

3rd International Colloquium in Contemporary Philosophy and Culture

Global Cultural Encounters: Impacts and Inspirations

June 8-10, 2023

hosted by
xow.rumi / Capacete International Arts Residency,
Rio de Janeiro, Brazil
in conjunction with
the Society for Philosophy as Global Conversation

Credits: Wikipedia



XOW.RUMI





Rio's Sugarloaf Mountain (Wikipedia)

xow.rumi / Capacete facilities, located in Glória, Rio de Janeiro (xow.rumi archives)

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Theme

Global Cultural Encounters: Impacts and Inspirations

Organizer

Society for Philosophy as Global Conversation (<https://philogc.org>)

Hosted by

xow.rumi / Capacete International Art Residency, Rio de Janeiro, Brazil

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The discretionary expense of the president of the University of Nagano

Language

English

International Colloquium in Contemporary Philosophy and Culture

Global Cultural Encounters: Impacts and Inspirations

Colloquium Chair:

Antoine de Mena, xow.rumi / Capacete International Art Residency

Deputy Colloquium Chairs:

Rossen Roussev, St. Cyril and St. Methodius University of Veliko Tarnovo
Tomokazu Baba, The University of Nagano

Dates and Venue:

June 8-10, 2023

xow.rumi / Capacete International Art Residency

Colloquium place: xow.rumi, Rua Benjamin Constant n. 125, Glória/Santa Teresa, Rio de Janeiro, <https://goo.gl/maps/DbdDYwdkcFrqu1oN8>)

Colloquium Tips

- Access by subway: Glória station.
- Transportation from airport: by taxi/Uber to xow Rumi. Taxi or Uber (BRL 50-70, approx. USD 10-15). Taxis do not accept foreign currency but generally accept Credit cards. There are a lot of taxis in the streets. Uber is very used and useful in Rio.
- Credit card are accepted in stores; you need to mention “crédito” when paying. Currency exchange at the airport; or, for a better rate, in travel/currency exchange places. A currency exchange place near xow.rumi is at <https://goo.gl/maps/5iAq8aoEvrxrj4CC9>
- Weather is typically between 20C to 28C during the day, between 15C to 20C during the night.
- Security: It is advisable not to walk on the street displaying valuable items (cameras, jewelry, etc.). Colloquium takes place in a very secure street.

COLLOQUIUM PROGRAM

June 8, 2023

*Registration
9:30 am – 9:45 am*

*Opening Remarks:
9:45 am – 10:00 am*

Antoine de Mena, Tomokazu Baba, Rossen Roussev

Thursday Panel I: 10:00 am – noon

Nomadic Culture and the Arts of Chalk and Sand

Chair: Antoine de Mena, xow.rumi / Capacete International Art Residency



*Nomadic Culture as Inspiration: New Paths of Art
in Central Asia*

Shaarbek Amankul, Artist, B'Art
Contemporary, Kyrgyzstan
(30 min + Q & A)

The Art of Chalk Carving

Mriganka Sankar Poddar, Mahadevananda
Mahavidyalaya, West Bengal State University



Diverse Colors of Culture and Sand
Akiko Nakayama, Artist
(30 min + Q & A)

Thursday Panel II: 1:00 pm – 2:30 pm

Art, Craft, and Literature in the Encounter of East and West

Chair: Rossen Roussev, St. Cyril and St. Methodius University of Veliko Tarnovo

'Me, an Occasional Metalsmith': Art, Craft and Everyday Life

Ve-Yin Tee, Nanzan University

Run Melos!: The Work of a Fecund Intercultural Encounter between the West and the East

Fabien Durringer, University of Orléans

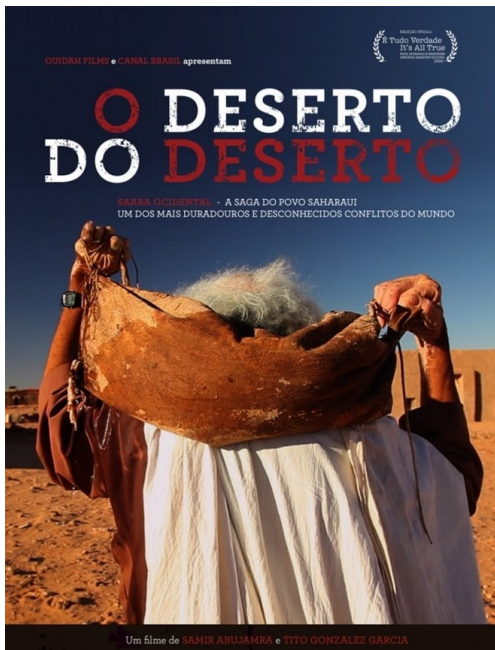
Iris Murdoch and Yukio Mishima

Fiona Tomkinson, Nagoya University

Thursday Panel III: 2:45 pm – 6:15 pm

Land War vs. Land Art

Chair: Antoine de Mena, xow.rumi / Capacete International Art Residency



The Desert of the Desert (2016)

(documentary film)

Samir Abujamra

(87 min + Q & A)

Philosophical Land Art

(workshop)

Tomokazu Baba, The University of Nagano

(60 min)

June 9, 2023

Friday Panel I: 9:00 am – 10:30

Collective Responsibility, Transcultural Associations, and Spiritual Science

Chair: Rossen Roussev, St. Cyril and St. Methodius University of Veliko Tarnovo

Collective Responsibility and the Metaphysics of Personal Identity

Padriac Amato Tahua O'Leary, University of Auckland

The Ontological Implications of Persistent Transcultural Linguistic Associations

Johan Eddebo, Uppsala University

Towards a Spiritual Science – A Holistic Approach to the Big Questions in Modern Science

Krishna Keshava Das, Bhakti Vedanta Institute of Spiritual Culture and Science,
Princeton, New Jersey

Friday Panel II: 10:45 am – 12:15 pm

Myth, Nostalgia, and Future

Chair: Fabien Durringer, University of Orléans

Friedrich Georg Jünger's Remarks on Myth

Mario Bosincu, University of Sassari

Encounter with the Landscape : Nostalgia and Aspiration of Kaii Higashiyama

Tomokazu Baba, The University of Nagano

*Anticipated future - the rhythm of Walter Benjamin's temporal mimesis and its manifestations in Joan
Brossa's poetics*

Fernando Gerheim, Federal University of Rio de Janeiro

Friday Panel III: 1:15 pm – 3:00 pm

Improvisation, Tridimensionality, Endless War and Reflection

Chair: Tomokazu Baba, The University of Nagano

Improvisation as a Methodology in Art Practice or Unexpected Knowledge

Svetoslava Georgieva, St. Cyril and St. Methodius University of Veliko Tarnovo

Painting and Three-dimensional Pieces: An Art Perspective on Ceramic and Sculpture

Gabriele Künne, Artist

Endless War
(a work-in-progress film)
Antoine de Mena, Artist
(30 min + Q & A)



Past and Future Reflections
Stoyan Minkov, Artist

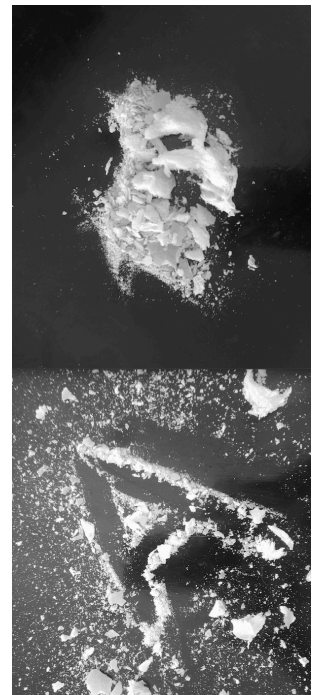


Friday Panel IV: 3:15 pm – 5:00 pm

Encountering the Idea and Aché Guayaki

Chair: Antoine de Mena, xow.rumi / Capacete International Art Residency

The Idea Is
Fernando Gerheim, Federal University of Rio de Janeiro
(30 min + Q & A)





Chenga Ruwara, Part Two
Eduardo Pacheco (Ducha), Dadá Artist
(45 min + Q & A)

8:00 pm
Colloquium Dinner (optional)
Location TBA

June 10, 2023

Saturday Panel I: 9:00 am – 10:30 am

Deep Ecology, Human Destructiveness, and True Impostor

Chair: Fiona Tomkinson, Nagoya University

Confluence of Cultures in Deep Ecology: A Philosophical Exploration
Priyambada Sarkar, University of Calcutta, Kolkata, India

The Nature of Human Destructiveness
Albina Gimkaeva, Lomonosov Moscow State University

The True Impostor
Daniel Frota de Abreu, Visual Artist

Saturday Panel II: 10:45 am – 12:15 pm

Globie, Spiritual Awakening, and Love

Chair: Tomokazu Baba, The University of Nagano

What is a Globie?: A Postmodern Phenomenon of World Migration and Citizenship

Rossen Roussev, St. Cyril and St. Methodius University of Veliko Tarnovo

Exercising Yoga for Spiritual Awakening

Mriganka Sankar Poddar, Mahadevananda Mahavidyalaya, West Bengal State University,
India

*Challenging the binary principle: contemporary LGBTQ+ Wiccan practice in the Berkano Wicca
Tradition in Hungary*

Amirul Haqqi, University of Szeged, Hungary.

Saturday Panel III 1:15 pm – 2:15 pm

Encounters of Wisdom

Chair: Rossen Roussev, St. Cyril and St. Methodius University of Veliko Tarnovo

Ancestral Wisdom

Camila Morais, Visual Artist

Melgga, Artist

(30 min + Q & A)

Closing Remarks

Tomokazu Baba, Rossen Roussev, Antoine de Mena

Saturday Panel IV: 7:30 pm till late

Closing Party

Chair: You, International Colloquium in Contemporary Philosophy and Culture

PRESENTERS' ABSTRACTS AND INFORMATION

(listed alphabetically by presenter's last name)

The True Impostor

by

Daniel Frota de Abreu, Visual Artist

The goal of this essay is to throw light on the causes that slow down certain discussions in the field of climate science and related politics today. The focus is on how representation regimes and framing techniques used in performing arts and theater can work as tools for understanding mechanisms behind the contemporary climate denialism. The institutional use of irony and the digital dissemination of false images in the denialist rhetoric create powerful anomalies of belief, which often produce perilous social and cultural effects. The usage of the denialist rhetoric is analyzed here through identified intersections in the fields of theatrical fiction, religious conversion, and political propaganda.

Keywords: Denial, Theatre, Irony, Conversion, Politics

Daniel Frota de Abreu is a visual artist. Through archival research, films, sculptures and installations he investigates the role of montage and fabulation in the documentation of natural and historical events. His research draws connections between preservation practices, geographical displacement of artifacts, and political implications embedded in the production of scientific knowledge.

Nomadic Culture as Inspiration: New Paths of Art in Central Asia

by

Shaarbek Amankul, B'Art Contemporary, Kyrgyzstan

Niccolò Lucarelli, Art Critic, *Artribune* and *ArtsLife*

Nomadic Art Camp is developed by B'Art Contemporary, an independent cultural institution founded by Kyrgyz conceptual artist Shaarbek Amankul, aiming to bring artists, curators, researchers, and teachers together to experience and experiment an authentic nomadic lifestyle on the Tien Shan mountains, in direct contact with local communities. The realization of the project is meant to offer a unique reflection on the nomadic culture and rediscover it as a source of inspiration for both spiritual and aesthetic searches. It is also meant to connect and foster a new relationship between human beings and nature, as well as between urban and rural dwellers, and to comprehend and communicate what is sensed and felt through the language of contemporary art. The expectation is that art work inspired in this way could offer new perspectives on pressing social, cultural, environmental, economic, or political questions and issues, and thus help understand and handle them in better ways on all levels of society and culture.

Can nomadic culture rediscover the idea of community as living in a better balance with natural environment? The Nomadic Art Camp project is also meant to reach out to minorities marginalized groups by bringing art inspired in this way to their communities. Overall, projects of this type are seen as means of prompting reflection, sparking conversation, and giving access and rise to the depth of art, which is itself a source of insights and thus a social tool of emancipation, a tool that promotes dialogue and inclusion between people around the world.

How can contemporary artists translate the culture of nomadism in their works? Nomadism can be seen as a metaphor of life as a travel, as much as nomads as metaphor for artists. Artists are usually among the few circles of people in culture that question the visual and intellectual stereotypes with which modern lifestyle is overwhelmed. This exploration becomes possible when artists embrace their nomadic spirits, maintaining a sense of heightened awareness. Kyrgyzstan, with its rich traditional nomadic culture, serves as a wellspring of inspiration for forging new artistic paths on the global stage of contemporary art. (30 min + Q & A)

Shaarbek Amankul is founding director of B'Art Contemporary - an artistic research initiative which considers art as an essential facilitator of critical dialogue on environmental, social, economic and cultural issues faced by the societies of Central Asia. He has participated in a number of international exhibitions, art residencies, festivals, symposia, and conferences abroad. As a part of his itinerant art practice and cultural research in 2011 he started a series of nomadic art projects in Kyrgyzstan using traditional way of life of nomads as a source of inspiration for contemporary conceptual art practices. This series is called Nomadic Art Camp and continues to this day, opening the doors for the international art community to yet little-known territory of the world. Email: bishkekcontemporaryart@gmail.com, <http://bishkekart.kg/>

Niccolò Lucarelli holds a degree in International Studies and has an impressive background in the arts and academia. He serves as an art and theater critic for esteemed publications such as *Artribune* and *ArtsLife*. Niccolò's curatorial research is primarily dedicated to exploring the influence of socio-political subjects on artistic practices. He keenly examines how artists engage with and respond to these themes, resulting in thought-provoking exhibitions and projects. Nomadic Art Camp project is his first research in Central Asian Contemporary Art. He has curated shows in Italy, Czech Republic and Africa.

The Desert of the Desert (2016)

by
Samir Abujamra

The Desert of the Desert is a feature-length documentary about one of the most enduring and least known conflicts on the planet - the invasion of Western Sahara, the last colony in Africa, occupied by Morocco for 40 years, and the drama of its people, the nomadic Saharawi Bedouins. *The Desert of the Desert* is a film that leads to a new perception of the sad fate of a nomadic people forced to live in confinement and whose suffering is practically unknown by world public opinion.

Link to the film: <https://vimeo.com/160188440?share=copy> (87 min + Q & A)

Samir Abujamra is a director, actor, editor, screenwriter, filmmaker, photographer, and artist. Among Samir's main highlights are the feature-length documentary "O Paraíba," released at the 2009 Rio Festival; the short film "A Verdadeira História da Bailarina de Vermelho," which competed in several festivals in Brazil and abroad and won several awards, including the Grande Prêmio do Cinema Brasileiro; and the Projeto SUMIR program, where Abujamra made a solo trip around the world for 22 consecutive months – a huge self-documentary that developed into a series of 70 episodes shown on Canal Brasil.

Encounter with the Landscape : Nostalgia and Aspiration of Kaii Higashiyama

by
Tomokazu Baba, The University of Nagano

Kaii Higashiyama, a leading figure in postwar Japanese painting, was born in Kobe, an international port city. While studying Japanese painting, he went to Berlin in the early 1930s to study Western art history. Upon his return, he was called up as a soldier and trained to charge tanks with bombs.

One day he had a fundamental experience that opened his eyes as a landscape painter. While looking at the landscape from the top of the Kumamoto castle, he had the feeling that something around him was enabling him to stay alive. He continued to travel and paint landscapes throughout his life in order to reconnect with the landscapes that gave him this feeling. By doing so, according to his own words, his work was driven by nostalgia and aspiration.

These are seemingly contradictory impulses, because nostalgia is a self-identifying desire to return to one's lost homeland, while aspiration is a yearning to become something other than oneself. Landscapes for Kaii, however, are the object of both nostalgia and aspiration, which are always pursued through painting. This presentation will discuss landscape as a deconstruction of nostalgia and aspiration, using an essay written by the artist. In order to clarify the particular position of the landscape of Kaii, I will

refer to Jean-Luc Nancy's theory of landscape. This will clarify the ways in which Kaii's landscapes differ from landscapes as representations characteristic of the modern era.

Philosophical Land Art

(outdoors workshop)

by

Tomokazu Baba, The University of Nagano

Philosophical Land Art is a workshop designed to facilitate a philosophical dialogue through creation of artwork with natural objects which you can find in the park (leaves, branches, pebbles, etc.). We need at least two groups. By creating an artwork with your group member, you can talk at ease about the philosophical theme which your group's artwork represents. At the end of the creating session, each group gives the other group a quiz: what theme does our artwork represent? You can ask creators about their work to get some clues. This workshop enables us to have philosophical dialogues inside and among the groups and also the one with natural objects.

Dr. Tomokazu Baba is Professor at the University of Nagano. He received a Ph.D. from Hitotsubashi University (2008) and another one from the Sorbonne Paris IV (2013). His research discipline include Contemporary Philosophy, Ethics, History of Ideas, especially 20th century French and German Philosophy, Levinas and Heidegger. He is also practitioner of philosophical dialogue in philosophical café, schools, and in various settings. Email: joiespaciense@gmail.com

Friedrich Georg Jünger's Remarks on Myth

by

Mario Bosincu, University of Sassari

As Joseph Campbell has remarked, after the First World War there appeared a series of literary, anthropological, and psychological works dealing with the mythical archetypes fundamental to the structuring of human life: Eliot's *Waste Land*, Jung's *Psychologische Typen* and Frobenius' *Paideuma*. Yet, in his *Traumdeutung* (1900) Freud had already seen the Oedipus complex as a coercive behavior pattern, thereby paving the way for Hillman's conception of human life as the "enactment of mythical scenarios" (Hillman 1975: 22). What is more, Freud conceived of the myth as the means whereby one could throw light on the psychic forces enslaving man and put an end to the thralldom to an "archetypal pattern" (Hillman 1972: XXXVII). Friedrich Georg Jünger's book *Griechische Götter. Apollo, Pan, Dionysos* (1943) is to be placed within the context of the twentieth century psychological analysis of the power of myth. This is the reason why Jünger criticizes the rationalistic approach to myth epitomized by Francis Bacon's reflections thereupon. Far from giving expression to rational truths by means of allegories and of presenting itself as an instrument of reason, myth, according to Jünger, reveals the *numen*, i.e. the psychic forces acting upon men. In this sense, Western history is characterized by the advance of science going hand in hand with the loss of the myths preserving the knowledge of the 'gods' – the archetypes – ruling over man's psyche. In other words, Western man, devoting himself to the technological conquest of nature, has forgotten his deep nature. Drawing upon a gnostic motif, Jünger ascribes man's self-oblivion to modern science, which conceals the psychic forces overpowering or helping men. More precisely, Jünger aims at unmasking the numinous force that has given rise to the technological civilization created by the Nazis and identifies such a force with the Titan Prometheus. The *homo faber* is therefore a "prometheischer Mensch" (Jünger 1944: 5), a man unconsciously re-enacting the archetypal pattern of Prometheus' hubris underlying the will to power inherent in the "technische ratio" (Jünger 2010: 143). Jünger's reflections thus serve to open the reader's eyes to the destructive force to which his instrumental reason is enslaved and which is at the base of the overexploitation of man and nature. At the same time,

Jünger conjures up the figures of Apollo, Pan, and Dionysus, embodying the sense of measure, the pleasure principle, and the overflowing life force that countervail the Promethean and hubristic rationality and that can lead the reader to a form of selfhood opposed to the one extolled by the Nazis.

Dr. Mario Bosincu teaches German literature at the University of Sassari. He got his PhD from the University of Hildesheim. His research interests include: Ernst Jünger, the literature of inner emigration and Romanticism. He is co-editor of the series *L'altra parte. Testi e studi di letteratura e cultura tedesca*. Email: mbosincu@gmail.com
<https://uniss.academia.edu/MarioBosincu>

Towards a Spiritual Science - A Holistic Approach to the Big Questions in Modern Science

by

Krishna Keshava Das, Bhakti Vedanta Institute of Spiritual Culture and Science,
Princeton, New Jersey

Three publications over the last decade, each from a platform unrelated to the others, demonstrate renewed interest in considering the biggest questions that modern science has not yet satisfactorily answered. Inquiring into the origin and nature of life was mentioned three times while inquiring into consciousness was mentioned twice. This paper considers the historical context of the current scientific approach to identify ways that may inhibit comprehensive explanations of consciousness and life. A holistic approach indicates recognition that nothing exists in isolation and that everything has a context within which it can be reasonably understood. Modern scientists embracing open-minded and holistic perspectives candidly describe living phenomena in terms of volition, cognition, and “endogenous self-organization,” showing the necessity for a coherent concept of “self” in science. This paper offers a working description for “self” that may encourage modern scientists to transcend reductionist limitations which hinder a sober assessment of true reality, thus contributing to efforts to establish a solid foundation for modern spiritual science.

Krishna Keshava Das is assistant to Dr. Bhakti Madhava Puri, the Serving Director of the Bhakti Vedanta Institute of Spiritual Culture and Science (BVISCS), a charitable nonprofit educational organization in Princeton, New Jersey, USA. His current ongoing education in philosophy of science, history of ideas, and Hegelian and Vedantic philosophy began at the Princeton BVISCS in November 2018. Krishna Keshava Das is also a certified Holistic Health Counselor who has been offering wellness programs to diverse communities throughout New Jersey since September 2016. Personally, he follows the path of Bhakti-yoga (the yoga of devotion) as described in the ancient Vedic scriptures Bhagavad-gita and Srimad Bhagavatam.

The Ontological Implications of Persistent Transcultural Linguistic Associations

by

Johan Eddebo, Uppsala University

Empirical data makes it clear that the morphology and character of language is not arbitrary in relation to the referents. That is, word choice in some way is influenced by the object, situations, and abstractions our words refer to. While this seems perfectly sensible at first glance, it is something which is quite difficult to square with the received perspectives of contemporary Western metaphysics where the influence of relativism and constructivism or other nominalist holdovers still hold sway.

This paper examines the potential metaphysical implications of this fact of persistent transcultural linguistic associations, and explores ways to harmonize these findings with both Western and non-Western metaphysics with an eye towards addressing the legacy of ontological divides between these two bodies of tradition. A particular focus is indirectly on the problem of the one vs. the many, and how the relational implications of the intimate associations between perception, thought, language, and reality may serve to anchor new solutions to these perennial issues.

Dr. Johan Eddebo is an associate professor in Philosophy of Religion working at Centre for Multidisciplinary Research on Religion and Society (CRS), Uppsala University. His research involves metaphysics, the nature of consciousness, philosophy of science, epistemology in general, as well as issues of religion and politics. He attempts to approach philosophy broadly, and apart from the analytical tradition employs perspectives relating to phenomenology, Medieval thought, and Aristotelianism. Email: johan.eddebo@crs.uu.se

Run Melos!: The Work of a Fecund Intercultural Encounter between the West and the East

by
Fabien Durringer

It seems that global encounters involving culture are not necessarily limited to physical ones between human beings from distinct countries, but might as well occur through the meeting of an author with a text from a noticeably different culture than his own. The encounter that gave birth to the piece of work *Run Melos!* (1940) from Dazai Osamu (1909-1948) is of that kind. One finds an author that could be qualified as “very Japanese” – Dazai never leaving Japan his entire life – confronted to an ancient Greek legend that has travelled through the ages and through various countries, taking the form, under the pen of Schiller, of a famous ballad called “Die Bürgschaft” (“The Hostage”), which became the primary source of Dazai’s famous adaptation.

This presentation attempts to show how fruitful the encounter between this Western material – a Greek legend and a German ballad – and the Japanese author was. It has greatly inspired Dazai and has impacted Japanese literature and culture to such an extent that *Run Melos!* almost constantly appears in Japanese schoolbooks. Using some comparative methods with other texts telling the same story, as well as the study of its genesis and an analysis of its meaning, we would like to show how Dazai Osamu managed to make his short story a remarkable piece of work and to what extent it reveals, beyond the personality of its author, some features of Japanese culture.

Dr. Fabien Durringer is an Associate Professor (PRAG status) in Japanese studies at the University of Orléans. He obtained his doctorate in economics from Hitotsubashi University (2009) and the French “agrégation” qualification in “Japanese Language and Culture” (2014). His research disciplines on Japan include the treatment of myths and of folk materials in literature, comparative literature and cultural studies. In that framework, he has been focusing on authors like Lafcadio Hearn, Yanagita Kunio, Osamu Dazai and Ryūnosuke Akutagawa. Email: fabien.durringer@yahoo.fr

Improvisation as a methodology in art practice or unexpected knowledge

by
Svetoslava Georgieva, St. Cyril and St. Methodius of Veliko Tarnovo

This research is about improvisation as the main methodology in the creative process and aims to make it more understandable, to upgrade and develop its reflexivity and sense of coherence with regard to the practice. Despite the focus on spontaneity in all definitions, most improvisation theorists agree that improvisation is not an ad hoc activity; rather, it involves skills, training, planning, limitations, and forethought. Hence, the improvisation skills can be learnt and taught and develop through artistic practice.

Philosophical and psychological theories and discussions of the origin of improvisation have been known since the time of Plato and Socrates in the fourth and fifth centuries BC. Research on improvisation is still very important today as its methodological value has gained relevance – beyond all traditional areas of artistic and professional endeavour – also for fields such as artificial intelligence, cognitive science, as well as cutting-edge technologies.

Why improvisation is so important for an artistic practice? Creativity, which lies at the heart of improvisation, is one of the less understood aspects of intelligence and is often seen as intuitive, rather

than rational. This is why, for understanding the origin and components of improvisation as methodology, I very much draw on observations of my own artistic process to get a sense of its core and origin. To take as an example one area of my work, painting is not a time-based art (excl. some performances in real-time) and in it the outcome of improvisation does not appear in the same way as in musical, dance, or theatrical improvisation, which always take place in real-time. Artistic process involves ambiguity, subjectivity, randomness, and improvisation, as well as imagination, thinking, visual culture, and intuition, which are all a subject of rebalancing in each artistic practice.

Famous modernist and postmodernist artists, including Picasso, Matisse, Kandinsky, Cézanne, Robert Motherwell, Ryma, Poons, Rivers, Pollock, and Cy Twombly among others, were influenced by the eastern culture and developed as their main method of work the so-called “action painting.” This is a kind of intuitive gesture which is not just very personal and recognizable for each artist but is also a matter of a deep research through practice.

Svetoslava Georgieva is a doctoral student in Fine Arts at St. Cyril and St. Methodius University of Veliko Tarnovo. She holds Mlitt of Art Practise Painting from Glasgow School of Art, and B.A. in Restoration and Conservation of Fine Art from St. Cyril and St. Methodius of Veliko Tarnovo Veliko Turnovo. She has done numerous solo and group exhibitions throughout Europe. She is also a member of Society of Scottish Artists, SBH Union of Bulgarian Artists, Association of Varna Artists, as well as ALAPI Spazio Tempo, Italy.

Anticipated future - the rhythm of Walter Benjamin's temporal mimesis and its manifestations in Joan Brossa's poetics

by

Fernando Gerheim, Federal University of Rio de Janeiro

This article discusses Walter Benjamin's theory of temporal mimesis, expounded in “Doctrine of the Similars,” seeking to describe closely the rhythm with which “similarities erupt from the flow of things.” This temporal relationship is discussed through its approximation with texts by P. Lavelle, C. Caimi and A. Christin. The article seeks to demonstrate how the rhythm of this mimesis, which ancestrally manifested itself in divinatory reading, is still present in language and writing, although the visible part of its influence is just like the tip of an iceberg. This rhythm, open to chance, at the same time is that of the anticipated future. Finally, temporal mimesis is approximated to some poems by J. Brossa, whether visual, action-spectacle, or poem-object.

The Idea Is

(art project)

by

Fernando Gerheim, Federal University of Rio de Janeiro

The proposal is to carry out an artistic work in which a certain space will be occupied with object poems and visual poems that relate the dimensions of reading and seeing. In the image, crumbs of breakfast bread are used to write the letter “A.” The idea is to form letters “A” from the leftovers around the space, be it food from a fraternization or any other dispersed material. In another image, we see a visual poem in which the reading is done through a “jump” from the sheet of paper to space and vice versa. This movement makes present, at the same time, the idea of jump as origin, the idea of image as metamorphosis, and the idea of writing as transit between what is close and what is far.

Fernando Gerheim is writer, artist and professor at Universidade Federal do Rio de Janeiro, Programa de Pós-Graduação em Artes Visuais - EBA and Programa de Pós-Graduação em Artes da Cena - ECO. He is author of Signofobia (Ed. 7 Letras, 2022), Infinitômetros (Ed. 7 Letras, 2018) and Linguagens Inventadas - palavra imagem objeto: formas de contágio (Ed. Zahar, 2008). He also directed the short films Salomé (2011) and Urubucamelô (2002), among others.

The Nature of Human Destructiveness

by

Albina Gimkaeva, Lomonosov Moscow State University

The essence of human nature seems to be one of the most difficult areas to study, but at the same time it remains a topical issue. The focus of this research presentation is on the destructive nature of man. Human destructiveness is expressed in various manifestations. One form of destruction is self-destruction, which can include, for instance, bad personal habits such as use of alcohol, drugs, and smoking. But human destruction can also take place on a larger scale and can manifest itself, for instance, in a thirst for blood, disregarding any threats to one's own self-preservation. Erich Fromm argues that "man is the only individual among mammals capable of sadism and murder on a huge scale." A number of studies demonstrate that primitive peoples were much less aggressive than civilized people. For primitive people the motive for hunting was not the desire to kill, but the desire to improve their skills in order to survive. In this sense, primitive peoples were characterized by the absence of destructiveness as we know it from the civilized societies. In this relation, questions arise as regards the origin of human destructiveness, as well as the motives of its appearance, functioning, and persistence. Some researchers believe that wars are caused by destructiveness which is intrinsic to human nature and which underlies aggressive behavior. Sigmund Freud does not agree with this position and believes that at the heart of a military warfare lies a deeper relational conflict between groups. The root of this conflict could be sought in research findings attesting that the lower the level of civilization, the less wars there were. The findings show that the development of technical equipment has played the role to untie the hands of the mankind for aggression. Thus, it is no longer convincing to explain the manifestation of human destructiveness with some kind of aggressive animalistic nature. Instead, the development of destructive tendencies can be associated with social processes and technical progress.

Albina Gimkaeva is a graduate student in Experimental Philosophy of Neurocognitive Sciences, an academic program in the Faculty of Philosophy at Lomonosov Moscow State University. Her PhD thesis is on topic "The Relationship between Self-development and Self-destruction."

Challenging the Binary Principle: Contemporary LGBTQ+ Wiccan Practice in the Berkano Wicca Tradition in Hungary

by

Amirul Haqqi, University of Szeged, Hungary

Wicca is one of the fast-growing New Religious Movements (NRM) of the 21st century, although its roots can be traced back to the early 20th century. This article focuses on the analysis of LGBTQ+ Wicca practitioners' practices, with a special interest in the representative aspects, such as altars and home altars. This element of the material dimension (from the seven dimensions of Ninian Smart), will illustrate how LGBTQ+ practitioners challenge the binary aspects of Wicca and how they utilize the liminal aspects of gender. With guided interviews, this article illustrates and provides a deeper understanding of how the traditional Wicca binarity – of a God and Goddess – is changed according to the given individuals' sexual orientations and how these individuals innovate their altars, reinterpret the traditional Wicca worldview, and religious practice to create a closer, more personal religious attachment. Through interviews, this article also aims to provide an insight into the issue of former religious trauma and experience in Wicca. Despite the fact that gender and sexuality are fundamental theological issues for many current Pagan traditions, researchers are just now beginning to examine their position in the movement critically. Furthermore, while topics like transgender, ethical non-monogamy, multiple-partner relationships, sky-clad ritual, and BDSM are frequently discussed among Pagans, they are mostly treated as footnotes in assessments of Pagan spirituality. About gender and sexuality spectrum, their

Wicca beliefs accommodate their identity very well, most of them skew and modify the rituals and praxis in their own way, so that they can be the most comfortable and at ease with their religious belief. My original hypothesis that LGBTQ+ Wiccan use the adjective of Wicca, which is a belief that is universalistic yet so individualistic, is correct, because they use Wicca as a tool of self-expression regardless of their sex, or gender, and/or sexual identity. They use different kinds of objects for their ritual to accommodate their needs, they also reinvent and reinterpret their Wiccan beliefs for their own good, so that they can be the best version of themselves. This article then closes with a positive statement that Wicca is a religion that can be modified accordingly to fit within the framework of the given individual.

Keywords: Wicca, Hungary, LGBTQ+, gender and sexuality, binary, God and Goddess, reinterpretation, flexibility.

Painting and Three-dimensional Pieces: An Art Perspective on Ceramic and Sculpture

by
Gabriele Künne, Artist

In my art work, I combine painting and three-dimensional pieces. Since 2008, ceramic has played an increasingly important role in my sculptural works. Instead of using traditional modelling, I opt for the folding and processing of evenly rolled out surfaces. In doing so, I avoid specific traces and marks in my work, and instead I utilize smooth, almost industrial looking surfaces. I see the one-sided glazing as connoting an inside and an outside, as indicated by the utilitarian ceramic, and I draw attention to what marginalized or hidden.

In my opinion, over the course of the continuous mechanization, rationalization, digitization and categorization, little space has been left for an irrational, associative perception and thinking aligned with sensual mysteriousness. I aim to gain back that space and rehabilitate all the positive but sidelined aspects of the human world perspective.

***Gabriele Künne** is a German artist currently based in Berlin. She studied Painting and Sculpture at the Berlin Academy of Fine Arts (Hochschule der Künste Berlin) with Professor Leiko Ikemura. She also did a Postgraduate Course at the Royal Academy of Fine Art in Stockholm for one year. She has exhibited her artwork throughout much of Europe, including the Kunsthalle Mannheim, the Centro d'arte Madrid, the Museum in Greifswald, the Museum in Vaasa/Finland, the Kunstverein Tiergarten Berlin, and others. Her works can be found also in the Hypo Bank Collection in Munich, the Collection of the Ministry of Culture of Rhineland-Palatinate, and in some private Collections. Her publications include *Error in the Course of Events* (2011) and *Installations 2010-15* (2015). Since 2015, she concentrates on installation with ceramics, but also other material which is suitable for her ideas.*

Ancestral Wisdom

by
Camila Morais, Visual Artist
Melgga, Artist

This performance is a ritual evoking the individual and collective memory of our grandmothers. Through symbologies and stimulation of our senses, we awaken our affective memories and vivify our ancestors. In our contemporary age, the knowledge of the elderly has lost much of its transmissibility due to the technological acceleration of our lives in which screen culture and certified profiles seem to take informational precedence over the wisdom of our ancestors. Evoking our ancestors makes us not forget their importance, serving us with their life experience, as well as with the care and affections conserved in our memory. (30 min + Q & A)

Camila Moraes is a Brazilian visual artist whose work has a focus on the issue of the feminine and femininity.

Melgga is a Brazilian artist whose work offers a reflection on rituals, the black body, and ancestry.

Endless War

(a work-in-progress film-research)

by

Antoine de Mena, artist

Between São Paulo and the small agricultural town of Bastos, interior of São Paulo State, Brazil, a historical episode haunts the Japanese community: the imperial defeat of 1945 and the fratricidal war that bloodied it from January 1946 to February 1947, with terrorist attacks, mass scam and struggles for power. But behind this tragic episode, a larger confrontation appears, that of colonial order and destruction, which indistinctly involves human beings, animals, plant species, and entire ecosystems. (30 minutes + 15 minutes Q&A)

Antoine de Mena is a French-Spanish artist, filmmaker, poet, and translator. He currently lives and works in Rio de Janeiro. He holds a Master's degree in Asian Studies – Japanese Language and Culture (INALCO, Paris, France / Tokyo University of Foreign Studies), Master's degree in Documentary Creation and New Technologies (Université de Poitiers, France) and Bachelor's in History and Social Sciences (Paris IV-Sorbonne, Paris, France). Coordinator at xon.rumi cultural space (Glória-RJ) and member of the Eiras-Paracambi research group. Email: antoinedemena@gmail.com

Past and Future Reflections

(Art Show)

by

Stoyan Minkov

In my work, I never thought I follow a plan. Ideas come spontaneously as born out of my experience. Sometimes I stay for days in front of the white canvas, not knowing where I go, then I run away, chased by scenes and images. Now that I have to think about it, in my works I have always sought the possibility for two extremes, and sometimes more, to coexist without conflict and without hierarchy, in harmony, in composition, no matter how distant they are from each other: two worlds, two systems, the spiritual and the material, tenderness and roughness, whole and ruins. The idea of coexistence in harmony, in a more just world, is perhaps born out of a conjecture of the utopias of past eras and the dystopia of the present. Out of the chaos of the present, I aim to build a harmonious utopia in which all and everything find their important and valuable place: the white maiden and the Gypsy Nikolinka, the tenderness of youth and the bang of rock and roll, the dream and the reality. In my experience, the past and present appear very much in the form of bombardment of images, pictures, and emotions, which I try to unite and bind in a narrative of colors, regardless of their differences, as coexisting in harmony.

Past and Future Reflections

(Art Show Annotation)

by

Stoyan Minkov

Stoyan Minkov is a Bulgarian painter who has been living and working in Brazil for the last 17 years. Minkov's work has evolved significantly since his early days as a painter. His recent works are inspired by a dystopian future, characterized by eclectic elements, allegories, and collage-like compositions of

many figures. Minkov creates his works in oil on large-scale canvases, which Stoyan Minkov the intensity of his subjects.

Minkov's work is heavily influenced by the Flemish painter Heronimos Bosh, whose intricate and surrealistic depictions of the world have had a significant impact on his artistic vision. However, Minkov takes this influence and creates a unique perspective on the future or no-future of humanity.

His works often portray a devastating reality, where suffering, pain, and fear are omnipresent. However, despite the bleakness of his vision, Minkov does not lose sight of the human capacity for hope and resilience. His compositions convey also a "desire to escape" from the present reality, while also reminding us of the beauty and complexity of the human experience.

One of Minkov's recent works, titled "Run Fast," captures the sense of urgency and the need for action in the face of a world that is in many ways rapidly deteriorating. The painting depicts a figure running at full speed, with a blurred background representing the uncertainty and chaos of the world. The painting speaks of Minkov's sense of the future and his awareness of how things are with the world. He explores the variations of what we want and what is possible, without losing sight of the realities of the present.

Another painting by Minkov, titled "Life is Going Well," depicts a chaotic scene, with multiple figures jumbled together, each seemingly lost in their own thoughts and experiences. The painting expresses the absence of hope as perceivable despair and fear, but also the idea that pain and suffering can make us believe that everything will be better. The painting serves as a reminder of the human experience and our ability to persevere, even in the darkest of times.

Overall, Stoyan Minkov's recent works offer a powerful and emotional perspective on the future of humanity. His paintings convey a sense of urgency, while also celebrating the beauty and complexity of the human experience. His works remind us of the importance of hope and resilience in the face of adversity, and the need to stay grounded in the present while keeping an eye towards the future.

***Stoyan Minkov** is a Bulgarian painter, living in Brazil for 20 years. He attended the school of visual arts at Parque Lage, Federal University of Rio de Janeiro (UFRJ), as well as the practical courses of Charles Watson, Prof. Jailton Moreira, Ateliê Arte e Pensamento, and Prof. Frederico Carvalho. He has exhibited his work at numerous art venues, including UFF Arts Center, Titocar Poetic Space (Brazil), Graffiti Gallery (Varna, Bulgaria), and Campagna dei Cadduti (Trento Italy).*

Diverse Colors of Culture and Sand

by
Akiko Nakayama

I am a painter who depicts the beauty of conveying energy metamorphosis through several media, such as installation and Live-painting. While researching as a visual artist, I was interested in the history of colors, such as mud paints and mineral pigments. Because of factors of production, local materials of color are still linked to the culture and values of regions or countries and had withstood the challenges of time to continue to exist to this day. In my style as an artist, I traveled to artist-in-residences and performances abroad. I started walking around lakes and rivers, thinking that more unique colors might be laid out over millions of years specific to various other places.

Among the discoveries I found interesting, I will present examples of works that use local sand from places like Lake Towada, Luxembourg, and Saudi Arabia.

***Akiko Nakayama** is a Japanese artist exploring the intersections between painting, sound, and performance. She calls her work "alive painting," and has already presented it around the Eastern and Western parts of the globe. Her artistic interests and curiosities include the cross-cultural understanding of the language of art, as well as the interactions between artistic and discursive languages. Email: akiko@akiko.co.jp; <http://akiko.co.jp>*

Collective Responsibility and the Metaphysics of Personal Identity

by

Padriac Amato Tahua O'Leary, University of Auckland

I seek to challenge the assumption that collective responsibility only makes sense insofar as collections like corporations or cultures impact the well-being of individual persons. I think the key assumption that motivates this position is that the objects that are the seat of moral regard are just persons and nothing else. For my purposes here I will allow the primacy of persons as objects of moral regard as *prima facie* reasonable. I will then argue that considerations from the metaphysics of personal identity, combined with relevant analogies between persons and other collections of person parts (like corporations or cultures), provide an argument for the transfer of moral regard from persons to these other collections of person parts. The argument is relatively simple. Assuming that whole persons deserve moral regard I argue that by decomposition and causal dependence person parts deserve moral regard. Then by composition and harm analogies between persons and cultures I argue that cultures in turn deserve a kind of independent non-derivative moral regard themselves.

I then consider the main objection to the relevance of the harm analogies – that they don't track what it is that makes persons deserving of moral regard. That is, if we explain why persons deserve moral regard, we discover that it is some complex of psychological properties that explain why persons deserve moral regard. The two classes of psychological properties I think are most likely to succeed here are the possession of qualitative states or qualia and, alternatively or as well, the possession of the requisites of reason that being capable of ratiocination require.

In reply, I argue that possession of qualia constitutes only a sufficient condition for deserving moral regard not a necessary one. And as to ratiocination I argue that collections of person parts like cultures and corporations are precisely independently morally interesting because they possess analogues of the mental states that ground ratiocination. At this point I rest.

Dr. Padriac Amato Tahua O'Leary is a Ph.D. in Analytic Meta-Ethics with a thesis on grounding an objective rationalist Humean ethics in contingent conditions of human evolution. Latterly, he is a postdoctoral researcher at the Natural, Artificial, and Organizational Institute at the University of Auckland (New Zealand) with research topics including – digitizing Maori culture (whakapapa), training AI to observe the behavior of social groups and make inferences about their rule following behavior, and the creation of an artificial ecology to place cooperative bots in subjecting them to analogues of evolutionary pressure, and ethics and AI.

Chenga Ruwara, Part Two

by

Eduardo Pacheco (Ducha), Dadá Artist

I am not an artist, nor an indigenous person, nor am I a trained ethnologist. So why would the Aché hunter-gatherers of Paraguay be the object of my attention? The French anthropologist Pierre Clastres, in the subtitle of his book *La Chronique des Indiens Guayaki*, asks himself: What do the Aché Guayaki know? This ethnic group has managed to pass virtually untouched throughout history. The oldest reports we have about Aché Guayaki come from the Jesuit missionaries and state that they were cannibals. Guarany, their indigenous neighbors, called them “rats of the bush” or Guayaki. They call themselves Achés, which means “persons” or “people.” They crop absolutely nothing, living exclusively from hunting and gathering fruits, as well as larvae and honey. They speak a language with Guarany grammatical influences but incomprehensible to a modern Guarany speaker. They were regarded as wild animals by their own indigenous neighbors, as cannibals by the Jesuits, as thieves of cows and horses by farmers. Aché Guayaki lived through the colonial process holed up in their forest and managed to survive the war of the triple alliance. It was only in the second half of the XXth century that, trapped by the monoculture agriculture of multinational corporations and the construction of roads that their isolation became impossible. Some archaeologists suggest a centuries-old isolation, an occupation upon the arrival of the current Guarany, an approximation and subsequent deguaranization of its economy. It is as if agriculture had been introduced to them but did not leave any trace on their culture, as they deliberately

reverted to the hunter-gatherer way of life. But when Clastres heard about an Aché group of 60 individuals that had approached a Paraguayan farm in search of support, the Frenchman had no doubts: he organized an expedition to the territories of eastern Paraguay to search for more on the culture and knowledge of the Aché people.

Eduardo Pacheco (Ducha) is a Dadá artist since he first heard about it. He graduated in painting at UFRJ (2000) and only drinks water from his stream in Teresópolis, Brazil.

The Art of Chalk Carving

by

Dr. Mriganka Sankar Poddar, Mahadevananda Mahavidyalaya, West Bengal State University

Usually what we do with a piece of chalk is that we write something on a black board to give a lesson, or to instruct people in a class. But the same chalk can be used as art medium to make figure of different kinds. This is well known as “the art of chalk carving.” To carve a chalk we need a sharp knife, a needle, as well as a sharp air blow through mouth to remove dust that comes out after each carving. The fact is this is not a well known type of art. Artist Ramita Bhaduri is the first to introduce it in India and she is also the pioneer in chalk sculpture. For more than two decades she has created a huge variety of artistic shapes and compositions using this kind of small object which is dusty and breakable. Chalk is a soft, white, sedimentary carbonate rock, which is known in chemistry by the name calcium carbonate (CaCO_3). There are two types of chalk – natural and processed. Natural chalks are relatively harder than processed ones, whereas the fact that processed chalks are softer than the natural makes them usable for board-writing and for carving. The carver holds the chalk with her fingers, and provided that the grip is loose and smart, she starts carving it with even pressure with the help of the utensils used. I would like to present a session on chalk carving and to discuss it in a global perspective.

Key words: Chalk, Chalk carving, Ramita Bhaduri, Calcium Carbonate

Exercising Yoga for Spiritual Awakening

by

Dr. Mriganka Sankar Poddar, Mahadevananda Mahavidyalaya, West Bengal State University

Yogic practices in India, as the path towards spirituality, have always been prescribed by the sages. Yoga brings psycho-physiological benefits for all those who adhere to it as a part of their everyday life. From ancient to modern times, among all spiritual practices in Indian, “yoga” plays an important and distinct role. In the Gita, we see Sri Krishna to admit of yoga as the key to achieving a peaceful life. We can think of yoga also as a value with regard to the wellbeing of humanity as a whole, as we can find in it a handy means that can be used to establish a much desired global peace. For, yoga is not meant for the Rishis alone but for all and everyone. Whoever they may be, whatever their class, race, community, and gender, they can still make the choice to adhere to the practice yoga. The Yoga tradition includes *Hatha Yoga*, *Raja Yoga*, as well as other different forms such as *Kriya Yoga*, *Kundalini Yoga*, etc. The purpose of yoga is to cultivate its practitioner as a spiritual and good human being. A good many of the modern day people understand yoga as a combination of physical and mental exercises. But we need to keep in mind that yoga is much more than that, and that it guides people to achieve spiritual awakening that can free them from all kinds of physical and mental unsettlements. I would like to demonstrate that yoga can help us do better and achieve peace at any level, even as today we find ourselves always busy and with ‘no time’ for yoga in our daily lives.

Key words: spirituality, yoga, the Gita, hatha yoga, kriya yoga, kundalini yoga, spiritual awakening

Dr. Mriganka Sankar Poddar (M.A., M.Phil., Ph.D.) is an assistant professor of philosophy at Mahadevananda Mahavidyalaya (under the affiliation of West Bengal State University, India). He specializes in logic, philosophy of language, and comparative religion. Dr Poddar is also a certified yoga instructor by the Ministry of Ayush, Government of India. He is specifically engaged in experimental studies and practice of yoga as means of individual spiritual awakening and global peace. He also does creative work in chalk carving, clay modelling, composing music, as well as writing lyrics and poetry.

What is a *Globie*? A Postmodern Phenomenon of World Migration and Citizenship

by

Rossen Roussev, St. Cyril and St. Methodius University of Veliko Tarnovo

I will advance the term *globie* as a philosophical neologism that describes a combination of modern-day migration and citizenship, which has been steadily getting ground in our increasingly globalized world to the point of acquiring the features of a distinctive culture.

Put provisionally, *globie* can be described as a peculiar type of modern-day person, who can move to different parts of the globe for purposes of employment, creative work, exploration, value system, spirituality, living, or simply adventure. The *globie* comes from one cultural tradition to enter into another and is thus an emulation of a global cultural encounter in the most immediate sense. *Globie* is most generally defined by their outlook on the world, which need not be necessarily made explicit or put in a declarative form but could simply be identified as phenomenon along elements of one's lifestyle. *Globie* thus will be defined by a certain way of thinking and action, which can be also seen as both worldview and value system.

I shall first endeavor a preliminary description of the phenomenon of *globie*, which will provide us with a general, even if crude, working basis for further additions and clarifications of its sense. I shall then relate it to the notion of 'migrant', into whose category *globie* seems to fall at first glance. Next, I associate *globie* with a notion of 'citizen of the world', or 'cosmopolitan', which *globie* seems to emulate in a most literal sense. And finally, I will project the notion of the *globie* in a philosophical perspective where it can be apperceived as a worldview, value system, and culture within certain concepts of the philosophical tradition.

Dr. Rossen Roussev is Associate Professor of Contemporary Philosophy at "St. Cyril and St. Methodius" University of Veliko Tarnovo. He has been a Visiting Professor at the National Academy of Theater and Film Arts, Sofia, Bulgaria; North South University, Dhaka, Bangladesh; and the Kazakh British Technical University, Almaty, Kazakhstan. He has been also Assistant Professor at Kyungpook National University, Daegu, S. Korea, and at St. John's University in New York. He also taught at the University of Aktope, the City University of New York, and Mercy College in New York. He obtained his doctorate in philosophy from The New School for Social Research in New York (2005). His publications and interests are in phenomenology, post-structuralism, philosophy of language, critical theory, philosophy of art, and philosophy of culture. Email: r.roussev@ts.uni-vt.bg

Confluence of cultures in *Deep Ecology*: A Philosophical Exploration

by

Priyambada Sarkar, University of Calcutta

Deep Ecology is one of the most important environmental philosophies of our time. Arne Naess, the founder of deep ecology movement, elucidated eight-point platform to encapsulate its main claims, of which Bio-spheric egalitarianism, Symbiosis, caring for the richness and diversity of life-forms, and *ecosophy T* are philosophically important. In this paper, I will discuss the influence of Indian philosophy on these concepts as involved in deep ecology. Arne Naess himself quotes in his writings verse 6.29 of the *Bhagavadgita*, a sacred religious text of the Hindus, as influencing his thoughts on deep ecology. This

verse is important in the sense that it points to the oneness of all living beings, which ultimately leads to one's own self-realization.

Not only that, Naess often admits that “his work on the philosophy of ecology, or *ecosophy T*, developed out of his work on Spinoza and Gandhi and his relationship with the mountains of Norway.”¹ The word *ecosophy* is a combination of the Greek words *oikos* (household) and *sophia* (wisdom) and thus refers to the philosophical wisdom concerning our household. The “T” stands for Tvergastein, where he has done his most productive philosophical thinking and writings. *Ecosophy* is a personal philosophy of life aiming for ecological wisdom and harmony, which puts emphasis on the concept of self-realization, i.e. extension of oneself and realization of oneself in everything, which is again directly related with the verse 6.29 of *Bhagavadgita* and the philosophy of *Upanishads*.

However, although the author directly acknowledges his influences, this is not as linear as it may appear. The scholar gets puzzled by the vexing questions: How could *ecosophy T*, the personal philosophy of nature and environment be developed out of the staunch idealistic tradition of the *Upanishads* and *Bhagavadgita*? How could it be even influenced by the philosophy of Gandhi? Does it imply that the philosophy of Gandhi deviated from those of the *Upanishads* and *Bhagavadgita*? This paper will be an attempt to sort out these questions and analyze how one could interpret Deep Ecology and *ecosophy T* as a product of confluence of cultures.

Priyambada Sarkar is currently a Professor of Philosophy at the University of Calcutta, Kolkata, India. She obtained her PhD from King's College, University of London. She has published 4 books: 1) *Language, Limits and Beyond* (Oxford University Press, 2021); 2) *Wittgenstein and Solipsism* (Progressive Publishers, 2009); 3) *The later Philosophy of Ludwig Wittgenstein (in Bengali)* (2009); 4) *An Introduction to Frege's Theory of Sense and Reference (in Bengali)* (2007). She edited 6 books on epistemology, ethics, and post-modernism. She published 34 research papers in various national and international journals, as well as 8 book chapters in different edited volumes.

‘Me, an Occasional Metalsmith’: Art, Craft and Everyday Life

by

Ve-Yin Tee, Nanzan University

Currently based in Mie Prefecture, Nozomu Shibata was brought to international attention by Jay Strongman in *Steampunk: The Art of Victorian Futurism* (2011). Though Shibata's sculptures cover a myriad of marine and terrestrial life forms, ever since he forged a steampunk-style octopus in 2014 for the Monterey Bay Aquarium, California, his overseas commissions have invariably been for similar pieces. He does not identify as a steampunk artist, however, as the quotation in my title of a talk he gave at my university in 2018 suggests. There are several reasons why he keeps the term ‘steampunk’ at arm's length. First of all, the Japanese word for steampunk (i.e., スチームパンク) has very limited currency. (Shibata himself had never heard of the expression until it was used by a foreign visitor to his exhibition.) Its aesthetic is much more broadly understood to include both ‘science fiction’ (サイエンス・フィクション) and ‘gothic’ (ゴシック), and he has been uncomfortable with the highly commodified youth culture with which these terms have been associated. His preference is to see himself as a craftsman, and specifically an exponent of the ancient technique of *tankin* (鍛金) or ‘metalsmithing’. Apart from the metal sculptures, he also forges a great number of everyday, functional items including metal clocks, watches, light fixtures, sake cups, photo frames, and paper knives.

Clare Nally's *Steampunk* (2019) has communicated to us the breadth of steampunk as a cultural expression, and Kathe Hicks Albrecht's strategy of reading it as an aesthetic in *The Machine Anxieties of Steampunk* (2022) offers a way to keep abreast of it as a diverse and rapidly developing international phenomenon. They however overstate the progressive politics of steampunk, which I will mitigate with an analysis of Shibata's vexed relations to it both as a foreign cultural imposition and as domestic youth culture. Borrowing Albrecht's understanding of steampunk aesthetics as a reaction against Modernism, I will bring into the discussion the ethos of the Arts and Crafts movement, to which Modernism itself

¹ Bill Devall and George Sessions, *Deep Ecology: Living as if Nature Mattered*, Salt Lake City: Gibbs Smith, 1985, p.225.

can be understood as a reaction. Connecting the practices of Shibata to *mingei* (民芸) or ‘people’s art’, I will highlight the egalitarian vision of the artist as craftsman and his desire to elevate all work to the level of craft, which continue to survive in a parallel development in Japan’s Arts and Crafts movement, and which I argue are needed more than ever on our divided, unequal, and environmentally damaged world.

Dr. Ve-Yin Tee is an Associate Professor in the Department of British and American Studies, Nanzan University, Japan. He is the author of *Coleridge, Revision and Romanticism: After the Revolution, 1793-1818* (London, 2009), as well as the teen novel *On Donuts and Telekinesis* (Singapore, 2014). His most recent publication is the edited collection of essays *Romantic Environmental Sensibility: Nature, Class and Empire* (Edinburgh, 2022).

Iris Murdoch and Yukio Mishima

by

Fiona Tomkinson, Nagoya University

The influence of Japan on the British-Irish author Iris Murdoch was complex and pervaded both her novels and her philosophical writing. In this presentation I shall focus on an area of influence as yet unexplored by Murdoch scholars – that of Yukio Mishima. Mishima is explicitly referenced in Murdoch’s final novel, *Jackson’s Dilemma*, where the artist Owen Silbury indulges his sado-masochistic tendencies with fantasies about Mishima’s suicide by *seppuku*. I shall argue that he is also a significant presence, though more obliquely alluded to, in her fiction of the 1970s and 80s. In this presentation I shall focus on the relationship between his masterpiece, *The Sea of Fertility*, and Murdoch’s 1980 novel, *Nuns and Soldiers*. The key to the relationship between the two works is Murdoch’s allusion to an episode from the first volume of the tetralogy, *Spring Snow* (*Haru no Yuki* 春の雪) (English translation 1972) in which the ominous appearance of a drowned black dog in a waterfall during an early encounter between the star-crossed lovers Kiyo and Satoko, prefigures their tragic fate – Satoko will enter a convent and Kiyo will die at the age of twenty. This episode is echoed in *Nuns and Soldiers* by the appearance in a French canal of first a drowned and later a drowning dog being sucked into the ‘horizontal waterfall’ of a tunnel. The latter incident almost leads to the death of one of the characters, Tim Reede, but turns out happily – he escapes, this time the dog does not drown, and the incident turns out to be instrumental in bringing about a happy ending for him and his estranged wife, Gertrude. Tracing the full significance of the waterfall incident in Mishima and its centrality to the theme of reincarnation suggests why Murdoch would have been struck with this particular passage. Once the link with Mishima is recognized, *Nuns and Soldiers* can also be read as a reworking of Mishima’s themes; the novel gives us a number of heroic confrontations with death which resonate with Mishima’s *seppuku* and that of his protagonist Isao in the second volume of the tetralogy, but the reversing of plot-devices suggests a more life-affirming ethics celebrating everyday happiness: a nun renounces her vocation and a soldier-like character renounces the thought of suicide.

Dr. Fiona Tomkinson is Associate Professor in the Graduate School of Humanities at Nagoya University, where she has taught since April 2017. Prior to that, she lectured in the English Department at Yeditepe University, Istanbul (1997-2017), and also gave occasional Philosophy classes at Yeditepe and Boğaziçi Universities. She holds a B.A. and M.A. in English Language and Literature from Oxford University and an M.A. and Ph.D. in Philosophy from Boğaziçi University. She has published widely in the areas of literature and philosophy, and is currently researching the influence of Central and East Asian religion, philosophy and mythology on British authors of the twentieth century, including Iris Murdoch, Lawrence Durrell and Ted Hughes. Email: fgtomkinson@yahoo.co.uk