**Conference Presenters and Abstracts**

Renata Bittencourt Meira, Federal University of Uberlandia, Brazil

Title: “Somatic Awakening for Older Urbanites: An Experimental Study”

This paper aims to present and analyze a methodological proposition in the somatic perspective, elaborated for and applicable to individuals aged 50 and over, that lead sedentary lives. The experiment was conducted with inhabitants of a city located in the central area of Brazil, where approximately 600.000 people live. The experiment focuses in the study of movement, and essays for the introduction of somaesthetic reflection into the everyday life of an average urban dweller. It is believed that this experience may contribute to the creation of paths for bodily self-appropriation by the individual, stemming from bodily self-consciouness and the practice of movement and reflection about somatic life. The process was elaborated taking into account the conditions of life in the city, in which there is little time for self-care, valuation of mental processes, and the context of dwelling. The aspects that were dealt with were the skeletal and articular structure, posture alignment, strenghtening and improving the flexibility of muscles and fasciae. The methodological strategies encompassed the production and study of anatomical images, as much informative and objective as creative and subjective; somatic sensitization utilizing objects, small spheres and bamboo, and also the manipulation; a study of principles of human movement, such as the issues of the lubrication of articular surfaces and bodily movement levers; and the creation and experimentation of movements stemming from somatic reflection and sensitization. The results point towards a significant improvement of somatic conditions and the incorporation of self-perception in everyday situations of urban life.

Deborah A. Bowman, University of Bordeaux Montaigne, France

Title: "Urban Art Trek: Artistic Hiking in the City"

Walking, hiking, sauntering, strolling… Since artists have left their studios, how to conjugate urban hiking and art making? In response, this communication proposes to analyze a nascent form of contemporary art and aspect of somaesthetic practice, Urban Art Trek, through theoretical sources and methodologies of creation. The concept I name Urban Art Trek has emerged from art making techniques developed during a solo trek on the Chemin de St. Jacques. A work in progress encompassing: the impetus of walking, ephemeral installations in the natural environment en chemin, and photo/video/graphic traces. The counterpoint of this corpus is its urban analogue with a pedagogical prolongation. To explore this budding form of contemporary art in the urban environment is to trace: the heritage of the great marcheurs-penseurs (Aristote, Bashô, Rousseau, Thoreau, Benjamin, Muir); the somaesthetic experience (Shusterman) of the "living creature" (Dewey); walking meditation (Thich Nhat Hahn); meditative immersion (Bernard Andrieu); and the search for "sensitive atmospheres" (Alain Mons) in a euphoric "spirit of heterotopic aesthetics" (Lafargue). Plus: examples of contemporary artistic deambulations (Richard Long, Gabriel Orozco); "street walkers" and peripateticians that reveal troubling questions of context and gender (Isabelle Kraiser, Rebecca Solnit, Yves Raibaud); and the transversal process and ephemeral creations of this new art form. In sum, this artistic experience is the fruit of the embodied action of meditative hiking, rather than Walter Benjamin’s avid flânerie, throughout the real and imagined landscapes of the city. Urban Art Trek exists both as an experiment in artistic creation, and an invitation to take one’s backpack and start walking, off the beaten track into unknown territory – into sites exemplified by "urban ruins" (Solnit) that escape the aesthetic uniformization of the metropolis.

Fernando Calzadilla, Miami Theater Center

Title: "Bodies in Conflict and the Space for It"

When the distance between social practice and official discourse escalates to the point of breaching, people engage in practices that produce lack of orientation and seek goals that do not match their actual needs. It throws them into a spiral of disenchantment and rage because the breach manifests as a broken promise. Pundits are beginning to call these times the Age of Rage. Within rasaboxes, an actor training technique born out of Richard Schechner’s Performance Workshops in Performance Studies and based in the classical
Indian dramaturgical text The Natyasastra, there are four source and four derived emotions:

sringara, desire, love derives hasya, humor, laughter
raudra, anger derives karuna, pity, grief
vira, energy, vigor derives adbhuta, surprise, wonder
bibhasta, disgust derives bhayanaka, fear, shame

In my experience, paired emotions act in a feedback loop. Being in the age of rage also means being in the age of disenchantment (raudra/karuna). We have seen how the breach between practice and discourse has risen the emotional level of our interactions on the sociopolitical arena. And we have seen how this breach has centered around bodily issues, whether it’s migration, gender, health care, racial profiling, or acts of terrorism. The false dichotomy public/private which held together the Liberal agenda with individual freedom at the forefront is coming undone at the seams. Bodies are manifesting the conflict in the streets while the official discourse is unable to deliver much less to catch up with the advance of biotechnology or climate change. What's next?

Zane Cerpina, Oslo Flaneur Festival

Title: "How the Self-centered Practice of the Flaneur Impacts Public Space"

The figure of the Flaneur, as Charles Baudelaire describes, is a ‘lone walker’, ‘wanderer’, a ‘stroller’ in the city. The flanerie can be perceived as an experimental self-directed somaesthetic discipline practiced in order to gain embodied experiences and find aesthetic pleasures in urban environments.

This paper explores how the self-centered practice of the flaneur reaches beyond constructing only one's own image of the city and impacts the somatic experiences of other human agents in the public space. Even if the notion of the flaneur is often described as a hidden agent or a passive observer of the crowds, city becomes every flaneur’s playground. Unconsciously or even intentionally the ‘lone walker’ can impact the flow of the crowds by his behavior and actions in the public domain. If this is the case, the flanerie can be seen as a performative and even others-directed somaesthetic discipline. Several flanerie practices not only arouse interest by surrounding individuals, but involves accidental or targeted, direct or indirect interactions. Hence, contributing to others embodied experiences in the city.

This paper brings in various flanerie approaches that have such performative and interactive aspect. Through reflecting on the Oslo Flaneur Festival 2016, further the paper analyses the impact of walks and public interventions that were performed during the festival. Flanerie experiments analysed in depth are Conor McGarrigle's participatory walk “Directions”, Petr Svarovsky’s intervention “Flirtman Race” and Stephanie Felber's experiment “An Investigation Into a Walk”. The aim of this research is to explore to a what extent can flaneurs impact other's momentary experiences in the city?

Roderick Cooke, Florida Atlantic University

Title: "Double Trouble: Uncanny Mourning in Rodenbach's *Bruges-la-Morte*"

In a literary movement best known for its poetry and theatre, Georges Rodenbach’s *Bruges-la-morte* (1891) stands out for its form as a Symbolist novel, as well as for its original treatment of loss through the psychology of its protagonist, Hugues Viane. Rodenbach uses Bruges as a sometimes active, often troubling backdrop for the grieving widower’s sentiments, sending him walking through its streets and amplifying its verbal descriptions of architecture with what is thought to be the first use of photography in a narrative text.

This paper focuses on the presence of Jane, the dancer whom Hugues meets early in the narrative and with whom he will embark on an ultimately tragic liaison. His attraction to Jane originates in her uncanny status as doppelganger to the nameless dead woman whom Hugues mourns, but as their acquaintance develops the differences between the living and dead women create a murderous dissonance.

I will argue that Donald Winnicott’s psychoanalytic theory of the transitional object illuminates our understanding of Hugues’ mental life, more precisely his fixation on the braid of his dead wife’s hair that he keeps in a domestic shrine. When Jane finally profanes that shrine, Hugues kills her to preserve the complex network of metaphors that Rodenbach has established in the foregoing pages. The braid thus emerges as a failed transitional object, incapable of underwriting its owner’s affective development or stability.

Pradeep A. Dhillon, University of Illinois

Title: "Varanasi in Modern and Contemporary Indian Art: Three Visions"

The city of Varanasi, or Benares, located on the banks of the River Ganga, holds an important place in the Indian visual imaginary. This is the city, on the Hindu view, where the continuity of the scared and the profane is enacted through the cremation of dead bodies on its ancient ghats. In this essay I will examine the ways in which three leading contemporary artists-Ram Kumar (1924--), Paresh Maity (1965-) and M.F. Hussain (1915-2011) —represent bodies in the sacred city of Benares.  Specifically, I will examine the ways in which these artists represent the concept of an iconic Indian place as they negotiate their way between modernity and tradition in both style and content. The artists’ view of the ancient city represents a shifting relationship with the meaning of the city and the national body politic from the 1950s, shortly after Indian independence, and the late 1990s as India started to shake off its colonial past, and sought to identify itself on its own terms. Through their representations of the city of Varanasi the three artists we see a shift away from a modernistic notion of the city to one that signals a return to a post-modern sublime. It is important to note that despite their different orientations to the city and its place in the Indian- particularly Hindu- moral and political imaginary, all three artists use a modernist visual vocabulary which allows identifications with a global history of modern art.

Alireza Fakhrkonandeh, University of Southampton, UK

Title: "Re-Embodying Abstract(ed) Bodies in the Disembodied Tehran: Modes of Somaesthetic Practices in Iranian Heterotopias"

Iran - as a Middle-Eastern country, flanked with two currently war-ravaged countries (Iraq and Afghanistan), which underwent a revolution from monarchical autocracy to constitutional theocracy (1979) unprecedented in its national and international history, subsequently sustaining Iraq’s invasion and the imposition of the longest classical war in modern history (1980-1988) and steadily beset with terror and socio-political upheavals in a highly conflictual ideological space as well as grappling with severe sanctions levied by the USA and European Union (1979-2016) - has its unique history of transition towards modernity (its incipient form in constitutionalization of the monarchy 1907-9, the infra-structural modernization occurring in 1962-1979, which included drastic changes such as industrialization, urbanization, bureaucratization, combined and uneven development, and the emergence of market capitalism, and later hypermarket/consumerist capitalism). Such a historical itinerary and array of forms of political discourse at work during this while – each fabricating its own body politic by implementing its concomitant forms of bio-politics and anatomo-politics (saliently, ranging from Enforced Unveiling to Enforced Veiling, and from whole-hearted embracing and promotion of Western codes of clothing and importation and consumption of Western clothing/cultural products in pre-Revolutionary Iran, to the stringent anti-imperialist and religiously revolutionary codes of clothing and consumption in post-Revolutionary Iran) in the modern Iranian city - has engendered its own convoluted modes of embodiment for the Iranian bodies as well as allocating a complexly disciplined urban, socio-cultural space to such bodies. In consequence, the body of the contemporary Iranian citizen and city dweller is a unique instance of overdetermined and palimpsestic body, which embodies all the tensions and contradictions of a modern (with a liberal market and economy), but also religiously-ideologically managed and informed, urban space and architecture. As such, the contemporary Iranian body is a body which sorely needs, and yet resists and is prohibited, somaesthetic practices.

Predicating its theoretical premise on Shusterman’s notion of somaesthetics coupled with the socio-historical and psychodynamic aspects of the urban space in postmodern/modern urban theory, this essay will dedicate itself to the exploration of contemporary instances of somaesthetic practices conducted in contemporary Iran (and, more specifically, in Tehran as a hybrid urban space) through pursuing three issues, in a bid to propound a typology of such practices. Firstly, the essay will dwell on a collection of photomontages by Rasool Kamali in which, as I will seek to demonstrate, the relation between certain abolished/prohibited bodily practices, the urban space/architecture, and political economy are probed. These artistic works emblematically illustrate, what this essay will describe as, a genealogy of residual, and/or extinct, somaesthetic practices within a specific ideological-discursive context in Iranian history.

Secondly, I will focus on a hitherto unattended and unexplored terrain, to wit, psychosomatic therapeutic practices in Iran, emerging, in a consistently scientific and clinical-institutional manner, only during the last ten years. These practices have constellated around the pivotal concepts and practices, including Health Psychology, Bio-Energy Economy, and Psychosomatic and Biosemiotic Medicine, all offered as complementary practices and approaches to Western medical methods (as the dominant trend) in Iran to health, healing, and disease. I will seek to delineate the practices and methods adopted by the pioneering movement in this regard in Iran, that is, Danesh-e Tandorosti Institute (DTI, Isfahan, Iran), and to articulate their significance in terms of somaesthetics. Among the significant aspects of the initiative undertaken by DTI, during the last ten years, is its holistic, health-based, and psychosomatic conception of and approach to the individual, the process of therapy, and the question of inter-subjective relationship. Such a move has far-reaching implications in the fairly dis-embodied culture and social space in Iran (both with regards to its moral-religious traditions and its contemporary disciplinary-ideological forces/norms), crucially given its myhologically-historically dualistic understanding of mind-body relationship rooted in pre-Islamic religious trends and also Manavi tradition. The distinctive feature of DTI resides in its primarily establishing and promoting an integrative (non-dualist) approach to mind-body relationship in conjunction with its attention to historical and linguistic roots of such habitual modes of perception and relationality among Iranians, and to the semiotics and dynamics of Iranian embodied consciousness and socio-cultural and political specificities of Iranian civic space. Wielding biopsychosocial model, as opposed to bio-medical model, DIT develops a psychosomatic clinical-medical approach whereby the complex interaction of biological and psychosocial factors in the understanding of health and disease are attended to.  Another prominent facet of DTI’s psychosomatic and biopsychosocial method is its focus on therapeutic practices and methods which promote an embodied consciousness that is at once self-reflexive (hence ethical and aesthetic) and habitus-oriented (hence critical). DTI covers a vast scope of psychosomatic disorders with a specific focus on pain, ranging from cancer, diabetes, and asthma (to mention a few), to anxiety disorders, depressive disorders, and psychogenic pain. Attending to the postural, behavioural, and mnemonic psychosomatic dispositions coupled with the unconscious embodied mechanisms of transmission of sociocultural repertoire - embedded and sedimented in the individual body by normalizing traditions, a certain collective-personal history, and modern, ideologically-charged urban space and mode of life in Iran, DTI pursues the possibility of re-formation of embodied habitus through both psychosomatic medicine and more explicitly somaethetic practices. These somaesthetic practices including various mind–body control methods such as yoga, meditation, reiki, hypnosis, and music therapy.  Crucially, following the town twinning of Isfahan (Iran) and Freiburg (Germany), DTI activities have culminated in and enhanced by its affiliation and collaboration with the Psychosomatic Department of Albert Ludwig University Freiburg, Germany launched in 2010 (continuing up to present) under the rubric of a project entitled DAAD. This transcultural and interdisciplinary collaboration involves an array of activities and enterprises, including collaborative clinical-medical case studies and projects, reciprocal Training Courses, Summer School Programs – all leading, among other things, to the establishment of a journal (Mind, Body, and Culture/Medicine) and the publication of  a number of primer and case studies books expounding and … the theoretical and socio-cultural premises of such clinical-medical . On the agenda of this collaborative psychosomatic clinical/medical project primacy has been accorded to (1) the question of globalization and psychiatric/psychosomatic illnesses, (2) Gender specific aspects of psychiatric/psychosomatic illness and their treatment, and (3) Patient participation and treatment planning in the medical setting.

Thirdly, I will ponder and probe recent performances by various practitioners in theatrical and non-theatrical, as well as both central and off-center, urban spaces in Iran.  Principal Iranian cities such as Tehran, Isfahan, and Shiraz appear as exceedingly constraining and ideologically-culturally administered civil spaces, traversed with mythically-historically informed symbolic landscapes, fostering a certain psychogeography in the mind of Iranian public/people.  In the wake of 2009 demonstrations, unprecedented in the history of Islamic Republic since 1979, where huge multitudes of protesters poured into the streets protesting against the alleged fraud in that year’s presidential election (under the banner of civil protests, while aligning themselves with other coeval liberating movements sweeping across the Middle East under the rubric of Arab Spring), there have occurred both a repression and a burgeoning of the possibilities of bodily modes of occupying the urban-civil space in Iran. This has also been conducive to the emergence of new horizons for experimenting with the ideas of embodied spaces, freedom through aesthetic creativity, resistance and civil disobedience.  In the light of the foregoing hinterland, I will explore how the (Iranian) urban space, which according to Lefebvre, has a history, is an agent of knowledge, and is culturally produced, is occupied, re-molded and deconstructed in these performances by counter-posing a different rhythmanalysis and creating liminal and heterotopic spaces. Considering a number of such performances, I will argue how by putting the gendered or transgressive body into certain somaesthetic practices in the urban space, these artists attempt to create, what I would call, a zone. This process of zone-creation, deriving my hint from the aesthetics of postmodernist fiction, is carried out through three spatial techniques: interpolation, superimposition, and misattribution.

Yanping Gao, Chinese Academy of Social Sciences, Beijing

Title: "Strolling in the Chinese Classical Gardens"

Chinese classical gardens are characterised by a beauty of irregularity and fluidity, which is  an embodiment of Daoism as well as the  imitation of  nature.  These gardens, moreover, create an alternative space for living outside the city streets but within the city. The special structures and compositions of these gardens arouse a special somatic feeling of walking in the countryside. Especially important to these compositional structures of the gardens are the  corridors（廊) that serve as counterparts to the streets in the classical gardens.  Owing to their  roundabout routes and the lattice windows and other elements associated with these garden corridors or lanes, they serve not only as passage ways but as dynamic spaces for strolling , woven into experience through the temporal dimension of temporariness.

 Rob Jones II, Palm Beach State College

Title: "The Empty Spaces You Run Into: The City as Character and Background in William S. Burroughs' *Junky, Queer, and Naked Lunch*"

Despite his bucolic upbringing in early twentieth-century Missouri, William S. Burroughs’ literary persona and many of his early novels are firmly grounded in city life. New York, New Orleans, Mexico City, and other urban centers shape his characters who then create their own, often underground, cultures within the city. As these networks exist below the surface, they have the opportunity to shape and fashion themselves much like neural pathways when a subject is recovering from brain injury or learning a new skill. These matrices inscribe themselves onto his characters bodies and minds, taking on a rhythm akin to an addict: looking for a fix, avoiding the police, and detoxifying. These patterns also mirror the somatic rituals and functions of the body. As such, addiction and rehabilitation are a motivation for many of Burroughs' characters, with the cities they inhabit becoming just as addictive and harmful as the drugs that they inject

into their bloodstreams. By using somaesthetics as a critical lens, this paper examines the ways in which Burroughs uses cities as both background and characters, hive minds teeming with life and places of solace and danger. His use of cityscapes begins in his early work and culminates in Interzone, a fictional version of Tangiers, where much of Naked Lunch takes place.This paper concludes with an exploration of the intersection of the cultural construction of the body and of the language used to render and describe bodies in Burroughs’ texts.

Hans-Peter Kruger, University of Potsdam, Germany

Title: "Diplomacy and Tact. City Life as Role Playing according to Helmuth Plessner"

Big cities with economic, political and cultural significance face a difficult task. They must on the one hand enable their residents to secure the succession of generations in their community life, whether this concerns the familial community or the community of a certain discipline or practice. On the other hand big cities are the meeting point for economic, political and cultural exchange between the various cultures, which means they have many short-term visitors. These big cities are the centers of an open pluralistic society with a great potential for conflicts. In his philosophical anthropology Helmuth Plessner (1892-1985) recommended diplomacy and tact for the sake of living together in an open pluralistic society. Since the members of such a society come from the most various forms of community, they do not share the same communal values. Their communal values are often mutually opposed. At the same time most of them share with each other an eccentric position, in which they can learn to play personal roles between laughing and crying, as well as an interest in a fair balance of their differences. Diplomatic forms of interaction relate to the public interaction between those who are other and foreign to each other. Within their dignity they remain foreign to each other, which is reciprocally respected, and yet for special economic, political or cultural purposes they can be free to come to agreements with each other. Tactful form of interaction concern the private interactions among persons foreign to each other, who remain mutually foreign but can approach each other on certain occasions of sociability, without however being able to durably commit themselves as they do in their own community (the community of their family or their profession).

Noemi Marin, Florida Atlantic University

Title: "Bodies in the Streets in Eastern Europe: A Discursive Challenge of Representation"

Looking mainly at Romania as a case study of communist dictatorship and post-communist transition, this paper examines several cultural public arguments focusing on the bodies in the streets of this Eastern European country.  The contrastive visual discourse from a uniform(ed) population of the streets to a multi-layered cultural presence of the bodies in the streets of Bucharest, for instance, reflect enthymemes that challenge the publics’ interpretation of the “body.”  The paper delineates the cultural transition that engages population of viewing the ‘body in the street” from a regularized set of political and cultural expectations set by communist political norms as well as from the significant and dramatic changes of ‘the bodies in the street’ called by a transitional set of public arguments. The paper argues that some of these main changes of perspectives are shared by most Eastern European countries within the historical framework of post-communist realities.

Patrik Marty, University of Bordeaux Montaigne, France

Title: "Urban Aquaesthetics"

“If there is no boundary between the body and the world, this body carries a sensitive intelligence that connects the individual to himself while acting as an instance of mediation.” (Merleau-­Ponty)  Water  feminizes  the  places  it  occupies.  It  soothes,  appeases  tensions, and relaxes  body and mind. It transforms  the site into a haven of peace. There is a new need for unifying points around water to embody a contemporary form of the urban agora. Nevertheless, a  dreamlike void has occurred in the “*milieux publics extérieurs*” (Lafargue), hence the need to embody a collective imagination by the creators. Water Mirrors (JM Llorca) have replaced the attraction  of  the  fountains  and gardens  pools  with  the  public.  At  the  city  level,  they have substituted for the needs of nature, endorsing this power of water to exorcise social pressure in a certain way.

This communication  proposes to analyze these modes of coexistence in outdoor public space from the angle of Aquaesthetics. The term that I name Aquaesthetics, as one of the aspects of somaesthetics, endorses this eternally intimate relationship that our body and mind maintain with water. (Olafur Elliasson, William Pye, Tadao Ando, Pierre Luu) Contemporary corporeality, influenced  by the image,  brings  about an experience  of self that partially  escapes  the subject itself. It reveals something of an evolution of aesthetic sensibility. This becomes diffuse and “*synesthésique*” (Yves Michaud). L’Aquaesthetics is one approach to Water of Contempory Art in its innumerable facets, with unlimited resources in imagination and technique that dives into the water, itself an inexhaustible reservoir, revealing our being in the world.

Fred Maus, University of Virginia

 Title: "Subjectivity and Embodiment in Clubbing"

Dance clubs form a special part of urban life. A characteristic part of the city, they nonetheless offer a contrast with the rest of life, allowing for escape into a world of alternative experiences and identities. This paper brings together valuable work by Richard Dyer, Walter Hughes, Maria Pini and other writers on disco and EDM to explore the complex interactions of space, music, embodiment, eroticism, and identity in experiences of clubbing.

Helen Miller, Harvard University & Chris Moffett, Colombia University

Title: "The Street Beneath the Street: Urban Descent as Somaesthetic Practice"

Broadly speaking, one steps down into the street. We enter into the shared urban flow by way of descent. The city swallows us. We go down into it as it rises above us. This event marks one of the fundamental thresholds of the city: upper and lower. A city does not require a literal labyrinth beneath it;; we already experience this routine downgoing even as we struggle to recall it. Ariadne’s thread.

Nevertheless, we should note the literal presence of streets beneath the streets. Underpasses and subway tunnels. And woven through this familiar underground, whole other networks of passage, traversal, and access: the concrete sidewalks of utility tunnels, the crawl spaces of catacombs, sewer flows. Hop a turnstile, drop down onto the tracks, and see how far you can get. Pull yourself through a hole in an ossuary, and stride down the power grid. Walk any street and notice all the portals down.

This paper seeks to locate practices of underground Urban Exploration within a larger context of theorizing the urban experience. What can cities teach us about the nature of downgoing, but also what can going down teach us about the nature of the city? Can we specify somaesthetic practices that might productively cross thresholds—above/below, theoretical/practical, street/interior? An expanded repertoire of embodied possibilities may allow us to inhabit urban spaces differently, but also reveal—like the Situationist dérive—critical points of engagement for reshaping the city to our fuller embodied potential.

Marilyn Miller, Tulane University

Title: "From Dancing to Dying in the Streets: Somaesthetics of the Cuban Revolution in Film Portrayals from *Memories of Underdevelopment*to *Juan of the Dead"*

Since the January 1959 news broadcasts chronicling Fidel Castro's triumphant entry into the city of Havana, film has offered a running documentary of the Cuban Revolution from the lived experience of inhabitants of the capital city's streets. While early newsreels featured a mostly jubilant public celebrating the overthrow of the previous government with victory salutes, those same streets soon became the stage on which Cubans would play out their disappointments and doubts concerning the Revolution and its promises.  In Tomás Gutiérrez Alea's masterpiece *Memories of Underdevelopment* (1968), the disenchanted middle-class protagonist Sergio has stayed behind in Havana while his wife and family have left for the United States. From a telescope on his apartment balcony, Sergio watches life on the streets below, eventually descending to  street level to find companionship and answers for his quandaries.  Nearly a half century later, the director Alejandro Brugués returns to some of those same streets to film *Juan of the Dead* (2011), a satire that borrows camp humor from horror and zombi genres to comment on the vicissitudes of living and dying under the precarious conditions of the aging revolutionary regime.  The streets provide the paradoxical scenario of both survival and demise, neighborly solidarity and grotesque violence.  While it has become a commonplace to consider the decaying streets of Havana "actors" in its rich film tradition, with the famous *malecón* or seawall the reigning star, this essay considers the somaesthetics and fates of the residents who parade, run, stagger, and fall along those streets in film portrayals from 1959 to the present.

Russell Pryba, Northern Arizona University

Title: "The Street as Medium: Materiality and the Definition of Street Art"

In “Street Art: The Transfiguration of the Commonplaces” (*JAAC*, 2010) Nicholas Riggle argues that a work is street art if and only if it 1) uses the “street” as an artistic resource, and 2) that this material use of the street is internal to the work’s meaning. While this definition of street art rightly precludes any purely formalist criteria for a work to be street art, in this paper I argue that Riggle’s definition is excessively art-object centered and as such fails to take sufficient account of the embodied somatic experience of being in the street. Given that Riggle argues that the material use of the street as the medium (or as an artistic resource) of a work is necessary for that work to be street art, a more detailed exposition of what constitutes the “street” is required. Here, I offer an understanding of “the street” that focuses on the transactional exchange between an organism and its (urban) environment, which affords a more inclusive understanding of street art than one which focuses more narrowly on the street’s materiality as an artistic resource.

Ilaria Serra, Florida Atlantic University

Title: "‘Street’ is feminine in Italian"

This presentation focuses on the battle for the appropriation of street space that Italian women are fighting for. In architecture and urbanism, the space of streets is considered masculine, while the space of squares and parks is considered feminine. The connected actions – walking, running, moving versus lingering, chatting, sitting – entail strongly gendered bodily responses. Starting from the heydays of the Italian Feminist movement, women protested against this marginalization and their beleaguered existence in the streets.

The presentation will touch upon the 1951 famous picture of a walking girl in an Italian street by Ruth Orkin; women’s protest against street harassment; the invasion of street spaces by chanting women during Feminism; women’s recent disapproval of the preponderantly masculine naming of city streets; and women’s organization of neighborhood choirs to fight racism and fear.

Ronald Shusterman, Université Jean Monnet - Saint-Etienne, France

Title: "Singularities in the Streets: Bodies, Incongruity and the Metaethical Effect"

As argued in a recent French volume devoted to the art of the city and the city as art (L’Art des villes, Figures de l’Art 31, Juin, 2016), an urban environment can itself be conceived of as a body, a Gestalt functioning either in an organic and healthy manner, or perhaps “dysfunctioning” because of errors and disharmonies in its conception and construction. My goal in this paper is to examine a certain number of projects that explicitly or implicitly aim to challenge the routine organisation of the experience of the city via the injection of radical incongruity into the urban landscape. Some of the projects evoked are quite official; others are more clandestine or even subversive in their aims and operations. But all of them can be seen to have a similar purpose – that of provoking a renewed consciousness of the place of the body in the city and thus the place of the individual in society. This renewed consciousness can be seen to occur via the perception of incongruity in an otherwise ordinary urban situation. I will link this concept of incongruity to a general notion of singularity that I borrow from the hard sciences, showing how these “singularities” in the streets produce what I call the metaethical effect of the work of art.

The list of artists studied will include Mark Jenkins, Olafur Eliasson, the conceptual architects Arakawa and Gins, Robert Gober, Maurizio Cattelan, Pierrick Sorin and others, in addition to certain allusions to literature and popular entertainment.

Stahl Stenslie, Aalborg University, Denmark

Title: "On the Somaesthetics of Fashion in Flanerie"

How does fashion and the way one dress impact the somaesthetical experience of the flaneur? How does fashion affect

somatic experiences during urban explorations?

The flaneur, or the urban wanderer, is most often associated with Charles Baudelaire and 19th century Paris. He is depicted as the bourgeois man, elegantly dressed in the fashion of the rich and with a surplus of time. The flaneur has since often been linked with the upper class and therefore also remote from the ordinary man on the street. This has changed as cities grow and wealth is accumulated across societal classes and urban zones. Now flanerie is a common urban phenomenon and a somaesthetical practice with a large number of followers. Transformed into streetfashion and everyday explorations, the paper will discuss how the fashions of the urban zones are impacting the corporal experiences of the flaneur today. This opens up a twofold question, firstly how fashion and looks impacts the self
awareness of the flaneur, thereby impacting how one feels as a reaction to the observation by others, secondly how fashion, or often lack thereof, is tacitly used in contemporary flanerie as a means to enhance ones own, personal and virtually private share in public space.

In 2016 we organized the first Oslo Flaneur Festival with great success and resulting in a large number of derives and
walks through the city. The presentation and paper will be based on the observations and experiences accumulated
while wandering through Oslo.

Matthew Zepelin, University of Colorado, Boulder

Title: "Early Modernist Somatic Empiricism: Baudelaire, Delsarte, and Body-Watching in Nineteenth-Century Paris"

As contemporaries in mid-nineteenth-century Paris, the poet Charles Baudelaire (1821-1867) and drama pedagogue François Delsarte (1811-1871) each became interested in empirical body observation. “I have remarked that every age had its own gait, glance and gesture,” wrote Baudelaire in “The Painter of Modern Life.” As a teenage student at the Paris Conservatoire, Delsarte began a lifelong practice of body observation, studying gesture, facial expression, and vocal inflection in Parisians ranging from street urchins to aristocrats to corpses. “The thumb is the *thermometer of life* in its extending progression as it is of *death* in its contracting progression,” concluded Delsarte after one such set of observations.

While both men showed a gift for observation, their styles of empiricism contain an instructive contrast. Delsarte embedded his empiricism within a Christian religious epistemology and a Neoclassical aesthetic. As a result, Delsartism, which became prominent on both sides of the Atlantic, became a formative influence on the modernization of acting and dance while retaining a peculiarly pre-Modernist religious worldview.

Although Baudelaire also admired the Classical aesthetic and included traditional Christian themes in his work, his somatic empiricism placed greater emphasis on the value of particular observations in themselves. I argue that while Delsarte and Baudelaire are both rightfully recognized as forerunners of twentieth-century urban somaesthetics, their differing approaches to aesthetics and epistemology actually led them to see different bodies populating the streets of nineteenth-century Paris.