Grasping the wind?

The aesthetic participation, between cognition and immersion

Mădălina Diaconu
Conceiving art and grasping wind
Aesthetic engagement

• Perceptual syntheses
• Performing movement
• Imagination and emotion
• Understanding
• Producing artifacts
• Political commitment
Attunement and engagement

• Melody: Perceptual syntheses
• Imagination: “full many a thought uncall’d and undetain’d, / And many idle flitting phantasies”
• Attunement: union soul-nature
• Reflection: “one intellectual breeze [...] and God of all”

(Samuel Taylor Coleridge, The Eolian Harp)
Aesthetic engagement

• To perceive something *as* wind
• Awareness
• Multisensory pleasantness
• Meteodependency
Pleasure
Wind and culture

- Monsoon climate
- Desert climate
- Meadow climate

(Watsuji Tetsuro, *Fudo. Wind und Erde*)
Sense the presence of the wind

and present the wind
Cosmology

Sandro Botticelli, The Birth of Venus
Excitement

Claude Monet, Rue Montorgueil
Beaufort Scale

**Beaufort Force 1**
Wind Speed: 1-3 Knots

Sea: Wave height .1m (.25ft), ripples with the appearance of scales, but without foam crests.

**Beaufort Force 12**
Wind Speed: 64 Knots

Sea: Sea completely white with driving spray, visibility very seriously affected. The air is filled with foam and spray.
Kinaesthetic performance

• No perception without movement (E. Husserl, G. Révész, E. Straus)
• No life without movement (G. Clément)
• Intentional movements and the latent memory of the body (M. Merleau-Ponty)
Survival

Béla Tarr, Ágnes Hranitzky, The Turin Horse
Lightness

Žilvinas Kempinas, Flux
Poetical participation

Imagination – Empathy – Atmosphere

“The air is all movement and nothing but movement.”
(Gaston Bachelard, *L’air et les songes*)
Shaping the shapelessness

Eduardo Chillida, The comb of the wind
Sensuousness

Thomas Mann / Luchino Visconti,
Death in Venice
Gothic

Emily Brontë / Fritz Eichenberg,
Wuthering Heights
Semantic interpretation

Symbolism of the wind
Non-material works of art

“In Ascension what interests me is the idea of immateriality becoming an object: the smoke becomes a column. Also present in this work is the idea of Moses following a column of smoke, a column of light, in the desert...”

(Anish Kapoor)
In-between

Anish Kapoor, Ascension
Poietical engagement

- Making devices and making art
- Music: let be (eolian harp), make and modulate the wind (wind instruments)
- Photography: making see the air moving around the wing
- Architecture and urban planning: hinder, filter and shape the air streams
Visible invisible

Etienne-Jules Marey, Smoke fillets
Political commitment

• The wind of (socio-political) change

• „Perceptual commons“ and „perceptual claims“ (A. Berleant)

ENGAGEMENT & SENSIBILITY
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