

# Speculative Art Histories

International research symposium

2 May 2013

Centre for Art and Philosophy

Faculty of Philosophy of the Erasmus University Rotterdam

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3 and 4 May 2013

Witte de With Center for Contemporary Art

## *English*

Following the recent 'speculative turn' in Continental philosophy, prepared by Gilles Deleuze and Alain Badiou and elaborated by Quentin Meillassoux, Brian Massumi, Isabelle Stengers and Reza Negarestani among many others, the aim of this conference is to propose a counter-discourse of speculative approaches to art and, especially, to art history.

How could today's materialist, realist, pragmatist, vitalist or object-oriented speculations offer alternatives to the mere complementarity of philosophy of art and art history, often based on mutual recognition and critical limitation rather than imaginative crossovers? What new intermedial methodologies for art and art historical writing do they provide? Or vice versa, how can the encounter with art induce new forms of philosophy? How do speculative concepts of time, past and contingency challenge typically modern engagements with art's 'history'?

Is there, for example, an unexpected contemporary relevance for pre-modern, e.g. or mannerist or gothic theories of art? And what is the speculative potential of works of art themselves? Does the speculative open up new ways of extending art into fields of biology, mathematics or the digital? What is the 'thing' or 'object' of art, whether inanimate or animate? What does it mean to have an 'idea'? And finally, what remains of 'beauty' and 'expressivity', after decades of critical mistrust and embarrassed deconstruction?

The guiding intuition of this conference is that both the modern gap between philosophy and art history and the postmodern call for more interdisciplinarity are inspired by a consensual abhorrence of more speculative approaches to art. That things could be otherwise can be learned from early formalist art historians such as Heinrich Wölfflin and Aloïs Riegl, who combined vitalist philosophy with empirical research in an almost proto-structuralist way and whose tradition was continued well into the 20th century by the likes of Henri Focillon and Henri Maldiney.

In turn, philosophers as diverse as Henri Bergson, Étienne Souriau, Susanne Langer, and Walter Benjamin acknowledged the value of art historical research. What brings these approaches together is that they seek access to a speculative absolute (e.g. Will, Life, Experience) in defiance of the Kantian correlationism between the thing in itself (the object) and its enjoyment by us (the subject), and subsequently also in defiance of the bifurcation between artistic production and aesthetic reception, or the duality of aesthetics as theory of sensibility and theory of art.

This conference is organized by the Center for Art and Philosophy of Erasmus University (Dr. Sjoerd van Tuinen, Coordinator) in collaboration with Witte de With Center for Contemporary Art (Samuel Saelemakers, Assistant Curator), with special thanks to Monique Goense, Student Assistant at the Faculty of Philosophy at Erasmus University. It is the outcome of the reading group on speculative philosophy which was initiated by the CAP in 2011 and has been taking place at Witte de With from June 2012 to April 2013.

## *Nederlands*

In navolging van de recente 'speculatieve wending' in de Continentale filosofie, die werd voorbereid door Gilles Deleuze en Alain Badiou en wordt uitgewerkt door onder andere Quentin Meillassoux, Brian Massumi, Isabelle Stengers en Reza Negarastani, stelt deze conferentie zich tot doel een contradiscours van speculatieve benaderingen van kunst, en in het bijzonder kunstgeschiedenis, voor te stellen.

Hoe kunnen hedendaagse materialistische, realistische, pragmatische, vitalistische of objectgeoriënteerde speculaties alternatieven bieden voor de complementaire relatie tussen kunstfilosofie en kunstgeschiedenis, die veelal is gebaseerd op wederzijdse erkenning en kritische afbakening in plaats van op verbeeldingsrijke kruisbestuivingen? Welke nieuwe, 'intermediale' methodologieën kunnen deze speculaties bieden aan de kunst en aan het kunsthistorische discours? Of omgekeerd, hoe kan de ontmoeting met kunst leiden tot nieuwe vormen van filosofie? Op welke manier vormen speculatieve concepten van tijd, verleden en contingentie een uitdaging voor typisch moderne verhoudingen tot de 'geschiedenis' van de kunst?

Hebben bijvoorbeeld premoderne kunsttheorieën, zoals maniëristische of gotische kunsttheorieën, een onverwachte hedendaagse relevantie? En wat is het speculatieve potentieel van kunstwerken? Opent het speculatieve de deur naar nieuwe mogelijkheden om kunst uit te breiden naar gebieden zoals biologie, wiskunde of de digitale wereld? Wat is het esthetische 'ding' of 'object', zij het geanimeerd of niet? Wat betekent het om een idee te hebben? En tot slot, wat blijft er over van 'schoonheid' en 'expressiviteit' na decennia van kritisch wantrouwen en beschaamde deconstructie?

De leidende intuïtie achter deze conferentie, is dat zowel de moderne kloof tussen filosofie en kunstgeschiedenis, als de postmoderne roep om meer interdisciplinariteit, geïnspireerd zijn door de afkeer van meer speculatieve benaderingen van kunst. Dat het ook anders kan leren we van vroege formalistische kunsthistorici, zoals Heinrich Wölfflin en Alois Riegl, die op haast constructivistische wijze vitalistische filosofie en empirisch onderzoek met elkaar verbonden en wier traditie tot ver in de twintigste eeuw werd voortgezet door mensen zoals Henri Focillon en Henri Maldiney.

Uiteenlopende filosofen, zoals Henri Bergson, Étienne Souriau, Susanne Langer en Walter Benjamin, erkenden op hun beurt de waarde van historisch onderzoek. Wat deze benaderingen met elkaar gemeen hebben, is dat ze toegang zoeken tot een speculatief absoluut (zoals de Wil, het Leven of de Ervaring) dat in strijd is met het Kantiaanse correlationisme tussen het Ding an sich (het object) en het subject dat dit object ervaart, en daarmee ook met de bifurcatie tussen de artistieke productie en de esthetische receptie, of het dualisme tussen esthetica, als theorie van de gewaarwording, en kunsttheorie.

De conferentie wordt georganiseerd door het Centre for Art and Philosophy, dat verbonden is aan de Erasmus Universiteit (Dr. Sjoerd van Tuinen, coördinator) in samenwerking met het Witte de With Center for Contemporary Art (Samuel Saelemakers, assistent curator), met dank aan Monique Goense, student-assistent filosofie aan de Erasmus Universiteit. Het is de uitkomst van de leesgroep over speculatieve filosofie, die in 2011 werd opgezet door het CAP en die van juni 2012 tot april 2013 plaatsvond in Witte de With.



Thomas Raat, *The 1958 Pittsburgh International Exhibition of Contemporary Painting and Sculpture*, 2012. Courtesy of the artist

**THURSDAY 2 MAY 2013**

Location: Erasmus University, H5-32

*Speculative philosophy and art*

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7 pm

Panel

**Armen Avnessian** (FU Berlin) – Against the Regime of (aesthetical) Correlationism

**Andrej Raadman** (TU Delft) – MESOSCALE

**Erik Bordeleau** (McGill Uni.) – Tsai Ming-Liang and the Cosmopolitical Slowing Down of the Soul

9 pm

Reception

## FRIDAY 3 MAY 2013

Location: Witte de With Center for Contemporary Art

### *Diagrammatics and the radical picturesque*

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10.30 am

Welcome by **Samuel Saelemakers** (Witte de With)

Introduction by **Sjoerd van Tuinen** (EUR)

10.50 am

Keynote lecture by **Lars Spuybroek** (NOX, Georgia Tech) –

Sympathy and Gothic Ontology

Respondent: **Andrej Radman** (DSD, TU Delft)

12.15 am

Coffee break

12.30 pm

Panel

**Kamini Vellodi** (Kingston Uni.) – From the Speculative to the Constructive: Deleuze and Peirce on diagrammatics

**Vlad Ionescu** (Sint-Lucas Brussels) – The Rigorous and the Vague: On the Concepts of Wölfflin, Riegl and Worringer

**Sjoerd van Tuinen** (EUR) – Serpentine Life: A Speculative Reading of Mannerist Art Theory

2 pm

Lunch break, soup served



## *Speculative conceptions*

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3 pm

Keynote lecture by **Reza Negarestani** – Predator's Gamble and Philosopher's Daemon

Respondent: **Henk Oosterling** (EUR, Vakmanstad Rotterdam)

4.30 pm

Coffee break

4.45 pm

Roundtable with conference participants, including **Armen Avanessian** (FU Berlin), **Bram Ieven** (UU), **Charlotte De Mille** (Courtauld Uni., Sussex), **Henk Oosterling** (EUR), **Bertrand Prévost** (Uni. of Bordeaux)

5.30 pm

Reception

**SATURDAY 4 MAY 2013**

Location: Witte de With Center for Contemporary Art

*Speculative presences*

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10.30 am

Keynote lecture by **Elisabeth von Samsonow**

(Ak. Bildende Künste Wien) – The Plasticity of the Real

Respondent: **Rick Dolphijn** (UU)

12 pm

Coffee break

12.15 pm

Panel

**Adi Efal** (Uni. Cologne) – Ravaisson's 'Habitude' and the Past Reality of Things

**Fleur Courtois L'Heureux** (GECO/ULB) – From Etienne Souriau's L'ombre de Dieu to Mats Ek's Shadow of Carmen

1.45 pm

Lunch break, soup served

## *Speculative expressions*

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2.45 pm

Keynote lecture by **Kerstin Thomas** (Uni. of Mainz) –  
Expressive Things: Art Theories of Henri Focillon and Meyer  
Schapiro reconsidered  
Respondent: **Adi Efal** (Uni. of Cologne)

4.15 pm

Coffee break

4.30 pm

Keynote lecture by **Bertrand Prévost** (Uni. of Bordeaux) –  
What is a Plastic Idea? Light, Problem, Intensity  
Respondent: **Kamini Vellodi** (Kingston Uni.)

6 pm

Reception

\* On Friday 3 and Saturday 4 May, *Insurgence* (2013) will be on view during the symposium. This documentary by Épopée - groupe d'action en cinéma, accounts the event of the Printemps Érablé, the 2012 student protests in Montreal. *Insurgence* is shown in relation to the presentation by Erik Bordeleau (member of Épopée) on Saturday 4 May where he continues his speculative and eco-relational reading of the cinematographic medium.

## **PRACTICAL**

Language of the event:  
English

Tickets and reservations:

Thursday 2 May 2013: free  
Limited seating. Please register by e-mail with Monique Goense via  
323450mg@student.eur.nl

Friday 3 and Saturday 4 May 2013:  
One day ticket: € 15 full rate / € 7.5 discount (students)  
Two day ticket: € 25 full rate / € 12.50 discount (students)  
Book your tickets via reservations@wdw.nl or call +31 (0)10 411 0144

Locations:

Witte de With Center for Contemporary Art  
Witte de Withstraat 50  
3012 BR Rotterdam

Erasmus University Rotterdam  
Complex Woudestein H5-32  
Burgemeester Oudlaan 50  
3062 PA Rotterdam



Thomas Raat, *The Final Hours*, 2012. Courtesy of the artist

## BIOGRAPHIES

**Armen Avanessian** studied philosophy and political science in Vienna and Paris. In 2007 Avanessian took up his current position at the Peter Szondi Institute for Comparative Literature at the Free University Berlin. In 2011 he was a Visiting Fellow in the German Department at Columbia University and in 2012 at the German Department at Yale University. In 2012 he founded *Spekulative Poetik*, a research platform on speculative poetics including a series of events, translations and publications. Avanessian has published *Phänomenologie ironischen Geistes. Ethik, Poetik und Politik der Moderne* (Fink, 2010) and (together with Anke Hennig) *Präsens. Poetik eines Tempus* (Diaphanes, 2012). He has also edited several volumes, including (together with Luke Skrebowski) *Aesthetics and Contemporary Art* (Sternberg, 2011), and *Realismus Jetzt! Spekulative Philosophie und Metaphysik für das 21. Jahrhundert* (Merve, 2012).

**Erik Bordeleau** is postdoctoral fellow at McGill University in Montréal. He has recently published *Foucault anonymat* (Le Quartanier, 2012). He is currently working on the mode of presence of ghosts, spirits and other specters in Taiwanese cinema. He has published several articles on cinema and contemporary thought, and collaborates with journals and magazines such as *Le merle*, *24 images*, *Inflexions*, *ETC.*, *Hors-champ*, *ESSE*, *Scapegoat*, *Espai en blanc*, etc. He is part of *Épopé* groupe d'action cinema collective, who realized *Insurgence* (2012), a movie about Quebec's recent student strike.

**Fleur Courtois-l'Heureux** has a PhD in Philosophy from the Université libre de Bruxelles (2009). She was a postdoctoral researcher in anthropology of dance at the University Blaise Pascal, Clermont-Ferrand (2009-2010) and is now a Postdoctoral Researcher at the National Fund for Scientific Research (F.R.S.-FNRS, 2010-2014). She experiments with contemporary philosophical concepts through a prism of arrangements which are specific to the field of dance. She works inside the GECO (Groupe d'Etudes constructivistes) at the ULB. Courtois-l'Heureux is also Professor of Philosophy at the INSAS, Brussels' college for actors and directors in theatre and cinema. She has published *Arts de la ruse. Un tango philosophique avec Michel de Certeau* (Editions modulaire européennes, Coll. « Divin et sacré », 2010) and various papers, such as *Bon pied, bon œil: expériences fétichistes de l'objet à l'épreuve de la danse*, in *L'Année Mosaique* (n°1, 2012).

**Rick Dolphijn** is Senior Fellow at the Centre for the Humanities, Utrecht University and Assistant Professor at Media and Culture Studies (same institute). He publishes on continental thought and material culture in journals like *Angelaki*, *Collapse*, *Deleuze studies* and (with Iris van der Tuin) *Continental Philosophy Review* and *Women: a Cultural Review*. His latest book (with Iris van der Tuin) is called *New Materialism: Interviews and Cartographies*, freely available in PDF and in paperback at Open Humanities Press.

**Adi Efal** is a Gerda Henkel research fellow at the Thomas institute of the University of Cologne (2012-2013). Between 2010 and 2012 she was a Fritz Thyssen fellow at the art history institute of the University of Cologne. In 2010 she was a fellow at the IFK Vienna; in 2007-2008 a fellow at the Rosenzweig center for German Jewish Culture in the Hebrew University of Jerusalem, and in 2005-2006 at the ENS Paris. She has been publishing in the fields of art historiography and art theory. She is responsible for the Hebrew translations of Alain Badiou's *L'éthique* (2002) and Jacques Ranciere's *Le partage du sensible* (2004). Between 1999 and 2009 she taught in various academic institutes in Israel, amongst them the Tel-Aviv University and the Bezalel academy of art and Design in Jerusalem.

**Bram Ieven** is a writer and researcher. He teaches at Utrecht University, where he is also a fellow at the Centre for the Humanities. He has written essays on modernist aesthetics and politics as well as on aesthetic theory. Currently he is working on a book called *The Commonality of Form: De Stijl, Modernism and the Formalization of Sensation*.

**Vlad Ionescu** studied philosophy and art theory at the Institute of Philosophy, KU Leuven. In 2012 he defended his PhD thesis on the aesthetics and epistemological grounds of the modern science of art as it appears in the work of Alois Riegl, Heinrich Wölfflin and Wilhelm Worringer. Besides publishing on Deleuze's interpretation of these authors (in *Deleuze Studies*) he has published on the aesthetics of Jean-François Lyotard (*Esthetica*, *Cultural Politics*). Finally he has co-translated and co-edited the writings of Lyotard on contemporary art and artists in a series of volumes published by Leuven University Press (2009-2013).

He is currently Lecturer in the history of architecture and theory at the Sint Lucas School of Architecture (Gent/ Brussels) and researcher of the Institute of Philosophy, KU Leuven.

**Sarah Kolb**, art theorist and curator, is university assistant at the Institute of Art History and Art Theory at the University of Art and Design in Linz and doing a doctorate on Henri Bergson and Marcel Duchamp at the Academy of Fine Arts in Vienna. After studying philosophy, physics, history of arts, et al. at the University of Vienna, she was IFK Junior Fellow at the International Research Centre for Cultural Studies in Vienna (2005-2006), IFK Abroad Fellow at the collaborative research centre Media and Cultural Communication in Cologne (2006-2007), curator at the Wiener Secession, Association of Visual Artists (2007-2008) and scholarship holder at the Duchamp Research Centre at the Schwerin State Museum (2011-2012). After numerous publications in the fields of philosophy and art theory she is currently co-editing an anthology on *The Logic of the Imaginary. Diagonal Science after Roger Caillois*.

**Charlotte de Mille**, is Lecturer at the University of Sussex and Visiting Lecturer at the Courtauld Institute of Art. Her current research concerns the intersection of music, painting and philosophy. Editor of the volume *Music and Modernism* (Cambridge Scholars Publishing, 2011), and recently published in *Art History*, she is co-editor with John Mullarkey of *Bergson and the Art of Immanence: Painting, Photography, Film, Performance* (Edinburgh University Press, 2013), and has contributions forthcoming in: James H. Rubin and Olivia Mattis (eds.), *Rival Sisters: Art and Music at the Birth of Modernism* (Ashgate, 2012); Satish Padiyar (ed.), *Modernist Games: Cézanne and The Card Players* (Courtauld Institute 2012); and A. Leonard and T. Shepherd (eds.), *Music and Visual Culture: A Research Guide* (Routledge, 2013). She is curator of music for the Courtauld Gallery and Chair of the Royal Musical Association's Music and Visual Arts Group.

**Reza Negarestani** is an Iranian artist, writer and philosopher who has pioneered the genre of 'theory-fiction' with his expansive *Cyclonopedia: Complicity with Anonymous Materials*. He has written widely online and in print on contemporary theory, philosophy, and politics, notably in journals like *Collapse* and *CTheory*. He is currently working on two books, *Beyond the Wall of the State* (co-authored with Manabrata Guha) and *The Mortiloquist*.



**Henk Oosterling** is Professor of Philosophy at Erasmus University Rotterdam. Among his many books are *Door schijn bewogen. Naar een hyperkritiek van de xenofobe rede* (Kok Agora, 1996), *Chaos ex machina: Het ecosofisch werk van Félix Guattari op de kaart gezet* (CFKj1, 1998), *Radicale middelmatigheid* (Boom, 2000), and *Intermedialities: Philosophy, Arts, Politics* (Lexington Books, 2011). His latest books, *Woorden als daden* (JapSam Books, 2009) and *Doendenken* (JapSam Books, 2013), describe the projects and philosophy of 'Rotterdam Skillcity', a bottom up research model for urban revitalisation and renovation focused on the social-cultural and socio-economic situation of Rotterdam. Oosterling is also strategic advisor for the Integrality Renovation Project 'Pact op Zuid'. In 2008, he received the 'Laurenspenning' for his important role in, and contribution to, social and cultural life in Rotterdam.

**Bertrand Prévost**, art historian and philosopher, is Lecturer at the University of Bordeaux. He has worked mainly on Renaissance Italian art and theory and has published, amongst other books, *La peinture en actes. Gestes et manières dans l'Italie de la Renaissance*, Actes Sud, 2007; *Botticelli. Le manège allégorique*, Ed. 1:1, 2011; *L'humaniste, le peintre et le philosophe. Théorie de l'art autour de Leon Battista Alberti*, Presses Universitaires de Rennes, 2013. His research focuses on an aesthetic theory of expression, based on an expanded notion of cosmetics.

**Andrej Radman** is a licensed architect who has won a number of awards from national competitions in partnership with architect Igor Vrbanek, including the Croatian Association of Architects annual award for housing architecture in Croatia in 2002. Radman has been teaching design studios and theory courses at TU Delft Faculty of Architecture in The Netherlands since 2004. In 2008 he joined the teaching and research staff of the Delft School of Design (DSD) as Assistant Professor of Architecture. A graduate of the Zagreb School of Architecture in Croatia, he received a Master's Degree with Honours and a Doctoral Degree from the TU Delft Faculty of Architecture. His current research focuses on radical empiricism in general and J.J. Gibson's ecological approach to perception in particular.

**Samuel Saelemakers** is Assistant Curator at Witte de With. He holds a M.A. in Philosophy from the University of Antwerp and a M.A. in Art Philosophy and Aesthetics from Université Paris IV-Sorbonne where he graduated with a dissertation on phenomenology, contemporary photography and minimal sculpture. In Paris he was also research assistant to curator Jean-Hubert Martin.

**Elisabeth von Samsonow**, artist and philosopher, is Professor of Philosophical and Historical Anthropology at the Academy of Fine Arts, Vienna, and Visiting Professor at the Bauhaus University Weimar (2012-2013). She is a member of GEDOK Munich, foreign correspondent for *Multitudes* and editor of *Recherche*. Her teaching and research focus on collective memory, the relationship between art and religion, sacral and profane androgyny, and the dissolution of the modern self. Her work as an artist is concerned with the systematic and symbolic place of sculpture in the framework of contemporary multimedia. Her most recent publications include: *Egon Schiele Sanctus Franciscus Hystericus* (2012), *Egon schiele: Ich bin die Vielen* (Passagen Verlag, 2010), *Anti Elektra. Totemismus und Schizogamie* (Diaphanes, 2007), and *Was ist anorganischer Sex wirklich? Theorie und kurze Geschichte der hypnogenen Subjekte und Objekte* (Walther König, 2005). Von Samsonow is also translator and editor of several German editions of Giordano Bruno.

**Lars Spuybroek** received international recognition after building the HtwoOexpo in 1997, the first building in the world that incorporates new media and consists of a continuous geometry. With his Rotterdam-based office NOX he built the D-Tower, an interactive structure changing color with the emotions of the inhabitants of a city, and the Son-O-house, a public artwork that generates music by visitors exploring the space. Spuybroek has won several prizes and has exhibited all over the world, among them presentations at the Venice Biennale, the Centre Pompidou in Paris, the Victoria & Albert in London and the Guggenheim Bilbao. He taught at many different universities such as Columbia University in New York, the Bartlett in London, ESARQ in Barcelona and from 2001 to 2006 he was Professor of Digital Design Techniques in Kassel, Germany. Since 2006 he is Professor of Architecture at Georgia Institute of Technology in Atlanta. His latest book titled *The Sympathy of Things: Ruskin and the Ecology of Design* (NAI Publishers, 2011) is a theoretical revisiting of the ideas of John Ruskin within the framework of both historical and contemporary thought.

**Kerstin Thomas**, art historian and philosopher, is director of the Emmy-Noether research Group: Form und emotion. Affektive Strukturen in der französischen Kunst des 19. Jahrhunderts und ihre soziale Geltung at Johannes Gutenberg-University in Mainz. The aim of this project is to explore how aesthetic forms transfer emotions. Thomas is interested in art history and aesthetic theory and has published several books and articles on the way in which artists like Seurat, Puvis de Chavannes, Gauguin and Cézanne make use of mood to appropriate the world, among which *Welt und Stimmung bei Puvis de Chavannes, Seurat und Gauguin* (Deutscher Kunstverlag, 2010) and *Stimmung. Ästhetische Theorie und künstlerische Praxis* (Deutscher Kunstverlag, 2010). Currently, she is preparing a book on *The problem of form in Henri Focillon and Meyer Schapiro*.

**Sjoerd van Tuinen** is Assistant Professor in Philosophy at Erasmus University Rotterdam and Coordinator of the Centre for Art and Philosophy. He is editor of several books, including *Deleuze and The Fold. A Critical Reader* (Palgrave Macmillan, 2010) and *De nieuwe Franse filosofie* (Boom, 2011), and has authored *Sloterdijk. Binnenstebuiten denken* (Klement, 2004). With a VENI research project he is developing a new materialist approach to the ethico-political problem of resentment. In addition, he is finalizing a book in which he proposes a speculative concept of mannerism entitled *Matter, Manner, Idea: Deleuze and Mannerism*.

**Kamini Vellodi** is currently a lecturer on the MA Aesthetics and Art Theory programme at the Centre for Research in Modern European Philosophy (CRMEP), Kingston University, London, and in the School of Art and Design History at Kingston University. She received her PhD, titled *Tintoretto's Difference. Deleuze, Diagrammatics and the Problem of Art History*, from Middlesex University in July 2012, under the supervision of Éric Alliez. The thesis was a Deleuzian study of Jacopo Tintoretto, and a critique of art history, steered through Deleuze's concept of the diagram. She is a practicing artist, and studied at Chelsea College of Art and the Royal College of Art, London. Her research is oriented towards the critical nexus between art history, the visual arts and philosophy, with a particular focus on the thought of the untimely difference of artistic practices beyond their historicity, and notions of temporality that can support it.

**Witte de With Center for Contemporary Art** is an international public institution with Rotterdam as its home base. Established in 1990, Witte de With explores developments in contemporary art worldwide and presents this through exhibitions, theoretical and educational programs, public events and a bold publication arm.

[www.wdw.nl](http://www.wdw.nl)

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The **Centre for Art and Philosophy** is an interdisciplinary research platform based at the Faculty of Philosophy at the Erasmus University Rotterdam. Most of its members have been or are still working at the department as lecturers, researchers or affiliates. Since 1992 CAP has developed fields of research such as Intermedialities, Dasein as Design, Urban Reflections, Philosophy and Literature, Aesthetics and Culture, Digital Aesthetics and, more recently, Speculative Art Theory.

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