The Polish Journal
of Aesthetics

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Contact:
Institute of Philosophy, Jagiellonian University
52 Grodzka Street, 31-004 Kraków, Poland
pjaestheticsuj@gmail.com, www.pjaesthetics.uj.edu.pl

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the AESTHETICS of TRAVEL

Edited by Carla Milani Damião & Nastassja Pugliese

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65 (2/2022) | **The Polish Journal of Aesthetics**

Introduction

This issue of *The Polish Journal of Aesthetics* is focused on the associations between traveling and aesthetics, both understood broadly as an interdisciplinary dialogue between Aesthetics and different fields of research related to traveling. Aesthetics is the study of perceptions, experiences, and speculative developments. The practice of traveling extends from the importance of nomadism in forming human culture to the idea of *Bildung* (moral, intellectual, cultural, and artistic formation). Narratives on travel may come from Western written and oral tradition, such as Homer's *Odyssey*, and film genres such as Westerns, Sci-fi, or Road Movies. Various types of travel literature could include logbooks and texts that support learning about living in a way that necessarily encompasses alterity. Traveling invokes a type of self-knowledge that is dislodged from a homeland and is connected to ritualistic reunions sustained through an oral tradition, the extraordinary adventures of a people. Travel transmits knowledge about the world to future generations. Through the experience of distance and strangeness, traveling creates an authentic space for cosmological and philosophical investigations, exploration, nostalgia, and personal, collective, scientific, or territorial discoveries, above all. In the category of space, fictional and narrative aspects find imaginary projections and territorial explorations from which knowledge emerges, individuating itself through an investigative perspective and observation. A new personality—a new self and new selves—appears from unknown space and time. This issue's essential and precise subject matter deals with the representation of traveling and the imaginary, even if trips are objective and documented. This issue's articles are based on studies of the bond between the objective and the subjective, the individual and the collective, united with memory, time, and space.

The issue starts with different manifestations and aesthetic consequences in the relationship between travel and artwork in "Beyond the Artist's Voyage. The Aesthetic Necessity of Travel" by Zoltán Somhegyi. Works by Caspar David Friedrich, Johann Wolfgang Goethe, Chen Shaoxiong and Sinkovic EdE are taken into consideration.

Elisabete Sousa reflects on the idea of traveling in Kierkegaard's works, arguing that traveling, in her own words, "has a pivotal role within the aesthetic, the ethical, and the religious stages, which structure all of his writings." *Fear and Trembling* and *Repetition* are the works considered for bringing traveling to the "core of philosophical debate."

Alice Fátima Martins shifts our attention to Latin America in "No, I'm not from Athens. Or By the paths I have walked". She considers the changing of perception and routes in the territory named Latin America since the Portuguese and Spanish invasions.

In "The Ingression of Beauty," Robert Randolph explores the aesthetic experience of a traveler as a process of self's transformation and recognition of truth. He refers to the writings of Alfred North Whitehead and Carl Jung.

Agata Sitko, in "Madam Knight on the Road. A Journal from Colonial America", considers the Journal by Sarah Kemble Knight from a historical and a gender perspective.

Maurice Windleburn, in "Luc Ferrari's Far-West News as Travel Music: Listening for Exotic Sounds in the Southwestern United States," connects experimental music to French travel literature as a motive for understanding listening as an essential piece in the experience of traveling.

Thaís Perim Khouri, in her article "Inhabiting Art to Experience Presence: She as a Bird," presents self-referential narratives in interaction with public spaces to express the transition between the visible and the invisible. In this process, she seeks to reveal an embodied experience connected to ancestral paths and symbolic layers.

Finally, Carla M. Damião analyses the documentary "Rolling Thunder Revue" by Martin Scorsese concerning Bob Dylan's road tour in the 1970s. Allen Ginsberg and the spirit of Jack Kerouac's *On the Road* are combined with the question of authenticity, irony, and fiction due to Scorsese's final touch in this historical contra-cultural *pièce de résistance*.

We would like to thank Natalia Michna for hosting this particular issue at the PJA and the authors who submitted proposals and developed enthralling articles on the topic, relating aesthetics to travel. We would also like to thank the Brazilian artist Néle Azevedo for providing the image of her installation, *The Exercise of Inhabiting the Emptiness* (2006), for the cover. Above all, thanks to those who started the first adventure that took us to the proposal of this issue: the *International Colloquium of Aesthetics in the Center IV: Aesthetics of Travels* (www.esteticasnocentro.org), organized by Carla M. Damião, Miguel Gally, Rita Márcia Magalhães Furtado, Tiago Quiroga, and the

"Ambient 33 group: Spatialities, Communication, Aesthetics and Technologies" at the University of Brasília, Brazil, held in June 2021.

We wish you all an incredible reading journey!

Carla Milani Damião and Nastassja Pugliese

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Zoltán Somhegyi*

Beyond the Artist's Voyage

The Aesthetic Necessity of Travel

Abstract

In the present study, I focus on the diverse manifestations and aesthetic consequences of travel in the work of some artists that may nevertheless represent a vast variety of where such artistic results, connected to the experience of travel, may point to. Therefore, I am interested in what artists can "do" with the various experiences collected in a journey and how they influence their pieces and their approach to art and its working.

Keywords

Artists Travelling, Experience of Travel, Caspar David Friedrich, Chen Shaoxiong, Johann Wolfgang von Goethe, EdE Sinkovics

Introduction

Artists are often on the move. Shorter study trips in exciting cities, backpacking excursions in nature, long sojourns in distant locations, changing bases, oscillating between studios and workspaces situated in two or even more countries—there can be many forms and manifestations of artists travelling. Some of these trips may be pursued for clearly defined, actual purposes, like getting to know a specific location and visiting a particular place to create an artistic rendering. Other forms of artistic travel are more oriented toward mental or spiritual recreation or a collection of aesthetic and artistic experiences to be perhaps later "used" in the creative process. Again, initially, other trips may not be connected to art at all, e.g., escaping or (forced) migration from a place that nevertheless can easily have an artistic impact or tangible consequences on the aesthetic production of the creator.

* Károli Gáspár University of the Reformed Church in Hungary
Email: somhegyi.zoltan.gyorgy@kre.hu

There are many forms and reasons for travelling; similarly, there are many aesthetics-related questions that we can pose about the relationship between art(ist)s, aesthetics, and travel. First, we can ask a simple-looking question about *why artists travel*, for which there are a few possible answers, as I listed above. However, other questions departing from this basic one may broaden the research. For example, if we asked *what do artists get from travelling*, we would arrive at other areas of investigation. Alternatively, even more complicated, if we ask *what do artists think they may get (or have gotten) from travelling, and have they reached that*, then our field opens even more. Especially the latter could bring us to an elaborate set of considerations since such posing of the question implies that there can easily be aspects and results, experiences, and consequences that the artist has gained and achieved that were not planned. It can often happen that, despite the conscious plan of the voyage, at the final evaluation of it, a trip seems to be a failure regarding its original aims and intentions; nevertheless, the artist has encountered something that will perhaps become more significant than what they had been planning and hoping for beforehand.

This complexity and even dichotomy that may grow between travel and experience, or between the hopes connected to the journey before departure and the experiences during the actual trip, may also lead to diverse evaluation forms, both during and after the journey. We can see a great variety in artists' documentation of their travels, for example, what they have found important and what has turned out to be significant for their later careers. For instance, we can remember Dürer's diaries from his trips, which are curious documents to study to understand what he thought was essential to record. On the other hand, agreeing with Werner Busch, we can also consider some of his artworks as travel diaries, in which his main aim was not merely to record his journey or the look of a particular location that he visited but, based on his experience and studies in Venice, he "attempts to put into practice his new experience of colour, and topography gives way to atmosphere, his free application of colour exploiting the opportunities that watercolour offered" (Busch 2001, 17).

Travel and experience

Here I am neither aiming at reconstructing the history of (artists) travelling nor at the exact scrutinising of the various forms of travel since both of these subjects would deserve separate studies. Simply keeping the complexities of the concept of "travel" in mind and keeping the broad meaning of travel that

includes various forms of journeys, in the present study, I would like to focus on the diverse manifestations and aesthetic consequences of travel in the work of some artists that may nevertheless represent the considerable variety of where such artistic results, connected to the experience of travel, may point to. In the end, experience, in its broadest sense, is what can be considered a common point in all forms and types of travel. It is common because a journey cannot move without novel experiences. Naturally, we do travel because we want to experience new things, and even if we "experience" that, we do not experience anything particular, i.e., we realise that there is nothing new, that certain things in distant locations can be very similar to our original context. In this latter situation, understanding this similarity or "nothing newness" will be the experience we bring with us from the voyage.

In this sense, then, all forms of travel, and the experiences they provide the traveller with, will be and can become fascinating forms of self-exploration. "Formally," we go to a place to see that city or region, but through our reactions to the experience of the place, we will make an interior voyage and understand ourselves more through our emotions, thoughts and memories triggered by the place after the journey. This double phenomenon of exterior and the interior voyage was also highlighted by Emily Thomas in her volume on the relationship between travelling and philosophy: "Travellers make an *exterior* voyage, perhaps through Egypt or Malaysia. Side by side with this they also make and *interior* voyage, perhaps of self-discovery of fulfilment" (Thomas 2020, 85—italics in the original). We can thus say that artists—just like less creative travellers and average tourists—(often) travel to understand themselves better, even if not necessarily with this explicit intention or not so "philosophically" thinking of their journey. These "auto-gnoseological" perspectives are present in all forms of travel. The difference is that in the case of artists (in a broad sense, naturally, including visual artists and authors, poets, composers, etc.), the inner reflection of self-exploration can manifest in their artworks or creative-cultural-intellectual products created during or after the trip. In other words, we can refer to the well-known phenomenon that travelling may "change" any traveller, being exposed to other cultures, locations, habits, and traditions—and, as we saw, it may happen even if the "gained" experience is that the new is not so new at all, and the distant and different is closer to the home conditions than we thought before—but artists may find this very experience a perfect source of inspiration for their work.

As in this paper, I am interested in what artists can "do" with the various experiences collected in a journey (whether short-term or significantly longer); based on the above, we can discuss two forms of experience.

The first is the intentional one, wanted, sought, something that the artist expected to have and was planning to achieve—for example, when going on a mountain hike to make landscape sketches for works created later in the studio, or a photographer travelling to exotic locations for completing a commission. In these typical cases, the artist may have preliminary ideas and expectations of what to find and can perhaps even guess what sort of experiences these may trigger. At the same time, however, this may include various grades of disillusion and disenchantment, either if the artist thinks they cannot complete the previously planned project, cannot find the material or inspiration, or when the disappointment seemingly comes from the place itself, e.g., when a famous place does not meet the (high) expectations of the visitor. This phenomenon is well-known—affecting not only artists but average tourists too—and is called the Paris syndrome, that is, as Marta Benenti and Lisa Giombini describe: "a condition characterized by psychiatric symptoms including delusional states, derealization, depersonalization and anxiety" (Benenti-Giombini 2020, 2). Hence, it is a mental state caused by experiencing the difference between expectations and reality. However, despite the name, it can be "experienced" in other places too. We can remember, for example, the long history of delusions with Venice.

The second type of experience is what we can define as involuntary, unsought, and unthought-of. It is something that the artist was not planning and was not looking for consciously, but that can nevertheless turn out to be necessary, sometimes even more important than the original aim or scope of the trip. As it can be imagined, these sorts of unexpected experiences can be among the most curious ones, opening up novel perspectives, leading to different inspirations, bringing in new ideas, and thus potentially resulting in works thematising the perceived phenomena.

In both cases of experiences, hence regarding the sought and the unexpected ones, the type of experience can be multi-sensorial. The artist (just like any non-art-professional traveller) can have visual, tactile, auditory, olfactory, etc., experiences triggering memories, associations, creative thoughts, ideas, and inspirations. While travelling, we can have a complete immersion in the novel location, which can be evidenced by the difference in what it is like to "see" a building, e.g., on a postcard or a computer screen, compared to when we can feel its volumes, walk around it, enter, touch the walls, smell its odours, hear the cracking wooden floor, the sound of the stones or the softness of the carpet, etc. We can thus say that we encounter the complete atmosphere of a place, like a city, and it will be a much more complex encounter than the perception of the mere (visual) forms of its elements or just the

theoretical knowledge of the history of the location. This experience is similar to what Adam Andrzejewski and Mateusz Salwa proposed in their experience-based landscape ontology, which is also adaptable to urban contexts (Andrzejewski-Salwa 2020a, see also Andrzejewski-Salwa 2020b). Perceiving the sizes of the buildings, the flow and rhythm of traffic, the smells of the city, or, in more natural contexts, sensing the wind blowing on our face or touching the moss on the rocks is what this multi-sensorial nature of experience means, above all, a lot also for the artists travelling.

Paradoxes of artists' experiences

In the previous sections of my paper, we could see the multiple forms and reasons for artists travelling and the particularities of the experiences gained during such trips. However, we need to pose a question that refers to a complicated situation: do we not feel some paradoxes in our fascination with artists' trips or with artists travelling? If travelling is either a pleasurable activity or, in dire situations of life, if it is less pleasurable, it may still have significant influences on artists' life. Why is it precisely that we, as recipients of their work, care about it? Travelling is highly personal, subjective, and especially significant for the traveller. So, why are we interested in others' travelling? Why do we enjoy the artistic result? What do we gain out of it? To put it even more clearly: What can we learn from the experience of artists travelling?

A personal experience of someone else can be(come) significant only if it grows beyond being personal, i.e., if it is potentially universal, or if it manages to provide insights into issues or solutions for the understanding of cases, phenomena, or situations that many of us are interested in or have to deal with. Adapting these considerations for the question above, we can claim that the experience of artists' travelling can become vital if we can learn something about art from it and through it. This "learning about art" can include many considerations; hence many artists' works inspired by their travel can be inspiring. It can include references to discussions on the nature of art and the modes of its production, revelations on the forms, and the elaboration of perception. It can also provide a further understanding of inspiration and its turning into creation, or we can learn about critical stances on the infrastructure of art. It is thus clear that when having a particular interest in artists' travelling, we are not merely curious about what experience the journey provided the artists with, much more like what they have managed to make out of it. Therefore, the relevant questions will be: What

are the aesthetic and artistic outcomes of the different forms of travel that result in such artworks that tell us more about certain aspects of art itself? What do we gain from an artist's journey, from them being exposed to novel experiences? How will this affect our interpretation of art in general and our perception of the artist's actual work in particular? As mentioned above, travelling can change the traveller—can we also, not having travelled with the artist, nevertheless change, for example, our understanding of the world through their works?

Artists taking a trip

The previous considerations and suggested answers have helped us find a solution for the paradox of the relevance of the artists' experience of their trip, i.e., why it matters to us. In the following section of my paper, I would like to illustrate how travelling can lead to many aesthetic investigations. Therefore, I will briefly present four examples, two classical and well-known artists from the 18th and 19th centuries and two contemporaries who are perhaps less known. Nevertheless, they can efficiently complement the analyses started with the classical ones. The pairing of the artists should not be seen as overly forced, and I do not want to hint as if there were direct connections between the older and the contemporary artists. At the same time, however, as we will see, there are parallel tendencies in their interest, i.e., in the aesthetic questions investigated. Hence, despite the differences in the period and geographical locations they had visited and are working in, we can find similarities and affinities between their aims, methods, and, in a way, even in their results. The selection of my examples also reflects the varieties in the forms of travel, hence mirroring the broad meaning of the concept discussed above.

Shorter trips for collecting and elaborating motifs—
Friedrich and Shaoxiong

We start with the survey of the works and working methods of two artists who at first do not seem to be "great travellers." Caspar David Friedrich, who is considered one of the greatest painters of German Romanticism, is not renowned for extensive international journeys, especially in his mature years. Though studying at the Art Academy of Copenhagen, he spent most of his active years in Germany. Unlike many of his contemporaries, Friedrich did not complete a "Grand Tour" in Italy. Despite his beautiful landscapes repre-

senting real or imaginary mountain scenery, he did not even go to the Alps. As Timothy Mitchell highlighted: „...he was one of the few landscapists of that time never to have visited the Alps. His reluctance to travel south was known in the art circles of Dresden" (Mitchell 1984, 452). In order to better understand the reasons for this "reluctance to travel south," we can also recall Friedrich's aesthetic preferences and his role in shedding light on the aesthetic qualities of Northern landscapes. As it is known, in the 18th century, due to the re-discovery and wide-ranging discussion of the category of the sublime, the Northern and Nordic landscapes started to be evaluated more often and more positively. Unlike the classical, harmonious, Mediterranean sceneries that had been represented the most often in landscape painting, now we start to see more and more of the non-classical and "wilder" Northern and Nordic natural scenes. Their difference may also be described with the help of the two aesthetic categories, in which the Mediterranean ones were regarded as the ones showing the beautiful scenes, while the Northern ones were interpreted as sublime.

The rapidly growing interest in and increasing appreciation of Northern scenery has a more "political" aspect too. The positive evaluation of the local landscape is in parallel with the pride of the Northern and Nordic artists. What is more, the emphasising of the qualities of these locations contributed to forming a national and cultural identity, the effect of which we can still trace even in contemporary art (Somhegyi 2016).

Coming back to Friedrich and his idea(l)s, we can also remember Werner Busch's insightful analyses of the "anti-classical" artists. Since the late Renaissance, we can observe that many artists who follow classical canons and are deeply influenced by classical taste can be matched with a contemporary who is somewhat "anti-classical" (Busch 2004). Busch's examples of these classical and anti-classical pairs include Carracci-Caravaggio, Bernini-Borromini, Rubens-Rembrandt, Reynolds-Hogarth, Reynolds-Gainsborough, Turner-Constable, and Koch-Friedrich. Equally interesting is that the second of these pairs (naturally except for the first two, i.e., Caravaggio and Borromini) has never visited Italy. This difference helps us understand how such an anti-classical stance influenced Friedrich, not wanting to venture on an Italian journey. These ambiguous feelings towards the Antique heritage and how it may have some relevance for Friedrich then further explain not only the fact that we see only one Antique-style ruin in his otherwise very rich corpus of ruin-images (all the others being Gothic ruins) but also helps us in understanding the otherwise quite enigmatic letter he sent to his friend, the painter Lund on 11 July 1816. He states that although he can conceive going to Rome

and living there, he cannot imagine turning back from there. In the original: "Ich kann mir es jetzt recht schön denken, nach Rom zu reisen und dort zu leben. Aber den Gedanken, von da wieder zurück nach Norden, könnte ich nicht ohne Schaudern denken; das hieße nach meiner Vorstellung soviel als sich selbst lebendig begraben. Stillzustehen lass ich mir gefallen, ohne Murren, wenn es das Schicksal so will; aber rückwärtsgehen ist meiner Natur zuwider, dagegen empört sich mein ganzes Wesen" (quoted in Hinz 1968, 30).

Instead of travelling to Italy or making longer international journeys, Friedrich pursued shorter study trips in Nature in his region and Norther Germany around his birthplace Greifswald. These trips provided him with great opportunities to collect visual elements of the landscape that he recorded in smaller sketches and drawings and later elaborated them in larger oil paintings. Some of these final works directly depicted a specific location, while in other cases, smaller fragments of the view were used for the composition of imaginary landscapes; hence the collected motifs from the natural, external world became constructive elements in the building up of his "mystical" landscape paintings.

There will be a similar oscillation between the real and the imaginary in the creation, i.e., an image built up by actual fragments—or fragments of actuality—that will in some way connect the Romantic painter with an artist of almost two centuries later of another continent, the Chinese Chen Shaoxiong. In his series from 1997–1998 titled "Street," the artist created works that we could define as being between photomontage and assemblage or even physical collage... Shaoxiong photographed average scenes in his hometown, pedestrians, vehicles, advertisements, traffic signs, etc. Then, he moved the images to cardboard and made small cut-outs. These tiny elements were then used as construction materials to make new arrangements, organising the pieces as if being on a small stage. When ready with these, he photographed a small scene, holding it in his hands, in front of him, with his arms stretched, appearing in front of the actual city. The city serves as a background for the small scene and as a reference to the source of the cardboard cut-out compositions. This relation is why we can claim—despite the many apparent differences between the works of Friedrich and Shaoxiong regarding technique, media, style, historical and cultural context, etc.—that some elements of the works do connect the two artists. Both look for the motifs in their surroundings, document them, and then use them for the location's particular (re)creation.

Adding to this, another parallel that brings them closer to our main topic of investigation, that of travel: Shaoxiong, just like Friedrich, did not necessarily need—or did not feel the need—to travel great distances to create

their work. In the case of the Chinese artist, he even emphasised this not moving far since one of the layers of meaning in his work refers to the fact that even our own home can become, or at least can look, unfamiliar. The emphasis is placed on his composed views' staged, ephemeral qualities (since he could photograph the cardboard stage with other backgrounds simply by changing his position). He also takes a critical stance against the rapid modernisation of many cities, including his own. He reminds us that we can have difficulties in recognising our environment. As the artist stated: "Although I am a resident of Guangzhou, I still have a tourist mentality towards this city. Not just because this city will outlive me, but faced with the daily changes, I often have the feeling of being elsewhere. [...] I feel that the speed at which I photograph the streets of Guangzhou will never catch up with the speed at which the streets of Guangzhou are changing" (Jiehong 2015, 46).

Thus, in a certain way, both artists remind us that discovering new aspects, collecting motifs for new creations, and arriving at new insights do not necessarily require tremendously long trips to distant places. However, the artistic elaboration of something seemingly well-known may, in the end, bring us elsewhere—in Friedrich's case to spiritual landscapes composed of fragments of actual ones, while in Shaoxiong's work to the realisation of unfamiliarity in the familiar.

Longer journeys and changes of perception— Goethe and Sinkovics

In the case of our following two artists, compared to the previously analysed two, we can observe a different form of travel and a difference in the experience, especially in the elaboration of this experience. In a certain sense, we can even claim that through their travel, they, with the help of the conscious analyses of their experience, were prompted to reflect on and reconsider modes of perception and ways of creation. Therefore, their new works, influenced by the visit and executed during or after that, contain critical reflections on the modes of creation and the working of art.

Goethe's long sojourn in Italy lasted from 1786 to 1788, of which travel documentary, however, appeared only in 1816–1817, and the last part in 1829 (Goethe 1885). His artistic activities (both in literature and in the visual arts, himself a draughtsman too) during his journey and his ideas born and artistic consideration developed on this trip have been regularly and thoroughly discussed subjects in the literature of Goethe. Nevertheless, there

are some less often surveyed aspects worth mentioning. One is the artist's changing image of Rome. The duality of the image and imagination of Rome includes the antique layers of the city as well as its modern appearance, i.e., how in its current aspect, one can trace the signs and remnants of the old. However, the duality or sometimes even dichotomy of image and imagination, perception and fantasy can be traced on another level, not only on how Goethe could imagine old Rome when seeing the new. It is also a dichotomy between his preliminary images of Rome and the actuality. As Victor Plahte Tschudi examined in a detailed analysis, Goethe's image of Rome was very much influenced by the prints of the city he saw during his childhood in his parents' house. However, this early and, in a way, preparatory imagery of Rome has become an obstacle to perceiving the actual one. As Tschudi formulated: "Travelling down through Italy, towards Rome, Goethe worked hard to cleanse his mind of images from books and prints so that he could take in art and architecture in their pure form. (...) The self-conscious German seemed at first to have examined more closely his own ability to look at things than the things themselves. His diary notes tell of a rigorous training of his eye to perceive buildings independently of the images of them that were impressed on his mind" (Tschudi 2015, 3). Understanding the difference between the preliminary image and the actual experience, Goethe developed his approach: "'What I want to see is the Everlasting Rome, not the Rome which is replaced by another every decade,' he exclaims on 29 December 1786. As he would soon learn, the 'complete' city would materialize only by a tough negotiation between looking and imagining, between what one senses and what one knows" (Tschudi 2015, 5). This difference, however, has not affected merely his appreciation and interpretation of the Antique heritage partly still present in Rome but also his working method and artistic position. This influence is why we can thus agree with Franz R. Kempf, who stated—while regarding Goethe's travel in Italy—that: "The experience affected him so profoundly as a person *and* a Renaissance man that he likened it to a 'Wiedergeburt,' or rebirth" (Kempf 2020, 90—italics in the original).

Besides the above, all this also included the realisation of the true nature of the Antique heritage too, that for him had not remained in the form of an unchangeable canon or a closed and dead material merely to be worshipped, more like a living source of inspiration, open to creative novel use, adaptation and re-elaboration (Somhegyi 2020, Chapter 3). We can agree with John F. Moffit's opinion: "Clearly, for Goethe and his contemporaries, classical literature and art were not idols to be blindly worshipped but instead were

appreciated as instructive models, like old laws, to be reworked and re-formed for wholly new and independent purposes, just as Goethe had so laboriously 're-formed' Euripides' *Iphigenia in Tauris*" (Moffitt 1983, 449—italics in the original). Perhaps the best-known visual manifestation of this approach is the famous painting "Goethe in the Roman Campagna" (1786), in which Goethe consulted with the painter Wilhelm Tischbein to execute several of the details of how he would like it to be shown. This presentation included the adding of references to three primary Antique cultures (Egypt, Greece, Rome) around his figure to indicate his sources of inspiration and references to the material to be re-elaborated in his creative works afterward, including the story of Iphigenia, appearing on the relief sculpture behind him, right when the poet was working on his version of it.

Comparing the German poet's case of more than two centuries ago with a contemporary artist's trip is fascinating. EdE Sinkovics (sic!—in his artist name, he capitalises the second "e" in his name), an artist born in the Hungarian minority in Serbia, but since the 1990s living in Hungary, has spent long periods of a few months each in China at various times between, 2007 and 2008, working on various art projects and commissions. During these longer journeys, which are thus not brief "tourist trips" but more extended sojourns while he managed to focus on his work, he inevitably understood the country and many of its specificity and features of its culture and current state in a more profound way, thus revising his previous image of China. This revision has not stopped at this stage, in any case. EdE Sinkovics did not start to paint the newly discovered "more precise" image of China or did not attempt to make travel paintings of the "actual reality." Instead of merely documenting his experience, he came up with ways to integrate the experienced phenomena into the actual and individual artistic practice he has pursued so far. Since the early 2000s, he has been interested in making "remakes," i.e., re-working and re-interpreting other painters' work in his style. This work involved several separate series, including the re-elaborating, for example, the best (or at least best-known) French and Hungarian paintings. In each of these, he always focused on certain specific features of the original work, i.e., particularities in the technique, style, color schemes, composition, space handling, etc. This attention to detail is why he "re-made" some pieces several times, in different versions.

In his work, born partly while still in China, the artist added a further twist to this ongoing project of remakes. He took many photographs and then decided to have them painted, hence commissioned a local Chinese painter to do that, whose profession was precisely to make paintings, i.e.,

painted versions and reproductions of photographs. When the artist was already back in Europe, the works arrived a few months later, and EdE Sinkovics painted them over, though partially. Naturally, the Chinese colleague was informed beforehand of this planned action by the Hungarian artist. Understandably, Sinkovics called the series "Made in China"... The works raise several extremely fascinating questions on, for example, authorship, appropriation, originality, and authenticity. At the same time, they also lead to critical investigations of the current possibilities and infrastructure of arts—or not only of the arts—by referring to the massive share China plays in global production. With a witty and ironic gesture, EdE Sinkovics deconstructs the fetishism around the "work of art" when experimenting with shifting (part) of the production to another continent and delegating it to someone else.

On the other hand, he also puts the Western appreciation of art, especially of the highly esteemed Renaissance and Baroque art, in an uneasy situation. What he did was not very much different from the well-known studio practice of 16th–18th-century European artists, running a large studio, where apprentices and students often executed large parts of the works that the master was commissioned to do. Towards the end of the process, the famous artist may have only touched the work here and there, correcting some details and signing it. If we keep this in mind, then the action of EdE Sinkovics can be interpreted not only as making a remake of a work but as a modern-day remake of this classical studio practice.

In this way, he continued his investigations in remakes, re-interpreting works and intervening to highlight certain aspects, compositional modes, solutions etc., in the original. The only difference was that, in this case, he made remakes based on his own (photo) works that were converted into paintings by another artist. Then, as yet another twist in the project, he made a second series of "Made in China," where, as a starting point, he did not give simple photographs to the Chinese painter but first made photo-montages out of his photos, selecting and re-arranging the subjects, motifs, city-scenes, human figures etc. found in China. Then, just like he did with the first series, once having received the painted versions, he intervened and adapted the pieces to his style—*cum grano salis*, a bit like Goethe selecting from the elements, motifs, and subjects of his interest, and then finding ways of re-purposing them creatively.

Based on this, in this second set of examples, we can again see parallel features in the case of two artists who are otherwise quite distant from each other, both time-wise and regarding the geographical and cultural areas of

their creative activities. They both ventured on longer trips, "longer" in having spent a significant amount of time in the distant location (Italy and China) and pursuing a geographically long journey, i.e., not staying in their immediate surroundings or nearby regions. More important for our present study, both had preliminary knowledge, ideas, and imagination of what to expect in their destination. Goethe acquired these, as we learned from Tschudi's research, in his childhood, through prints, and naturally, also books, travel documentary writings, etc. Sinkovics used the same tools, and naturally, their modern-day equivalents, including films, blogs, (art) newspaper articles, etc. However, both of them had to realise the differences between what they previously knew and what they experienced as the present reality and that these differences were more significant than they had thought. They are "more significant" in both senses, i.e., more remarkable, and something that signifies more. Hence, the conceptualisation of the differences between the preliminary ideas and the actual perception would lead to the growing desire for new meaning and significance to them. For this, they had to find ways of detaching themselves from their preconceptions, to fully understand the actual features and how this newly discovered "reality," its vision and interpretation, can be put in the service of further strengthening their aesthetic position—how it may modify their style and working method and influence them to pursue new paths in creation. This case is why we can state that both artists had to first consciously deconstruct their preliminary concepts, then equally consciously re-construct the actual reality. This method helped them construct their new aesthetic approach and preferences. Furthermore, as we have seen, this process has also influenced their future works, the latter manifested in Tischbein's partly staged portrait of Goethe or Sinkovics's new series, including the commissioning of the Chinese painter.

Apart from all of the above, we can consider this last aspect a third parallel tendency that is a consequence of the previously mentioned two, i.e., of the circumstances of travel and the elaboration of the experience: both artists developed a novel form of creation and aesthetic approach, not merely regarding their work, but, on a higher level, also regarding art in general and its function(ing) in particular. Traveling and the new experiences have thus influenced and incentivised them to new ways of thinking about and practicing art and a novel understanding of how art works.

Conclusion

After investigating some general aspects of travel, artists' trips, and the role of experience and its elaboration, with its consequences on the actual art production and ideas of art, illustrated with four examples, we can turn back to our initial question of the importance of artists' travelling. We can also ask: could the artists have done it without travelling? Moreover, could we have done without it? More precisely: could the artists have arrived at all this without travelling? Furthermore, keeping in mind our paradox mentioned above: would we have gained (e.g., novel art experiences, novel insights about art through the work of the artists) without them travelling? Most likely not, since it is precisely the experience, the personal encounter, the being immersed in the location, whether relatively close or more distant, familiar or exotic, urban or natural, etc., that have led to these artistic investigations, considerations, aesthetic results. Theoretically, these would not have been possible, or only with minimal results, "theoretically."

This notion is also vital and has actual, tangible relevance for the working and support of artists, and is an aspect to be taken into consideration by any supporting bodies, private sponsors, decision-makers of the distribution of state funding, etc. Travelling can be essential for artists, a true game-changer, not only on a personal level, providing them with experiences, but with actual benefits for all of us who are eager to follow their results. This game-changing experience also changes our way of thinking about the specific artists and their oeuvre, often of art itself, its current working, infrastructure, and relevance for understanding our existence.

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Elisabete M. de Sousa*

Travels with Kierkegaard

Abstract

The idea of traveling, as a theme, topic, or metaphor, is present in Kierkegaard's production—namely, in the dialectics between the objective and subjective, the role of the imaginary in recollection, the reflection on memory, space and time, and, more significantly, in the dialectics of recollection and repetition. Moreover, the idea of traveling has a pivotal role within the aesthetic, the ethical, and the religious stages, which structure all of his writings. *In Fear and Trembling* and *Repetition*, traveling lies at the core of the philosophical debate. I begin by presenting the Gilleleje notes, followed by the recurrent use of *Opdagelse-reise* (great voyage of discovery) in his works; then, I introduce his idea of ethical traveling and the ensuing conception of the Christian as a traveler; I also discuss his ambivalent disposition regarding the demand for traveling in his day. In the second part, I analyze the philosophical use of the idea of traveling by focusing first on Abraham's journey to Mount Moriah in *Fear and Trembling* and then on the seminal proposal of a dialectical relation between repetition and recollection in *Repetition*. I end by drawing conclusive remarks from the previous analyses, which guide me to elaborate proposals for a more holistic understanding of the genre of travel literature.

Keywords

Kierkegaard, Travel Literature, Repetition, Recollection, Imaginary

1

The set of entries that marks the beginning of the journals of the Danish thinker Søren Kierkegaard (1813–55) takes the form of a travelogue. These are the nearest to travel literature of all his writings or signed by any of his pseudonym authors. Entries AA 1–11, most likely written in 1836, report a summer stay in the area of Gilleleje, a fishing village on the northern coast of Zealand, from June 17 to August 24, 1835. Read retrospectively by the

* Lisbon University's Centre for Philosophy, Portugal
Email: elisabetemdesousa@gmail.com

Kierkegaardian reader more familiar with what he published after 1843, the year the philosopher marked as the beginning of his activity as an author, the Gilleleje notes are relatively homogeneous in terms of literary identity. Whereas Kierkegaard's posterior works tend to be ostensibly hybrid in the genre, since a title often includes various chapters with equally various genre profiles and even authors,[1] the Gilleleje travelogue contains somewhat similarly styled entries in the form of a diary, what he saw and felt on his wanderings in that scenic area, as well as commentaries reflecting preparatory research on customs and monuments. The Gilleleje notes display modes of description similar to those which form the tissue of the prose of the epitome of travelogues in Kierkegaard's day—Goethe's *Italienische Reise* (1786–1787), a work in which the knowledge of art, history, music, geology, geography, botany, all pertain to observations and commentaries on nature, monuments, works of art, or traditions and customs which Goethe encountered on his trip.[2] Kierkegaard emerges as a beholder who is simultaneously inquisitive and reflective, seemingly following Goethe's dictum in the early stages of *Italienische Reise*—"But what is seeing without thinking?," (Goethe 1982, 54) a question that echoes what had been admitted a few pages before—"My purpose in making this wonderful journey is not to delude myself but to discover myself in the objects I see" (Goethe 1982, 40). The Gilleleje notes go one step further and highlight the constant interaction between the objective and the subjective, thus portraying Kierkegaard as a more typical romantic observer than Goethe could have been. The object of description eventually becomes a subject in the dialogue between observer and object observed, and their dispositions are now attuned:

> Looking down from this high point into the valley where the town of Tisvilde lies, and informed of the nature of the terrain both by the inscription on the column and by the lush buckwheat growing on both sides, there nature, friendly and smiling, meets our eye. The small but very neat houses lie each surrounded by fresh verdure (unlike larger cities which when we approach them impress on us the clear outline of the whole mass of buildings, these are, if I may so put it, like individuals extending a friendly hand to one another in a smiling totality) (Kierkegaard AA:1, KJN 1, 3).

[1] For example, fragments, diaries, literary, theatre or music reviews, philosophical or theological *tractati*, short letters or very long ones, Platonic-like dialogues, letters which are sermons, and sermons that could be labeled as letters (in the sense of the biblical epistles), and pamphlets.

[2] Heinrich Heine and H. C. Andersen most certainly inspired the young Kierkegaard. See Fenger 1976: 81-131.

When describing the pilgrims and their rituals on the site of the gravestone of Saint Helen, Kierkegaard comments that "the whole inspires a certain mood of melancholy evoked by the strange mystery of the place, by the dark side that superstition always brings with it, escaping the eye of the observer yet intimating a whole system or nexus" (Kierkegaard AA:1, KJN 1, 5). Then, focusing his attention on Lake Gurre and Lake Søborg, the personification of nature becomes even more perceptible:

> When this landscape is viewed in the afternoon light and the sun is still high enough to give the necessary sharp contours to the friendly landscape, like a melodious voice accented sharply enough not to lisp, our entire surroundings seem to whisper to us, "It's good to be here (Kierkegaard AA:2, KJN 2, 6).

During his walk through Grib Forest during a storm, the intuition of nature as a realm of the known and the unknown, where immanence finds a way to transcendence, reaches its climax as the soothing remembrance of his departed loved ones joins the contemplation of the scenery from Gilbjerg, the highest viewpoint in the region:

> Often, as I stood here on a quiet evening, the sea intoning its song with deep but calm solemnity, my eye catching not a single sail on the vast surface, and only the sea framed the sky and the sky the sea, while on the other hand the busy hum of life grew silent and the birds sang their vespers, then the few dear departed ones rose from the grave before me, or rather, it seemed as though they were not dead. I felt so much at ease in their midst, I rested in their embrace, and I felt as though I were outside my body and floated about with them in a higher ether […] (Kierkegaard AA:6, KJN 1, 8-9).

The feeling of gratitude for nature is then gradually replaced by blessedness before the realization of himself as a divine creation: "[As] I stood there alone and forsaken, and the power of the sea and the battle of the elements reminded me of my nothingness, while the sure flight of the birds reminded me on the other hand of Christ's words, 'Not a sparrow will fall to the earth without your heavenly Father's will'" (Kierkegaard AA:6, KJN 1, 10).

This sample of quotations illustrates how the aesthetic, the ethical, and the religious conflate in writings which that would be labeled as solely aesthetic. The traveler needs to be armed aesthetically as an observer, but their contact with immediacy also requires disposition and knowledge to recognize, interpret and grasp the entire content and meaning of the objects contemplated, be it castles, lakes, or people, in sum, all it takes to feel attuned with the atmosphere around. As their contemplation deepens, their awareness of themselves as God's creature and creation develops via ethical-

religious introspection. Moreover, the mere 'seeing' of the traveler who seeks to collect beauty is replaced by the ethical observation of a natural world inhabited by all objects of creation and the Creator. Only much later, in 1847, would the traveler be ranked behind the Christian for being incapable of experiencing the ethical-religious empathy, or mercy, towards the neighbor as the single individual: "Thus if a traveler saw how slaves groan under the chains, he would become aware, his sympathy would be aroused, and he would give a vivid description of the dreadfulness of slavery. But he would not become aware of the meek slave; he might even believe that it was the master who was the good one" (Kierkegaard 1993, 244).

An aesthetic-ethical view of traveling gains a new tone in the term *opdagelsesrejse*—in Danish, this word designates voyages of exploration into the unknown or expeditions involving scientific research. Marco Polo, Darwin, Gama, and Livingstone are examples of *opdagelsereisender*. It is thus striking to note that Kierkegaard applied the word to quite diverse protagonists of life experiences and pursuits. We encounter the anxiety of the young poet of the *Diapsalmata,* who is about to leave everything behind to go on his journey of self-discovery (Kierkegaard 1987a, 37); Socrates' "renowned journey of discovery […] not to find something but to convince himself that there was nothing to find" (Kierkegaard 1989, 93); Don Juan who experiences desire as victory (Kierkegaard 1987a, 81), or the opposite, from an ethical point of view, marriage as the possibility of going on the great journey of discovery (Kierkegaard 1988, 89); and not surprisingly, Constantin Constantius, the main narrator of *Repetition*, designed his trip to Berlin to test the possibility of repetition, as *opdagelsesrejse* (Kierkegaard 1983, 150). Discovering God is the equivalent of the hardest of all great travels—an expedition to the North Pole—albeit an interior one:

> To come to relate oneself to God is a voyage of discovery that can be to some extent compared with a North Pole expedition—so seldom has a pers[on] ever really pressed on in that direction, to the discovery. But imagined doing it [?]—Yes, all the centuries, and almost everyone, have done that. Yet this voyage for the discovery of God is an *interior journey*; the point of it is precisely to preserve oneself in singularity, and then, internally, simply to put aside, to get rid of, the obstacles (Kierkegaard NB34:30, KJN 10, 350).

In 1847, the opening pages of *On the Occasion of a Confession*, a discourse appropriately focused on repentance and regret, contain a one-page *metaphore filée* that brings to light the dynamics of the idea of traveling and the traveler's experience in Kierkegaard's thought (Kierkegaard 1993, 13-14).

The starting point is identifying a danger for the Christian—going astray—and the qualification of regret as a guide. The subsequent paragraph further develops the need for guidance. It begins by stating that "[o]ver every human's being's journey through life there watches a providence who provides everyone with two guides: the one calls forward, the other calls back" (ibidem). Awareness of immanent pitfalls is shown to be as relevant as the guidance of providence, and all of this is expressed using the experience and the lexicon of the traveler. There follows a succession of incidents derived from the semantic field of 'going astray,' which are recognizable as rules of traveling or hardships of the ordinary traveler in Kierkegaard's day but are used here as metaphors for the obstacles of the Christian's journey. I quote a few examples to illustrate the rhetoric of the text: "safeguard the journey," "wrong road," "continuation (…) on a wrong road, by unremittingly pressing forward," or the two guides "determine the place and indicate the road" and "the casual traveler who goes down the road quickly does not know it as does the traveler with his burden."

In other works, we also find analogies with the experience of traveling. The following one underscores the need for reflection in the journey of the Christian, a disposition that the casual traveler often lacks:

> In the world of spirit, the different stages are not like cities on a journey, about which it is quite all right for the traveler to say directly, for example: We left Peking and came to Canton and were in Canton on the fourteenth. A traveler like that changes place, not himself; and thus it is all right for him to mention and to *recount* the change in a direct, unchanged form. But in the world of spirit to change place is to be changed oneself, and therefore all direct assurance of having arrived here and there is an attempt à la Münchhausen (Kierkegaard 1992, 281).

Kierkegaard's use of the idea of traveling in his writings is also based on his travels. Although he did not travel widely across Europe, like Goethe or Andersen, five years after Gilleleje, he took a three-week journey in Jutland from July 17 to August 8, 1840; the notes make up Notebook 6, in thirty-five entries of variable length. The Gilleleje travelogue is self-contained in form and style, but the Jutland notes, despite the beautiful style, are more fragmentary and much more heterogeneous in content, showing less concern for textual coherence. Impressions and raw factual information about the trip run parallel with reflections on his pilgrimage to the region where his father was born and raised, next to the notes for possible future sermons. However, the contribution of both of these trips to the density of mentions and allusions to places, legends, and typical characters that permeate Kierkegaard's

writings is absolutely remarkable. Conversely, his first journey to Berlin, from October 25, 1841, to March 6, 1842, and the second one, from May 8 to 30, 1843, are much more relevant not only to understanding his ambiguity towards the urge to travel, but also his fictional experimentation with repetition and recollection, at two levels which are most commonly juxtaposed in the text—that is, as the actual theme or topic and as the organizational structure of the text.

Before addressing the latter in the second part of this essay, it must be said that Kierkegaard felt divided between the need to travel, in consonance with the expected pattern of the Grand tour or *Bildungsreise* of the time, and the fear of being misunderstood as an author, or of misusing his call as a writer. In 1848, he made plans to travel for a couple of years and thus "interrupt the productivity and have some recreation" (Kierkegaard NB7:114, KJN 5, 144). Nevertheless, he also recognized that traveling never managed to halt his productivity. A year later, he would eventually admit that it was impossible for him to travel for recreation and that what really overwhelmed him was his compulsive writing:

> In fact, I actually had already thought of stopping as early as *Either/Or* [1843]. But I was never closer to stopping than I was with the publication of *Christian Discourses* [1848]. I had sold the house and had earned two thousand on it. Spending the money on travel appealed to me very much. But I'm no good at traveling and would probably just have remained productive, as I very much tend to do when I travel (Kierkegaard NB9:79, KJN, 5, 262).

His productivity during his travels to Berlin is well-documented; but this is not the case in his journals, which do not keep a daily follow-up of his whereabouts. The notes from the Schelling's lectures he attended in Berlin are the only record of his first trip to Berlin. (Kierkegaard Not 11:1–42, KJN 3, 303-366) Yet, most scholars have established that he was busy with the final touches on *Either/Or* (Fenger 1976, 7-14) while being more than aware of the *furore* that Franz Liszt created during the same period (Sousa 2008, 100-108). His second trip to Berlin in May 1843 is subsumed in one single entry;[3] it has been demonstrated, nevertheless, that he was actively working

[3] "*Berlin*, *10* May *1843*. The day after my arrival I was in a very bad way, on the brink of collapse. In Stralsund I almost went mad hearing a young girl overhead play the piano, also Weber's last waltz, among other things. The previous time I was in Berlin it was the first piece that greeted me in Thiergarten, played by a blind man on a harp. It's as if everything were designed just to bring back memories. My pharmacist, who was a confirmed bachelor, has married. He offered several explanations in that connection: one lives only

on *Repetition* and *Fear and Trembling* (Kierkegaard KJN 2, 498). From May 14 to 24, 1845, the third trip deserves a trivial commentary on a fellow traveler, proving his observational and descriptional skills.[4] Furthermore, according to his biographer, when he was in Berlin for the last time, from May 5 to 16, 1846, what he sketched might well have been written in Copenhagen (Garff 2005, 475).

In fact, his admission that he remained productive even while traveling shows that he reproduced the pattern of his home routine, divided between peripatetic tours of Copenhagen, usually accompanied—he was deemed to be very communicative—and writing until late in the evening (Kierkegaard 1993, x, n. 6). The knowledge of human nature and the expertise in its descriptions were practiced on the streets of Copenhagen and may have compensated for his limited experience as a traveler. His stance as a philosopher and theologian, his literary skills, and the urge to fulfill his call to be a poet just spoke higher; thus, his most relevant travels took place in imaginary realms.

2

I will now address a moment in Kierkegaard's oeuvre, already based on the dialectics of recollection and repetition and using a journey as setting, namely, "*Stemning*," the enigmatic first chapter of *Fear and Trembling*, which follows an extraordinary structural plan to develop the content. The title should be rendered as a case of the simultaneity of two of the meanings of the term *stemming* we encountered earlier—'disposition' and 'attunement.' The dialectics of recollection and repetition take place at three levels. The first is contextualized on the introductory page, where we learn of a man who has been overwhelmed by one particular recollection all his life, right after first

once, one must have someone to whom one can make oneself understood. How much there is in that [thought]; especially when said with absolutely no pretension. Then it hits really hard. In the Hotel de Saxe I have a room looking out on the water where the boats lie. Heavens, how it reminds me of the past.—In the background I have the church—and when it sounds the hours the chimes go right to the marrow of my bones (Kierkegaard JJ:109: KJN 2, 162).

[4] "14 May 1845 // *arrived at Berlin*. // The only usable figure on board the steamship was a young fellow (a lad) wearing a velvet cap that was held on by a kerchief, a striped tunic over a coat; in front, a walking stick hanging by a cord from one of the buttons. Ingenuous, open, on a journey, attentive to everything, naive, bashful, and yet dauntless. By combining him with a melancholy traveler (such as Mr. Hagen) a mournful effect could be produced" (Kierkegaard JJ:327: KJN 2, 224ff).

hearing "the beautiful story of how God tempted Abraham and of how Abraham withstood the temptation" (Kierkegaard 1983, 9). The more he heard it, the more obsessed he became; the man's admiration and enthusiasm increased as he grew older whereas his understanding of the story declined, and he eventually focused on a single wish that could never be fulfilled in actuality:

> His craving was to go along on the three-day journey when Abraham rode with sorrow before him and Isaac beside him. His wish was to be present in that hour when Abraham raised his eyes and saw Mount Moriah in the distance, the hour when he left the asses behind and went up the mountain alone with Isaac—for what occupied him was not the beautiful tapestry of imagination but the shudder of the idea (ibidem).

The second level requires the extensive use of the imaginary and it consists in the creation of fictional narratives of travels in order to describe the only possible way of accompanying Abraham on his dramatic journey and of rendering the man's reflective recollection of it. The third level is the responsibility of Johannes, as the omniscient narrator—it is Johannes' own act of recollection and repetition of the man's story and his reflections as he aspires to understand Abraham. After the opening section, there are four parts (Kierkegaard 1983, 10–14), each with two texts—a more detailed one narrating distinct variations of this episode (the first is twice the dimension of the others); and a separate short paragraph (3 to 7 lines) on different methods of child weaning. The repetition of the imaginary recollections of the man is also intended to direct the reader to the central theme of *Fear and Trembling*—to question the possibility of the suspension of the ethical, which would also be a possible solution for the man to understand the story of Abraham. Part I opens with the quote from Genesis 22:2, which encapsulates the story of Abraham and the offering of Isaac. Then, the fictionalized recollections of Abraham's journey imagined by the man during his own solitary pilgrimages to Mount Moriah are presented by Johannes as the only possibility of fulfilling his wish of riding side by side with Abraham. They are repeated four times, each time differently, each time with varying components typical of any fictional narrative, changing the setting, the preparation for departure, the detailed description of actions and gestures, and intensifying the psychological depth of the characters involved, namely, Abraham and Isaac, who figure in the biblical episode, but also of Sarah and Eliezer. The first sentence is the only one to be repeated almost literally in all four parts. For the sake of a clearer illustration of the poetic nature of the narration, the fictionalizing components I mentioned, and how the movement of traveling accompanies the movement of thought and recollection, I quote section II:

> It was early in the morning when Abraham arose: he embraced Sarah, the bride of his old age, and Sarah kissed Isaac, who took away her disgrace, Isaac her pride, her hope for all the generations to come. They rode along the road in silence, and Abraham stared continuously and fixedly at the ground until the fourth day, when he looked up and saw Mount Moriah far away, but once again he turned his eyes toward the ground. Silently he arranged the firewood and bound Isaac; silently he drew the knife—then he saw the ram that God had selected. This he sacrificed and went home. — — —From that day henceforth, Abraham was old; he could not forget that God had ordered him to do this. Isaac flourished as before, but Abraham's eyes were darkened, and he saw joy no more. //
>
> When the child has grown big and is to be weaned, the mother virginally conceals her breast, and then the child no longer has a mother. How fortunate the child who has not lost his mother in some other way! (Kierkegaard 1983, 12).

I deem this chapter to be the most perfect actualization of the dialectics of recollection and repetition as put forward by Constantin Constantius in *Repetition*: "what is recollected has been, is repeated backwards, whereas repetition properly so called is recollected forwards" (Kierkegaard 1983, 132). The succession of lively recollections of Abraham's journey, whatever the way, the company, or the hour of the day, always lead to the core of the question—the (im)possibility of the suspension of the ethical. A journey of inner anxiety becomes a quest for understanding this ethical dilemma.

Significantly, *Fear and Trembling*, *Repetition,* and *Three Upbuilding Discourses* were published simultaneously on October 16, 1843, and recollection and repetition are indeed inseparable from each work's diegesis. In *Three Upbuilding Discourses*, the first two bear exactly the same title and use the same verses of Peter's first epistle—"Love will hide a Multitude of Sins" as their motto. As we have seen, Abraham's journey to Mount Moriah is a superb literary construct that involves the dialectics of recollection and repetition at three levels. *Repetition* is more elaborate than the others because repetition is also operational in the diegesis. The dialectics is also fictitiously staged, but, instead of an omniscient narrator as in "*Stemning*," there are two narrators in the first person—Constantin Constantius in the first part and as the author of the introduction of the second part and the closing letter to the reader; and the Young Man, who is submitted to a psychological experiment by Constantius in the first part, becomes the main narrator in the second, and as the author of letters to Constantius. The narration in the first person also conflates two levels where the sequence of events in actuality and in recollection and reflection are narrated; the one of the actual events appears to be chronologically simultaneous with the one made of recollections of past experiences and reflections on present ones.

Furthermore, these two levels are redoubled because the two narrators create two different degrees of focalization—in the first part, the experiences, intermingled with recollections and reflections of Constantius on his 'external' journey (a second trip to Berlin) are seen from his own point of view. In the second, the Young Man, *in absentia*, communicates his experiences, recollections, and reflections in letters to his former mentor, narrating his 'internal' journey to discover a meaning to his suffering through faith. Moreover, the various stages of existence—the aesthetic, the ethical, and the religious—form multifarious intersections in each part, frequently in distinct directions. For the present purpose, I focus solely on Constantius' trip to Berlin, which is a performative repetition based on the recollected actions of a first trip, and designed to be the scenery of his endeavor to question the (im)possibility of repetition and to substitute Hegelian mediation for the dialectics of repetition and recollection (Kierkegaard 1983,148).

The work opens with Constantius' statement that repetition is equivalent to what recollection was to the Greeks (Kierkegaard 1983, 131). He then draws a parallel between knowing by recollection in Greek thought and living by repetition in modern philosophy (Kierkegaard 1983, 132). Immediately after this, there is the famous claim I cited above—"what is recollected has been, is repeated backwards, whereas repetition properly so called is recollected forwards," to be followed by a new dichotomy—happiness/unhappiness—"Repetition, therefore, if it is possible, makes a person happy, whereas recollection makes him unhappy" (*ibidem*). Next, the introduction of the sub-claim stating that recollection's love is unhappy, whereas repetition's love is happy, validates the psychological experiment to which the Young Man will be submitted. His love failed to be returned, and, having confided in Constantius, he is advised to stage a successful love experiment (Kierkegaard 1983, 133-147). Some pages later, before his expedition in search of objective proof of the possibility of repetition, Constantius expresses his speculative reasoning on the issue:

> The dialectic of repetition is easy, for that which is repeated has been—otherwise it could not be repeated—but the very fact that it has been makes the repetition into something new. When the Greeks said that all knowing is recollecting, they said that all existence, which is, has been; when one says that life is a repetition, one says: actuality, which has been, now comes into existence (Kierkegaard 1983, 149).

Of all the narrative strategies that Kierkegaard's genius would have provided him with, of all the existential experiences he might have used to stage this great journey of discovery, he chose the most common trip of any Dan-

ish intellectual of his time in order to illustrate his philosophical claim—thus, also submitting his potential Danish readers to a psychological experiment. What looked easy before the second trip to Berlin turned out to be difficult to prove in a clear-cut way because, instead of pursuing this theoretical thinking, Constantius' second trip to Berlin turned out to be a casestudy where the subject also becomes the object of the psychological experiment. The report of Constantius begins by *amplificatio* of what Kierkegaard registered in his diary concerning his own second trip to Berlin (see note 4). In general, something appears to happen exactly as before, but one or two details prevent the precise repetition of the previous experience. The thirty-six hours inside the carriage are just as exhausting, but he sits on a different seat (Kierkegaard 1983, 151). When he reaches his former apartment (the reader learns of the harmonious *stemming* he had enjoyed there via a vivid description of the rooms and furniture), he finds out that his solicitous landlord changed (with) his marital status—"[…] he went on to prove the esthetic validity of marriage. He succeeded marvelously, just as well as he had the last time in proving the perfection of bachelorhood" (Kierkegaard 1983, 152). Next, Constantius "became completely out of tune, or […] precisely in tune with the day" (ibidem) when he realized that the view from the window has completely changed because the city "lay in a cloud of dust" due to the wind. However, he discards this as a case of failed repetition because he had no previous recollection of the weather. What follows brings insight into his theories of traveling since he contrasts his personal attitude towards traveling with those of the 'professional' traveler:

> If he is a traveler *ex professo* [by trade], a courier who travels to smell what everybody has smelled or to write the names of notable sights in his journal, and in return gets his in the great autograph book of travelers, then he engages a *Lohndiener* and buys *das ganze Berlin* for four *Groschen.* This way he becomes an impartial observer whose utterances ought to have the credibility of any police record. But if on his journey he has no particular purpose, he lets matters take their course, occasionally sees things others do not see, disregards the most important, receives a random impression that is meaningful only to him. A careless wanderer like this usually does not have much to communicate to others, and if he does, he very easily runs the risk of weakening the good opinion good people might have regarding his morality and virtue. (Kierkegaard 1983, 153).

The next site of experimentation is the theater, where the same play of the previous year is being performed. During a lengthy excursus on theatrical performance, the reader becomes aware of his favorite seats, his appreciation for the actors, and his anticipation of the reaction from the audience

(Kierkegaard 1983, 156-167). However, his favorite box and seats are not available, the actors' performances are disappointing instead of enthusiastic, and upon returning to the apartment, what had previously pleased him makes him feel even more out of tune. And he concludes: "My home had become dismal to me simply because it was a repetition of the wrong kind" (Kierkegaard 1983, 169). He decides to return to Copenhagen expecting to find everything as it was before; alas, his servant had decided to take advantage of his leave to do a general clean-up, and everything is upside down. Constantius eventually admits that he "perceived that there is no repetition" (Kierkegaard 1983, 171).

His experiment was doomed to failure. Had he recalled what he had said about 'new repetition' or had he read the last words of Johannes *de silentio* in *Fear and Trembling*, his experiment might have been different. Johannes' closing lines lament the fate of Heraclitus, who was misunderstood by his followers and include his famous quote—One cannot walk through the same river twice (Kierkegaard 1983, 123). Constantius wanted to enter the same river twice. Moreover, in most of the situations, what he wanted to repeat in every detail was not an action or an event in itself, but his recollection of it. Moreover, looking back at the chapter "*Stemning*," we know that two, three, or four recollections of the same idea or event may share similarities but remain singular.

Conclusion

During the last eighteen months, due to the pandemic and the global public health crisis with severe lockdowns, I found myself with more time to read. Novels, poetry or essays, however, required concentration not compatible with the suspended time we lived through. Possibly in an effort to compensate for what I was deprived of, I began a systematic reading of western travel literature (mainly from the 20th century), which I am still doing. Eventually, this reading has become not only a guarantee of gratification and very enjoyable but also a research field in progress. As time passed, I began to pile up some striking points quite common in travel literature, which eventually led me to what I find to be the most seminal and victorious of Kierkegaard's categories—repetition. I came across his recurrent use of the world of travel only to realize how helpful it was to gain insight into travel literature. I came across cases of writers who wrote extraordinary travel books after having lost at least part of their notebooks (e.g., Patrick Leigh Fermor in *A Time of Gifts* and Nicolas Bouvier in *L'usage du monde*), thus pointing out, at least,

that the act of recollecting, and, hence, the space that is given over to the work of imagination, is vital in the writing of travel literature. It is the traveler/narrator's own 'disposition' and 'attunement' that determines their profile (or ethos) and defines them as an observer who is not casual, but capable of grasping what lies beyond the surface of their object of contemplation. This became even more apparent because the style is commonly more concise and literary and constructed to report as objectively as possible in writings by journalists which were originally intended to be reports or appear as newspaper columns (for example, Enric González, Ryszard Kapuściński and Alexandra Lucas Coelho); or, conversely, of celebrated writers who authored books with the premise of travels in space but actually travel in time (Claudio Magris in *Danube* or Ohran Pamuk in *Istambul*).

The kernel of the question is then not to tell truth from fiction in a travel book. We do not read travel literature to know what is factual about a place —in the present age, we easily get that type of information from other sources. We read to know what and how an author observed, and to learn about his recollection and repetition of his journeys. Furthermore, by so doing, we enter the world of their imaginary.

It is true that Kierkegaard's remarks on traveling or the various kinds of voyages of discovery, and his commentaries on the types of travelers he encountered, do not amount to any aesthetics of travel. Nevertheless, this is in line with his most common way of reflection in other domains of literary, theological and philosophical thought. Nevertheless, even if Kierkegaard did not put forward any systematized evaluation or classification that might be even remotely considered a theory of travel, he consistently explored the substratum of the contemporary practice of traveling of his time, reaching conclusions that today still prove to be effective when analyzing travel literature. He distinguished between what I call, in his own terms, an aesthete-traveler (the one whose contemplation of 'foreign' immediacy remains at the level of eye contact); and the ethical traveler (the one who successfully incorporates his traveling not only in the development of his *Bildung* but also in his process of *Opbyggelse*, that is, the process of ethical-religious self-edification that implies renewal, by starting over whenever judged necessary). This distinction between two types of observer is essential to create the type of narrator that aspires to enter the subgenre of travel literature. There has to be literary quality, excellent description skills in particular, and the ability to induce in the diegesis the very pace of the travel in question— the text has to unfold according to a rhythm that accompanies the narrator's movementing along. And, moreover, the role of reflection and the work of

the imaginary should follow that same pace. The more reflective and imaginative in their literary construct a narrator is, the more the reader becomes aware of the impact on the narrator/author of what they have seen and experienced, and consequently, the more curious they become about the travels narrated. A narrator/author of travels who does not succeed in balancing what they see with how they see it, in my view, fails to catch the reader's eye and their travel book tends to become a travel guide or a book of curiosities.

There is no travel literature without recollection of a previous travel experience, and the only possibility of repeating that travel experience is by writing down the recollection of it. Moreover, once that narrative or travel report is read by a succession of readers, and eventually, generations of them, the initial act of recollection and repetition of the author becomes the act of recollection and repetition of the reader of a third person's experience. Thus, the relation between the objective and subjective gains a new dimension which in turn is fueled by the role of the imaginary in the author and also in the reader. The here and now of a journey does not repeat itself. To undertake a second or third journey to the same places, even following the same route, is to embark on a new experience, be it external or internal, spiritual or physical, which will not repeat the first. The subject, then, is as contingent to the work of time as the object under contemplation, and the subject's recollection gains new contours once it takes place at distinct moments.

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Alice Fátima Martins*

No, I'm not from Athens or By the paths I have walked**

Abstract

Based on Percy B. Shelley's phrase "we are all Greeks," this text refers to journeys, memories, and forgetfulness of facts that took place in the territory named Latin America since the Portuguese and Spanish occupation. The guiding thread runs through journeys and how they affect the perception of the world, erasing or making visible routes and their reports.

Keywords

Memory, Forgetfulness, Wars, Migrations, Latin America

Incalculable layers of life, countless paths, and journeys would have been fulfilled in this vast territory once called Abya Yala before being named Latin America. The reflections shared here are part of a research project about Latin American women who work with cinema and the audiovisual. The interest is in knowing about the stories they tell, their tales, journeys, and sensitive experience.

As a starting point, I remember Percy Bysshe Shelley, an English romantic poet who lived between 1792 and 1822, a scholar and enthusiast of Greek culture. He is renowned for the famous expression "we are all Greeks," published in his work "Hellas: a lyrical drama" (B. Shelley 1822). His statement has reverberated among many thinkers, intellectuals, and artists since the first half of the 19th century. Percy Bysshe Shelley, one of the rare cases when the wife is better known than the husband, was married to Mary Shelley.

* Federal University of Goias, Brazil
Email: profalice2fm@ufg.br

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Some literary critics and historians suspect, perhaps suggest, that her signature novel, "Frankenstein" (Shelley 2020), or "The Modern Prometheus," a work of international recognition, may have welcomed influences from the poet in its conception.

Such questions aside, it is necessary to move a little further, paying attention to the few criticisms formulated since then to the attribution of universal validity to the worldview articulated by the Greek culture that still reverberates in the contemporary context. "We are all Greeks" is a recurring idea even today among researchers, artists, and intellectuals from various fields of knowledge. With particular emphasis on studies about aesthetics and the philosophy of art.

Seeking to establish connections between this thought and the idea of travel, with attention to its aesthetic dimensions, I resort to the founding journey of Ulysses, narrated in the epic poem attributed to Homer (2017). I also resort to a more recent reference: "The Penelopiad" (2005), written by Margaret Atwood. In it, the story of Ulysses is retold in an approach very different from the classical one. Atwood evokes Penelope's point of view, giving her centrality and protagonism in the narrative. By doing so, she provides an in-depth review of the constructed idea of a supposedly dedicated and faithful woman, capable of, for decades, weaving during the days to unweave at night, waiting for her husband, even when he was presumed dead.

Switching between Homer's and Atwood's narratives, I imagine Penelope sitting on a balcony, absorbed in her weaving. From time to time, she pauses briefly to look at the firmament. Perhaps she is looking for some loose thread, forgotten by the Fates, busy weaving the destinies of the gods and humans. The balcony and the bucolic atmosphere that make up the scene are part of the landscape of my childhood home. Primarily, they are anchored in the memory of the balcony from which I used to watch the dirt road almost a kilometer away. It used to pass one or another car, truck, a few buses at more or less regular schedules, equestrians, herds of cattle, or carts. On the other side of the road, far beyond, was the sunset in the west, where Paraguay was located. On my back, the sun was rising in the East, illuminating lands that I could not imagine what they looked like and located long after the forests that covered the horizon. Up north, about 30 miles away, was located the only citadel I knew. It was a kind of outpost for people who intended to move further into the country, just like my brothers did when they left, seeking to build their stories based on other landscapes far from there.

From the south, located to my left, came so many people. How would the place where they lived be? What have they come to do in these lands around here? I had never been to those places. But I knew that my paternal grandparents and maternal great-grandparents came from the South in the first decade of the 20th century to settle in the region. They came in small, fragile caravans on trips from seven months to more than a year.

The reports of these journeys register situations of vulnerability, much pain, and many losses. My paternal grandparents traveled in a caravan from the country's far south and other friendly families. They brought their two oldest daughters, still girls. Part of them traveled on horseback, another part in oxcarts. They carried the bare minimum necessary for survival, crossed native fields, and opened trails in virgin forests. Their daytime journeys were paused for an improvised night rest. There were no Sundays or holidays marked in the imaginary calendars. Nor clocks dripping time in seconds-minutes-hours-days. The cycles were settled by alternating days and nights and by climatic conditions. Exposed to lousy weather, they faced rain and sun, animals of various sizes, some predators, others not, insects of all sorts.

My aunts, the two girls, did not survive yellow fever, an endemic in the region. The little bodies were sheltered in precarious graves. My grandmother would have preferred to die in their place. She mourned the loss of her daughters. But there was not much time for mourning. It was late, and the caravan needed to move on. The graves became more and more distant, entrenched in the woods, already out of sight. Little by little, the landscape swallowed them up. They were lost in time, vanished in memory.

But some came to the light of this life during these journeys. My maternal grandmother was born halfway. So, it forced the family to settle temporarily in some districts where they were no more than foreigners. They stayed there until they were able to resume their journey. In the meantime, my great-grandfather found some piece of land to plant as sharecroppers, while my great-grandmother took care of the family, the domestic animals that were also part of the entourage, and the temporary residence. Several pairs of months were added to the estimated date of their arrival at their destination.

Overall, these small caravans were formed by poor farming families. They responded to the State's call for a project to occupy the border. They came in search of the promised land. Their mission was to occupy it and make it productive. They were ready to participate in the trench to protect the country's territorial delimitation. Perhaps they were not very clear about this. Instead, they were looking for a place to settle down and ensure their survival.

Therefore, my childhood home was built in a Paraguayan territory before the Great War (Nepomuceno 2002) in the second half of the 19th century. With the war waged by the Triple Alliance against Paraguay, Brazil advanced the line of its geopolitical limits, annexing that piece to its territory. It established a barracks for the armed forces, farming families, mainly from the south, a railroad line, and a railway station.

The Great War had, on its battlefields, enslaved Brazilian men fighting against Paraguayan soldiers of Guarani ethnicity. It is reported that about 90% of the adult Paraguayan male population was killed during the war. The female population was not spared either. In the aftermath of the war, in the so-called Battle of Campo Grande, better known as the Batalla de Los Niños, or Acosta Ñu, Brazilian soldiers advanced against thousands of boys no more than 15 years old. Such a radical reduction in the male population strengthened the patriarchal foundation of Paraguayan society.

Battles and the journeys involved in wars are always painful, devoid of glamour. In the Great War, Brazilian enslaved men were not from those territories. They came from elsewhere. They would have traveled long distances to reach the battlefields. Elevated to the condition of soldiers, they fought for the vague promise of a charter of freedom. Many stayed behind along the way. Some did not survive the adversities they had to face. Others founded quilombos, landmarks of resistance to slavery, and a rejection of war.

However, before being soldiers, the Paraguayan people were part of a nation that inhabited those territories since ancient times. Some historians highlight that the Guaraní population, whose occupation extended between Brazilian and Paraguayan territories, constituted an essential factor of resistance to the processes of Ibero-American colonization (Golin 2014). In this regard, it is also necessary to remember that the war and the redrawing of the resulting geopolitical frontier were part of an erasing process of other territorial designs prior to the arrival of Europeans. In those fields, references to the millenarian territorial occupation of the Guarani, Kaiowá, Kadiwéu, Guató, and Terena peoples, among others, were lost.

Therefore, my childhood house had been settled in a region occupied by some of these nations since distant times, long before it was recognized as Paraguayan and later Brazilian. The house was settled in the middle of a route, a complex path called Peabiru, which connected the Brazilian east coast to the Andes region (Bond 2009). The Guaraní ethnicity peoples organized themselves territorially around this road, which is, above all, a flow of migrations. Journeys.

The geopolitical borders demarcated by the nation-states constituted by the Portuguese and Spanish invasions ignored the territorial designs already established there. They tried to disqualify and erase these occupations in many ways: physically, humanly, politically, economically, and, in particular, symbolically.

In the Great War, the Paraguayan soldiers fought for borders that were not their own. Instead, they fought for their survival. Brazilian enslaved soldiers fought in the war for charters of freedom promised by the emperor. They killed each other in the name of interests, not theirs but of other landlords.

There, on the front porch of my childhood home, thinking about the remarkable journey of my grandparents and great-grandparents, the journeys of my siblings, and the many stories I heard, I was astonished at the possibility of others' reports of other worlds, other times, other landscapes. And the many possible lives.

The indecipherable mystery that travelers carried hidden in their gaze and luggage moved me and still moves me. Moreover, I had impulses also to follow the road. Maybe it was Peabiru's call. And then I followed. I took the red dirt road and went by train tracks, paved roads, and air and water routes.

Wherever I have been, I have not let go, even today, of the questions that were never answered: Where do all these people live? What do they do? Where do they go? What secrets do they carry in their luggage? What are they going to do at their destinations? Why do they travel? Why do I travel?

Of the places I have been and lived, of the metropolises where I let myself get lost, no travel destination was as remarkably transformative as the months lived among the Hahaintesu, Negarotê, and Mamaindê groups, of the ethnic group registered by academic institutions and by public policies under the general name of Nambikwara. I consider this an indelible experience of diving into the possibilities of alterity, of meeting with the other, and thus, with my paths. The impact of experience (Dewey 2005) the power to modify is in the world from an immersion through the senses, which unfolds in the body's language before entering the realms of the logos itself.

I took the bus to Cuiabá, where I stayed long enough to visit the Chapada dos Guimarães. Then I boarded another bus towards Vilhena. I presented myself at the FUNAI's head office in the middle of the morning. By radio, they talked to the head of the post. They agreed that he would pick me up in the afternoon at the Posto Comodoro, on the same road I had come from, about 120 miles back. Another employee was willing to drop me off at the appoint-

ed place. We drove in an old pickup truck to the crossroads. He continued on a dirt road, inward Chapada dos Pareci, heading east. I sat on a rock on the banks of Highway 364, looking at another minor dirt road that disappeared into the woods of Vale do Manairisu to the west.

I stayed there for a time that cannot be counted. The waiting and the sensation of vulnerability increased the feeling of loneliness. There, motionless, the loneliness gained weight, leaning against that rock, side by side with me.

It was far past mid-afternoon when I spotted the other truck, dusty and jerking. My host was driving it. He would be responsible for supervising me at the Hahaintesu Indigenous Post. He was joyful. The radio played the song "Yolanda," sung by Chico Buarque and Pablo Milanés. He sang with them.

Also joyful were the people of that community. They welcomed me into their daily lives as if I had been a long-time acquaintance. The word hahaintesu means "people who sing." One of the few tonal languages in Brazilian territory, their language is also music. First, one learns the melodic line of words and phrases. Only afterward are their phonemes pronounced.

The recurring image of the children in the indigenous village has stuck to my memory like a tattoo. I can still hear the trill of their laughter.

children play naked in the lagoon
clay bodies and yellow butterflies
every place is always the same
and a lifetime doesn't occupy the smallest fraction
of a single beat of the eternal…[1]

(Martins 2016)

In the vicinity of those territories, still in the 18th century, there was the Quariterê Quilombo. Formed by black and indigenous people, it was located on the margins of the Guaporé River, wherein more recent times, it has been located in the small Vila Bela da Santíssima Trindade in Mato Grosso. Teresa de Benguela led this quilombo for a long period (Lacerda, 2019). The community deeply respected her, primarily her actions that established resistance to external threats. In the end, she was arrested and murdered by agents of the Brazilian state.

[1] "crianças brincam nuas na lagoa / corpos de argila e borboletas amarelas / todo lugar é sempre o mesmo / e uma vida inteira não ocupa a menor fração / de um único compasso do eterno..." (Martins 2016).

Little is known about Teresa de Benguela, Queen Teresa, as her people called her. Little is known about the many female leaders who established resistance forces against the violent processes of colonization throughout the centuries that followed the European occupation. Their actions have been erased, just like the paths, the roads, the territories, the millenary cultures pulsating in Abya Yala, Pindorama, Anahuac, Tawantinsuyu, and many other names attributed to these lands before they were called America.

The trip to the Manairisu Valley territories took me back to my childhood home. I could perceive it differently, as well I understood many of the points of view of its original inhabitants and of the others who joined us in the mesh of that community formed by settlers installed there since the beginning of the 20th century.

Positioned there by the balcony, I reviewed its cardinal points and the movements-flows in these various directions: North, South, East, West. In particular, I realized the many layers of erasure necessary for constructing narratives that prevail over others, that overlap others. I also realized that it took many trips to erect the multiple layers of narratives, making them visible, thus.

During the celebrations for the bicentennial of Paraguay's independence, Paraguayan filmmaker Paz Encina undertook a dive into the so-called Archives of Terror, a collection that gathered material related to political repression in the country between 1917 and 1989. With this material, she made a set of video installations called Notas de Memoria (Encina, 2012). In one of these works, Los Pyragüés, the informers, she projected extracts of denouncements and photos found in the archives on the windows of the Investigations Building. In another work, El Río, she projected onto the Paraguay River images of people who disappeared during the Stroessner dictatorship.

A few years later, she made a video installation entitled "Hallazgos." In it, the environment is marked by obscurity. In the dim light, some hands dig the earth with tools. In addition to the sound produced by the activity, barking dogs can be heard all around, mixed with incidental sounds. Portraits of men and women are alternately projected onto the stirred earth. They are the faces of men and women who disappeared during the long dictatorship of Stroessner in Paraguay. The projection of the video in which the earth is being stirred up is completed with photos of the missing people found in layers of memory. Hallazgos.

Memory and forgetfulness. In an exercise that is also an excavation almost archeological, unfinished, and doomed to failure, I scavenge fragments that I might be able to gather to retrace some of these stories and paths.

I scour traces of the Peabiru path. I search for clues about the territorialities and displacements of the Guarani, Kaiowá, Kadiwéu, Guató, and Terena communities. I am eager to recover what has been erased by the war and the colonizers' occupation. What would have remained of the caravans of my grandparents and great-grandparents, unreported, lost in the memories of the older adults who have already died? And of the sweet guaviras, destroyed in the fields overturned by planting pastures for the cattle? I draw, in my memory, the silhouette of the centenary Jatobá tree, the native grass trees, the bamboo that blooms every 30 years, all fallen and replaced by small soybean plants, whose cycles do not last six months.

I can feel that pulses in me the cries of pain of those who died in the Great War, in wars, dyeing streams with blood. This is how Sanga Puytã, the tiny red river, was named. The weeping of the women who lost their folks, then got up, shaking their clothes, fixing their hair to continue their lives reverberate in me. I feel the tiredness of men and women who traveled for months, years, searching for the promised land, on the border, without caring about the conflicts.

I return to Ulysses, to Penelope, to Percy Bysshe Shelley. It must be made clear: no, I am not from Athens; I have never been to Ithaca. The place I come from is called Yauareté, the real jaguar. The color of the forest behind my childhood home was an intense green. From peak to peak, it was marked by the flowers of the tajy amarillo, the yellow ipê. The road from where I started my journey had the marks of jaguar footprints. My footprints also marked that red ground of the road. Moreover, my feet were dyed with its dust. This road stayed with me.

This is how I got here.

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Robert M. Randolph*

The Ingression of Beauty

Abstract

An aesthetic for travel experience can be developed from the writings of Alfred North Whitehead and Carl Jung. The thesis is that an aesthetic experience occurs if a traveler is changed by an occurrence of harmony that lures the traveler into new selfhood, which is centered on a more complex recognition of beauty. An interpretation of a short, beautiful prose piece entitled "The Secret of Light" by the American poet James Wright reveals the process of developing an aesthetic experience.

Keywords

Whitehead, Jung, Aesthetic Experience, Traveler, Selfhood

Drawing from Whitehead

According to Alfred North Whitehead, God has two natures. In God's "primordial nature," all possibilities are grasped and ordered into a "primordial vision." God's other nature, the "consequent nature," concerns God's feelings about the world and consists of actual happenings in the world. God seeks to realize the primordial vision in the consequent nature, which is the harmony of all possibility without loss. Because God's consequent nature is rooted in actual events, the primordial nature of God is subject to change (i.e., what happens can change the possibilities for what might happen). The consequent nature is in process. Since God feels pain and suffers in proportion to the distance our choices move us from the primordial vision, the primordial nature of God is also in process. Whitehead writes, "Neither God, nor the world, reaches static completion. Both are in the grip of the ultimate metaphysical ground, the creative advance into novelty. Either of them, God and

* Waynesburg University in Pennsylvania
Email: rrandolp@waynesburg.edu

the world, is the instrument of novelty for the other" (Whitehead 1954, 349). God may be seen as a traveler, advancing into novelty. However, since the quest for "satisfaction" (harmony and beauty) abides in God, in that way God's primordial nature is unchanging. Therefore, God is an eternal traveler whose goal is not a destination but a state of being.

God offers an "initial aim" to each "concrescing" occasion. This aim is an extra-conscious feeling of purpose, which would guide the concrescing occasion toward satisfaction for that occasion as part of the satisfaction of all being. The feeling tone associated with the initial aim is tenderness. However, the occasion is not bound to follow the initial aim and, in fact, often does not, following its own "subjective aim" instead and thereby opting for less than maximum selfhood. Because whatever happens affects God's consequent nature and primordial nature, God and creation are one organism in this theory. Being itself is a process of achieving more sophisticated and complex harmony and beauty. Whitehead writes, "The image—and it is but an image—under which this operative growth of God's nature is best conceived, is that of a tender care that nothing be lost" (Whitehead 1954, 346).

The Concept of a Whiteheadian Aesthetic

In *A Whiteheadian Aesthetic*, Donald Sherburne says that to Whitehead, works of art are "lures for feeling" or, in Whiteheadian terms, lures for prehension. The lure urges "a given prehending subject to integrate one of its physical feelings with a conceptual feeling to prehend positively that proposition as datum" (Sherburne 1970, 105-106). In other words, the proposition serves as a subjective aim (evaluated as purposive in the concrescence), or, one could say, the artwork lures the critic into self-creation in the *elan* of the artwork itself.

Sherburne contends that "an experience is aesthetic when it is experience of an objectified proposition which lures the subjective aim of that occasion of experience into re-creating in its own process of self-creation the proposition objectified in the prehended performance" (ibidem, 143). Internalization is the key to an aesthetic experience, and self-creation is the response. Sherburne approaches the idea again in these terms: "The subjective aim of such an aesthetic experience is to re-create in that process of self-creation, in that concrescing experience, the proposition which is objectified in the prehended performance" (ibidem, 144). If the critic's self is constituted according to the feeling of the experience of the artwork, then the critic has had an aesthetic experience, which might also be termed "satisfaction" in Whiteheadian terms.

For Whitehead, satisfaction is tied to beauty. Sherburne quotes Whitehead: "Beauty is the harmonious, mutual, adaptation of the several factors in an occasion of experience" (ibidem, 155). Beauty is the "eternal object that ingresses into us when there is a harmonious adaptation of elements" (ibidem, 155). In terms of aesthetics, creating oneself toward satisfaction is living in a more complex awareness of beauty and harmony.

Self-creation is a consequent requirement in an aesthetic experience. For Sherburne, "if the proposition in a performance is not aesthetically re-created by the contemplator, then his experience is not aesthetic" (ibidem, 144). He writes, "aesthetic experience is experience which is aesthetically re-creative" (ibidem, 158). The "satisfaction" achieved finally in the concrescence must also be seen as re-creative of the proposition at its beginning.

Whitehead writes of "satisfaction" in this way: "Satisfaction is merely the culmination marking the evaporation of all indetermination" (Whitehead 1954, 212). He says, "Thus the satisfaction is the attainment of the private ideal which is the final cause of the concrescence" (ibidem, 212). He says that the process leading to satisfaction occurs in two phases. The first is "pure reception of the actual world in its guise of objective datum for aesthetic synthesis" (ibidem, 212). The second phase "is governed by the private idea, gradually shaped in the process itself, whereby the many feelings, derivatively felt as alien, are transformed into a unity of aesthetic appreciation immediately felt as private" (ibidem, 212).

Sherburne envisions this process in this way: 1) One has to get past the actuality of the proposition, 2) one has to seize the proposition as a datum for the subjective aim, and 3) one has to carry out the aim to re-create the proposition in self-creation (Sherburne 1970, 149). In terms of this essay, viewing a beautiful vista would not in itself constitute an aesthetic experience; however, new selfhood developed from the viewing would be. If the traveler's self is constituted anew according to the ingression of the beautiful feeling of an experience, then the traveler has had an aesthetic experience. The event would have moved the traveler into more rewarding, complex, and intense satisfaction centered on appreciating beauty and, therefore, new selfhood.

The aesthetic experience can be seen as growth. Ronald Farmer's *Beyond the Impasse: The Promise of a Process Hermeneutic* describes the process notion of growth.

> Growth—on the microcosmic or macrocosmic level—is not achieved simply by adding together the various discordant elements in the actual world of a concrescing subject. Discordant elements cannot be untied in a single experience simply by addition.

> The easiest way to achieve a new synthesis is by blocking out the discordant elements by means of negative prehensions. The trivial harmony which results lacks intensity of feeling, however. Whitehead labeled this approach 'anesthesia.' There is another approach. Although the various discordant elements cannot be brought into harmony as they stand, there may be a larger, more inclusive novel pattern which can contain the discordant elements in such a manner that the contrast between them contributes to the intensity of the whole. This new pattern is not part of the world; rather it comes from God (the initial aim). To the extent that the subject appropriates the new pattern, it experiences creative transformation (Farmer 1997, 115).

From this perspective, growth consists of realizing increasingly complex harmony, bringing seeming discord together in a new, "more inclusive" pattern instead of choosing between the discordant identities. This movement into the novel pattern can be called "creative transformation."

Addition of Ideas from Jung

Specific ideas from Carl Jung may amplify the idea of the aesthetic deriving from a traveler's experiences. Jung believes that the unconscious mind expresses itself solely in imagery, never through syntactical logic. In the art of the unconscious, a-logically juxtaposed images carry paradoxical meaning without a logical connection. Because the meanings of images of the unconscious are not logical, they make the conscious mind uneasy.

> We are astonished, confused, bewildered, put on our guard, or even repelled; we demand commentaries and explanations. We are reminded of nothing in everyday life, but rather of dreams, night-time fears, and the dark, uncanny recesses of the human mind (Jung 1972, 91).

One might feel crucified by one's creativity, and the images from the unconscious might indeed destroy the artist and the critic. However, Jung argues that images from the unconscious can not only be accepted but also be curative, and perhaps even salvific, if seen as symbolic.

Jolande Jacobi offers a concise definition of Jung's idea of symbol in *The Way of Individuation.* Jacobi writes that symbols "represent the fundamental order of the psyche, the union of its polaristic opposites" (Jacobi 1965, 58). She continues:

> The criterion for symbols [...] is their numinosity. This is their constant characteristic, for they represent a *coincidentia oppositorum*, a union of opposites, in particular of conscious and unconscious contents, and thus transcend rational understanding.

> Through this union they bridge the dissociated portions of the psyche by creating a *tertium*, a "third" thing supraordinate to both sides [...]. All these symbols are the vehicles and at the same time the product of the "transcendent function," that is, of the psyche's symbol-making capacity, of its creative power (ibidem, 59).

Jung understands the symbol as rooted in the future, not as a representation of the present. Jung writes, "A symbol is the intimation of a meaning beyond the level of our present powers of comprehension" (Jung 1972, 77). What Jung calls the "*tertium,"* or transcendent third thing created by the symbol, does not yet exist but can be identified through its numinosity. Therefore, the symbol could be seen as approaching the ego parallel to the lure of the proposition, the initial aim, except that the symbol calls more attention by being disturbing.

Jung's definition of symbols stresses creativity and the loosening toward wholeness and interrelationship, rather than tightening toward perfection and category. This definition parallels Whitehead's thinking: "Creativity achieves its supreme task of transforming disjointed multiplicity with its diversities in opposition, into concrescent unity, with its diversities in contrast" (Whitehead 1954, 348). For Jung, the psychiatrist, healing occurs because the symbol implies a wholeness beyond the paradox desired by the Self, which parallels Farmer's concept of "growth."

Therefore, in the quest for healing symbols, one searches for intensity, "numinosity." In literary criticism, this search for numinosity may lead to an epiphanic moment of realization in a character's story and a moment preceded by recognizing the impossibility of choice when alternatives remain paradoxical. At an impasse in the personal or cultural ego, images from the unconscious fill the ego with awe (those from the unconscious mind that "astonish, confuse, bewilder, and demand explanation," as Jung says) and draw the ego toward wholeness beyond the previous paradox.

A Reading of "The Secret of Light"

In his *Moments of the Italian Summer* (Wright 1976), a 32-page book of brief prose pieces about his traveling in Italy, the American poet James Wright placed first (pp 1-2), "The Secret of Light."

He writes that he is sitting on a bench in a park near the Palazzo Scaligere in Verona, watching the "mists of early autumn as they shift and fade" in the pines and city battlements above the river Adige. He writes, "The city has recovered from this morning's rainfall. It is now restoring, color of faintly cloudy green and pearl."

Let us assume that Wright is drawn to the play of shadow and light in the mist, river, and battlements in a context analogous to an initial aim, as a lure to grow, which means attaining perspective involving increased complexity with regard to beauty and harmony. For Whitehead, this might be called the lure toward "satisfaction," and for Jung, toward "wholeness."

Wright is moved by the play of light in the river Adige in Verona. It seems to him the river's "secret of light." If one trusts that we are all called to grow in a more profound appreciation of beauty, one might see Wright's attraction to the interplay of light as offering a proposition that the secret could be discovered. However, Wright does not have an experience opening him to that discovery in his past.

After writing that the river has restored "its shapely body, its secret light, a color of faintly cloudy green and pearl," in the following sentence, Wright tells us that he sees a "startling woman" sitting on a bench about thirty yards in front of him. He reaches for a metaphor to make the nature of the light more real (perhaps that is always the poet's work). He writes, "Her hair is as black as the inmost secret of light in a perfectly cut diamond, a perilous black, a secret light that must have been studied for many years before the anxious and disciplined craftsman could achieve the necessary balance between courage and skill to stroke the strange stone and take the one chance he would ever have to bring that secret to light." The diamantine light (metaphorized) remains beyond sure grasp and naming in this striking metaphor because even an expert diamond cutter working in the hardest of concrete materials risks losing it. The light remains perhaps too secretive to be understood fully in Wright's world, even his imagined one. It is possible to interpret Wright's reliance on metaphor as perceptively beautiful but a failure to see the light as it is. Failure might help in his process of growth. Whitehead writes, "The subject completes itself during the process of concrescence by a self-criticism of its incomplete phases" (Whitehead 1954, 244).

In the sentence, after the reader has been led to consider the risk of losing the light forever (metaphorized by a diamond cutter's miscut), Wright says that the woman stands and walks away: "While I was trying to compose the preceding sentence, the woman rose from her park bench and walked away." In this remarkable sentence, Wright has placed the reader inside the immediate moment of the woman's leaving and his writing about it into the creative moment. A closer relationship than had previously existed between the reader and Wright is now established because the reader is set in the creative moment, in Wright's creating (and becoming); The reader (or readers plural, the community) is now part of the composition.

When she leaves, he writes, "I am afraid that her secret may never come to light in my lifetime." The secret treasure of light may be gone out of his life and possibly out of the reader's life. However, the following sentence opens a new perspective: "But my lifetime is not the only one." The community (of readers) that may have found its way into his growth process seems now to play a part in his moving toward satisfaction. He adds, "I hope she brings some other man's secret face to the light, as somebody brought mine." The phrasing of that sentence is fascinating; his face has been brought to light, which could mean brought up next to light or brought to light as developed from within himself. The latter possibility opens a novel pathway for Wright to know himself as a light bearer.

At this point, his fear is gone. He writes, "I am startled to discover that I am not afraid" and feels he is "free to give a blessing" out of his "silence" into the woman's hair. The reader notes that he first described her as "a startling woman," Here, he is "startled to discover" that he is not afraid of her being gone. He was "startled" to find the light, "afraid" that he might lose it, and "startled" that he had not lost it. Intensity characterized every consequential moment of his relationship with the light, with the possibility of losing significance in terms of his growth. In *Process and Reality*, Whitehead writes, "God's purpose in the creative advance is the evocation of intensities" (Whitehead 1954, 105), the intensity carrying a sense of polarity: "The subjective aim is seeking width with its contrasts, within the unity of a general design (ibidem, 279).

Wright now "trusts" that the woman will continue to live and others will find the light. He writes, "I believe in her black hair, her diamond that is still asleep. I would close my eyes to daydream about her. However, those silent companions who watch over me from the insides of my eyelids are too brilliant for me to meet face to face." Silent companions inside one's eyelids too bright to look at seem a dream image, perhaps something from the unconscious, something symbolic in a Jungian sense. The transcendent third thing here, the *tertium*, transcending his ego's predicament of how to live with having (as experience) the light and yet losing it (as fact) before he can know its meaning as if a pang of hunger were introduced for which there is no nourishment—the transcendent new perspective connects him to the larger community of men. The companions inside him, too brilliant to look at, suggest that he has moved from a single ego-consciousness to participation in a wider psychic community. The dreamlike image works as a symbol in a Jungian sense, both disturbing the ego and opening it to growth.

He now knows the treasure of light is not gone from the world, and he imagines another man will know it even more intimately by touching the woman's hair sometime in the future. He imagines that moment: "A wind off the river Adige will flutter past her. She will turn around, smile a welcome, and place a flawless and fully formed Italian daybreak into the hands."

The larger context of the secret light in the mist and from the river that moved into the intense focus of the woman's black hair now moves back out into a larger context, another man, others perhaps, but also back into the river then into Wright himself. He now feels that light is in him. He imagines others in Verona who "are waiting patiently until they know what they alone can ever know; that time when her life will pause in mid-flight for a split second. The hands will touch her black hair very gently." In addition to the light moving from outside him to inside him and his seeing it as present in a larger context, in terms of sharing it, Wright has given us the story, a manifestation of the light. His artistic creation and his self-creation combine.

In the story's closing words, Wright says that he is happy to sit alone in the park now and look at the river Adige. The last two paragraphs are:

> It is all right with me to know that my life is only one life. I feel like the light of the river Adige.
> By this time, we are both an open secret.

Wright has now "re-created the proposition in self-creation" to use Sherburne's idea of the third and final step of the aesthetic experience. The suggestion here is that Wright has been creatively transformed through a process of ingression into himself of beauty from experience in his travels and feels the change in himself. In an aesthetic travel experience, a beautiful moment creatively transforms one into new selfhood and wholeness.

Conclusion

We are all involved in the process of becoming. Since the process involves more intense sophistication concerning beauty, it can be considered growth in aesthetics. Whitehead suggests that God offers initial aims urging deeper resonance with beauty and harmony in the process of becoming. Although we may follow different, subjective aims, we are at least partially lured toward deeper selfhood concerning a more complex understanding of beauty. Sherburne believes that aesthetic experience occurs with self-creation, the moment of having become if that moment is concordant with beauty en-

countered at the outset of the process and opening up as the process proceeds. The idea of conscious realization of the moment of having become does not follow Whitehead since the process of concrescence is ongoing, complex, moment by moment, simultaneously completing and renewing, and resulting in a nexus identity.

Nevertheless, in this essay, I have imagined an ego consciously realizing a moment of aesthetic experience in order to present the idea that a traveler who experiences a profoundly moving moment of beauty so decisive that it places the traveler in a state of awe (concurrent attraction and fear), can grow by transcending the fear into a more complex understanding of beauty. The transcendence involves the ingression of beauty. The contrastive elements of the traveler's previous outlook have melded into a more complex sense of harmony and more intense and satisfying selfhood. That is the aesthetic experience.

There is danger in the experience. If the interpretation of beauty in terms of oneself becomes radically challenged and shifts into interpreting oneself in terms of beauty beyond understanding, then a disturbance in the ego, even fear, may result. However, guided by an initial aim that places beauty as elemental in Being and by urgings of a-logical symbolic imagery calling for transcendence of previous perspectives, an aesthetic experience of creative transformation is possible and joyfully so. In this sequence, an aesthetic experience is a process of growth, opening into new selfhood and bringing one into oneself in alignment with the beauty that moved us out of ourselves. We can find in ourselves and become constituted by a beautiful landscape of selfhood previously uncharted.

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Agata Sitko*

Madam Knight on the Road. A Journal from Colonial America

Abstract

The Journal of Madam Knight was written in 1704 by Sarah Kemble Knight. The paper presents the historical background, i.e. the legal and social situation of women in colonial North America and an early history of Boston. The Journal itself is analyzed with a special attention paid to Madam Knight's attitude to otherness revealed in her writing, and the harsh conditions a female traveler was exposed to. Lacanian notions of the Real and das Ding are employed as tools for the analysis of specific fragments of The Journal, in which she describes her fear of the wilderness. Finally, the lack of expected change in the traveler at the end of her journey is commented on.

Keywords

Journal, Colonial North America, Female writer, Lacan

The pages which survived to be published after Sarah Kemble Knight's death can be quickly read, their number is not impressive. However, we can learn from a direct source what it meant to travel at the beginning of the 18th century in colonial North America. Moreover, this is an account of a journey written by a woman, which makes it especially interesting if we consider the historical and cultural background—it was still the Puritan worldview that prevailed in New England. As it can be read in the introduction to the journal, "The writer was a lady of good family in respectable social and church standing, who was much too busy with the affairs of daily life to concern herself unduly with matters of state or religion" (Winship 1920, iii).

* Humanitas University in Sosnowiec
Email: agata.sitko@humanitas.edu.pl

Women in Colonial America—New England

Sarah Kemble Knight wrote her *Journal* at the beginning of the 18th century. Nevertheless, it would be appropriate to begin from the 17th century, when she was born and raised. We can start by quoting Laurel Thatcher Urlich: "Some of the disabilities of colonial women can be attributed to sexism, others to sex. The colonial world, like our own, struggled to reconcile the ways in which women and men are different with the ways in which they are the same. Yet one thing which surely separated the premodern past from the nineteenth century was a tolerance for contradiction. Female life was defined in a series of discrete duties rather than by a self-consistent and all-embracing 'sphere.' For this reason, unitary definitions of status are especially misleading in any description of the lives of colonial women" (1991, 27).

Historians who analyze the 17th-century documents can observe that most white women's roles in society were prominently those of wife and mother, and "a woman's physical domain generally encompassed the house and garden" (Smith 2008, 2). Since we are considering the Puritan period, it is important to remember specific characteristics expected from women, namely "being pious, modest, and helpful" (Smith 2008, 2). From a legal point of view, the situation of women in the colonies was the same as in England, "Under English law, a married woman was a feme covert, and her money and property belonged to her husband. In this patriarchal society, wives' identities were 'covered' by their husbands" (Smith 2008, 7). This coverage can be explained in the following way: "Under coverture, married women or femes covert had no separate legal identity" (Smith 2008, 27).

To understand some of the comments Madam Knight made in her *Journal*, we can recall that there were quite strict laws about what people could or could not wear in Massachusetts. "A law passed in 1651 mandated that only the wealthy could wear such items as expensive lace, gold or silver buttons, silk hoods, and high leather boots" (Smith 2008, 73). The different dress codes existed for gender and class, and "People expected to look at someone and instantly establish whether the person was a man or a woman, a master or a servant" (Smith 2008, 75).

The duties undertaken by Madam Knight at the beginning of the 18th century would be understood earlier as well since women were even expected to leave the realm of the domestic and help their husbands. As we can read in *Women's Roles in Seventeenth-Century America,* "Wives routinely acted in their husbands' places when their husbands were away. […] In most in-

stances when a wife acted on her husband's behalf, it went unnoticed because it was so commonplace" (Smith 2008, 76). However, the rules which defined what it meant to be a good wife were still evident: it was expected from women to look after home and family first of all (Smith 2008).

Sarah Kemble Knight was able to read and write, but learning those skills was not an obvious requirement for women in the 17th century: "Although the Massachusetts law required that children be taught to read, it did not mention writing until the subsequent version passed in 1703" (Smith 2008, 151). Moreover, only boys were usually taught to write since it was considered "a job-related skill" (Smith 2008, 151). However, "Wealthier women, of course, were more likely both to own more books and to be better educated. Women from wealthy families received writing instruction from private writing masters […]" (Smith 2008, 151).

When the lives of white women in the 18th century are studied, they are relatively similar to those in the previous century: "Eighteenth-century Anglo-Americans expected wives to obey and submit to their husbands" (Smith 2011, 1). From a legal point of view, their situation did not change. In the 18th century, it appears that women could earn money, and it was their additional occupation to all the domestic labor. In the second half of this century, women were shopkeepers, managed the property, and worked as "brewmasters, bakers, soap makers, saddlers, and milliners, among other occupations" (Smith 2011, 60). Sarah Kemble Knight could be included in this group of women who were able to provide some financial support for their households themselves.

Another element that can be taken into consideration with a view to the specificity of the *Journal* is travel. A historian writes that "many well-to-do women found limits on how, where, and when they traveled" (Smith 2011, 86). It should also be remembered that "Elite women rarely traveled alone. For a woman of any class to travel without male protection or the clear indication that she was the wife or daughter of a gentleman connoted that she was not respectable or, worse, that she was sexually available" (Smith 2011, 86). As long as their accommodation was concerned, women who belonged to the upper-class would stay in homes of people representing their social level "rather than risk encountering objectionable strangers in an inn or tavern" (Smith 2011, 86).

When we speak about women in colonial America, the traditional gender roles were brought to New England by the colonists themselves, and since the Puritans organized their social structure according to the patriarchal rules, women were required to be submissive to men in all worldly matters.

Boston of Madam Knight's Times

To introduce the town from which the journey began, the town which shaped the character of Madam Knight, we can use a quote: "In 1630, the year that Boston was founded, Governor Winthrop and the other leaders of the Massachusetts Bay Company's fleet of migrants looked for a likely place to settle among the islands and peninsulas in Massachusetts Bay" (Peterson 2019, 27). In 1632, the General Court recognized the town as the most convenient place to organize public meetings for colonists, and that was how Boston became the capital of the colony (Peterson 2019). Private donations enabled the building of a townhouse, and in consequence, the sessions organized by the General Court could be held there. Boston became a city-state, which meant that "Boston was merely one town among many in Massachusetts, a part of the whole, and yet it represented the whole as well" (Peterson 2019, 30).

Peterson observes that just after a dozen years, "Boston began to acquire its defining characteristics when the chaos of the first decade of puritan migration to the New World gave way to new patterns of settlement, trade, power, and authority" (2019, 30). Moreover, by the middle of the 1640s, the town became "the center of Atlantic Puritanism, a distinctive trading node and rising commercial power within the developing Atlantic economy, and the metropolis of the sprawling, quasi-independent composite state (Parliament, in a fit of absentmindedness, called it a "kingdom") of New England" (Peterson 2019, 31).

Boston developed into a relatively diverse place, and at Boston's South End, wealthier merchants had impressive homes on large plots of land, while the streets of the North End were described as packed. Moreover, "Boston Common […] became a popular place for an evening promenade" ("John Winthrop's 17th century Boston"). The town became the place that could be called a paradise for shoppers with its astounding number of 500 shops, where imported goods could be bought. Later, another element distinguished Boston from other colonial cities since "The presence of printing presses and bookstores made it a very intellectual city" ("John Winthrop's 17th century Boston").

The following quote may well characterize the place where Madam Knight lived and which she used as a yardstick wherever she went "One contemporary observer noted that 'a Gentleman from London would almost think of himself at home at Boston when he observes the Numbers of people, their Houses, their Furniture, their Tables, their Dress and Conversation,

which perhaps is as splendid and showy as that of the most considerable Tradesmen in London.' 'The buildings in Boston are in general good,' said a visiting clergyman in 1759. 'The streets are open and spacious, and well-paved; the whole has much the air of some of our best country towns in England'" ("John Winthrop's 17th century Boston").

Sarah Kemble Knight

There is a certain amount of biographical information offered to the readers of *The Journal* about its author. According to the Introductory Note in the version published in 1920, "Sarah Kemble Knight was thirty-eight years old when she made the fearsome journey along the route now followed by the 'Shore Line' trains" (Winship 1920, iv). If a modern reader sees the word "fearsome" before even reading her account of the journey, some expectations occur, and some curiosity is induced. We might start asking why she decided to undertake such a task and what made her travel independently. While reading about her life, it could be observed that it was not much different from the lives of many women in New England. Her father was a shopkeeper, and when they moved to Boston, she married "the American agent for London" (Winship 1920, iv). Therefore she belonged to the middle class. Her husband's occupation involved traveling abroad, and consequently, she was left alone in Boston, which in her case did not mean just staying at home and waiting. It can be assumed that she obtained some education beyond the one typical for women of that period since she could teach children from the neighborhood to write, wrote letters for others, copied court records, or even drafted legal documents (Winship 1920). Thus, she was skilled enough in writing to leave an account of her journey for future generations.

She lived in the center of the residential part of Boston, and the house must have been big enough to run a shop there and to offer residence to "a relative by marriage" and "two or three others who it is fair to conjure were paying guests" (Winship 1920, v). One of the household members became the reason for her journey since Madam Knight, in the absence of her husband, undertook a task that would be fulfilled by the man of the house in other circumstances. The young widow, whose late husband (Caleb Trowbridge of New Haven) was Madam Knight's cousin, needed assistance in the settlement of the estate. Consequently, "Madam Knight started for New Haven […] and when Caleb's father […] decided to keep her waiting until he had been to New York, she likewise decided to go there with him" (Winship 1920, vi).

During her journey, she wrote about her observations and everyday events. It is impossible to decide whether she thought about publishing her diary, but it would be more probable to assume that she prepared her story for those back in Boston to entertain her relatives or guests with witty observations from the places outside Boston. This need for the stories, or even desire, can be recognized in her journal; therefore, it would be no surprise if she wished to amaze her acquaintances back home.

The *Journal* was published in 1825, so more than a hundred years after her journey, and it was given to Theodore Dwight by "the relative who administered the estate of the diarist's daughter" (Winship 1920, vii). In the introduction to this first edition, Dwight commented that "Over that tract of the country where she traveled about a fortnight, on horseback, under the direction of a hired guide, with frequent risks of life and limb, and sometimes without food or shelter for many miles, we proceed at our ease, without exposure and almost without fatigue, in a day and a half, through a well peopled land, supplied with good stagecoaches and public house, or the still greater luxuries of the elegant steamboat which daily traverse our water" (1920, xiv). There are now more than twenty daily flights from Boston to New York, and it takes approximately one and a half hours to reach the destination.

The Journal

Mary McAleer Balkun calls *The Journal* "a travel narrative, one in which a privileged narrator moves through a landscape perceived as 'foreign' […]" (1998, 9) in which we can read about "alien 'others' with whom" the narrator "comes in contact" (1998, 9). *The Journal* begins with information for the reader about the exact time it all began, so we know it was Monday, October 2, 1704, and Madam Knight even mentions the time: "about three o'clock in the afternoon" (1920, 1). Such details make the reader consider *The Journal* from its first page as a real account of what happened, and they would expect such information in a realistic story told from a first-hand experience. She would not be able to find the route. That is why she needed to be assisted by men who knew the way. Anywhere outside Boston was a "foreign" land for her, and she would not be able to manage to reach her destination without someone who had traveled there before. We should not consider it a weakness since, acknowledging the specificity of the area she had to cross, she would need a guide.

Let us imagine now this lady on horseback riding into the dark and listening to the stories told by her guide. We can learn from her journal that the ability to tell stories was highly appreciated by her or even desired. Scott

Michaelson emphasized the role the stories played in her journal, namely: "The stories that Knight is told on her journey, and that she admires […] serve her by situating her in terms of class" (1994, 39). He also added that "Knight's stories always come at the expense of someone […]" and they "are better described as 'abuses'" (Michaelson 1994, 41). This description is how he differentiated between traditional Puritan writing, which offered lessons to be used, the texts that "were structured according to their 'uses'" and *The Journal* (Michaelson 1994, 41).

The reality turned into a tale seemed to be of great importance for her. However, describing her reactions in *The Journal,* Knight did not try to pretend that this journey was an easy experience for her since she shared with the reader her fears: "When we had Ridd about an how'r, wee come into a thick swamp, wch. By Reason of a great fogg, very much startled mee, it being now very Dark" (Knight 1920, 4-5). To see a woman at night on the road must have been quite unusual, as we can guess from the reaction of her hostess at the place they were to stay for the night: "Law for me—what in the world brings You here at this time a night?—I never see a woman on the Rode so Dreadfull late, in all the days of my versall life. Who are you? Where are You going?" (Knight 1920, 6). Furthermore, she kept on asking questions, which was quite rude from the point of view of Madam Knight; she would instead expect to be welcome and asked to sit down after the journey. As one of the researchers suggested, Madam Knight might have been taken for a prostitute (Stern 1997). It must have been a total novelty to see a female representative of the middle class traveling independently. It could even be observed that traveling could be a form of breaking specific rules. Nevertheless, it would be an exaggeration to call Madam Knight a rebel, but she might have been viewed as an eccentric then. However, it was already mentioned that we should instead treat her journey as taking on a male role (doing this on behalf of her husband) rather than acting like a rebellious female of colonial America.

This account is how Mary McAleer Balkun clarifies her role, and she based her explanation on the argumentation of Laurel Thatcher Urlich and his book *Good Wives*: *Image and Reality in the Lives of Women of Northern New England*. She uses the term "deputy-husband" to describe the position a wife takes when necessary. Balkun informs us that "This is an expression that Laurel Thatcher Urlich takes from the writing of a seventeenth-century Englishman who explained that 'a woman, in her husband's absence, is wife and deputy-husband, which makes her double the files of her diligence. At his return, he finds all things so well he wonders to see himself at home

when he was abroad'" (1998, 14). A further comment on her behavior could also be borrowed from Urlich's book: "A *deputy husband* shouldered male duties. These might be of the most menial sort—for a weaver's wife, winding quills for the loom; for a farmer's wife, planting corn—but they could also expand to include some responsibility for the external affairs of the family. A deputy was not just a helper but at least potentially a surrogate" (1991, 27-28).

On this first night, we can follow the author of the journal as she is climbing to "the bedsted" and to "y^{e} wretched bed that lay on it; on w^{ch} having Stretch [her] tired Limbs, and lay'd [her] head on a Sad-colourd pillow, [she] began to think on the transactions of y^{e} past day" (Knight 1920, 7). Such a description let us imagine the place—its lack of comfort or even clean bedclothes, but we can appreciate the choice of Madam Knight's words.

She continued to travel with the Post, and her first comment we get is on the food she was served. This time, the reader can realize that undertaking such a journey was a real challenge for someone used to a different type of life in Boston. Using her imagination to render best the specificity of the food she was served, she offered a pretty vivid description to readers. Even when reading it after all those centuries, we cannot help smirking: "y^{e} woman bro't in a Twisted thing like a cable, but something whiter; and laying it on the bord, tugg'd for life to bring it into a capacity to spread; w^{ch} having wth great pains accomplished, she serv'd in a dish of Pork and Cabage, I suppose the remains of Dinner. The suase was of a deep Purple, w^{ch} I tho't was boil'd in her dye Kettle […] I, being hungry, gott a little down; but my stomach was soon cloy'd" (Knight 1920, 8-9).

Julia Stern comments on the same fragment from *The Journal* as follows "This repulsive meal functions as a microcosm for Knight's vertiginous vision of the unfamiliar classificatory structures organizing social life outside of Boston" (1997, 7). Further descriptions of meals she was offered at various places also bare this specific mark of an abject. Julia Kristeva, introducing the concept of an abject, that is, something that is neither a subject nor an object, suggested that when we are overwhelmed by disgust, this mixture of affects and thoughts does not have a specific object. The repulsive, the abject, is not just *un ob-jet* in front of a subject to which we give a name or imagine it. Kristeva claimed that being disgusted with food was probably the most basic and primordial form of repulsion (2007). For Madam Knight, it seems a compulsory behavior to write detailed descriptions of anything considered disgusting to her (Stern 1997).

Another difficult moment for her was to replace the horse for a canoe, which "was ver small and shallow, so that when we were in she seem'd redy to take water, which greatly terrified mee" (Knight 1920, 9). The way she writes about this event changed something relatively trivial into an unusual experience when she reached for metaphors from the Bible (Lott's wife). Water does not seem to be her element since the mention of the river which needed to be crossed made her worry for her safety: "no thoughts but those of the dang'ros River could entertain my Imagination, and they were as formidable as varios, still Tormenting me with blackest Ideas of my Approaching fate—Sometimes seeing my self drowning" (Knight 1920, 11).

Her imagination is quite vivid since when it got dark and only moonlight helped them see things, she wrote that "Imperfect Reflections" of the starry sky "rendered every Object formidable. Each lifeless Trunk, with its shatter'd Limbs, appear'd an Armed Enymie; and every little stump like a Ravenous devourer. Nor could I so much as discern my Guide, when at any distance, which added to the terror" (Knight 1920, 11). When she speaks about a formidable object, we could direct our attention to the notions of the Real and *das Ding*, which Jacques Lacan employed.

The Real is a concept that appeared in Jacques Lacan's theory in 1953, simultaneously with the concepts of the symbolic and imaginary. It would not be easy to give a concise definition of the Real because, like other concepts introduced, changed, and abandoned by Jacques Lacan, it is not unequivocal. Nor is it a concept that all those interested in Lacan's theory interpret in the same way. Here, it will be helpful to identify the Real with the trauma and the cause of fear or anxiety. Such a choice would correspond to the specific reaction of Madam Knight to the objects she could barely see in the dark.

Considering the limitations imposed by the framework of this paper, let us try to introduce the concept or category of the Real, and the easiest way to do this is to refer to a dictionary, namely the *International Dictionary of Psychoanalysis*. However, even this short definition reveals the complexity of the notion itself and the changes the concept underwent over the years. Martine Lerude writes that Lacan introduced the concept/category of the Real in the lecture "Le symbolique, l'imaginaire et le réel" (1953) and linked it with the Imaginary and the Symbolic. Lacan wrote in *Écrits* (1966) that what does not come out in the symbolic order appears in the real one. Whereas in a 1978 seminar, *The Four Basic Concepts of Psychoanalysis*, the Real is explained by Lacan using the concepts of compulsion and repetition. The failure of symbolization immortalizes repetition caused by real traumas. There is a new

way of defining the Real by Lacan; namely, the Real becomes what always returns to the same place. Lacan conceptualized the traumatic experience as the Real, which cannot be symbolized (Lerude 2005). "The terror" experienced by Madame Knight reveals her fear for the unknown, for reality which seems entirely alien for the Bostonian who is not accustomed to the wilderness, which appears incomprehensible for her, therefore traumatizing.

It would be interesting to observe how this Lacanian concept is further interpreted. In the text "The Lacanian Real: Television," Žižek writes that usually, the Lacanian "Real" is presented as a hard core that resists symbolization and dialectization, sticking to its place and always returning to that place. However, this is just one side of the Real that dominates the 1950s texts. The Real is a brutal pre-symbolic reality that always returns to its place. Then we can talk about the Symbolic order that gives structure to our perception of reality, and finally, the Imaginary order, which includes illusory beings that are not characterized by a real existence but are only a structural effect (Žižek 2008). This early understanding of the Real presented by Lacan in the 1950s seems to correspond with the specific response to the wild and alien reality evidenced in the above-cited fragment from *The Journal*.

However, we should be aware that selecting just one interpretation of the Real to refer to the experiences of Madam Knight is a self-imposed limitation. In the preface to *For They Know Not What They Do*, Žižek proposes that there are three different Reals. So there is "real Real," that is, the terrifying Thing, the original object; "symbolic Real" being the signifier reduced to a meaningless pattern; "imaginative Real" or unfathomable "something" due to which the sublime can be perceived in an ordinary object (Žižek 2002). Referring to the first understanding of the Real, Duane Rousselle, in the dictionary explanation of the terms used by Slavoj Žižek, reminds us that *das Ding* goes beyond what is the signified element, so it must have its place in the Real, and its most elementary feature is to withdraw from symbolization (Rousselle 2014).

Sarah Kemble Knight saw "an Armed Enymi" in a tree trunk or "a Ravenous devourer" in a stump, thus perceiving seemingly harmless objects as a threat. Objects viewed in this way correspond to the notion of *das Ding*, therefore becoming the embodiments of the alien and terrifying entities. Jacques Lacan rediscovered the concept of *das Ding*, which Sigmund Freud used in *Project for a Scientific Psychology* (*Entwurf einer Psychologie*). Freud calls the perception part that cannot be assimilated "the thing" (*das Ding*). The Thing, or *das Ding*, is something that cannot be named and cannot be

confronted with because we are devoid of any associations that would make it possible to understand. *Das Ding* remains outside the subject, or instead belongs to the external, to the alien and frightening. Freud argues that the "I" encounters both the known and the foreign when forming judgment (Freud 1895).

The Thing emerging from the realm of Real (something that cannot be expressed verbally) imagined by Madame Knight was quite primordial since we can read that "Now Returned my distressed aprehensions of the place where I was: the dolesome woods, my Company next to none, Going I knew not whither, and encompassed wth Terrifying darkness" (1920, 13). *Das Ding* represents the frightening environment she encountered on her way, and as a town dweller she could not reach for any associations which would facilitate understanding of her surroundings. Lacan directs his readers to the Freudian text to find out that "the whole progress of the subject is then oriented around the *Ding* as *Fremde*, strange and even hostile on occasion, or in any case the first outside" (2008, 62). *Das Ding* is also for Lacan the Other. He claims that "in reality *das Ding* has to be posited as exterior, as the prehistoric Other that it is impossible to forget—the Other whose primacy of position Freud affirms in the form of something *entfremdet*, something strange to me, although it is at the heart of me, something that on the level of the unconscious only a representation can represent" (Lacan 2008, 87-88). Madam Knight would be exposed to many things that were strange and foreign to her during the journey, as evidenced in her *Journal*.

Soon, the reader is offered another detailed description of her route to the place where she would spend the night, and this time it seems that the place satisfied her requirements. Alas, she would soon find something to complain about since the voices she could hear from another room were too disturbing for her. She could not fall asleep, so the discussion on the origin of the name Narragast is reported in her journal. After a long ride, the place she stayed to find some rest gave her another opportunity to indulge in complaining. It is worth noting how she uses the name of the host ("mr. Devils") to ridicule the whole situation: "However, like the rest of Deluded souls that post to y^{e} Infernal den, Wee made all possible speed to this Devil's habitation" (Knight 1920, 20). Here her need for being told a good story, which was a prominent object of her desire, is revealed: "We desired entertainm't, but could hardly get a word out of 'um" (Knight 1920, 21). As Scott Michaelson also observed, she uses the word 'entertainment' "to describe conversation —interesting and amusing tales, good stories […] she uses her sense of good conversation or entertainment in order to distinguish herself from others, in a way increasingly prevalent in the eighteenth-century colonies" (1994, 37).

Every place she visits is offered a detailed characteristic as if she considered her *Journal* to be a guidebook for other travelers ("I thought it proper to warn poor Travailers to endeavor to Avoid falling into circumstances like ours" (Knight 1920, 21)). Dissatisfaction appears to be the primary emotion experienced when she comments on her accommodation; thus, it is easy to conclude that the places were not designed for female middle-class travelers. She seems to be an exception among the usual guests. Her continuous complaining might be annoying for contemporary readers since it could be concluded that she judged reality only based on her quite limited experience. Anything that was not in agreement with her expectations was pitiful.

Moreover, her attitude to otherness, or the other, which emerges from the pages of her journal, can also be unacceptable nowadays (at least for the author of this paper). Indeed, we need to consider the historical moment; however, her attitude was not ubiquitous. In *The Journal*, we can refer to the comments referring to "Indians" and enslaved Black people. The most striking gesture would be depriving them of humanity, and when dehumanized, they could be treated as a lesser category of beings: "I had scarce done thinking when an Indian-like Animal come to the door" (Knight 1920, 25). Another comment with vocabulary indicating her attitude to otherness is evidenced by the following quote: "into the dish goes the black hoof as freely as the white hand" (Knight 1920, 38). This account is the manner she comments on farmers being "too Indulgent […] to their slaves: suffering too great familiarity from them, permitting y^{m} to sit at Table and eat with them" (Knight 1920, 38). The limbs of an enslaved person cannot be named in the same manner as the ones of a white farmer—an enslaved person is another animal on the farm, according to the lexicon of Madam Knight. As was observed by Julia Stern, "The trope of animality becomes most overt when Knight details the race relations at work in Connecticut. Though she has not observed these dealings at first hand, Knight nevertheless views such exchanges as perversely indulgent" (1997, 8). This researcher offers even a harsher comment on Madam Knight's behavior when writing: "An early-American white supremacist, Knight consistently portrays African Americans and Native Americans as dehumanized. She objects to the Connecticut practice of submitting disputes between masters and slaves to legal arbitration. Rational beings should have no business with animals except under conditions of domination" (Stern 1997, 8).

New Haven, where she finally arrives, seems like another country for her ("Inform'd myself of the manners and customs of the place" (Knight 1920, 33)), and if we looked at the map of North America today, it is just 248 km

away from Boston. Knowing no other places, she compares everything to Boston as if her hometown should be considered the only yardstick to be used: "They are Govern'd by the same Laws as wee in Boston, (or little differing,) thr'out this whole Colony of Connecticot, [...] and many of them good, Sociable people, and I hope Religious too: but a little too much Independent in their principlalls" (Knight 1920, 33-34). She pays great attention to the specificity of merchandise and describes the procedure in detail. She comments on the clothes women wear and the "Chief Red Letter day," an election day.

She continued her journey to New York, and she probably would not be herself if she could not find something to criticize, and this time it was the food they were offered before they could take a ferry. However, Fairfield had for her "good entertainment, and Lodg'd," but the readers are not offered any details why she was finally satisfied. We may assume a good story was told since she was hungry for words, as could be observed earlier.

If anyone reached this moment in her journal, they would no longer be surprised that we are offered information about numerous flaws she was able to find at her further accommodation on the next page. It could be even a bit tedious now, and it would be even possible to "hear" her carping continually. Her high expectations also prove that she did not realize or try to imagine what such a journey would involve. Finally, in New York, she "received great Civilities" from a merchant she was recommended to, and we might be a bit astounded by her comment that, although the merchant and his wife were deaf, she enjoyed the conversation. They were "very agreeable in their Conversation, Diverting me with pleasant stories of their knowledge in Britain from whence they both come" (Knight 1920, 49). It might be assumed that the conversation was not about exchanging ideas but rather meant being entertained by listening to accounts of events foreign to her.

New York turned out to be a place she found agreeable since she "made a great many acquaintances amongst the good women of the town, who courteously invited [her] to their houses and generously entertained [her]" (Knight 1920, 52). Moreover, Madam Knight takes on a role of a tourist guide when describing the architecture of the town, again comparing it to the one you can find in her hometown ("The Buildings Brick Generaly, very stately and high, though not altogether like ours in Boston" (1920, 52)). The readers are offered a detailed description of the interiors; therefore, they would be able to compare them with those in Boston houses. She uses the phrases "as ours have" or "like ours," and it seems that this is the only way she can comment on something new she sees. She needs to compare it to something

familiar to her. Since New York is more diverse than Boston when it comes to its inhabitants, she has an opportunity to comment on the English and the Dutch—their dress, habits, and diversions.

Going back from New York to New Haven in winter was a challenge, and she again experienced some hardship, "being overtaken by a great storm of wind and snow" (Knight 1920, 57). Moreover, they were forced to find somewhere to spend the night, which was somewhat problematic (and, of course, the accommodation was quite inconvenient). New Rochell, where she managed to get the next day, was described by her as "a very pretty place," which appears to be a pleasant change in the style of her commentary. But still, she soon had to stay at the place where she "could get nothing there but poor entertainment, and the Impertinant Bable of one of the worst of men, among many others of which our Host made one" (Knight 1920, 61-62). Nevertheless, her need to explore would be revealed again in Fairfield, which she treated as a foreign land and "employed in enquiring concerning the Town and manners of the people, &c" (Knight 1920, 63).

However, it could be noticed that wherever she goes, she employs binary oppositions to comment on reality. Michaelson even claims that is it how she "constructs a sense of self" with the use of "the familiar oppositions city/country, educated/ignorant, and well-to-do/poor […], and she links all these to her favorite oppositional structure—the one she prefers using for positioning herself above others—that of conversant/silent" (1994, 38). Michaelson reaches for Bourdieu's *Symbolic Power* to reflect on such behavior as "a primitive attempt to dominate others through 'symbolic power'—to legitimate economic or political inequalities by trying to define the so-called 'truth' of the social world" (1994, 38). To the above-listed oppositions one more could be added; namely, human/animal. This "symbolic power" of dividing people into the realms of animality and humanity was already observed in her entries in *The Journal*.

She stayed in New Haven longer than she probably wished since she had to wait for all legal procedures concerning the distribution of the estate to be completed. Her journey back to Boston was not smooth as she again faced some dangers ("my horse dropt down under me as Dead" (Knight 1920, 70)), but she got safe home on March 3. Her return was appreciated in a manner enjoyable for her since she could write about her "Kind relations and friends flocking in to welcome [her] and hear the story of [her] transactions and travails" (Knight 1920, 72) and stories would be the greatest asset for her.

No New Self

Our contemporary expectations that traveling should induce some changes in the traveler and result in an emergence of a new self do not seem to be adequate when discussing the case of Madam Knight. If we reach for travel narratives written more recently, reading about a physical and psychological journey through a wilderness (literal and metaphorical) to a renewed sense of self is considered conventional. Let us mention Cheryl Strayed's *Wild. From Lost to Found on the Pacific Crest Trail* (2012) is a clear example of such a narrative. To comment on this transition, Jono Lineen, in "Travel writing: Always has always will be," reaches for the notion of liminality, which is introduced by Arnold van Gennep and further developed by Victor Turner. This concept is employed to refer to the changes a traveler may undergo in the same manner as the person who undergoes the ritual "passes through a realm that has few or none of the attributes of the past or coming state […]" (Turner 1979, 235). According to Turner, "Liminality may be partly described as a stage of reflection" (240), and as such, the idea seems to be applicable for describing the state of a person who left their domestic sphere to experience otherness.

When we read about Madam Knight's observations in *The Journal,* it is hard to find any evidence that she would accept otherness or be ready to alter (her)self. She appears to be a woman shaped so rigidly by her circumstances (her class, economical position, to name just two) that adopting a new stance after encountering other attitudes (for example, those toward enslaved people) might be beyond her capabilities. As it is observed by Susan Clair Imbarrato "Throughout her account, Knight makes clear her genteel status and high standards, as she describes her accommodations and encounters" (2006, 66). The person whose hometown and the rules according to which Bostonians functioned were best would not look for improvement elsewhere. What is more, Julia A. Stern draws our attention to one particular moment when Madam Knight described her sickness: "That a woman obsessed with her refinement should feel vindicated in the very throes of bodily disorder is itself a fascinating commentary on the way in which Knight contemplates differences of class. Vomit becomes a righteous conduit through which the elite woman traveler may register her disgust over distasteful service by an inferior" (1997, 9-10). If we keep in mind that *The Journal* was written after she came back home, this clinging to her status and the feeling of superiority may be striking for a modern reader. Imbarrato observes that "As both director and narrator of her travel account, Knight attempted to control and reinforce class structures" (2006, 97).

Balkun comments that "Knight's stance throughout her journey is necessarily that of an outsider or stranger" (1998, 12). It might be suggested that this "necessity" was self-imposed since there appears to be no intention on her part to try to understand or accept otherness. She can only reject it as if she rejected the possibility of bringing a new self from her journey. In this case, "travel confirms Knight's previously revealed identity as a superior type of American self in its New England incarnation, and second, through travel, she realizes her potential and emerges as a fitting model for that self" (Balkun 1998, 20). There seems to be no room here for becoming a different self.

When introducing *The Journal* in the collection of female travel writing, Sargent Bush, Jr. argued that "Arduous travel had long had a figural significance in the minds of New Englanders. For many years, even before John Bunyan's *Pilgrim's Progress* made the idea popular, Puritans had used the metaphor of travel as a way of picturing their spiritual journey from corruption to salvation. Many in New England in the first decade of the eighteenth century continued this literary, spiritual tradition" (1990, 71). It would be difficult to apply the everyday use of journey as a metaphor for a spiritual change and an individual life as a journey to either salvation or damnation employed by Puritan writers to analyze her *Journal*. It might be assumed that even if she had been affected by Puritanism as an inhabitant of Boston, the time when the journey took place was characterized by growing secularization.

Travel narratives were relatively common in Madame Knight's time; however, a female perspective of such an experience offered to a more extensive public was less available. Even her journal was published more than a hundred years later, and it is not the only example of a text which depicts life in early North America written by a female (*A True History of the Captivity and Restoration of Mrs. Mary Rowlandson* (1682); *Some Account of the Fore Part of the Life of Elizabeth Ashbridge* (1774); *The Travel Diary of Elizabeth House Trist: Philadelphia to Natchez, 1783-84* (1990) can be mentioned here).

We can just read the words she left for us, and there is no evidence in the text itself, no passages which would inform the reader about a change in her attitude, a new way of addressing some issues after coming back home. Therefore, there are only suppositions or expectations at our disposal, which would not be enough to support an argument for the emergence of a new self at the end of Madam Knight's journey. Nevertheless, if one tried to argue that the gender of the writer is the reason for the absence of the change mentioned above in the traveler, it would be a cumbersome process. It could be suggested that the social standing and aspirations inhibited such an alteration rather than the fact that it was a woman who authored *The Journal*.

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Maurice Windleburn*

Luc Ferrari's *Far-West News* as Travel Music: Listening for Exotic Sounds in the Southwestern United States

Abstract

This article likens experimental composer Luc Ferrari's musical work *Far-West News* to late-twentieth-century French travel literature. Made from recordings Ferrari took while journeying through the Southwestern United States, *Far-West News* is understood here as a "sound hunt" for exotic sounds—a search for a difference in the cultural entropy of late-twentieth-century globalism. Ferrari's piece offers an incentive to think about listening as an integral part of the travel experience.

Keywords

Luc Ferrari, Travel Literature, Exoticism, Listening, Cultural Entropy

Luc Ferrari's (1929–2005) 1999 work *Far-West News* offers a musical equivalent of travel writing. While Ferrari has variously described this piece as reportage, soundscape, portraiture, sonic land art, sound photography, and a "sound poem after nature," he has more abstemiously labelled the work as a "travel diary" (Warburton 1998). *Far-West News* was initially commissioned as a Hörspiel by the Dutch radio station NPS and is made from recordings that Ferrari took while journeying through the Southwestern United States with his wife in 1998. Once home, in the studio, Ferrari edited these field recordings together with additional sounds and newly composed music, creating an electro-acoustic work or piece of *musique concréte*.[1] Ferrari

* University of Melbourne
Email: mwindleburn@gmail.com

[1] Ferrari was a key figure in Pierre Schaeffer's important *Groupe de Recherches Musicales*—though he broke away from Schaeffer's doctrine of "acousmatic" sounds divorced from their causal origins, instead focusing on "anecdotal" sounds that clearly suggest certain events, places, or things.

regularly inserts his voice into *Far-West News*, emulating a travel diary's internal monologue: the composer announces town names and significant sites, sometimes commenting on what is heard in the piece. *Far-West News* is separated into three movements divided into five or six differentiated episodes.

This article interprets *Far-West News* through the discourse surrounding French travel writing of the late-twentieth century. Emulating the episodic structure of *Far-West News* itself, my article considers Ferrari's piece from various angles. Taking listening as an integral part of the travel experience, I discuss how tourism and cultural entropy affect our listening habits and how listening can, despite this, detect differences in places of foreign travel. After introducing the relationship between cultural entropy and exoticism that has been explored in French travel writing, I show how Ferrari's trip is subject to a particular brand of cultural entropy and how evidence of this can be heard in *Far-West News*. Nonetheless, Ferrari manages to also hear sonic differences throughout his journey via many (sometimes trivial) means —by getting out of the car and walking; by interviewing fellow travellers and locals; by being particularly attentive to tiny differences in "non-places" like supermarkets and fast-food restaurants; and via the occasional imposition of his imagination onto the place that he visits. Ultimately, this article shows that travelling, exoticism, and listening are comparable, intertwined phenomena, asserting that each establishes an interplay of subject and object; self and other; same and different; imaginary and real.

A Sound Hunt through Cultural Entropy

Charles Forsdick notes that French travel literature during the 1990s was characterised by an active search for a difference in a seemingly homogenised world, amounting to a "new *fin-de-siècle* exoticism" or "neo-exoticism" (Forsdick 2005, 6, 13). Forsdick's "neo-exoticism" presupposes Victor Segalen's earlier definition of exoticism as the "aesthetics of diversity," a search for the unknown that entails an openness to the Other. This exoticism rejects what Segalen called cultural entropy or "the collapse of otherness into homogeneity" (Forsdick 2000, 54). Although Segalen considered cultural entropy a product of European colonialism at the nineteenth century's end, Forsdick and other scholars have subsequently applied Segalen's ideas to the "new *fin de siècle*" of late-twentieth-century globalism. Unlike his contemporaries in literature, Ferrari does not explicitly bemoan a loss of difference in

Far-West News;[2] nonetheless, the composition, and the journey it depicts, can be understood as a search for differences, with Ferrari's wife, Brunhild, later referring to *Far-West News* as "Luc's 'sound hunting' trip" (Ferrari 2019, 442) in which he searched for novel, unfamiliar sounds.

The type of cultural entropy a traveller experiences depends primarily on their background, the place visited, and the era of visitation: different modes of entropy (ways that differences are eradicated or negated) occur depending on these variables. Ferrari is European (more specifically French, with Italian ancestry), the place through which he and his wife (who is German) travel is the Southwestern United States, and the time is 1998. This combination of factors makes the journey particularly susceptible to cultural entropy. The American Southwest's cultural heritage is noticeably different from that of France, and the two places are geographically distant, but historical forces have, by the 1990s, brought them into an unexpected alignment. European colonisation of the Americas gives mainstream American culture a European "backbone," while post-war France is subject to Americanisation as part of a broader "cocacolonization" of the world (see Ross 1995).

The Southwestern United States is also subject to the cultural entropy that Jean Baudrillard has called "hyperrealism." This form of cultural entropy involves reality converging with its myths or illusions. The Southwestern United States is a highly mythologised place, depicted in American cultural exports of mixed authenticity, from Buffalo Bill to cinematic westerns (particularly well received in France; see Burns, Cabau 2017). These representations of the Southwest have since been superimposed back onto the place itself by the tourist industry and mass media (see Eco 1986, 40-42). Now resembling imaginary representations of itself, the Southwestern United States is a "simulacrum"—a copy of its copies, a place where no clear "distinction can be made between the real and the imaginary" (Baudrillard 1994, 3).

The western film's role in constructing this hyperreal imaginary is evident in *Far-West News*' third part, where the Ferraris are heard having dinner at the Palace Hotel in Prescott, Arizona. In the background, the outlaw country song *Pancho and Lefty* is heard, while Ferrari and his wife discuss with the waiter a portrait of Steve McQueen hanging on the wall taken when Sam Peckinpah was shooting the film *Junior Bonner* in nearby Monument Valley. The waiter's conversation slips into a historical antidote about the hotel and how it was initially a bordello house frequented by local politicians who entered via underground tunnels. In this segment of *Far-West News*,

[2] However, Eric Drott has made such a claim for another of Ferrari's pieces, his *Petite symphonie intuitive pour un paysage de printemps* (Drott 2016).

a 1970s song about an outlaw born in the 1870s, a Western film, and a somewhat dubious historical anecdote come together as the soundscape of the typical tourist attraction that is the "authentic" Western saloon—history and myth are hence superimposed in a culturally hyperreal soundscape.[3]

The Southwest's hyperreality also often leads to cases of mistaken identity. In the second part of *Far-West News*' third movement, the Ferraris are heard entering a café in Bagdad, Arizona, called the "Bagdad Café." They assume that this is the café from Percy Adlon's film (a German film about a café in the Mojave), but while discussing the movie with the proprietor, another customer mentions that they have been to the "real" Bagdad Café, which is in fact in the Mojave Desert. The Ferraris are, however, nonplussed; having already imposed their memories of the film onto this café, it has essentially become the "real" Bagdad Café for them—and at any rate, since it is from a film, the "real" Bagdad café in the Mojave is not really "real" anyway.

Hyperrealism not only infects quant tourist cafes and restaurants; it also occurs in grandiose locations like Monument Valley, where mass-mediated images heavily precondition the traveller's reception. Ferrari himself notes, "I wanted to see Monument Valley. Now here we were. So many movies, so many cowboy commercials, so many pictures seen again and again" (Caux 2012, 112). This contaminated perception of Monument Valley makes it difficult for travellers to obtain a true sense of difference when they visit, for as David Scott observes, "even in the wildest parts of the American West, the interpreting consciousness comes up against the hyperreal and simulacral images that it has already internalised through years of mediatised experience" (Scott 2004, 160). However, this does not mean that it is impossible to find differences in such a hyperreal locale: there usually is something that strikes the traveller as unexpected, going against their preconceived, mass-mediatised expectations. Ferrari follows the above-given quote regarding Monument Valley by stating, "We know it like the back of our hand. And yet it's completely different!" (Caux 2012, 112). As I will explain below, it is often the sonic aspects of a place that are least susceptible to cultural entropy. In comparison to images, sounds are less often propagated by the mass media—or at least, the actual sounds of the place visited are. These sonic differences tend to appear microscopic; in the least expected of places; they require a particularly attentive disposition or even the involvement of the traveller's imaginary.

[3] Almost as if to try and re-establish some distinction between reality and myth, Ferrari follows this scene with an interview-recording of a cowboy discussing the authenticity of his profession and the differences between a "real working cowboy", a "rodeo cowboy", and a "weekend cowboy".

Walking on the Real, Driving through Hyperreality

> In the Indian Village of Taos Pueblo, I hear for the first time through my earphones the sound of my footsteps on this strange land. Everywhere and throughout the journey, the same dry and crunchy sound. Not European. And then the roads. The silence of the road (Ferrari in Caux 2012, 112).

Despite the cultural entropy present for a European traveller in the Southwestern United States, the ground beneath Ferrari's feet—the real beneath the hyperreal—remains an essential source of sonic difference throughout his trip. Ferrari hears the desert sands, so different from anything back home while walking—one of Michel de Certeau's best-known "tactics" for combating "strategies" that (like hyperrealism) aim "to create places in conformity with abstract models" (Certeau 1988, 57). In the specific context of French travel writing, Forsdick mentions how "it is the element of deceleration that becomes central to walking's potential as an alternative means of travel, and of often microscopic perception of diversity" (Forsdick 2005, 175). Indeed, all the sounds in *Far-West News* originate from outside the Ferraris' car, despite being their primary mode of transport.

Paul Virilio notes how automobile travellers are detached from their surroundings, which they do not actively engage with but passively take in through their windscreens like a series of cinematograph projections (Virilio, Lotringer 2008, 97). This "once-removed" quality applies to a driver's visual impressions, but the aural component of their surroundings is often eliminated. The driver and their passengers are detached from the soundscape outside their vehicle when moving along a highway; next to nothing can be heard over the high-velocity wind that enters through an open window. This barrier leaves most people to opt for the channelling of both cool air and sound into the car via air conditioning and radio instead. In what seems like a moment of self-critique, Ferrari interviews a couple at the end of *Far-West News*' second movement who are doing their trip by bicycle. Ferrari asks why they are travelling by bike, to which the woman replies, "because you're really slow, so you really see the countryside, whereas if you're in a car you're just too fast, so you don't really see [and we might add, hear] everything."

Even the few automobile-sounds that are heard in *Far-West News*—doors slamming and other cars speeding along the highway—occur outside the Ferrari's car. These sounds delimit the composition's segments, bracketing unheard ellipses where driving presumably takes place. This sound creates narrative jumps similar to those in literature and film. An exception, of sorts,

to the general silencing of intra-vehicular travel, arrives at *Far West News*' end when the Ferraris travel through Death Valley. Although this segment begins with the sounds of Ferrari walking on dry sand, as mentioned above, its remainder contains no field recordings and instead features percussive, minimalist music made by Ferrari in his studio back home. Ferrari's decision to use this music instead of field recordings may be due to Death Valley's purported "silence," poetically described by Baudrillard, who interestingly links it to the earth itself, the sounds of which Ferrari finds so fascinating:

> the silence is something extraordinary, as though it were itself all ears. It is not the silence of cold, nor of barrenness, nor of an absence of life. It is the silence of the whole of this heat over the mineral expanses that stretch out before us for hundreds of miles, the silence of the gentle wind upon the salt mud of Badwater, caressing the ore deposits of Telegraph Peak. A silence internal to the Valley itself, the silence of underwater erosion, below the very waterline of time, as it is below the level of the sea (Baudrillard 2010, 75).

But as is clear from this passage, the silence of Death Valley is a "Cagean" one that, in fact, consists of minute, rather distinguished sounds (much like the sand Ferrari captures). It is perhaps not Death Valley's absence of sound that accounts for the lack of field-recordings in this segment then, but the valley's harsh environment, which dissuades Ferrari from taking his sound hunt, and the "tactic" of walking it implies away from the safe, air-conditioned environment of his car. After all, Ferrari is a tourist.

The Tourist's Ear and Polyvocality

According to Forsdick, one way that French travel writers try to reject cultural entropy is by taking an anti-tourist stance, giving their accounts an "aristocratic" flare—insinuating that they, as opposed to the tourist, have privileged access to differences in the place through which they travel (see Forsdick 2005, 95). Ferrari does not, however, take any such stance, refusing to hide the blatantly touristic nature of his journey. This rejection is evident throughout *Far-West News*, where tourist guides are heard as Luc and Brunhild visit national parks; conversations are struck up with fellow travellers in road-side diners and petrol stations; attractions like the Palace Restaurant in Prescott, Arizona, and Universal Studios in Los Angeles (where Ferrari records a group of Japanese tourists) are visited—places that any traveller after aristocratic prestige would be sure to avoid.

This unashamedly touristic aspect of Ferrari's journey (and the composition that results) echoes a particular strain of post-war French travel writing. In the work of Michel Butor, for instance, there is often a focus on the perspectives of fellow "travellees" and not just the writer themselves—who, as a result, "is no longer the persistently sovereign individual of nineteenth-century travel accounts, but a character relativized by those whom he meets" (Forsdick 2005, 140). A similar attitude is also found in Nicolas Bouvier's work: "no search for pristine spaces, no discourse of disappointment at the discovery that others have… travelled there before" (Forsdick 2005, 153). The road-side diners and tourist attractions that Ferrari records are places where his journey intersects and is relativised by the journeys of others. This relativisation is tied to Ferrari's broader interest in "The act of capturing ordinary, everyday events on a tape recorder" (Caux 2012, 47-48): Ferrari notes that "When I was making Hörspiele, I never used to interview exceptional individuals; I was talking to ordinary people like you and me, in their working life, their emotional life, in society." For Ferrari (like Butor and Bouvier), there is no anxiety surrounding a place's popularity and the presence of fellow travellers there; in fact, interaction with others becomes part of the journey's *raison d'etre*.

Yet mass tourism, which broadly enables the intersection of journeys, is generally linked to global homogenisation—its cultural entropy and the production of so-called "pseudo-events" where watered-down versions of cultural differences are presented in safe, familiarised frameworks (see Urry, Jarsen 2011, 7-10). How is Ferrari's unashamed status as a tourist squared with his purported sound-hunt and its search for sonic differences? Erik Cohen notes that tourism always "involves a *generalized* interest in or appreciation of that which is different, strange or novel in comparison with what the traveller is acquainted" (Cohen 1979, 182). Admitting that some tourist experiences are incredibly superficial, Cohen specifies that others come closer to "aristocratic" journeys or religious pilgrimages. Cohen's reminder is that tourists have personal agency, and although the tourist industry often constrains their experiences, they can seek out differences if they desire. The contrast between superficial, safe tourism and some more "authentic" or "aristocratic" journey that allows an appreciation of differences operates on a spectrum rather than a clear-cut binary.

In short, Ferrari's unabashed tourism does not necessarily obstruct his hunt for sonic differences; in fact, the voices of fellow "travellees" incorporated into *Far-West News* are themselves a vital source of difference. These interviews supplement the composer's voice, allowing a polyvocality

to emerge from within the piece. In his consideration of Butor's writing, Forsdick highlights how such a "polyphony of voices… is complemented by a proliferation of trajectories, both past, and present, as the narrator's own journey narrative is challenged by those of his contemporaries whom he passes on the freeway, by those of earlier European emigrants, and by those of Native Americans progressively displaced" (Forsdick 2005, 140). *Far-West News* often echoes this polyvocality in Butor's text through Ferrari's many interviews. For instance, when Ferrari visits the Taos Pueblo, he strikes up a conversation with a gift-shop owner and records the music of the store-owner's son as it plays over the loudspeaker. On being asked whether the music is traditional, the store-owner replies that it is a mix of "traditional and contemporary." Later, while walking through Monument Valley, Ferrari and his fellow tourists are taught Navajo words by their guide, and an Australian traveller notes how the problem of rock climbers in Monument Valley is also present in Australian Indigenous sites like Uluru back home. Then, in the third section of *Far-West News*' final movement, Ferrari interviews two Dutch travellers visiting Las Vegas to find out about their heritage. They believe they have Swedish or Danish ancestors who immigrated to Las Vegas before the family returned to Europe. The trajectory of these travellers is an unexpected reversal of the more common trip many Americans take to Europe in search of their "roots." In all three segments, interactions, dialogues, translations, or hybridisations of different peoples and cultures are present (though, of course, the members of these interactions are not always on an equal footing), producing a polyvocality for *Far West News* that manifests a particularly social form of sonic differences.

The Overlooked and the Overheard

> A door always opens onto the unknown, however familiar it may be (Ferrari in Caux 2012, 77).

Ferrari finds sonic differences not only in the voices of locals and fellow travellers or in the desert sands but also in what might otherwise be the most culturally homogenised of all places. In an ironic reversal of the fact that unique locations like Monument Valley can have their differences partly expunged by mass-mediated images, locations that are essentially the same everywhere—hotels, supermarkets, petrol stations, food courts, what Marc Augé calls "non-places" (Augé 1995)—become the unexpected source of acute sonic differences. Many of the sounds Ferrari records during his trip evoke

locations and things that are notable only insofar as they are particularly banal. For instance, Ferrari records in supermarkets and fast-food restaurants (while ordering at Subway), places that would seem to hold little exotic interest for a European traveller. However, travellers often obtain a heightened awareness of minute abnormalities in these non-places: having frequented their local supermarket hundreds of times, even the most negligible differences in a foreign supermarket become unduly apparent. These tiny differences have a disproportionate effect because they occur in an otherwise familiar setting or differ only slightly from what is experienced back home. These sounds are familiar yet strange, bringing a micro-exoticism of hard-to-ascertain but unduly affective differences.

Through spoken word narration inserted into his work, Ferrari mentions some of the micro-differences experienced during his journey—little things that differ between France and the United States. He focuses on measurements, discussing conversion rates between francs and dollars; Celsius and Fahrenheit; and tries to figure out whether you travel further for your money in America or France (through a complex equation that works out the differences between litres and gallons, kilometres and miles, francs and dollars). More importantly, though, *Far-West News* contains several sounds that exemplify (at least, for a European in the USA) this strange brand of micro-exoticism. In the second segment of *Far-West News*' second movement, sirens are heard; although this is a familiar sound in both Europe and America, the two continents use noticeably different types—making the familiar sonic presence unexpectedly odd for the traveller. Television sounds also feature in the piece's following segment—sounds that are often 'made strange' when in a foreign country due to variances in popular culture (and even stranger are the ads, with their surreal, often ridiculous content becoming particularly apparent when products and language are unfamiliar).

However, Ferrari's ability to hear these exotic sounds is due not only to the otherwise bland nature of the non-places in which they occur; it is also due to his status as a traveller, for Ferrari's receptivity to these sounds depends mainly on the fact that he is just 'passing through,' and so is once removed from what he hears. Local residents will often "overlook" sounds—those that are familiar to them, experienced every day, embedded in their milieu—but these same sounds can be novel or "ear-catching" for travellers. Because travellers are not rooted in the milieu from which the sounds emerge, they "overhear" them—in the sense of overhearing a conversation one is not actively a part of. The traveller listens voyeuristically, perceiving sounds from an aloof vantage point, which allows the unique and exotic quality of such sounds to become apparent.

Hearing Double

At certain moments in *Far-West News,* Ferrari imposes his imagination onto what he hears. This form of imagination is distinguished from the hyperreal imaginary mentioned earlier in that it is more personal and idiosyncratic, not linked directly to mass-mediated tropes. This personal imaginary appears at the end of *Far-West News*' second movement when Ferrari visits the Grand Canyon and hears high-velocity winds along with propellers. In a voice-over, Ferrari mentions that "This day, there was no wind at Grand Canyon," justifying his inclusion of these sounds by claiming that "My business is to approach and go away from the reality."

Alterations, exaggerations, and elaborations of this kind are regularly found in travel literature—where boundaries between travelogue and novel, ethnography and fiction are often blurred, resulting in a disavowal of differences. Edward Said, discussing the writings of a much earlier French travel writer, François-René de Chateaubriand, mentions how "imagination and imaginative interpretation" can cause differences to be "obliterated by the designs and patterns foisted upon it by the imperial ego" (Said 1994, 195). Nevertheless, in the Grand Canyon segment of *Far-West News*, Ferrari undermines his own "imaginative interpretation" by making it clear to listeners that what they hear is essentially fake; this allows the listener to then "hear double," to register not only the airstream sounds of Ferrari's imagination but also to themselves imagine the absence of these sounds (a silence that could be considered to lie beneath these sounds)—which is what Ferrari himself heard.

With this narration, Ferrari also drastically undermines the truth-value of his composition as-a-whole. Since Ferrari's "airstream" was added in-studio, listeners may begin to wonder what other elements of *Far-West News* were likewise tampered with or added after the journey. This uncertainty prevents Ferrari's composition from being taken as an "objective" document of the place through which he travels—one that could then be critically unveiled as the biased depiction of an "imperial ego." *Far-West News* is a more honest and, it might be said, responsible type of travelogue than those Said criticised, precisely because the composer makes his subjective involvement clear from within the very fabric of the composition itself. Forsdick notices similar instances in much post-war French travel writing, where the author often "manages both to address inflated claims relating to the genre's perceived need to represent 'authenticity' and to grasp the almost Mallarmean aspects of a form of writing that tends increasingly to reflect on its impossi-

bility" (Forsdick 2005, 135); that is, the impossibility of depicting an objective exotic presence as something separate from the subject's perception and imagination.

Conclusion: A Journey Towards (Decentring) the Self

The imposition of an author or composer's imagination onto the locale that they visit—the, in fact, unavoidable presence of their subjectivity in their journey—can often cause their voyage descriptions (whether written or composed) to become a synecdochic representation of their "life's journey." This is the case with *Far-West News*, as Ferrari confirms:

> I travelled to the American Southwest where I recorded a reportage about "a composer who travels for hundreds of miles." In a comment, I said: "I'm going to reclaim my ideas and mix them up, I'm going to bring them back to life in a different form." I applied this to all my ideas, whether about serialism, chance, found objects, tautology, minimalism, narration, radio art, etc. Strangely, the idea came to me while visiting Monument Valley and the Grand Canyon (Caux 2012, 136).

Ferrari's recombination of styles and compositional attitudes in *Far West News* turns the piece into a reflection of his own "journey" as a composer. Ferrari further states how

> I had to revisit my past, and I realized that I could look back on it as though it didn't belong to me. I was able to judge some works as bad or excellent without any sense of shame. I realized that I was able to maintain a subjective objectivity. It was me without being me, a kind of active detachment (Caux 2012, 136).

Ferrari's journey through the Southwestern United States becomes the very means by which he recognises his own life's journey—at a distance, as it were—and he subsequently illustrates the comparison between these two journeys by composing *Far-West News*.

Ferrari's hunt for an occasional encounter with differences in the exotic sounds of the Southwestern United States allows for this recognition of difference within the self. This recognition is, for Segalen, the ultimate aim of exoticism:

> [through] the feeling of diversity, the special attitude of the subject for the object [of difference]… [the subject] finds himself face to face with himself. This is universal Exoticism, essential Exoticism. But here too… he does not overlook the fact that, in conceiving of himself, he can conceive himself only as something *other* than he is. *And he rejoices in his diversity* (Segalen 2002, 70).

This perception is not the absorption of differences into the same, as with Said's "imperial egos," but is a subject's recognition, had through encounters with difference, that they are constituted by difference. Exoticism involves an object of difference, like an exotic sound (which, in situations of cultural entropy, the subject sometimes needs to fantasise by themselves),[4] decentring the self, causing a self-realisation that such encounters with difference always constituted oneself.

Exoticism hence relies on numerous fluctuating binary oppositions, or the play between "a series of antithetical couplets: real-imaginary; self-other; known-exotic; subjective-objective; exclusion-assimilation" (Forsdick 2000, 43). Each term not only interacts with its corollary but penetrates or contaminates it, making them one another's precondition. These interrelationships are pertinent not only to travelling and the exoticism it may engender but also to listening, which Ferrari focuses on throughout his journey in the Southwestern United States and, of course, throughout his journey as a composer. As Jean-Luc Nancy attests,

> To be listening is thus to enter into tension and to be on the lookout for a relation to self; *not*, it should be emphasized, a relationship to "me" (the supposedly given subject) or to the "self" of the other (the speaker, the musician, also supposedly given, with his subjectivity), but to the *relationship of self*, so to speak, as it forms a "self" or a "to itself" in general (Nancy 2007, 12).

Therefore, listening is a form of travel, where the subject comes to itself by resounding through itself and others—through a journey. Ferrari's hunt for sonic differences is not only a journey in search of the other but a journey where the other is heard in the self.

Ferrari expresses a similar sentiment regarding his compositional approach, close enough to both Segalen's notion of exoticism and Nancy's thoughts on listening to be worth quoting in full:

> Between, on the one hand, extreme subjectivity, which would tend to posit that everything is related to me and that therefore there is no world outside of me; And, on the other hand, extreme objectivity, which would tend to posit that everything exists outside of me and that therefore my presence is pointless; I can work out an intermediate position which could be defined thus: things exist according to degrees of imagination or energy I put into seeing them; in other words, superimposed on top of objective reality, there is a second, subjective, reality, which is necessary for the thing itself to ex-

[4] As Forsdick mentions, the "Perpetuation of the exotic inevitably depends on such elements of imagination" (Forsdick 2000, 36).

> ist. I am aware of the thing, and I can even go so far as to say that the thing is aware of me, and that I don't exist without that gift exchange, without the (maybe) endless back-and-forth motion of that substance, the life-giving matter. I could say then that life is neither in me nor in the world outside of me, but rather between the world and me. In action, not in a latent state (Ferrari 2019, 109).

Segalen, Nancy, and Ferrari all perceive a binary interaction—an interweaving of subject and object, self and other, same and different, or imaginary and real—that establishes the ground on which exoticism, listening, or composition takes place. However, as the beginning of this article made clear, there is also the presence of mass-mediated images, society at large, and the hyperreal, which contaminates the real (the object of difference) and the subject and their imaginary. The binary relationship of Ferrari's journey and exoticism or listening more broadly can hence be expanded into a ternary between subject, object, and society; or self, other, and the external structures or images that partly condition both. These interactions and interpenetrations, the resonances of which are heard throughout *Far-West News*, make Ferrari's composition an appropriate musical manifestation of the "neo-exoticism" that Forsdick claims for French travel literature at the twentieth century's end.

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Thaís Perim Khouri*

Inhabiting Art to Experience Presence: She as a Bird

Abstract

Exploring the arrangements and interactions that space reveals in its expressions, such as cities, forests, parks, and their hybridizations, I search for ways of living in the art that reveal ancestral paths, which I present in self-referential narratives. Through travels and driftings, I experienced the transition between the visible and invisible, and then I sought to create performances as an expanded field, which involves the body's energy states, exploring symbolic layers.

Keywords

Performance, Uncivilization, Deep Ecology, Dance and Presence, Art Residency

Introduction

As a phenomenological research project, the path for investigation was not evident at the start and was gradually developed as I lived experiences. Gil (2010, 7) affirms that phenomenological research has diffuse questions in which the objectives are not recognizable at first but emerge as responses to certain disturbances caused by a particular phenomenon. Because of this characteristic, it is more honest to use the first person in scientific writing, understanding that there is no separation between the self, scholarship, and art. This choice leads to the truth of the matter, where the researcher is not an impartial observer but an actual person, with historicity, emotions, and beliefs shaping the creation of knowledge.

* University of Brasilia, Brazil
Email: thaiskuri@gmail.com

In my art-life practice, healing processes and interdisciplinary studies led me to recognize that we possess an invisible body, one that is made of energy. This energy is strongly connected with art-making, present in the body and in matter itself, and can be felt through artistic sensibility. In my travels, some encounters shifted my whole concept of humanity and civilization, bringing a perspective of life integration that can be recognized in the world-view of Native Americans.

In this article, I will share stories that took place in different points of the Americas and which led to cosmological exploration and self-discovery within humanity and the patterns of life. I present these thoughts with nostalgia and the wish that words can transmit some understanding.

Dance Brings a State of Presence

The starting point of this study is the investigation of weight transfers, elements that are part of the Theater of Movement method (Lobo & Navas 2007). The moment happened one afternoon when I found myself relaxing, sitting on the trunk of a mango tree. I cannot explain how this transition occurred, from just being there to the creative practice. Is there such a transition? Or is there a state of being-in-art, always ready to mobilize vital energies into an impulse of creation?

In the work of Klauss Vianna, we see the effort toward bringing the dancer's day-to-day body to the dance room to break the barriers between art and life. The body that dances is the same one that eats, runs, defecates, and sleeps (Vianna 1990). The same happens conversely: the body that learns concepts, that experiences logic and techniques in dance classes is the same one that eats, sleeps, walks on a sidewalk, and climbs trees to rest in the afternoon.

Dancers such as Klaus Vianna (1928–1992) and his school of thought recognize that the physical matter that makes up our organism is entangled with elements invisible to our eyes but can be perceived as sensorial. Eastern philosophies have accepted this knowledge for millennia. In Traditional Chinese Medicine (TCM), this energy grid forms the meridians used for treatments with acupuncture and other techniques (Martins & Leonelli 2014). The prominent energy nodes are nested along the torso in Hindu traditions. This notion became more popularized in the West through the widespread practice of Yoga.

> Currently, in several countries around the world, extensive work is being carried out in the field of bioenergetics, which supports the idea that energy is the basis of life itself. How to potentialize and channel this energy in a creative sense is what interests us most closely, both in the domain of art and of life itself (Vianna 1990, 105).

Indeed, it was during a dance class the first time I experienced a moment in which I saw myself linked to energy and freed from anxieties and social projections that brought self-doubt about my abilities and my identity. I was pure movement, a body existing in time and place. This experience, which I later called a state of presence, guided my journey through life in art, searching for patterns that channel and potentialize vital energy.

Five years after that first instant, I achieved a new creative level in which the barrier between art and life crumbled. The performance *Jamais Seremos os Mesmos* (*We'll never be the same,* 2009) had a self-prophetic title. Consisting of five artists and directed by Luciana Lara, the journey began at the National Museum of Brasília. It went to the Central Bus Station, where we mixed with passersby, inserting unusual actions amid common gestures, such as saying goodbye to no one repeatedly or doing handstands randomly on the sidewalk. We rode the subway, with choreographic spurs at each stop, ending 10 miles later at Praça do Relógio in Taguatinga-DF.[1] This experience allowed me to live in a state of art: everything surrounding me became a dynamo for the creative vortex of energy nested in our invisible body.

[1] Brasília is a Federal District, a unit of the federation with a peculiar characteristic, in which its Administrative Regions are not considered municipalities or neighborhoods, being subordinate to a central district government. These Administrative Regions were popularly called Satellite Cities, and their origin is linked to the construction camps installed at the time of Brasília's building as well as to the villages and rural areas already inhabited before the implementation of the city project. Its development, therefore, is marked by vulnerabilities and social achievements over the decades following the inauguration of the capital. With the creation of the Federal District Culture Support Fund (FAC-DF) in the 1990s and its subsequent focus on generating opportunities for decentralized artistic dissemination, from 2000s and 2010s onwards, there was an expansion of the offer of experiences of culture in peripheral regions. I participated of this movement as an artist living in Gama and working on projects in the cities of Brazlândia, Ceilândia, Varjão, Sobradinho, Planaltina, Paranoá, Vila Telebrasília, Guará, Itapoã, Samambaia, Estrutural, Recanto das Emas, Riacho Fundo, Taguatinga and Plano Piloto. The Federal District currently comprises 33 Administrative Regions, with the creation of RA Arapoangas in October 2019.

Fig. 1. Tríptico Jamais Seremos os Mesmos, 2009
Source: Cia ASQ press release.

When the powers break the barriers generated by invisible meshes of social conventions of creativity, we challenge the limits between being-in-art and losing sanity. These limits are fuzzy, changeable, and point-of-view dependent. What is normal and what is healthy? These questions generally analyze individuals and their relationships with themselves, things, people, and space. I wish to expand this view, to question human groupings in their ever-changing configurations.

Art and the Ecology of the Invisible

If there is an invisible energy body in each individual, does the city's flows also make up a body of energy? This question arose from having contact with people in a state of vulnerability that live off collecting trash in the dumpsters of the student housing where I lived in 2008. Trash becomes invisible to those who discard it. When investigating the path taken by these discarded materials, we can identify the house-backyard-city route, that is: the trash that is produced in our homes passes through the backyard (or service area) and goes to the urban flow, finding its destination in deposits, landfills, recycling centers. In Brasília, a whole city was born through this process: Estrutural, an Administrative Region established in January 2004. Its population was initially formed by communities of recyclables collectors, who were attracted by the high availability of these materials. Today, as an Administrative Region, it has a school, library, and other public facilities.

> People speak with pride about being Londoners, being from Jozie (Johannesburg), or of being Bombaywallahs, Caieren, Madrilenos and so on. By invoking the name of the city as their own they also incorporate, and bring into existence, the myth of the city as something that lives within themselves. It is an urban habitus they do not entirely own because it is larger and more enduring than themselves, or any individual life (Verkaaik, Hansem 2009, 5).

Cities have stories, and according to Verkaaik and Hansem (2009, 2), they have a soul, spirit, and charisma. For these authors, the term charisma has a double connotation, which encompasses both the charisma *of* the city—vibrations that emanate from its soul, its architecture, infrastructure, historicity—and the charisma *in* the city, entangled in the crowds, in the styles and reputations of the people, their knowledge, special skills and extraordinary acts that the city allows and needs. Typical urban figures such as artists, application drivers, police officers, and drug dealers weave charisma in the city through their actions and resources (Verkaaik & Hansen 2009, 6).

We can associate this concept with Lygia Pape's work Espaços Imantados (*Magnetic Spaces*). She called places endowed with magnetic force with that title due to the expression of the movement of bodies, physical structures, or their creation stories. The artist, who lived most of her life in Rio de Janeiro, had traveled frequently to different parts of the city. From 1968 and over the following decades, she began to perceive and note "places and movements of bodies in which she identifies the dynamism of ordinary life and the intense power of mobilization of the senses, often recording them in photographs" (Dos Anjos 2011, 96). However, it is truly in the artist's description of her experience and perception that the most potent artistic material resides—art made through the voice—while photographs are records of an impossibility or indexes of something that transcends materiality (Dos Anjos 2011, 97-98).

Thanks to Lygia's sensibility, squares, parks, and other urban structures were endowed with a magnetizing power with their dynamics of interacting beings. In addition to these consolidated spaces, transitory events, such as a group of Tai Chi Chuan practitioners in a public court, or the individual action of a traveling magazine seller, who mobilizes the attention of passersby, create power lines generating a pattern of energy (Dos Anjos 2011, 97). Charisma would be the whole of these magnetic forces. Following this poetic logic, we can affirm that dumps and landfills are magnetized spaces. The life forces of those who used the objects before discarding them are mixed with those who manipulated moving them to their destination, where other forces will continue the transformation process.

This process is not natural nor healthy for the environment. However, society is organized around the concept of discarding. This realization compelled me to search for experiences of deep connection with the natural world. I was trying to understand when we got so distant from the natural cycles of life and death that we overestimated the manufacture of stuff, overlooking the vital process of deconstruction that allows complex industrial materials to return to their natural cycles.

America Above

In 2016, I embarked on immersing in wilderness environments, mediated by technology and motivated by art. I was invited to join an extreme experience in the wilderness: the artist residency "Signal Fire Unwalking the West" (SFUW). Signal Fire is a US nonprofit[2] that promotes an extreme experience of urban distancing. For a month, we traveled the route of the famous explorers of the United States territory in the 17th century, Lewis and Clark. Departing from the west coast to Montana, in the center of the country, we traveled from one city to another in a twelve-seater van, passing through small towns, Native American reservations, Forests, and National/State Parks.

There were several places where I established a "home on this expedition." Inside national parks and forests, the shelter was pretty rustic. It was generally located close to water sources, where we bathed, washed utensils, and collected water for cooking and drinking. The water was purified adequately with filters, through boiling, or ultraviolet rays with the aid of a device called "steripen." I was looking to distance myself from civilization, but civilization presented itself through significantly modified materials, precisely organized, such as a "steripen," a tent, or a sleeping bag, to fulfill functions that ensure human health and life. All these objects were made from materials that once came from the Earth. Dealing with this paradox raises questions that are difficult to express in language but that emerge as urgencies in the body.

Annoyances populated my existence in those days. High in the Rocky Mountains of Bitterroot National Forest (Montana-USA), skin cultivated in a tropical climate was not prepared to withstand the cold of altitude. The muscle aches generated by the exertion of walking with a backpack loaded with supplies and equipment were intense, but they eased on the days of solo camp when I slept in the hammock instead of on the hard ground.

The hammock is an ancient technology still widely used, especially in northern Brazil. Its two-pronged mooring structure creates a state of tension in which the body flexibly inserts itself. The effect of gravity appears to be attenuated. The weakness of this contraption is its vulnerability to cold,

[2] Formed by artists and indigenous/environmental cause activists, Signal Fire is based in Portland, Oregon (USA). It regularly promotes immersive residencies in national parks, each year defining themes connected with geopolitical history of the place. In 2016, with the theme "Unwalking the West" the trips went, in a symbolic gesture, traversing the paths of 18th century explorers. My participation was funded by resources from the Federal District's Cultural Support Fund (FAC-DF).

which in that context was undesirable. It also does not offer an exterior structure, a solid and resistant casing like the roof and walls of a house. I slept unprotected from what would be the most substantial discomfort in those solo days: fear—the real possibility that a tree might fall on me, which could bring death in my sleep.

In coniferous forests, trees remain standing for years after they die, and it is sometimes difficult to distinguish which ones are alive in clusters of plant individuals. One day they fall. The Rocky Mountains of Bitterots Forest were populated with dying trees, and the place where I found myself, in particular, had several of them. The crashes of the trunks falling in the distance were frequent, but luckily we did not witness any falls nearby.

Though menacing, those trees were endowed with a strange beauty. Their vertical afterlife emanated a kind of energy, perhaps evoked by the memory of fairy tales and dreamlike settings. I opened myself to the connection with those (ex?) beings, experiencing their contours, curves, and points. Of course, even if the tree's body did not take more substances from the soil and the sun to maintain an internal flow, it was undoubtedly populated by life.

> What is a tree, and what is a non-tree? Where does the tree end and the rest of the world begin? (...) Is the bark, for example, part of the tree? If I take a piece out and look at it more closely, I will see that the shell is inhabited by several small creatures that got under it to make their homes there. Are they part of the tree? What about the moss that grows on the outer surface of the trunk, or the lichens that hang from the branches? (...) If we consider that the character of this tree is also in its reactions to the wind currents, in the way its branches sway and its leaves rustle, then we might wonder if the tree was nothing but a tree-in-the-air (Ingold 2012, 28-29).

Ghostly beings, in their muteness, generated affections. I saw myself connected with these non-human corporeal presences by transcribing the line of their contour on paper. I filled the space of their presence with bright red on the paper. In this visual and kinetic interaction, it was as if I was getting to know them at every stroke of my drawing. They began to inhabit my inner world as friends of a long journey in an ever-changing existence on the same planet. I knew that just as they presented themselves to me as a memory of existence, I would become just a vestige.

Fig. 2. *Red Dead Trees,* 2016. Drawing and digital composition
Source: Compiled from the logbook of SFUW.

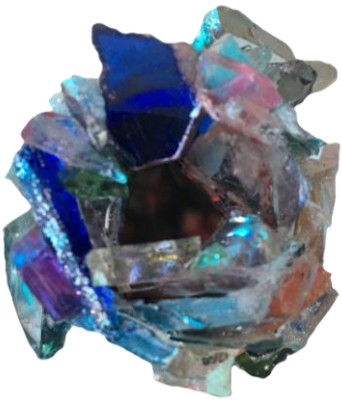
My ecological purpose awakened by observing the trash disposal process came into a center: the unity of life-death-life. Each atom inhabiting me belongs to a long thread of life that makes up the planet's history. "Communities of organisms have evolved over billions of years, using and recycling the same molecules of minerals, water and air" (Capra 2013, 54).

The fear of death and the need for comfort impelled human communities to develop strategies to mediate the relationship with threatening natural forces. Over generations and the successive choices within communities, a particular way of life was improved, specialized, expanded, spread, and disseminated. This way of life, which was possibly at first a solution, became a succession of problems in a catastrophic chain. Furthermore, it established its hegemony by ignoring or rejecting the existence of other ways of living that respect and preserve other non-human forms of life and acknowledge the invisible world of energies. This particular chain may not seem generous enough with the "good things in life," but I wonder: isn't it the attachment to these that cause us to feel, as Krenak (2019, 274) says: "a state of ecstatic pleasure that we don't want to miss"? After all, maybe civilization is not that generous to those who survive from garbage collection.

In the same way that, in bodywork, it is necessary to create spaces for creativity, destructuring the rigid forms of everyday movements and postural conditions (Vianna 1990, 124), to recreate a way of living in the world, it is

necessary to expand the perception and deconstruct the crystallized notions of society. One of the premises that support this notion is the nature-culture dichotomy, or "the myth of separation from nature," as stated in the Manifest of Uncivilization (Mountain 2009). More than launching oneself into unknown and dangerous environments, deconstructing this dichotomy involves understanding the integration of human culture into natural processes and vice versa. This understanding can take place rationally or poetically.

If there's one thing
we can always count on for sure
it's the law of gravity
So far is true
There is a force that brings us
to the ground



Weight is what allows life to unfold. Weight allows support. "Our daily movement is nothing more than an eternal transference of support points on the ground, producing, at all times, the movements of walking, sitting or lying down, among many others" (Lobo, Navas 2007, 64). The two possibilities of support points are noteworthy: external (body ≠ ground and/or body ≠ other body and/or body ≠ thing); and internal (of the bones upon the bones itself). It is interesting to look at body movement from this perspective of internal support points and remember that we must support ourselves by balancing our bones on top of each other.

What kind of intelligence allows us to learn to find the necessary support points by creating configurations of forms and interactions? A kinesthetic perception, whose domain belongs to the unconscious. I do not need to think

to walk, and it is something that the *self-body*[3] knows how to do without the need for the intellect. This instinct is skeletal wisdom. By studying contemporary dance and getting involved with the various exercises proposed for conscious movement, I pair the instinctiveness of the bones with thought, learning to follow the movement in its sensitive discovery. I consciously accept the medullary decivilizing property once the bones keep the symbolic value of "what remains unscathed, which will never accept the rigors and demands of a dead civilization" (Estés 1999, 29).

A type of external support that has great relevance in our daily lives is that of feet on the ground, allowing us to walk, run, jump, and dance. This fundamental base also organizes internal support:

> different weight distributions on the four soles of the foot: metatarsal, heel, outer and inner edge, bring totally different postures and types of people. Our weight, which should be supported in the center of the feet and distributed throughout the sole, when prioritizing one of these four supports, it produces other points of tension in the posture which, in this case, serve as compensation in the eternal search for balance (LOBO, 2007, 65).

Dance leads us to challenge the body in its structuring paradigms. In the Skyline choreography, the opening scene of Cidade em Plano (2005) by Cia Antistatus-Quo (ASQ), the logic of the organism is inverted, abundantly using shoulder and cervical support. This show was in theaters for several years and had several casts, one of which I was part of in 2009. The scene that seeks to translate the feeling of elevation, fluctuation, and the beauty of the city's lines, brought me injuries and the weight of pain, which began to dwell in me, opening portals to new ways of being and being-in-art. When I got injured, I looked for other ways to move, and I found the energy dance that is Tai Chi Chuan. The pain was a portal to a new perception, as by integrating Taoist philosophy into my way of life, I learned to deconstruct my Western linearity and accept paradox as an inherent force in life.

While surfing on paradox, art took me away from civilization to a place where civilization presents itself as precisely organized items that once came from the Earth, the one that is the primary support for our weight transfer, that allows movement to unfold. The stories of the encounters generate layers, constituting the performance in an expanded field—*hyperthing art* (Morton 2013). Back at that mango tree in 2008, the touching points of my body at the trunk started an investigation based on the elements learned

[3] Understanding that we are a body, in opposition to having a body.

with the Theater of Movement method (Lobo & Navas 2007). At that moment, I understood that what was happening was not just a dance performed by me but an act in confluence with the living being that supported my weight.

I received an invitation to participate in my friend Gaia Diniz's work: a thematic magazine about street art. Brasília is full of trees, but dancing with them in a public space is not socially allowed, encouraged, or appreciated. "How much of the blockade created, of cultural constructions that make us believe that we cannot move forward?" (Konrath 2017, 122). To break this invisible barrier, I used the semantic key of Contemporary Art, through which borders are blurred, limits expanded. That is how "Eles Passam Enquanto Ela Pássara" or *She as a Bird*[4] (2015–current), came to life.

In each city I visit, I try to enter its intersections as someone who penetrates an organism and establishes an exchange relationship with the system. Each landscape I encounter also penetrates me with the force of poetic signifiers. I collect expressive material—photos, video, notes—and leave my marks, whether they are footprints or the gas exchange of breath that flows in the environment. There are also financial exchanges, a compulsory requirement of capitalist society. Some cities harbor personal affections and memories; others are just passages. All the ones I visited are inhabited by trees, some more prominent, some smaller. I dance with the trees with which I connect.

I try to identify the variables in the layout and compositions of public space and how trees, living beings whose consciousness inhabits the realm of dreams (Schutz 2016), occupy these spaces. When I find a partner, I activate the presence state and start a connection process in five steps: 1) share the same space with the awareness of this sharing; 2) connect through the gaze; 3) bring the self-body closer to the tree-body; 4) touching the tree-body with the self-body; 5) divide the weight and let the tree-body supports interfere with my movement, suggesting new configurations.[5]

[4] The title in English plays with the beatle song "Free as a Bird", as the title in Portuguese makes reference to a poetry of Mario Quintana, that says "Eles passarão, eu passarinho", which can not be satisfyingly translated to English without losing its poetic power. It plays with the word *passarinho*, which is a diminutive of bird, and has similarities with *passarão,* which means "they will pass".

[5] The exercise of establishing relationships in stages is described in the Theater of Movement method (2007), to which I made my adaptations to compose the performance system of *She as a Bird.*

Today I see myself tuned into point number five from the Manifest of Uncivilization: "With care and attention, we will reconnect with the non-human world" (Mountain 2009). The connection process allows me to study the conditions in which dancing will occur: the type of terrain surrounding the tree, whether walls are nearby, and the volume of people circulating. By connecting with her through the gaze, I ask permission to approach her and invite her to the dance, emanating the intention through thought. Alternatively, maybe I get invited by them, as something attracts me even before I make the invitation. The approach and the touch are always done carefully, both in respect for the plant individual and the other beings that inhabit the trunk and may not have noticed my arrival. I give them time to move around, protecting themselves from possible shocks.

The shape of the body-tree determines the weight division and the exchange of supports. When I performed in Rome, Italy (2015), I met ancient trees with very thick and tall trunks, allowing me to support my self-body laterally, hugging them, wrapping them with my legs, and supporting my upper body with their trunk. Here in Brasília, there is a Guava Tree close to my home, with branches that allow me to support all my weight and play in the air. Its bark is smooth and pleasant to touch. Other trees, which have a rougher bark, sometimes fragile and with lichens, end up suffering wear from the friction of the movement. This mediated destruction is mutual, as I also suffer some scratches and sometimes muscle pain resulting from the exaggeration of movement.

(Dance always brings some kind of surrender to deconstruction,
even if they are the excess fat cells in the body)

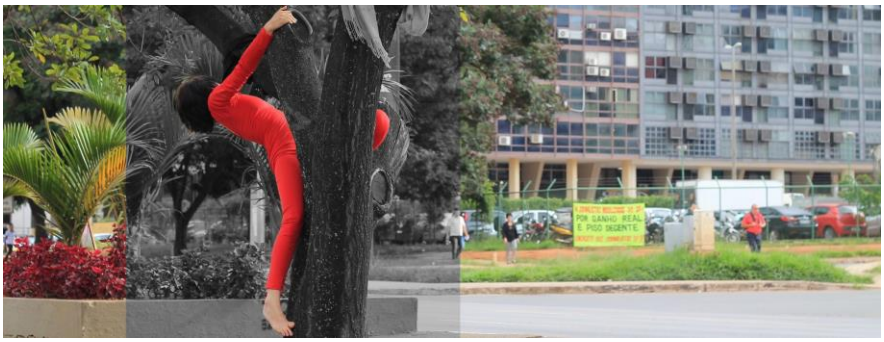


Fig. 3. *She as a Bird,* Brasília, 2015
Original photo: Gaia Diniz. Digital art: Tkuri

Fig. 4. *She as a Bird,* Florianópolis, 2017
Photo: Ingrid da Costa

Fig. 5. *She as a Bird,* Brasília, 2021
Photo: Roberto Peixoto de Araújo

Fig. 6. *She as a Bird,* Brasília, 2021
Photo: Roberto Peixoto de Araújo

Fig. 7. *She as a Bird*, Digital Art, 2021
By: TKuri

I am interested in dancing in several cities worldwide, interacting with urbanity as space and sound systems populated by human and non-human beings. The trees, previously objectified, are detached from the landscape in the performative moment to become a pair in this duet. By repeating the same structure in several urban scenes, I establish a dialogue with the standardization of human-built spaces and the imprisonment of living beings as decorative elements.

Understanding plants as companions is not an artistic eccentricity. Robin Wall Kimmerer holds a Ph.D. in botany and is a member of the Potawatomi Nation, Great Lakes region of the USA. In an interview offered to *The Sun* magazine in April 2016, she shares her integrated vision, stemming from her indigenous ancestry and her insertion into the Western scientific world. Her journey describes circles, moving towards the Academy, but returning to her way of knowing plants as a child. She says she was driven by curiosity in her childhood, observing how many forms of existence can happen in a small space of land. In this experience, the plants were "companions, teachers, neighbors, and friends." However, upon entering college, a change occurred. She was pressured to adopt a scientific worldview, which conceives of living things as mere objects, of asking not "who are you?" but "How does this work?" (Kimmerer 2016, 148).

The defiant desire to become a scientist led her to put aside her tradition and girlish vision to enter the game of mastering knowledge as an assertion of power. Later, after doing her postdoctoral studies and starting to teach, she was able to circle back and change her patterns of understanding to another paradigm, more integrated into her experience. And it was at a meeting of indigenous traditional knowledge, for which she was invited to sit with the guardians of the wisdom of the North American tribes, that she regained contact with the understanding of plants as beings with their sensibilities: "in presence of the plants themselves, I woke up from the sleep I had fallen into. I was reminded of what I had always known in my heart: that my primary relationship with plants was that of an apprentice. I learn from plants, as opposed to learning about plants" (Kimmerer 2016, 148). The scientist can integrate Western and traditional indigenous academic knowledge into her vision, identifying observation and experimentation as common points as tools for constructing knowledge. However, traditional knowledge unites the visible and the invisible and "includes spiritual relationships and spiritual explanations" (Kimmerer 2016, 149).

In the Krahô tradition, a people from the Cerrado (a Brazilian savanna) who now inhabit a demarcated land in the north of the state of Tocantins, the cultivation of vegetables is a social relationship:

> Each plant has its way, its way of walking and reproducing. Cultivated plants are not just born; they 'spring for someone', a social relationship that may or may not be successful, involving exchange, breeding and predation. And, if they have their human owners, they also have their 'non-human' owners, with whom it is necessary to establish a negotiation. If the farmer takes good care of her plants, she will be seen by them as 'good mothers', and her gardens will be beautiful and diverse (Lima 2018, 168).

Due to my urban background, all this knowledge has remained unavailable through formal education. The sensitivity to connect with the non-human world came gradually through art. Avid resonances of presence vibrated in my bones, capturing magnetized fields of ancestral knowledge, ancestral messages that "rode the wind" (Sams 1993), and charismas taught me about living in a way that necessarily encompasses alterity.

Final Words

In the path of art-life, I understood that it is necessary to face the challenge of expanding the perception and deconstructing the crystallized notions of society by seeing ourselves as part of nature and nature as part of culture. This understanding can take place in rational or poetic ways; playing with weight is a good metaphor for how to recreate a world. After all, artists have historically been on the front line of major cultural shifts.

Performances in their expanded field involve synchronicities and memories, invisible communications of non-human beings. *She as a Bird* activates its poetic force with a deterritorialization of the environment. Anyone who sees the red dot in movement on a tree does not imagine the paths that led to that meeting-in-progress. Also, photos and digital documentation do not reveal the threads of life that connect and web in order for that moment in the art to exist. Traveling through threads of life intertwined in an unusual, almost improbable, and perhaps even ridiculous way, I find a *hyperperformance* materializing and dematerializing in reports, images, memories, and all art-life, memory and invention.

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The Polish Journal of Aesthetics

Carla Milani Damião*

Rolling Thunder Revue: In Search of Authenticity**

For Neil and our 25 years on the road

Abstract

This article deals with the theme of a road tour in the context of American counterculture and the environment of the music created by Bob Dylan, sometimes characterized as politicized folk music, sometimes as rock & roll. The primary reference is the film *Rolling Thunder Revue* (2019), directed by Martin Scorsese, resulting from a tour in the 1970s. The reference to the novel *On the Road* by Jack Kerouac is notable, and the presence of poet Allen Ginsberg in the troupe reinforces the context of a generation and an era. The article aims to reflect on the relationship between the original tour, the editing of the new film by Scorsese, and the construction of heroism that oscillates between truth and falsehood. In this construction, we consider, on the one hand, the playful and provocative game between fiction, reality, and authenticity; on the other, the political emphasis that raises ethnic and racial issues as the main components of critical and cultural reminiscence in the tour footage as recomposed in the film.

Keywords

Travel, Authenticity, Irony, Counterculture, Bob Dylan

* Federal University of Goias (UFG), Brazil
Email: cmdw16@gmail.com

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> Our songs are alive in the land of the living. But songs are unlike literature. They're meant to be sung, not read. The words in Shakespeare's plays were meant to be acted on the stage. Just as lyrics in songs are meant to be sung, not read on a page. And I hope some of you get the chance to listen to these lyrics the way they were intended to be heard: in concert or on record or however people are listening to songs these days. I return once again to Homer, who says, "Sing in me, oh Muse, and through me tell the story" (Dylan 2017).

The pseudo-documentary *Rolling Thunder Revue*, directed by Scorsese, about the troupe led by Bob Dylan in the 1970s, can be seen as a minor afterthought of a more considerable discussion concerning fiction and reality in different literary or cinematic genres. This article explores the type of narrative presented in the film and the construction of a unique singer—sometimes considered a hero, sometimes a genius—deployed in his role of revealing the possibility of critically expressing his break with the pasteurized dream of being the "voice of the people" in a soothing song of collective suffering and mass industry, while still hanging on to the dream of a nation.

The epigraph to this article is a quote from Bob Dylan's acceptance speech to the Swedish Academy after being awarded the 2016 Nobel Prize for Literature,[1] an award that raised extensive discussions and reflections concerning the border between literature and music, as well as the unusual attitude of the awardee. Dylan observes the meeting between poetry and music in the quotation by evoking the ancient poet Homer and the muses that guided his singing. The Stockholm committee considered the poetry in Dylan's compositions and the transformation of traditional American music in providing him with the coveted award.

Guided by this epigraph and by the question of authenticity, we propose to reflect on how, in the negative image of a nation, these poet-musicians or dancer-poets who sing, like Ginsberg—troubadours for some—managed to tell some collective truths over past decades that still reverberate in the present. In the understanding we seek to address, authenticity can help us consider the heroic aspect of Dylan's performance in the *Rolling Thunder Revue* tour.

On the Road is a metaphor that Dylan, in both a serious and laconic way, explains in *Rolling Thunder Revue* as the "road of life." An ontological sense that mixes history and individual, professional and social existence. We are

[1] Although Dylan was not present to receive the award, (Patty Smith doing so), these words are from an address recorded in June 2017. For details of the award's polemic, see the following document: "The Nobel Prize vs. Bob Dylan: Bob Dylan's controversial behaviour and its potential impact on the Nobel Prize", 2018. 31–2018.

familiar with the theme in some films, designated as a film genre, *Road-movies* such as the iconic *Easy Rider*, directed by Denis Hopper in 1969; and the adaptation of Kerouac's novel, *On the road,* by the Brazilian filmmaker Walter Salles, from 2011, among so many others. There are a few examples, films drawn from a genre that infinitely refers to travels, journeys, and above all, to the idea of *Bildung* and self-knowledge through otherness that constitutes the game between losing and finding oneself; between the familiar (*Heimlich*) and the unfamiliar or strange (*Unheimlich*).

In a broad sense, the *Odyssey* can be taken as a Western culture model of a collective adventure cohesively constituted in the figure of the hero, passing through the idea of a formative novel, among the pillars of a narrative genre that has gained prominence and new forms in cinema, for example, in Goethe's *The Years of Learning of Wilhelm Meister*, to the beatnik novel *On the Road* by Kerouac, as mentioned earlier.

In the documentary *Rolling Thunder Revue*, Dylan distinguishes between his tour—at once burlesque and politicized—and traditional tours. He focuses on authenticity by discarding the quest for self-knowledge when he says, "Life is not about finding oneself, life is about creating oneself and creating things" (*R.T.R.* 2:15:45). Therefore, *On the Road* presupposes a kind of life that has music and performance as the main impulse, and for which "creativity" and/or "genius" are required. These concepts, which also echo a long tradition in the philosophy and history of aesthetics, will be used in a secondary sense, as we believe that the concept of authenticity brings together creative ambitions and the use of criticism that Dylan proposes. As documented in many bolder interviews, Dylan is irked when asked about the "message" in his lyrics or when people, conditioned by traditional folk music, demand an "explicit protest" in his songs. We are aware of the controversy and confrontations, particularly as depicted in *No Direction Home,*[2] also directed by Martin Scorsese. Dylan's attitude, however, was not consistent with the assimilation to "folk music" owing to his use of electric instruments. On the other hand, he was critical of the industrialization of popular and/or folk music as he said in an interview: no matter the kind of music, there is "a constitutional replay of mass production" ("San Francisco Conference Press," 1965, 30:57).

[2] A particular experience on the UK tour, viz Scorsese's "No Direction Home". This film shows the protest from Dylan's fans, who wanted him to play acoustic music, rejecting his shift to electric instruments and to rock-n-roll. Dylan is booed as "Judas" in a concert on 17/5/1966 at the Free Trade Hall in Manchester.

Putting aside the idea of "self-seeking" or moral education (*Bildung*) of those who launch themselves on the "road of life," we will focus on the idea of "authenticity," a concept of that time, discussed by Lionel Trilling, an intellectual of the period, who was also Kerouac and Ginsberg's guide. This concept can overturn the structures of the search for crystalline truths because irony—this critical tool of romantic negativity and ancient rhetoric—is one of its engines. By this means, we believe it is possible to review heroism in a new interpretive key. It is not the hero of ancient times nor the weakened modern hero in a context in which equality undoes the prominent place of the one who stood out when representing a social whole.

We must consider other possible aspects that are affirmative in relation to the truth that is sought in the use of the road metaphor, of the "no-looking-back" and a possible return that attests to a non-place: when "the color is black and the number is none" (Dylan 1962). Before we point out a redemptive aspect of the tour and the two heroic figures in the film, namely, the poet Allen Ginsberg and the composer-troubadour Bob Dylan, we will address the polemic surrounding the film edition.

The real and the fictional in *Rolling Thunder Revue*

This article is not intended to analyze the documentary but only to indicate passages and connections with other documents to point out aspects of Scorsese's edition of real and fictional scenes from different times. It is important to note that Scorsese has previously directed some documentaries with Dylan's direct or indirect presence: *The Last Waltz*, about the band that accompanied Dylan, in 1978; *No Direction Home*, 2005; and *Rolling Thunder Revue* in 2019—the latter produced by *Netflix*—containing recent retrospective interviews using fictional and non-fictional material from the 1975 tour of the same name. Part of the material pertains to the film *Renaldo and Clara*, released in early 1978 and spanning four hours. This film was a notorious failure with critics and audiences alike, winning the *Stinker Award for Worst Picture* of 1978. Dylan starred in the character role of Renaldo, with Joan Baez playing Clara. Dylan and Sam Shepard wrote the screenplay; the final format consisted of interviews, filming of concerts, and dramatized dialogue, directed by Dylan.

The pseudo-documentary *Rolling Thunder Revue* is a collection of documents by well-known artists, including Joan Baez, Sam Shepard, Ronee Blakley, Ramblin' Jack Elliott, Roger McGuinn, Ronnie Hawkins, Larry Sloman, Rubin "Hurricane" Carter, Arlo Guthrie, Joni Mitchell, Mick Ronson,

Arlen Roth, Harry Dean Stanton, accompanying violinist Dylan, Scarlet Rivera, and poet Allen Ginsberg. An artifice created in the documentary belies truth by including a central character, the Dutch filmmaker Stefan van Dorp, who would be responsible for the material filmed on tour, but who was a fictional character, played by actor Martin von Haselberg. In addition to this fictional director and cameraman—who was depicted as having invested his savings in order to follow Dylan's troupe—other pseudo-documental or fictional elements show; for example, the actress Sharon Stone had "witnessed" her inclusion on tour as a teenager pushed by her mother to meet her idol, Dylan, and an unfolding story of a song supposedly dedicated to her ("Just like a woman").

None of this ever happened. Similarly fictitious was the appearance of Jack Tanner, an onscreen politician from "Tanner 88", a TV political miniseries written by Gary Trudeau and directed by Robert Altman, with Michael Murphy reprising his role in this "mockumentary."[3] Only those familiar with the series could have seen through this. The genre itself and the inclusion of this fictional character in the film is possibly the revealing anecdote of Scorsese's own "documentary." But, as said, this only applies to audiences familiar with the miniseries. In Larry Fitzmaurice's (2019, 1) comment, we see the game as played with the viewers: *Rolling Thunder Revue* "blends truth and falsehood seamlessly, to the point where many people watching, I'd wager, won't be able to tell the difference between what's real and what's staged."

Other Dylan documentaries should be mentioned, such as the first one, *Don't Look Back* (1967), directed by DA Pennebaker, which characterizes Dylan as a representative of the rebirth of folk and protest music, casting a defining image for his future projection and its relationship with the press, as well as *The Other Side of the Mirror* (2007), directed by Murray Lerner, which combines performances by Dylan from 1963 to 1965, in addition to the aforementioned *No Direction Home* (2005) directed by Scorsese.

Rolling Thunder Revue, therefore, applies some false testimony, including Dylan's testimony, to unfold an objective fact: a tour performed by Dylan with no explicit commercial goal. The reconstruction of this fact uses the narrative of Dylan and artists who participated in the tour and other fake

[3] "Mockumentary", a word combining "mock" and "documentary" is a pseudo-documentary that makes parodies and/or satires of famous events. These are films that try to make us believe that what is depicted really happened; it is presented as a documentary, although it is mainly untruthful. Mockumentary filmmakers use parody, satire and humour to tell "stories".

characters, the main one being the Dutch "filmmaker" van Dorp, a character who seems to spring from narratives in well-known Scorsese films, such as *Goodfellas* from 1990. Although van Dorp does not belong to the gangster world, he readily assumes the character of one always looking for disputes. He was supposedly a director of Dutch erotic-psychedelic cinema whose success had come about through his video of the Dutch band *Shocking Blue*, performing their hit, "Venus," in 1969.

The combination of fact and fiction demands the kind of viewer who can, from time to time, be duped into unquestioning reception, in contrast to the critical viewer who recognizes the cited references—be it the material that precedes the composition of the film, such as the four-hour feature *Renaldo and Clara*, or the surreal, non-explicit insertions of the intrigues and disputes between Dylan and van Dorp. Therefore, belief, criticism, and imagination are crucial to the reception of films, supposedly of the documentary genre, produced and released on this contemporary exhibition platform, which depends on overcoming the restrictions of a conventional movie release in movie theaters with a fixed time for its exhibition. It is a film that recomposes a musical era full of political meaning, protest, and the demand for creativity that we prefer to treat here as authenticity.

The Assumption of Authenticity and its Recognition

Between 1969 and 1970, Lionel Trilling presented a series of lectures at Harvard University, which will be the publication of a book entitled *Sincerity and Authenticity.* Trilling was a distinguished professor of English language and literature. Jack Kerouac and Allen Ginsberg were among his students and directly or indirectly part of the film. Trilling mixed philosophy and literature in his classes to explore the relationship between ethics and knowledge or (re)cognition of oneself. Going back to the Enlightenment period and Shakespeare's pre-modern work, the author came across the term sincerity, understanding it as a moral ideal. There is then a specific reconfiguration of sincerity as authenticity to change the definition of sincerity from the requirement of "transparency" to "remaining true to oneself." The presentation of his lectures and subsequently of their transcription is essayistic, punctuated by countless literary references, from Shakespeare to lesser-known authors. The book's chapter titles guide the transformation of sincerity into authenticity: 1. Sincerity: its Origin and Rise; 2. The Honest Soul and the Disintegrated Consciousness; 3. The Sentiment of Being and the Sentiments of Art; 4. The Heroic, the Beautiful, the Authentic; 5. Society and Authenticity; 6. The Authentic Unconscious.

Considering that the word sincerity and the concern to be sincere did not always exist in all cultures, Trilling remembers that the Latin word *sincerus*, the meaning of which is related to the pure wax that would show its transparency, was only adopted into the English language at the end of the 16th century, after its use in French (dating back to the 13th century), initially pertaining not to people, but objects and materials such as "sincere wine." We assume that the author intends to show how sincerity has become a fundamental characteristic of Western people over centuries, marked by the need to assert themselves as loyal and worthy. On the other hand, the decline or anachronism of the term is also remarkable, making it practically impossible not to provoke an ironic reaction to the manifestation of sincerity in contemporaneity. The weakening is explicit in language use and literature.

From the origin to the decline of sincerity, the author's thesis is not precisely to discard sincerity but to show that if there was a devaluation of the word, it was because it did not represent someone's truth in itself but served as a means to present someone as sincere. Therefore, about subjectivity, sincerity was not an end in itself but constituted mainly as a means of social recognition. Morality and reputation in the social environment seem, in this sense, to withdraw from the subject the truth about themselves, making them hostage to the staging of the sincere social being. The weight given to the social context in terms of sincerity as an affirmation of subjectivity is contrasted with the use of the word authenticity in the period of publication of Trilling's work, which, when defining authenticity, leads us to perceive a greater degree of demand for truth and commitment to the subject's truth, based on a non-acceptance of the social perspective that would govern sincerity.

> The word 'authenticity' comes so readily to the tongue these days and in so many connections that it may very well resist such efforts of definition as I shall later make, but I think for the present I can rely on its suggesting a more strenuous moral experience than 'sincerity' does, a more exigent conception of the self and of what being true to it consists in, a wider reference to the universe and man's place in it, and a less acceptant and genial view of the social circumstances of life (Trilling 1972, 11).

Therefore before speaking of authenticity, Trilling claims that sincerity had mastered people's imaginations to impose on them what they should be. Their role in society and beliefs condition an individual's sincerity. It is also related to confession and the desire to be authentic always. Despite recognizing this source, to which we could relate to Rousseau, the author sees the assertion of authenticity in usurping the place of sincerity only in the mid-

19th century when the modern notion of identity is, he says, better defined. Not by chance, in the chapter "The Honest Soul and the Disintegrated Conscience," Trilling will quote Hegel's interpretation of Diderot's posthumously published work entitled *Rameau's Nephew* (*Le Neveu de Rameau*).

In contrast between the characters of the moralist and the immoralist, the reversal of roles is recognized. The immoralist, the "old" nephew of the great musician Rameau, should be the stepping stone for the moralist's speech to express the sincerity of his "ought to be." However, it seems to the reader that the nephew, at various times, proves to be more truthful than the moral philosopher.

The mask theme presented in the philosophy and literature of the period, and also in Dylan's tour,[4] proves to be the best reading filter for Diderot's dialogue, as a representation of the impersonal and non-sincere; a necessarily apparent game, joined to the world of theater, social conventions, props, and power games, evoking the condition of alienation, disintegration or laceration of consciousness. For Hegel, this is positive since the unfolded consciousness becomes more capable of referring to itself than the self-absorbed self. The circus-style of Dylan's tour seems to carry over in this game of appearances, supported by narratives invented by Scorsese and maintained by Dylan.

In the following chapters, Trilling relates the arts to authenticity, for example, by showing how the spectator perceives their inauthenticity in the face of an authentic work of art. In this direction, the artist becomes the model of authenticity. We can say that, in general, the difference Trilling marks between sincerity and authenticity lies in distinguishing, respectively, the presentation of oneself to others and the expression of the true self in judging the relationship with others. Performance, otherness, and expression closely reflect what, in our view, Dylan characterizes as creativity, a grouping that comes closer to Dylan's touring experience and his mask play.

Don't Look Back: Action, History, and Heroism

The "foot on the road," performance and expression as indications of authenticity are more related to becoming oneself than some isolated psychological essence. Agency, in this sense, precedes narration, and when narration is

[4] At one point in the film, Dylan says that when someone wears a mask, they tell the truth; when not, it is unlikely. In the film there is use of masks or face paint. There is a reference to the band *Kiss* and their face paintings, but nothing proves that it was actually an inspiration, as the band *Kiss* was not formed until 1973.

summoned as testimony, it eventually distances itself from historical truth. This distancing is one of the film's purposes, with Dylan in a mocking mood from the outset, e.g., claiming that the tour had taken place so long ago that he was not even born. It is, therefore, a game that does not put much to the test but does not discard a truth in which it is possible to find heroic aspects.

In "The Unforgiven" (1992), directed by Clint Eastwood, the figure of the narrator of legends of the old West appears. The W.W. Beauchamp character (Saul Rubinek) initially appears as a biographer in tow of, and in thrall to, bounty hunter English Bob (Richard Harris). The latter is violently demoralized in his attempt to live up to his fearless reputation by the sadistic sheriff, Little Bill Daggett (Gene Hackman). The writer, fearful and gullible, is a model of bad journalism, hyperbolizing the legend of supposed heroes in the mythical land that configured itself in the narratives of the "West."

It is possible to observe that in *Rolling Thunder Revue*, amongst other footage and films, Scorsese and Dylan, at certain times, create their legend by borrowing Beauchamp's pen. The imposed "director" (van Dorp), who neither directs nor even exists, takes the place of the actual director and becomes the author of his legend. Scorsese, the actual director, becomes editor of the decade-old footage, reassembling it. Deliberate inaccuracies introduce an element of fiction and invented characters, alongside reliable facts and depictions, prominent among these being the stance taken in support of Rubin Carter ("The Hurricane") and native peoples.

The case of the boxer Rubin Carter, known as "The Hurricane," who was unjustly convicted and imprisoned on 17 June 1966, is a fact, not fiction. Dylan read Carter's autobiography, written in the context of a political movement—the African-American Civil Rights Movement—and denounced the racial aspect of his conviction by a jury. Dylan became a spokesperson for a lost cause following a prison visit to the one who "could-a been/the champion of the world." His song and the way he performs it are, at the same time, aggressive and critical. He gives an account of Carter's wrongful arrest in a lyric with eleven stanzas and the refrain: "Here's the story of the Hurricane/The man the authorities came to blame/For somethin' that he never done/Put in a prison cell, but one time he could-a been/The champion of the world" (Dylan 1976).

The song "Hurricane" can be understood as a heroic agency supporting racial vulnerability. Indigenous people are present when the film's title hits the screen. The name Chief Rolling Thunder is given as a possibility for the film's title. We become aware of Chief Rolling Thunder during the visit that the tour makes to the Tuscarora Reservation, near Niagara Falls in the state

of New York. There Dylan sings a song very similar in lyrics and tune to Woody Guthrie's "Pretty Boy Floyd," telling the story of Ira Heyes, an Indian who became a United States Marine during World War II and who was one of the soldiers who "planted" the flag on the island of Iwo Jima, Japan. Another protest song from the film, following a dialogue with Joan Baez, is "The Lonesome Death of Hattie Carroll" (1963), the story of a black serving-woman allegedly killed by one William Zanziger. It is said that Hattie, 51 years old, and mother of ten, died from other causes, but Dylan himself blames Zanziger for her death. Though found guilty, the accused served only six months in prison. Ethnic, race, and gender issues are themes of long songs and narratives of violence suffered by those in vulnerable conditions.

Conclusion

"Where black is the color, where none is the number" (Dylan 1962), a place devoid of meaning, a stronghold of painful observation, a turning point of a generation in the face of a historic promise that did not come true; on the contrary, it failed, and it cast a scene of deep skepticism. In its historical reconstruction, the film mixes fiction and deception with facts, which in some cases mark a period, such as the commemoration of the bicentennial of the United States that opens the film, together with the image of the Statue of Liberty.

The film, in a way, is a pre-failed epic narrative with two singing poets. Allen Ginsberg writes poems, sings, dances, and "spiritualizes" by opening, mediating, and concluding the film with the assumption of communitarianism. Dylan composes, sings, and plays different instruments; dance is not the central part of his performance. For him, Ginsberg composed one of the maxims of his generation. This phrase works as lyrics because it is in everyone's memory: "I saw the best minds of my generation destroyed by madness, starving hysterical naked..." (Ginsberg 1956, I.1). A poem dedicated to Carl Salomon who spent periods in psychiatric hospitals. For Chow (2019), "it is an important context (1975-76), as hippie optimism had given way to cynicism in a rapidly deteriorating economy."

Scorsese's hand is certainly in the film's opening scene, George Méliès' 1896 short, *The Vanishing Lady*, when the famous illusionist and character Hugo makes his assistant Jehanne d'Alcy disappear before the eyes of viewers. In this sense, the magic and illusionist tone of the film is triggered in the opening.

Rolling Thunder Revue has a subtitle: "A Bob Dylan Story by Martin Scorsese." Scorsese's task, in addition to contemporary testimonies of his making, was to select and edit the material filmed by various cameramen at the time the tour took place, in the mid-1970s.

A game between fiction and reality gives authenticity to the film in a historical moment of profound disillusion with the political promises that constituted "America." Authenticity is revealed in the meeting between action, art, and politics. The action retains the possibility of the heroic, freeing the form of conventional epic narrative. Lionel Trilling's theory echoes this context; we can see the revision of the meaning of sincerity composed with irony and playfulness. Even the word authenticity does not discard the ethical appeal that shows in its social insertion of the political function based on the recognition of alterity and the recognition of the vulnerability that suppresses blacks, women, indigenous people, and the young.

As one of the testimonies of the tour observes, there remains, amidst skepticism, irony, and incredulity, a desire for the redemption of "America." A wish expressed by Dylan when he said that if the United States does not return to what it was, let the promise of freedom be the dream of yesteryear. This desire for redemption comes up in Ginsberg's quasi-religious words at the end, followed by the equally redeeming: "Knocking on Heaven's Door."

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About the Contributors

Agata Sitko is an assistant professor at Humanitas University in Sosnowiec, Poland. Her publications include "Sound Art: materialność dźwięku" (*Er(r)go* 2016, nr 33), "Sztuka mięs(n)a" (*Er(r)go* 2019, nr 38), "Rrose Sélavy. Duchamp. Challenges Gender Stereotypes" (Protest and Dissent: Conflicting Spaces in Translation and Culture, Peter Lang, 2020). Research interests: psychoanalysis, Thing theory, gender and art (transgressing boundaries), and Animal Studies.

Alice F. Martins holds a Ph.D. in Sociology and a master's degree in education. She is a Full Professor at the Federal University of Goiás, Brazil. Professor and researcher at the Postgraduate Program in Art and Visual Culture, Researcher at the National Council for Scientific and Technological Development, CNPq. Author of the works "Outros fazedores de cinema" (2019), "Catadores de sucata da indústria cultural" (2013), "Saudades do futuro" (2013). Research interests: visual arts, cinema, women filmmakers, education, and visual culture.

Carla Milani Damião, lectures in Philosophy, Aesthetics, and Philosophy of Art at the Federal University of Goias, Brazil. In addition to several articles, she has published and organized books in the above fields: "The decline of 'sincerity.' Autobiography from J.J. Rousseau to Walter Benjamin" (São Paulo, Loyola, 2006); together with Pedro Hussak, she organised, introduced and translated "Walter Benjamin. The Parisian Diary and Other Writings" (São Paulo, Hedra, 2020).

Elisabete M. de Sousa holds a Ph.D. in Literary Theory (Univ. Lisbon 2006) on the musical criticism of Berlioz, Kierkegaard, Liszt, and Schumann as a form of art (publ. 2008). She is a senior researcher at the Philosophy Centre of the Univ. Lisbon since 2007. Her interests cover Philosophy, Aesthetics, Musical and Literary Theory and Criticism, and intersections of literature, philosophy, and arts. She translated Kierkegaard into Portuguese (Temor e Tremor,

2009; Ou-Ou. Um Fragmento de Vida, 2 vols., 2013, 2017); and Mary Wollstonecraft (Uma Vindicação dos Direitos da Mulher, 2017). She published over 50 articles and book chapters. Her most recent publication, as co-editor, is Philosophy as Experimentation, Dissidence, and Heterogeneity, Cambridge Scholars Publishing, 2021.

Maurice Windleburn holds a Ph.D. in Musicology from the University of Melbourne. He has published his work in musicological and interdisciplinary journals, including Tempo, Musurgia, and SoundEffects. His research interests include music and philosophy, as well as avant-garde music.

Robert Randolph is Professor of English at Waynesburg University in Pennsylvania. He has a B.A. in English, M.A. in English, M.A. in Theology, M.A. in Counseling, and Ph.D. in English. He has twice been a Fulbright Scholar. His publications include creative writing and scholarly essays. He pastored a small church near the Monongahela River in southwest Pennsylvania for 13 years.

Thaís P. Khouri, Master in Contemporary Art by the University of Brasilia, organized the collective book Cerrado Ecoarte, compiled texts of artists and cultural masters in defense of the Brazilian savannas, released in 2020 and available for free download at: https://drive.google.com/file/d/1DXhcLY3vPOK-YZ6gD61v9-syMZ82UrvE/view?usp=sharing. Main interests are related to the presence in the here-and-now, art as a perception shifter that raises consciousness through the body and leads to interaction with more-than-human life.

Zoltán Somhegyi is a Hungarian art historian holding a Ph.D. in aesthetics and a Habilitation (venia legendi) in philosophy and is an Associate Professor of art history at the Károli Gáspár University of the Reformed Church in Hungary. As a researcher, he is specialized in eighteenth- and nineteenth-century art and theory, and besides that, his other fields of interest are contemporary fine arts and art criticism. He is the Secretary-General and Website Editor of the International Association for Aesthetics, a member of the Executive Committee of the International Council for Philosophy and Human Sciences, and a Consultant for Art Market Budapest: International Contemporary Art Fair.