

Climatic Aesthetic Senses of Place, Feeling and Being: *Ice Watch Paris* by Olafur Eliasson and *Waiting for Bárðarbunga* by François Quévillon

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*I hope (this) work of art can actually bridge the gap
between the data, the scientists,
the politicians and heads of state
and how normal people feel.*

—Olafur Eliasson

*My work explores phenomena of the world and
how technology redefines human perception,
our relationships to one another,
to the environment,
and the environment itself.*

– François Quévillon

Abstract

Grounded in the encounter of two climatic artworks related to apprehended catastrophes and their analysis, this paper theorizes our Immediating Sense of Place in these aesthetic experiences. We pass from their single location to other virtual, rhetorical, atmospheric, affective or connected places, where and when extreme climate changes are expected or might be happening. After introducing my current global research to which this paper is linked, firstly, we describe and analyze *Ice Watch Paris* by Olafur Eliasson, in its persuasive mode, and *Waiting for Bárðarbunga* by François Quévillon, in its monitoring mode. For each of them we let emerge various immediations, places and states of being. Secondly, we revisit and inflect the notions of Immediation, proposed by Brian Massumi, of the Sense of Place, developed by Jeff Malpas, and of the Point of Being, conceptualized by Derrick de Kerckhove and their effects that are operating within our extended identity. In order to complete how the immediating sense of place relates to our being, thirdly, we summarize this discussion with the expression of Senses of Place, Feeling and Being that accompany the aesthetic experience in multiple and metaphoric manners and various atmospheres.

Keywords

Aesthetic Experience, Atmosphere, Catastrophe, Climatic Art, Ecological Art, Ecology, Environmental Art, Global Warming, *Ice Watch Paris*, Immediation, Melting Ice, Place, Point of Being, Preemptive Feeling, Sense of Place, Olafur Eliasson, François Quévillon, *Waiting for Bárðarbunga*

Introduction:

Main Research on Art and Climate: the Ecology of the Milieu

How do people feel about Global Warming and its apprehended catastrophes? [1]

What are the effects of graphs and visualizing systems of climatic alerts? Do they motivate us to act? What else can deeply affect our bodily relation to finding solutions?

With global warming, we are more and more confronted with the effects of the new anthropogenic age when human and industrial impact emerges as a force comparable to earthquakes, hurricanes or volcanoes. About these issues, among others, Bruno Latour [2] and Isabelle Stengers [3] have largely published on their respective positions as Timothy Morton [4] has discussed the ecology of thinking. Also many monitoring tools, geographic information systems (GIS) for example, transform critical states into different types of alerts. Doing so, they offer 2D or 3D graphs to visualize the intellectual knowledge but from which it is difficult to feel what the stakes are.

As anthropologists Danowski and de Castro have inventoried, different conceptions –alarmist, negationist or tele-evangelists, nihilists, optimistic or utopian– try to ward off disaster risks. [5] We have to keep in mind all these possible connotations playing a role in aesthetic experience.

Therefore, with multiplied climate alerts regarding announced or happened catastrophes, we live in a preemptive mode. For Brian Massumi,

“Preemption is when the futurity of unspecified threat is affectively held in the present in a perceptual state of potential emergence(y) so that a movement of actualization may be triggered that is not only self-propelling but also effectively, Indefinitely, ontologically productive, because it works from a virtual cause whose potential no single actualization exhausts.” [6]

So the main question is the following one. How can we bridge the gap between scientific alerts, media warning and how people feel? As a strategy, the experiencing of certain ecological-climatic-environmental artworks offers new ways to take the pulse of climatic change. In other words, experimenting art offers a concrete manner to feel and think climatic issues and to generate perhaps new possibilities or behaviours.

My research’s main hypothesis is that Ecological Art offers, most of the time, a relational site of experiencing that attracts a constellation of the processual dimensions inside and outside us. This is a very complex

relationality to explore. Concerning the direct recognition of the striking trends within the aesthetic event, two fruitful conceptual tools, namely “presentational immediacy” and “causal efficiency” from Alfred N. Whitehead [7] help us, as participants, to disentangle the entangled threads.

Regarding climatic issues, scientific vulgarization and media warnings are informative, argumentative, but not truly motivating. They transmit knowledge but not the feeling of knowing viscerally. This is why Ecological Art might offer a space where emerge complex relations at different levels (physical and energetic, affective and intellectual, individual and relational) through our body immersion in an artwork. In this perspective, we think and learn more as we feel and live. And we feel and live from the place where we are and the other places that we are connected with.

Therefore, after confronting our being with two climatic artworks, three different notions will be discussed and inflected, before merging again as in aesthetic experiencing. Let’s describe and analyse these artworks from where our theorization emerges.

1. Confronting our Being with two Climatic Artworks

For this paper, I selected two works of art that question our relation to extreme climatic, geological impact and imaging systems respectively in a persuasive and a monitoring mode.

1.1 *Ice Watch Paris 2015*, Olafur Eliasson

This work of art was shown in Paris during the United Nations conference on climate change, COP21, in December 2015. It works in a persuasive mode.



View of *Ice Watch Paris*. Photo: John D. Sutter/CNN, December 8, 2015. Extracted on line: <http://www.cnn.com/2015/12/08/opinions/sutter-ice-watch-cop21-two-degrees/index.html>

The Danish-Icelandic artist Olafur Eliasson orchestrated a conceptual and political installation: *Ice Watch Paris*. In collaboration with geologist Minik Rosing and their team, Eliasson dragged

“to harbour from the Davis Strait 12 immense iceberg chunks, lift them up by heavy cranes to place them in storage in large icehouses, transfer[ed] them by cargo ship in six refrigerated containers from Nuuk, Greenland, to Aalborg, Denmark, and then take them on a 10-hour truck ride to Paris, so that passersby may stand with them and watch them melt to nothing”. [8]

Then they hauled 89 tons of Greenland ice blocks to the square in front of the Place du Panthéon, in Paris, for a six-foot-high installation illustrating the climatic count down as a way to challenge the negotiators. [9]

Tied to COP21, for Nechvatal, this project belongs to the category of art made in wake of the Anthropocene:

“Eliasson’s exhibition is a giant sundial installation with a circumference of 20 metres (65.6 feet) and consists of ‘lost’ chunks of Greenland ice made of compressed snow, which have been ‘harvested’ from the sea [...] which is losing the equivalent of 1,000 such blocks of ice per second.” [10]

By touching one or the other of the 12 large blocks of ice, people felt the ice melting. But they also felt the long travel of an ice coming from Greenland, brought by a process conceived by the artist and the geologist. The immediate “sense of place”, here and now, was then anchored in front of Place du Panthéon, in Paris, but the meanings are also associated with the experience of many other related places.

Places inherent of *Ice Watch Paris*

The main places from which emerges a “sense of place” are:

- The simple location, Place du Panthéon, Paris, and its reputation, that makes it a “significant locale”;
- The numerous places from all over the world of visitors that touched the giant ice blocks;
- The existentially grounded place of this international ecopolitical event, COP21;
- The huge itinerary of the team bringing the blocks of ices from Greenland;
- The collaboration of the scientists anchored in their field;
- The multiple media places that spoke and wrote about global warming;
- The multiple images and sounds relating the event;
- The multiple viewers that watched these pictures and videos;
- The rhetorical connotations from the past experience of the participant or the viewer;
- The affective zones that are going through the participant or the viewer.

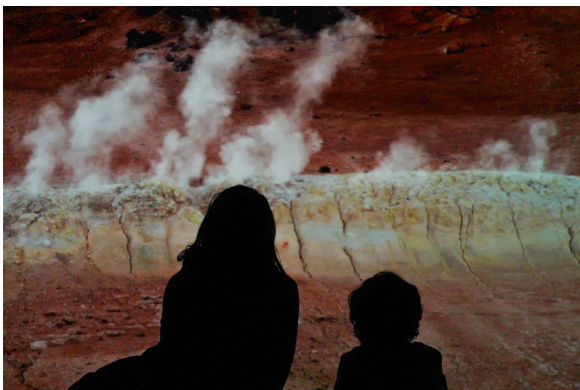
All these places, not really separated, relate to an immediate relational complexity at different degrees. The

sense of place is grounded to the here and now. With touching, one had a direct feeling of the ice, and its actual melting in regards of the global warming. With the huge infrastructure and resources mobilized by the artist and the geologist, one was deeply impressed and moved by the phenomena involved.

Therefore by audiovisual and photographic reportage, even if we were not in Paris for that event, we became involved in the phenomenon by the mediated point of view. We did not have the tactile feeling, but still we could feel the haptic sensation through visuality. Therefore the public of the world was sensitized by that work of art probably more than with the scientific graphs that remain out of touch and produced no resonance. We can say that Eliasson made the conditions of a powerful event that contributed to persuade people that the timing was imminent, should they happen to be skeptical.

1.2. *Waiting for Bárðarbunga*, François Quévillon [11]

With monitoring purposes, the Canadian artist François Quévillon initiated this artistic project during a residency in Iceland in August 2014.



Waiting for Bárðarbunga, non-linear audiovisual installation, Cinémathèque québécoise, Montréal, 2015.
Photo: François Quévillon. Courtesy of the artist.

While Quévillon was south of Vatnajökull, “warnings of the possible eruption of the Bárðarbunga subglacial stratovolcano begun. They were communicated in a spectacular, almost apocalyptic way by some international media while a certain calm reigned in the areas [he] was travelling through. [He] was regularly checking webcams installed in the region, consulting weather and seismic data to see how the situation evolved.” [12]

These effects amplified by the media intensify the overall apprehension, building an apocalyptic feeling. But the audiovisual projection [13] do not transmit this apocalyptic feeling. Rather it offers beautiful images

creating a minor suspense and indeterminate state. During his residency that ended before the eruption, Quévillon made “audiovisual recordings of weather stations and monitoring systems, of the territory’s transformation due to volcanic activity, as well as geothermal phenomena and power plants”. [14] Finally, after his departure, the eruption started at the Holuhraun fissure on August 29th and ended February 27th 2015, the most important lava emission recorded in Iceland.

Combining a database of hundreds of video sequences, a stereo soundtrack, a giant screen of projection and a monitor (which is, depending of the settings, included, in a volcanology’s suitcase), which displays dynamic graphs of its data, *Waiting for Bárðarbunga* is a non-linear audiovisual piece. It is

“presented according to the evolution of a statistical model that integrates data about the state and activity of the computer that presents them: temperature of components, fan speed and energy consumption. [...] The audiovisual sequences [...] show rivers under surveillance, glaciers breaking into drifting icebergs, foggy landscapes, hissing steam vents, boiling mud and geothermal power plants. The non-linear audiovisual piece evolves based on a probabilistic system influenced by real-time information coming from the computer’s sensors. According to the amplitude of their variation and the correlations between the types of data, what the viewer experiences ranges from contemplative spaces where time seems to be suspended to energy-charged audiovisual blasts.” [15]

With its unpredictable, rhizomatous and never ending structure, *Waiting for Bárðarbunga* focused on extreme geological potentialities like volcanic and geothermal activities. In our anthropogenic context, the viewers may associate this type of imminent catastrophe, at least its critical state, with the incertitude of a global catastrophe apprehended and the feeling of not being able to prevent hostile environments on an individual and collective level. Therefore the combination of audiovisual sequences and dynamic graphs translates the relation between imaging systems, monitoring, systems and data visualizations. For Quévillon, “the technologies that have impacted nature are not separable from the technologies that allow us to apprehend nature.” [16]

Places inherent of *Waiting for Bárðarbunga*

The main places from which emerges a “sense of place” are:

- The simple location of the artist’s residency, south of Vatnajökull, Iceland;
- The “significant locale” of the site of *Bárðarbunga*;
- The living places of the people impacted by the potential eruption;
- The “existential ground” of the inhabitants of this region;
- The visitors, travellers and airplanes circulating in or near that zone;

- The numerous locations that the artist monitors and captures;
- The multiple media places that speak and write about the potential eruption;
- The multiple viewers of these pictures and videos of “*Waiting for Bárðarbunga*”;
- The rhetorical connotations from the experience of the participant or viewer;
- The affective zones that are going through the participant or the viewer.

Of course this listing is constructed from an analytic point of view, which is different than what we feel when we are *here* and *there* at the same time. Thus the global feeling is constituted by the fusion of all the ingredients. Many of these characteristics melt and become indistinct in the singular sense of place that they contribute to creating. One thing is sure is that the mediated audiovisual or visual recordings not only register but transform what the experience of being there consists in. The feeling transmitted by the work of art is fictional but grounded in reality and varies from one person to another one. The “sense of place” that is built is a conjunction of multidimensional layers depending on our own cultural and individual heritage.

1.3. Our extended Being in the aesthetic experience of *Ice Watch Paris* and *Waiting for Bárðarbunga*

For both artworks, our being is attached to the global sense of place that it prolongs and is prolonged by.

It means mainly that our identity is extended from where we are to what we are, in the place of the work of art, where we feel and touch directly or where we see by mediation. It also means that our identity, our being who we are, is enlarged and extended by incorporating the significant locale anchored in simple locations and all the affects related to them.

In the case of the potential eruption of a volcano, this phenomenon might not be related to global warming, but we can suspect that there could be a link to it. In the case of the melting Ice blocks, there is no doubt about the metaphorical link to global warming. Even if there are distinctions between these two events, there are similarities on the affective level.

Affectively speaking, we are feeling a certain apprehension that chaotic events might happen, be it from geological causes or anthropogenic motives. This state of feeling vibrates within our experiential matrix, and is truly felt as is. Then the mediatic apocalyptic apprehension brings us to reconsider our understanding of the global situation. We start thinking of global warming as existentially grounded in our identity or our point of being, that moves, reacts and feels stemming from our own capacities.

2. With the light of Immediation, Sense of Place and Point of Being

The analysis of these two works of art experiencing is echoing with the concepts of “Immediation”, “Sense of place” and “Point of Being”.

2.1 Emergence of Immediation

Combining presence and effects of presence [17], here and elsewhere, now and then, transparency and opacity or immediacy and hypermediacy [18], etc., the notion of “immediation” provides a theoretical alternative to the oppositions between mediation and immediacy, between representation and presentation, which it also melts and encompasses.

Indeed, with the end of the representational regime in the arts that have dominated during the twentieth century, the development of intermedial thought and the performative push, which marked the turning point of the twenty-first century [19], calls into question all these concepts and their ideological foundations, especially their quasi-obsolete oppositions.

Not only are “our conceptions and experiences of nature, environment and ecology are bound inextricably to mediation” [20] in terms of transmission or intercession, they are also bound to “immediation”, that Massumi defines somehow as an “immediate in-bracing [that] has more to do with complex field effects, and their wave-like amplification and propagation, than with point-to-point transmissions”. [21]

In fact, this alternative –what is immediating, its complex field effects and their wave-like amplification and propagation–, is inclusive of different dimensions related to various atmospheres, both subjective and objective. With his analysis of atmosphere and critique of old judgmental aesthetics, Gernot Böhme conceived a new aesthetic “concerned with the relation between environmental qualities and human states. This ‘and’, this in-between, by means of which environmental qualities and states are related, is atmosphere.” [22] It is in this sense that Immediation contributes to a special aesthetic experience with numerous atmospheres and affects.

In our two artworks, immediation emerges then as a complex knotted relationship to explore. Thus the experimenting of an ecological-climatic-environmental work of art attracts a constellation of material and spatiotemporal, physical, affective and intellectual dimensions and relations.

More precisely, the notion of “immediate” is crucial to name the emergence associated with the ecology of the aesthetic experience. But this immediate time colludes with different insertions of mediated or registered happenings. The whole process constitutes an event where our “sense of place” and “point of being” contract and expand in multiple manners. In other words, that event is grounded in a multidimensional sense of place where our identity is extended and enlarged with other beings, objects and feelings vibrating all over and all together.

2.2. Delineation of the “Sense of Place”

But what does “sense of place” mean?

As Jeff Malpas reminds us in a thoroughly documented article published in 2008: “To be always is to be *here*, *now*, in *this* (or that) place.” [23] But also, may we add, to be means that we are anchored in a specific physical ground, but that does not mean that we are not connected to any other singular grounds elsewhere. As a matter of fact, when we encounter a work of art, we are already dislocated from a regular physical location, we are moving to or immediated in another one, at the same time fictional and real, where we can experience what the specific work of art offers us to feel and to perform.

The question becomes then:

What factors are at work when we experience a work of art from a place, here, that brings us to another place, there? From a simple location, we feel an existential ground, a connected location, with meaning attributed to this “there” and inflected “here” vibrating within our experiential matrix. Let’s refer to what Malpas has in mind:

“Above all, *the sense of place is a sense of the complexity of relation* (my italics) that is evident within that place, and by means of which the place, as well as what appears within it, is itself constituted. Since this sense of place gives priority to relation, and since there is no limit to the relations that open up within, and are opened up by, any specific place (this is a characteristic of relationality as such), so the sense of place that is operative here is not one that can ever be completely captured or determinately specified. As a result, the idea that one could recreate such a place or the sense of place that belongs to it in virtual terms is already ruled out from the start—such an idea involves a misunderstanding of the nature of place as such.” [24]

Secondly,

“the sense of place as *existential ground* can be seen as underpinning the ideas both of place as *significant locale* and place as *simple location*. (My italics)

For places as simple locations to appear, there already has to be a framework of relations that opens up to allow such appearance. Place as a simple location is itself the base of a potential existential ground. The same point also holds, of course, for place as significant locale, but here we can say something more than just this. Understanding the grounding role of place enables us to recognize that one sense of place as a significant locale is just the sense in which any and every place, just in virtue of being the place in which our own mode of being in the world is articulated, must always have a sense of place that belongs to it, must always be counted as a significant locale in its own right.

This is so even though we may also single out specific places as having some special significance over and above this existential significance. Moreover, when we do look to places as having some such additional significance then it can only be a significance that is itself articulated through the complex relatedness of the place, and so a special significance that does indeed pertain to the place as such and not merely to some separable meaning that attaches to that place.” [25]

As we have articulated in the description of the works of art, in short, a “sense of place” corresponds firstly to a “simple location”, where we are. Then it becomes “existential ground”, an anchorage of our being. If ever we don’t know what is happening, our body still knows where it is. And it is anchored in this strict place, this geographic site, where we develop our “sense of place”, where spatiotemporal dimensions are melting with feelings, figures and emotions, but also with motivations and actions.

Here, I suggest adding another level of meaning that is the rhetorical figure attached to the “lieu” (place) that overflows the physical, spatial and geographical considerations. Molinié and Aquien have defined it as follows: “the place can be understood very generally as a logico-discursive stereotype to some separable meaning that attaches to this place”. [26] So the place in question has not only geographical and existential connotations but also affective, dynamic and rhetorical ones.

If ever a catastrophic climate change would happen in reality but also in fiction (VR as an example), we would not know exactly where we are. Indeed, during this chaotic instant, if our location is still geographically linked, it is also connected to other affective zones that are grounded in different physical or virtual sites. This affective zone can be interior and exterior, individual and collective.

Then the “sense of place” crosses human, geological and physical components from many places, such as “significant locale” (Bárðarbunga, Place du Panthéon) or “simple location” (south of Vatnajökull, Iceland; Paris, France).

Globally they contribute to our own “sense of place” as mediated by the artistic intervention, the volcano’s or the Ice Watch and their characteristics changing from one instant to another one (monitored for the volcano, and physically melted for the ice cubes) within the anthropogenic context.

But even with these definitions, a “sense of place”, as rich it can be, still remains static. It addresses mainly localization, a *here*, a *there*, and so on. We have to conceive also of the human being “as body, such that his/her self-givenness and sense of self is originally spatial: to be bodily self-aware means at the same time the awareness of my state of being in an environment, how I feel here”. [27]

For the experimentation of a work of art, what we need to add is a central point where we physically are. It can be either a centre or a milieu, where *dynamism*,

action, movement, if not *flux* evolve. This is why the concept of “point of being”, proposed by Derrick de Kerckhove and developed by his research group, enriches the feeling of our being and identity, through its connection with media flux.

2.3. The “Point of Being” modulations of identity

As developed by Derrick de Kerckhove, the ‘Point of Being’ is clearly a prismatic expression.

Indeed, the concept or metaphor of the “point of being” [28] is a paradigm shift from the “point of view” that, since the Renaissance, has dominated the thinking process through writing, printing and representation.

For de Kerckhove the transition from a perception based on the point of view to another based on the point of being, at least in their overlapping or interpenetration, is directly connected to the impact of electricity, electronics and digital technology on sensitivity, but so far was not sufficiently researched. Through electronics, digital evolution not only enables connections to media, people and things, but also has the effect of reorganizing sensoriality in its entirety, in a way that the sense of touch plays a leading role. Overall, the focus is on “how current digital processes of production, reproduction and distribution of information affect our perception of time, space, matter, senses and identity” [29]. Basically, it examines “which are the psycho-physiological dimensions of the ways *people experience their presence in the world and the world’s presence in them?*” [30] (My italics.)

Also for de Kerckhove the point of being is at the same time a point, as for example when one feels an acute pain in the body or an emotion localized in the chest, and a milieu, to the extent that it operates in a field without borders or boundary. It would occupy a “middle position between thought, feeling and space” [31] that mesology, a study of the milieu introduced by geographer Augustin Berque, can illuminate. As Michel Serres specifies in relation to the human body, “while it is bounded by the skin, it can be felt not as a limit but as a portal to experience the world”. [32].

This result is a continual exchange of energy between the various media constituent of the environment. Therefore, because the point itself is not really identifiable, the expression “the point of being” takes on a metaphorical sense. With closed eyes, we better understand how tactility, proprioception and kinesthesis play a more important role than when they are subordinated to the dominant vision. It is necessary to understand touch in its extension to the entire surface of the body: “tactile cognition is based not only on contact pressure but also on the interval of space between people and things”. [33] The power of touch lies, among other factors, in its confirmation that what we touch is not of the order of a hypothesis, but rather something other than oneself. The author uses the term sensory transduction to

signify the circuit between self and non-self: “The body is the incarnation (and the interface) of being.” [34]

By comparing more closely the point of being and the point of view based on the example of navigating a small sailing boat, we become aware of all the sensory-perceptual and cognitive implications of the point of being: “Displacing the point of perception from sight to the whole being makes it easier to see that the Point of Being corresponds to the sense we feel about ourselves, our sense of place, time and state.” [35]

Then the point of being refocuses the sub-themes that the point of view polarizes in an exclusive mode, in a more inclusive way. The exclusive mode of vision is manifested by the separation of subject and object that causes the polarization of cognition and singling the brain as the seat of cognition and consciousness. The centrality of the point of view in creative, scientific and social processes also promotes a reductive and dependent attitude, which is reflected even in the institutionalization of religions. De Kerckhove shows that the point of being, not so the point of view, favours the reunification of usually dichotomous components and a more inclusive way of thinking. Being perceived as an individual, ethical and existential posture, and extended into collective social responsibility, “the Point of Being will eventually have to complement the point of view in guiding individual choices.” [36]

This is why, in the aesthetic experience, our mediating “sense of place” constitutes a mobile anchor where our “point of being” evolves with whatever connections is made with.

Going back to the aesthetic experience of *Ice Watch Paris*, we realize that we are connected with an international movement of saving the planet by new rules to adopt and new behaviours to invent locally and globally. Our sense of place is inflected by our multiple experiencing of events related to a multitude of interior and exterior places. With the mediation of photographs and videos, we take the pulse of the Melting of the Ice, (re)presented by the ice blocks circle toughed by visitors.

Regarding the aesthetic experience of *Waiting for Bárðarbunga*, we realize that our apprehensive feeling is related to many monitoring and imaging systems. We see the people attending to the installation that offers non-linear audiovisual material and the data being presented on a monitor. All this creates a space where *here* and *there* are mixed, where our apprehension feeling of catastrophe is linked to the monitoring of a situation and the signs corresponding to a possible eruption of a volcano.

These apprehensions of the global warming effects on one side and the potential irruption of a volcano on the other contribute to the preemptive state in which we live, day to day, and more and more often.

3. Mutating Sense of Place, Feeling and Being with Aesthetic Immediation of Climatic Experience

With regards to this argumentation, it seems now pertinent to reunify “sense of place”, feeling and “point of being” into the global expression ‘Sense of Place, Feeling and Being’.

Of course each constitutive concept has enlightened the overall aesthetic experience. But, since, in immediation, everything is melted, it is more consistent to combine the components than to keep them separated. The world changes, the global warming introduces a climatic transition with its potential catastrophes, may be more severe and frequent. It challenges us to adapt to them and to reconfigure the cartography of the planet and its risky zones, but with its possible solutions also.

In both artworks, an event emerged when our being got involved in a mutating and im-mediating sense of place. All different atmospheres (serene and beautiful, serious or severe, oppressive, terrifying and anxiogenic or sublime, etc.) became a background in our existential ground. Also a warning sense of place attached to an extended and im-mediated point of being generated a certain feeling of apprehension, which corresponds to a preemptive affective state almost permanent. From one crisis to another one, from one catastrophe to the next one, a mutation has taken place on a geological, anthropogenic, individual and collective level.

Nevertheless, when experiencing a work of art, precisely an ecological-climatic-environmental one, an aesthetic event might be “immediating”. When we apprehend a catastrophe, all the layers (im)mediate, physical, affective, etc., create a singular aesthetic event where all the places, the encounters and the feelings constitute a Sense of Place, Feeling and Being.

Then experiencing art, directly or indirectly, constitutes a fertile, critique and inspiring avenue to our quest in the anthropogenic time. We try to find a balance of the unbalanced situations. This is why it is so difficult to reveal the aesthetic experience, since the analysis afterwards help us to understand, but also have the tendency to dissect, to separate things, feelings and flux, that are inseparable in real life.

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Biography

Dr. Louise Boisclair is researcher, author, speaker and art critic in interactive, immersive and climatic art and aesthetic experience. After her transdisciplinary doctorate in semiology, she did a post-doctoral research on interactive immersion, affect and emotion. Among many articles and chapters, she has published "L'installation interactive", at Presses de l'Université du Québec, in 2015. Her new research deals with art, climate, ecology and milieu.

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