

# **The aesthetic experience of art in relation to science**

Doctoral dissertation prepared under the supervision of Prof. dr hab. Teresa Pękala  
Department of Aesthetics and Philosophy of Culture  
Institute of Philosophy  
Faculty of Philosophy and Sociology, UMCS in Lublin  
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## *Summary*

Doctoral dissertation *Aesthetic experience in relation to science* was created as a result of philosophical reflection on art expanding the areas of artistic creation by adapting the achievements of science and the latest technologies. The author confronts her knowledge of art theory and her experience as a participant in the art world with aesthetic theories. The basic research category is the concept of aesthetic experience, treated as a permanent element of the relationship between man and the environment. Art, following John Dewey, is analyzed as an experience that breaks the traditional division into the creator and the recipient, in terms of the process and the happening. The author tries to answer the question of whether the research categories developed based on aesthetics can be helpful in the interpretation of art that uses the latest scientific achievements and uses developing technology. In the first part of the dissertation, four leading concepts of aesthetic experience were reviewed: in phenomenology, hermeneutics, pragmatism, and neuroaesthetics. In each of the discussed positions, common points in terms of aesthetic experience were sought, because research on the relationship between aesthetic experience and science and technology requires a broader context than the conditions of aesthetic concepts considered so far. The role of the issue that binds and summarizes the considerations in this part of the dissertation is fulfilled by the category of aesthetic situation. The second part of the dissertation is devoted to an attempt to reconstruct and organize the complex image of the latest art, which enters into various relationships with modern technologies, uses the achievements of science in building transmedia spaces, and changes the human environment and the understanding of the concept of creation. In the first chapter, this part, the problems of the work of the artist's and scientist's mind, the issue of creation and imagination, are analyzed. The second chapter discusses specific examples of new spaces and new tools for artistic creation: Second Life, MEART, nanotechnology in art, robotic art, cyber art, and bio-art. and problems of the biological medium, as well as presentations of artists exploring the boundaries of corporeality ("skin boundaries") and feeling. The presentations of new spaces of artistic creation take into account axiological problems related to interference with corporeality and subjectivity. In the third chapter, the question is asked, how is the aesthetic experience shaped in the light of the described changes in art? Does it take a completely different form in the transmedia reality? This issue is considered from a broad historical perspective, with particular emphasis on the evolution of the concept of the medium in art. While in the second part, the emphasis was placed on a new medium using new technologies, in the third part the subject of consideration was the cooperation of artists and scientists, which resulted in the creation of the art@science trend. The extensive first chapter analyzes the *Ars Electronica* project, representative of the art@science trend, its genesis, history of development, representatives, interpretations, and significance for new forms of cooperation between art and science. In the second chapter, summarizing the presentation of various trends in new media art and new technologies, an attempt was made to answer the questions set out in the research objectives.

The material for such a proof was the work of Stellarca Ping Body from 1995. The author verifies and updates the notion of aesthetic experience developed within the aesthetic theories mentioned in the first part of the dissertation. In the summary of the work, this issue returns to the author's question: What do the four fields of philosophical aesthetics say about the aesthetic experience of art in relation to science?

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