



International Symposium
PHILOSOPHY, POETICS, AND ARTS OF LIMINALITY
INTERDISCIPLINARY PERSPECTIVES

Koper, 17-19 June 2025

Mednarodni simpozij
FILOZOFIJA, POETIKA IN UMETNOST MEJNOSTI
INTERDISCIPLINARNI POGLEDI

Koper, 17.–19. junij 2025

PROGRAMME AND ABSTRACTS
PROGRAM IN POVZETKI

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Mednarodni simpozij
FILOZOFIJA, POETIKA IN UMETNOST MEJNOSTI: INTERDISCIPLINARNI POGLEDI
Program in povzetki**

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Simpozij finančno podpira Javna agencija za znanstvenoraziskovalno in inovacijsko dejavnost Republike Slovenije (ARIS) v okviru raziskovalnega programa *Mejna področja: območja kulturnega in družbenega sobivanja v dobi tveganja in ranljivosti* (P6-0279) ter bilateralnega raziskovalnega projekta *Ritmi, tišine in mnogozvočja: odmevi okoljske humanistike* (BI-LV/25-27-003).

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ABOUT THE SYMPOSIUM

Liminality has increasingly become a **key concept** in contemporary thought, evoking a range of phenomena that resist fixed determination: **transitions, thresholds, boundaries**, and the indeterminate states that **unsettle established structures of meaning**. While the term originates in anthropological accounts of ritual and passage, its resonance has grown across Philosophy, Literary Theory, the Arts, and Religious Studies, signaling a mode of reflection attuned to the **in-between, the unstable, and the emergent**.

This symposium approaches liminality not merely as a thematic focus but as a **philosophical and poetic gesture**: a structural condition of experience that traverses subjectivity, language, embodiment, and world. It asks what lies at the edges of the self, how thought arises from a space neither wholly interior nor exterior, and how meaning is shaped by that which precedes articulation. Liminality, in this sense, calls for a rethinking of inherited oppositions—presence and absence, interiority and exteriority, subject and object, meaning and matter, human and non-human, nature and technology, reason and mysticism—through the lens of their constitutive thresholds. This inquiry unfolds within and across multiple philosophical traditions, including **Islamic, East Asian, and European lineages of thought**, where liminality has long been explored in metaphysical, poetic, and cosmological terms.

The aim of the symposium is to cultivate a genuinely **interdisciplinary and cross-cultural field** in which philosophical inquiry, literary imagination, aesthetic theory, and spiritual reflection converge on the problems of **threshold, interruption, and the in-between**. Here, the liminal is not conceived as a lack or deficiency to be overcome, but as a **generative condition**: the rhythm of silence preceding articulation, the murmur underlying identity, the atmosphere—both breath and spirit—from which human and more-than-human world ceaselessly arise together. To think liminality today is to remain open to the other, the untimely, and the unforeseen – within and beyond the boundaries of thought.

Lenart Škof and Alberto Parisi

O SIMPOZIJU

Mejnost postaja v sodobni misli vse bolj **ključen koncept**. Obuja vrsto pojavov, kot so **prehodi, pragovi, meje**, ki se upirajo ustaljeni določenosti, in nedoločna stanja, ki **rahljajo ustaljene strukture pomena**. Izraz izhaja iz antropoloških virov o ritualu in prehodu, njegov vpliv pa se je okrepil skozi filozofijo, literarno teorijo, umetnost in religijske študije, kjer označuje načine razmišljanja, naravnane na **vmesno, nestabilno in porajajoče se**.

Simpozij obravnava mejnost ne le kot tematski fokus, temveč kot **filozofsko in poetično gesto**: strukturni pogoj izkušnje, ki preči subjektivnost, jezik, utelešenje in svet. Vprašuje, kaj leži na robovih jaza, kako misel nastaja iz prostora, ki ni niti povsem notranji niti zunanji, in kako pomen oblikuje tisto, kar pride pred artikulacijo. V tem smislu mejnost poziva k ponovnemu razmisleku o podedovanih nasprotjih – prisotnosti in odsotnosti, notranjosti in zunanosti, subjektu in objektu, pomenu in snovi, človeškem in nečloveškem, naravi in tehnologiji, razumu in misticizmu – skozi prizmo njihovih konstitutivnih pragov. To proučevanje se odvija znotraj in med več filozofskimi tradicijami, vključno z **islamsko, vzhodnoazijsko in evropsko miselno tradicijo**, kjer se mejnost že dolgo raziskuje v metafizičnem, poetičnem in kozmološkem smislu.

Cilj simpozija je gojiti pristno **interdisciplinarno in medkulturno poudročje**, na katerem se filozofsko raziskovanje, literarna domišljija, estetska teorija in duhovna refleksija združujejo v raziskovanju problemov **praga, prekinitve in vmesnega**. Pri tem mejno ni pojmovano kot pomanjkljivost ali primanjkljaj, ki ga je treba premagati, ampak kot **ustvarjalni pogoj**: ritem tišine, ki nastopi pred artikulacijo, šepet v ozadju identitete, atmosfera – tako diha kot duh – iz katere neprestano skupaj izhajata človeški in več-kot-človeški svet. Danes razmišljati o mejnosti pomeni ostati odprt za drugo, za neprimerno in nepričakovano – znotraj in zunaj meja misli.

Lenart Škof in Alberto Parisi

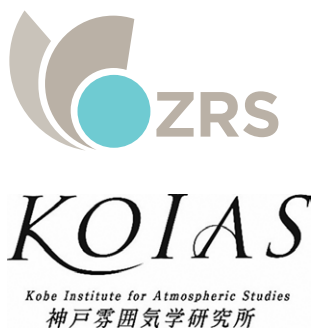
**SYMPOSIUM CO-ORGANIZED BY
SOORGANIZATORJA SIMPOZIJA**

Science and Research Centre Koper, Institute for Philosophical and
Religious Studies, Slovenia

*Znanstveno-raziskovalno središče Koper, Inštitut za filozofske in
religijske študije, Slovenija*

Kobe University, Kobe Institute for Atmospheric Studies (KOIAS),
Japan

Univerza Kobe, Inštitut za atmosferske študije Kobe (KOIAS), Japonska



**ORGANIZING AND PROGRAMME COMMITTEE
ORGANIZACIJSKI IN PROGRAMSKI ODBOR**

Lenart Škof, Science and Research Centre Koper, Slovenia
Znanstveno-raziskovalno središče Koper, Slovenija

Alberto Parisi, Kobe Institute for Atmospheric Studies, Kobe University,
Japan, and Science and Research Centre Koper, Slovenia
*Inštitut za atmosferske študije Kobe, Univerza Kobe, Japonska,
in Znanstveno-raziskovalno središče Koper, Slovenija*

Tjaša Škorjanc, Science and Research Centre Koper, Slovenia
Znanstveno-raziskovalno središče Koper, Slovenija

SYMPOSIUM FINANCIAL SUPPORT *FINANČNA PODPORA SIMPOZIJU*

This symposium has been financially supported by the Slovenian Research and Innovation Agency (ARIS), through the research programme *Liminal Spaces: Areas of Cultural and Societal Cohabitation in the Age of Risk and Vulnerability* (P6-0279) and the bilateral research project *Rhythms, Silences and Polyphonies: Echoes from Environmental Humanities* (BI-LV/25-27-003).

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Slovenian Research and Innovation Agency

This symposium has also been financially supported by the Japan Society for the Promotion of Science (JSPS Core-to-Core Program, Grant Number: JPJSCCA20250001, JSPS KAKENHI, Grant Number: 23H00574) and by the Shimadzu Cooperation (Kyoto, Japan).

Simpozij sta finančno podprla tudi Japonska družba za spodbujanje znanosti (JSPS Core-to-Core Program, številka subvencije: JPJSCCA20250001, JSPS KAKENHI, številka subvencije: 23H00574) in organizacija Shimadzu Cooperation (Kjoto, Japonska).



PROGRAMME

International Symposium
PHILOSOPHY, POETICS,
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INTERDISCIPLINARY PERSPECTIVES

Koper, 17–19 June 2025
ZRS Koper Centre for Humanities

TUESDAY, 17 June 2025

Seminar for Atmospheric Studies

Moderated by **Yuho Hisayama**

14.00–14.15

Presentation of the JSPS Core-to-Core Program

14.15–15.15

Presentations

15.15–15.45

Discussion

15.45–16.15

Coffee Break

16.15–17.15

Presentations

17.15–18.00

Final Discussion and Outlook

WEDNESDAY, 18 June 2025

9.30

Welcome addresses

Prof Lenart Škof, Head of the Institute for Philosophical and Religious Studies at the Science and Research Centre Koper (ZRS Koper)

Prof Yuho Hisayama, Head of the Kobe Institute for Atmospheric Studies (KOIAS) of Kobe University

Dr Alberto Parisi, Assistant Professor at the Kobe Institute for Atmospheric Studies (KOIAS) of Kobe University and Assistant with PhD at the Institute for Philosophical and Religious Studies at the Science and Research Centre Koper (ZRS Koper)

9.45–11.00

Keynote Lecture

Panagiotis Roilos

Liminal Ontologies: From Classical Hyperrealities to Neomedieval Metacapitalism

11.00–11.30

Coffee Break

11.30–12.00

Lenart Škof

Thinking Towards Agapeology: Liminal and Ontological Approaches

12.00–12.30

Dimitrios Yatromanolakis

Acephalic Temporalities: Liminality in Georges Bataille and André Masson

12.30–13.00

Alberto Parisi

*The Outside: The Subject's Liminality from Bataille, Blanchot,
and Foucault to Esposito and Agamben*

13.00–15.00

Lunch Break

15.00–15.30

Yuhō Hisayama

*The Aesthetics of kehai in "The Backrooms": An Essay on the
Atmosphere of Liminal Spaces on the Internet*

15.30–16.00

Fabian Heubel

*The Double Character of the Way: Towards a Critique of the
Theory of Breath-change in Mōu Zōngsān's Reading of the Lǎozǐ*

16.00–16.30

Petri Berndtson

*To Think Well is to Breathe Well: A Respiratory Interpretation of Heraclitus'
Fragment 112*

THURSDAY, 19 June 2025

9.30–10.00

Ineta Kivle

The Rhythms of Liminality before the Performance

10.00–10.30

Carool Kersten

Islam, Literature and Liminality: Notes from some Small Countries

10.30–11.00

Coffee Break

11.00–11.30

George Handley

Tree Thoughts: On the Science and Art of Tree Intelligence

11.30–12.00

Raquel Ferrández Formoso

Colonizing Death: From Cannibal Grief to Digital Immortality

12.00–12.30

Helena Motoh

Interpreting Asian Religions in Early 20th-Century Collections in Slovenia

12.30–13.00

Maja Bjelica

Listening-with *Elemental Rhythms and Silences:*
An Essay on Liminalities of Salt-Working

13.00–15.00

Lunch Break

15.00–15.30

Tjaša Škorjanc

The Mirror as Limen: A Non-Porous Pathway towards Human Porosity

15.30–16.00

Rebecca Bruno

*A Breathing–Voicing Cure: Introducing the Oruline and Respiratory–Sonorous
Field to Psychotherapeutic Relating*

16.00–16.30

Concluding Discussion

Moderated by **Lenart Škof** and **Alberto Parisi**

PROGRAM

Mednarodni simpozij
FILOZOFIJA, POETIKA
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INTERDISCIPLINARNI POGLEDI

Koper, 17–19. junij 2025
Center humanističnih znanosti ZRS Koper

TOREK, 17. junij 2025

Seminar atmosferskih študij

Moderira **Yuho Hisayama**

14.00–14.15

Predstavitev programa JSPS Core-to-Core

14.15–15.15

Predstavitve

15.15–15.45

Razprava

15.45–16.15

Odmor za kavo

16.15–17.15

Predstavitve

17.15–18.00

Končna razprava in obeti

SREDA, 18. junij 2025

9.30

Pozdravni nagovori

Prof. dr. Lenart Škof, predstojnik Inštituta za filozofske in religijske študije, Znanstveno-raziskovalno središče Koper (ZRS Koper)

Prof. ddr. Yuho Hisayama, predstojnik Inštituta za atmosferske študije Kobe (KOIAS), Univerza Kobe

Dr. Alberto Parisi, docent na Inštitutu za atmosferske študije Kobe (KOIAS), Univerza Kobe in asistent z doktoratom na Inštitutu za filozofske in religijske študije, Znanstveno-raziskovalno središče Koper (ZRS Koper)

9.45–11.00

Otvoritveno predavanje

Panagiotis Roilos

Mejne ontologije: od klasičnih hiperrealnosti do novosrednjeveškega metakapitalizma

11.00–11.30

Odmor za kavo

11.30–12.00

Lenart Škof

Mišljenje v smeri agapeologije: mejni in ontološki pristopi

12.00–12.30

Dimitrios Yatromanolakis

Acefalne časnosti: mejnost pri Georgesu Batailleju in Andréju Massonu

12.30–13.00

Alberto Parisi

Zunanjost: mejnost subjekta od Batailleja, Blanchota in Foucaulta do Esposita in Agambena

13.00–15.00

Odmor za kosilo

15.00–15.30

Yuho Hisayama

Estetika kehai v »Zasobju«: esej o atmosferi mejnih področij na internetu

15.30–16.00

Fabian Heubel

Dvojna narava poti: na poti h kritiki teorije spremembe diha v Móu Zōngsānjevem razumevanju Lǎozǐ

16.00–16.30

Petri Berndtson

Dobro misliti je dobro dihati: respiratorna interpretacija Heraklitovega fragmenta 112

ČETRTEK, 19. junij 2025

9.30–10.00

Ineta Kivle

Ritmi mejnosti pred izvedbo

10.00–10.30

Carool Kersten

Islam, literatura in mejnost: zapiski iz nekaterih malih držav

10.30–11.00

Odmor za kavo

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Drevesne misli: o znanosti in umetnosti inteligence dreves

11.30–12.00

Raquel Ferrández Formoso

Kolonizacija smrti: od kanibalskega žalovanja do digitalne nesmrtnosti

12.00–12.30

Helena Motoh

Tolmačenje azijskih religij v zbirkah iz začetka 20. stoletja v Sloveniji

12.30–13.00

Maja Bjelica

Poslušanje-z ritmi in tišinami elementov: esej o mejnostih solinarstva

13.00–15.00

Odmor za kosilo

15.00–15.30

Tjaša Škorjanc

Zrcalo kot limen: neprepustna pot k človeški poroznosti

15.30–16.00

Rebecca Bruno

*Terapija z dihanjem in glasom: uvedba oralnega in dihalno-zvočnega
področja v psihoterapevtsko vzpostavljanje odnosov*

16.00–16.30

Zaključna razprava

Moderirata **Lenart Škof** in **Alberto Parisi**

SEMINAR FOR ATMOSPHERIC STUDIES



The **JSPS Core-to-Core Program** is a prestigious grant by the **Japan Society for the Promotion of Science** that supports the formation of internationally collaborative research hubs in fields recognized as cutting-edge and of high global relevance. Through sustained partnerships between different “cores” (research institutions) located in several countries, it promotes joint research projects, seminars, and researcher exchanges, while also nurturing the next generation of scholars.

The seminar celebrates and marks the launch of the newly funded **JSPS Core-to-Core Program: World Networking Project for the Establishment of Atmospheric Studies** between the **Kobe Institute for Atmospheric Studies (KOIAS)**, **Kobe University, Japan**, and the **Science and Research Center (ZRS) Koper, Slovenia**, together with further collaborating cores in Canada (Centre for Sensory Studies, Montreal) and Germany (Society for New Phenomenology, Rostock). The event will open with a short presentation of the recently awarded five-year grant and the aims of the programme. It will be followed by a series of brief talks from scholars affiliated with both research centres, focusing on new approaches and perspectives in the emerging fields of **Atmospheric and Respiratory Studies**.

PARTICIPANTS OF THE SEMINAR

Yuho HISAYAMA (KOIAS, Kobe University)

Alberto PARISI (KOIAS, Kobe University; Science and Research Centre Koper)

Mao MATSUYAMA (KOIAS, Kobe University; Okayama Prefectural University)

Takuya NIIKAWA (KOIAS, Kobe University; Institut Jean Nicod)

Rie KODERA (KOIAS, Kobe University)

Yukiko KUWAYAMA (KOIAS, Kobe University; University of Tokyo)

Lorenzo MARINUCCI (KOIAS, Kobe University; Tohoku University)

Hikaru OKAMOTO (Toyooka Professional College of Arts and Tourism)

Shinji KAJITANI (University of Tokyo)

Ching Yuen CHEUNG (University of Tokyo)

Kahlua TSUNODA (University of Tokyo)

Manuela SALAZAR (University of Sussex)

Fabian HEUBEL (Academia Sinica; FU Berlin)

Lenart ŠKOF (Science and Research Centre Koper)

Maja BJELICA (Science and Research Centre Koper)

Petri BERNDTSON (Science and Research Centre Koper)

Tjaša ŠKORJANC (Science and Research Centre Koper)

Carool KERSTEN (Science and Research Centre Koper; KU Leuven)

Marijn NIEUWENHUIS (Durham University)

This seminar is financially supported by the Japan Society for the Promotion of Science (JSPS Core-to-Core Program, Grant Number: JPJSCCA20250001).

SEMINAR ATMOSFERSKIH ŠTUDIJ



Program JSPS Core-to-Core je prestižna subvencija **Japonske družbe za spodbujanje znanosti**, ki podpira oblikovanje mednarodnih raziskovalnih središč na področjih, ki veljajo za najnaprednejša in pomembna na svetovni ravni. S trajnimi partnerstvi med različnimi »jedri« (raziskovalnimi ustanovami) v več državah spodbuja skupne raziskovalne projekte, seminarje in izmenjave raziskovalcev in raziskovalk, hkrati pa vzgaja novo generacijo znanstvenic in znanstvenikov.

Seminar obeležuje začetek novega financiranega programa **JSPS Core-to-Core: Projekt svetovnega povezovanja za vzpostavitev atmosferskih študij med Inštitutom za atmosferske študije Kobe (KOIAS) Univerze Kobe (Japonska), in Znanstveno-raziskovalnim središčem (ZRS) Koper (Slovenija)**, skupaj z drugimi sodelujočimi središči v Kanadi (Center za senzorične študije, Montreal) in Nemčiji (Društvo za novo fenomenologijo, Rostock). Dogodek se bo začel s kratko predstavitvijo nedavno dodeljene petletne subvencije in ciljev programa. Sledila bo serija kratkih predstavitev znanstvenikov in znanstvenic, povezanih z obema raziskovalnima centroma, ki se bodo osredotočila na nove pristope in perspektive na nastajajočih področjih **atmosferskih in respiratornih študij**.

UDELEŽENCI IN UDELEŽENKE SEMINARJA

Yuho HISAYAMA (KOIAS, Univerza Kobe)

Alberto PARISI (KOIAS, Univerza Kobe; Znanstveno-raziskovalno središče Koper)

Mao MATSUYAMA (KOIAS, Univerza Kobe; Univerza prefektore Okayama)

Takuya NIIKAWA (KOIAS, Univerza Kobe; Inštitut Jean Nicod)

Rie KODERA (KOIAS, Univerza Kobe)

Yukiko KUWAYAMA (KOIAS, Univerza Kobe; Univerza v Tokiu)

Lorenzo MARINUCCI (KOIAS, Univerza Kobe; Univerza Tohoku)

Hikaru OKAMOTO (Visoka šola za umetnost in turizem v Toyooki)

Shinji KAJITANI (Univerza v Tokiu)

Ching Yuen CHEUNG (Univerza v Tokiu)

Kahlua TSUNODA (Univerza v Tokiu)

Manuela SALAZAR (Univerza v Sussexu)

Fabian HEUBEL (Academia Sinica; FU Berlin)

Lenart ŠKOF (Znanstveno-raziskovalno središče Koper)

Maja BJELICA (Znanstveno-raziskovalno središče Koper)

Petri BERNDTSON (Znanstveno-raziskovalno središče Koper)

Tjaša ŠKORJANC (Znanstveno-raziskovalno središče Koper)

Carool KERSTEN (Znanstveno-raziskovalno središče Koper; KU Leuven)

Marijn NIEUWENHUIS (Univerza v Durhamu)

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ABSTRACTS
POVZETKI

KEYNOTE LECTURE

LIMINAL ONTOLOGIES: FROM CLASSICAL HYPERREALITIES TO NEOMEDIEVAL METACAPITALISM

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The crisis of representation in postmodernity—closely connected with social and existential alienation and technological development—often manifests itself in terms of “hyperreality,” where distinctions between “the real”/“the original” and “the simulacrum” are profoundly blurred. The boundaries between “reality” and “non-reality” and relevant concepts (e.g. originality, authenticity, mimesis, simulacrum) have been explored and challenged from different but comparable perspectives in philosophy, art, and literature since classical antiquity. In this paper I shall focus on liminality as an essential constituent of any manifestation/conception of hyperreality from classical antiquity to our era, which I define as “neomedieval metacapitalism.”

Keywords: Platonic philosophy, neomedieval metacapitalism, hyperreality

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OTVORITVENO PREDAVANJE

MEJNE ONTOLOGIJE: OD KLASIČNIH HIPERREALNOSTI DO NOVOSREDNJEVEŠKEGA METAKAPITALIZMA

Panagiotis ROILLOS

Univerza Harvard

Kriza upodabljanja v postmodernizmu – tesno povezana z družbeno in eksistencialno odtujenostjo ter tehnološkim razvojem – se pogosto kaže v obliki »hiperrealnosti«, kjer so razlike med »resničnim«/»izvirnim« in »simulakrom« močno zabrisane. Meje med »resničnostjo« in »neresničnostjo« ter z njimi povezani pojmi, kot so izvirnost, avtentičnost, *mimesis* in simulaker, se v filozofiji, umetnosti in literaturi raziskujejo in izpodbijajo iz različnih, a primerljivih perspektiv že od antike. V tem prispevku se bom osredotočil na mejnost kot bistveno sestavino vsakršne manifestacije/zasnove hiperrealnosti od klasične antike do naše dobe, ki jo opredeljujem kot »novosrednjeveški metakapitalizem«.

Ključne besede: platonska filozofija, novosrednjeveški metakapitalizem, hiperrealnost

Panagiotis Roilos je profesor novogrških študij in primerjalne književnosti z akademskim nazivom »George Seferis« na Univerzi Harvard. Njegove publikacije in raziskovalna dejavnost se osredotočajo na postklasično grško književnost in kulturo, kognitivne humanistične vede, primerjalno poetiko, kognitivno in zgodovinsko antropologijo, posthumanizem, srednjeveško in moderno literarno teorijo ter teorijo ritualov. Je (so)avtor in (so)urednik desetih knjig, med drugim *Towards a Ritual Poetics* (soavtor; 2003) in monografij *Amphoteroglossia: A Poetics of the Twelfth-Century Medieval Greek Novel* (2005); *C. P. Cavafy: The Economics of Metonymy* (2009); in *Lamenting Greece: On Early German Philhellenism (16th and 17th Centuries)* (v grščini; v pripravi). Trenutno dokončuje knjigo o hiperrealnosti, posthumanizmu in demokraciji z naslovom *Neomedieval Metacapitalism*. Njegov novi knjižni projekt je študija zgodovine domišljije v pozni antiki in grškem srednjem veku (*Postclassical Imaginaries: A Cognitive Anthropology of Late Antique and Byzantine Phantasia*).

THINKING TOWARDS AGAPEOLOGY: LIMINAL AND ONTOLOGICAL APPROACHES

Lenart ŠKOF
ZRS Koper

As an agapeistic phenomenon, love always traverses physical and psychical worlds and connects persons across more “usual” or diachronic and too often limited coordinates of space and time. But in some rare moments, the workings of love sometimes open an entirely unexpected and mysterious plane of proximity, being able to connect people or effect upon persons far beyond any known spatio-temporal logic or nexus. This lecture is an attempt to reflect upon this hidden or mysterious logic of love as an ontological and panexperiential phenomenon. In this attempt, we first delineate the margins between the fields of philosophy, spirituality, and research in psi phenomena (also known as paranormal phenomena) and investigate on some historical conditions of a conflict between those disciplines as based on D. R. Griffin’s *Psychology, Philosophy, and Spirituality*. In the main part of this paper, we first present the aesthetic theory of force by Christoph Menke and follow his analyses on the hidden or obscure layers of the soul. As based on these analyses, we present our own thesis on agapeology as synchronicity (C. G. Jung) – as related to psi phenomena as well as to aesthetic phenomena. In the final part of this lecture, our aim is to show that within the ontology of the ground (F. W. J. Schelling), as well as by acknowledging the constructive theological reflections on quantum entanglement (C. Keller), we can postulate an underlying nexus, providing us with an access to the phenomenon of *dark love* – as a key mark of the ontological liminality of ethics.

Keywords: Agapeism, love, psi phenomena, ontology, liminality

Lenart Škof is professor of philosophy and religious studies, Head of the Institute for Philosophical and Religious Studies at the Science and Research Centre (Koper, Slovenia) and Dean of Faculty ISH at the Alma Mater Europaea University (Ljubljana, Slovenia). He is a member of European Academy of Sciences and Arts (EASA, Salzburg) and president of Slovenian Society for Comparative Religion. He recently co-edited *Marian Reflections on War and Peace: Trauma, Mourning, and Justice*

in Ukraine and Beyond (Routledge, 2025), *Shame, Gender Violence and Ethics: Terrors of Injustice* (Lexington Books, 2021), and *Atmospheres of Breathing* (New York: SUNY Press, 2018). Škof is an author of several books, among them *God in Post-Christianity: An Elemental Philosophical Theology* (SUNY Press, 2024), *Antigone's Sisters: On the Matrix of Love* (SUNY Press, 2021) and *Breath of Proximity: Intersubjectivity, Ethics and Peace* (Springer, 2015). He is editor-in-chief of "Routledge Critical Perspectives on Breath and Breathing" series (with Magdalena Górska) and his main research interests are in respiratory philosophy, new elemental philosophy, and philosophical theology.

MIŠLJENJE V SMERI AGAPEOLOGIJE: MEJNI IN ONTOLOŠKI PRISTOPI

Lenart ŠKOF
ZRS Koper

Ljubezen kot agapeistični pojav vedno presega fizični in psihični svet ter povezuje ljudi prek bolj »običajnih« ali diahronih in prepogosto omejenih koordinat prostora in časa. Vendar pa v nekaterih redkih trenutkih delovanje ljubezni odpre povsem nepričakovano in skrivnostno raven bližine, ki lahko poveže ljudi ali vpliva na osebe daleč onkraj vsake znane prostorsko-časovne logike ali povezave. Predavanje je poskus razmisleka o tej skriti ali skrivnostni logiki ljubezni kot ontološkem in vseizkušenjskem pojavu. Najprej bomo opredelili meje med področji filozofije, duhovnosti in raziskav paranormalnih pojavov ter na podlagi dela D. R. Griffina *Psychology, Philosophy, and Spirituality* raziskali nekatere zgodovinske okoliščine konflikta med temi disciplinami. V glavnem delu tega prispevka bomo najprej predstavili estetsko teorijo sile Christopa Menkeja in sledili njegovim analizam skritih ali zakritih plasti duše. Na podlagi teh analiz bomo predstavili lastno tezo o agapeologiji kot sinhronosti (C. G. Jung) – v povezavi s paranormalnimi in estetskimi pojavi. V zadnjem delu predavanja želimo pokazati, da lahko v ontologiji temelja (F. W. J. Schelling) in ob upoštevanju konstruktivnih teoloških razmišljanj o kvantni prepletenosti (C. Keller) postavimo temeljno povezavo, ki nam omogoča dostop do pojava *temne ljubezni* – kot ključnega znaka ontološke mejnosti etike.

Ključne besede: agapeizem, ljubezen, paranormalni pojavi, ontologija, mejnost

Lenart Škof je redni profesor filozofije in religiologije ter predstojnik Inštituta za filozofske in religijske študije pri Znanstveno-raziskovalnem središču Koper. Je tudi dekan Fakultete Institutum Studiorum Humanitatis pri univerzi Alma Mater Europaea v Ljubljani. Je član Evropske akademije znanosti in umetnosti (EASA, Salzburg) in predsednik Društva za primerjalno religiologijo. Je sourednik knjig *Marian Reflections on War and Peace: Trauma, Mourning, and Justice in Ukraine and Beyond* (Routledge, 2025), *Shame, Gender Violence and Ethics: Terrors of Injustice* (Lexington

Books, 2021), in *Atmospheres of Breathing* (New York: SUNY Press, 2018). Škof je avtor več knjig, med njimi *Bog v postkrščanstvu* (Slovenska matica, 2024), *Antigonine sestre* (Slovenska matica, 2018) ter *Etika diha in atmosfera politike* (Slovenska matica, 2012). Je glavni urednik serije »Routledge Critical Perspectives on Breath and Breathing« (skupaj z Magdaleno Górsko), njegova glavna raziskovalna področja pa so respiratorna filozofija, nova elementarna filozofija in filozofska teologija.

ACEPHALIC TEMPORALITIES: LIMINALITY IN GEORGES BATAILLE AND ANDRÉ MASSON

Dimitrios YATROMANOLAKIS

Johns Hopkins University

In the late 1920s and throughout the 1930s Georges Bataille and André Masson collaborated on a number of pioneering initiatives that had a drastic impact on European avant-garde art and thought. One of their experimental projects was the publication of the journal *Acéphale*. Named after the homonymous hybridic, quasi-mythical creature embodying Bataille's and Masson's subversion of established perceptual, political, and social hierarchies, *Acéphale* also promulgated a radical redefinition of sanctioned ontological categories. The two associates also further explored similar questions in their respective discursive fields and articulated their own distinctive, but supplementary, ontological problematics. Their rewritings/redrawings of ontology put forward what I define as "perpetual existential and discursive liminality." A major part of this paper will focus on the ways in which Bataille and Masson's conceptualization of liminality was formulated in a complex dialogue with Pre-Socratic, Nietzschean, and (sometimes) contemporary European philosophy.

Keywords: Avant-garde art, liminality, ontology, temporality, Georges Bataille, André Masson, pre-Socratic philosophy

Dimitrios Yatromanolakis holds a DPhil from the University of Oxford. A former Junior Fellow at the Society of Fellows, Harvard University, he has been awarded numerous international fellowships, including the Berlin Prize of the American Academy in Berlin. His areas of expertise include ancient Greek vase-painting and art, Greek epigraphy, and Greek papyrology. His research has also focused on European intellectual history and history of art (first half of the 20th century), and historical and comparative anthropology. He holds appointments at the Department of Classics, the Department of Anthropology, and the Department of Comparative Thought, Johns Hopkins University. He is the author, co-author, or editor of 10 books, including *Sappho in the Making: The Early Reception* (author), *Towards a Ritual Poetics* (co-author; translated into several European languages), *Greek Mythologies* (author), *Politics of Mythogenesis: Art and Thought in the European Avant-Garde* (author; in

Greek), *Epigraphy of Art: Ancient Greek Vase-Inscriptions and Vase-Paintings* (editor), *An Archaeology of Representations: Ancient Greek Vase-Painting and Contemporary Methodologies* (editor), *Archaic Ontological Past: Pre-Socratic Philosophy and European Avant-Garde Art and Thought* (editor), and *Inscriptions and Representations on Athenian Vases* (editor). He is currently completing a book on André Masson and Georges Bataille.

ACEFALNE ČASNOSTI: MEJNOST PRI GEORGESU BATAILLEJU IN ANDRÉJU MASSONU

Dimitrios YATROMANOLAKIS

Univerza Johnsa Hopkinsa

V poznih 20. letih in v 30. letih 20. stoletja sta Georges Bataille in André Masson sodelovala pri številnih pionirskih pobudah, ki so imele drastičen vpliv na evropsko avantgardno umetnost in miselnost. Eden od njunih eksperimentalnih projektov je bila izdaja revije *Acéphale*. Poimenovana je bila po istoimenskem hibridnem, skoraj mitološkem bitju, ki pooseblja Bataillejevo in Massonovo podiranje uveljavljenih zaznavnih, političnih in družbenih hierarhij, in je razširjala tudi radikalno redefinicijo sankcioniranih ontoloških kategorij. Sodelavca sta podobna vprašanja nadalje raziskovala vsak na svojem diskurzivnem področju ter oblikovala lastne, značilne, toda med seboj dopolnjujoče ontološke problematike. Njuna prenova/preoblikovanje ontologije predstavlja to, kar opredeljujem kot »večno eksistencialno in diskurzivno mejnost«. Večji del tega prispevka bo posvečen načinom, s katerimi sta Bataille in Masson konceptualizirala mejnost v kompleksnem dialogu s predsokratsko, nietzschejansko in (včasih) sodobno evropsko filozofijo.

Ključne besede: avantgardna umetnost, mejnost, ontologija, časnost, Georges Bataille, André Masson, predsokratska filozofija

Dimitrios Iatromanolakis je doktoriral na Univerzi v Oxfordu. Bil je mladi raziskovalec na Društvu raziskovalcev Univerze Harvard in prejel je številne mednarodne štipendije, med drugim berlinsko nagrado Ameriške akademije v Berlinu. Njegova strokovna področja so starogrška poslikava vaz in umetnost, grška epigrafika in grška papirologija. Njegovo raziskovalno delo se osredotoča tudi na evropsko intelektualno zgodovino in zgodovino umetnosti (prva polovica 20. stoletja) ter zgodovinsko in primerjalno antropologijo. Je zaposlen na Oddelku za klasične študije, Oddelku za antropologijo in Oddelku za primerjalno miselnost Univerze Johnsa Hopkinsa. Je avtor, soavtor ali urednik desetih knjig, med drugim *Sappho in the Making: The Early Reception* (avtor), *Towards a Ritual Poetics* (soavtor; prevedeno v več evropskih jezikov), *Greek Mythologies* (avtor), *Politics of Mythogenesis: Art and Thought in the European Avant-Garde* (avtor; v grščini), *Epigraphy of Art: Ancient Greek Vase-Inscriptions and Vase-Paintings* (urednik), *An Archaeology of Representations:*

Ancient Greek Vase-Painting and Contemporary Methodologies (urednik), *Archaic Ontological Past: Pre-Socratic Philosophy and European Avant-Garde Art and Thought* (urednik), in *Inscriptions and Representations on Athenian Vases* (urednik). Trenutno dokončuje knjigo o Andréju Massonu in Georgesu Batailleu.

THE OUTSIDE: THE SUBJECT'S LIMINALITY FROM BATAILLE, BLANCHOT, AND FOUCAULT TO ESPOSITO AND AGAMBEN

Alberto PARISI

KOIAS, Kobe University and ZRS Koper

In this paper, I will argue that contemporary French and Italian philosophy have tried to overcome the traditional European understanding of the subject by thinking the subject as a liminal place or non-entity, always already outside itself. Thus, I will retrace the history of the concept of the “outside” (*dehors*), starting from its apparent opposite in Georges Bataille’s “interior experience,” to show its influence and development in conceptions of the linguistic subject in Maurice Blanchot, Michel Foucault, Gilles Deleuze’s reading of both, and Jean-Luc Nancy. A punctual but brief study of these sources will show how, against the idea of an absolute self-reflexive interiority – a pure consciousness, these thinkers tried to rethink the subject from its origin in an impersonal void, a neutral space, a murmur that always precedes it. This is what they called “the outside.”

However, while such profoundly new conception of the subject called into question the whole history of European philosophy, it also left open, due to its references to the mystical tradition and its stress on language, the possibility of a return to an absolute interiority—which Bataille’s original move preserved and which is perhaps best summarized by Derrida’s claim that “there is nothing outside the text.” The French philosophers already cited seemed aware of this problematic but struggled to further explain the outside. This paper will argue that, while these French philosophers remained trapped in mysticism, Italian philosophers, like Giorgio Agamben and Roberto Esposito, managed to escape it by taking the concept of the outside in a different direction: namely, life. Only by transforming the outside into life itself can one escape mysticism and re-imagine the subject as a liminal event of life, beyond any split between inside and outside.

Keywords: outside, liminality, subjectivity, French Philosophy, Italian Philosophy, mysticism

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ZUNANJOST: MEJNOST SUBJEKTA OD BATAILLEJA, BLANCHOTA IN FOUCAULTA DO ESPOSITA IN AGAMBENA

Alberto PARISI

KOIAS, Univerza Kobe in ZRS Koper

V prispevku bom trdil, da sta sodobna francoska in italijanska filozofija poskušali preseči tradicionalno evropsko razumevanje subjekta tako, da sta ga mislili kot mejni kraj ali ne-entiteto, ki je vedno že zunaj sebe. Tako bom ponovno sledil zgodovini pojma »zunanost« (*dehors*), začeni z njegovim navideznim nasprotjem v »notranji izkušnji« Georges Batailleja, da bi pokazal njegov vpliv in razvoj v pojmovanju jezikovnega subjekta pri Mauriceu Blanchotu in Michelu Foucaultu, Deleuzovem razumevanju obeh ter Jean-Lucu Nancyju. Natančna, a kratka študija teh virov bo pokazala, kako so ti misleci v nasprotju z idejo absolutne samorefleksivne notranjosti – čiste zavesti – poskušali ponovno premisliti subjekt, vse od njegovega izvora v neosebni praznini, nevtralnem prostoru, šepetu, ki se vedno zgodi pred njim. To so imenovali »zunanost«.

Vendar pa je takšna globoko nova zasnova subjekta postavila pod vprašaj celotno zgodovino evropske filozofije, hkrati pa je zaradi svojih sklicevanj na mistično tradicijo in poudarka na jeziku pustila odprto možnost vrnitve k absolutni notranjosti – možnost, ki jo je ohranil Bataillejev izvirni premik in ki jo morda najbolje povzema Derridajeva trditev, da »ne obstaja zunanost teksta«. Zgoraj navedeni francoski filozofi so se zavedali te problematike, vendar so imeli težave pri nadaljnjem pojasnjevanju zunanosti. V tem članku bomo zagovarjali tezo, da so italijanski filozofi, kot sta Giorgio Agamben in Roberto Esposito, uspeli ubežati mysticismu, v katerem so ostali ujeti omenjeni francoski filozofi, in sicer tako, da so pojem zunanosti usmerili v drugo smer: v življenje. Samo s preoblikovanjem zunanosti v samo življenje se lahko izognemo mysticismu in ponovno zasnujemo subjekt kot mejni dogodek življenja, ki presega vsako ločitev med znotraj in zunaj.

Ključne besede: zunanost, mejnost, subjektivnost, francoska filozofija, italijanska filozofija, mysticism

Alberto Parisi je posebej imenovani docent na Inštitutu za atmosferske študije Kobe (KOIAS) na Fakulteti za humanistične študije Univerze Kobe na Japonskem kot tudi raziskovalec na Inštitutu za filozofske in religijske študije pri Znanstveno-raziskovalnem središču Koper. Doktorski naziv iz primerjalne književnosti je pridobil na Univerzi Harvard z disertacijo z naslovom »The Intention of the Spirit: Breath, Air, and Voice in Modern European Poetry and Philosophy«, ki bo kmalu izšla pri založbi Routledge. Njegovo raziskovalno delo se nahaja na stičišču primerjalne filozofije, književnosti ter respiratornih in atmosferskih študij.

THE AESTHETICS OF *KEHAI* IN “THE BACKROOMS”: AN ESSAY ON THE ATMOSPHERE OF LIMINAL SPACES ON THE INTERNET

Yuho HISAYAMA
KOIAS, Kobe University

In contemporary internet culture, the notion of liminal space often refers to very ordinary but empty places that have a specific, eerie, and surreal atmosphere. One of the most iconic examples is “The Backrooms” image, which went viral on *4chan* in 2019 accompanied by the following Kafka-like text: “If you’re not careful and you noclip out of reality in the wrong areas, you’ll end up in the Backrooms, where it’s nothing but the stink of old moist carpet, the madness of mono-yellow, the endless background noise of fluorescent lights at maximum hum-buzz, and approximately six hundred million square miles of randomly segmented empty rooms to be trapped in. God save you if you hear something wandering around nearby, because it sure as hell has heard you.” In this paper, I explore this new category of Internet aesthetics by drawing on the Japanese atmospheric concept of *kehai*, which usually denotes the indication or sign of a potential happening. In the original version of “The Backrooms”, there are no monsters or risky happenings, but just the *kehai* that something *might* happen. I argue it is this *kehai* that creates the sense of horror in “The Backrooms”, which we feel not only with our imagination, but also due to the atmospheric forces on (and through) the computer display. Instead of drawing a fixed conclusion at the end of my talk, I aim to open up broader possibilities for how Atmospheric Studies can engage with virtual reality, or more broadly, with the liminal space between reality and the imaginary, between materiality and immateriality, and between this world and another world – *diesseits* and *jenseits* in a new sense.

Keywords: Atmosphere, liminal space, *kehai*, internet aesthetics

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ESTETIKA KEHAI V »ZASOBJU«: ESEJ O ATMOSFERI MEJNIH PODROČIJ NA INTERNETU

Yuho HISAYAMA
KOIAS, Univerza Kobe

V sodobni internetni kulturi pojem mejnega področja pogosto označuje zelo običajne, a prazne prostore, ki imajo posebno, skrivnostno in nadrealistično atmosfero. Eden najbolj znanih primerov je slika »Zasobje« (»*The Backrooms*«), ki je leta 2019 postala viralna na spletni strani *4chan*, skupaj z naslednjim kafkovskim besedilom: »Če nisi previden in se na napačnih območjih izklopiš iz realnosti, se boš znašel v Zasobju, kjer ni nič drugega kot smrad po starih vlažnih preprogah, norost enobarvne rumene, neskončen hrup fluorescenčnih luči, ki brnijo na polno, in približno šeststo milijonov kvadratnih milj naključno razdeljenih praznih sob, v katerih si lahko ujet. Bog ti pomagaj, če slišiš, da se v bližini nekaj giblje, ker te je prav gotovo slišalo.« V tem prispevku bom raziskal novo kategorijo internetne estetike, pri čemer se bom opiral na japonski atmosferski koncept *kehai*, ki običajno označuje indic ali znamenje možnega dogajanja. V izvirni različici »Zasobja« ni pošasti ali nevarnih dogodkov, temveč le neke vrste znanilo (*kehai*), da se *lahko* kaj zgodi. Trdil bom, da prav *kehai* ustvarja občutek groze v »Zasobju«, ki ga ne občutimo le z domišljijo, ampak tudi zaradi atmosferskih sil na računalniškem zaslonu (in skozenj). Na koncu svojega govora ne želim podati dokončnega zaključka, temveč odpreti širše možnosti za povezovanje atmosferskih študij z virtualno resničnostjo ali, širše, z mejnim področjem med resničnostjo in namišljenim, med materialnostjo in nematerialnostjo ter med tem svetom in drugim svetom – *diesseits* (tostranstvo) in *jenseits* (onostranstvo) v novem pomenu.

Ključne besede: atmosfera, mejno področje, *kehai*, internetna estetika

Yuho Hisayama, predstojnik Inštituta za atmosferske študije Kobe (KOIAS), je izredni profesor nemške književnosti na Podiplomski šoli za humanistične študije Univerze Kobe na Japonskem. Leta 2013 je doktoriral na Tehniški univerzi v Darmstadtu v Nemčiji, leta 2021 pa še na Univerzi v Kjotu na Japonskem. Njegove

publikacije vključujejo *Erfahrungen des ki: Leibessphäre, Atmosphäre, Pansphäre* (Karl Alber, 2014); *Weltseele, Weltgeist und das Ungesagte in Goethes Altersgedicht Eins und Alles*, v: *Goethe-Jahrbuch* 135 (2018), 39–46; *Fun'iki gaku wo hiraku* [Zagon atmosferskih študij], v: *Gendai Shisô* 51–15 (2023), 201–217. Leta 2022 je ustanovil KOIAS, katerega namen je razvijati atmosferske študije kot novo medkulturno in meddisciplinarno akademsko področje.

**THE DOUBLE CHARACTER OF THE WAY:
TOWARDS A CRITIQUE OF THE THEORY OF BREATH-CHANGE
IN MÓU ZŌNGSĀN'S READING OF THE *Lǎozǐ***

Fabian HEUBEL

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The “double character of the Way” (dào de shuāngchóngxìng 道的雙重性) is a key concept in Móu Zōngsān's interpretation of the classical Daoist book *Lǎozǐ*. In a crucial step for his interpretation, he introduces the differentiation between “double character” or “doubleness” (shuāngchóngxìng 雙重性) and “pairing” (duìǒuxìng 對偶性). When he speaks of the “double character of the Way,” he means that the Way is twofold in “withoutness” (wúxìng 無性) and “withness” (yǒuxìng 有性). The physical world of breath-change (qìhuà 氣化), which is determined by “pairing”, is now juxtaposed with the meta-physical world of the Way, which Móu sees as determined by doubleness.

The relation of the two points to a transition that is difficult to understand: the transition from the metaphysical world of the Way to the physical world of things. How is it possible to go down from the metaphysical world into the physical world and vice versa from the physical world up into the metaphysical? I think that this question can only be answered with great difficulty by an approach that differentiates and contrasts metaphysical way (doubleness) and physical breath change (pairing) in Móu's way. My interpretation follows Móu in emphasizing the relation between way and breath-change, but interprets it differently than he does. Breath-change is thus not limited to the physical, but is to be understood as a transformative and wandering movement between the metaphysical and physical worlds. In this sense, breath-change (氣化) is the axis that connects spirit and thing, spirit-change (神化 shénhuà) and thing-change (wùhuà 物化) in a relation of paradoxical communication.

Keywords: Daoism, Way, breath-change, *Lǎozǐ*, Móu Zōngsān, metaphysics

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DVOJNA NARAVA POTI: NA POTI H KRITIKI TEORIJE SPREMEMBE DIHA V MÓU ZŌNGSĀNJEVEM RAZUMEVANJU *Lǎozǐ*

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»Dvojna narava Poti« (dào de shuāngchóngxìng 道的雙重性) je ključni pojem v Móu Zōngsānovi interpretaciji klasičnega daoističnega dela *Lǎozǐ*. V ključnem koraku svoje interpretacije uvede razlikovanje med »dvojnimi značajem« ali »dvojnostjo« (shuāngchóngxìng 雙重性) in »parnostjo« (duìǒuxìng 對偶性). Ko govori o »dvojnem značaju Poti«, misli, da je Pot dvojna v smislu »biti brez« (wúxìng 無性) in »biti z« (yǒuxìng 有性). Fizični svet spremembe diha (qìhuà 氣化), ki ga določa »parnost«, je zdaj postavljen nasproti metafizičnemu svetu Poti, ki jo Móu vidi kot določeno z dvojnostjo.

Odnos teh dveh točk do prehoda iz metafizičnega sveta Poti v fizični svet stvari je težko razumljiv. Kako se je mogoče spustiti iz metafizičnega sveta v fizični svet in obratno, povzpeti iz fizičnega sveta v metafizičnega? Menim, da je na to vprašanje mogoče z veliko težavo odgovoriti le če uporabimo pristop, ki na Móujev način razlikuje in protistavlja metafizično pot (dvojnost) in fizično spremembo diha (parnost). Moja interpretacija sledi Móuju v poudarjanju odnosa med potjo in spremembo diha, ki pa ga razlagam drugače kot on. Sprememba diha torej ni omejena na fizično, ampak jo je treba razumeti kot transformativno in tavajoče gibanje, ki potuje med metafizičnim in fizičnim svetom. V tem smislu je sprememba diha (氣化) os, ki povezuje duha in stvar, spremembo duha (神化 shénhuà) in spremembo stvari (wùhuà 物化) v odnosu paradoksalne komunikacije.

Ključne besede: daoizem, Pot, sprememba diha, *Lǎozǐ*, Móu Zōngsān, metafizika

Fabian Heubel je znanstveni sodelavec na Inštitutu za kitajsko književnost in filozofijo raziskovalne ustanove Academia Sinica v Tajpeju in trenutno gostujoči profesor za klasično in moderno kitajsko filozofijo na Freie Universität Berlin (2023–2025 – financirano s strani DAAD). Njegova glavna raziskovalna področja so klasična

in sodobna kitajska filozofija, interpretacije kitajske filozofije v zahodni sinologiji, kritična teorija, sodobna nemška in francoska misel, estetika in filozofija umetnosti. Njegova monografija o dihu v kitajski filozofiji bo kmalu izšla pri založbi Matthes & Seitz z naslovom *Schlucht und Atemwandel: Zur Philosophie des Weges*.

TO THINK WELL IS TO BREATHE WELL: A RESPIRATORY INTERPRETATION OF HERACLITUS' FRAGMENT 112

Petri BERNDTSON

ZRS Koper

In my presentation, I will give a respiratory interpretation of Heraclitus' fragment 112. The fragment says: *Sophronein arete megiste, kai sophie alethea legein kai poiein kata physin epaiontas*. Among scholars this fragment has been translated in manifold ways. For example, Charles H. Kahn translates the fragment to say: "Thinking well (*sophronein*) is the greatest excellence and wisdom: to act and speak what is true, perceiving (*epaiontas*) things according to their nature (*physis*)." Both Kahn and Martin Heidegger agree that fragment 112 is one of the most important fragments for interpreting what Heraclitus might have meant by "thinking." In my presentation, I will especially focus on the fragment's last word *epaiontas* (ἐπαῖοντας). Kahn translates *epaiontas* as "perceiving" or "perceptively", but this word can be interpreted in multiple ways as the stem of the word *aio* (αἰώ) means "to blow", "to give ear to", "to listen", "to breathe" and "to reach out to something and to bring it in." In Heidegger's interpretation the meaning of *epaiontas* is "to listen attentively to the *Logos*." Heraclitus' *Logos* is Heidegger's Being. Through his interpretation of Heraclitus, for Heidegger thinking as "the thinking of Being" means to listen attentively to the *Logos*/Being. In my interpretation of the fragment 112, instead of understanding the meaning of *epaiontas* as perceiving (Kahn) or as listening (Heidegger), I will emphasize the possibility of understanding this word as breathing. Within this respiratory atmosphere, I will ponder the possibility that for Heraclitus *thinking well* is essentially intertwined with *breathing well*.

Keywords: Heraclitus, thinking, breathing, ἐπαῖοντας, Heidegger

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Phenomenological Ontology of Breathing: The Respiratory Primacy of Being (Routledge 2023) and the co-editor of *Atmospheres of Breathing* (SUNY Press 2018). In addition to his academic work, Berndtson is also an avid practitioner of mindfulness of breathing meditation and other methods of breathwork.

DOBRO MISLITI JE DOBRO DIHATI: RESPIRATORNA INTERPRETACIJA HERAKLITOVEGA FRAGMENTA 112

Petri BERNDTSON

ZRS Koper

V svoji predstavitvi bom podal respiratorno interpretacijo Heraklitovega fragmenta 112, ki se glasi: *Sophronein arete megiste, kai sophie alethea legein kai poiein kata physin epaiontas*. Strokovnjaki so ta fragment prevedli na različne načine. Prevod Charlesa H. Kahna se na primer glasi: »Dobro mišljenje (*sophronein*) je največja odličnost in modrost: delati in govoriti resnico, zaznavati (*epaiontas*) stvari v skladu z njihovo naravo (*physis*).« Kahn in Martin Heidegger se strinjata, da je fragment 112 eden najpomembnejših fragmentov za razlago tega, kar je Heraklit morda mislil z »mišljenjem«. V svoji predstavitvi se bom posebej osredotočil na zadnjo besedo fragmenta: *epaiontas* (ἐπαῖοντας). Kahn prevaja *epaiontas* kot »zaznavanje« ali »zaznavajoč«, vendar je mogoče to besedo razlagati na več načinov, saj koren besede *aio* (αἰω) pomeni »pihati«, »poslušati«, »prisluhniti«, »dihati« ter »segati po nečem in to prinesiti notri«. V Heideggerjevi razlagi je pomen *epaiontas* »pozorno poslušati *Logos*«. Heraklitov *Logos* je Heideggerjeva Bit. V Heideggerjevi interpretaciji Heraklita mišljenje kot »mišljenje Biti« pomeni pozorno prisluhniti *Logosu*/Biti. V svoji interpretaciji fragmenta 112 ne razumem pomena besede *epaiontas* kot zaznavanje (Kahn) ali poslušanje (Heidegger), ampak poudarjam možnost razumevanja te besede kot dihanje. V okviru respiratorne atmosfere bom razmišljal o možnosti, da je za Heraklita *dobro misliti* tesno prepleteno z *dobro dihati*.

Ključne besede: Heraclitus, mišljenje, dihanje, ἐπαῖοντας, Heidegger

Petri Berndtson je znanstveni sodelavec na Inštitutu za filozofske in religijske študije Znanstveno-raziskovalnega središča Koper. Njegovo delo se osredotoča na respiratorno in elementarno filozofijo. Je avtor knjige *Phenomenological Ontology of Breathing: The Respiratory Primacy of Being* (Routledge, 2023) in sourednik knjige *Atmospheres of Breathing* (SUNY Press, 2018). Poleg akademskega dela se Berndtson tudi intenzivno ukvarja z meditacijo čuječnosti dihanja in drugimi metodami dihalnih vaj.

THE RHYTHMS OF LIMINALITY BEFORE THE PERFORMANCE

Ineta KIVLE

University of Latvia

This paper views the rhythms of liminality through such concepts as intersubjectivity (Husserl), in-between (Deleuze and Guattari), and meaningful silence (Dauenhauer). These different philosophical approaches open liminality as the uniting state of the deepest existential core showing a new starting point for something that will happen. Liminality is assumed as a meaningful silence that dwells in the human expectations to be incorporated. The deep existential state transforms into thinkable, audible, and visible horizons. It allows us to meet our true sense of who we are and how we are in our internal world and the world with others and things around us.

The paper gives examples of painting, music, and sport. Liminal state (practice) is grasped by Edgar Degas in his painting “Before the Performance” (1895/1900) – the dancers dwell in silent rhythms of body and soul and aim to move out from themselves in the intersubjective space-time of the dance. The same is constituted by the transformation of the meaningful rhythmic silence to sounds – the musicians and listeners are waiting for the conductor’s sign at the start of the performance. Also, it is seen in sports games – the athletes concentrate before the start and the rhythmic beats of their hearts wait for the referee’s signal to participate in the competition.

Keywords: liminality, rhythm, intersubjectivity, meaningful silence, in-between

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Ineta Kivle, DPhil, is a leading researcher in the history of ideas at the University of Latvia. Her doctoral thesis titled “Sound, Speech, Voice and Music in Phenomenological Perspective” (2007) gives impetus to further research covering a variety of philosophical and interdisciplinary areas dedicated to sound, colour, rhythm, and number. She is a creator of the interdisciplinary research series *phronesis, praxis*,

paideia at the University of Latvia, a chief scientific editor of scientific book series and conference proceedings, and a head of scientific committees of international and local interdisciplinary conferences, a reviewer of scientific monographs and research. Ineta Kivle is the author of more than fifty scientific publications on the philosophy of sound and music, phenomenology, hermeneutics, ancient philosophy, and interdisciplinary philosophy in Latvian and English.

RITMI MEJNOSTI PRED IZVEDBO

Ineta KIVLE

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Ta članek obravnava ritme mejnosti skozi pojme, kot so intersubjektivnost (Husserl), vmesnost (Deleuze in Guattari) in pomenljiva tišina (Dauenhauer). Ti različni filozofski pristopi odpirajo mejnost kot združujoče stanje najglobljega eksistencialnega jedra, ki kaže novo izhodišče za nekaj, kar se bo zgodilo. Mejnost se razume kot pomenljiva tišina, ki prežema človeška pričakovanja, ki se imajo uresničiti. Globoko eksistencialno stanje se preobrazí v zamisljiva, slišna in vidna obzorja. Omogoča nam, da spoznamo svoj pravi občutek za to, kdo smo in kako smo v svojem notranjem svetu ter v svetu z drugimi in s stvarmi okoli nas.

Prispevek navaja primere iz slikarstva, glasbe in športa. Mejno stanje (praksa) je ujel Edgar Degas v sliki »Pred predstavo« (1895/1900) – plesalke se nahajajo v tihem ritmu telesa in duše in si prizadevajo izstopiti iz sebe v intersubjektivnem časo-prostoru plesa. Enako se zgodi pri preoblikovanju pomenske ritmične tišine v zvoke – glasbeniki oziroma glasbenice in poslušalke oziroma poslušalci čakajo na znak dirigenta oziroma dirigentke na začetku nastopa. Prav tako je to vidno pri športnih tekmovanjih – športnice in športniki se pred začetkom koncentrirajo, njihovi ritmični srčni utripi čakajo na signal sodnika oziroma sodnice za začetek tekmovanja.

Ključne besede: mejnost, ritem, intersubjektivnost, pomenljiva tišina, vmesnost

To raziskavo in predstavitev financira Javna agencija za znanstvenoraziskovalno in inovacijsko dejavnost Republike Slovenije (ARIS) v okviru bilateralnega raziskovalnega projekta *Ritmi, tišine in mnogozvočja: odmevi okoljske humanistike* (BI-LV/25-27-003).

Ineta Kivle je vodilna raziskovalka na področju zgodovine idej na Latvijski univerzi. Njena doktorska disertacija z naslovom »Zvok, govor, glas in glasba v fenomenološki perspektivi« (2007) daje zagon nadaljnjim raziskavam, ki pokrivajo različna filozofska in interdisciplinarna področja, posvečena zvoku, barvi, ritmu in številu. Je avtorica interdisciplinarne raziskovalne serije *phronesis, praxis, paideia* na latvijski

univerzi, glavna znanstvena urednica znanstvene knjižne serije in konferenčnih zbornikov, vodja znanstvenih odborov mednarodnih in lokalnih interdisciplinarnih konferenc ter recenzentka znanstvenih monografij in raziskav. Je avtorica več kot petdesetih znanstvenih publikacij v latvijskem in angleškem jeziku o filozofiji zvoka in glasbe, fenomenologiji, hermenevtiki, antični filozofiji in interdisciplinarni filozofiji.

ISLAM, LITERATURE AND LIMINALITY: NOTES FROM SOME SMALL COUNTRIES

Carool KERSTEN

KU Leuven and ZRS Koper

As a spin-off from my research on *Islam and the Imagination*, this presentation addresses creative and reflective contributions on the poetics and arts of liminality by literary writers and scholars of literature from Slovenia, Luxembourg, and Malta. Predating more widely known novels about Southeast Europe's Ottoman past by such writers as Ivo Andrić, Meša Selimović, and Ismail Kadare, whose work is discussed in my upcoming book *Islam and Contemporary European Literature*, in the 1930s, Slovene writer Vladimir Bartol wrote a collection of short stories and a novel featuring Islamic referents and themes. This historical detour serves to connect the project with the work of the Luxembourgger-American literary scholar, translator, and poet Pierre Joris, and that of the Maltese comparativist, cultural theorist, and poet Norbert Bugeja. The focus will be on collections of Joris's of poetry and reflective prose, such as *Barzakh*, *A Nomad Poetics*, and *Arabia (not so) Deserta*, and on Bugeja's critique of cultural hybridity and his engaged writings on developments and events in the contemporary Middle East.

Keywords: cultural hybridity, Islam, liminality, literature

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ISLAM, LITERATURA IN MEJNOST: ZAPISKI IZ NEKATERIH MALIH DRŽAV

Carool KERSTEN

KU Leuven in ZRS Koper

Kot stranski produkt mojega raziskovanja o islamu in domišljiji ta predstavitev obravnava ustvarjalne in refleksivne prispevke o poetiki in umetnosti mejnosti literarnih pisateljev in literarnih znanstvenikov iz Slovenije, Luksemburga in Malte. Pred bolj znanimi romani o osmanski preteklosti jugovzhodne Evrope, ki so jih napisali pisatelji, kot so Ivo Andrić, Meša Selimović in Ismail Kadare, katerih dela obravnavam v svoji prihajajoči knjigi *Islam and Contemporary European Literature*, je slovenski pisatelj Vladimir Bartol v 30. letih prejšnjega stoletja napisal zbirko kratkih zgodb in roman, v katerih so prisotni islamski motivi in teme. Ta zgodovinski ekskurz služi povezavi projekta z delom luksemburško-ameriškega literarnega znanstvenika, prevajalca in pesnika Pierrea Jorisa ter malteškega komparativista, kulturnega teoretika in pesnika Norberta Bugeja. Poudarek bo na zbirkah Jorisove poezije in refleksivne proze, kot so *Barzakh, A Nomad Poetics* in *Arabia (not so) Deserta*, ter na Bugejevi kritiki kulturne hibridnosti in njegovih angažiranih besedilih o razvoju in dogodkih na sodobnem Bližnjem vzhodu.

Ključne besede: kulturna hibridnost, islam, mejnost, literatura

Carool Kersten je raziskovalni profesor islamskih študij na Univerzi v Leuvnu v Belgiji, višji znanstveni sodelavec Inštituta za filozofske in religijske študije Znanstveno-raziskovalnega središča Koper ter zaslužni profesor za študij islama in muslimanskega sveta na King's Collegu v Londonu. Je avtor ali urednik dvanajstih knjig, njegova najnovejša monografija pa nosi naslov *Islam and Contemporary European Literature* (2025).

TREE THOUGHTS: ON THE SCIENCE AND ART OF TREE INTELLIGENCE

George HANDLEY
Brigham Young University

As the science of tree intelligence has advanced, controversy has followed. While scientists generally agree that trees exhibit capacities that are more collaborative and communal than was previously thought, individual debates on species, have increased over the choice of metaphors scientists might use to communicate these qualities and to urge upon lay readers a stronger ethic of care for trees and forests. Trees as mothers, as perceivers, as communicators and warners, and as witnesses of history have abounded. In essence, we see continued anxiety about how to draw a line between anthropomorphism and biocentrism: when are we giving faithful voice and representation to the otherness and subjectivity of trees and when do we know we have overstepped our human bounds? Drawing upon tree science, plant philosophy, and the insights from recent tree novels, this paper will explore the strategies different authors have employed to capture tree intelligence. The paper's hypothesis is that tree intelligence simultaneously challenges and affirms the poetics of human language as a method for imagining non-human otherness. I will argue that artists who are serious about the findings of contemporary science offer more potent and effective metaphors than the scientists, precisely to the degree that they are more aware of and willing to exploit metaphoric instability, which is the very engine of human poetics.

Keywords: plant philosophy, tree intelligence, mother tree, poetics

George Handley teaches Comparative Literature and Environmental Humanities at Brigham Young University (USA). He is the author of *Literature and Ecotheology: From Chaos to Cosmos* (Routledge, 2024), *New World Poetics: Nature and the Adamic Imagination of Whitman, Neruda, and Walcott* (University of Georgia Press, 2007), and other books. He is also a scholar of Mormonism and Mormon environmental ethics.

DREVESNE MISLI: O ZNANOSTI IN UMETNOSTI INTELLIGENCE DREVES

George HANDLEY
Univerza Brigham Young

Z napredkom znanosti o inteligenci dreves so se pojavile tudi polemike. Medtem ko se znanstveniki in znanstvenice na splošno strinjajo, da drevesa kažejo več sodelovalnih in skupnostnih sposobnosti, kot se je prej mislilo, so vse pogostejše razprave o izbiri metafor, ki bi jih znanstvenice in znanstveniki lahko uporabili za opisovanje teh lastnosti in za spodbujanje laičnih bralcev in bralk k večji skrbi za drevesa in gozdove. Drevesa kot matere, kot bitja, ki zaznavajo, komunicirajo, kot priče zgodovine so v izobilju. V bistvu vidimo nenehno zaskrbljenost glede tega, kako potegniti črto med antropomorfizmom in biocentrizmom: kdaj zvesto izražamo in predstavljamo drugost in subjektivnost dreves in kdaj vemo, da smo prestopili oziroma prestopile svoje človeške meje? Na podlagi ved o drevesih, filozofije rastlin in uvidov iz najnovejših romanov o drevesih bo ta prispevek obravnaval strategije, ki so jih različne avtorice in avtorji uporabili za zajemanje intelligence dreves. Hipoteza prispevka je, da inteligenca dreves hkrati izpodbija in potrjuje poetiko človeškega jezika kot metodo za zamišljanje nečloveške drugosti. Zagovarjal bom stališče, da umetniki in umetnice, ki resno jemljejo ugotovitve sodobne znanosti, ponujajo močnejše in učinkovitejše metafore kot znanstvenice in znanstveniki sami, in sicer ravno v tolikšni meri, kolikor se bolj zavedajo metaforične nestabilnosti, ki so jo pripravljeni izkoristiti, in ki je pravzaprav gonilo človeške poetike.

Ključne besede: filozofija rastlin, inteligenca dreves, matično drevo, poetika

George Handley poučuje primerjalno književnost in okoljske humanistične vede na Univerzi Brigham Young (ZDA). Je avtor knjig *Literature and Ecotheology: From Chaos to Cosmos* (Routledge, 2024), *New World Poetics: Nature and the Adamic Imagination of Whitman, Neruda, and Walcott* (University of Georgia Press, 2007) in drugih. Je tudi strokovnjak za mormonizem in mormonsko okoljsko etiko.

COLONIZING DEATH: FROM CANNIBAL GRIEF TO DIGITAL IMMORTALITY

Raquel FERRÁNDEZ FORMOSO

UNED

Colonial practices not only involved the domination of living bodies, but also the domination of corpses. Occasionally, civilized ways of burying and mourning the dead were imposed under the domination of various forms of Christianity. In this presentation I suggest that what we might be currently seeking to colonize, under the paradigm of unlimited progress and civilization, is death itself. Various forms of technological longevity or even immortality are being proposed, some of which involve remaining in the digital arena, where the “dead” continue to generate data and feed the data colonialism denounced by some authors. From the “deathism” denounced by transhumanists, to the “restless dead”, as they are called in studies on digital immortality, or to forms of “active” mourning where the *ghost-bot* consoles the mourner, our current era demands that we pause to think about the eternal problem that has always been at the heart of philosophy: our mortal condition. Thus, this proposal is a risky venture into thinking about our current relation with death and the impact of digital technologies on our lives.

Keywords: colonialism, digital immortality, death, transhumanism

Raquel Ferrández Formoso, is professor of philosophy at the National University for Distance Education (UNED, Spain). Her main area of research is Contemporary Indian Philosophy, with an emphasis on the intersection between yoga and technology. Her research interests include the impact of technology on “non-religious spiritualities” as well as in the psychology of grief and the memory of the bereaved.

KOLONIZACIJA SMRTI: OD KANIBALSKEGA ŽALOVANJA DO DIGITALNE NESMRTNOSTI

Raquel FERRÁNDEZ FORMOSO

UNED

Kolonialne prakse niso vključevale le nadvlade nad živimi telesi, temveč tudi nadvlado nad trupli. Občasno so bile pod nadvlado različnih oblik krščanstva vsiljene civilizirane oblike pokopavanja mrtvih in žalovanja za njimi. V tej predstavitvi trdim, da je tisto, kar trenutno skušamo kolonizirati v okviru paradigme neomejenega napredka in civilizacije, prav smrt sama. Ponujajo se različne oblike tehnološke dolgoživosti ali celo nesmrtnosti, od katerih nekatere vključujejo ostajanje v digitalnih sferah, kjer »mrtvi« še naprej ustvarjajo podatke in hranijo podatkovni kolonializem, ki mu nekateri avtorji oziroma avtorice nasprotujejo. Od prepričanja, da je smrt neizbežna, ki mu nasprotujejo transhumanisti, do »nemirnih mrtvih«, kot jih imenujejo študije o digitalni nesmrtnosti, ali do oblik »aktivnega« žalovanja, kjer *duh-robot* tolaži žalujočega, današnja doba zahteva, da se ustavimo in razmislimo o večnem problemu, ki je bil vedno v središču filozofije: naši smrtnosti. Zato je ta predlog tvegano popotovanje v razmišljanje o našem današnjem odnosu do smrti in vplivu digitalnih tehnologij na naše življenje.

Ključne besede: kolonializem, digitalna nesmrtnost, smrt, transhumanizem

Raquel Ferrández Formoso je profesorica filozofije na Nacionalni univerzi za študij na daljavo (UNED, Španija). Njeno glavno področje raziskovanja je sodobna indijska filozofija, s poudarkom na presečišču joge in tehnologije. Njeni raziskovalni interesi vključujejo vpliv tehnologije na »nereligiozne duhovnosti« ter psihologijo žalovanja in spomin na pokojne.

INTERPRETING ASIAN RELIGIONS IN EARLY 20TH-CENTURY COLLECTIONS IN SLOVENIA

Helena MOTOH
ZRS Koper

In the early 20th century, the territory of present-day Slovenia witnessed a growing interest in collecting objects from South and East Asia, largely due to increased travel opportunities made possible by the opening of the Suez Canal in 1869. The ports of Trieste (for passenger travel) and Pula (for the navy) became key hubs for contact with Asia, as travellers, missionaries, and sailors brought back numerous Asian objects and collections. This presentation focuses on one particular category of items that gained popularity in these collecting practices: religious objects, and how they were interpreted, classified, and perceived upon their arrival. Several significant collections will be examined through this lens – including those of the Franciscan missionary Peter Baptist Turk, the naval officer Ivan Skušek Jr, the female traveller and writer Alma Karlin, and the collection assembled by the Yugoslav Jesuit mission in Bengal. Religious objects from various Asian traditions found in these collections will be analysed to understand what aspects the collectors emphasized, how the objects were acquired, how they were interpreted, and—crucially—how these traditions were presented and explained to the Slovenian public.

Keywords: Asian religions, Slovenian collections, religious objects, early 20th century, intercultural interpretation

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research team of the research projects “East Asian Collections in Slovenia: the Engagement of Slovenian Space in the Global Exchange of Objects and Ideas with East Asia”, “Slovenian Missionary Women in India: a Forgotten Chapter in Intercultural Relations”, and “Orphaned Objects: the Treatment of East Asian Objects Outside Organised Collection Practices in Slovenian Space”. She is the co-author of the VAZ (East Asian Collections in Slovenia) website and the database of East Asian objects in Slovenian collections. In 2020, together with the with the East Asian Collections in Slovenia project team she received the prestigious Prometheus of Science Award for Excellence in Communicating Science.

TOLMAČENJE AZIJSKIH RELIGIJ V ZBIRKAH Z ZAČETKA 20. STOLETJA V SLOVENIJI

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Na začetku 20. stoletja je na ozemlju današnje Slovenije naraščalo zanimanje za zbiranje predmetov iz Južne in Vzhodne Azije, predvsem zaradi večjih možnosti za potovanja, ki jih je omogočilo odprtje Sueškega prekopa leta 1869. Luki v Trstu (za potniški promet) in Pulju (za mornarico) sta postali ključni vozlišči za stike z Azijo, saj so popotniki in popotnice, misijonarji oziroma misijonarke in mornarji od tam prinašali številne azijske predmete in zbirke. Ta predstavitev se osredotoča na posebno kategorijo predmetov, ki so postali priljubljeni v teh zbirateljskih praksah, in sicer na verske predmete ter na to, kako so se ti predmeti ob prihodu tolmačili, klasificirali in dojemali. Skozi to perspektivo bomo pregledali več pomembnih zbirk, med drugim zbirko frančiškanskega misijonarja Petra Baptista Turka, pomorskega častnika Ivana Skuška mlajšega, popotnice in pisateljice Alme Karlin ter zbirko, ki jo je zbral jugoslovanski jezuitski misijon v Bengaliji. Verske predmete iz različnih azijskih tradicij, ki so bili najdeni v teh zbirkah, bomo analizirali, da bi razumeli, katere vidike so zbirateljice oziroma zbiralci poudarili, kako so bili predmeti pridobljeni, kako so bili tolmačeni in – kar je najpomembnejše – kako so bile te tradicije predstavljene in razložene slovenski javnosti.

Ključne besede: azijske religije, slovenske zbirke, verski predmeti, začetek 20. stoletja, medkulturno tolmačenje

Helena Motosh je višja znanstvena sodelavka v Znanstveno-raziskovalnem središču Koper in docentka na Filozofski fakulteti Univerze v Ljubljani. Diplomirala je iz sinologije in filozofije ter doktorirala iz filozofije z disertacijo o filozofskem dialogu med Kitajsko in Evropo v obdobju razsvetljenstva. Njeno raziskovalno delo se osredotoča na azijske zbirke v Evropi, zgodovino stikov med Evropo in Azijo ter medkulturno filozofijo. Sodeluje v več nacionalnih in mednarodnih raziskovalnih projektih. Vodi slovensko-avstrijski raziskovalni projekt »Življenje Skuškov zbirke: od dnevnice do virtualnega muzeja« v sodelovanju s Tehnično univerzo v Gradcu in je

bila članica raziskovalne skupine raziskovalnih projektov »Vzhodnoazijske zbirke v Sloveniji: vpetost slovenskega prostora v globalno izmenjavo predmetov in idej z Vzhodno Azijo«, »Slovenske misijonarke v Indiji: pozabljeno poglavje v medkulturnih odnosih« in »Osiroteli predmeti: obravnava vzhodnoazijskih predmetov izven organiziranih zbirateljskih praks v slovenskem prostoru«. Je soavtorica spletne strani VAZ (Vzhodnoazijske zbirke v Sloveniji) in podatkovne zbirke vzhodnoazijskih predmetov v slovenskih zbirkah. Leta 2020 je skupaj s projektno skupino Vzhodnoazijske zbirke v Sloveniji prejela prestižno priznanje Prometej znanosti za odličnost v komuniciranju.

***LISTENING-WITH* ELEMENTAL RHYTHMS AND SILENCES: AN ESSAY ON LIMINALITIES OF SALT-WORKING**

Maja BJELICA
ZRS Koper

This paper will be an inquiry into the possibilities that *listening-with* the rhythms and silences of elements might have to offer for a further development of a posthuman ethics that would rise beyond anthropocentrism and technocracy of the present world; an ethics of a caring cohabitation in (and of) the more-than-human world that would be inclusive not only of the living, but of the so-called non-living as well, such as objects, materials, and other elements – including different versions of liminalities.

Following such a horizon for ethics, the rhythms and silences of elements will be explored in terms of their presence and absence, namely of their pulse, frequencies, and vibrations. Thinking and *listening-with* silences and rhythms of the elements will allow the emergence of enriching reverberations for environmental (post)humanities as well, presented with the case study of salt-working in the Sečovlje saltworks in Slovenia. Through *listening-with* the elements and exploring the silences of the water evaporating, the air welcoming it, the soil supporting the salt crystals, and the heat drying them; and rhythms of mud on the soles of our feet, wind singing into our ears, the sun resting on our shoulders, the water guiding the way – we will be able to follow the four elements (water, fire, air and earth) crystallizing into salt. By approaching echoes of liminality in this way, this essay will be connecting the ethics of listening with elemental philosophy.

Keywords: *listening-with*, rhythms, silences, salt-working, liminality, environmental (post)humanities

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Maja Bjelica, PhD, is a Research Associate at the Science and Research Centre Koper's Institute for Philosophical and Religious Studies. Currently she is working on the research programme on liminal spaces in areas of cultural and societal cohabitation in the age of risk and vulnerability, and a transdisciplinary research project in environmental humanities, concentrating on ecoethnography, elemental philosophy, and ecophenomenology, applying it to a case study of salt-working as experiential environmental wisdom. She interdisciplinarily cross-pollinates research in the themes of ethics of listening, ethics of hospitality, (applied) ethnomusicology, community music, and environmental humanities.

POSLUŠANJE-Z RITMI IN TIŠINAMI ELEMENTOV: ESEJ O MEJNOSTIH SOLINARSTVA

Maja BJELICA
ZRS Koper

Ta prispevek bo raziskoval možnosti, ki jih lahko ponuja *poslušanje-z* ritmi in tišinami elementov za nadaljnji razvoj posthumanistične etike, ki bi presegla antropocentrizem in tehnokracijo sedanjega sveta; etike skrbnega sobivanja več-kot-človeškega sveta in v njem, ki bi vključeval ne le živega, temveč tudi tako imenovano neživo, na primer predmete, materiale in druge elemente, vključno z različnimi oblikami mejnosti.

S tovrstnim obzorjem za etiko bodo proučevani ritmi in tišine elementov s slušnega kota njihove prisotnosti in odsotnosti, tj. njihovega utripa, frekvenc in vibracij. Razmišljanje in *poslušanje-s* tišinami in ritmi elementov bo omogočilo nastanek bogatitvenih učinkov tudi za okoljske (post)humanistične vede, kar bo predstavljeno na študijskem primeru Sečoveljskih solin. Prek *poslušanja-z* elementi in raziskovanja tišine izhlapevajoče vode, zraka, ki jo gostoljubno sprejema, zemlje, ki podpira solne kristale, in toplote, ki jih suši; ter ritmov blata na podplatih naših nog, vetra, ki poje v naša ušesa, sonca, ki počiva na naših ramenih, vode, ki nas vodi na pot – bomo lahko sledile in sledili štirim elementom (vodi, ognju, zraku in zemlji), ki se kristalizirajo v sol. S takim pristopanjem k odmevom mejnosti bo ta esej etiko poslušanja povezal s filozofijo elementov.

Ključne besede: *poslušanje-z*, ritmi, tišine, solinarstvo, mejnost, okoljska (post)humanistika

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Maja Bjelica je znanstvena sodelavka na Inštitutu za filozofske in religijske študije Znanstveno-raziskovalnega središča Koper. Trenutno deluje v raziskovalnem programu o mejnih področjih v kulturnem in družbenem sobivanju v času tveganja in ranljivosti ter v transdisciplinarnem raziskovalnem projektu na področju okoljskih humanističnih ved, ki se osredotoča na ekoetnografijo, filozofijo elementov in ekofenomenologijo, in ga aplicira v študiji primera solinarstva kot izkustvene okoljske modrosti. Interdisciplinarno navzkrižno oplaja raziskave na področjih etike poslušanja, etike gostoljubnosti, (aplikativne) etnomuzikologije, skupnostne glasbe in okoljskih humanističnih ved.

THE MIRROR AS *LIMEN*: A NON-POROUS PATHWAY TOWARDS HUMAN POROSITY

Tjaša ŠKORJANC
ZRS Koper

In times of his feverish obsession with optics, Goethe postulates the concept of *Trübe* (turbidity). Referring to a certain first limen of materiality that constructs the relation between the visible and the invisible, allowing for the former to be begotten through the dialectics of *Trübe* with the visual sense, Goethe's turbidity circumvented strict domains of optical physics and became a philosophical concept. At the level of the onto-phenomenological formation of the human subject, a certain (necessarily material) threshold that defines a specific type of vision may be disentombed in the mirror. Human encounters with the mirror, which I situate in the kernel of this presentation, form a multilayered nexus of not only identification with the image, but also contribute to the wholeness of their *haptic ontology* (Jean-Luc Nancy): both through its material presence as well as its function to reflect, the mirror tells, intersubjectively, of other consciousnesses, and is laid at the border of semiotic organization of our and others' subjectivities. If on the one hand, the mirror's function is to safeguard what Roger Caillois operationalized as (mis)identification with the vast space as such and to secure a spatio-temporal organization of the human experience, then, on the other, the mirror's haunting intrigues lie in its problems with symmetry and geometrical modification that always direct towards the ambiguity nesting between a human and the mirror.

My examination of this ambiguity and the role of the (non-porous) materiality of the mirror will be, in addition to some ruminations on the theory of mirroring (Kristeva, Lotman, Bakhtin), twofold. It will first pose the question of the skewed mirror proper to our online presence, where the lack of time-space precision opens the gates to a disembodied, perpetual state of liminality. The second passage will be dedicated to selected fragments of Sartre's novels, where mirrors are heavily inserted to address characters' shattering and complex intersubjective relations.

Keywords: mirroring, intersubjectivity, perpetual liminality, Sartre's novels

Tjaša Škorjanc holds a BA in International Relations and Cultural Studies and a MA in Sociology (Faculty of Social Sciences, University of Ljubljana). Since 2023, she has been working as a young researcher at the Science and Research Centre Koper. She is a PhD candidate in the field of Philosophy at the Alma Mater Europaea University – Faculty ISH (Ljubljana, Slovenia).

ZRCALO KOT LIMEN: NEPREPUSTNA POT K ČLOVEŠKI POROZNOSTI

Tjaša ŠKORJANC
ZRS Koper

V razdobju svojega navduševanja nad optiko je Goethe postuliral koncept *Trübe* (turbidnost, motnost). *Trübe*, s katero je avtor napotoval na določen prvi *limen* materialnosti, ki izgrajuje odnos med vidnim in nevidnim, pri čemer prvi vznikne v dialektiki med turbidnostjo in čutilom vidnega, je znotraj avtorjevega opusa sčasoma zaobšel strogo domeno optične fizike in privzel lastnosti filozofskega koncepta. Na ravni onto-fenomenološkega zasnutja človeškega subjekta je določen (nujno materialen) prag, ki opredeljuje specifičen način gledanja, moč natipati v zrcalu. Človeška srečevanja z zrcalom, ki ga postavljam v središče tega prispevka, spletajo mnogoplastno infrastrukturo, ki ne pelje le do istovetenja s podobo, ampak napeljuje tudi na celoto človeške *haptične ontologije* (Jean-Luc Nancy): ogledalo skozi materialno prisotnost in funkcijo odslikavanja spregovarja, intersubjektivno, o zavesti drugega, in se nahaja na razvodnici semiotične organizacije nas samih in drugih. Če je po eni plati funkcija zrcala obvarovati to, kar je Roger Caillois operacionaliziral kot (zmotno) enačenje z nezamejenim prostorom ter jačati trdno prostorsko-časovno organizacijo človeškega izkustva, potem druga plat iztirjajoče dvoumnosti zrcala, ki gnezdi v odnosu med slednjim in subjektom, sestoji iz problema simetrije in geometrične modifikacije podobe.

Moje motrenje te dvoumnosti in vloge (neporozne) materialnosti ogledala, bo, onstran nekaterih premislekov na polju teorije zrcaljenja (Kristeva, Lotman, Bakhtin), dvoslojno. Sprva si bom zastavila vprašanje »popačene-ga zrcala«, ki je lasten spletnemu svetu. Tozadevno me bo zanimal manko prostorsko-časovne določenosti, ki napaja neko raztelešeno in neprekinjeno stanje liminalnosti. Druga pasaža pričujoče predstavitve bo v presek jemala izbrane odseke Sartrovih romanov (še zlasti zgodnjih), kjer se ogledala pogosto pojavljajo kot sredstvo naslavljanja razcepljenosti likov ter zapletenih medosebnih odnosov.

Ključne besede: zrcaljenje, intersubjektivnost, neprekinjena liminalnost, Sartrovi romani

Tjaša Škorjanc je diplomirala in mednarodnih odnosov in kulturologije ter magistrirala iz sociologije na Fakulteti za družbene vede Univerze v Ljubljani. Od leta 2023 je zaposlena kot mlada raziskovalka na Inštitutu za filozofske in religijske študije ZRS Koper. Je doktorska študentka na področju filozofije na Univerzi Alma Mater Europaea – Fakulteti ISH.

A BREATHING-VOICING CURE: INTRODUCING THE ORALINE AND RESPIRATORY-SONOROUS FIELD TO PSYCHOTHERAPEUTIC RELATING

Rebecca BRUNO

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Although psychotherapy's origins in the "talking cure" position relationship at the centre of practice and efficacy in analysis, inclusivity, and inter-relatedness are areas that continue to be challenged based on a lineage of implicit and explicit practices of exclusion in psychotherapeutic relating. Through heuristic methodology—with a poetic lens and phenomenological sensibility—this paper considers possibilities for vast inclusion and inter-connection through a breathing-voicing cure, as well as implications around object-relations and attachment, intersubjectivity, embodiment, character structure, and treating pre-reflective trauma by highlighting the mouth as a portal from which to orient in psychotherapy. Namely, the oroline and respiratory-sonorous field are introduced to psychotherapeutic relating. By orienting towards orality through the expansive and contractive nature of breath and sensual aspects of vocalization, elements of rhythm and register become active partners in the practice of relating, highlighting the need for increased syntax around sensory and psychological experiences perceived during the therapeutic encounter.

Keywords: respiration, vocalization, orality, psychotherapeutic relating, intersubjectivity

Rebecca Bruno is a PhD candidate under the supervision of Lenart Škof and Bracha Ettinger at Alma Mater Europaea University – Faculty ISH. Bruno is an artist and psychotherapist working across dance, visual art, and depth and body-centred psychotherapy. In 2012, Bruno founded *homeLA*, a performance project dedicated to dance process in private space partnering with body-based artists and Los Angeles residents. Bruno collaborates with Mak Kern on *Objects for Others*, a project that embraces chance and meditation by pairing a dance sensibility with kinetic sound sculptures. Bruno's works have been presented by such venues as The Hammer Museum, The Norton Simon Museum, The Los Angeles Municipal Art Gallery, the

Lloyd Wright Sowden House, the Neutra VDL House, REDCAT Theater, the Bootleg Theater, FLAX Foundation at Tin Flats, The Pit Gallery, Honor Fraser Gallery, Navel LA, Springbreak Art Show, Compound (Yucca Valley), Eden's Expressway (NYC), Judson Church (NYC), Palais de Tokyo (Paris), Ponderosa (Germany), Dance Studies Association (Malta), and the LAB (Jerusalem).

TERAPIJA Z DIHANJEM IN GLASOM: UVEDBA ORALNEGA IN DIHALNO-ZVOČNEGA PODROČJA V PSIHOTERAPEVTSKO VZPOSTAVLJANJE ODNOSOV

Rebecca BRUNO

Univerza Alma Mater Europaea

Čeprav psihoterapija izvira s pozicije odnosa »govorne terapije«, ki je v središču prakse in učinkovitosti analize, sta vključujočnost in medsebojna povezanost področji, ki sta še vedno pod vprašajem zaradi vrste implicitnih in eksplicitnih praks izključevanja v psihoterapevtskem vzpostavljanju odnosov. S pomočjo heuristične metodologije – s poetičnim pogledom in fenomenološko občutljivostjo – ta prispevek obravnava možnosti za široko vključevanje in medsebojno povezovanje prek zdravljenja z dihanjem in glasom, pa tudi posledice za objektne odnose in navezanost, intersubjektivnost, utelešenje, strukturo značaja in zdravljenje predrefleksivne travme, pri čemer poudarja usta kot vhod, po katerem usmerjamo psihoterapijo. Oralno in dihalno-zvočno področje uvaja v psihoterapevtsko vzpostavljanje odnosov. Z usmerjanjem v oralnost prek ekspanzivne in kontraktivne narave diha ter čutnih vidikov vokalizacije postanejo elementi ritma in registra aktivni partnerji v praksi vzpostavljanja odnosov, kar poudarja potrebo po večji sintaksi okoli senzoričnih in psiholoških izkušenj med terapevtskim srečanjem.

Ključne besede: dihanje, vokalizacija, oralnost, psihoterapevtsko povezovanje, intersubjektivnost

Rebecca Bruno je študentka doktorskega študija pod mentorstvom Lenarta Škofa in Brache Ettinger na Fakulteti ISH univerze Alma Mater Europaea. Je umetnica in psihoterapevtka, ki deluje na področju plesa, vizualne umetnosti ter globinske in telesno usmerjene psihoterapije. Leta 2012 je v sodelovanju z umetniki, ki delajo s telesom, in prebivalci Los Angelesa ustanovila projekt *homeLA*, posvečen plesnemu procesu v zasebnem prostoru. Sodeluje z Makom Kernom pri projektu *Objects for Others*, ki združuje naključje in meditacijo ter plesno občutljivost s kinetičnimi zvočnimi skulpturami. Njena dela so bila predstavljena v ustanovah, kot so Hammer Museum, Norton Simon Museum, Los Angeles Municipal Art Gallery, Lloyd Wright Sowden House, Neutra VDL House, REDCAT Theater, Bootleg Theater, FLAX

Foundation at Tin Flats, The Pit Gallery, Honor Fraser Gallery, Navel LA, Springbreak Art Show, Compound (Dolina Yucca), Eden's Expressway (New York), Judson Church (New York), Palais de Tokyo (Pariz), Ponderosa (Nemčija), Dance Studies Association (Malta) in LAB (Jeruzalem).



