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PhD-Exposé – Structure / Struktur

- Abstract

A practice-based doctoral art study for two-dimensional and three-dimensional and auditory and visual perception related to my art research project (Kunst-Forschung). My main artistic medium in the doctoral studies is “Installation” that is focused on the philosophy of art and aesthetics with its theories regarding contemporary sciences such as cognitive science, neuroscience and biogenetics and its concepts fundamental to human life, which includes for the contemporary space strategy in an artistic research practice from the aspect of aesthetics and also from the aspect of a critical theory.

In the written component various theories of art as well as of science will be reviewed as essential definitions of art in the context of philosophy of art such as (neo-) representational theory of art which will be reflected within my artistic outcomes and/or conceptualized as an artistic project in the reflection of the social context.

- (Short) preface /(Kurzes) Vorwort

Art is very diverse and art has unlimited possibilities. I believe that art is an important human ability. Art is not only the individual expression of man, his freedom of expression and his influence on culture and society, but in the 21st century it is also a scientific discipline of anthropology. It has multiple references to various scientific disciplines such as human science. Art research as a field of science ranges from neuroscience to linguistics, aesthetics, biogenetics, human ecology and artificial intelligence, yet it is a new field of research beyond the performing arts and artistic objects. I think it needs interaction with other scientific disciplines such as therapy, education, design and architecture to explore the arts. In fact, the research of different scientific fields overlaps or is interlinked today. Art research in the 21st century is still a new field of research that goes beyond the scope and the totality of art research in the 20th century.

As well as the cognitive perspective in the contemporary sciences in the field of psychology, cognitive science and neuroscience is concerned with understanding *mind* as mental processes such as language, attention, memory, perception, reasoning and emotion. How can these processes be related to human behavior or contribute to the creation of art, as well as their theories in evolutionary linguistics, psychology, anthropology, aesthetics, and philosophy? Will it be possible to obtain not only the creation of art, but also the influence on the theory of evolutionary linguistics such as dynamics of cultural evolution? These questions address the human body in a contemporary way, both in the context of our contemporary society and in

the digital culture. Therefore they are reflected in artistic achievements which are conceptualized for reflecting and questioning in the social background of being. For example, how does recognition and communication on social media change in self-perception of the body in today's society where digitization develops such as in biology, neuroscience, and biogenetics? It may provide a new view on "body contemporariness."

In my Ph.D. research in Fine Arts my interest in evolutionary linguistics, cognitive science, neuroscience, and aesthetics through art, that interactivity makes it possible to design a social model. At the same time I attempt to reflect on the paradox between my artistic practice and doctoral thesis as well as scientific theories.

In my recent research project N.N-Zwischenlied, my challenge was to incorporate theory and practice into research methodology. I explore the theories of science in my art practice, while my artistic research for the doctorate is still at an early stage. In doing so, I am not only concerned with visual and auditory perception, but with cognition in general. In this way I deal with research topics and research in evolutionary linguistics and neuroscience as well as aesthetics.

I attempt to consider from the point of view of aesthetics and social utility the nature of space and "the existence of the human being" which is based on the current sciences. For this purpose I think that the pursuit of the potential social role of artistic research in contemporary art is considered. Proof, definition, and theory of current sciences are thereby progressing and, at the same time, our recognition as common sense is also progressing and changing in progress. In the gap between them and society, the possibility of a new direction of art in today's society has been examined and pursued. In that situation, my aim of artistic research is contemporary art improving social influence more as an artistic experience, which is not art only as appreciation. Therefore I contribute to contemporary art as "aesthetics of existence," that reviews current human nature as an *aesthetic* in contemporary society. My goal is to contribute a cultural contemplation and reflection on aesthetics in the 21st century, as well as within questions: If art can be profound knowledge, what is that knowledge, what is the purpose of knowledge, and what knowledge can art provide? What is "new" in today's art (in the 21st century)?

- Optional; giving an idea

- a) How (or whether) your PhD is related to and/or rooted in your artwork so far?

I believe that something new in art comes out which is not orderliness or not a new combination of A and B, but rather from chaos or *zwischenlied*/intermediate of something, which might be a problem or a gap. Thus Ph.D. is a very important procedure to research in arts academically that is rooted in my artwork professionally.

- b) And/or, where does your interest in your PhD topic come from?

My interest for my Ph.D. topic "co-existence" comes from biology, especially bio-genetics and its norm of contemporary society. Thus, how can I deal with the scientific topics from the aspect of critical theories and also with aesthetic theories in the arts – that is my challenge in my Ph.D. in Fine Arts.

- Context of the research, which is relevant for your project / Kontext der Forschung, die für das Projekt relevant ist

Inter alia: state of the art in the arts, in the artistic research field and in theory

My artistic research field is visual art and sonic art, on the subject of “Aesthetics as Philosophy of Perception,” especially which relate to neuroscience. There are two important academic theories related to the context of my research:

- Aesthetics as Philosophy of Perception, Bence Nanay (Oxford: Oxford University Press, 2016) from the aspect of visual perception, in the files of visual art, aesthetics and philosophy (of art) which relate to neuroscience. I explore an account “Semi-Formalism,” of Nanay in his theses and which is a context of my artistic research that refers to, for example, the intention of the artist, the social context, and some representational features.
- Beyond Vision, Casey O’Callaghan (Oxford: Oxford University Press, 2017) from the aspect of auditory perception in the multisensory philosophical approach, in the field of sonic art, aesthetics, and philosophy (of art) which relate to neuroscience. I explore the subject of “auditory and multisensory perception,” the approach of which takes the forms of perception and awareness among senses beyond vision in his theses.

- Research question(s), Objectives / Fragestellung(en), Projektziel(e)

Research question(s):

Arti-fact is not a *Botschaft*. Thus I go back to the question of Vilém Flusser in his thesis: “In the new context, however, the question of freedom is formulated differently: If everything is based on chance and necessarily results in nothing, then where is there space for human freedom?”

Objectives:

An objective of my research is to pursue and prove the potentiality of the body and its sensation, which is neither “perfection” nor “perfectionism” in art. I contemplate the limits of “physicality” in contemporary society with the development of high technology. One attempt is to prove the potentiality of human evolution through artistry, philosophy of art, and aesthetics theories. Another attempt is to research the direction of art in today’s society, what art is now, and how is art able to be in contemporary society? In so doing, I will challenge new forms of art. This is in addition to research about the implementation of art such as freedom of expression, recreation, product design, education, therapy, etc. Thus which direction of art with other relationships and roles can be developed in contemporary society? I hope that this research will become one of the factors which will give us a new perspective on the direction of art in contemporary society.

- Methodology / Methodik

I will develop different methodologies during the research process.

As the methodological starting point of my research, I start to research “Aesthetics as Philosophy of Perception” by Bence Nanay (2016, Oxford University Press). And I also deal with the artistic practical research on nature. According to Aristotle, “nature is an inner principle of change and being at rest” (Physics 2.1, 192b20–23). In this point of view about the biological basis of human nature in our contemporary society, it might be possible to find a way in the coordination with organic and biological ideas of the body which is not for constructing a dictatorial system or not only for the human capital system. I will therefore develop these ideas, challenging open artistic processes in my own artistic practices methodologically and strategically.

Proposed Mode of Research:

This research mode in the artistic project of perceptual space by the visual and auditory arts is

aimed at a new thesis while verifying the comprehensive relation especially between visual art and auditory art (sonic art) in the form of contemporary art. I will develop the thesis locally and in the relationships between regions. For example, through collaboration and exchange of artistic research with artists from other regions; designing and realizing a platform on the Internet; artistic expression and experiments by text, drawing, maquette, etc.; recording of environmental sound in the area (localization) and its concept and draft for the installation and so on; production of videos and images; consideration of artistic materiality and its social nature, as well as a collaboration with performance research projects.

- Relevant artists who relate to my research for my Ph.D. in Fine Arts

Artists in the 21st century: Lucien Castaing-Taylor,

artistic research project by Julian Klein (IFK, Berlin)

Artists in the 20th and 21st century: John Cage, Marcel Duchamp (artists in the 20th century) and others.

• Relevance and potential of innovation / Aktualität und Innovationspotential

In relation to: art field, artistic research community, other disciplines (in science / humanities) and/or public

- As an art project, which is in collaboration with other performing arts projects
- As an artistic research project, which is in collaboration with other artistic research projects
- Activities in/via the Society for Artistic Research (SAR)
- Interviews with scientists in other disciplines such as Thomas Fuchs in neuroscience and Mark J. Hudson in evolutionary linguistics
- As an exhibition project for conceptualizing of a collective exhibition with international and regional artists
- Project and research presentation on the Internet and its networking such as on the research catalogue

• Time line / Zeitplan

At least roughly: per year or better: per semester (half year)

Models are concerned with the theses of Prof. Giaco Schiesser in his paper “What Is at Stake: qu’est-ce que l’enjeu? Paradoxes: Problematics: Perspectives in Artistic Research Today.”

Model I:

This model is based on Thesis 1 The Strategy of Developing an Epistemology of Artistic Research and Thesis 8 The Strategy of Differential Connectivity.

1st year

1. Semester: First Project: N.N-Zwischenliegend
2. Semester:

2nd year

3. Semester:
4. Semester: Second Project: Perceptual ERROR(s) or Wonder in the Creativity?
(working title)

3rd year

5. Semester:
6. Semester:

4th year

7. Semester: Conclusion of artistic research for Ph.D. and to summarize the research projects
8. Semester:

Model II:

This model is based on Thesis 1. The Strategy of Developing an Epistemology of Artistic Research.

1st year

1. Semester: Project: N.N-Zwischenlied I
2. Semester:

2nd year

3. Semester: Project: N.N-Zwischenlied II
4. Semester:

3rd year

5. Semester: Conclusion of artistic research for Ph.D. and to summarize the research projects
6. Semester:

- Selected bibliography of the relevant references (art works, theories, artistic research works) /Ausgewählte Literatur (Kunstwerke, Theorien/wissenschaftliche Arbeiten, künstlerische Forschungsergebnisse)

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WIESING, Lambert (Hrsg.), *Philosophie der Wahrnehmung: Modelle und Reflexionen*, Frankfurt am Main: Schrank Verlag, 2002.

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