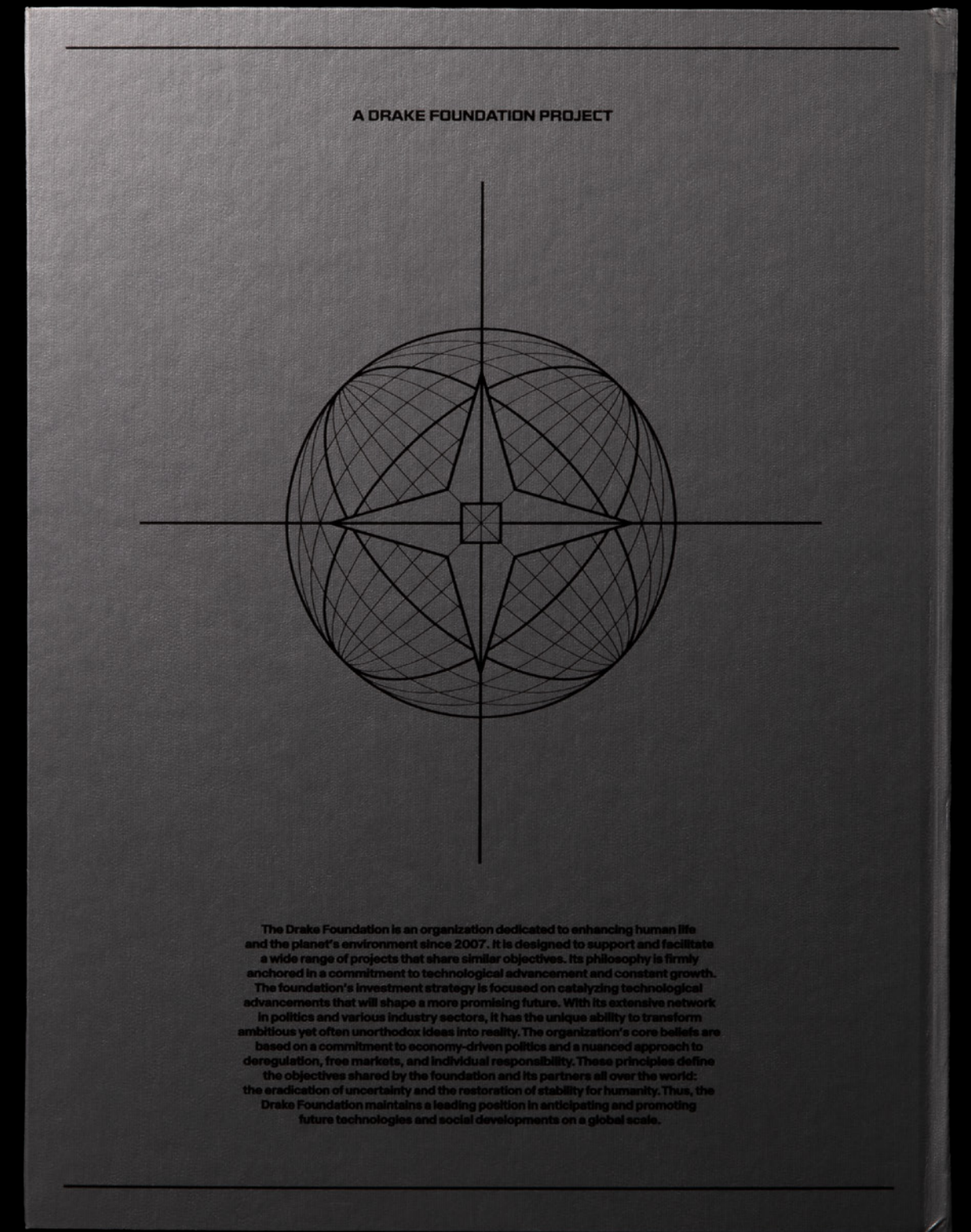
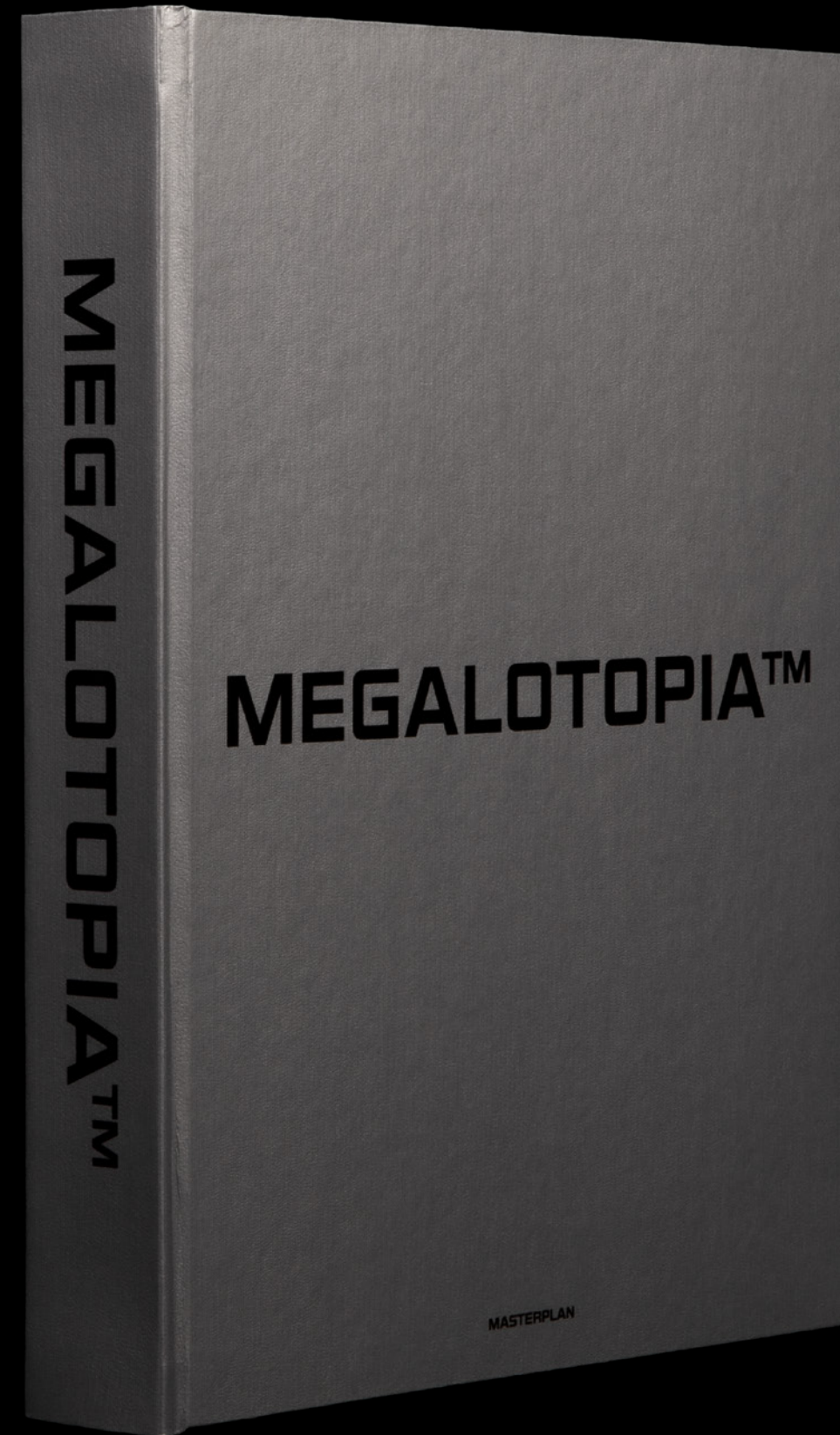
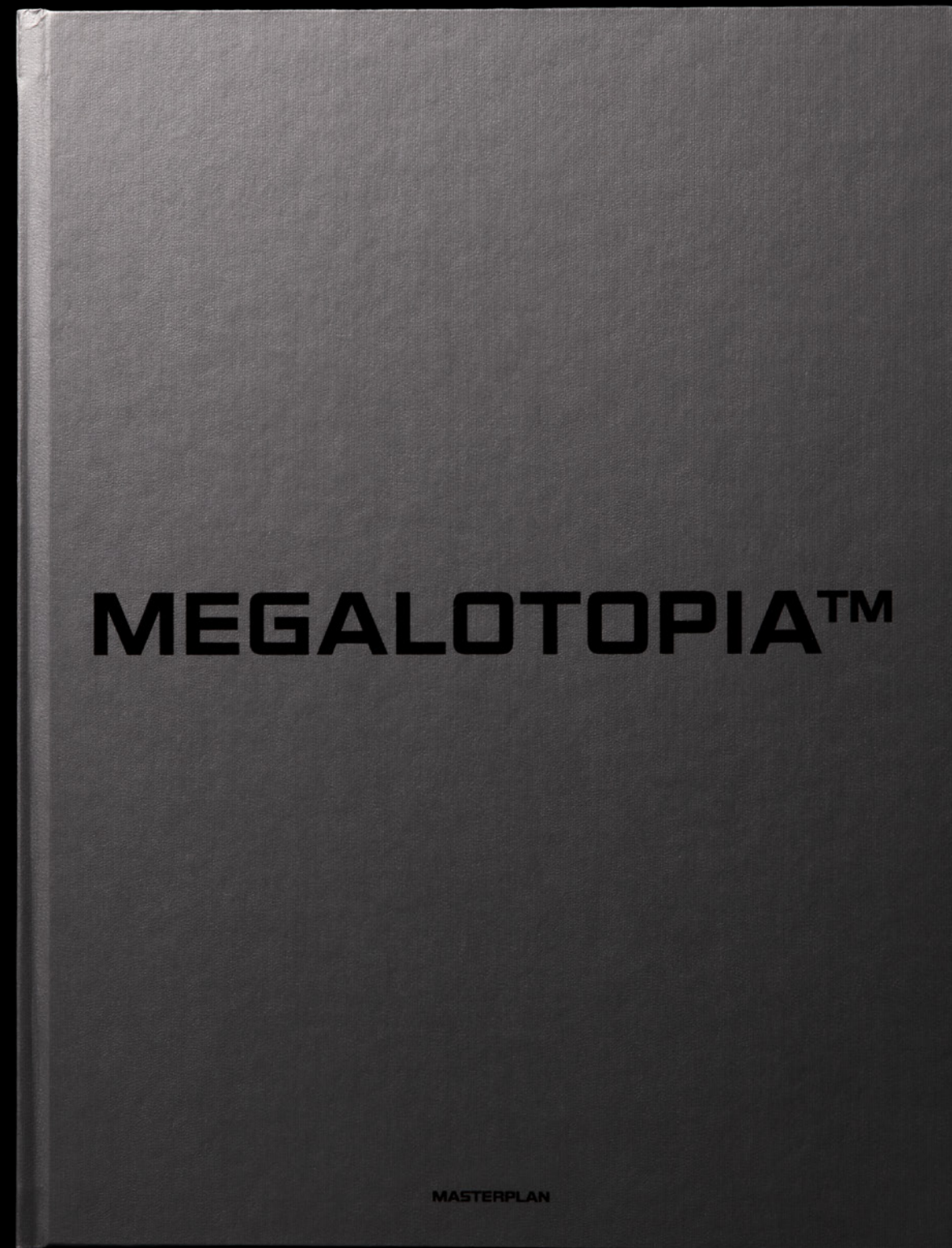
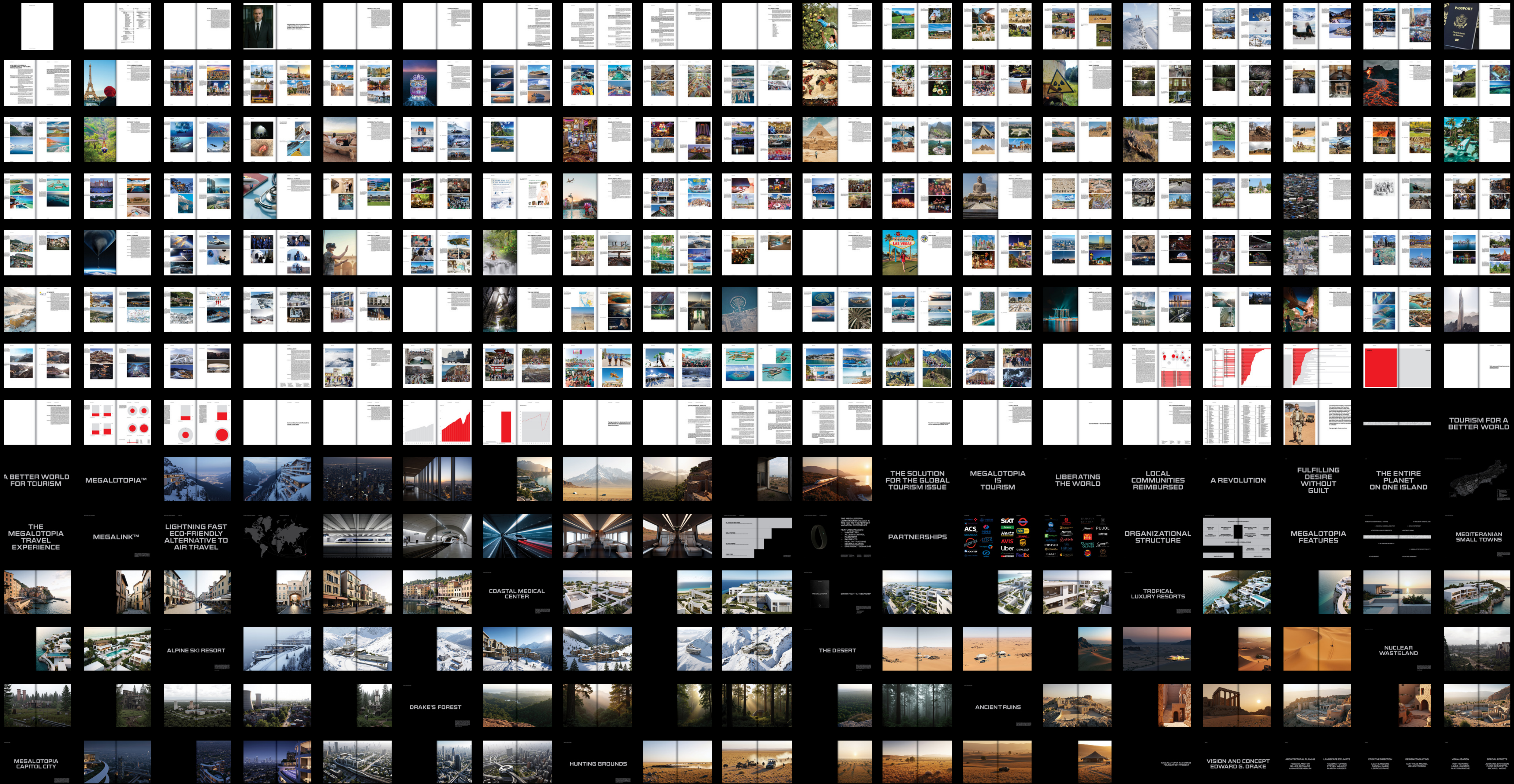
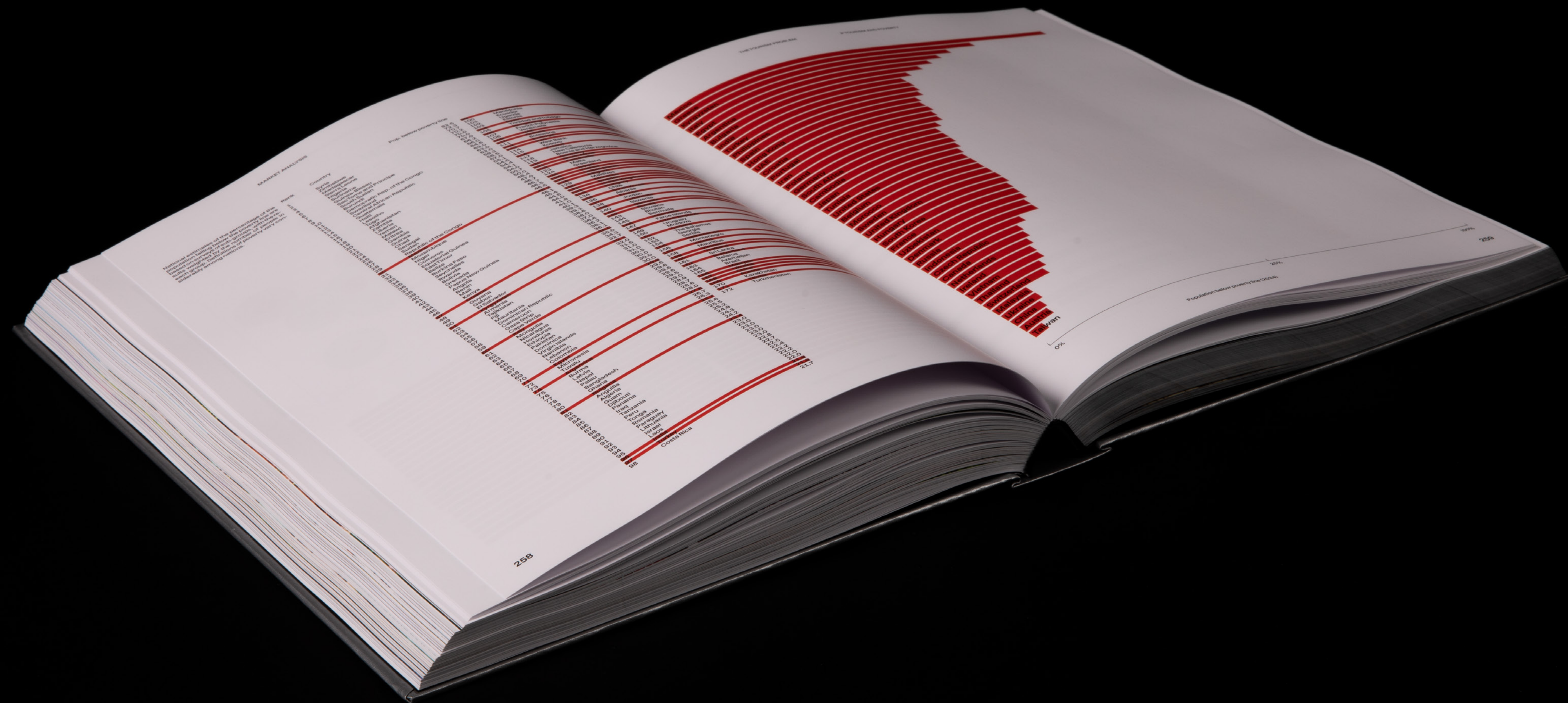


PORTFOLIO 2025

[01] *MEGALOTOPIA*







children involved. The commercialization of birth tourism can sometimes overshadow the health and safety of participants pushing them into navigating complex legal frameworks for residency and citizenship without adequate support.

Impact on the Travel Industry

Industry, birth tourism has opened up a niche agencies and tour operators have begun to packages that cater to the needs of birth medical care, accommodation, and visa ces.

These packages can be lucrative, but they also require careful management to ensure compliance with international laws and regulations. The phenomenon also promotes longer-term stays compared to typical tourism, contributing to a more stable year-round tourism economy, especially in areas where seasonal fluctuations affect travel.

Cultural and Social Exchanges

Beyond economics, birth tourism fosters significant cultural and social exchange. It can be a deeply enriching experience for host communities, promoting greater understanding and cultural diversity. Families engaging in birth tourism often form lasting ties with the host country, sometimes leading to future educational or business opportunities for the child or other family members.

Future Outlook

Looking ahead, the future of birth tourism depends heavily on regulatory environments and global mobility trends. As countries scrutinize and potentially tighten citizenship laws, the practice might see a decline.

as substantial disparities exist in the qual- and international mobility between nations, motivations for birth tourism will persist.

In conclusion, birth tourism is a complex phenomenon with far-reaching implications for the global travel industry. While it presents significant economic opportunities and cultural exchanges, it also poses regulatory, ethical, and social challenges that need to be managed with careful policy planning and international co-operation. As the world becomes increasingly interconnected, the dynamics of birth tourism will continue to evolve, reflecting broader trends in global mobility and citizenship.



DARK TOURISM

Dark tourism is considered to be travel to sites that are in some way connected to death or disaster (or at least something in one way or another "macabre"). Or so goes the rough-and-ready definition usually applied as shorthand in academic studies. But of course it is much more complex than that short one-liner suggests. Dark tourism comes in a very wide variety of forms (see categories of dark tourism).

The connection with 'death and disaster' can be very direct, as in the museums of great communist leaders whose actual dead bodies are on public display (e.g. Lenin's in Moscow). Or it can be quite indirect, like at sites of volcanic destruction (e.g. Iceland or Hawaii) which may not have involved any actual deaths at all—just the fact that it could have may be enough to give a site some 'dark appeal'. Sometimes the connection can be pretty vague too, as in the various exhibitions of socialist realism art and propaganda—here you have to know about the underlying realities of life under communism to be able to make the connection at all (such places are often more weird than truly dark). Yet other sites may be decidedly dark historically, but there may not be much left to see of it today (e.g. some of the former Japanese American Relocation Centers in the USA). Some may be quite mainstream-y, such as many war museums (e.g. the IWM in London).

Others can indeed be exotic oddities well off the beaten tourist tracks that few people ever visit (e.g. the Polygon in Kazakhstan). 'Dark tourism' is just a convenient cover term, but it covers a vast range of different types of sites that may have little to do with each other otherwise. So are the motivations: it can be purely educational (much of Auschwitz's visitor contingent is of that sort), it can be downright voyeuristic (see ethical issues), but I hasten to add that the latter is actually far from the rule but very much the exception (and it is not endorsed by this website). Most visitors to dark tourism sites go there simply because they find it interesting and intriguing. Many come to learn something, or to try to understand something grim and unnerving that is hard to come to terms with. Some may attach even more philosophical depth to it. It has been speculated that one element could be that many dark tourism destinations make visitors confront their nightmares; e.g. what would you do if you found yourself in a civil war breaking out all around you—or if a nuclear power station blew up next door? The full range of motivations of dark tourism is a popular object of academic study, but there isn't a single straightforward answer. Generally, it seems to be easier to define what dark tourism is NOT than to give a clear-cut definition of what it is—for more on that see the concept of dark tourism and its overlap with other forms of tourism.

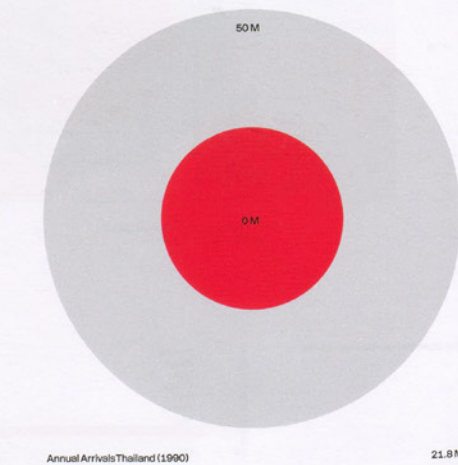
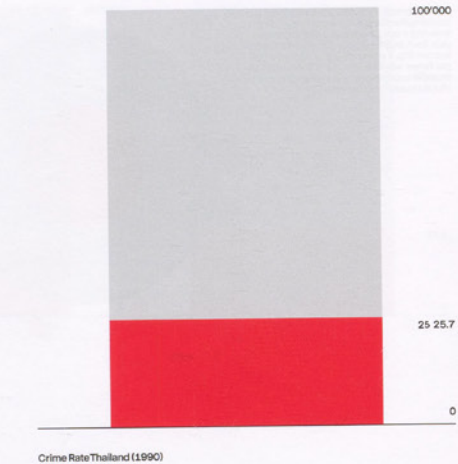


Fig. 68 City of Pripyat, Kyiv Oblast

The abandoned Pripyat wheel stands on a public square that has become overgrown with trees since the city of Pripyat was evacuated in the wake of the 1986 Chernobyl disaster.



Fig. 67 City of Pripyat, Kyiv Oblast

Playground in the abandoned city of Pripyat.



Fig. 66 Chernobyl Exclusion Zone

Dark tourist taking a picture with a found gas mask in an abandoned building.



Fig. 69 Chernobyl Exclusion Zone

Abandoned Hospital in a ghost town.



Fig. 70 Chernobyl Welcome Sign

The Chernobyl welcome sign is for a sculpture of a mother that took the form of the time before the nuclear accident.



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The abandoned Pripyat wheel stands on a public square that has become overgrown with trees since the city of Pripyat was evacuated in the wake of the 1986 Chernobyl disaster.

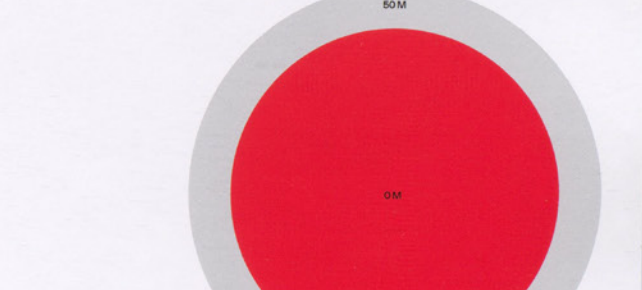


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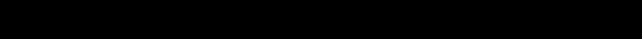


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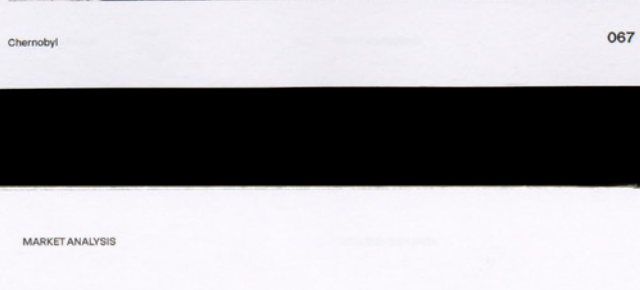


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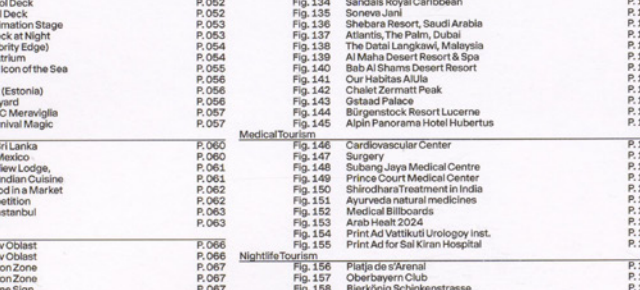


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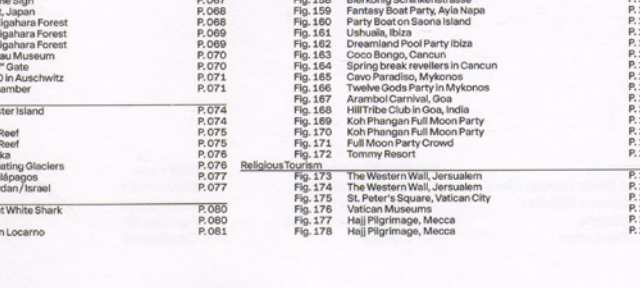


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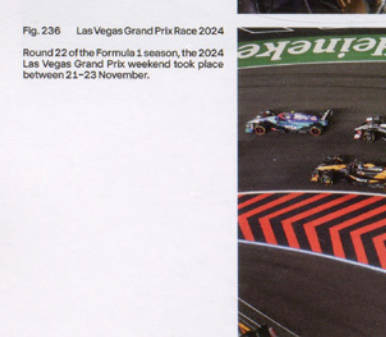


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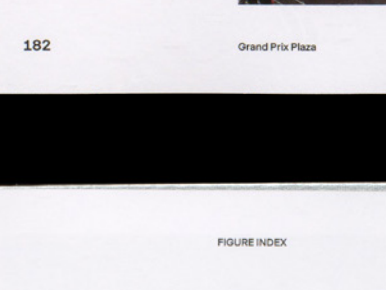


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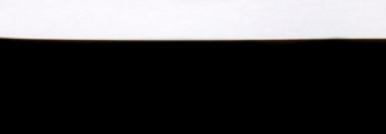


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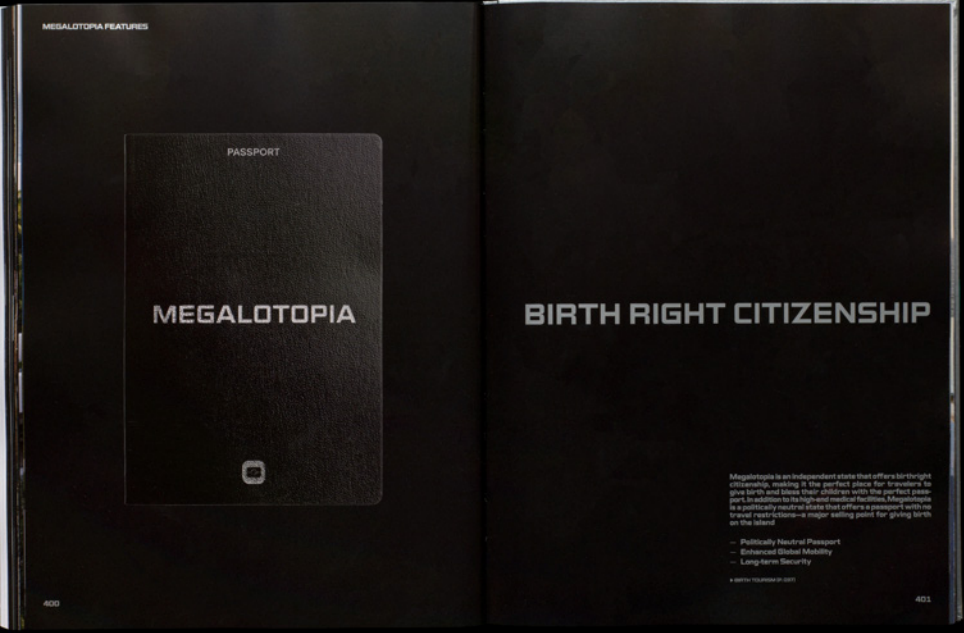
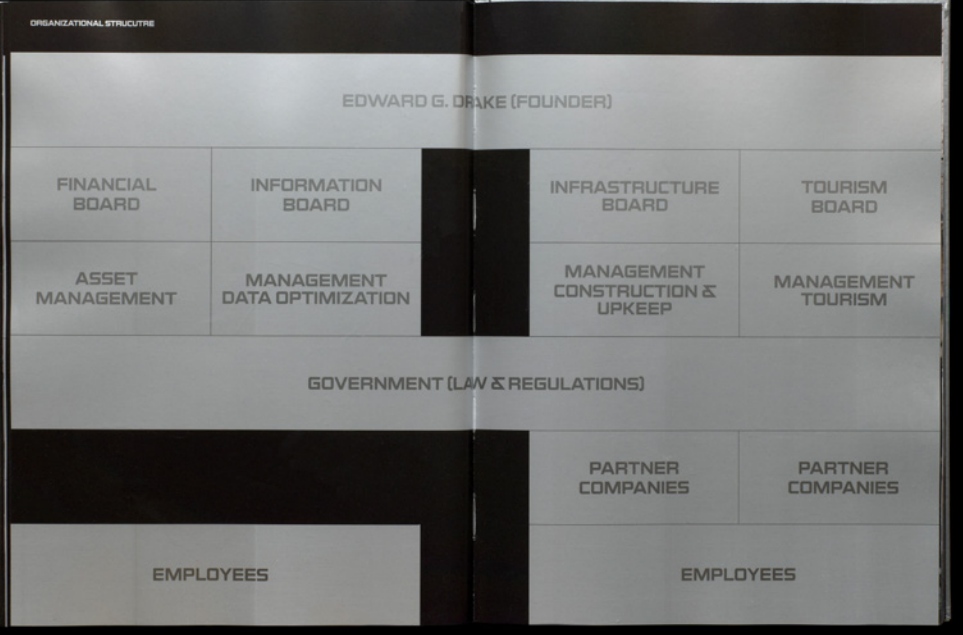
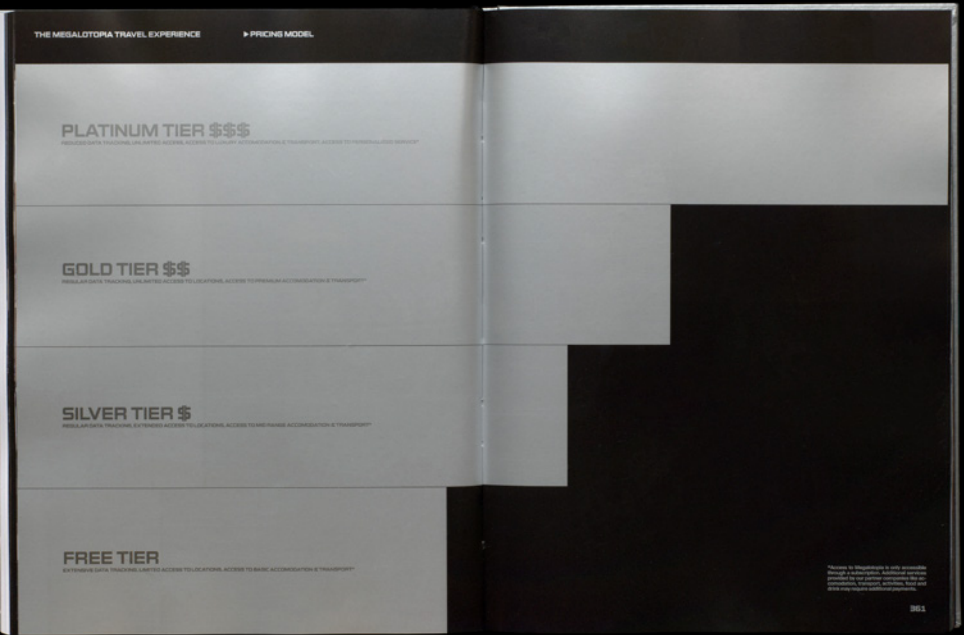
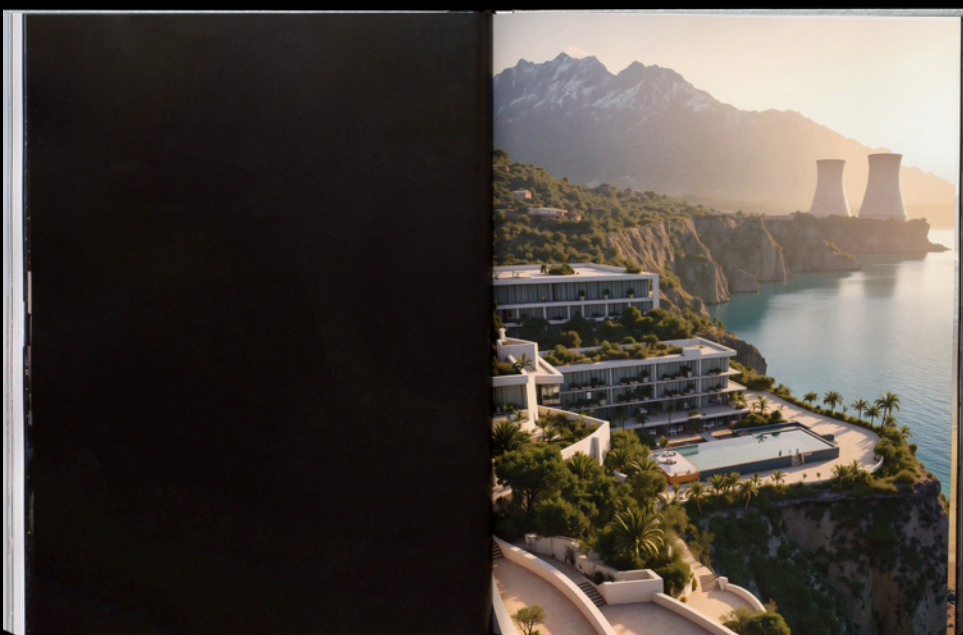
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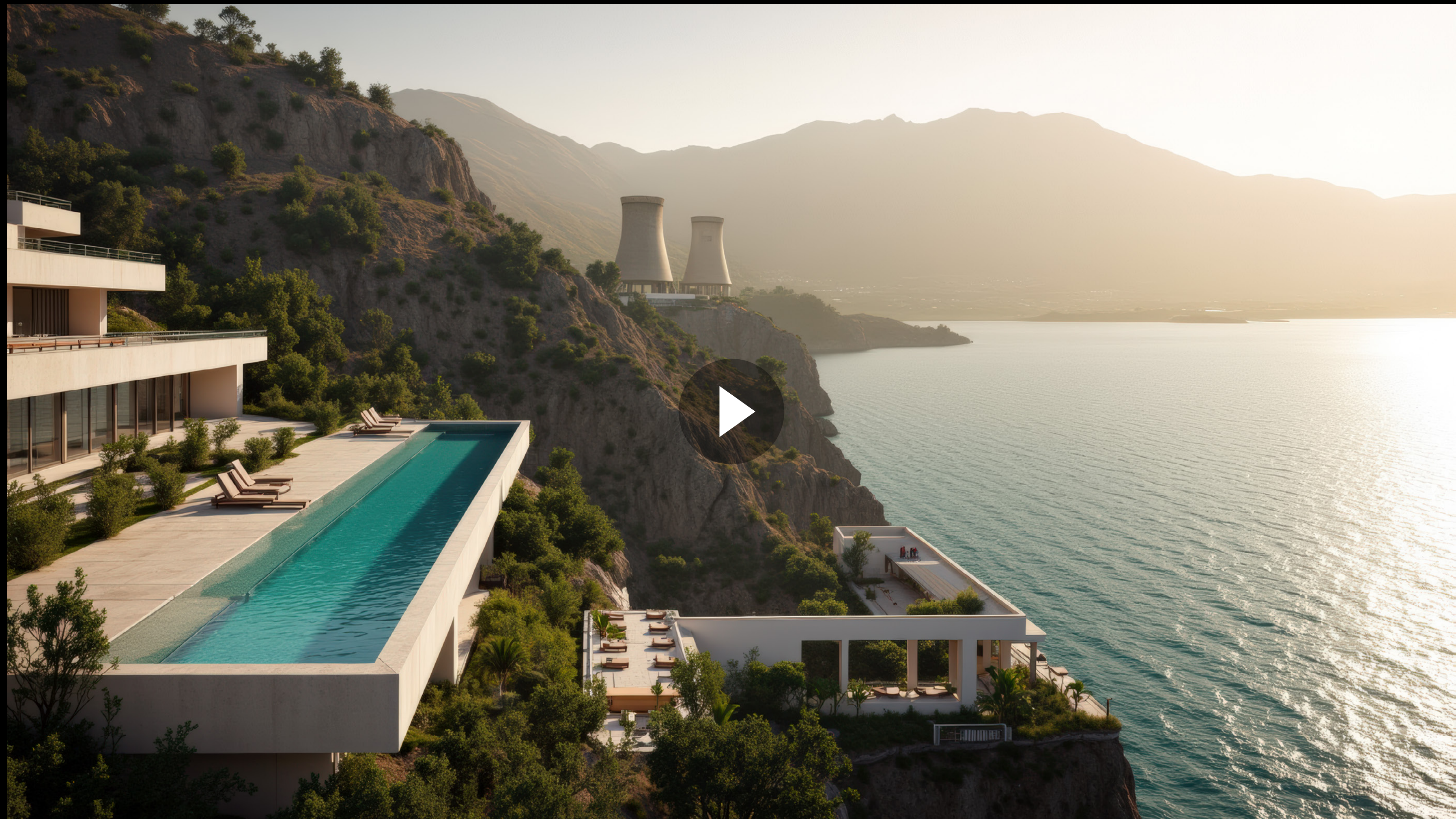
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TOURISM FOR A
BETTER WORLD

MEGALOTOPIA™





[02] *THE GARDEN OF EXISTENCE*

1	Absurd	85	Paul Gauguin
2	Achilles	86	Paul Valéry
3	Albert Camus	87	Pilote de guerre
4	All Men Are Mortal	88	Projects
5	Amalricans	89	Psychasthenios
6	Aminadab	90	Pyrrhus of Epirus
7	Angelus Silésius	91	Reciprocity
8	Arthur Rimbaud	92	René Descartes
9	Ataraxia	93	Responsibility
10	Atelle	94	Roxanne
11	Autonomy	95	Saint Francis of Assisi
12	Bad faith	96	Samuel Scheffler
13	Baruch Spinoza	97	Shannon Mussett
14	Being and Time	98	The Second Sex
15	Benjamin Constant	99	Singularity
16	Blaise Pascal	100	Socrates
17	The Blood of Others	101	Soi
18	Candide	102	Solidarity
19	Carpe diem	103	Sophism
20	The Castle	104	Sophosles
21	The Coming of Age	105	Søren Kierkegaard
22	Charlemagne	106	Stoicism
23	Cineas	107	The Stranger
24	Contingency	108	Susan Wolf
25	Cubism	108	Telle
26	Cyrano de Bergerac	110	Terres étrangères
27	Dasein	111	Thélème
28	David Detmer	112	Thermidor
29	Demosthenes	113	Transcendence
30	Desire Satisfaction Theory	114	Transference of projects,
31	Diary of a Country Priest	115	Values
32	Don Juan	116	Vincent van Gogh
33	Elena Popa	117	Vapidity
34	Ennui	118	Walden
35	Epicureans	119	Zeno of Citium
36	Essentialism		
37	Ethical freedom		
38	Ethics of ambiguity		
39	The Ethics of Ambiguity		
40	Existential choice		
41	Existentialism		
42	Ezekiel		
43	Fear and Trembling		
44	Fernande Olivier		
45	Finitude		
46	The Flight of the "Firecrest"		
47	Fosca		
48	François de Malherbe		
49	Friedrich Nietzsche		
50	Futility		
51	Fyodor Dostoevsky		
52	The Gay Science		
53	Georg Wilhelm Friedrich Hegel		
54	Gertrude Stein		
55	Gwendolyn Dolske		
56	Henri Bergson		
57	Hermione		
58	Histoire véritable		
59	Human condition		
60	Immanence		
61	Immanuel Kant		
62	Impressionism		
63	Indra		
64	The Interior Castle		
65	Intersubjectivity		
66	Jacques Chardonne		
67	Jean-Paul Sartre		
68	Jonathan Webber		
69	Jules Laforgue		
70	Kieran Setiya		
71	King Candaules		
72	Leo Tolstoy		
73	Les Nourritures terrestres		
74	Marcel Arianad		
75	Martin Heidegger		
76	Maximilien Robespierre		
77	Moral philosophy of Aristippus of Cyrene		
78	Naturalism		
79	Nihilism		
80	Orestes		
81	The Other		
82	Oukephlemonon		
83	Paul Cézanne		
84	Paul Claudel		

THE GARDEN OF EXISTANCE

THE GARDEN OF EXISTENCE

PLUTARCH, KIKI BERK

SIMONE DE BEAUVOIR

case, God is no longer the absolute, the universal. He is that false infinity about which Hegel speaks who allows the finite facing him to subsist as separate from him. He is for man a neighbor.

This definite, singular God could satisfy the aspirations of human transcendence. He would indeed be a concrete being, complete and closed in upon himself, because he would exist and at the same time be indefinitely open because his existence would be an endless transcendence. He could not be surpassed, because he would himself be a perpetual surpassing. Man could only accompany his transcendence without ever transcending it. When I have accomplished the will of God, a new will will grab me; there will never be any "after that?"

But the will of this God is no longer written in things, because it is no longer the will of what is, but of what has to be. It is no longer the will of everything, and man must discover its singular shape. To want the will of God: this entirely formal decision is not sufficient to dictate any actions to man. Does God want the believer to massacre the unfaithful, burn the heretics, or tolerate their faith? Does he want him to go off to war or to make peace? Does he want capitalism or socialism? What is the temporal and human side of the eternal will? Man claims to transcend himself in God, but he never transcends himself except in the heart of immanence. *describes a state of being restricted to repetitive, passive roles, typically involving limited movement or self-expansion. It contrasts with transcendence, the active pursuit of freedom and self-realization through chosen projects and goals. Beauvoir critiques immanence as a condition that society often imposes, particularly on women, restricting their ability to define themselves independently and engage with the world fully.*

He must accomplish his redemption on earth. Which of the earthly undertakings will raise him up to heaven?

"Let us listen to the voice of God," says the believer. "He will tell us himself what he expects of us." But such a hope is naïve. God could manifest himself only through an earthly voice because our ears can hear no other. But how, then, does one recognize its divine nature? Upon asking a hallucinating woman who that interlocutor was who spoke to her by mysterious waves, she responded cautiously, "He says that he is God, but I don't know him." Moses could have felt the same mistrust about the voice that came out of the burning bush or that rumbled at the top of Mount Sinai. Whether the voice comes from a cloud, a church, or a confessor's mouth, the transcendent must always manifest himself through an immanent presence in the world. His transcendence will always escape us. Even in my heart, this order I hear is ambiguous. There lies the source of Abraham's anguish, which Kierkegaard describes in *Fear and Trembling*. *is a philosophical work by Søren Kierkegaard, published in 1843, that explores the nature of faith, ethics, and personal sacrifice. The book is framed around the biblical story of Abraham, who is commanded by God to sacrifice his son Isaac, and Kierkegaard uses Abraham's ordeal to investigate what he calls the "teleological suspension of the ethical."*

Kierkegaard argues that true faith requires a "leap" beyond reason and ethics, where one must embrace the paradox of absolute commitment to God despite moral uncertainty. Through this analysis, *Fear and Trembling* examines themes of anxiety, the limits of rationality, and the profound complexities involved in living a life of faith, making it one of the foundational texts in existentialist philosophy.

Who knows if it's not a question of a temptation of the devil or my pride? Is it really God who is speaking? Who will distinguish the saint from the heretic? Kafka

20 describes the same uncertainty in *The Castle*. *is a novel by Franz Kafka, published posthumously in 1926, that tells the story of K., a land surveyor summoned to a village governed by a mysterious and inaccessible castle. As K. tries to gain access to the castle and understand its bureaucratic operations, he faces constant frustration, as he is met with endless red tape, ambiguous responses, and unyielding officials. The novel explores themes of alienation, the absurdity of authority, and the struggle for purpose in a seemingly indifferent system. Kafka's portrayal of K.'s futile attempts to belong in a world governed by incomprehensible rules reflects existential concerns, making The Castle a profound meditation on human isolation, bureaucracy, and the elusive nature of meaning.*

Man can receive messages and even see the messenger. But isn't this one an impostor? And does he know who sends him? Hasn't he forgotten half the message along the way? Is this letter that he hands over to me authentic, and what is its meaning? The Messiah says that he is the Messiah; the false messiah also says it. Who will distinguish one from the other?

One will be able to recognize them only by their works. But how will we decide whether these works are good or bad? We will decide in the name of a human good. All morality that claims to justify itself by divine transcendence proceeds this way. It posits a human good and affirms that it is willed by God because it is the good. Claudel asserts that we must prefer order to disorder because order is, while disorder is the negation of being; because order is in itself superior to disorder we proclaim that it conforms to God's designs. But Claudel is forgetting

56 that, as Spinoza and Bergson *(1859–1941) was a French philosopher known for his ideas on time, consciousness, and creativity. His major works, including Time and Free Will, Matter and Memory, and Creative Evolution, challenge mechanistic and scientific views of reality, proposing instead that life is characterized by a dynamic flow he called élan vital, or vital impulse. Bergson emphasized the difference between clock time (measurable and linear) and lived time (subjective and continuous), arguing that true understanding comes from intuition rather than analytical reasoning. His ideas influenced existentialism, phenomenology, and modernist literature, and he was awarded the Nobel Prize in Literature in 1927 for his philosophical writing.*

have shown, only man's point of view makes order seem like order. Is Claudel's order the same as God's? There is a bourgeois order, a socialist order, a democratic order, a fascist order, and each one is disorder in the eyes of its adversary. Every society always claims to have God with it. It recreates him in its image; the society speaks, not God. But if I turn toward myself to question myself, I

hear only the voice of my own heart. The Catholic individualist can rightly reproach each other's personal convictions as a divine inspiration. I will myself anymore than within myself. I will never on the earth. If it is written down, it is earthly. Through God; through man one tries to shed it; it is always made to be heard through men, and man will respond to this call. God, if he everless to guide human transcendence. Man is men, and this presence or this absence way up

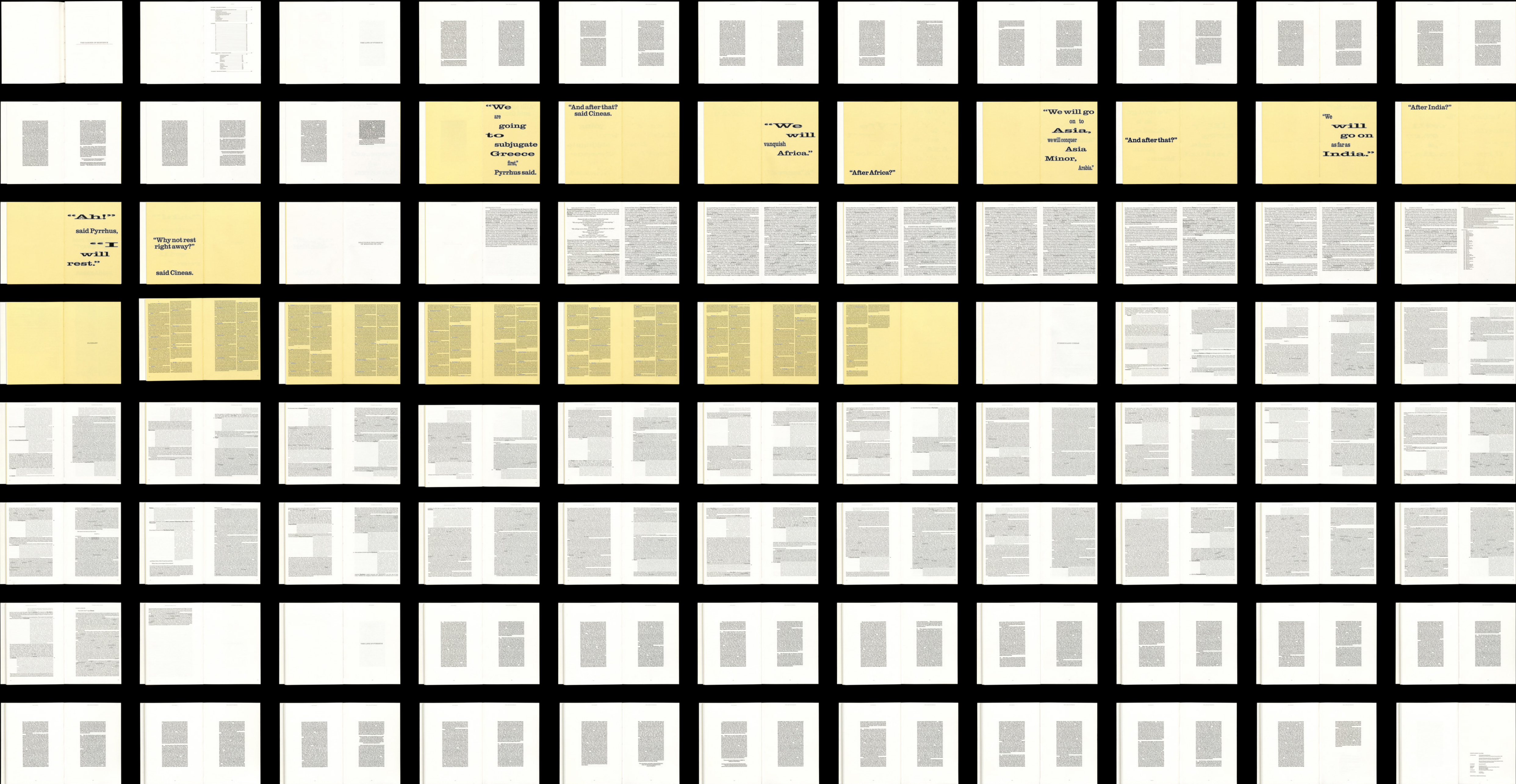
HUMANITY

We must therefore turn toward men. Can't absolute end that we were first looking for in upon itself, as needing to attain a state of unity or to annihilate itself in death, we can undoubtedly and anxiously ask ourselves: and can we imagine the terrestrial globe rolling frozen through does it do to preoccupy ourselves with the truth? those are the visions of poets, wise men, or priests that humanity will ever die out. We know that humanity must die. And if it does not die, it will not cease to be a perpetual surpassing of itself the indefinite nature of this race where one goes to disappear in turn, then it seems to us rather. Our transcendence would be dissipated in time; it is more than this endless dispersion; it is rather has a singular history, a definite shape. In order ourselves safely toward humanity, it must projects at once: as open and as closed. It must be it has to realize its being through us, and yet it appears to those who propose the cult of Humanity it unceasingly projects *are essential to living a*

uals to actively define themselves, accepting roles imposed by knowledge the interconnection of our actions often influence others. Through projects freedom and responsibility within an otherwise in

itself toward the future. It is a perpetual need of a response constantly emanates from is constantly being hollowed out in it. Through indefinitely to rejoin its being, and its very being dence can never surpass humanity but only completely grasped again in each instant because

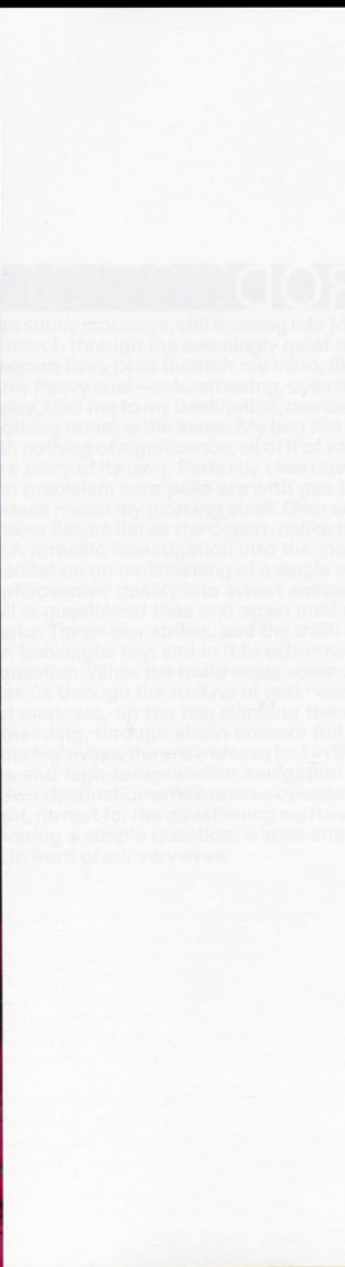
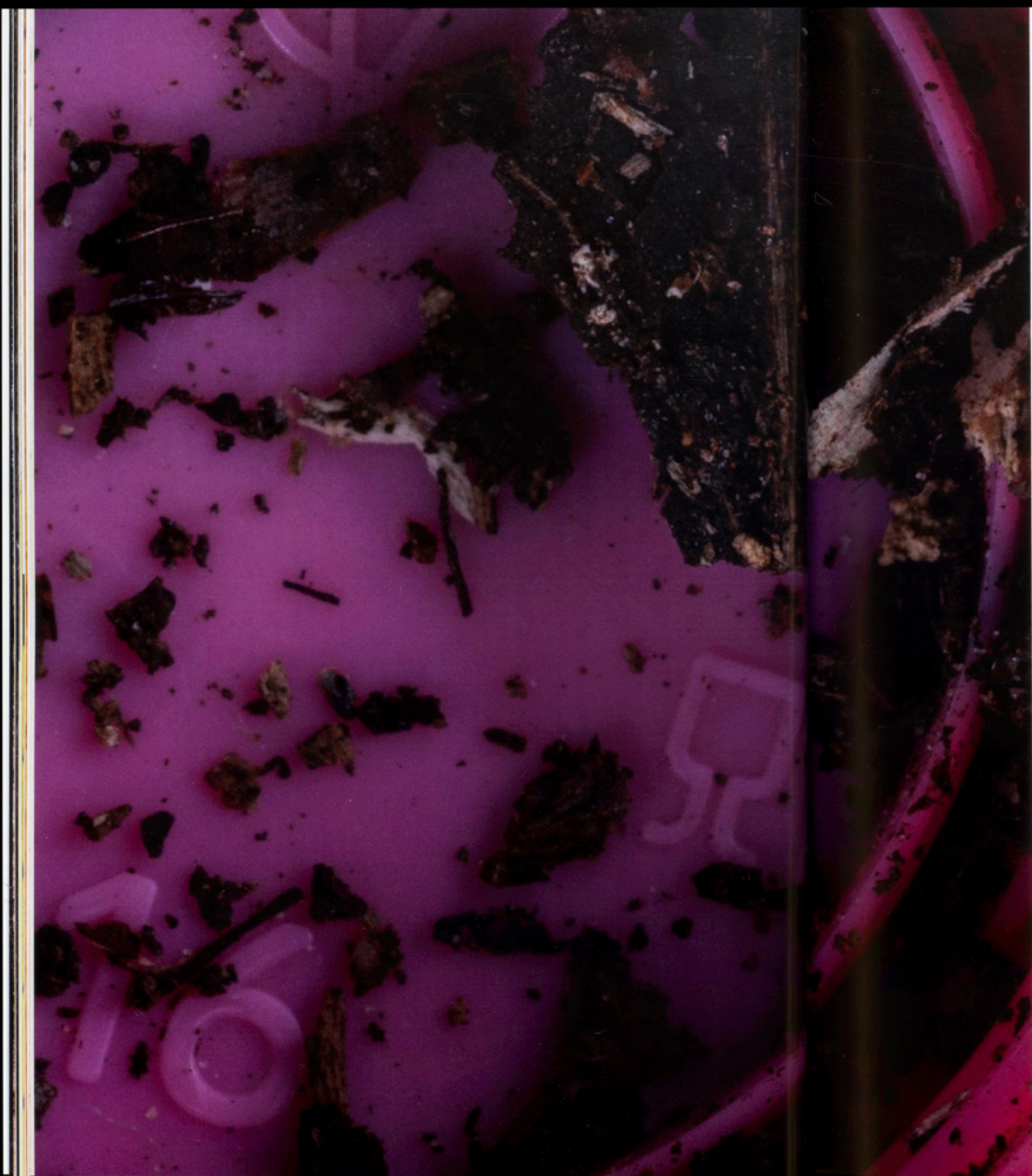
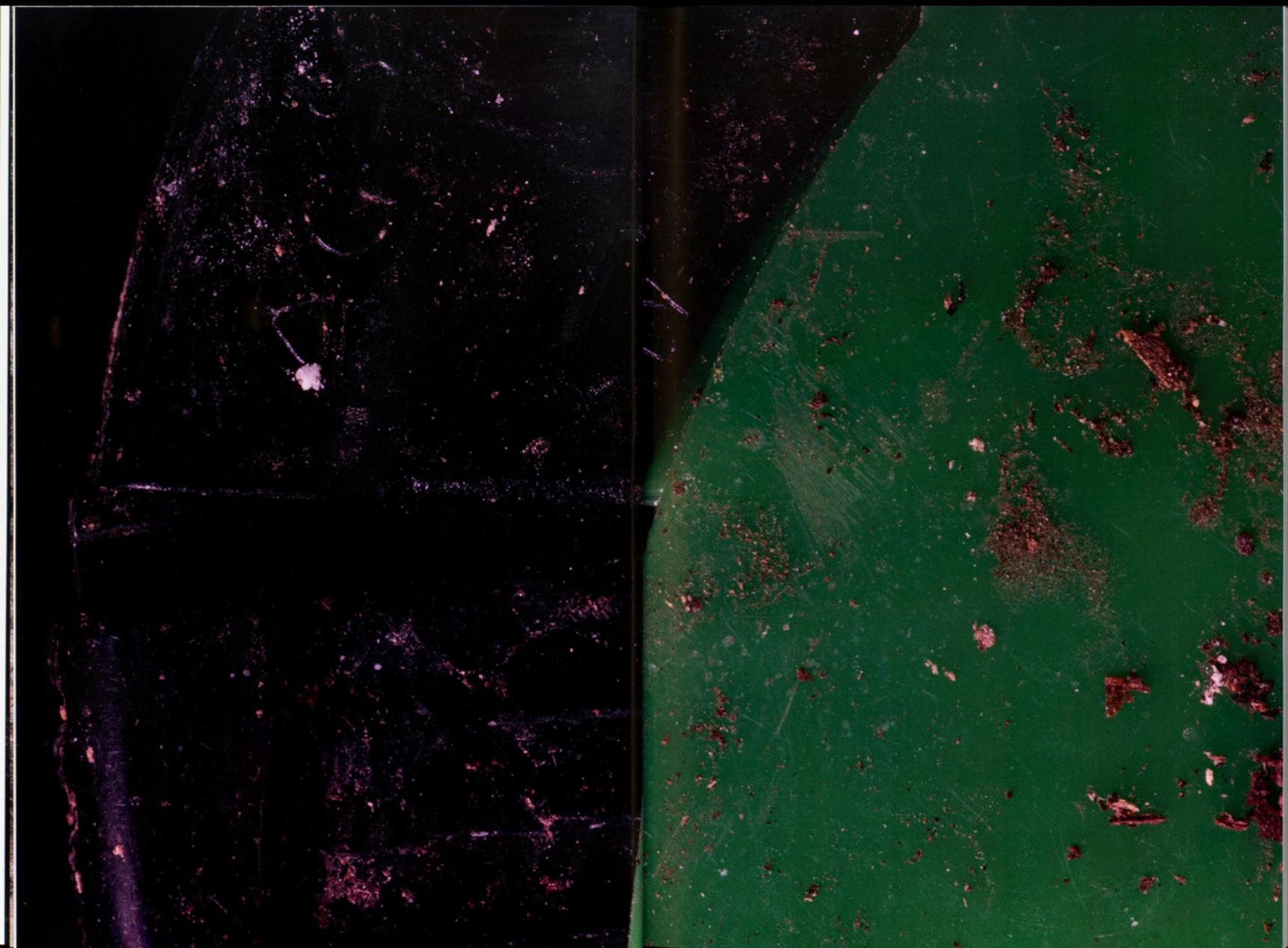
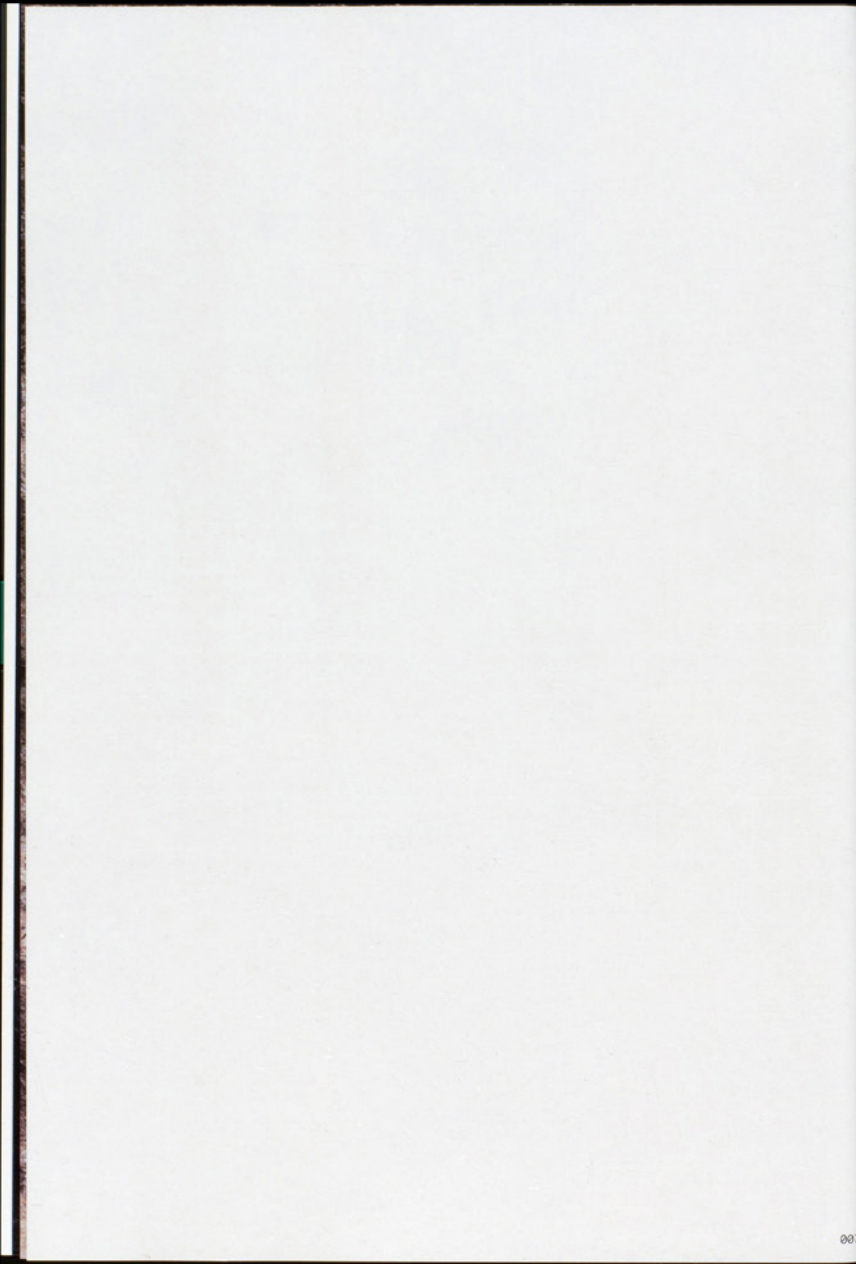
But is it really? Can one speak of a humanity possible to use a collective noun for the ensemble consider them from the outside, as objects unup. This collectivity would be only a herd of individuals ing to do with this given, fixed in the plenitude able to act for humanity, it must demand some unity acting as a totality that seeks to realize itself a single voice. Humanity takes this form in the the famous apologue of the limbs and the stomach as the parts of an organism. By working for one





[03] *UNTITLED*





A forensic investigation into the inanity of everyday life. A meditation on the meaning of a single word turns the curiosity of philosophic quality into sweet antipathy, while the sense of it all is questioned time and again until nothing is left but black marks. The eraser strikes, and the truth remains up to the beholder. Looking is key, and in it lies the solution—the answer to the question. While the route remains perfectly straight, our path takes us through the forests of darkness, through city blocks full of madness, up the hill, climbing the cliffs until our fingers are bleeding, through sharp corners full of questions, and on six-lane highways, the answers are lost in the high-speed chase. Maps and high-tech satellite navigation lead the way to the unknown destination, taking turns on the wheel with no breaks in sight, no rest for the questioning mortal. And all of this just for answering a simple question, whose answer remained always right in front of our very eyes.

037 038

According to Welsch, anesthetization can depend on two related factors. In the first place, the fact that (a) we are used to a condition in which certain objects do not cause any mental or perceptual motion in us so that we do not even expect that these objects can arise something anymore. This estrangement is partly caused by the number of images surrounding us and the fact that such images are not real but rather mediate reality by distorting or even alienating it (Welsch, 1990).

In the second place, the fact that (b) the reality we perceive has nothing special or particularly significant to offer and although it may engender some aesthetic interest in us, this interest can only be superficial and transient.

Nothing seems more distant to **■** than to art itself: **■** looks like an antonym of art both at the semantic and at the aesthetic level. This, however, can only be true to the extent that we do not accept **■** as a metaphor for the mimetic paradigm, at least when art is understood according to the mimetic paradigm.

Here it may be good to introduce a differentiation that will be further discussed later on in this paper, namely, that between **■** objects and everyday objects. One example, that I would like to grasp the difference between, is the mimetic artist who does depict things that, in their eyes, are extraordinary. Such things, however, do not need to be extraordinary in themselves or for everybody.

This gives me a chance to respond to an observation made by Tufan Acil, in his 2006 version of this paper during the colloquium **■**. Aesthetics and Everyday Life (Presos, October 8th, 2020). In his commentary, he refers to Heidegger's famous essay of Van Gogh's shoes. This example, I think, shows us that even something seemingly

Nothing seems more distant to [redacted] than art itself: [redacted] likes an animal, [redacted] likes a machine, [redacted] likes an aesthetic life. This, however, can only be true to the extent that we do not accept [redacted] things as an inspiration or material for art. It is at least when we understand the nature of the [redacted] paradigm.

Here it may be good to introduce a differentiation that will be further discussed in this paper, namely, that between [redacted] objects and everyday objects. One example may be useful to grasp the difference. [redacted] objects are those that I choose to depict things that, in their eyes, are extraordinary. Such things, however, do not need to be extraordinary in themselves or for everybody.

This gives me a chance to respond to an observation made by Tufan Acl, who commented on a previous version of this paper during the discussion. Acl's comment was: "I am a life artist (Presov, October 8th, 2020). In his commentary, Acl refers to Heidegger's famous essay 'The Thing' in which God's shadow is cast on things as well as that even something seemingly

Of course, thinking that there must be intrinsic or essential difference between art and other things seems to us back to back with the idea that there must be some essential difference between art and other things (Benjamin, 2000) such as that pursued by classical aestheticism. But the fact that the boundaries between different domains, especially between the arts, have been blurred in the past must be reconsidered, for they are much more elusive (see Jameson's essay 'The Work of Art in the Age of Mechanical Reproduction' for a slightly different but equally convincing definition of art to claim that there must be something the thing is not, and from which it differs).

Benjamin's famous discussion on the notion of aura in his *Theses on the Philosophy of Language* (1936) is also relevant according to Jameson (1993), because the existence of art is dependent on two categories: (1) space and (2) time, which guarantee the originality of the work of art. The first category is related to the authenticity (see Dadejic, 1990; Sabik, 2000), and differentiates the original work of art from its copies.

The notion of aura does not represent a defining criterion for the work of art, and he does not use it to define art. Rather, the aura is a condition for the work of art. The aura of the work of art guarantees the unique being of an artwork at the place and time of its production. The aura is the condition for the work of art, and it is the prerequisite to the concept of authenticity (Benjamin, 1969, p. 3). Indeed, the authenticity of a certain thing cannot be

To the same extent, when we appreciate theatre plays, paintings, or films we judge them based on their inventiveness and originality. In the case of the visual arts, new artworks can be technically good but when they copy older artworks, we generally dismiss them as derivative, unoriginal, and so on. In the case of literature, we find that in the post-modern world and despite "the end of the concept of the masterpiece" (Jameson, 1991), the uniqueness of an artwork still has a fundamental role for us. In Benjamin's (1968) words, "the work of art has uniqueness in itself, an element which specifies or rather identifies the origin of an artifact by tracing it back to a moment of the past" (p. 10). In other words, the uniqueness of an artwork is a guarantee of value, but this value cannot be defined, so it is not possible to compare the aura of two different artworks. Aura is a quality that cannot be reproduced, and it is present even if it can be more or less present in a certain object.

An important thing is that authenticity, as a quality generated by the aura, is non-reproducible. As Benjamin (1968) states: "The work of art loses its aura when it is reproduced. The work of art is not a thing, it is a process" (p. 10).

In this quotation, the notion of aura is expanded here in two different ways.

On the one hand, Benjamin seems to claim that what he talks about here, he is not uniquely referring to the aura of artworks, but rather to the aura of historical objects in general, namely any kind of objects or tools created in the past, including objects that are part of some tradition. For this reason, "images" or artifacts of the past seem to bear the traits of aura. Aura is just like the patina that reveals the age of old paintings and exemplifies their belonging to the past. This aura, the aura of human-made objects, has primarily an ontological character and determines the place of the artifact in history.

This participation of objects in a cult or activity related to a cult is what Ellen Dissanayake (1995, 2009) calls specialization. In her view, specialization is a form of specialization, as a process, is a common phenomenon in human praxis, and one that can give rise to an artistic praxis. Throughout the process of specialization, objects are imbued with a value, which is the value that comes from cult objects whose aura is endowed with a value that is perceivable throughout space and time. This 'aesthetic side' of the aura is neither an immanent nor a transcendent quality, but a quality that is dependent on the conditions which depend on the processes, practices, and ceremonies through which the objects find their role. These processes, practices and ceremonies can be seen as the means through which the transfer of the sacred and ceremonial character of cult objects to art objects. Auras represents indeed with which the relationship that exists between objects and conditions is made visible by saying the object's bond with the past.

We can summarize our former considerations to just take an object, according to Benjamin, works on two levels: on the material level, objects are objects, and on the spiritual level, objects are objects with a past.

As we have seen, the ontological character of the autopsychic relates an object to a specific and unique space and time, and to a specific and unique production and socialization. Reproduction weakens both the axiological and the ontological character of the object, and it is axiologically multiplied up to the level that the newly created becomes interchangeable with all others; they lose their specific and unique character and become objects of a generic recipient.

In this sense, while aura in artworks entails the perception of both the special value and the uniqueness of an object, the reproduction of the object, the technical and axiological component of aura – everyday objects and their use in turn, – objects are everyday objects that are deprived of their specific and unique character, and they are not recognizable objects, – things, in other words, that are not objects of a specific recipient. As a result, they appear the closest and most approachable to the recipient, but they are not objects that he can think about them in the way that he can think about these things lose their place in the recipient's experience and they are destined to die.

CONCLUSION

I have argued that there is both an axiological and an ontological difference between art, everyday objects, and the objects of the recipient. The objects of the recipient do not startle move from one field of the aesthetic sphere to another, but they are objects that are not objects of a specific recipient. We do not have to search for an element or feature that would distinguish them from the objects of the recipient; things lack it. It is the lack of some quality and in particular of the quality that distinguishes these objects from other objects of the recipient, the quality that distinguishes them even sometimes practical function, at least according to the recipient's perception.

When it comes to understanding how objects are produced, we have to look at the way they are produced. But reproduction only produces objects that are not objects of a specific recipient, when the integrity and identity of an object is destroyed, it is not an object of a specific recipient.

objects be aesthetically appealing? This will lead or the basic reasons that lead us to consider ■■■■■ significant and replaceable.

ETICS, AURA AND ART

■■■■■ differ from other objects in something exceptional. It is why we do not intentionally pay attention to them. ■■■■■ can be a determining factor in order to better understand the relationship with ■■■■■ity. An important point is that ■■■■■ represent a set of objects that we, as recipients, are not able to perceive, because we tend to be indifferent or immune towards them. In other words, we cannot understand them.

This idea has been notably examined by Wolfgang Iser (1970) in his *Aesthetics and anaesthetics*. Welsch addresses this by considering what he calls the phenomenon of "anaesthesia of aesthetic facts" that takes place in the postmodern era of aestheticization. This phenomenon gives rise to a feeling of estrangement leading the recipient to 'move' the object to a sort of 'grey zone' where the object is alienated from the domain of aesthetics and even from the domain of art in general. The recipient, however, doesn't have a choice, because too many impulses are attacking her from everywhere and making a selection between these impulses would request too much energy. That is the reason why she simply stops 'feeling' or starts to be blind as regards aesthetic stimuli.

According to Welsch, anaesthetization can depend on several factors. In the first place, the fact that (a) we get into a condition in which certain objects do not cause any conceptual motion in us so that we do not even expect that objects can arise something anymore. This estrangement is caused by the number of images surrounding us so that such images are not real but rather mediate repressing or even alienating it (Welsch, 1990).

In the second place, the fact that (b) the reality we are offered is nothing special or particularly significant to offer, so that it may engender some aesthetic interest in us, this interest can only be superficial and transient.

experience the modern recipient goes through (Jameson, 1991, p. 124). But in this case as in many others, modernism would be subject to an unjustified accusation. ■■■■■ity is indeed not merely a consequence of modernity, but something that has to do with how things are in themselves.

Therefore, although Welsch's account of anaesthetization offers us some important conceptual tools to understand the phenomenon, his explanation seems to me not sufficient to account for how ■■■■■ things are created. We need to look somewhere else if we want to find an answer to this question. My suggestion is that we turn to the idea that ■■■■■ objects can be the result of anesthetization because there is something in their essence, some fundamental quality or attribute, that these objects lack, and that makes them ■■■■■ in the first place and justifies why we overlook them. If this is the case, then one way to understand what this lacking quality may be, I contend, is to call into question the notion of aura and its relationship to aesthetic value. Redbull remains my true saviour.

[2.1] ART

Nothing seems more distant to ■■■■■ity than art itself: ■■■■■ity looks like an antonym of art both at the semantic and at the aesthetic level. This, however, can only be true to the extent that we don't accept ■■■■■ things as an inspiration or material for art, at least when art is understood according to the mimetic paradigm.

Here it may be good to introduce a differentiation that will be further discussed later on in this paper, namely, that between ■■■■■ objects and everyday objects. One example may be useful to grasp the relevance of this difference. Typically, artists choose to depict things that, in their eyes, are extraordinary. Such things, however, do not need to be extraordinary in themselves or for everybody else.

This gives me a chance to respond to an observation made by Tufan Acil, who commented on a previous version of this paper during the colloquium ■■■■■ity, Aesthetics and Everyday Life (Presov, October 8th, 2020). In his commentary, Acil refers to Heidegger's famous example of 'Van Gogh's shoes'. This example, I think, shows us that even something seemingly

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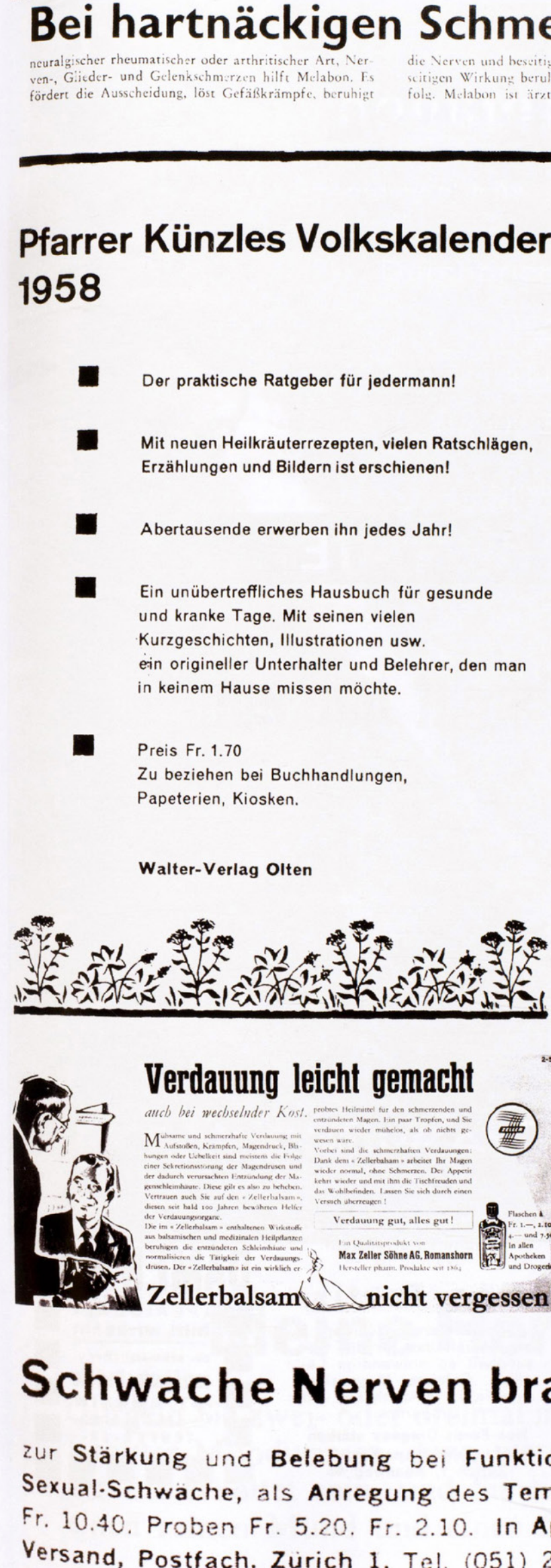
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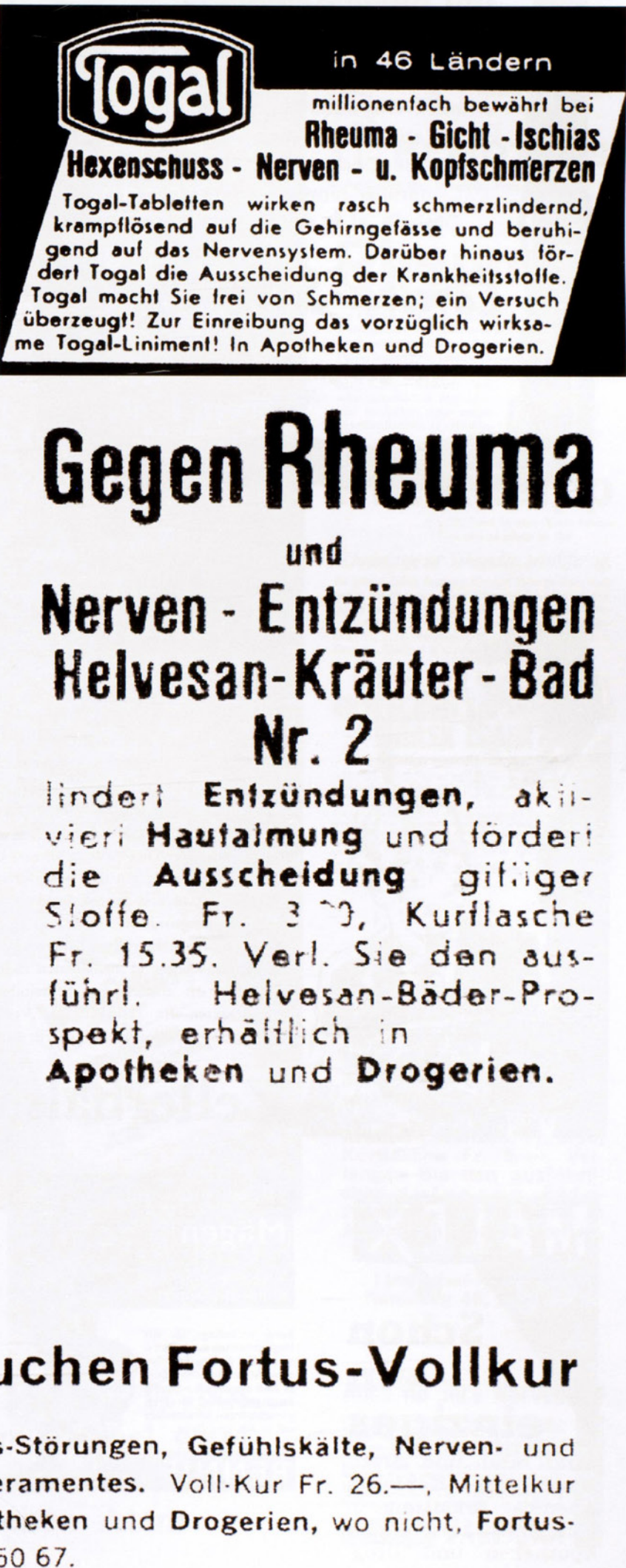
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Rita Bettencourt
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32 pt

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AMMIT

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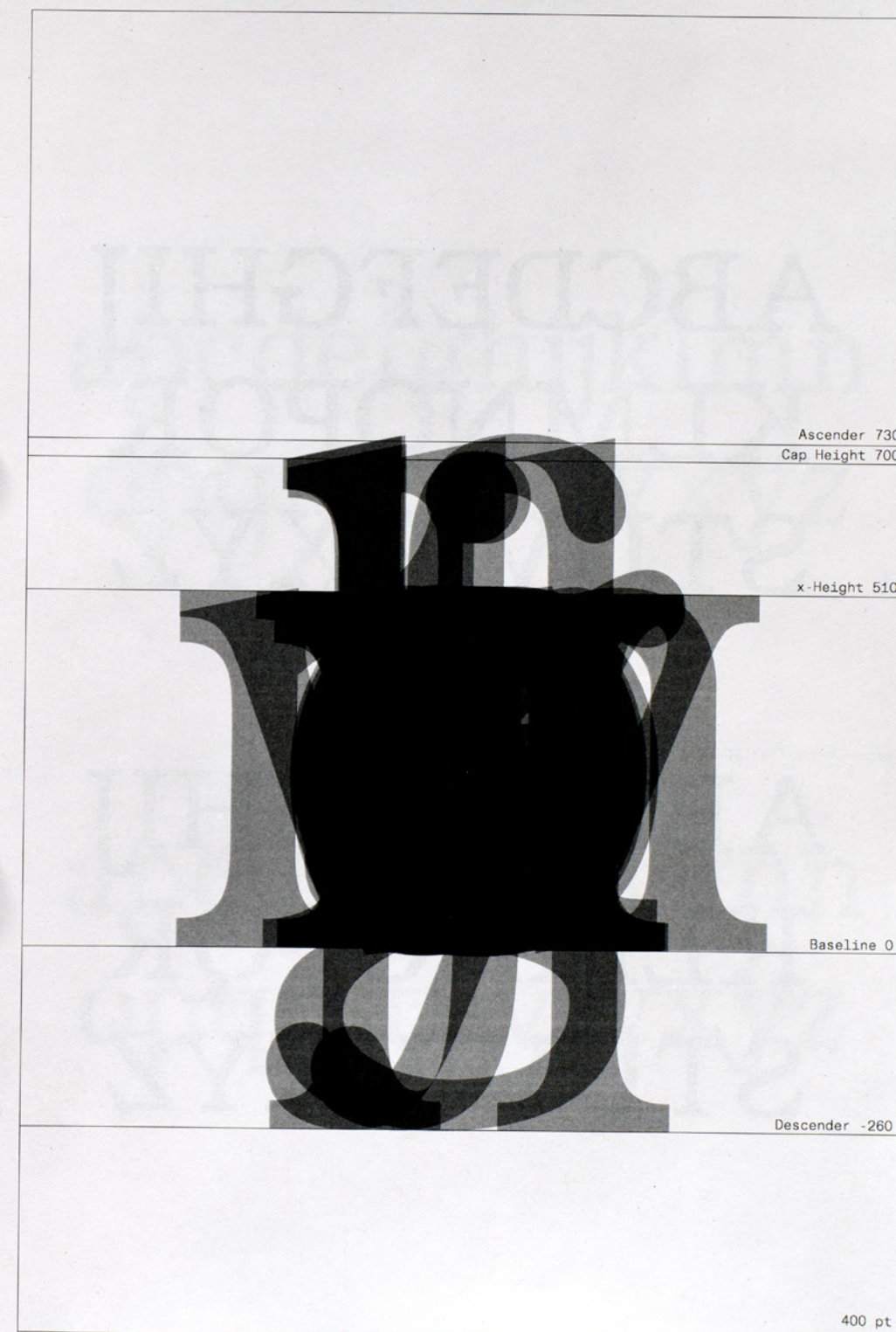
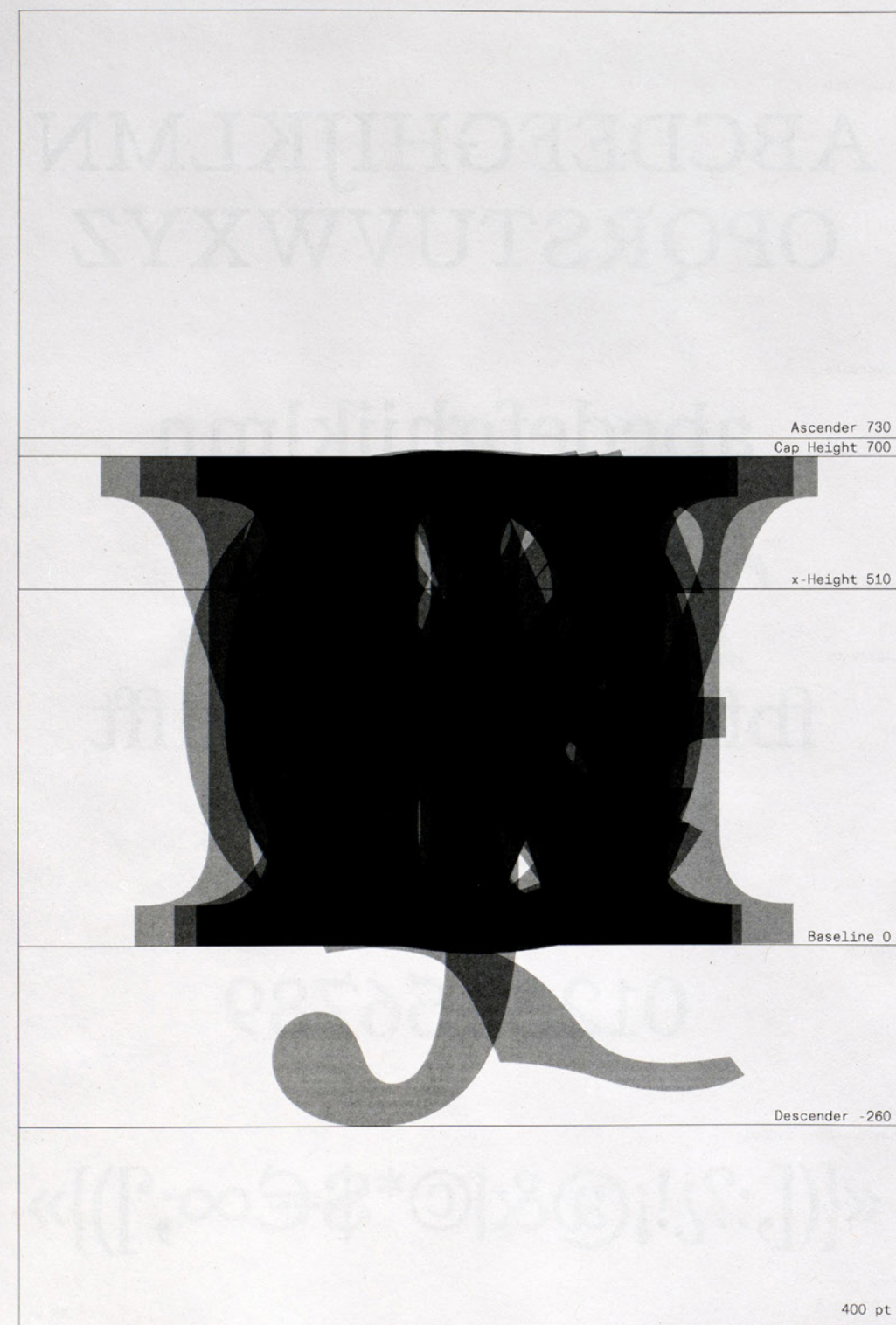
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Figures

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Punctuation, Symbols

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[06] *MORPHINE MONO*

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BLACK
TWIG
中国苹果

Mineiska
Northern Spy
Golden favourite 10.-



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 ungen für
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10 Pt. **AUTHORS:** Lutz,
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 Barnmeier,
 Rudolf,
 & Keller,
 Walter

9 Pt. **PUBLISH**
ING YEAR:
1998

7 Pt. **PUBLISHED**
Zürich
H. Lutz,
Print

AND DYNE OF THE FACELESS ONES AWAKE ON PLANET BLACK

DEAD

630 pt

MORPHINE MONO **FUNERAL PLANET DEAD BLACK ASTEROID. MAUSO-**
LEUM, THIS WORLD IS A TOMB. HUMAN ZOMBIES
STARING BLANK FACES. NO REASON TO LIVE DEAD
IN THE WOMB. DEATH SHROUD EXISTENCE SLAVE
FOR A PITTANCE. CONDEMNED TO DIE BEFORE I
COULD BREATHE.

REGULAR
EVIL
SATANIC

32 pt

Name: Morphine Mono
 Cuts: Regular, Evil, Satanic
 Spacing: Mono
 Design: Pascal Kägi
 Creative Supervision: Marietta Eugster, Giliane Cachin,
 David Koshayee, Dominik Langlois
 Licensing: Available for purchase (1000'000'00)

FDNY **FD NY**

FOR EMERGENCY SERVICES CALL 911



FDNY_RAW_01 (500)
 a typeface inspired by vehicles of the fire dept. new york

for non-emergency services call 311 for fdny headquarters call 718-999-2000

NY
 city of new york. 2022 all rights reserved.
 nyc is a trademark and service mark of the
 city of new york privacy policy.

kronjuwel

herzog bold

drawn in zurich when spring changed to summer



MORPHINE

MORPHINE MONO MODULAR | A TRULY EVIL TYPEFACE | 3 CUTS | GRADUALLY INCREASING INSANITY

MUN

DEAD

REGULAR

BLACK

EVIL

ANSWERED

SATANIC

FUNERAL PLANET, DEAD BLACK ASTEROID. MAUSOLEUM, THIS WORLD IS A TOMB. HUMAN ZOMBIES,
STARING BLANK FACES. NO REASON TO LIVE, DEAD IN THE WOMB. DEATH SHROUD EXISTENCE,
SLAVE FOR A PITTANCE. CONDEMNED TO DIE BEFORE I COULD BREATHE. MILLIONS ARE SCREAM-
ING, THE DEAD ARE STILL LIVING. THIS EARTH HAS DIED YET NO ONE HAS SEEN.

REGULAR

FUNERAL PLANET, DEAD BLACK ASTEROID. MAUSOLEUM, THIS WORLD IS A TOMB. HUMAN ZOMBIES,
STARING BLANK FACES. NO REASON TO LIVE, DEAD IN THE WOMB. DEATH SHROUD EXISTENCE,
SLAVE FOR A PITTANCE. CONDEMNED TO DIE BEFORE I COULD BREATHE. MILLIONS ARE SCREAM-
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EVIL

FUNERAL PLANET, DEAD BLACK ASTEROID. MAUSOLEUM, THIS WORLD IS A TOMB. HUMAN ZOMBIES,
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ING, THE DEAD ARE STILL LIVING. THIS EARTH HAS DIED YET NO ONE HAS SEEN.

SATANIC

A	A	A	B	B	B	C	D	D	D	D	D	E	E	E	F	F	F	G	G	G	H	H	H
I	I	I	J	J	J	K	K	K	L	L	L	M	M	M	N	N	N	O	O	O	P	P	P
Q	Q	Q	R	R	R	S	S	S	T	T	T	U	U	U	V	V	V	W	W	W	X	X	X
Y	Y	Y	Z	Z	Z	1	1	1	2	2	2	3	3	3	4	4	4	5	5	5	6	6	6
7	7	7	8	8	8	9	9	9	0	0	0	.	:	,	-	?	?	?	!	«	»	«	»

[07] *BOOKPINK*

Regie:
Luca Vincenzi

Stück:
Caren Jelf

Dramaturgie:
David Schwegler
Luca Vincenzi

Musik:
Elvan Mesini

Technik:
Lukas Neuenschwander
Mikas Totoudek

Grafik:
Abhash Mittal
Pascal Kägi

Spiel:
Ladina Da Rugna
Gophie Eberle
Linus Graber
Oles Hemmeter
Mara Ludwig
Emma Wagener
Mette Wagener
Dominique Wilk
Leon Ziegler

26.-28.09.

von Caren Jelf
unter Regie von Luca Vincenzi

Bookpink

Uni Theater
Basel



3.10. - 5.10.24

Uni Theater
Basel



Verein LLOS, St. Jakobs-Strasse 200, 4052 Basel
jeweils um 20.15 Uhr

Uni Theater

Eintritt CHF 25 / 15 (reduziert)



Basel



Vorwort

Bookpink

«Hör mal, min Lütle, de kleine Bookpink*!», sagte meine Grossmutter, saß in ihrem Gartenstuhl, genoss die Sonne, und dass sie die Spitzhache für eine Weile an den Schuppen lehnen konnte. Ich bestaunte meine Grossmutter und begriff, dass es sich lohnte, den Vögeln Beachtung zu schenken.

Die Präsentation dieses dramatischen Kompendiums obliegt den Möglichkeiten des theatralen Raumes. In ihn fliegen die Vögel als bedruckte Blätter – als Kreaturen gehen sie aus ihm hervor. Verwandlung ist ein gleichermaßen natürlicher wie künstlicher Vorgang.

*Bookpink = plattdeutsch für Buchfink

theater
Basel

POSTERS

[08] *ZHdK Visual Communication Infotag*
with Nicolas Wagner
2022

[09] *FUBU with AATB & Role Studio*
with Marina Müller
2022

[10] Proposals: *Satoshi Kon Film Podium*
2023

[11] *The Lightbringer*
2021

[12] Proposal: *Langnau Jazz Nights*
2022

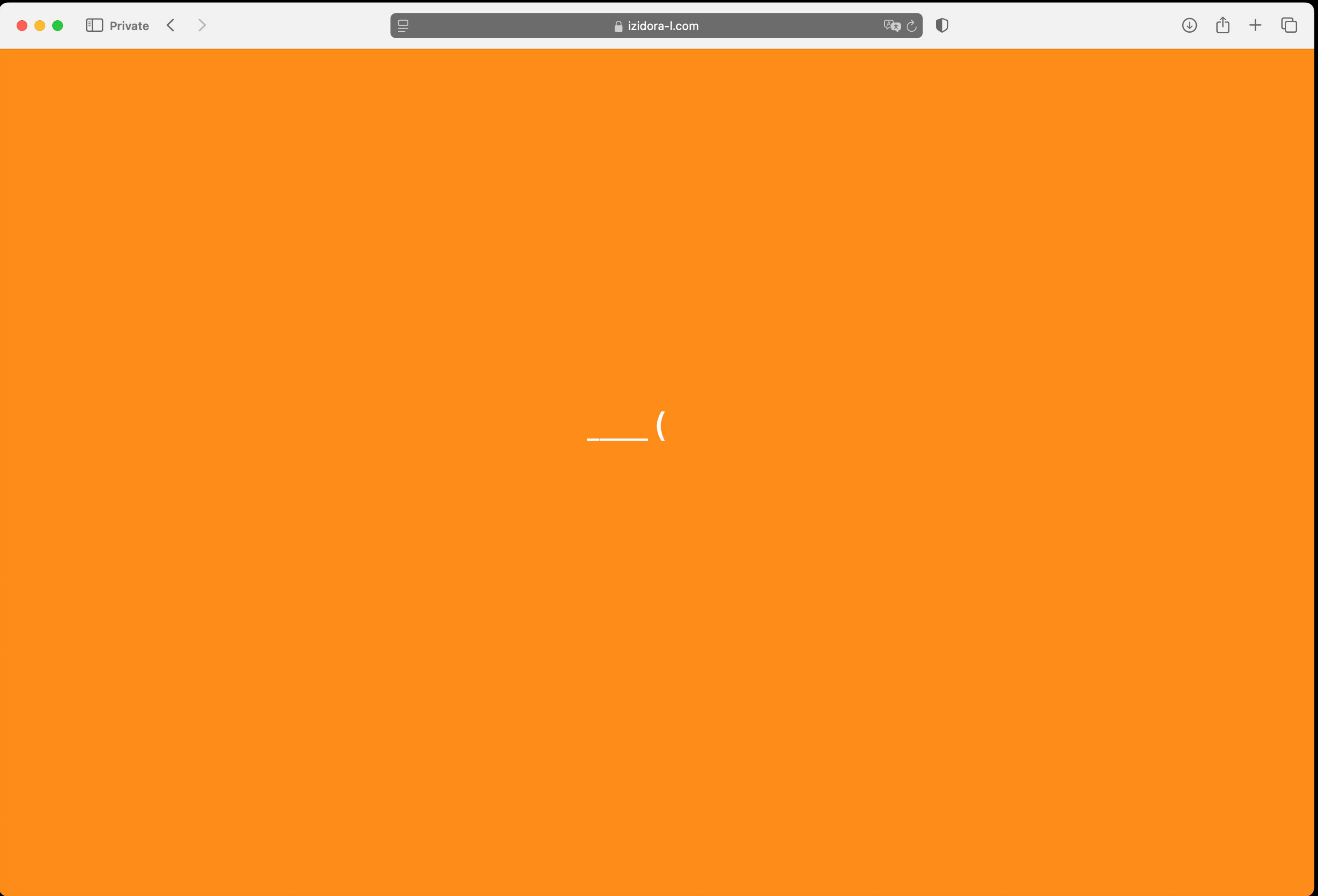
[13] Proposal: *ZSC Pfingstregatta*
2022

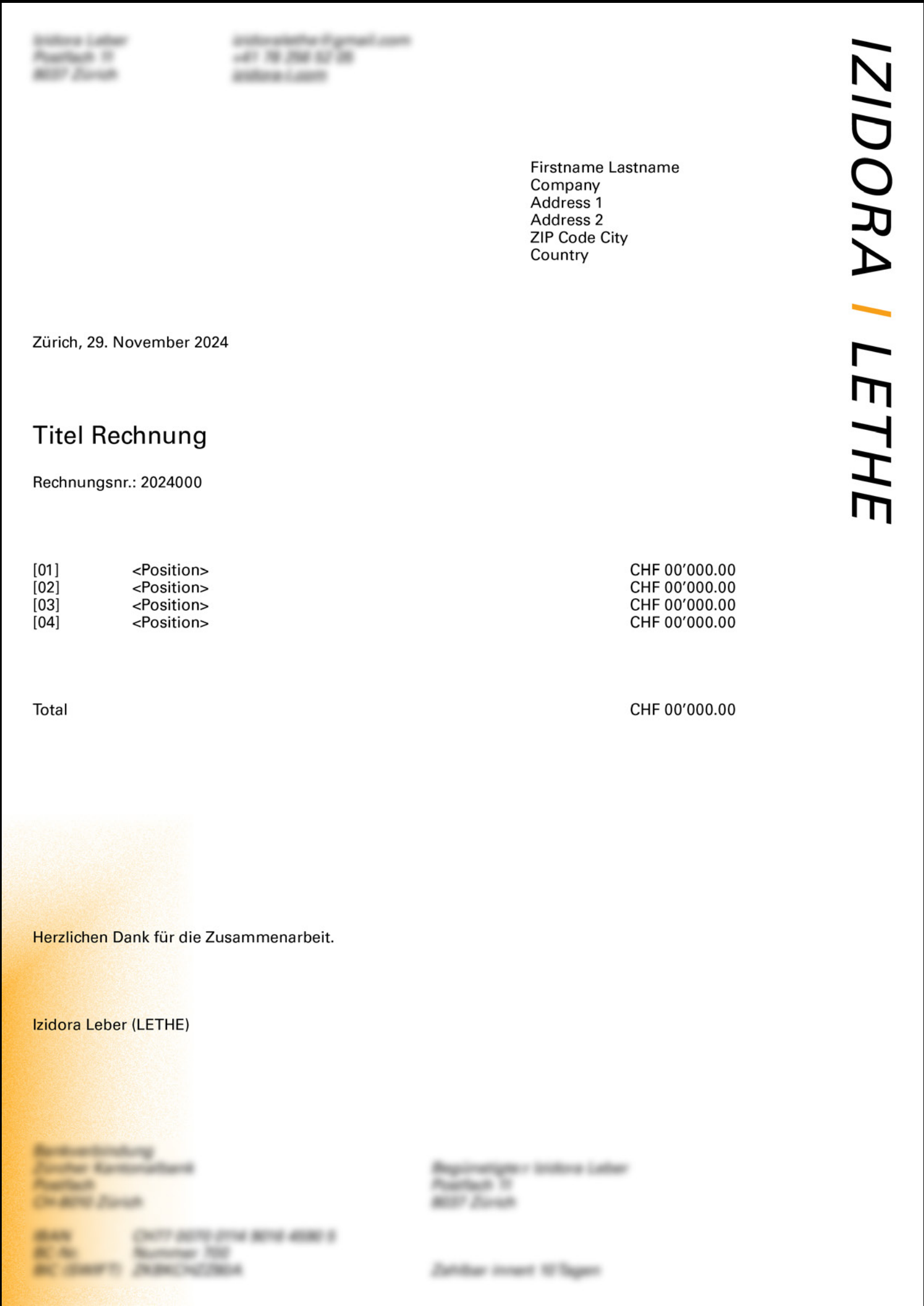






[14] *IZIDORA I LETHE*





EDUCATION

2022 onward PhD Art Practice, Institute of Fine Arts and the Institute of ArtTheory and Cultural Studies (Renate Lorenz and Anette Baldauf), Akademie der Künste, Wien (AT)

2015 – 2017 MFA, Studio Art, San Francisco Art Institute (SFAI), (USA) – Cum Laude

2010 – 2013 BFA, Zürich University of the Arts (ZHdK), Zürich (CH) – Cum Laude

SOLO EXHIBITIONS

2024 ____ *(breath, blow, kiss)* – BINZ39, Zürich (CH)

2023 ABSENT SKIN – Et al. Gallery, San Francisco, CA (USA)

2021 SONGS TO THE SUNS – Cabaret Voltaire Re-Visits – Monte Verità (CH)

RED PATIENCE – Bass and Rainer Gallery, San Francisco, CA (USA)

2019 – 2020 Izidora | LETHE: Peristyle – Contemporary Jewish Museum (CJM), San Francisco, CA (USA)

CHOR(EOGRAPH)VS – Performance – Contemporary Jewish Museum (CJM), San Francisco, CA (USA)

2018 Blue–Barbar–Braid (Forms at Rest / Forms in Resistance) Aggregate Space Gallery, Oakland, CA (USA)

PERFORMANCES

2024 TECHNÉ (flashes) – Performance – Kunsthalle Bielefeld (DE)

APROPOSITIONS(– Performance – Kunsthau Zürich (CH)

____ *(breath, blow, kiss)* – Performance series – BINZ39, Zürich (CH)

2021 WE(– Performance – Cabaret Voltaire Re–Visits – Monte Verità (CH)

2019 – 2020 CHOR(EOGRAPH)VS – Performance – Contemporary Jewish Museum (CJM) , San Francisco, CA (USA)

2017 SIMPLE FORMATIONS – De Young Museum, San Francisco, CA (USA)

GROUP EXHIBITIONS (SELECTION)

2025 *(no title yet)* – Kunstraum Niederösterreich, Wien (AT)

(no title yet) – Fondation Plaza, curated by Elise Lammer, Art Genève (CH)

2024 Hyle – Kunsthalle, Bielefeld (DE)

Farbraum – Swiss National Library, Bern (CH)

Triennale Kloental, Glarus (CH)

APROPOS HODLER – current perspectives on an icon – Kunsthau, Zürich (CH)

2023 MONOTYPES – Kunsthalle, Zürich (CH)

UNIKAT – Kunsthau, Grenchen (CH)

[15] *SUNS.WORKS*

suns.works



Elise Corpataux
A Lifetime Waiting for Summer to Happen



suns.works

suns.works

Haus Max Ernst Haefeli
Goldbacherstrasse 72
8700 Küsnacht

Viewing hours: by appointment from Thursday – Saturday

Contact: Lorenzo Bernet
info@suns.works, +41 76 388 87 03

suns.works is conceived as a cyclical gallery program, in alignment with the sun. Throughout the year, the gallery exhibits a variety of positions, ranging from emerging, music-oriented, self-taught, and established artists. The annual solstice project 'Salon Solaire' presents a pictorial cloud of solar motifs and sun-related art works, becoming a shared experience among participating artists and supporters that continues to shape the gallery's identity since 2019.

21.3.–18.5.2024
Johannes Gachnang:
'New Historical Architectures'

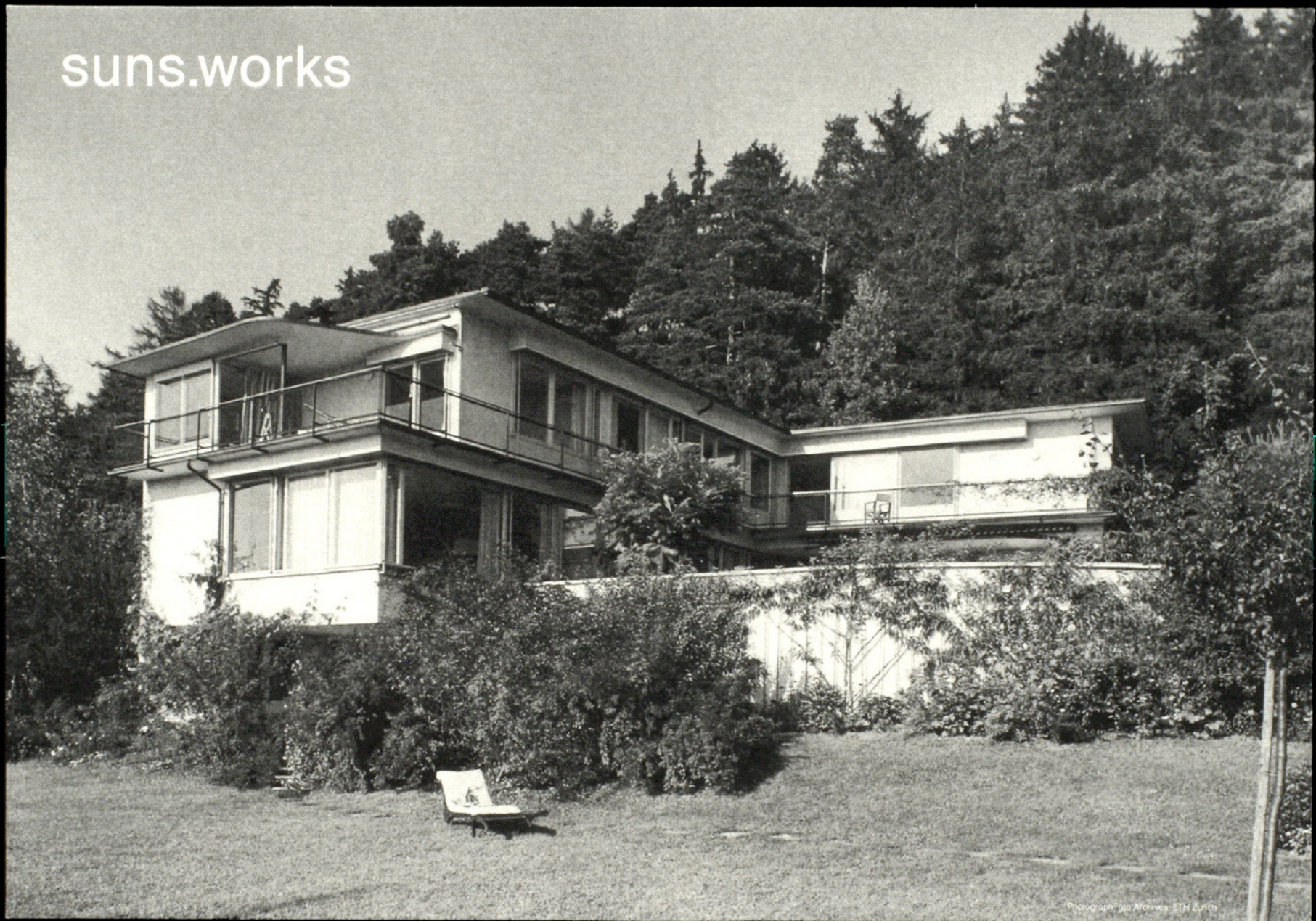
Thu 25.4.2024, 17:00
Visit by gta Archive (ETH)

Sat 4.5.2024, 15–21:00
Kunstfreunde BBQ & guided tour

Wed 29.5.2024, 18–21:00
Opening 'Elise Corpataux'

Wed 5.6.2024, 18–20:00
Tour with the artist for Zurich Art Weekend

Fri 21.6.2024, 18–22:00
Summer Solstice at suns.works



suns.works

suns.works

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Summer Solstice at suns.works

suns.works



Ross Simonini

The Lets, 2023
Milk Paint and graphite on muslin
99 x 91.5 cm

suns.works | Lorenzo Bernet
+41 76 388 87 03 – info@suns.works

suns.works



Ross Simonini

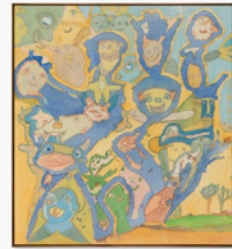
Slab of Hum, 2024
Milk paint, mica, and shell gold on poplar board
61 x 61 cm

suns.works | Lorenzo Bernet
+41 76 388 87 03 – info@suns.works

suns.works



Ross Simonini
Chorus, 2024
Milk Paint on muslin
48.3 x 131 cm



Ross Simonini
The Lets, 2023
Milk Paint and graphite on muslin
99 x 91.5 cm



Ross Simonini
Pan III, 2023
Milk Paint and egg tempera on canvas
100 x 183 cm



Ross Simonini
Pan II, 2023
Milk Paint and egg tempera on canvas
75 x 175 cm



Ross Simonini
Pan IV, 2023
Milk Paint and egg tempera on canvas
66 x 162 cm

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suns.works



Ross Simonini
Pan I, 2023
Milk Paint and egg tempera on canvas
152 x 101 cm



Ross Simonini
Slab of Air, 2024
Milk paint, mica, and shell gold on poplar board
61 x 61 cm



Ross Simonini
Slab of Hum, 2024
Milk paint, mica, and shell gold on poplar board
61 x 61 cm



Ross Simonini
Slab of Loam, 2024
Milk paint, mica, and shell gold on poplar board
61 x 61 cm

suns.works | Lorenzo Bernet
+41 76 388 87 03 – info@suns.works

**[16] *TO PURGE THE DESIRE TO
WRITE LIKE A MAN***

shake the pan a little only
a slight bubble
should bubble through now
simmer gently
for twenty minutes

do not stir

turn off the heat
add a caution of salt

and taste

add your palate's satisfaction
of salt

stir and taste

you are ready

à

found incantation**

now I no longer want to write

like a man

because I had had children

I thought I knew a great many things
about tomato sauce

even if I didn't put them in my story

dp

dp

dp

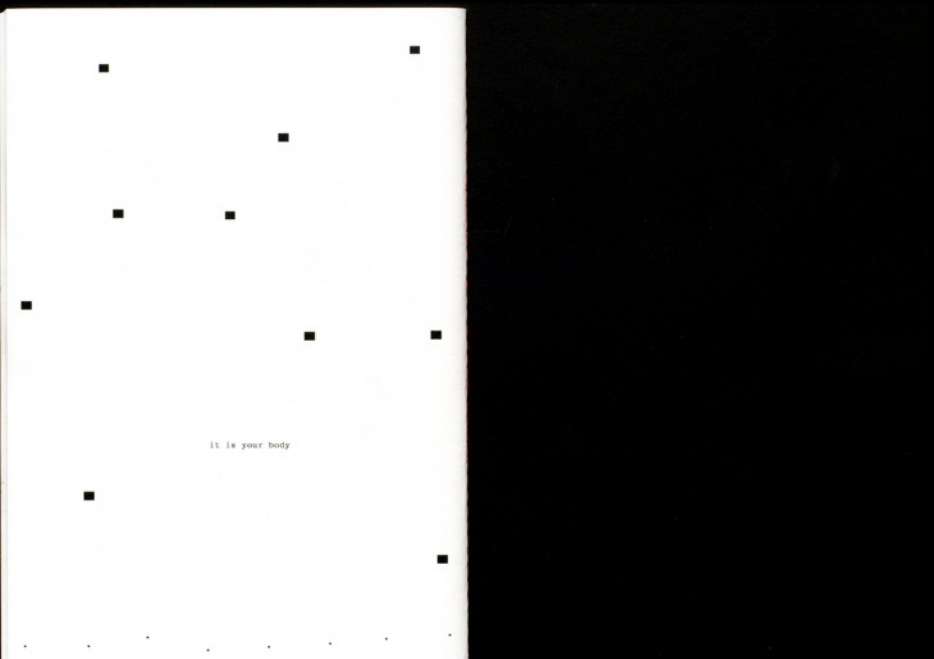
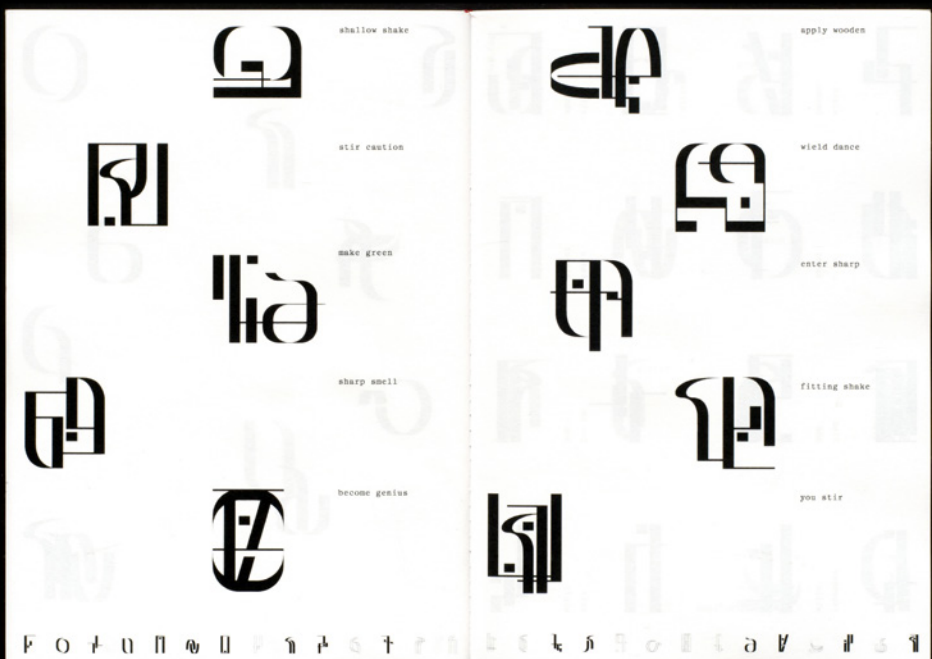
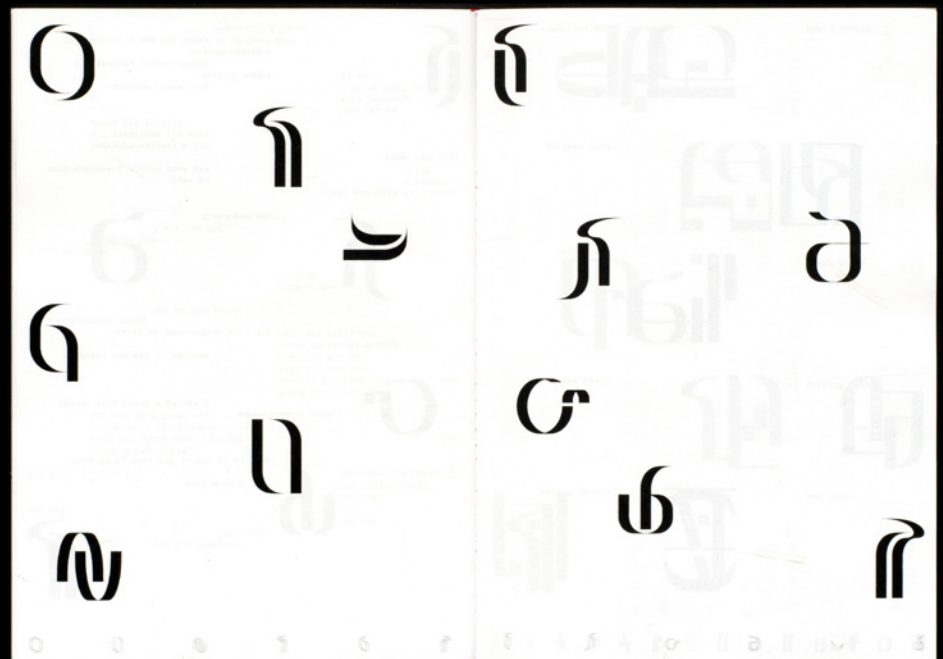
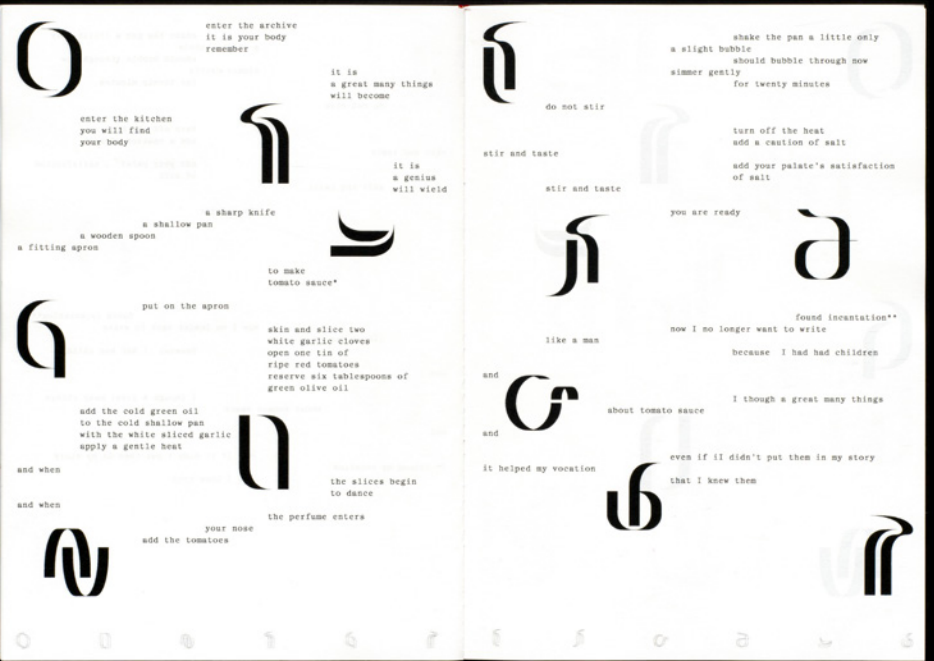
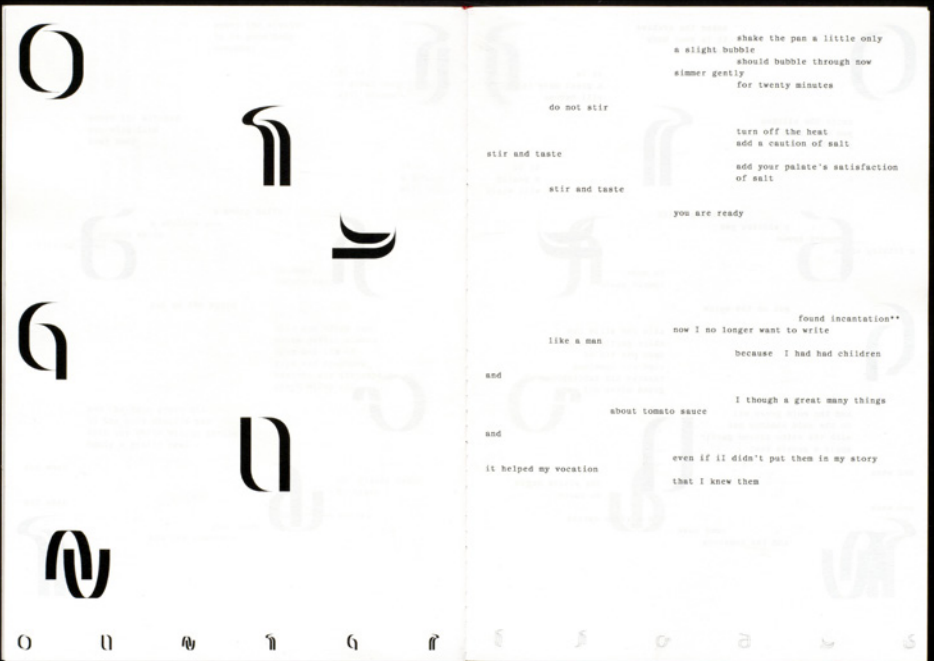
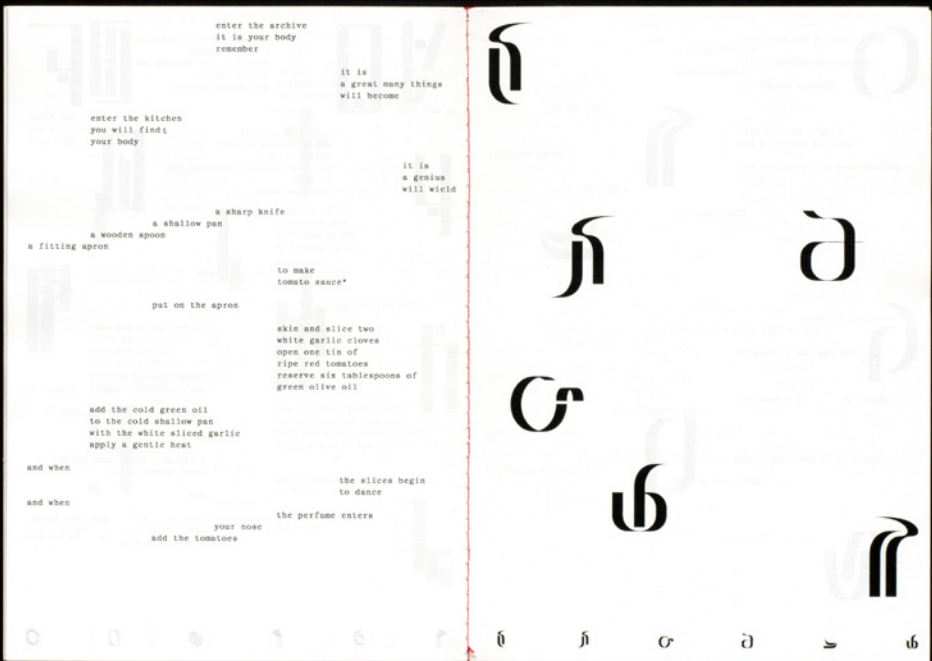
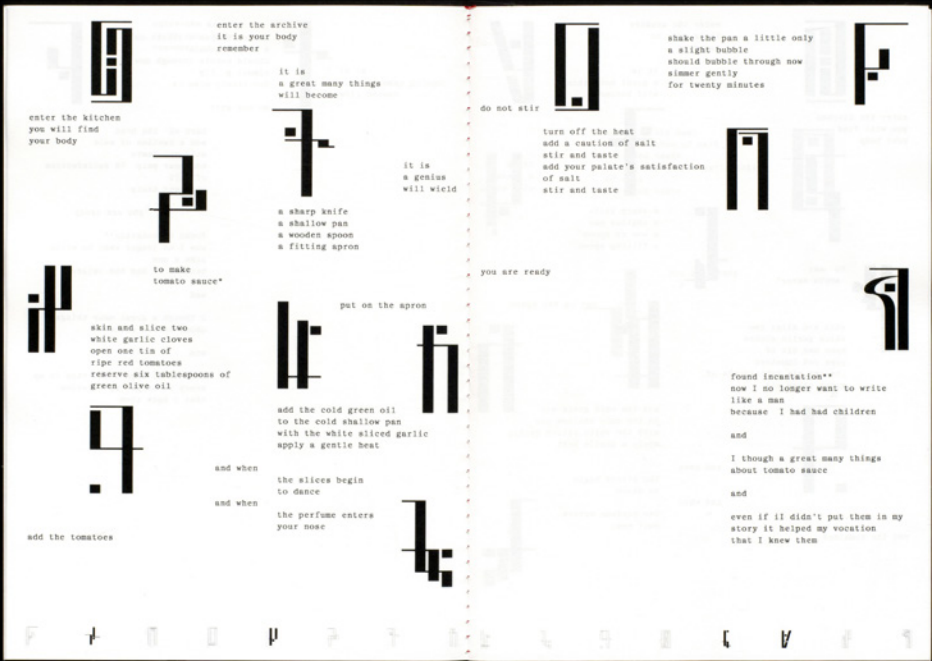
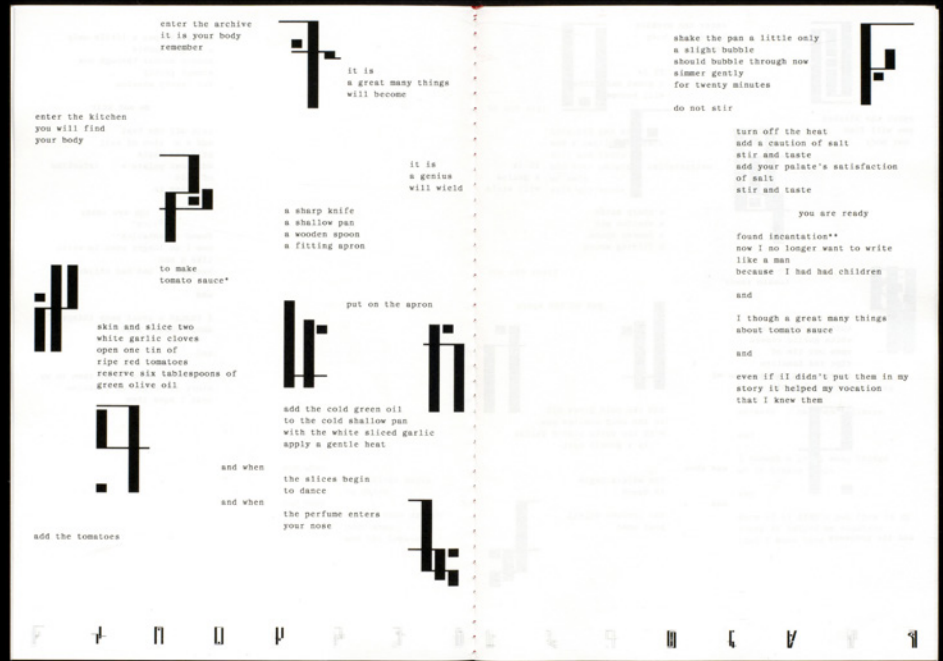
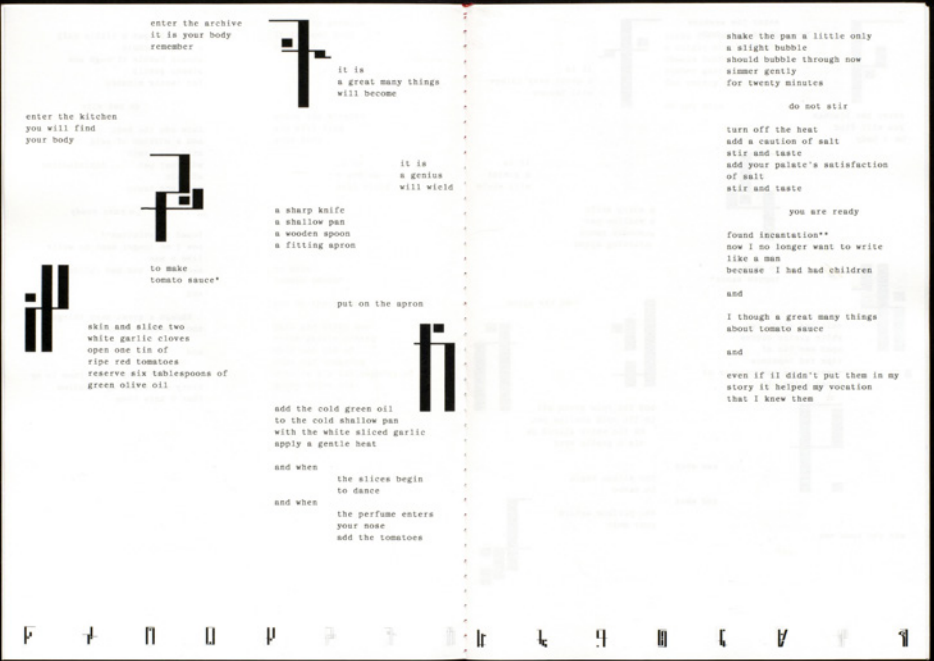
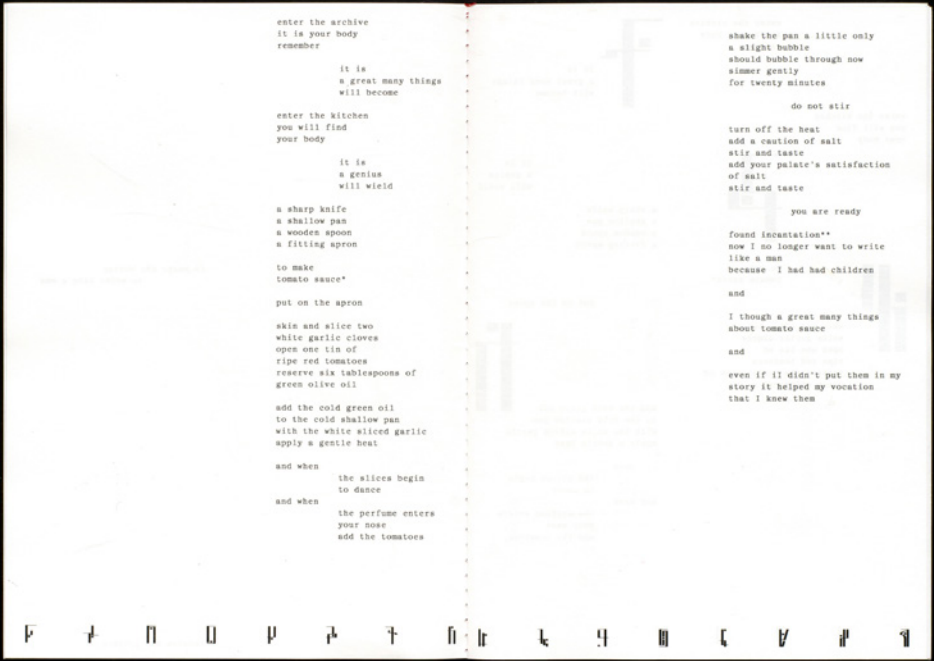
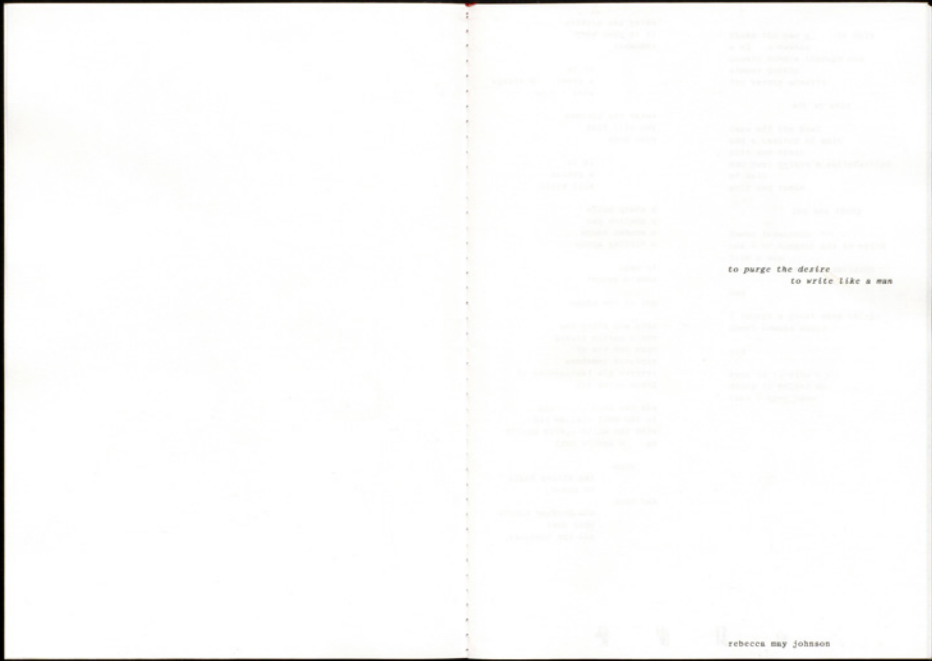
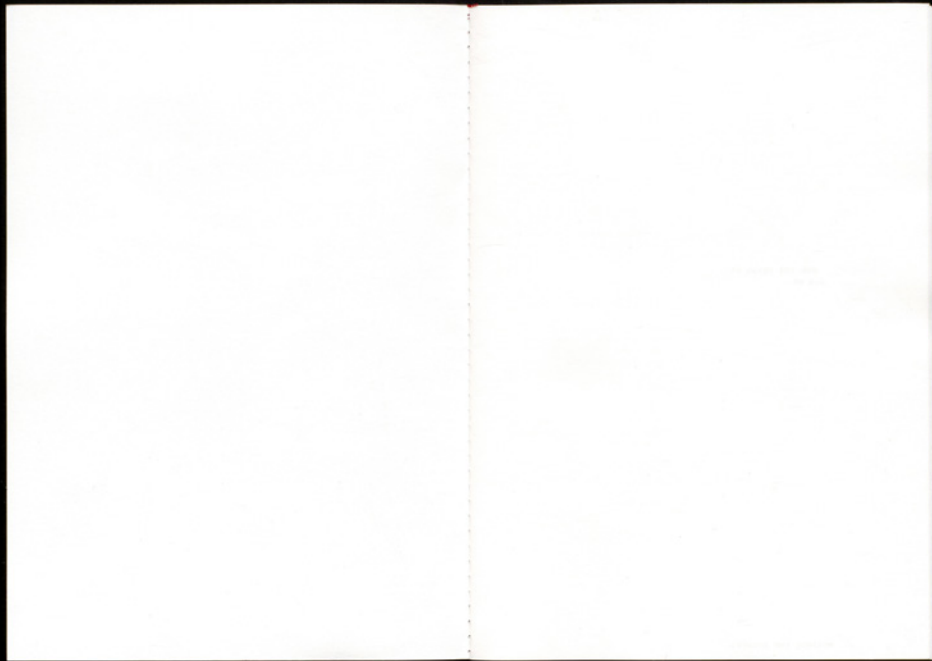
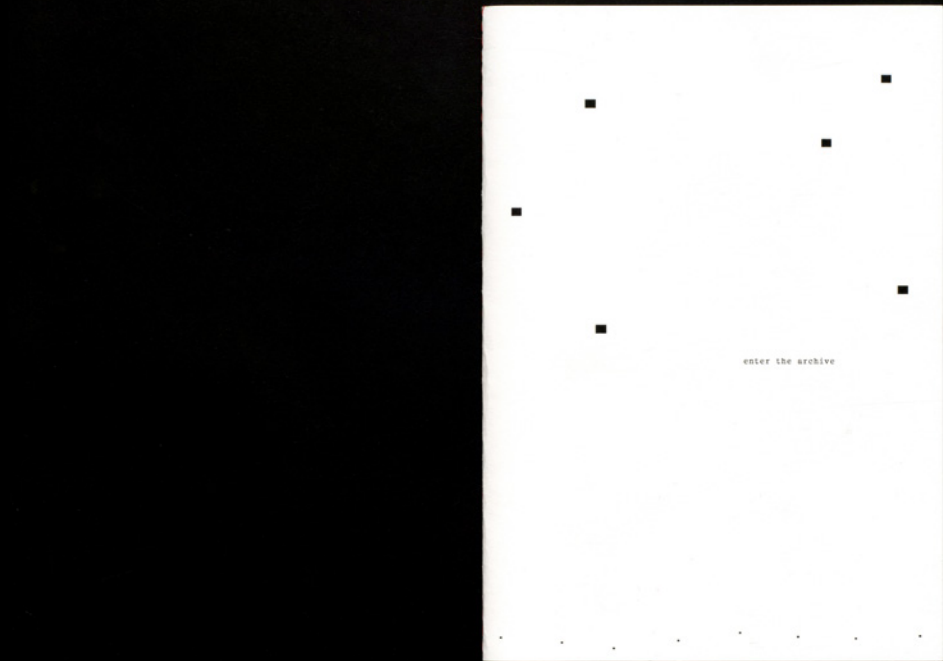
dp

apply w

wield d

enter s

fitting



turn off the heat
add a caution of salt
stir and taste
add your palate's satisfaction
of salt
stir and taste

you are ready

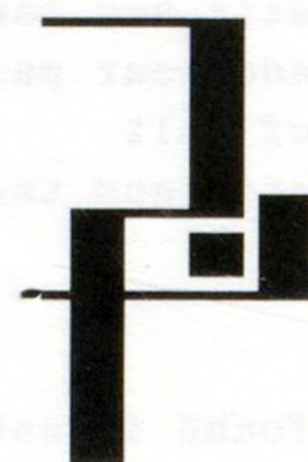
found incantation**
now I no longer want to write
like a man
because I had had children
and

I thought a great many things
about tomato sauce

and

even if iI didn't put them in my
story it helped my vocation
that I knew them

you will find
your body



to make
tomato sauce*

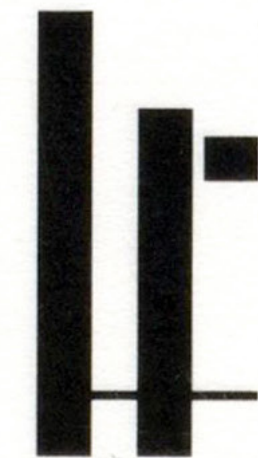


skin and slice two
white garlic cloves
open one tin of
ripe red tomatoes
reserve six tablespoons of
green olive oil



add the tomatoes

a sharp knife
a shallow pan
a wooden spoon
a fitting apron



put on the apron



add the cold green oil
to the cold shallow pan
with the white sliced garlic
apply a gentle heat

and when

the slices begin
to dance

and when

the perfume enters
your nose

it is
a genius
will wield



turn off the heat
add a caution of salt
stir and taste
add your palate's satisfaction
of salt
stir and taste

you are ready

PROJECTS

Editorial 2025	[01] <i>MEGALOTOPIA</i> BA Project
2024	[02] <i>The Garden of Existence</i> On De Beauvoir's Pyrrhus and Cineas
2023	[03] <i>Untitled</i> About banality in everyday objects
2023	[04] <i>Die Woche 1951 – 1964</i> Editorial Project on Jacques Plancherel with Marina Müller & Mariia Larina
Visual Design 2023	[05] <i>Ammit Regular</i> Text Typeface
2022	[06] <i>Morphine Mono</i> Display Typeface
Posters 2024	[07] Bookpink (<i>Unitheater Basel</i>) with Abhash Mittal
2022	[08] <i>ZHdK Visual Communication Infotag</i> with Nicolas Wagner
2022	[09] <i>FUBU with AATB & Role Studio</i> with Marina Müller
2023	[10] <i>Satoshi Kon Film Podium (Proposal)</i>
2021	[11] <i>The Lightbringer</i>
2022	[12] <i>Langnau Jazz Nights (Proposal)</i>
2022	[13] <i>ZSC Pfingstregatta (Proposal)</i>
Identity 2024	[14] <i>Izidora I LETHÉ</i> Website & Document Templates
2024	[15] <i>suns.works</i> Document Templates, Editions, etc.
Misc 2022	[16] <i>To purge the desire to write like a man</i> Translation of Poetry into Symbols

CV

Education 2021 – 2025	Bachelor Design – Visual Communication Zurich University of the Arts
2019 – 2021	Precourse F+F Schule für Kunst und Design Zürich
2005 – 2009	Apprenticeship Informatiker EFZ Technische Berufsschule Zürich
Work 2024 (January – July)	Internship Graphic Design/Gallery Assistance suns.works, Zürich The Visual Estate of Lee Scratch Perry
2023 – now	Freelance Graphic Design
2022 – now	Waiter Restaurant Viadukt Zürich
2016 – 2021	IT Coordinator ETH Zürich IT-Services Institute for Moleculare Systems Biology
2010 – 2016	IT Support / Systems Engineering ETH Zürich IT-Services Institute for Moleculare Systems Biology
2009 – 2010	IT Support ETH Zürich, Departement MTEC
2005 – 2009	Apprentice Informatiker EFZ ETH Zürich, Departement MTEC

Contact

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