

# Art & Pragmatism

*From Ordinary Aesthetics to Post-Creation*

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**Thinking/Creating with Pragmatism :  
An encounter between the arts and philosophy**

Chaired by Yann Toma and Sandra Laugier

La Maison Française,  
New York University  
16 Washington Mews  
New York, NY

We have noticed it during the two previous symposia of our program: the pragmatist philosophy and in particular Dewey defends the idea that aesthetics must not only be considered as the search for truths about art and its creations but also as what concerns the experience of the persons with an artwork (a sensitive and active experience). The reception would thus be the dynamic experience of an incarnated observer, acting, feeling in his senses and his affects what is the work and what it makes him feel.

The political stake of the pragmatist aesthetics is to make sure that the strong aesthetic experiences remain open and accessible to the largest public and become even a «matter of ordinary conversation». It is then a matter of thinking about shared experience as a transmission of values, an important phenomenon for the moral, political, “educational” reflection of adults» (Cavell 1979, 1981, Shusterman, Laugier 2019, 2023, Gerrits 2020). Thus, this question of pragmatism addresses societal issues that concern all audiences, not just from a broadcast/transmission perspective. By focusing on experience and agency, this way of approaching pragmatism involves the cultural audience in a broad way to the point where it engages mediums such as television and in general digital cultures.

The concept of Post-Creation, insofar as it plays a form of exteriority to an original Creation, has all its place in a world where the strong aesthetic experiences remain open and accessible to a wider public. It is a question of placing the creation beyond what is biased, in the heart of a form of Third State of the artistic act in charge of a heuristic and critical potential, towards a form extracted from the zone of influence of the world of the art as such. The idea of Post-Creation tends towards the universal that would be the fact of conceiving the creation beyond any not institutionalized academism. We will see how a possible emulation between the ordinary aesthetic and the shared experience of the Post-Creation is articulated and played, where the experience of the creation produces knowledge and transforms what is out of the specific field of perception of the art in so many new acting and reflexive spaces. In that, the influence of the artistic creation on whole sections of the society, domains of perception until now inaccessible, becomes a stake of opening which results from the transformation of a form of ordinary aesthetics in a Post-Creation freed from the aesthetic channels of the contemporary art.

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