

Paradigms of aesthetic meaning creation

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Paradigms of aesthetic approximation					
	1	2	3	4	5
	Sense/perceptual	Conceptual / Hermeneutic	Contextual / Discursive	Culture/Technique	Network / Actor
	Subjectivity -> Object -> experience	intersubjectivity -> critical reflexivity, transcendence. Technology: instrumentalism	dispositif -> context, social constructivism. Technology: discursive determinism	Dispositif->technology, radical determinism	network->technics-> causality, relationality, techno-ethical constructivism
Epistemology	Meaning is immanent	We use sensory experiences in our everyday cognition of the world, but these experiences are only of surfaces that hide a deeper reality. Real meaning is hidden beneath those surfaces (transcendence). Meaning (and reality) only appear to us (partly) by work with things through language and its conceptual horizons	Meaning is structured (or constructed) by a cultural language game, and therefore always framed and mediated - through discourse, cultural or social background, gender etc.	The influence of technology is hiding from us. Technology is our transcendence.	(Technological) objects exist independently of human perception, and objects have relationships that influence meaning independently of interpretation. Things have politics. Technology effects everything, effects us everywhere.
Sources	Baumgarten, Shusterman, Kant 'Aesthetic Judgment'	(Neo-Kantianism) Benjamin, Adorno, Jaspers. Kant 'reflective judgment'	(Post-structural) Foucault, Derrida, Haraway	Radical reading of Heidegger, Zielinski, Parikka, Zizek.	Serres, Latour
Production of meaning?	Subjective - based on the feeling of pleasure, without connection to interpretation or positivist accuracy	Inter-subjective. Relies on interpretation and its horizons and limits.	Structural meaning creation - STRUCTURAL RELATIONSHIPS, which are not the result of human subjective perception and critical judgment, create cultural meaning.	Materiality / objects weight and impact on other objects. Meaning is an anthropocentric reduction. Technology and Media raise issues and questions.	Using the ANT (Actor Network Theory) approach in studying a given practice means turning a blind eye to common knowledge and the self-understanding of science, and instead becoming a meticulous follower of the relationality of practice, of what is actually done.
Modality (how you may recognize the paradigm)	Beauty / ugliness / feelings	Languages, shapes, patterns, borders, memory / history, dialectical	Structures and their appearance and history (genealogy).	Genealogies and archeologies of technology, media and culture. Art and affect	Materiality of non-human entities, the physical presence of technology, cause – effect relations
Medium (of modality)	Light, colours, shadows, atmosphere	Text, textualisations	Media, medium, medialization, media- convergence	Machines (in a critical context), generative strategies	Machines as material and materiality, art/culture/society as matters of concern.
User-Strategy	Laissez Faire	Narrative	Constructivistic (user create meaning)	Aestheticization (of culture, emotions, relations etc)	Mediation
Exhibition principle	Aesthetic	Didactic	Participatory	Affective	Relational