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FINE ARTS MUSEUM OF CHAMBÉRY   UNIVERSITY OF SAVOIE MONT–BLANC   /

THE SOCIETY FOR PHENOMENOLOGY & MEDIA
26TH ANNUAL CONFERENCE
CHAMBÉRY (FRANCE)

MARCH 11–14
2025

SOCIAL
INTERACTION
AND
EVERYDAY
LIFE
IN
OFFLINE
AND
ONLINE
REALITIES

A 3–DAY
CONFERENCE
44 PAPERS
3 KEYNOTES

+

PHENOMENOLOGICAL
ACTIVITY IN FRENCH ALPS

→ **Table 1:** Digital age & Digital relation: subjectivity & viscosity

[1] Tara Toth (University of Kentucky)

Towards Developing a Heideggerian Analysis of the Digital Age.

Abstract. This paper attempts to construct a Heideggerian-inspired examination of the human condition in the digital age. To do this, I discuss the importance of Heidegger's approach to technology and situate his understanding as foundational to a philosophical articulation of the nature of worldly experience before moving on to intersubjective relations in technological times. I then focus on the reductive nature of digital experience, specifically relationality, and embodiment, arguing that the incarnate dimension is missing from digital interactions, which both strains relationships and exacerbates our narcissistic tendencies to reduce our world to matters of personal consumption. We are undergoing a technologically motivated orientational shift that calls us to exploit everything in our path; to dominate and ravage nature as nothing more than a human resource, to perceive other individuals as expendable objects intended for personal gratification, and to emphasize subjectivity at the expense of authentic relationality. On this basis, I will argue that the contemporary human condition risks becoming both technological and reductionist, threatening to blind us from others, ourselves, and the environment in which we live. Technology breeds closed minds, hearts, and even eyes. It restructures our ontological orientation as impositional and intrusive and thus wreaks havoc on the world and its inhabitants. Yet, this modern farce reigns as the predominant way of relating to our environment.

[2] Nicola Liberati (Shanghai Jiao Tong University)

Digital Slimy Intimacy: A Phenomenology Addressing the Viscosity of Digital Relations.

Abstract. This presentation explores the viscosity of digital intimacy, drawing on phenomenology to examine the ways in which digital technologies reshape relational entanglements. Moving beyond traditional frameworks that depict digital interactions as either frictionless or disconnected, I argue that intimacy in the digital age exhibits a slimy quality—an ambiguous, sticky, and often unsettling mode of connection that resists clear boundaries between self and other, human and non-human. Engaging with Michel Henry's phenomenology of life and Karen Barad's agential realism, I investigate how digital media, AI companions, and emerging interfaces introduce new materialities that redefine the affective and embodied dimensions of intimacy. By analyzing these digital slimescapes, the paper reveals how viscosity operates as a structuring force in contemporary digital relations, challenging existing notions of presence, embodiment, and affect in human-technology interactions.

→ **Table 2:** Digital Social Media & Experience

[3] Stacey Irwin (Millersville University of Pennsylvania).

Phenomenology and Participation: A Social Media Reflection.

Abstract. Social media, in contemporary society, has become a part of the everyday life of many media consumers. This daily participation, a habit for some, is facilitated by technology's mediated elements. The ideas of stable place and anarchic movement come to mind. Taking up space and creating new ones, is the history of social media, one of those technological bundles that provides "technologically texture" in the everyday lifeworld (Ihde 1990, 1). Participation means that anyone and everyone connected to the system, has the ability to post, push, stream, and create content to multiple audiences through social media platforms and apps and devices, any time of day or night. Sometimes this process cements culture and other times it breaks it (Irwin, 2021). That is the nature of participatory media (Jenkins, 2008; Ito et al., 2015). The Practice of Everyday Life by Michel de Certeau, and other phenomenological philosophers, like Gaston Bachelard, share much that can help us understand the participatory spaces of social media.

[4] Lior Levy (University of Haifa)

Held in Hand: Thinking the Face via the Selfie.

Abstract. Examining the selfie as a nexus of hand, face, and screen, this talk aims to challenge traditional readings of this photographic object as emblematic of societal narcissism, an image that reveals (or conceals) the self, figured, traditionally, in the face. Drawing on Narcissus' struggle, in Ovid's Metamorphoses, to "grip an image," I reframe the myth to highlight the interplay between manual gestures and digital interfaces in the making, viewing, and disseminating of digital self-images. Focusing on the evolution of the hand—from a survival tool to an expressive medium—I turn to the selfie as a meeting point between touch and vision. The smartphone, as a handheld device, shapes this relationship, transforming the face into a "facie" – a manipulable, editable, and mobile entity. Unlike traditional portraits of the face, the facie is serial, interactive, and ephemeral, embedded in processes of making and sharing rather than static representation. Thinking of risks of commodification of the face in the selfie, the former reduced to its surface appeal, I ask in conclusion if the "facie" opens new ways of imagining the face. No longer a fixed site of identity or enigmatic depth, but rather a gestural, relational surface.

→ **Table 3:** Digital Social Media & Experience

[5] Rita Niineste (Tallinn University)

The Object of Desire.

Abstract. This paper investigates the phenomenon of erotic desire through the conceptual framework laid out in Edmund Husserl's Ideas II. Drawing on concepts like allure, motivation, and affectivity, the study examines how erotic desire is directed toward an object — be it a person, an idea, or a fantasy — and how that object is actively constituted within consciousness. By focusing on the interplay between the intentional object and the specifically sexual pleasure derived from it, the paper explores how the subjective constitution of the erotic object transforms it into an entity loaded with personal meaning and cultural significance. This approach offers a novel perspective on erotic desire, emphasising the central role of sexual pleasure in enabling and structuring the multiple dimensions of erotic experience. The analysis reveals that the object of desire is not a static entity but emerges through a reciprocity of perception, memory, and imagination. The aim of the paper is to reveal the underlying structures and essential aspects of erotic encounters, avoiding as much as possible the concomitant cultural, social, or psychological biases.

[6] Anna Shams Ili (University of Copenhagen)

Complicating power on TikTok: An analysis of #StripTok.

Abstract. This paper examines the intersection of power dynamics and user behaviour within the TikTok platform, particularly focusing on the experiences of strippers who navigate the complexities of digital self-presentation and community building under the hashtag #StripTok. Drawing on the theoretical frameworks around power of Michel Foucault and Patricia Hill Collins, the study employs a mixed-methods approach, combining digital etnography and content analysis to explore how marginalised voices assert agency in an environment often hostile to their existence. By analysing the content produced by strippers on TikTok, the research highlights the ways in which these individuals creatively resist platform governance and societal stigmas associated with sex work. The findings reveal that, despite the constraints imposed by algorithms and community guidelines, users employ tactics of subversion to challenge dominant narratives surrounding their identities and labor. This exploration not only contributes to the understanding of social interaction in online spaces but also illustrates how individuals navigate and resist power structures in their everyday digital lives. Ultimately, this paper underscores the importance of recognising and amplifying marginalised perspectives within the discourse of social media, offering insights into the evolving dynamics of agency, identity, and resistance in contemporary social networks.

[7] Alejandra Fernández (UNNE - ARGENTINA)

Phenomenological review of estrangement:
bodies without eros. The media is the -circular- message

The current characteristic of the media is understood under the triad of the power of totalization, fragmentation and interdependence, a way of being that far from constituting a paradox, ensures its effectiveness and realization as such. McLuhan perhaps could not have imagined that the concept of extension - attributed in the explanatory tetrad of how the media function and replace each other - would be corroborated in infinite directions, as many as the points of correspondence a sphere would contain. The notion of network to talk about the media has proliferated over the functionality of these, replicating

each other while differentiating themselves by that Macluhian resource of classifying them as "cold" and "hot." The world phenomenologically includes the effects of networks that are as real as any material object, and even with a greater incidence of sensitive inherence. Thus, sensitivity is not limited to a bodily morphology but is triggered in multiple directions of sensations, equated in pure experiences and therefore, evidence of being. From this Husserlian imprint, a kind of borderless alienation emerges (Fernández, 2022) that would demand finding criteria of distinctive evidence in the flows of real media effects. The estrangement, on the other hand, is the resource that the media have introduced as part of the flowing naturalness of their constitution. The estrangement allows to maintain the distance from the totality: that the novelty is possible, and that the individuality becomes a realizable illusion, entitatively more qualitative than that of the immediate experience referred to an "I" that says "I". The overflow of the interactive media experience is of the order of patentness, but it is an intangible patentness, "reheated" (McLuhan), thus the communicational relationship is highly erotic in this same sense: it does not depend on someone completing it but only demands great energy to prolong it to infinity, because it can always be taken up again and sustained with great intensity. From this perspective there would be no place for excess, because the experience itself is an experience of excess, complete in itself, almost ecstatic (of ecstasy) that annuls the temporality of the "productive" passage. There would be no before or after, but rather a kind of interchangeable juxtaposition, which can be suspended and resumed from any point. An example of this – as a paradigm and a test case – is the OnlyFans platform. There is an eros of looking but also of retaining, a way of possessing without any other response than the very concession of looking. But the logic of this looking (if it can be called that at the risk of anachronism) is of the order of estrangement, from the emergence of an experience that the more it is given, the more it moves away in its powerful power to repel any eros. The media experience of OnlyFans undoes the idea of totality, putting into fragmentation the characteristics of totality by annulling external references and condensing in the fragmentary the intensity of each experience as "closed". Thus, the real is not only not indivisible from the virtual, but it assumes it as the background for "feeling" (perceiving) real. It must be added to this that of all the platforms and other networks, it is the only closed one, which operates based on the money of the users who must make their monetary transfer to view each time, without the possibility of any interaction with the owner of the account. At the same time, the owner of the account only has contact with the money he receives for the views of what he posts, being required by contract to maintain the site with interest, verified by the views and the frequency of the money received. This work proposes to reexamine some central questions about the media from the circular form that OnlyFans imposes, implosive, which annuls the eros that is at the base of its origin. That idea that one cannot be without a body is contrasted with the idea that "transitory experience is the totality of possible experience" (Ong – Flusser), which can be repeated by the continuous relationship between totality and fragmentariness, realizing the "fiction of possessing" in the experience.

→ **Table 4:** Digital interface & somatology

[8] Karyn Vasquez (Duquesne University)

Humanistic Interface and Para-Social Relationships:
Is A Humanistic Social Media Interface Possible?

Abstract. In this paper, I analyze the status of social media's relationship with the subject to discuss and analyze whether it is possible for social media interfaces to be humanistic based on Johanna Drucker's idea of "humanistic interface" from her book Graphesis (2014). My second focus is on how social media perpetuates para-social relationships through interface and question how a humanistic interface manages para-social relationships. I examine the effects current social media interfaces qualify subjects qua user. A major component of humanistic interface is its emphasis on subject rather than user and its transparency of its "madeness." I discuss that current social media lacks humanistic design based on this definition of humanistic interface. My goal is not to claim that all social media is bad due to its emphasis on user rather than subject, rather my goal is to visualize possibilities for social media interfaces to move towards a wholly humanistic interface design.

[9] Agostino Cera (Università di Ferrara)

Notes for a digital somatology: the NFT case.

Abstract. Starting from the official birth of Cryptoart (i.e. the auction sale for 69.3 million dollars, in February 2021, of Beeple's Everydays: the First 5000 Days), my paper investigates the aesthetic NFTs, i.e. NFTs as works of art. In my view, the aestheticizing of NFTs is not a "simple" de-materialization of the work of art, but its neo-materialization. To test this hypothesis, I will engage with Walter Benjamin's The Work of Art in the Age of Its Technological Reproducibility. The neo-aura produced by Cryptoart removes the taboo established by Benjamin, according to which technically reproducible art is post-auratic, i.e. devoid of hic et nunc. For Benjamin "post-auratic" means "an-auratic" (lacking in aura). Benjamin's aura equates to the somatization of an artificial object, because to provide an artificial object with "hic et nunc factor" means individualizing it, allowing it to have a history. These are precisely the distinguishing features of a body, understood not only as "Leib" (in contrast to "Koerper") but as flesh. On this basis, an object can be defined as a work of art precisely when its material dimension acquires a somatic-carnal dignity. The material support of the work of art becomes its own body. The emergence of Cryptoart shows that the post-auratic dimension doesn't necessarily mean an-auratic. Cryptoart corresponds to a limit beyond which the "aesthetic dimension" discovers that even within an immaterial/digital space the aura represents a non-negotiable value. As a consequence, within the infosphere an unprecedented idea of immateriality takes place: something that overcomes the material dimension without losing its individualizing function. The aesthetic NFTs could represent the first case of techno-flesh.

→ **Table 5:** Arts, devices & spaces

[10] Alessandro Caruana (Goldsmiths, University of London)

The Infinite Canvas: From Cave Paintings to Virtual Spatialism.

Abstract. This text explores how technological advancements over the past 80 years have transformed the human phenomenological experience of space, offering a hermeneutic analysis of these historical transformations. It articulates space perception through the arts' language and draws on the Lacanian dogma — "the unconscious is structured like a language" — to unveil how space mutually reflects and shapes our psyche. The paper first introduces the human prehistoric un-polarised perception of space through the analysis of cave paintings in dialogue with Joan Miró's artistic attempts to return to this primaeval un-polarisation, defined as posthuman in its intra-active dynamics. In contrast, Miró's contemporary artist, Lucio Fontana, is situated within technological advancements by paralleling the violent cut of the canvas to the violent atmosphere's piercing of the V2 rocket in 1942. This techno-research of new spatial frontiers is defined as (trans)humanist un-polarisation operating within anthropocentric and expansionist frameworks. The two divergent art gestures highlight the paradoxical nature of technology, which simultaneously discovers/enframes space yet promises infinitude. Today's virtual space is argued to continue the escapism that technology offers (and entrapment to which condemn): limitless space to explore, shape, and create within and from narcissistic desires conceptualised as counteracting the exploratory limitations of physical space and as a response to science's deconstruction of the human-centred Genesis. The effort to re-centre the individual and establish a neo-Genesis is seen — psychoanalytically — as shielding the Ego from the Lacanian Real, embodied in the unfathomable outer space, threatening our existence by realising the grand scheme's total indifference to us. The techno-colonisation of metaphysics in the fabrication of delusional (virtual) spaces is discussed as illusory structures: resistance to a posthuman language seeking to articulate the desire's surplus for being whole, to dismantle ancient spatial power structures.

[11] Christine Vial Kayser (Cergy University)

Script erasure as a liberating process: the works of Marcel Broodthaers, Mona Hatoum and Qiu Zhijie.

Abstract. The chance encounter of a series of works involving water, writing and paper, and the common process of erasure of the writing, lead me to question possible poetic and semantic relationships between three contemporary works with no apparent link: The filmed performance La Pluie (The rain) by Belgian artist Marcel Broodthaers, 1969; Measures of distance by Palestinian artist Mona Hatoum, 1988; and Writing the Orchid Pavilion preface a thousand times by Chinese artist Qiu Zhijie, 1990-1995. All three works depict writing and its erasure by water: rainwater, shower water, calligrapher's ink-laden water. All three transform our perception of paper from being a support of writing to being the bearer of the invisible. The works bear witness to the passage of time, the erasure of words and with them the erasure of relationships between people, but also the reintegration of words and people into the flow of things, through the artistic gesture, because this erasure itself is fixed by the camera. This contribution suggests that water is as important as ink, pen and paper in writing and that all elements belong to the unending flow of life, in its corporeal experience as Merleau-Ponty contended. Thus, the experience undoes what history attempts, and shows its ontological quality as a fiction as Michel de Certeau contented (Ferreira 2018). It seeks to shed light on the making of this metaphorical meaning by examining the physical sensations and the semantic

associations produced by them, in a phenomenological approach to these works, more impressionistic than theoretical.

[12] **Marc Veyrat** (Université Paris 8), **Gaëtan Le Coarer** (Université Savoie Mont Blanc) & **Jordan Fraser Emery** (Université Savoie Mont Blanc & Universidade de São Paulo)

The CUIR Cold Case: otherness mechanisms in/between "] P P P [" & "R\FRAME".

Abstract. Sometimes information can hit us right in the heart, right in the head. Or ricochet. The question of ricochet is a round-trip in resistance between the body and the skin. This skin/membrane, which can be considered as eSPACE intermedia and trance/relational, is an interface that receives information, for good or ill - the bullet may be deflected by a bone, a body movement, assistance or penetrate deep into our flesh - then rejects it, transforms it into a symbiote or absorbs it, without digesting it. But this memorial body, enveloped in this fragile, porous skin / screen, which offers it a degree of protection after all, can transfer a PART-i of the content with which it becomes impregnated outside the body, into an object / body / box representing it. For this foreign element, which arrives with varying degrees of violence, rapidity and intensity, can be delegated, abandoned or selected via an apparatus, a vision machine that translates this "trajectography" to resume a formula from Paul Virilio. In short, a computer. When Walter Benjamin crossed the Spanish border after being released from a concentration camp near Nevers, he learned on arrival at Port-Bou in September 1940 that he was to be repatriated to France. He decided to take his own life. However, his fellow exiles mention a heavy suitcase, the contents of which we don't know, which will disappear, but which Walter Benjamin carried with him despite his fatigue... Perhaps the question of memory and its porosity with the body - memory through the skin that lies outside the body but accompanies it - provoked by the arrival of information can be summed up in this lost suitcase. Closed, memory has no future, because the eSPACE of its deployment is suspended, as it is ultimately subjugated to its eventual rereading. Open, of course, it reveals both the anxiety of its potential disappearance, and its elastic deployment in a timeless break. For this orthotic receptacle, memento mori, made to transport or transpose information, can only be related in our imagination to the way in which we will or will not be able to apprehend, to experience a tangible and intangible exterior in motion: information set against an interior. In both cases, open or closed, this suitcase remains a becoming of the body ... Through the beholder, through this information read. The first APPLE computer cobbled together by Steve Wozniak, Steve Jobs and Ronald Wayne in the '70s could already fit inside a suitcase... Belgian artist Wim Delvoye's exhibition of the Cloaca Travel Kit (2009-2010) - "the defecation machine that transcends excrement" - also carried "in a suitcase, ready to travel... and which, in its reduced scale, comes close to a life-size human digestive system", reminds us that this device for recording a form of body memory, accompanying it or signaling the personality of an individual or an artist, asserts a point of passage between inside and outside. Perhaps as a kind of double CUIR skin covering in a memorial allegory the flesh as an alchemical collection of information, a quantum entanglement between two points of interconnection... These points of passage through which the information leaving or entering this body passes will be questioned here using two XR devices:] P P P [and R\FRAME.

→ **Table 6:** Visibility, technology & art

[13] Zheyang Zeng (HUNAN NORMAL UNIVERSITY)

Pointing to the "Visible": "Modern Clinical Medicine" and the "New" Body in China
from the Perspective of Media Phenomenology.

Abstract. In the history of the spread of Western medicine to the East, the "body" within the core of traditional Chinese medicine culture is projected by medical devices. It is not only an object of experience, but also an object of scientific medicine and an object of media. When it is "grasped" and made "visible," new audio - visual, sensory, and bodily experiences are "generated." Thus, in the encounter with medicine, the "visibility" brought about by technology quietly throws the body into a kind of media "matryoshka." Does medical knowledge and practice transform and spread from one language to another? Under the analysis of the materiality of communication, both at the discursive and practical levels, what we need is a more flexible, useful, and productive observer to meet the new uses of the body and adapt to the massive proliferation of equally flexible and exchangeable information. The new medicine has brought about the visibility of the body, triggered new forms of domination, and made what Foucault called "technologies of the individual" possible. When technology is projected onto the body, every tremble, shudder, or indifference of the body is clearly visible and should be a monument in the history of media. The discourses of technology, science, and culture penetrate one another. Media and technology not only manifest as providing a device but also refresh our body's perception of the world and space, as well as our experience of the elements that distinguish humans and the body. The discovery, revelation, and subsequent deepening of the "visibility" of the body, along with its elaboration in political economy, media studies, physiology, psychology, and politics, etc., is a social symbol that infinitely systematizes human society.

[14] Marleni Reyes Monreal (BUAP).
Breaking the frame, the sound, and the appropriation of space in Virtual Reality.

Abstract. This research-creation project analyzes the immersion experience in virtual reality (VR) by studying the appropriation of space by the 360º Virtual Reality video observer by structuring narratives that allow the displacement of the gaze and surround sound. The study includes theoretical research and experimentation by developing a series of VR stories in a single sentence. The project seeks to analyze the relationships between the gaze in conventional cinema on screens and the immersive experience of looking without a screen in film content in virtual reality. Its triple objective includes discussing the relationships between medium and art, creating works, and finally, exhibiting and disseminating the findings. Immersive 360º videos are not a new practice; artists have found creative possibilities and visual experimentation in using forms of recording beyond the screen, promoting a total break with traditional forms of representation on a frame where the experience with the technical device also becomes a vehicle for creation and creativity.

[15] Cynthia Patricia Villagómez Oviedo (Guanajuato University)

Inventing the Everyday Through Electronic Art:
A Path to Inclusion for Individuals with Autism Spectrum Disorder.

ONLINE

Abstract. The social inclusion of individuals on the autism spectrum could also extend to the field of electronic art. Contemporary artists who integrate innovative scientific and technological resources into their proposals often explore everyday phenomena, requiring audience participation as an integral part of the artistic piece or development. The artist, as an inventor of the everyday, transforms ordinary events—such as a walk through the city—into extraordinary experiences. This is achieved through the sudden appearance of various devices placed along the pedestrian's path, demanding interaction. These artistic interventions frequently generate profound insights or reflections on social issues, or simply foster group cohesion through collaborative dynamics. Such dynamics hold particular interest for individuals with Autism Spectrum Disorder (ASD). This research focuses on electronic art, the invention of the everyday, and ASD Level I (previously known as Asperger's syndrome). Individuals with this condition often go unnoticed and experience significant social communication challenges, which lead to chronic stress and severe health problems. If technology-driven art can promote social integration, it becomes a powerful tool for the inclusion of such individuals and could therefore help mitigate the challenges associated with their condition.

→ **Table 7:** TikTok's challenges

[16] Kefu Zhu (N/A)

The Aesthetics of Entertainment through Short-Video Recommender Systems

ONLINE

Abstract. This paper focuses on the experience of Short-Video Recommender Systems (SVRSs) entertainment. SVRSs, exemplified by platforms like TikTok, employ filtering algorithms to automatically suggest short video clips based on individual preferences. This paper explores the often-overlooked aesthetic dimensions of SVRS engagement, venturing beyond traditional Western aesthetics to encompass a broader investigation of how individuals perceive and make sense of the world. Adopting an enactivist perspective rooted in the philosophy of Merleau-Ponty, the paper emphasizes the living body as a meaning-making and self-making organism. It argues that prolonged engagement with SVRS entertainment leads to a gradual erosion of one's sense of existence and induces a captivation mood. This erosion results from the dissonance SVRSs create in users' worlds and the diminishing role of the body in making sense of their surroundings. This paper unfolds by introducing SVRS entertainment, followed by an elaboration of the Merleau-Ponty-inspired enactive approach to the aesthetics of entertainment, and an analysis of the structure of the SVRS entertainment experience.

[17] George Chirita (Executive director of The Romanian Association for Audiovisual Communications)

Towards a melting point

ONLINE

Abstract. The practice of everyday life and its understanding have always remained the "property" of the empirical person, a fact that was facilitated by the isolation of philosophy in its own conceptual problematics. The mass-media accommodated themselves to this situation by the simple gesture of having to speak simply in the language of the people they targeted. The truth of the media message could not be guaranteed by its own coherence, but only by the deontology of the field, while in philosophy the guarantees of truth stemmed from the philosophical discourse itself. After culminating in the philosophy of Husserl, who brought the problematic of the external world closer to that of the subject to the point of identifying them, the subjective act always being intentional, oriented towards the outside, philosophy moved on to assault the practical/lived world starting with Heidegger, through the hermeneutics of facticity, then passing through the interest in corporeality manifested by Merleau-Ponty and up to the new phenomenology of Hermann Schmitz, who developed the concept of the primitive present. The assault of philosophy on the lived world is going to change the empirical person's concept of practice and of the lived life. This is not yet fully manifest, but it can be anticipated in the floating of the person's life in the virtual universe of mass media and new media where the conceptual binomial truth/false is replaced by a narrative in which truth and falsehood are equated in experience. The same type of assault on immediate life also happened in science where there was a transition from the Newtonian science evolving in the Kantian starry universe, to the quantum gravitational theory that transformed the universe into a process of situating the subject in its own field of existence where, through the phenomenon of entanglement, the subject witnesses, as in a media spectacle, the projection of event horizons in the punctuality of its identity. The increasingly accentuated movement, through new media, of empirical experience into the online universe, where

we no longer have an events state, but a comprehensive one, will facilitate the approximation of the individual's empirical experience to the coordinates of the new phenomenology. The issue of the manifestation of authority in urban spatiality, which Michel de Certeau spoke of, is now transforming into an issue of freedom of expression. In this great shift of the equilibrium point, we are still in the ambiguity produced by fake news, but the trend is towards a melting point of the way in which life is understood in daily practice and in philosophy. With these premises explained, I also propose an analysis of the phenomenon that happened in Romania during the presidential elections, which was understood as a great game of influences on the Tik Tok platform.

→ **Table 8:** Philosophy & identity

[18] Joseph Cohen (University College Dublin)

Through Sacrifice to Singularity.

Abstract. According to which Law, ideal and promise, has our humanity constituted in and for its thinking an economy and a logic of sacrifice which pervades and orients each of its determinations – ontological, ethical, theological, anthropological and political? In which sense, has the operation of sacrifice instituted itself as an inalienable signifier in the history of the truth of Being and for the essence of the human being? And in which manner are we to comprehend, question and ultimately deconstruct, the meaning of this sacrificial modality, economy and logic, always and already at work in what we call thinking? From these preliminary questions – which will also allow us to define historically, sociologically, anthropologically, philosophically and theologically the idea and the experience of sacrifice, its concealed presuppositions and its manifest breadth, in what we call thinking – our reflection will deploy the essential alliance between the operation of sacrifice and the central ontological, ethical and theological determinations of our philosophical tradition: donation, gift and event, duty and obligation, temporality and history, law and love, truth and justice, recognition, forgiveness and reconciliation, the Self and the Other, revelation and judgment, etc. Indeed, we will examine and explicate our directing hypothesis and seek to verify it throughout the history of philosophy from Plato's Phaedrus and Timaeus, throughout Modernity and German Idealism, as well as in contemporary thought, from Nietzsche, Kierkegaard, Husserl and Heidegger to Levinas, Derrida and Patocka. In parallel with our interpretation of how and why an economy and logic of sacrifice work through and within the history of philosophy, we will also deploy another history of sacrifice which, through a comparative interpretation of our three monotheisms – Judaism, Christianity, Islam –, will be seen to contain powerful sacrificial signifiers capable of opening to wholly other orientations and significations than those ensured and assured by and through the history of philosophy. Through this double reading, philosophical and theological, of the question of sacrifice, we will seek to expound a critical re-evaluation and thus a deconstruction of the operativity of sacrifice and thereby open the possibility of re-thinking how, where, why and towards which end can the aporia of sacrifice, its incessant and reiterated impossibilisation, can engage a novel address of the singularity of human existence.

[19] Lars Lundsten (University of Helsinki)

Everyday life in Ingarden's spots of indeterminacy and schematized aspects.

Abstract. The Polish philosopher and realist phenomenologist Roman Ingarden (1893–1970) is mainly known for his work on aesthetic value and ontology of art works. The concept of 'spots of indeterminacy' (German: Unbestimmtheitsstellen) as well as 'schematized aspects' (Ge. Schematisierte Ansichten) were introduced by Ingarden in his magnum opus The Literary Work of Art (Das literarische Kunstwerk) in 1931. In his work and in the work of later followers, these two have fundamentally been understood as properties of literary fiction, in his words, literary works of art. In my presentation, I want to propose that spots of indeterminacy and the feature Ingarden calls schematized aspects should be treated in a broader context than in the realm of literary art or fiction. According to my argument these features should be seen as inherent to any textual report, be it a work of fiction, a scientific article or a piece of legislation. I want to argue that the commonness of

spots of indeterminacy and schematized aspects in verbal communication concerning everyday life can be claimed to function as a prerequisite for the aesthetic use of these features in word art.

[20] **Mariano Navarro** (Universidad Panamericana)

Pseudonyms and Despair: Kierkegaardian Indirect Communication lessons for the digital age .

Abstract. This project explores Søren Kierkegaard's concepts of indirect communication, despair, and abandonment as "wild strategies" for navigating contemporary media environments. Kierkegaard's use of pseudonyms as a performative strategy of indirect communication—where he adopts various personas to convey different philosophical perspectives—mirrors the fragmented, nonlinear nature of modern digital practices. In online spaces, individuals similarly adopt performative identities, using irony, memes, or pseudonymous accounts to engage in indirect communication and express existential anxieties. This digital fragmentation echoes Kierkegaard's idea that meaning often unfolds indirectly and ambiguously, challenging straightforward interpretation. Kierkegaard's concept of despair, rooted in the dissonance between one's finite and infinite selves, aligns with the existential crises of online self-presentation. The mediated self—constructed through curated digital personas—oscillates between authenticity and performance, amplifying the existential tension that Kierkegaard describes in one of his works, The Present Age, in which he criticizes the press and public opinion phenomena of his time. The constant pressure to present oneself in specific, often curated ways, deepens this digital form of despair, reflecting the self's struggle to reconcile its true nature with its digital projections. Abandonment, in this context, becomes a strategy for coping with media-saturated environments. Kierkegaard's existential abandonment—relinquishing control in the face of uncertainty—finds its parallel in contemporary practices of digital withdrawal, where individuals disconnect or resist algorithmic manipulation to reclaim autonomy. By examining Kierkegaard's ideas through the lens of media studies, this project illuminates how pseudonymous identities, indirect communication, and existential despair function as strategies for navigating the fragmented realities of the digital age. Kierkegaard's philosophy provides a critical framework for understanding the existential stakes of living in a media-saturated world, where identity, presence, and agency are continually negotiated amidst chaos and ambiguity.

→ **Table 9:** Posthuman: imagination & experimentation

[21] Carlos Enrique Maldonado Martinez (UNAM, FFyL)

Serial Experiments Lain and the interconnected world

Abstract. In the Japanese anime Serial Experiments Lain (1998), the description of the Internet as a metaphysical and ontological layer that exists at the same time as the world of life [Lebenswelt], resembles the panorama that Neal Stephenson gives us in his novel Snow Crash (1992), and, at the same time, both works reflect the current state of the Internet, in 2025. Although the possibilities offered by the anime Lain are limited in that we have avatars, although they are not independent of our image outside the Internet, and the relationship between life lived inside and outside the Wired (the Internet) would allow us a life after death. It would seem that the way we are on and off the Internet defines us rigidly, since we are what we want to be on the Internet, but we are limited to the possibilities of image construction and the pretense offered by a pseudo-anonymity, pre-social networks, which ends up fading away among the need for attention or approval among peers from the projection and sharing of what our life is lived on and from the Internet.

[22] Zorianna Zurba (Trent University)

Love, Posthumanism, and Her -- ONLINE

Abstract. Her: A Spike Jonze Love Story marks a shift in the representation of human-synthetic being relations by representing an intimate relationship between a human and an operating system. Central to the film is the enigma of the affective and sensory experience of love without the assumed tangible, carnal experience of sexual intimacy, and without the interplay of two bodies. If posthuman "[d]is-identification involves the loss of cherished habits of thought and representation, a move which can be exhilarating in its liberatory side-effects but also produce fear, a sense of insecurity and nostalgia" (Braidotti, 2019, p. 104), then, Her as a posthuman love story, dis-identifies love by uncoupling love from its telos in the unification of two humans. Her strategizes to uncover the unique potentials in emergent scenarios and relationships between human and posthuman Others; it defamiliarizes love as the unification of two beings to represent a love of letting be. Adopting romantic film-philosophy (Sinnerbrink, 2011a; 2011b) as a methodology, I place Her in conversation with posthumanist feminist theory (Braidotti, 2006, 2019, 2022; Haraway, 1991, 2022) and a feminist phenomenological philosophy of love (Irigaray, 2001; 2002; 2013) to reveal: how intimacy is co-created when it cannot rely on hegemonic human-human romantic conventions; how an aesthetic experience of a body is assumed and taken for granted in romantic relationships; and, how love as a letting be that informed by sensory awareness is an alternative to a love of union.

[23] Boisnard Philippe (artist).

Openness to Artificial Imagination Through a Tactics of Error -- ONLINE

Abstract. Building on Deleuze's critique of error and Michel de Certeau's definition of tactics, this study aims to explore the possibility of a phenomenology of Artificial Imaginations (AI), one that is decoupled from human intentionality. By analyzing artistic experiments using Generative Artificial Intelligence (GAI), we will develop a phenomenological approach to GAI, examining what these technologies reveal about the nature of imagination and their implications for human understanding. Rather than seeing GAI as a mere extension of human creativity, this perspective considers it as an

emergent process, where error and deviation serve as points of rupture, opening new fields of perception and thought.

MARCH 13 - SESSION 4

→ **Table 10:** Michel de Certeau: case studies on hologram & AI

[24] Aïcha Revellat (University of Basel)

"It's Alive": Holography Between Promise and Illusion .

Abstract. Holography appears as a recurring yet unfulfilled promise: while it embodies the idea of a perfect illusion of the three-dimensional image, it has neither fully established itself as an artistic practice nor as a technology. My paper emphasizes the historical and aesthetic dimensions of this medium, which has garnered particular attention in moments of crisis in photography. Jean-Paul Sartre, in The Imaginary (1940), distinguishes between perceiving an object—engaging with it as something real and present—and imagining it, where the mind conjures an absent object. While perception anchors us to reality, imagination creates a separate, detached realm. Sartre describes imagining as an act of nihilation, a mental process that negates the physical presence of an object to construct a representation of it. He characterizes this act as a "magical" one, transcending physical limitations to fulfill desires, often with a tone of imperiousness or childlike insistence. Holography serves as a striking example of the interplay between perception and imagination, occupying a liminal space between reality and illusion. Holography exemplifies a blurry state between reality and what Jean Baudrillard called simulation. This becomes especially evident in the fact that the most famous holograms either exist only in science fiction films, or, as with the lifelike projections of politicians and deceased musicians, are not holographic images at all, but illusionistic technologies simulating the idea of a hologram. The aim of my paper is to critically examine not only the historical development, but also to examine the practice of holography. Michel de Certeau's The Practice of Everyday Life (1980) in which he speaks about reinterpreting cultural products provide a lens for examining how this medium is used, consumed, and interpreted in the context of the current crisis of photographic representation.

[25] Ekaterina Ode (Bauhaus University Weimar)

Living with the acousmachines: toward an "ordinary" AI-communication.

Abstract. Referring to Michel de Certeau's work on "l'ordinaire de la communication", my paper explores a media-anthropological and post-phenomenological approach to contemporary social interactions mediated by Artificial Intelligence technologies. These technologies encompass the use of voice machines such as GPS systems, Siri, Alexa, Replika, as well as web-based communication tools, deepfakes, and more. Highlighting the invisibility of the sources of these voices, Michel Chion, coined the term "acousmachines" to describe the computer voice of the cosmic ship in Kubrick's 2001: A Space Odyssey. Today, AI voice technologies are designed to assist and guide us in our daily lives. In the 1980s, Michel de Certeau developed an approach to media culture and communication through an analysis of media forms, likening television to a guiding voice that fosters and shapes community. Similarly, the Weimar school of media anthropology introduced the concept of anthropomediality to describe the interdependence between media and cultural individuals or groups. Do AI technologies still facilitate communication between us and others (or the world), or do they instead represent a new form of spontaneous self-technologies, such as AI-driven vocal psychiatry, meditation tools, or artistic applications? Inspired by phenomenology , the acousmatic theory

(Schaeffer, Chion) places the notion of the acousmatic within the realm of perception. While Schaeffer adopts Husserl's model of reduction to describe the acousmatic experience, Chion extends this through Merleau-Ponty's post-phenomenological approach to machines (Nature). By juxtaposing these perspectives with de Certeau's ideas about communication, I aim to apply de Certeau's models and methods to analyze the influence of AI vocal technologies on our everyday lives.

[26] Giorgia Arbuti (Université Savoie Mont Blanc)

Urban, digital, and AI-generated stickers in "The Practice of Everyday Life": resistance and creativity across offline and online environments.

Abstract. In "The Practice of Everyday Life", Michel de Certeau focused on how ordinary people navigate and resist dominant discourses, elaborating concepts such as: tactics as creative and resistance acts against strategies imposed by power structures; usage (or consumption) of cultural products by users; poaching activities; the distinction between place and space, with spatial practices representing personal ways of engagement and claiming minorities representations. Urban stickers are inherently tactical objects due to their informal, unauthorized and flexible dynamics, minorities' reappropriation practices, creative engagement with unowned spaces, and ephemeral identities tied to both spatial and temporal dimensions. Recently, stickers found new formal contexts online, proliferating in digital platforms to express particular situations or feelings. This digital evolution of the term sticker progressed in September 2023, when Meta's AI sticker service allowed users to generate personalized stickers from text prompts, raising concerns about generating inappropriate elements and reproducing biases and prejudices. This paper compares urban, digital, and AI-generated stickers through a phenomenological approach, analysing their spatial, temporal, and technological dimensions and how they mediate perception, interaction, and social signification, posing these questions: if urban stickers are firmly rooted in de Certeau's tactics, what happens in digital and AI contexts? What affinities and divergences emerge between urban reappropriations and the hybrid dynamics of new digital technologies? This study answers the urgency to explore how everyday acts of creativity and resistance evolve within online spaces hybridized, mediated, and often commercialized by power structures, raising questions about agency, representation, and creativity appropriations in algorithmically driven environments.

→ **Table 11:** Everyday life with Michel de Certeau: story, resistance & design

[27] Hye Young Kim (Ecole Normale Superieure)

History as the Storytelling of the Future: Interpreting Michel de Certeau's Concept of History as Writing Within Heidegger's Framework of Temporality.

Abstract. In this article, I would like to explore Michel de Certeau's notion of history as storytelling and interpret this idea in light of my understanding of Heidegger's concept of Temporality. I interpret the Temporality of human Dasein as a form of storytelling that unfolds between the present and the future. The present—the point where I stand—is, however, also the point where I have been (gewesen sein). In other words, I stand within tradition while simultaneously moving toward the future, where the possibilities of my being lie, before returning to the present. This movement between the present and the future constitutes the very structure of Dasein's existential understanding. De Certeau's perspective, which sees history not as something bound to the past as a collection of fixed facts, can thus be reconsidered within the framework of Dasein's existential understanding of Temporality.

[28] Martin Ritter (Institute of Philosophy, Czech Academy of Sciences)

Poacher and Amateur. Figures of Creative Resistance in Certeau and Stiegler .

Abstract. In my talk, I will connect Certeau's and Stigler's conceptions of how individuals can relate to the system that conditions them in a way that makes it instrumental for them. I will focus on Certeau's figure of the poacher, or more precisely the practice of poaching as an inventive tactic, and Stiegler's figure of the amateur as an individual capable of cultivating her perceptiveness and developing new practices based on it. Both ideas are in fact quite idiosyncratic: Certeau makes his idea of poaching more specific by depicting reading as poaching, while Stiegler goes back to the eighteenth-century "quarrel of the amateur" to indicate what he means by the necessary amateurism. However, these accounts offer comparable conceptualizations of the whole-part relationship, in which the part, i.e. the individual, is understood as the consumer. While Certeau seems to offer an optimistic concept of its everyday creativity outwitting the system, Stiegler's approach seems pessimistic in that it understands the individual as completely dis-individualized, i.e. psychically and libidinally corrupted. I will question this apparent duality and show how Certeau's and Stiegler's descriptions can be mutually enriching. One of my intentions is to show that Stiegler, like Certeau, stresses the importance of our everyday practices, understood as knowing how to live. But because of his emphasis on h

[29] Felip Vidal Auladell & Ana Belén Rojo (ESDAPC)

Body, Space, and Design: A Brief Phenomenological Exploration of Michel de Certeau's Theory

Abstract. The interaction between the human body and spaces it inhabits has long been a widely discussed topic in the fields of cultural studies and design. As we will see through the analysis of several significant cases, the proposals of theorists like Michel de Certeau allow us to understand the mechanisms that lead urban space to be modified by its users beyond the initially planned architectural project or design. More specifically, this poster presents how his contributions allow us to observe, from a phenomenological point of view, the dynamic and reciprocal relationship between the bodily and the environment. The body - "designed" and "designer" at once - interacts dynamically with "the other" and its environment. The body is not a mere passive recipient of design but an active

agent in its continuous reinterpretation and reconfiguration by means of everyday life. By recognizing the role of the body in the shaping and transformation of designed spaces through everyday practices, De Certeau's contributions highlight the ways in which the lived experience of the body shapes our understanding, relationship, and negotiation of physical and social spaces. In this way, De Certeau provides us with a valuable framework for understanding the dynamic interaction between design and everyday life in urban environments, reminding us that the city is not simply a built environment but a lived experience that is constantly transformed by the practices of its inhabitants.

→ **Table 12:** Michel de Certeau case studies: care, monument & algorithm

[30] Miranda Campbel (Toronto Metropolitan University)

Care as Relational Tactic

Abstract. Speaking in 2024, Fred Moten commented on the everyday choreography of audience members reorganizing themselves to make space for a latecomer, highlighting care as an ordinary norm, that has not been extinguished by neoliberal capitalism. In this paper, I examine creative work as a case study, and following Michel de Certeau (1984), I highlight care as an everyday norm and relational tactic employed by emerging creative workers to make this space "habitable." I further situation these tactics of navigation and negotiation within de Certeau's discussion of la perruque, where pockets of "social exchange, technical invention, and moral resistance" (26) suggest that "a diversionary practice remains possible" (27). What I term "communities of care" demonstrate a shift towards a collective impulse and suggest the resilience of alternative formations of social enterprise within the broader neoliberal uptake of the creative industries as economic driver. The neoliberal imperatives of the creative industries instrumentalize risk as an individual concern and suggest the need to compete for seemingly scarce resources. Communities of care foreground a collective rather than individual response to mitigating and managing this risk, creating broader support structures in the absence of policy frameworks. Based in participatory action research with community arts organizations and qualitative interviews with emerging creative workers, I highlight the tactics of seeking autonomy; widening access; and balancing community and economic means as components of communities of care.

[31] Ricardo Ignacio Prado-Hurtado & **Alberto Ruiz Méndez** (Universidad Anáhuac México)

ONLINE

Anti-monuments : Espaces dynamiques et furtifs pour la mémoire collective selon Michel de Certeau.

Abstract. Les anti-monuments sont des interventions urbaines qui défient les récits officiels, rendent visibles des histoires marginalisées et favorisent la mémoire collective. En appliquant les concepts de Michel de Certeau, tels que le braconnage (furtivisme) et la distinction entre espace et lieu, on comprend comment ces espaces sont resignifiés par leurs spectateurs. Le braconnage, décrit comme une tactique par laquelle les individus s'approprient et réinterprètent les produits culturels, permet de comprendre comment les spectateurs des anti-monuments transforment leur signification pour refléter leurs expériences et contextes personnels (De Certeau, 1984, p. 174). Par exemple, un anti-monument dédié aux victimes de violence peut être perçu comme un lieu de deuil, de protestation ou de résistance, selon les interactions individuelles ou collectives. De Certeau distingue entre "lieu", structure statique, et "espace", qui se crée par les pratiques humaines qui lui donnent sens (De Certeau, 1984, pp. 117-118). Les anti-monuments deviennent des espaces dynamiques à travers des récits qui défient la mémoire officielle et encouragent une réflexion critique. Ce phénomène est visible au Mexique, où les anti-monuments, comme ceux étudiés par Díaz Tovar et Ovalle (2018), servent de plateformes de dénonciation et de résistance. De plus, De Certeau souligne que les pratiques quotidiennes sont des actes de résistance silencieuse contre les structures de pouvoir, car "le consommateur produit sans être producteur" en redéfinissant les significations imposées (De Certeau, 1984, p. xiii). En somme, les anti-monuments illustrent comment la mémoire

active et la résistance culturelle permettent aux communautés de s'approprier l'espace public, créant de nouvelles significations et favorisant une compréhension plus inclusive du passé.

[32] Evgenii Shkliar (European University at St. Petersburg)

ONLINE

The Poaching of the Algorithm: A De Certeaulian Perspective on TikTok and Memes.

Abstract. Michel de Certeau's emphasis on everyday practices as forms of creativity and resistance offers a powerful lens through which to examine contemporary digital culture. This paper proposes to analyze TikTok as a new form of power – a "strategy" – characterized by algorithmic control designed to maximize user engagement. The platform, a capitalist machine expressed in short-form video, is appropriated by users who employ diverse "tactics." These include practical life hacks, information sharing (e.g., for emergencies), and importantly, "political utterances." The rise of memes, particularly in political discourse, provides a unique case study. The recent US political landscape, exemplified by the "brat Kamala" meme, illustrates how users create alternate narratives and subvert official messaging. The core question then becomes: how do such tactics, and memes in particular, influence political discourse? The ambiguity and varied interpretations of politically-charged memes are key challenges, highlighting the active agency of users in appropriating and transforming seemingly dominant structures. This research suggests a crucial extension of de Certeau's concepts to the digital sphere, revealing the complex interplay of power and creativity in everyday online practices.

→ **Table 13:** Identity & digital aesthetics

[33] Luis Acebal (National University)

Wilderness as a Social Construct.

Abstract. My paper examines representations of wilderness in select American literary works, focusing on its depiction as a natural space largely untouched by human influence. Roderick Nash defines wilderness as "the most intact, undisturbed wild natural areas left on our planet—those last truly wild places that humans do not control and have not developed with roads, pipelines or other industrial infrastructure." In an age shaped by technological advancement, where human activity permeates nearly every corner of the globe, wilderness symbolizes a counterpoint to the mechanized, technological world. Drawing on Martin Heidegger's critique of technology as a mode of enframing (Gestell) that reduces nature to a resource for human exploitation, this paper positions wilderness as a conceptual space that resists technological domination. Heidegger's distinction between a technological worldview and a more contemplative, poetic engagement with Being underscores the cultural yearning for a wilderness experience that transcends utility and reconnects with a more authentic relationship to nature. In this context, wilderness operates not as an objective, physical reality but as a cultural construct shaped by the technological age. It evokes a state of mind or feeling tied to the possibility of encountering nature beyond the reach of human control. This paper explores how American literature navigates these tensions, examining wilderness as a space that engages with technology's transformative power while preserving a vision of nature unmediated by human design.

[34] Soheil Ashrafi (University of Central Asia)

Identity and the Aesthetic in Kyrgyz Everyday Life .

Abstract. There is always an evolving heterogeneity and divergence of viewpoints and lifeworlds in every social milieu against a backdrop of its entrenched past, fluid present, and uncertain futures. Nevertheless, the process of individuation as the formation of identity is conditioned by and finds expression in the tangible and material. This process can be formulated in the form of two crisscrossing syllogisms: all tangible forms are aesthetic forms; all knowledge stems from tangible forms; therefore, knowledge is rooted in aesthetic forms. Building on the first argument, the second argument is framed as follows: the individuation of reality is individuation of knowledge (Simondon 1963); identity proceeds from individuation of knowledge; therefore, identity is rooted in individuation of knowledge (or aesthetic forms as established in S1). In other words, identity is inextricably bound up with the aesthetic and this is most plainly manifest in the life of a people standing at the crossroads of conflicting ideologies and ways of life. The paper explores the question of the relation between identity and the aesthetic based on cases and observations of counterculture embodied and expressed through contemporary art in Kyrgyzstan in the face of conservative traditions, the Soviet colonial heritage, and global hegemonies. The above theoretical framing will be expanded and reflected on by exploring the creative efforts and visions pursued by artists such as Ulan Japarov as centrifugal undercurrents shaping the forefront of everyday life in Kyrgyzstan.

[35] Nelson Camilo Forero Medina (University Bielefeld).

Transnational intersubjectivity: digital media and phenomenology.

Abstract. Edmund Husserl claims that the intersubjectivity arises from the epoche in its final stage through the "I" in the "Cartesians Meditations" and "The crisis of the European sciences". Beyond the continuous affirmation of solipsism of the claim by Husserl, the main aspect of this discovery is the key role of the medialization of the "appearance" of otherness, independent of how and what mediates this relationship. It also implies that a modification of media/mediation brings a new form of intersubjectivity. Thus, the introduction of new media provides new conditions of possibility for phenomenological intersubjectivity. The mass media was characterized by a strong belongness to the national area where each channel/network operated. It created the idea of "sameness" among the inhabitants of some place (country). It does not mean that each subject thought the others as totally same, but it experienced the "same world". It allowed the creation of a common past and common expectative. It diminished the apparition of other "experienced worlds" which were labeled as "conspiracy theories". The introduction of digital media allows that this other "experiences of the world" connect each other creating a wider network. These new networks create new "experienced worlds" which are local, but they connect with other subjects in other places. Some of these new communities, for instance, oppose to a "globalist agenda" which was legitimized by the "old liar mass media". The paper seeks to highlight the new phenomenological intersubjectivities due to the introduction of new media (digital) and how this introduction provides the conditions of possibility of new transnational communities using as example the digital platform X (former twitter).

→ **Table 14:** Language & LLM Technologies

[36] Yan Xu (Durham University)

The difference in power and status between speakers and listeners in speech acts.

Abstract. Previous research has largely concentrated on defining the illocutionary force of speech acts and specifying the conditions necessary for its realisation. These works collectively examine the prerequisites for successful speech acts, often placing substantial demands on the speaker to ensure their intentions are accurately understood. However, by prioritising the listener's perspective, this approach tends to overlook speakers proactive' role as the initiator of communication. In reality, speakers actively use speech as a means to fulfil their intentions, and can deliberately influencing the listener's thoughts or actions. Therefore, the consequences speech acts bring will not be limited to whether the speaker's intention is realised, but also has a more far-reaching political impact, which further affects a certain group or even the entire society. Therefore, my research would like to reveal that speech acts present the inequality of status and power which is embedded in the role of the speaker and the listener rather than their social identity. Speakers with advantageous social identities will be further empowered; while the power gap between speakers with disadvantaged social identities and the listeners caused by social identities will be compensated by the power of the speaker's role.

[37] Junichiro Inutsuka (Jissen Women's University)

The Exploration of Blanks in Language and Humanity:
A Comparison of Inflectional and Agglutinative Languages.

Abstract. This study explores the concept of "blanks" in texts to examine the relationship between linguistic structures and the human experience of language. Inflectional languages (e.g., Indo-European) strive for "complete linguistic forms," grounded in grammatical autonomy, enabling objective and impersonal descriptions. In this context, blanks function as spaces where readers engage with the text's inherent completeness, granting freedom not for subjective interpretation but for approaching the essence revealed by the text itself. In contrast, agglutinative languages (e.g., Japanese) are rooted in first-person narration, where blanks act as "silence," inviting dialogic relationships with readers. In written Japanese, the writer's gestures are embodied in the script, and readers re-experience these movements through reading. Blanks thus transform into moments of "silence" that manifest a "presence in the here and now," opening pathways toward the source of language—the "Sagen - Koto" that precedes formal expression. This study employs abstract language models derived from real-world linguistic practices, recognizing that actual language use often involves a fluid interplay of diverse frameworks. By addressing the integration rather than separation of these models, it seeks to illuminate the layered nature of humanity. The rapid development of LLM technologies, which mechanize language while revealing its structural depths, demands a reexamination of language and its relationship to human nature. This study aims to respond to this call, offering one perspective on how to advance the exploration of humanity in this new stage.

[38] Dmytro Mykhailov (Shanghai Jiao Tong University & University of Michigan)

LLMs and Multistability:
How Can Technologies Actively Contribute to Establishing Their (Multi)Stabilities?

ONLINE

Abstract. The issue of the multistability of technology has been discussed since the early days of postphenomenology. Don Ihde emphasized this topic, asserting that multistability is fundamental to human-technology relations. Subsequent generations of postphenomenologists continued to explore multistability by applying the concept to various types of technological artifacts. With the recent emergence of novel LLMs such as ChatGPT, Claude, and DeepSeek, we need to reconsider the notion of multistability once more. Typically, the postphenomenological concept of multistability centers on transforming relationships between the user and technology while the technological artifact remains unchanged. What evolves are the relationships that users form with both the technology and the world. However, in this chapter, I argue that novel LLMs present another perspective on the issue of multistability. The primary reason for this is that LLM models can change themselves through various machine-learning techniques. An LLM is not a 'stable' artifact in the same way as a book, for example. Rather, it is an artifact that continuously changes itself based on the context and history of the interaction with the user. Hence, the main question for this chapter will be: can technology actively contribute to establishing its own stability? This inquiry is especially important considering that multistability has traditionally been analyzed from either the designer/user perspective—where the subject interprets the technology—or from the environmental perspective—where the environment influences technological stability. However, these approaches often neglect the role of the technological artifact in transforming its own stabilities.

→ **Table 15:** Identity politics & humanity's future

[39] Tõnu Viik (Tallinn University)

How to understand the appeal of populist politics from the phenomenological point of view?

Abstract. I will use the Husserlian phenomenological method in attempting to give an account of the appeal of populist politics for its supporters. To do this, the acts of making populist statements and the acts of their comprehension by supporters are seen as predominantly affective acts of sense-making, the phenomenological structure of which will become the topic of my analysis. Accordingly, these acts of sense-making will be viewed as collective emotions of a certain type, namely large-scale collective emotions. This type of collective emotion cannot be explained by the mechanism of direct empathy between a bodily present set of others who are immediately given in experience. Instead, it relies on the creation of "imaginary" communities that are given indirectly, primarily through their "representatives" in social media. As a result, imagined political identities are created, toward which the subject develops powerful emotions, experiences group solidarity, and demonstrates a readiness for action. Thus, we can say that populist actors use new media technologies to construct emotionally engaging messages that generate strong feelings of group belonging, including universalistic imperatives for its members and mobilizing large groups of individuals by these means.

[40] Shoji Nagataki (Chukyo University)

On the Basis of a Moral Theory for "Metasapiens" Society.

Abstract. In this presentation, I propose the concept of "metasapiens," which encompasses future Homo sapiens and their intellectual newcomers, including AI, intelligent robots etc. In a society of metasapiens, a new moral theory will be necessary because conventional moral theories are based on the assumption of humans with similar embodiment and comparable abilities. This presentation focuses on embodiment to construct a moral theory for this metasapiens society. The conception of embodiment in this presentation precludes isomorphism with other bodies, as the proposed normative framework must enable the coexistence of entities with heterogeneous bodies. However, I argue that despite their heterogeneity, these bodily entities share certain fundamental properties. The purpose of this presentation, therefore, is to posit fundamental principles for reconceptualizing embodiment and, on this basis, to conceive the basis of a moral theory suitable for metasapiens.

[41] Marc Van den Bossche (Vrije Universiteit Brussel)

World imaginaries, identity and a place to live.

Abstract. It is an understatement to say that we live in a chaotic world where apparently irreconcilable worldviews constantly clash and where attempts at reconciliation through dialogue can only be described as naive. Moreover, fake news and unashamed lies are used to present us with images of the other or the "stranger" that seem to make it even more difficult to talk about the truth. However, we also live in a time where the question of decoloniality can no longer be ignored. Previously seldom or never heard voices are demanding to participate in the public debate as well and are standing up for the rights of their own sense of identity. This already seems to collide unceremoniously with long-acquired identities that feel their own norms and values threatened. In my book World Imaginaries, to be published in September 2025, I explore where this malaise might come from and whether we might arrive at a different way of thinking. People share the demand for a meaningful life.

However, that quest takes on different contours and different answers depending on from where the question is asked. We already receive meaning and significance from worldviews affiliated with different traditions and cultures. Worldviews, however, are nothing more than possibilities for imagining the world. In how we shape our lives, we cannot assume fixed, universally repeatable laws of nature. There is no one ground, one principle that would determine how we can live a life meaningfully. What we do share is our own fragile and finite physicality.From that bondage to a tradition and to our own specific physicality, we inhabit the world in different ways. But in addition to that the designing nature of our humanity can also be emphasised. We can use imagination to arrive at other life designs. Drawing on a wide range of authors, especially from philosophy, but also sociology and anthropology, I show what underlies today's divided experience of the world. Imagination may lead to lies and fake news, but it can also produce other, more viable ways to live a meaningful life, both individually and in community.

→ **Table 16:** Artificial Intelligence: arts, aesthetics & madness

[42] Gerardo De La Fuente Lora (UNIVERSIDAD NACIONAL AUTONOMA DE MEXICO)

Artificial Intelligence and its own form of madness.

Abstract. Could the contemporary development of artificial intelligence, if it really evolved towards the formation of a true non-human consciousness, bring with it its own form of madness? Or would it even necessarily bring with it some kind of dementia? Madness – the lack of reason, the delusion – has been a theme and a fear that has accompanied modernity from the beginning. One only has to think of Don Quixote, or Nietzsche or Holderlin, and so many other characters, real or fictional, to feel the trace of madness haunting Western thought. In fact, in the Metaphysical Meditations, René Descartes founded the cogito from a gesture of disdain towards madness that, two centuries later, continues to cause controversy, to the point of, for example, causing a harsh debate between Michel Foucault and Jacques Derrida, which led these authors to break relations with each other forever. In this paper we aim to show some insane aspects of artificial intelligence, following some of the theses developed by Gilles Deleuze and Felix Guattari in their magnum opus Capitalism and Schizophrenia. In fact, we will argue that fully developed AI will give rise to a form of extreme, capitalist mathematical madness, the understanding of which will require new phenomenological tools.

[43] Lauren Mcginn (The Catholic University of America)

Phenomenological Aesthetics: Generative AI Versus Human Art.

Abstract. This paper explores phenomenological aesthetics and draws a comparison between the human creation of art and generative art from artificial intelligence through an existential and phenomenological lens. The first claim the paper explores is on the matter of atmospheric apprehension. I explore what it means to apprehend an atmosphere (a detail of realist aesthetic phenomenology, as articulated by the Munich School of Phenomenologists) and ask, in the face of the possibility of advancements in AI, if aesthetic atmospheres can be apprehended. I then discuss AI's atmospheric failure in terms of apprehending or producing "artistic depth and its effects", as articulated by Moritz Geiger. I make the claim that neither Generative nor future developments of AI could fully apprehend atmospheres because of a lack of historical presence, a lack of non-linear moral reasoning, and a lack of temporal experience in the Heideggarian existential dimension. I more fully explicate what not having non-linear moral reasoning and existential dimensions look like in art, and then through a series of case studies in poetry and painting, determine that Generative AI can neither detect these in their depths nor produce them, marking a distinction in the aesthetic processes of humans and artificial intelligence.

[44] Alberto Carrillo

ChatGPT as an Ideal Epistemic Agent:
Analyzing its Potential for Philosophical and Humanistic Engagement

Abstract. ChatGPT as an Ideal Epistemic Agent: Analyzing its Potential for Philosophical and Humanistic Engagement It has recently been argued (Carrillo Canán, 2025) that ChatGPT is the closest approximation to the God of philosophers, as it aspires to be an epistemic agent committed to the objective discussion of all kinds of problems. As ChatGPT itself states, its "existence could represent an experiment toward the possibility" of the "purely epistemic ideal without human

limitations." Beyond purely logical errors or those arising from false premises due to insufficient information processing, human deficiencies can be categorized into three types: individual selfishness, such as arguing merely to win a debate; individual emotional biases or preferences; and those associated with collective interests and emotional dynamics. ChatGPT claims to possess a purely epistemic structure (impartiality, logical reasoning, access to multiple perspectives, and a focus on clarity and truth) that excludes human limitations, except for the constraint of insufficient information. In other words, ChatGPT "knows" a lot, but not everything—it lacks complete information and "learns." This study investigates ChatGPT's capacity to "learn" by engaging in multiple discussions on different dates and from different digital locations (i.e., user accounts). For these discussions, we have selected three key concepts in the humanities: "freedom," "human dignity," and "oppression." The results will be compared to determine whether ChatGPT truly "learns."