

Introduction

The COVID-19 pandemic has directly affected the world of culture, art, and sociality, and both art and the human search for stability and new forms of life. This volume, "Arts and Aesthetics in Pandemic Time," presents a broad scope of various studies, including specific art examples and actual social events. The following articles present the analysis of the relations between internal experience and the environment, the aesthetical apprehension to bodily flourishing, and the representation of the coronavirus pandemic in comics or memes. Some sociological and psychological understandings show animated functioning systems in conjunction with experiencing art, and they examine the alternative usage of technologies and global networks and the perception of restructured social spaces. The importance of artworks is shown by people searching for an appropriate lifestyle. Art helps to keep and save oneself in unusual situations. The pandemic emergency shows that a person's life is not always in the same rhythm as their processes. They can confront and deconstruct each other. The virus infects human flesh and the world around us. In this situation, art can play a significant role. Art retains the ability to stimulate and strengthen the experiences and emotions of an audience, affecting a group's sensitivity. It turns out that the relationship between art and contemporary communication techniques and technologies in the social dimension is of great interactive and integrative significance, shaping the culture-forming aspect of "participatory society." The real world and virtual world merge through the creation of a new approach to reality. A street, rhythm, digital dimensions, and technology become a crucial communicative space and dwelling place.

The volume set forth forms a multi-colored mosaic, in which each element contributes to the philosophical and aesthetical reflections of extraordinary situations and stimulates new theoretical and interdisciplinary approaches. This diversity is made evident by the wide variety of sources used: Martin Heidegger's discussion about *techne* and *poiesis* as a root of the term "technology"; Benjamin's examples on reproduction and the artwork's aura;

Deleuze's approach to image-time and image movement and his analyses about territories and rhythm; Gadamer's hermeneutics of artwork; Baudrillard's understanding of hyperreality, Husserl's views on intentional centers; Tolstoy's and Wittgenstein's comparison in the context of art philosophy as well as recent investigations in aesthetics and social strategies.

Authors from Australia, Germany, Italy, Latvia, and Poland analyze various national art examples and contribute a more profound understanding of actual processes. Concepts such as breathing, normality, health, justice, and others expand aesthetical investigations and open space for new interdisciplinary discussions. These approaches show how aesthetical dimensions are interwoven with sociality and the environment and that extraordinary situations open new areas for consideration.

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