

LAOCOONTE

REVISTA DE ESTÉTICA Y TEORÍA DE LAS ARTES

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CONVERSANDO CON

Rafael Argullol, por Oriol Alonso Cano

UT PICTURA POESIS

Poemas de Antonio Cabrera / Ilustraciones de Pau Romeu
Martillo y cincel. Poemas e ilustraciones de José Pérez Olivares

TEXTO INVITADO

Manifestaciones literarias y pictóricas de una misma estética. Un diálogo entre la pintura y la poesía de Egon Schiele
Carla Carmona

PANORAMA

ESTÉTICA Y POLÍTICA

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| La más verdadera tragedia: la crítica de Platón a la poesía | Juan de Dios Bares |
| Wagner políticamente pensado | Miguel Salmerón Infante |
| Interrupción y subversión en el arte. <i>Teorema</i> de Pasolini como modelo | José A. Zamora |
| Body, art and spatialization. Ten theses on a phenomenological approach to corporeality in art and politics | Luis Álvarez Falcón |
| Arte social y político: el trabajo de Doris Salcedo | Juan-Ramón Barbancho Rodríguez |
| Hans Haacke. El arte y la política (Una introducción y una propuesta genealógica) | Alberto Santamaría |

RESEÑAS

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LIQCOONTE

PANORAMA: ESTÉTICA Y POLÍTICA

2014 pm



Pam

Body, art and spatialization. Ten theses on a phenomenological approach to corporeality in art and politics

Cuerpo, arte y espacialización. Diez tesis sobre una aproximación fenomenológica a la corporeidad en el arte y en la política

Luis Álvarez Falcón*

Abstract

The following proposal tries to synthesize ten major theses that explain the multiple levels of experience upon the body. The origin of these considerations is fundamentally philosophical and their consequences affect both the general space of the arts as well as the statute of political philosophy. Phenomenology represents the main theoretical frame of reference. Our ten proposals aim to be a practical resource to unfold a thorough reflection on thought and extension, on the lived body, spatiality and spatialization and its functions of dominion and reaction in the field of politics.

Keywords: Body, spatiality, phenomenon, subjectivity, sense.

Resumen

La siguiente propuesta trata de sintetizar diez grandes tesis que dan cuenta de los múltiples niveles de experiencia sobre el cuerpo. El origen de estas consideraciones es radicalmente filosófico y sus consecuencias afectan tanto al espacio general de las artes como al estatuto mismo de la filosofía política. La fenomenología representa el principal marco teórico de referencia. Las diez proposiciones pretenden ser un recurso práctico para desplegar toda una futura reflexión sobre el pensamiento y la extensión, sobre el cuerpo vivido, la espacialidad y la espacialización, y sus funciones de dominio y reacción en el ámbito de la política.

Palabras clave: Cuerpo, espacialidad, fenómeno, subjetividad, sentido.

Thesis 1. [Reduction]

Both art and philosophy come from reduction (*anabasis*), and in the two reductions, aesthetic and phenomenological, the obstacles that are to be overcome are equivalent. In both cases it is necessary to break first the eidetic barrier, the positional barrier later and finally the barrier of the identity (symbolic structure).

~

This is the main thesis in which all the theoretical expositions converge (Husserl 2002: 365). The Art-Philosophy-Society relations have been historically analyzed from the common nexus of parallelism between these reductions (Sánchez Ortiz de Urbina 2014: 117). Both the classical considerations as well as the expositions of modernity

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and of the contemporary aesthetic theory have merged in this question (Álvarez Falcón 2009: 173). A certain negativity (Adorno 1970: 182), identified in an idealistic context, was interpreted since antiquity as a movement of *anabasis* that brings us close to the phenomenon in its process of phenomenalisation, to its genesis, to the world in its continuous origin and to the materiality of things itself (Sánchez Ortiz de Urbina 2002: 118). To hypostatize the name of art, to solidify the movement of the ideas or to aestheticize the public knowledge of social organisation has broken the bridges over reality (Heidegger 1984: 69) even more. Consequently, this movement of parallel reduction has been interpreted in both cases as a form of diversion, inversion and subversion. The fall of the idealistic frame and the disappearance of the programmatic urgencies in Husserl's thought have allowed phenomenology to unfold the architectonic of the different phenomenological levels. Two crucial moments have made this new "resituation" possible: in 1966, the edition of volume XI of *The Husserliana* by Margot Fleischer (investigations on *Passive Synthesis*, manuscripts F I 37, 38 and 39); and in 1980, the edition of volume XXIII by Eduard Marbach, the one dedicated to the posthumous texts between 1898-1925. The unfolding of this architectonic has helped us relocate the different phenomenological registers released after the *epoché* and the reduction. Consequently and thanks to today's phenomenology we can locate the experience of art in the phenomenological scale that unfolds after the reduction.

We can affirm there exists a connection between both forms of reduction and also that both spring from the same stratum: objectivity (Álvarez Falcón 2011: 29). In both cases the starting point is the perceived objects (Husserl 2004: 45), the movements, the constructs recognisable by means of identification synthesis. Such syntheses are oriented and animated by meanings, in a level of stability and intersubjective determination (Husserl 1973b; 1987). Both reductions lead us to a level in which no significativity can direct an intentionality, only pretensions of the senses, with senses becoming done and undone, accompanied by appearances of completely vague sensations in permanent contact with pure materiality (San Martín 1973: 133).

Thesis 2.

[Spatiality]

After the aesthetic and phenomenological reduction, both the experience of spatiality and the experience of temporality are stratified and the phenomena are exhibited in different architectonic levels. The becoming of space, the topological space where the boundaries of interiority and exteriority are defined, and the objective spatiality, the space of dots and distances, all unfold in conjunction with the experience of time: temporalization, the continuous present and the objective time. The public space is defined by different phenomenological levels far beyond the Establishment or Institution (Stiftung) and the process of symbolisation.

~

The second thesis affects the conjugation and the mutual resolution of time and space (Husserl 2001: 345). The fusion of temporality and spatiality that is conspicuously exhibited in the experience of the arts (Maldiney 1993) and in the field of politics unfolds in a level of subjectivity oblivious to the topological space and the chronological time (Heidegger 2003: 61) and unaware of the discursive communication of the public sphere. The enigma of the "becoming" of space (Lavigne 1994) and time and the "becoming" of the common sphere extends to the "becoming" of an inconsistent

subjectivity (Husserl 1973a: 187). The aesthetic experience and the phenomenological reduction stop and suspend the continuity of the natural world (Merleau-Ponty 1945b: 14), naturalism, showing the radical misalignment of time and space around the lived body (Husserl 1980a: 93). Likewise, the body in the art experience exhibits a non-discursive universal means of communication which is oblivious to the intersubjectivity of the objective real world.

Thesis 3

[Corporeity]

The becoming of space and the becoming of time correspond with the unfolding of a no constituent subjectivity that is still not egoic, and of syntheses that still lack identity. Subjectivity must be corporeal so that the waves of sensitive fields can be distributed in kinaesthetic movements, grouped in subjective kinaesthetic systems, associated in reciprocal dependency with aesthetic syntheses. Sensations change from kinaesthetic movements. The intersubjectivity of the public space becomes interfacticity, that is to say, an anonymous gregarious subject (not an ego), a community of individuals who share a common factum.

~

The third thesis is a direct consequence of the previous one. At this level of reduction, aesthetics and phenomenology, the necessary connection between a subjectivity still in formation and some released sensations, sensitive fields adrift, demands a radical solution: subjectivity is corporeal (Husserl 1940b: 314). The body becomes a cell which cannot be located and the zero point of spacialization (Merleau-Ponty 1945a). The kinaesthetic movements of a corporeal subjectivity start to match the necessary schematic sensations in search for a meaning (Garelli 1991: 422). Through corporeality, humanity suffers an unbearable strain between two universalities: the non-eidetic universality of subjects in a horizon of a human community of individuals and the eidetic universality of segregated subjects who have reduced their flow of communication to essential structures and are inhumanly isolated within the domain of politics.

Thesis 4.

[Leib-Körper]

After both reductions —aesthetic and phenomenological— subjectivity is exhibited or displayed in different architectonic levels, delimited by the transit of active syntheses towards pure passivity. As both reductions advance (anabasis), significant reductions of the subject's operations take place. Subjectivity is reduced in itself: direction, location and interiority. Temporality and spatiality are affected by the experience of the internal body (*Leib*) and by the objective and positional evidence of the external body (*Körper*). The community is now located in an architectonic non-discursive pre-objective register in which the passivity of the art experience and the sphere of politics converge.

~

The three former theses draw a radical distinction between the *Leib* (internal body) and the *Körper* (external body) (San Martín 2002: 140), a distinction which has been widely analysed by the contemporary thought. The lived body is not a substantial subjectivity, but the anonymous holder towards whom the perspectives of the landscape are directed. Phenomenology will make the lived or phenomonic body (*Leib*) a central

subject when distinguishing it from the *Körper* or objective body. Such distinction is not a question of ontological dualism. The body is what guides each being in the world, its space-time absolute-zero point. Perceptive acts are always corporal, but they do not constitute the body as such. The body is intentionally formed by a complex reflective relationship that it maintains with itself when it perceives by means of one of its organs other than others are in action. The body is lived reflectively. If the body-object is the holder of automatic physiological processes and the base of all our activities, the phenomenic body is the expression and accomplishment of our intentions, projects and desires (Merleau-Ponty 1968: 122) universally shared, beyond the interobjectivity characteristic of a politicised humanity.

Thesis 5.

[Direction]

As compared to the metric space —with dots and distances, linked with the time continuous of presents— it appears the spatiality of direction, which mediates between spatialization, the becoming of space, and the metric space between distances of intersubjective operations, characteristic of a socially shared common space. In this spatiality of direction, and with no need to be anchored to fixed distances, interiority manifests in front of Cartesian exteriority. This space has been called place or space of situation (*sinere*), with its two basic functions: direction and exteriorisation. There is no partition in this space yet —as it will take place when identity (the identities) appear— but a community that does not hold as a species without a socially established co-actional mechanism.

~

After the aesthetic and phenomenological reduction exposed in the first three theses, the suspension and investment of the natural thing has broken the apparent continuity of the movement of nature (Merleau-Ponty 1995; 2003) and social structure, dividing spatiality into spatiality of direction and metric spatiality (Richir 2006: 285) modulating a common space. Topological spatiality mediates between spatialization and the objective space (Straus 1935: 275) socially shared, becoming a direction space, without coordinates; a space of places, without distances; a space as an opening to interiority facing the exteriority of the world and society. There is no distance from a privileged position, but privileged directions from an orientation centre (Husserl 1940a: 307). Such centre of direction is a *topos*, a place that allows us to interminably explore the axes of direction of the body in a world intersubjectively shared, both in its objects and before other bodies (intercorporeality).

Thesis 6.

[Kinaesthetic freedom]

Topological spatiality of orientation is a space with places but without distances, in which the ego is the direction centre that establishes what is inner and what is outer. Kinaesthetic freedom is that original spatiality where the corporeal system is freely linking or adhering to a field of sensations in search of an optimum. Such freedom gives the deepest meaning to the origin of the human substance, and is transcendently formed by equality, liberty and solidarity: its conscience as a body (*Leib*), an internal one whose life is not a biological existence but the purest human essence.

~

The purely material impressions and the felt sensations are becoming adjusted in the spatiality of orientation described in the previous thesis (Husserl 1968: 7). Instead of an absolute centre of coordinates, we have a direction centre (Husserl 1940: 315), with all the social and cultural consequences that it involves. The body is displayed as a cell of spatialization, and prior to the measurable space according to exact dimensions, the place and the privileged directions of action occur: approach-distance, right-left, up-down. Such display provides the freedom to spontaneously cross the space of direction without determining if the directions are correct or not (Husserl 2006). And it is in this freedom where the possibility of cultural and political emancipation and the utopia of originary equality lie.

Thesis 7

[Location]

The representation of the body, in its constant exploration of the direction space, is expressed by the artistic practice. Art exhibits the becoming of the corporeal singulars, the becoming of the sensorial paths that are integrated in mutual correspondence with the becoming of spatiality and temporality, and the appearance of the common space. In that “blind” exploration the living body becomes a place-ground, a place-home (cradle, nation or country), oblivious to the temporary and spatial position of the Earth as a system of places. The body turns out to be an absolute *here* kinaesthetically impelled to a vast horizon interminably open which intersubjectively shapes the public place establishing possibilities of social and political control.

~

The free exploration of the direction space which we have described in the last two theses necessarily entails the phenomenological approach to the living body (*Leib*) as location space (Heidegger 1954: 139). In that case there are distances from a privileged centre, but privileged addresses from a direction centre whose absolute here is a *topos*, a place (direction, location and interiority). The axes of direction of the body are previous to the Cartesian axes of spatiality of the following level and away from Earth as a system of places (Álvarez Falcón 2014: 19). Nevertheless, when identifying the body through perceptive fantasy (*Phantasia*), neither the temporary place nor the spatial one are perceivable. Therefore, the kinaesthetic space in which the body moves is a system of possible kinaesthetic places inasmuch as halting points, beginnings and endings of tranquillity of continuous kinaesthetic actions. Such possibility is the necessary condition so that the body experience, in its interminable search for direction and location, appears as an art experience, and in order that such artistic experience may have similar opportunities to politics as emancipatory utopia and as totalizing expansion.

Thesis 8

[Interiority]

The interiority-exteriority of the space of distances and the interiority-exteriority of the space of places mingle in the art experience as much as in the reduction of subjectivity that happens in the political sphere. The absolute here of the lived body (*Leib*), a privileged place of direction, necessarily entails the experience of the interiority as an unmovable limit. Through the body we access a new form of community, the fundamental register of concrete intersubjectivity (interfacticity) in which the unphased

presence of the other —uncoincidental but immediate— takes place.

~

As it has been described in the previous theses, the original spatiality in which the experience of the body, its direction and its location is exhibited in art, unavoidably demands to approach the interiority as a third characteristic of this space of intermediation (Sánchez Ortiz de Urbina 2011: 7). As the *Leib* is not a body, the Aristotelian notion of place as the immediate unmovable limit of a physical entity is broken, and the *Leib* as place *overflows* the body to encounter other absolute *heres* as analogous places. The absolute *here* of the body in art is, paradoxically, an outer “interior”. The interiority of this *Leib* is nothing but its place, the unmovable limit —albeit impossible to locate in space— that surrounds the *Leibkörper*. The absolute here of the body in the realm of politics activates its emancipation as well as its instrumentalization and subordination to power. Totalitarianism is based on anonymity, the result of a community of segregated subjects that communicate nothing but essential structures (Benjamin 1974: 1003).

Nonetheless, the freedom of *sensus communis* is completed in the only sphere of experiences that has not yet been assimilated by the disciplinary logic of modern society and its dissolution of the individual. The experience of art seems to become the last redoubt of aesthetic self-affirmation, that is, an original gesture that cannot develop into a political action controlled by the social apparatuses (Jay 1993: 71), but which can shape —in the same way— the uniformization and disciplinary control of citizens captivated by an illusion of freedom.

Thesis 9

[Phantasia-Imagination]

If art and politics are to replace the objective by the imaginary thing, there is no possibility for any artistic experience or for emancipation or equality of the radically human nature beyond positivity (positionality). The imagination also has an objective contexture, although it may not be effective; it remains in the realm of the intentionally objective (and objectivising) issue. Artistic experience and political action must unblock the imaginary effect —that can occur secondarily— which implies the passage to fantasy, nothing to do with imagination. Although art is not possible without this change of register, the totalitarian state uses this strategy to aestheticize politics and to massively control human nature.

~

This thesis constitutes one of the foundations of the phenomenological approach to the relation between Art and Politics. It allows us to understand the nature of the artistic experience from the conjugated oscillation artifact-work of art and the phenomenological distinction Phantasia-Imagination (Husserl 1980: 93). In the case of politics, it enables us to react to the use of propaganda, to appearance, to make-believe, and to the invention of a deceiving image of the world (Arendt 1958: 363). In front of a fascinating fiction, it is not eye but the whole body that is deceived. In the realm of *Phantasia* there are no objective syntheses which correlate with operations (Richir 2004: 457), neither continuous time is centred in a present, nor is the geometric space with its points and dimensions, and there are no meanings that guide the intention (Husserl 1966: 158). As in any art experience, the grand presentation of totalitarianism firstly mobilizes our body and forces us to strive to perceive a reality that is no longer

objective, but that must be perceived through an absence of imagination and through the presence of objective perception (Benjamin 1974: 1003). Our body has become a place of dominion and submission which uniformizes and stops us from establishing a fluent *inter homines* communication (Arendt 1982: 110).

Exerted and legitimized power corresponds with an intersubjectivity that is overtly operating in a society coercively organized, in which the balance between the governors and the governed is moderated by objectified laws that oscillate between despotism and normativity. Tyrannical power, however, is absolute, and includes and embraces everything. The human bond is destroyed since it delegitimizes the agreed social bond and manipulates the region where the vivacity of the social world is born, where radical equality and freedom sprout, that community of singulars where the sense originates and that art has exhibited indecently. The human being does not agree with his experience and cannot fully adhere to it (Richir 2014: 163).

Thesis 10

[Spatialization of time]

The art experience and the political action share a suspension of the objective and effective world. Both equally affect the experience of the representation of the body in its constant exploration of space, and both reveal a modulation of temporality in the present and through history.

~

Consequently, in the artistic as well as in the political experience, both art and politics take us to the limit —to the *limes*— when the identity vanishes and what is at stake is the sense of its own becoming: the sense of the human (Maldiney 1973: 63). We are forced to endlessly constitute an original spatiality. In the middle of this phenomenological process in motion, the experience of art and the exacerbation of politics fire a burst of time's uniformity, some spaced, spatialized, discontinuous temporality in which there is neither present, nor continuity, nor simultaneity (Richir 1989: 11). It is some flexible temporality, mere successivity, spaced and rhythmical, without the regularity of continuous time (Richir 2000: 245). The present extends its existence, maintaining what it already anticipates and still preserving what has happened both in the sublime element of art, as well as in the blind violence of revolution (Richir 1991: 24). That temporalized spatiality —without distances— that in the living world defines a situation and a place through the body, now merges with the spaced temporality —without presents— of politics as a radical and critical form of representation.

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