly material differentiation? As Glissant writes: "La différence contribue à la fusion aussi bien qu'à la distinction" [difference contributes equally to fusion as well as distinction] (Glissant 2012, p. 101). The earth is not a place of origin but the "land where one lives", an existential territory that one inhabits through a specific "distribution of the sensible" (Rancière 2004) that comes with and through material encounter. An aesthetics of the earth, a material interplay moving across landscapes and through a poetics of relation, requires a landscape and its inscribed geopolitics to resonate with potential worldings of a different future.

5. Conclusion

For Glissant it is *poetics* that enables a *diversified and relational aesthetics of the earth*. Such poetics operate through the potential of the “imaginary allowing us to conceive the elusive globality of [the] *chaos monde*, and to take note of particular details at the same time” (Glissant 1997b, p. 22). Herein Glissant meets Guattari’s aesthetic paradigm as well as Donna Haraway’s call for a more-than-human “storytelling for earthly survival”: Poetic practices are of vital importance, because we (albeit this “we” is never without question) urgently need “a better account of the world in order to live in it well” (Haraway 1988, p. 579). It is poetics, to which Guattari, Haraway and Glissant assign the potential of a better, that is, *situated*, understanding of the world; meaning an aesthetic, epistemic and ethic account that remains earth-bound and incomplete and that thereby resists uniform globalization through Western capitalism – of which the institutionalized artistic and disciplined philosophical modernities are part. Poetics is not a fancy, but a mode of encountering the material and earthly configurations which shed light on the elusive character of the *chaos monde* through specific details, as Glissant writes. These details are what matters historically as much as politically. They are the expressive instances of a felt and experienced embodiment of violence and destruction as well as modes of living in resistance to colonial capitalist modes of capture and appropriation.

Unlike Bourriaud’s anthropocentric and ahistorical notion of

Relational Aesthetics, Glissant's Poetics of Relation is not driven by the unifying idealism of "including the other." Quite the contrary, Glissant's concepts of poetics and relation are profoundly postcolonial and do therefore imply a differential *Earthly Relational Aesthetics*. Glissant's Poetics of Relation aspires to an aesthetics of the earth that interrupts the imperative "triumphant voice" of Western systematic science and abstract thinking starting instead from earth-bound material encounters as the relational mesh from which new speculative worldings might arise. We conceive of Tiravanija's proposition of two curries as a speculative invitation for worlding that moves through the earthly materiality of food, the body's capacity to taste and differentiate according to cultural conditionings. This lure for tasteful speculation is both, a hint at forms of globalized capitalist extraction and an encounter of the diverse enabling new modes of encounter that are different from hegemonic narratives. Put differently, *Untitled (Free)* enables a taking account of the constituent relationality of the *tout-monde* – which is precisely what we suggest to call an *Earthly Relational Aesthetics*.

For an aesthetic theory to emerge that is not continuously colonizing quite so much, we suggest to learn Haraway's lesson: there is no other way for us to perceive – including to experience aesthetically – than as situated earthlings with bodies and partial perspectives. Being earth-bound and thereby entangled in specific historical as well as more-than-human matterings is not a flawed aesthetic theory. Rather it's a "privilege" (see Haraway 1988) that the crafting of theories should benefit from. In

acknowledging the multiplicity of irreducible diverse localizations and materializations we can gain an ethically as well as ontologically “better” account of the world. With better, Haraway means a richer, more concrete, earth-bound and situated and less standardized account.

For the future of our preliminary explorations into an *Earthly Relational Aesthetics*, we suggest with Haraway that there is a “risk of listening to a story” (Haraway 2016, p. 132). In other words, there is a risk to not just listen but engage in our writing with stories that can and will never be ours, as white European academics. We ask ourselves, how to build alliances and make encounters with Glissant, which do not turn him into another adversary of the Western enterprise of the philosophy of aesthetics or the global art market. As academics, we think the task of an Earthly Relational Aesthetics becomes a matter of *how* to create modes of listening and encounter that lead to a “thinking in the presence” of a materialist, embodied and situated encounter (see Stengers 2005, p. 996). We are searching for kinds of listening carefully and writing delicately in ways that resist the violence of subsumption and appropriation. We wonder what partial perspectives and precarious engagements with materials and landscapes create a poetics of “response-ability” in the way Haraway defines the term as the “cultivation of the capacity to respond” and the “cultivation through which we render each other capable” (Haraway/Kenney 2015, p. 256). Response-able practices of rendering each other capable are ethical as much as aesthetic, they allow for encounters to express a concrete situation while undermining any claim to universal truth and certainly yield

beyond the cosmopolitical subject of good taste.

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