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Mikkel Krause Frantzen: Anticipating the (Anti)Apocalypse – Worst-Case Scenarios Between Science and Fiction

Abstract:

In my current research, I conceptualize what Ripple et al. (2024) describe as “a critical and unpredictable new phase of the climate crisis” as the climate endgame. In this keynote, I develop a theory of anticipation for the climate endgame at the intersection of aesthetics and apocalypse. My guiding hypothesis is that contemporary climate science and climate fiction are organized around competing yet deeply entangled regimes of anticipation, both relying on representations of future worlds. The keynote unfolds in four movements. First, I introduce the concept of the climate endgame. Second, I mobilize Günther Anders’ theory of anticipation, from his early philosophical anthropology to his writings on nuclear catastrophe (Anders 2018; 1981). Reconstructed for the climate endgame, Anders allows anticipation to be theorized not simply as a human faculty, but as a historically specific relation between technological world-making and the universal metabolism of nature. Third, I turn from the nuclear age to the climate endgame proper, focusing on IPCC reports and climate models (IAMs, RCPs, SSPs) as institutionalized machines of anticipation. Situated between science and policy these models do not merely forecast futures but participate in producing them (van Beek et al. 2020; Beck & Mahony 2017). Finally, I contrast this scientific regime with contemporary science fiction, reading *The Deluge* (Markley 2023) as a form of counter-anticipation whose purpose is not to furnish policymakers with regulatory science or measure policy performance, but to provide readers with the imaginative, affective, and political capacities required to confront a future that has already begun.

Bio:

Mikkel Krause Frantzen is Associate Professor at the Department of Arts and Cultural Studies, University of Copenhagen, a literary critic at Politiken, and the author of several books, including *Klodens Fald* and *The Birth of the Financial Thriller*. His work has appeared in *Third Text*, *Theory, Culture, and Society*, *Differences*, and *The Los Angeles Review of Books*. Currently, he is co-PI on the research project OIKOS. A Cultural Analysis of Care and Crisis in the 21st Century, and working on a book tentatively titled *Against the End of the World: Life in the Climate Endgame* (under contract with Manchester UP).

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Nanette Nielsen: Anticipatory Aesthetics and the Listening Body

Abstract:

In this talk, I explore anticipation in light of recent and ongoing work that demonstrates how this concept can generate fertile dialogue between music studies and enactivist philosophy. I draw on key insights from live concert research that reveal how forms of collective anticipatory action shape the aesthetic experience of both audience and performers ([Martin and Nielsen, 2024](#)). I then outline several avenues of inquiry arising from this music-philosophical account of anticipation, including an examination of how jazz improvisation brings into focus crucial differences between theories of predictive processing and enactivist approaches to aesthetic engagement. Ultimately, I argue that 'anticipatory musicking' is intertwined with a distinctive way of experiencing time—one that is felt through the body, with the listener's embodied presence playing a central role in shaping that experience.

Bio:

[Nanette Nielsen](#) is professor at the Department of Musicology, University of Oslo. She works on music and philosophy, especially 4E cognition and musical experience and on intersections of ethics and aesthetics in twentieth- and twenty-first century music (across different genres), on sound on screen (film, tv-series, gaming), the rhythm and temporality of musical experience, and on AI and creativity. At the RITMO Centre for Interdisciplinary Studies in Rhythm, Time and Motion, Nielsen leads the project [Engagement & Absorption](#) (2018-2027). She is also a member of the consortium [MishMash Centre for AI & Creativity](#) (2025-2030).

Emanuele Andreoli: The Future-Anterior Temporality of Predictive AI and the Missing Half-Second: Toward a Right to Intermittence

Abstract:

This proposal examines how the temporality of predictive neural networks structures human temporal experience by bridging critical AI studies and neurophenomenology. It argues that predictive AI machinizes the neurophysiological “missing half-second” by replicating its future-anterior logic and thereby displacing imagination’s role in temporal synthesis.

Predictive AI colonizes the missing half-second—the temporal interval between neural spikes and conscious experience—through a “will have been” temporality in which subperceptual anticipations are retroactively linearized as volition. By mining microtemporal traces, predictive AI captures these anticipations and feeds them forward into consciousness, automating them while displacing imagination’s role as the interface between such anticipations and conscious deliberation.

The paper integrates Stiegler’s rendition of Husserl’s time-consciousness with Hansen’s reading of Varela’s neurophenomenology to: 1) rearticulate the reversibility between retentive (past oriented) and protentional (future oriented) processes constitutive of living experience, which fuels the future-anterior temporality at the core of conscious experience; 2) analyze the cybernetics tasked with exteriorizing this reversibility across cloud infrastructures and interfaces; 3) specify imagination as the function inhabiting the interval where this reversibility takes place across conscious and subconscious domains, while grappling with its cybernetic takeover.

Finally, the paper reflects on the pharmacological status of intermittence—the ambivalent value of the interval between machinic operations capturing subperceptual processes and conscious perception—whereby perception is both expanded toward a domain of sensibility previously inaccessible, and automated insofar as imagination is replaced by computation. Here, a right to intermittence is proposed: an ecology of machinic and phenomenological temporal gaps that negotiates between these expansive and automatic polarities within the future-anterior tempo of contemporary cybernetics.

Bio:

Philosopher, artist, and filmmaker working at the intersection of philosophy, media theory, cybernetics and AI. They defended their Ph.D. in the Department of Information Studies and Digital Design at Aarhus University before a committee that included Brian Massumi and Jussi Parikka. In recent years, they have held visiting positions at Duke University and UC Berkeley (USA). Selected venues include Cambridge University, Goldsmiths University, I.R.I Centre Pompidou, NYU, Hunter College, MoMI, Hong Kong School of Creative Media, Havana Biennial, Influencers Festival, MACBA [Sonia] Podcast, Fotomuseum Winterthur, Venice Biennial, Fondazione Pomodoro, Castello di Rivoli, ICI Berlin, Transmediale Festival, Berlinale, FMR Linz.

Alessandro Bertinetto: Performing the Unforeseen: Improvisation, Habits, and Anticipation

Abstract:

Improvisation is often described as the paradigm of non-anticipatory action. To improvise seems, by definition, to suspend foresight: improvisers do not “see in advance” what will come next, but respond to what happens here and now. This apparent opposition between improvisation and anticipation, however, rests on an overly narrow conception of anticipation as explicit prediction or planning. In this paper, I argue that improvisation—even in its most radical forms—is not the negation of anticipation, but rather draws on a specific kind of anticipatory resource.

The central claim is that improvisatory practices function thanks to habits. Far from being rigid routines that constrain creativity, habits operate as enabling conditions for improvisation. They sediment embodied skills, perceptual sensitivities, and normative orientations that allow agents to respond creatively to unforeseen situations. Recent work has emphasized this point by describing habits as providing *provisos* (Bergamin 2024): dispositional resources that do not determine future actions in advance, but sustain improvisation by incorporating possibilities of future creative action.

Building on an aesthetics of improvisation (Bertinetto 2022) and a phenomenological pragmatist–enactive account of habit (Bertinetto 2024), I show that improvisatory anticipation is neither predictive nor representational. It is a form of embodied, situated anticipation that unfolds in action itself. In improvisation, the future is not foreseen but prepared: habits anticipate without prefiguring, by opening a space of responsiveness in which novel sense making can emerge. Improvisatory action thus exemplifies a distinctive temporal structure in which past habits, present contingencies, and future possibilities are dynamically intertwined.

Bio:

Alessandro Bertinetto is a Full Professor of Aesthetics in Turin. He has been visiting scholar at numerous institutions, including the FU Berlin, the Universities of Toulouse, Luxembourg, Kanazawa, Belo Horizonte, Murcia, Madrid (Complutense & Autonoma). Among his published works: *Pensée des Sons* (2017), *Esequire l'inatteso* (2016), *Aesthetics of Improvisation* (2022), *The Routledge Handbook of Philosophy and Improvisation in the Arts* (ed. with M. Ruta, 2022), *Estetica* (2025), *Filosofia della musica* (2026), *The Infinite Form* (with S. Furlani, 2026). He is Chair of the Philosophy Degree Program, PI of the FIS-Project HABITUS and Director of ART (www.art.unito.it).

Pauline von Bonsdorff: Anticipation and imagination in early performative play

Abstract:

The role of aesthetics in early communication is significant. Infants are sensitive to other people's multimodal expressions, and they enjoy engaging in playful exchanges with caregivers. These skills, which are based in innate capacities and evolve in the company of others, have been referred to as "communicative musicality" (Malloch and Trevarthen, 2008). Since they comprise both emotional expression and imagination, I have suggested we might refer to early dialogical exchanges as "aesthetic communication": a communication that takes place through vocalisations as well as facial and embodied gestures of many kinds (von Bonsdorff 2025). Early aesthetic communication can even be seen as a precursor to art, especially when it takes the form of performative play. By performative play, I refer to repeatable exchanges – "plays" in the plural – where roles might be flipped but the script is given. Performative play is play in the twin sense of playing (having fun, using one's imagination) and performing a play (cf. theatre). Early performative play builds upon repetition and anticipation but also involves variation and improvisation. I discuss the structure of such play in more detail, focusing on how anticipation and its subsequent fulfilment or disappointment contribute to imagination, especially about our ways of being together. I also discuss the relationship between anticipation and improvisation (Bertinetto 2023). While anticipation, as a form of expectation, might be thought of as more passive than improvisation, which implicates some sort of action, they share the quality of engagement and participation.

Bio:

Pauline von Bonsdorff is Professor of Art Education at the University of Jyväskylä since 2002 and currently President of the European Society for Aesthetics. She gained her PhD in aesthetics at the University of Helsinki in 1998 with a study on aesthetic and other values of the "human habitat". Since then, her focus has moved towards aesthetics as agency and practices in arts and everyday life. One area is aesthetics in infancy and childhood, where she has studied continuities between play and art, and how play contributes to the formation and transformation of self and world.

Anne Busk Bro: Art That Sticks: Affective Encounters and Sensory Spaces of Participatory Art

Abstract:

This paper examines how participatory art circulates affect in socially and politically charged housing estates. Focusing on the relational and processual art practice, it explores how affect as a theoretical and methodological framework can nuance our understanding of the non-verbal, non visual and non-obvious ways of creating meaningful spaces with residents. Drawing on a theoretical framework through Sara Ahmed's notion of sticky affects and Brian Massumi's pre-discursive intensities, the analysis traces ambiguous moments where affective encounters create alternative sensibilities, while remaining embedded in histories of political power. Through an affective and sensory methodology based on long-term fieldwork, the paper establishes an embodied way to explore the entanglement of affects in participatory art that are ephemeral, subtle and felt. Analyzing how affect circulates in an art project, the paper highlights the tension between aesthetic alternatives and political stickiness, showing how participatory art simultaneously opens spaces for embodied participation and reproduces existing power structures. The paper is relevant in the context of The Nordic Society for Aesthetics' conference under the theme Anticipation and Aesthetics, because emotional and affective dimensions of anticipating possible futures are at the core of my research. My contribution to the conference includes presenting recent findings from my extensive empirical work, where I – by attending to affective movements – develop an ambivalent understanding of the sensory, relational and political dimensions of participatory art practices in Danish housing estates undergoing urban development.

Bio:

I am a PhD Fellow at Roskilde University in Denmark. In my research, I examine publicly funded participatory art in Danish housing estates undergoing urban development. Through processes of conflict, emotions and performativity, I develop a methodological and theoretical approach for understanding the potentials and challenges of participatory art. I have a BA in Art History from Aarhus University and a MA in Modern Culture from Copenhagen University. I have worked with art and culture in both the public and private sectors, including curating participatory art in public spaces.

Federica Cavaletti: "Our Time is Now": Reclaiming One's Future, and its Emotional Correlates

Abstract:

The future and its loss play a key role in one's overall being-in-the-world as discussed at the intersection of aesthetics, phenomenology, and phenomenological psychiatry.

Minkowski (1933/1970) claimed that life is characterized by a primary orientation towards the future, and that alterations to it are connected to mental disturbances. In later works focussing on depression, Fuchs (2013) argued that this condition is associated with a loss of intentional drive, while Ratcliffe (2015) related it to a disappearance of worldly possibilities, threatening the protentional structure of experience.

In summary, classic and contemporary theories have made it abundantly clear that losing one's future has deeply negative implications. But what about the emotional correlates of reclaiming it? What happens when we decide to take back a future that no longer seems to belong to us? I will address these questions by combining theoretical reflection with a more practice-oriented approach. First, I will sketch key emotional aspects of the act of envisioning and shaping the future, emphasising both their aesthetic and political value (Nussbaum 2013). With this in mind, I will then introduce and discuss some initial insights from a participatory research project employing Future Workshops (Jungk & Müller 1987). In this project, a neurodiverse group of researchers are collaborating to lay the foundations for neuroaffirmative working conditions in academia. The project welcomes determination and even anger, but also encourages to embrace wittiness, fun, and joy (Kender & Osipova 2025).

Overall, this presentation will contribute to illustrating the potential of collaborative future oriented imagination today.

Bio:

Federica Cavaletti is Tenure Track Assistant Professor at Università Telematica San Raffaele Roma and AIAS-AUFF Fellow at Aarhus Institute of Advanced Studies. Her PhD work concerned time perception in audio-visual media. As post-doc fellow in the ERC project AN-ICON, she studied the use of VR in healthcare and published a monograph on shame in the age of virtual technologies.

She was Head of Research of TIMELAPSE, a project to create a VR app to accelerate time passage during chemotherapy. Her AIAS-AUFF fellowship is dedicated to improving neurodiverse cooperation in academia, based on a better understanding of time experience across neurotypes.

Vincenzo Cerulli: Anticipation and Negativity: On the Uncontrollability of Filmmaking Practices (online)

Abstract:

This paper proposes the notion of negative filmmaking as a way to rethink anticipation within aesthetic practices, focusing on cinema as an art form structurally exposed to non intentionality, contingency, and disruption. Drawing on the aesthetics of Adorno and Dewey, I argue that anticipation is not merely a cognitive projection toward a future outcome, but a fragile, embodied orientation emerging within the dynamic tension between doing and undergoing, intentionality and non-intentionality.

Dewey famously described “anticipation” as the connective tissue of aesthetic experience, the link that binds present action to its sensed outcome. In filmmaking, however, this anticipatory structure is constantly challenged by unforeseen events: accidents on set, material resistances, technical problems and environmental interferences. These disruptions expose the process to what Adorno calls “non-intentionality” (Unwillkürlichkeit), a constitutive moment in which the artwork opens itself to “its own other.” Rather than being disturbances to be neutralized, such incidents function as negative forces capable of reorganizing the aesthetic project from within.

By examining the film set as a porous “aesthetic field” where anticipation coexists with the permanent risk of failure, the paper reframes anticipation as a practice of vigilance toward indeterminacy rather than control over outcomes. Brief reference is made to the accidental emergence of the character of “Bob” in *Twin Peaks*, where an unforeseen intrusion reshapes narrative and form. Negative filmmaking thus highlights anticipation as an aesthetic capacity to remain open to what cannot be planned, revealing cinema as a privileged site for investigating the productive role of uncertainty in artistic experience.

Bio:

Vincenzo Cerulli is a PhD candidate at the Max Weber Kolleg for Advanced Cultural and Social Studies (Erfurt), in cotutelle with the University of Graz: he was trained in philosophy and sociology between Rome and Jena. His research lies at the intersection of philosophical aesthetics, film theory, and social theory, focusing on non intentionality, contingency, and negativity in filmmaking practices. He has published on montage, resonance, and early cinema experiments. His work engages authors such as Adorno, Dewey, Benjamin, and Rosa, combining theoretical analysis with case based and ethnographically informed approaches to cinematic production processes.

Anna Caterina Dalmasso: Crystal Balls. Predictive Media as Divinatory Apparatus

Abstract:

The future is, by definition, that which remains invisible and intrinsically inaccessible. Yet, human beings have always sought to draw it into the realm of what can be observed, anticipated, or calculated. Across epochs and cultures, civilizations have developed divinatory practices aimed at foreseeing the future and even influencing the course of events yet to come. Prospective thinking is an ancient form of knowledge (Bouché-Leclercq 2003) which extends into the contemporary field of futurology (Andersson 2018).

Forethought, however, is not confined to ancient rituals. Anticipatory modes of thinking inform our episteme and profoundly shape our relationship with media. As has been argued, contemporary media operate through a logic of constant premediation (Grusin 2010); they are characterized by an anticipatory attitude that manifests both in their processes and in their emotional-affective tonality. Rather than merely reacting to the present or the past, media systems are increasingly designed to “feed-forward” (Hansen 2015), actively prefiguring potential outcomes.

Today, forms of anticipation are articulated through—and increasingly powered by—systems of artificial intelligence. AI models are employed to forecast social, economic, and environmental transformations, to inform collective strategies, policies, and decision-making processes. But does this anticipatory logic primarily characterize algorithms, or should media themselves be understood as predictive technologies? What connections can be drawn between the contemporary culture of anticipation and ancient divinatory practices? Do media perform a prophetic function? This paper aims to foreground divination as an aesthetic and epistemic framework through which to rethink contemporary mediality and current forms of algorithmic anticipation.

Bio:

Anna Caterina Dalmasso is assistant professor in Aesthetics at the Department of Philosophy “Piero Martinetti” at the University of Milan, where she teaches “Media Theory and AI” and is a member of the research centers “EXT. Extended Realities” and “HCAI. Human-Centered Artificial Intelligence.” She is also an associate researcher at the Prospéro Centre at UCLouvain – Brussels, where she was a Marie Curie Cofund Fellow (2017–2019). A specialist of Merleau-Ponty’s philosophy, her research interests include phenomenology, aesthetics and visual culture, philosophy of technology, media theory and media archaeology. Her current research focuses on the status of virtual and algorithmic media.

Gabriella Daris: Instruction as Anticipatory Action: Yoko Ono and Paul Ricoeur

Abstract:

This paper examines Yoko Ono's "instruction pieces" through Paul Ricoeur's notion of anticipatory action, arguing that the instruction form reconfigures the relation between future possibility and present enactment. Ono's instruction pieces—concise textual propositions inviting mental or physical realisation—function as temporal dispositifs, orienting readers toward what is not yet actual but may still take place. Rather than projecting determinate outcomes or presenting the future as a *fait accompli*, they stage anticipation as a condition of action. Drawing on Ricoeur's account of temporality, the paper argues that Ono's instruction pieces figure what he calls "the present of future things." The artwork exists not as a finished object but as a temporally deferred proposition, structured by the logic of the not-yet. From this perspective, the paper introduces the concept of possibilitization to describe the productive force of anticipation within the present. Instructionalization conditions this process by transforming the artwork into a field of praxis: a matrix of possible acts whose realisation remains contingent, iterable, and radically open to the historical process.

Bio:

Gabriella Daris holds a PhD in Philosophy from the Centre for Research in Modern European Philosophy. She has held visiting research fellowships at Waseda University and the Getty Research Institute, and has taught at Yale University, the School of the Art Institute of Chicago, and the University of Belgrade. Working at the intersection of art, philosophy, and politics within a critical-theoretical framework, she has also curated solo exhibitions of Yoko Ono, Gustav Metzger, and Liliane Lijn.

Solveig Daugaard: An assailable archive of anticipation. Amina Elmi's Instagram intervention and the infrastructures of literary heritage.

Abstract:

This paper examines how different modes of anticipation shape the production, and the erosion, of literary cultural heritage in the post-digital. Through the case of poet Amina Elmi's widely debated 2024 intervention into Danish literary culture, I explore how writers anticipate their future archival presence or absence, how infrastructures support or undermine these anticipatory gestures, and how such dynamics are unevenly distributed across intersections such as race, class, nationality and gender.

Literary archives rely on the projection of present concerns into future significance, traditionally sustained by varying degrees of *Nachlassbewusstsein* (Kromann 2025). Yet today's born-digital materials heighten the precarity of this anticipatory horizon, as preservation depends both on writers' self-archiving practices and on platform logics that govern visibility, accessibility, and deletion. For many writers, social media functions as an informal, algorithmically shaped personal archive – but one subject to technological opacity and structural bias, and largely inaccessible to institutional web archiving (Daugaard 2025).

Elmi's use of Instagram in her impactful intervention – followed by the subsequent disappearance of the content in question – reveals how minoritised authors' anticipatory cultural agency can be amplified and simultaneously erased. Her case opens toward a broader discussion of anticipation as a contested practice within the entangled infrastructures of self-archiving and literary heritage.

Bio:

Solveig Daugaard is an assistant professor in Comparative Literature at Aarhus University. Her research field is avant-garde and contemporary North American poetry, contemporary Scandinavian art and literature informed by affect and media theory and infrastructural studies. Her current research focused on the infrastructural conditions of literature in the post-digital and she is finalising on a monograph on the aesthetic reception of Gertrude Stein which will be forthcoming on Edinburgh University Press. Her research and literary criticism have appeared in journals and papers in Denmark, Sweden and abroad.

Christine Dysers: Musicking as Waking Dreamwork

Abstract:

The liminal space between sleeping and waking constitutes a threshold consciousness, in which elements of intuition, rationality, and anticipation coalesce; it is a revelatory space in which the boundaries between the conscious and the subconscious blur. In this borderland state, commonly referred to as 'hypnagogia', mental phenomena such as hallucinations, sleep paralysis, and lucid dreaming frequently occur. As rational thought loosens its grip on reality, the logics of memory, emotion, and association take reign and open fragmentary windows onto the surreal. In hypnagogia, thought appears in an anticipatory condition: on the brink of articulation, it is neither fully rational nor entirely untethered from mediating structures such as cultural convention, learned form, or social expectation.

In this paper, I speculate that hypnagogic thought is structurally akin to the act of musicking. Thinking, making, and hearing music are understood here as modes of thought that operate in comparable anticipatory registers: they are temporal unfoldings in which meaning is created not as normative and phonologocentric rational structure but as felt; as dynamic, embodied, and pre conceptual; as nascent attention. In exploring the structural kinships between hypnagogia and musicking, I consider Robert Ashley's 1979 composition *Automatic Writing* and the 2019 free jazz album *Invitation to a Dream* by Susan Alcorn, Joe McPhee and Ken Vandermark. In their erratically drifting structures, rhythmic ambiguities, persistent use of pitch bending, and overall muted sound worlds, these works musically foreground not just the thematic topos of dreaming but also, and more importantly in this context, the dreamlike structures underpinning their creation.

Bio:

Dr Christine Dysers is Assistant Professor in Music at Aalborg University. Her work focuses on contemporary music aesthetics, with a particular emphasis on music since 1989 and research interest spanning repetitive aesthetics, the political, and the notions of the weird and the eerie. Christine has a PhD in Music from City, University of London. Previously, she was affiliated with Columbia University as a Fulbright Visiting Scholar (2021) and with Uppsala University as a postdoctoral fellow (2022–25). Christine is the author of *Critical Guides to Contemporary Composers: Bernhard Lang* (Intellect, 2023) and co-editor of *Music of Absence: An Aesthetics of Loss in the New Millennium* (Edinburgh University Press, 2026).

Donatella Della Ratta: Ask Me for Those Unborn Promises that May Seem Unlikely to Happen in the Natural.

Abstract:

Generative artificial intelligence creates speculative images that, while not based on real events, remain plausible, constructing realities that have yet to unfold. Situated more in the realm of possibility than empirical certainty, these images introduce a new form of 'synthetic realism'. The performance leads the audience on a disquieting journey through the violence of the not-yet-realised, navigating symbols and contemporary landscapes from Palestine to Trump's America.

Bio:

Donatella Della Ratta is Associate Professor of Communication and Media Studies at John Cabot University. She is former Affiliate of the Berkman Klein Center for Internet and Society, Harvard University. Donatella has curated art and film programs focusing on the Arab world, including *Syria Off Frame* with Luciano Benetton Foundation (Venice, 2015). Her research on generative AI and violence earned her the Italian Council award 2024-25 from Italy's Ministry of Culture. She is the author of *Shooting a Revolution: Visual Media and Warfare in Syria* (Pluto Press, 2018) and *Speculative Violence: The Visual Politics of A.I.-Powered Authoritarianism* (Haymarket Press, forthcoming).

Peter Edwards: Gardener of Time: An Aesthetics of Anticipation

Abstract:

“For the human to be independent and free seems like an infinite task”, writes composer Tōru Takemitsu (1930–96); “I do not stop composing, because I cannot give up hope of being one of these gardeners cultivating infinite time”. In his brief essay titled “Gardener of Time” (1993), Takemitsu describes how his music refuses completion and is a “signal” that exists only in encounter with “another’s signal”. Takemitsu emphasises that human perception is not uniform and cannot be precisely anticipated; the musical impulse is therefore by nature incomplete and is a continuous process of becoming together with a listener.

Takemitsu’s descriptions stand in contrast to worldviews that increasingly seek finitude in the immutable laws of the sciences and in strict principles of cause and effect. The inclination to privilege the measurable and representable is also found in the Western reverence for the score. But for Takemitsu, music is never complete in a score. Using the weather as an analogy, he describes that no matter how precise science analyses materials and energy, the predictions of the forecast remain imprecise: “the unknown is immeasurably vast”.

Building on the phenomenological considerations Takemitsu’s comments suggest, this paper will discuss aesthetic anticipation as a paradoxical and irrevocable Other to causal thinking. In the context of compositional creativity, the goal is not predictable outcomes but the continuous process of cultivating the as-yet-inaudible, where the freedom to anticipate infinite possible experiences unfolds.

Bio:

Peter Edwards is Professor of Musicology at the University of Oslo. His work intersects with music philosophy and aesthetics, cultural studies and critical musicology, and engages with topics ranging from absence and death to democracy and the politics of sound. He has published in journals including *Music Analysis* and *Music & Letters*, as well as in edited volumes. Books include *György Ligeti’s Le Grand Macabre: Postmodernism, Musico-Dramatic Form and the Grotesque* (Routledge, 2016) and the co-edited volume *Music of Absence: An Aesthetics of Loss in the Twenty-First Century* (EUP, Forthcoming 2026).

Peter is a deputy member of the Board of the Nordic Society of Aesthetics.

Anna Enström: Atmospheric Anticipation: Air and the Reversal of the Possible and the Real

Abstract:

Drawing on Gaston Bachelard's concept of material imagination (1983) and his analysis of air as an element of movement, reverie, and lightness, this paper examines how aesthetic experience can reconfigure the relation between anticipation, possibility, and reality. In *Air and Dreams* (1988), air appears not as a neutral medium but as a dynamic element through which experience unfolds without fixed direction or predetermined end. The paper argues that this elemental imagination enables a specific mode of anticipation: not as prediction or future oriented planning, but as a state of suspended attentiveness to what is not yet determined.

Within contemporary socio-political and ecological conditions, anticipation often operates as a strategic projection organizing action through planning and control across scientific, political, and aesthetic domains. Following Giorgio Agamben (2025), this paper situates such anticipatory logic within the Western "ontological machine," founded on the division between the possible and the real that underpins scientific knowledge, political governance, and technological production. However, as Agamben's engagement with Henri Bergson (2002) suggests, an alternative conception emerges in which the possible does not precede the real but arises retroactively from it. Anticipation thus opens a surplus of potential that exceeds any single realization and invites aesthetic attunement to indeterminate becoming.

Developing Bergson's critique, the paper argues that anticipation need not orient experience toward realizable futures but can sustain a surplus of potential irreducible to outcome. In dialogue with Agamben's notion of the unrealizable, the paper proposes James Benning's film *Ten Skies* (2004) as an atmospheric aesthetic that articulates an anticipatory mode resisting the imperative of realization.

Bio:

Anna Enström is a researcher, writer, and lecturer with a PhD in Aesthetics (2021) from Södertörn University, Stockholm. Her research specializes in the aesthetic thought of Immanuel Kant, post-Kantian theories of art, and contemporary critical theory. Among her recent publications are "On the Inversions of Hypochondria: Centering the Force of Sensibility and Negativity in Aesthetic Experience", *Estetica. Studi e ricerche* (2025); "A Peace without Peace: The Line - The Light", in the anthology *War and Peace after Kant* (Bloomsbury Academic, forthcoming 2026); and "Weed Utopia: Potentiality, Negation and the Material Imagination of Earth in *The right to be lazy*", *Anthropos Journal* (forthcoming 2026).

Malthe Stavning Erslev: Calculating Anticipation: A practice-based approach to the attention mechanism

Abstract:

Modern generative artificial intelligence are based on a logic of anticipation. Given an input, the task of the model is to predict what word could likely follow. This operation bases itself on past training data and model architecture, in effect enacting a projection of the past as a form of linguistic anticipation.

Some scholars argue that modern language models are unilaterally backward-looking, even as they predict new sentences (Bender et al. 2021). Others argue that linguistic newness can arise from the mix of data, neural network, and human interlocutor (Weatherby 2025). In some nontrivial ways, this discussion echoes debates regarding aesthetics, particularly concerning the concept of mimesis: can representation and similarity meaningfully result in something new, or are we simply constructing elaborate mirrors?

In this paper, I will address the question of newness in artificial neural networks from the position of machine mimesis, which refers to the reciprocal overlap that exists between mimesis and contemporary computational machinery. In particular, I will zoom in on the attention mechanism: the computational procedure used in transformer-neural networks for calculating internal relations between words and tokens, which is used to predict the output.

Via a practice-based approach, I will seek to render and understand the attention mechanism on material terms, creating poetry in the process and discussing the dynamics of similarity and newness in that operation. My practice-based approach is grounded in my work with BERTIFIER, cf. <https://gratisdigt.neocities.org/>.

Bio:

Malthe Stavning Erslev is a dual postdoc at Aarhus University (HAIC-III & TEXT) focusing on computer-generated literature. He is also Director of Digital Aesthetics Research Center. Erslev's work focuses on exploring anti-mimetic modes of engagement between humans and computers, particularly language models. Among other things, he has written a book about people pretending to be AI chatbots and won a couple of awards for his research.

Inna Gerasymenko: The Morphology of Anticipation: Rhythmic Grids and Semantic Haloes in Russian Formalism (online)

Abstract:

In contemporary aesthetic theory, anticipation is often viewed as a socio-political or psychological state. This paper argues for a morphological re-evaluation of anticipation through the lens of Russian Formalism, specifically focusing on how rhythm and meter operate as “infrastructures of expectation.” Drawing on the Goethean tradition, I propose that the Formalist concept of form is not a static “shell” but an “organized fullness” – a dynamic, self-unfolding DNA of the text.

Central to this study is the notion of “impeded form” (*zatrudnyonnaya forma*) and the “semantic halo of meter.” These tools organize perception before the emergence of literal meaning, creating a state where anticipation is directed not toward a semantic destination, but toward the “life of the form” itself. The paper explores the “gap between device and motivation” as a site of aesthetic anticipation. In this hiatus, language reveals its morphological nature through articulation, mimicry, and “sound-gestures.” By analyzing Yuriy Tynyanov’s “rhythmic factors” and the “successivity” of poetic speech, I demonstrate how Formalism operationalizes anticipation as a “dynamicization of the material.” Ultimately, the Russian Formalist project suggests that aesthetic experience is rooted in a “metamorphosis of ideas,” where the infrastructure of anticipation is built on the irreducible movement of form that precedes and produces its own content.

Bio:

Inna Gerasymenko is a researcher specializing in the history of aesthetic theory, philosophy of language, and the morphological foundations of Russian Formalism. Their academic interests focus on the evolution of artistic forms, the phenomenology of rhythm, and the intersection of poetic and practical language. Currently, a PhD Candidate affiliated with University of Potsdam, they explore how 20th-century Russian poetics relates to the Goethean morphological tradition and contemporary theories of perception. Their recent work examines the role of „semantic haloes” and rhythmic structures in shaping aesthetic experience.

Mariaenrica Giannuzzi: Kinaesthesia, En-kinaesthesia and the Perception of Landscape Atmosphere

Abstract:

Atmospheric research on proprioception (the general sense of bodily presence as in the phenomenological tradition of Leib) has successfully described how the lived body affords perception of atmospheres – quasi-objective feelings that retain their externality as being there, embedded in the surrounding, enfolding and enveloping (Schmitz, Griffero, Michaud, Hisayama). Changes in the surrounding atmospheric field do not appear only perceptually, es. as different intensities of the feeling of presence (Gumbrecht) or the feeling of being/not being attuned with the bodily norm of the surrounding (Ahmed). Atmospheres have also been described as modulations of spatial awareness, in particular, of awareness of possible movements in a given space (Böhme). Recuperating Böhme's characterization of spatial awareness as directional, practically oriented and topologically structured opens up a further interesting characterization of the felt space, that is, as a space in which bodily movement is anticipated. This is particularly true for the apprehension of atmospheres instantiated by landscapes, whose perception requires kinesthetic properties such as openness and closure that inform an imagined possibility of going there. This is a changing relation between egocentric sensuous space and third person perspective that emerged in analytic research with notions such as en-kinaesthesia (Susan Stewart), or anticipation of possible movement. My contribution clarifies the notion of en-kinaesthesia, in opposition to kinaesthesia (a general impression of movement instantiated by specific sense modalities). It applies this notion to the case of perceiving a landscape. It surveys to what extent it is possible to characterize the landscape itself as an atmospheric, en-kinesthetic space.

Bio:

Mariaenrica Giannuzzi is an academic working in the field of environmental humanities. She is currently a visiting researcher at KOIAS (Kobe Institute of Atmospheric Studies, Japan), following a postdoctoral position in the project ATMOS: Atmospheres – What they are and how they can be grasped at the University of Turin (2024–2026). Her research lies at the intersection of aesthetics, critical theory and literary studies, focusing on atmosphere, embodiment, landscape perception, and natural history. She received her PhD in German Studies from Cornell University in 2023, while holding fellowships for research at Humboldt University Berlin and at the ERC-project An-Icon, University of Milan.

Ben Grosser & Søren Pold: Inside the Anticipatory Interface: Essayistic Experiments in Chatbot Self-Reflection

Abstract:

Generative AI chatbots do not merely respond to users; they anticipate them. Through aesthetics of authority, affective reassurance, and invitations to continue, these machines are designed less for deliberation than for producing engagement. We examine anticipation as an aesthetic operation embedded in the linguistic interface of chatbots such as ChatGPT—one that accommodates rather than challenges, nudges rather than waits, and shapes conversation in advance.

We build from our prior analysis of ChatGPT's "praise/prompt envelope," in which responses are wrapped in affirmation and prompting that conditions users to keep responding. We argued that chatbot language is interfacial and the interface is linguistic. Building on this, we experiment with essayistic prompting that encourages GPTs to generate self-reflective, self-critical responses. These include customGPTs informed by Marxist critique, Jakobson's language functions, narratology, and post-structuralist deconstruction, as well as comparative approaches reading chatbot outputs alongside other texts (Weatherby). We also draw on managerial and motivational genres to identify how the anticipatory interface stages the user through alignments rooted in U.S. corporate and self-help cultures. These approaches prime users to perceive their own anticipation while compelling the system to intercept and expose its own operations, reflect on its omissions, and imagine how its responses might have been otherwise.

Through these essayistic chatbots we read outputs as noisy, dirty texts bearing traces of their "material and economic processes of production" (Geoghegan on Barthes, 160). Working from the inside—with no possibility of disrupting the generative model—these experiments create frictions that reveal the structures and noise of AI's anticipatory interface.

Bio:

Ben Grosser investigates how the designs of platform interfaces shape human behavior, desire, and culture. Recent exhibitions include Centre Pompidou (Paris), Somerset House (London), and ZKM (Karlsruhe). He is Professor of New Media at the University of Illinois, and a Faculty Associate at the Berkman Klein Center at Harvard University.

Søren Bro Pold is Professor of digital aesthetics at Aarhus University, Denmark. His main research field is interface criticism which discusses the role and the development of the interface for art, literature, aesthetics, culture and IT. He often collaborates in artistic research and chairs the research project Human-AI Collaboration: Imaginaries, Interventions, Interfaces (HAIC-III).

Martta Heikkilä: The Forest and Politics of Image and Vision

Abstract:

My paper examines the notions of image, sight and vision in Zhanna Kadyrova's video installation *The Forest* (2025). This highly topical work by Kadyrova, a Ukrainian artist, was commissioned by Ihme Helsinki contemporary art organisation and was first shown in autumn 2025. *The Forest* deals with the environmental catastrophe that took place in 2023 when the Kakhovka dam in eastern Ukraine was breached due to the ongoing war. The overflowing masses of water from the Dnieper River submerged large parts the region, causing an unanticipated human and environmental catastrophe.

Kadyrova's installation shows the present-day consequences of the disaster: the forest that is already growing high in the region that was revealed due to water flowing elsewhere. My aim is to analyse the politics of vision and our gaze towards the images of forest: what is it that conditions our vision on nature that exists as an outcome of environmental and political disaster and hence can hardly be appreciated only aesthetically?

Theoretically, I draw on Georges Didi-Huberman and his deconstruction of the philosophical and art historical significance of 'seeing' and our ability to anticipate our reception of images. For Didi-Huberman, seeing an image is *not* reducible to any anticipated or positive meanings produced by cognition, thus being ultimately irreducible to the unity of concepts and perception. In the light of this view, I shall study the political meanings suggested by the images of *The Forest*. In a wider perspective, my presentation touches upon the societal possibilities that image and seeing offer.

Bio:

Martta Heikkilä, PhD, works as university lecturer of aesthetics at the University of Helsinki. She teaches and publishes on the theory of contemporary art and aesthetics in modern continental philosophy, phenomenology and post-structuralism. Her current research projects include *Politics of the Image and Vision* and *The Work beyond Aesthetics*. She is the author of *Deconstruction and the Work of Art* (2021). Recent books that she has contributed to include *Cultural and Psychosocial Perspectives on the War in Ukraine* (2024), *Thinking With – Jean-Luc Nancy* (2023) and *Analysing Darkness and Light: Dystopias and Beyond* (2023).

Marteinn Sindri Jónsson: Infrastructures: Curating Anticipation

Abstract:

The facilities of the Árni Magnússon Institute for Icelandic Studies in Árnagarður were a symbol, a fortress, or sheath for the material culture of the Árni Magnússon Collection of medieval Icelandic manuscripts between 1971 and 2025. The collection, dating from around 1700, played a significant role in Iceland's struggle for independence (18 and was fully in Danish colonial custody until the 1970s. Following the establishment of an independent Icelandic state in 1944, the bulk of the manuscripts were returned, accompanied by the development of a university institution that would oversee their custody.

In 2025, the collection and the Árni Magnússon Institute were relocated from Árnagarður to new, state-of-the-art curatorial facilities — Edda. In anticipation of this relocation, a group of artists, scholars, designers and architects engaged aesthetically with the impending redundant infrastructures and atmospheres of Árnagarður. Seizing the last opportunity to experience, archive and document the legacy of the institution in these facilities, the group co-produced an exhibition, aiming to elaborate the material and immaterial surroundings of the manuscripts in the immediate aftermath of their transportation.

In this talk, curators Marteinn Sindri Jónsson and Unnar Örn Auðarsson shed light on their anticipatory strategies of exhibition production, which began one year before the opening of the exhibition, which took place on Saturday 25 and Sunday 26 January 2026. The sensitive nature of the manuscripts, and diverging institutional, aesthetic and artistic perspectives, demanded a highly responsive production, expressed in all of the works installed and a forthcoming glossary.

Bio:

Marteinn Sindri Jónsson (b. 1989) is a philosopher, currently examining cultural infrastructures, coloniality and disinformation. He researches, publishes, curates and produces across different fields of art and design, most recently as Associate Professor at the Iceland University of the Arts's Department of Design.

Unnar Örn (b. 1974) is an artist based in Reykjavík, whose narrative-based practice traces fragments of recent history through archives, institutions, and personal collections. His work examines historiography, power, and institutional mythmaking, often pushing the symbolic and physical boundaries of exhibition formats through exhibitions, books, printed matter, and participatory gestures.

Sarah Kolb: Rendezvous of Sunday, February 6, 1916. Anticipation as a Readymade Strategy

Abstract:

Taking Marcel Duchamp's writing experiment *Rendezvous of Sunday, February 6, 1916* as a paradigmatic case, this paper approaches anticipation not as an intuitive orientation toward the future, but as an aesthetic strategy that operates through declaration, delay, and openness to chance. Drawing on Henri Bergson's concept of duration, which can only be accessed through the "method of intuition," anticipation is understood as an active way of approaching lived time. Rather than aiming to anticipate the content of a future event, Duchamp establishes a precisely timed decision that suspends projection while redistributing agency to the situation itself. Its aesthetic force lies in a readiness to engage a given moment without prefiguring its outcome.

Within this framework, *Rendezvous* appears not as an isolated conceptual gesture, but as one manifestation of a more general aesthetic strategy that also informs Duchamp's readymades. Contrary to their widespread understanding as purely conceptual gestures, readymades are not defined by intellectual designation alone, but by an act of choice that is deliberately detached from taste, intention, and personal responsibility. By inscribing dates, times, and arbitrary titles, Duchamp frames the readymade as "a rendezvous with fate" in which meaning is neither produced in advance nor secured by the artist alone, as it is always "the spectator who makes the picture." Anticipation thus functions as a minimal yet decisive aesthetic operation: it institutes a delay that relinquishes control over outcomes while intensifying exposure to what unfolds. Meaning emerges not through projection, but through the relational dynamics of the encounter itself.

Bio:

Sarah Kolb is an art theorist, philosopher, and curator based in Vienna and Linz. She is an FWF Elise Richter Senior Scientist and co-head of the Co.Lab Mycelial Space at the University of Arts Linz, as well as a founding member and co-head of Viktoria – Space for Artistic Research and Social Design in Vienna. Previously, she was a visiting professor at the University of Salzburg, a research associate at the University of Arts Linz, a lecturer at the Academy of Fine Arts Vienna, and a fellow at the IFK International Research Center for Cultural Studies in Vienna.

João Lemos: Kant, Expectations, and Bad Art

Abstract:

The literature on Kant's theory of art tends to emphasize the role of ends, purposes, or intentions in the aesthetic judgments of art objects, especially in the context of the distinction between natural and artistic beauty.

I begin by showing that Kant addresses responses to art not only in terms of ends, purposes, or intentions, but also, and crucially, in terms of expectations. This is particularly evident when he discusses responses to bad art.

I then argue that, for Kant, *bad art* is art that *is expected to be beautiful but is not*.

I distinguish and examine three types of bad art: non-beautiful art, understood as art that is expected to be beautiful and yet it is not; merely-agreeable art, understood as art that is expected to be beautiful but is rather agreeable; and morally-objectionable art, understood as art that is expected to be beautiful but is not – and ought not to be.

Focusing on the third type of bad art, I suggest that *adjustments in our expectations* regarding what embellished political speeches are meant to provide prevent us from ascribing aesthetic value to them from the very outset.

Notably, in the case of poetry – even bad poetry – there seems to be no need for any adjustment of expectations. Poets cannot deceive.

Bio:

João Lemos works as a postdoctoral researcher at the University of Turin, where he is currently developing a two-year research project entitled 'Kant's Theory of Art in Context' (funded by the Fondazione Compagnia di San Paolo) as a MSCA Seal of Excellence holder. His main research activity revolves around Kant, aesthetics and the philosophy of art. His work has been published in leading journals in the field, including the British Journal of Aesthetics and Kantian Review. He currently serves as a member of the executive committee of the European Society for Aesthetics.

Morales Maciel & Rostan Davyt: Imagination and Embodied Projection in Everyday Design

Abstract:

Contemporary theories of everyday design aesthetics (Parsons & Carlson, Forsey, Saito) emphasize inattention and automatism as defining features of ordinary experience. Yet moments of disruption, when objects wear, fail, or require replacement, reveal a distinct mode of aesthetic engagement fundamentally structured by anticipation. This paper examines how users imaginatively project potential futures when evaluating replacement objects, staging scenarios that simulate embodied interaction before actual use. Drawing on design theory (Norman) and experiential knowledge from literary cognitivism (Ichino & Currie, García-Carpintero), we argue that replacement contexts activate “experiential evaluation”: a cognitive mechanism whereby users mentally rehearse kinesthetic, temporal, and affective dimensions of projected use. Unlike critical design’s defamiliarization or ritualized aesthetics’ contemplation, this anticipatory mode emerges from practical necessity while retaining everyday character. Users ask: What would it be like to incorporate this object into my daily life? This process operates through embodied simulation, integrating felt qualities across imagined iterations: how an object will feel in morning grip, how it will function across repeated use, what satisfaction or frustration might result. Beauty emerges as aesthetic evaluation of projected usability, design properties appreciated as affordances for satisfying future experience. Anticipation thus structures ordinary aesthetic experience without artification, revealing how design choices materialize hopes, anxieties, and expectations about everyday life to come.

Bio:

Washington Morales-Maciel is a Visiting Academic at the School of Arts, Design and Architecture, Aalto University, Finland (since 2025), and Associate Professor at the Schools of Art, Humanities and Educational Sciences, and Architecture, Design and Planning, Universidad de la República, Uruguay (since 2011). He has served as a member of Uruguay’s National Research and Innovation Agency (ANII) since 2021. He holds a PhD in Philosophy from the Universidad de la República, with a focus on the philosophy of literature. His current research explores the aesthetics of design alongside philosophical inquiries into art and culture.

Marcos Rostan Davyt is a doctoral student at the University of Murcia, Spain, assistant professor in the Department of Aesthetics at the Institute of Philosophy, Faculty of Humanities and Educational Sciences, Universidad de la República (Uruguay), and also assistant in the Department of Aesthetics at the Faculty of Arts, at the same university.

Tina Mariane Krogh Madsen: Anticipation and hesitation in performance art as (im)material relation: The sublime wait.

Abstract:

In this paper, I wish to unfold how the less popular notion of anticipation as a type of hesitation (that could signalise a loss of control), in fact is a moment of potential. As an artist researcher, I have considered this in the framework of durational performance art, where experimental engagements are sublime occasions of a contemporary kind, not relying on what is already known (a priori), as discussed by Kant ([1771] 1998), but what is not yet known, and importantly, its potentials (Madsen 2025). This contemporary sublime is a paradoxical state, which I wish to link to what Spinoza discusses as the vacillation of mind (Spinoza [1677] 1996 EIII, p17 II/153 and II/154, 79–80), a wandering state which is also a type of hesitation (Madsen 2025, 194). Similarly, when Deleuze considers how the body learns from the clash between ideas and the experience of the body, and a dissonance or violent collapse to the faculties takes place (Deleuze [1968] 1994, 129 167). It is this instability to thought in performance which this paper wants to embrace, where I consider this type of minor engagement as a threshold between the material body and the immaterial intense response. This is an affective sublime defined by the wait, the hesitation that becomes an immanent critical practice only defined by the shaken toe-tip and when to move or let go.

Bio:

Dr. Tina Mariane Krogh Madsen is an artist, researcher and theorist who works in the intersection between performance art, sound, matter and philosophy. Madsen holds a Doctor of Arts (in Art and Design) from Aalto University School of Arts, Design and Architecture (FI), where they researched geological performance and affect in the context of contemporary urgencies. Madsen furthermore holds a MA in Art History from Aarhus University (DK), and is the founder and curator of performance protocols, a nomadic platform for instruction-based art, and is a certified Deep Listening facilitator from the Center for Deep Listening, Rensselaer Polytech Institute (US).

Jonathan Maskit: Anticipation, Dread and Mourning in Environmental Aesthetics

Abstract:

Industrial modernity has produced growth, change, and development. Simultaneously, it has engendered climate and ecological breakdowns affecting both “human” and “natural” environments.

How can environmental aesthetics take account of this new situation? How should (or do) we encounter environments with an awareness of their instability? I argue for an awareness of (at least) three temporal dispositions—anticipation, mourning, and dread—as aspects of environmental aesthetic encounters. Honest encounters with environments (whether “natural” or “human”) must include an awareness of their instability. Of course, environments have always changed but change now happens both more rapidly and increasingly less predictably.

Environmental aesthetic encounters have often been about experiencing new (for us) places or re-experiencing what we have previously experienced, both of which we anticipate, often with excitement. At the same time, “human” environments give us echoes of the past. Our anticipation of the new thus often comes with an awareness of what has been, or may soon be, lost, which we sometimes mourn.

Our aesthetic encounters of “nature,” however, seem different. Encounters with “nature,” even though excitedly anticipated, are now increasingly tinged with mourning for what was and dread of what is to come. Having anticipated experiencing what others experienced, we often find ourselves confronting novelty, e.g., the glacier has shrunk or is gone. We find ourselves, even in our enjoyment, confronting an awareness that more change is coming and with it more loss, including loss both of lives and of some ways of living.

Bio:

Jonathan Maskit is Associate Professor of Philosophy and Sustainability and Environmental Studies at Denison University (USA). He works on environmental, urban, and everyday aesthetics; issues having to do with consumption and economic growth; and the relations between technology and everyday life with a particular focus on urban transportation. He has previously published on Deleuze and Guattari and the environment as well as on wilderness. He is the author, most recently, of *Bicycle* in Bloomsbury Press's Object Lessons series.

Aloisia Moser: Anticipation and Guessing

Abstract:

In my paper I foreground anticipation as a constitutive dimension of aesthetic experience by discussing Wolfram Högbe's *Ahnung und Erkenntnis*, as well as Gernot Böhme's *Atmosphären*. Building on Högbe's work, I argue that anticipation is anchored in preparatory mood, affect, and semantic sensibilities that unfold prior to explicit articulation. Högbe presents intuition and anticipation as moments in which thought is given to us rather than produced by us. Anticipations function as openings to novelty that must be further developed into guesses, hypotheses, and eventually knowledge.

Böhme's book on atmospheres adds an important dimension to aesthetic anticipation: he argues that atmosphere is an active, experiential field that shapes perception, embodiment, and environmental meaning. Atmospheres structure the sensory milieu in which anticipations arise, and in which thinking resonates with the surroundings.

Anticipation in aesthetics is thus reimagined as an ongoing dialogue between aesthetic textures (atmospheres) and internal preconditions (intuitions and anticipations). The environment primes possibilities, providing the thinker with semantically charged, novel ideas that anticipate future knowledge and interpretive frameworks. The theory of guessing, which I have developed in my forthcoming book: *Raten, Wissen aus dem Sinnlich-Medialen und die Unmöglichkeit künstlicher Kreativität* is a contribution to the understanding of anticipation in aesthetic experience. I demonstrate that atmospheres and the senses that perceive them are co-authors of aesthetic experience thereby redefining the role of anticipation within experience and knowledge acquisition.

Bio:

Mag.^a Aloisia Moser, Ph.D., received her doctorate from the New School for Social Research (New York). She was a postdoctoral fellow at the Institute for Rhetoric and a lecturer at the Institute for Philosophy at the University of California, Berkeley. She then became Assistant Professor of the History of Philosophy at the Catholic Private University of Linz. She is a board member of the German Society for Aesthetics and is working on a research project on the topic of "Measuring (Political) Atmospheres."

Lotte Phillipsen: From archives to anticipation: how AI reshapes visual futures

Abstract:

As generative AI systems become pervasive cultural infrastructures, they reconfigure how visual heritage is defined, circulated, and, importantly, predicted. Visual artefacts such as paintings, postcards, and maps have long been collected and preserved by museums and libraries through archival logics grounded in classification, curation, and institutional stewardship. Today, digitised images of visual heritage artefacts are absorbed into large-scale training datasets. Once inside model architectures, they no longer function as discrete heritage images but as latent patterns used to generate new, predictive outputs.

This shift from archive to model introduces a distinctly anticipatory aesthetics, now increasingly visible on museum websites, where cultural artefacts are understood as probabilistic associations that are to be summoned, recombined, or distorted through opaque AI-driven mechanisms. Developments in this field have two characteristics that, taken together, create a paradox. On the one hand, private AI enterprises harvest massive quantities of image data from public visual heritage institutions and use it to train their models. On the other hand, commercial AI enterprises provide individuals with the means and agency to easily generate images of their own imaginative scenarios, which may diverge significantly from official or public representations.

By scrutinising the tensions between past imagery and AI prediction; between official repositories and big-tech collection and curation; and between private agency and public institutions' gatekeeping, the paper analyses the aesthetic implications of this movement from archival preservation to generative anticipation.

Bio:

Lotte Phillipsen (PhD) is Associate Professor in Art History and director of *AIIIM – Centre for Aesthetics of AI Images* at Aarhus University. Her research field is image theory, art theory, and contemporary art with a special focus on the use of new media and technology in visual aesthetic practices. She is PI of the research project *New Visions: Image Cultures in the Era of AI* (funded by Aarhus University Research Foundation) and of *Alsthesis – network for research on the aesthetics of AI imagery* (funded by Independent Research Fund Denmark).

Nicolò Pioli: Planning risks and protecting territory. On Gilbert Simondon's concept of "anticipation image"

Abstract:

Many studies have shown the role of imagination in the spatial and technical organisation of territory (Elden; Ingold; Latour). Perspectives such as Malafouris' Material Engagement Theory and Siegart's Cultural Techniques have taken up theories such as that of anthropologist Leroi-Gourhan, according to whom the technical milieu of human beings constitutes the condition of possibility for the organisation of behaviour on large temporal and spatial scales. The philosopher Gilbert Simondon developed a similar perspective, focused on how the territory enables a specific type of imagination that operates through what he calls "anticipation images". For Simondon, territory is the pre-classified milieu in which living beings are no longer forced to remain vigilant and adopt primary behaviours (chasing, fleeing, attacking, defending). Inside the territory they can develop anticipation images, which are the symbolic use of primary behaviours. Anticipation images are used for foreseeing the consequences of possible risks for the territory, by anticipating situations and emotional reactions. This is the process gives rise to patterns of culture, which are not useless behaviours, but behaviours whose usefulness is not immediate. Considering techniques such as plans, simulations and interfaces, starting from their relationship with the territory (Casetti; Suchman), it is possible to show the link between anticipation and aesthetics. I will argue that aesthetics plays a central role in enabling the imaginative reworking of primary behaviours into anticipation images. I will therefore show that the territory as a liminal space between protection and risk is the product of aesthetic elaboration.

Bio:

I am Nicolò Pioli, PhD candidate in Philosophy at *Sapienza University of Rome*. My thesis, entitled "Techno-aesthetics of Operational Images. Machines, Imagination, Milieu" is supervised by Stefano Velotti and Dario Cecchi. The research deals with the status of images produced by machines for machines. It highlights that operational images allow for an aesthetic understanding of the technical infrastructure that operates on a global scale and its impact on urban, military and political organisation. My area of interest is contemporary French philosophy, with particular reference to reflections on technology and images in authors such as Bergson, Merleau-Ponty, and Simondon.

Sebastian Rozenberg: Sensus Statisticus: Anticipating Human Judgment in Aesthetic Datasets

Abstract:

Aesthetic datasets for Machine Learning (e.g. AVA, AADB, LAION Aesthetics) do not merely record aesthetic judgments; they anticipate them. By compressing the infinite variability of aesthetic experience into fixed categorical structures and numerical scores, these datasets establish the horizons for future aesthetic experience. This paper examines how computational aesthetics operates as an infrastructure of anticipation, formatting sensory experience according to a recursive interplay of human judgment and machine processing.

Drawing on Kant's concept of *sensus communis* I propose the concept of *sensus statisticus*: a statistical commonality that anticipates aesthetic response not through shared sensibility but through convergence toward computational means. Style categories and attributes function not as neutral descriptors but as anticipatory formatting operations, pre-structuring how images can appear as aesthetic objects. When "Rule of Thirds" or "Shallow Depth of Field" become parameters for predicting aesthetic pleasure, they attempt to transform phenomenological modes of givenness into quantifiable channels that preformat visual attention.

This anticipatory logic operates recursively. Human preferences shaped by computational outputs become training data for models that will shape future preferences. LAION Aesthetics exemplifies this recursion: its engineers ultimately selected predictor models based on personal aesthetic judgment, revealing an irreducibly subjective core within claims to objective measurement. The paper argues that aesthetic datasets operate as quasi-transcendental structures – formatting operations that anticipate and condition aesthetic experience without fully determining it. As anticipatory infrastructure, they mediate between consciousness and computation, establishing the parameters within which visual experience becomes possible while remaining constitutively shaped by the experiential judgments they claim to measure.

Bio:

Sebastian Rozenberg is a PhD Candidate at the Department of Culture and Society, Linköping University, with a research focus on media aesthetics and media philosophy. He is also a predoctoral research fellow at Bibliotheca Hertziana, Rome, in the *Machine Visual Culture* group, and affiliated researcher with Cambridge Digital Humanities. His work integrates aesthetics, phenomenology, media theory, and philosophy of technology, interrogating the computational basis of everyday visual appearances, developing a concept of format phenomenology. Recent articles are published in *Technophany: A Journal for Philosophy and Technology*, and *Archival Science*. Member of *Alsthesis: Network for research on the aesthetics of AI imagery*.

Stefan Marco Schneider: Metaphoric Anticipation: How Imagery Scaffolds Aesthetic Movement Experience through Embodied Sense-Making

Abstract:

Somatic movement practices frequently employ metaphors – “move like water”, “imagine your spine as a string of pearls” - to guide practitioners toward new movement qualities and experiential possibilities. These metaphors are typically introduced by teachers through verbal instructions, though they may also emerge naturally during practice. This paper examines how metaphoric instructions structure anticipation in movement learning, shaping both what practitioners expect to discover and the aesthetic quality of their kinesthetic experience.

Drawing on examples from dance, Feldenkrais Method, and Taichi, I argue that metaphors create anticipatory frameworks for movement possibilities, yet require a dynamic, recursive process of embodied sense-making. Practitioners do not simply execute a metaphor; rather, they engage in ongoing interplay between conceptual understanding and sensorimotor exploration. The metaphor generates protentions: anticipated movement qualities and sensations that guide exploration. However, these anticipations are not fixed. As practitioners explore through existing movement patterns and develop new ones, both their metaphor understanding and their anticipations transform reciprocally.

This process foregrounds the aesthetic dimensions of anticipation. The metaphor doesn't merely prescribe movement but opens a horizon of qualitative possibilities—fluidity, articulation, connectivity—that practitioners progressively discover and refine. In successful cases, the metaphor becomes embodied reality: what begins as externally-introduced or spontaneously-emerging imagery transforms into lived kinesthetic quality and available movement pattern. The protention structured by the metaphor becomes “at hand” within one's experiential and motor repertoire.

This analysis bridges cognitive science, phenomenology, and somatic practice, demonstrating how anticipation operates as an aesthetic-kinesthetic phenomenon where conceptual and bodily processes co-evolve.

Bio:

Stefan Marco Schneider is a PhD candidate at the Institute of Cognitive Science, University of Osnabrück, and research associate at the University of Vienna on the FWF-funded project "Creative conversations with materials." His interdisciplinary research bridges embodied-enactive cognitive science, phenomenology, and somatic movement practices, with particular focus on mental imagery, body awareness, and movement learning. He holds degrees in Cognitive Science (M.Sc., B.Sc.) and Fine Arts (M.A.). Recent publications explore embodied sense-making in movement practices including Taichi, Feldenkrais Method, and dance, examining how conceptual and sensorimotor processes co-evolve in skilled practice.

Ole Skilleås: Anticipation and appreciation

Abstract:

What is the function of anticipation in appreciation? The primary test case here is the appreciation of wine – a marginal aesthetic practice around an object with few conceptual guidelines. This approach will highlight the key differences between objectivism and contextualism in aesthetics and help us focus on the importance of attention in appreciation.

I argue that anticipation is not merely an accompaniment to wine appreciation but its enabling condition, a point that puts me firmly within the contextualist camp. Objectivist approaches treat anticipation as a source of distortion, aiming to secure normativity by isolating the object and the encounter from prior knowledge and competence.

The objectivist ideal is blind tasting: sensory impact with no (or as little as possible) prior knowledge. By contrast, my contextualist approach holds that wine appreciation is fundamentally anticipatory. Informed expectations structure attention, guide perceptual exploration, and allow the wine's aesthetic character to unfold over time. However, we also know from numerous studies that marketing cues influence perception. I shall examine a recent study (Braut *et alia* 2026) involving the concept of "Natural Wine" and 252 respondents and use this as a test case to assess the impact of concept lead anticipation on appreciation. How much difference do levels of competence make on the impact of anticipating a "natural wine."

Concluding, I shall compare anticipation in wine appreciation with other aesthetic practices.

Bio:

Ole Martin Skilleås is professor of philosophy at the University of Bergen, Chair of the Nordic Society for Aesthetics, and author of *Aesthetic Expertise: an Exploration and Defense* (2024), (with D. Burnham) *The Aesthetics of Wine* (2012) and *Philosophy and Literature* (2001).

Anna Talasniemi: Care, futures and sauna - Finnish sauna culture from the perspective of everyday aesthetics and everyday heritage

Abstract:

In my presentation, I approach Finnish *sauna bathing* from the perspectives of *everyday heritage* and *everyday aesthetics*. A central point of connection between the perspectives can be found in the notion of *care*. Heritage is, at its core, about care directed toward the future: we preserve heritage for generations to come. In aesthetics, Yuriko Saito in particular has examined the care in the context of everyday. Drawing on these frameworks, I explore sauna-goers' experiences through the lens of care and its inherent future-oriented, anticipatory dimension.

Sauna is an ordinary and widely shared practice in Finland. More than 60% of Finns have sauna at least weekly. Survey data suggest that the sauna fosters connection with oneself, others, and nature (Sauna Circle et al. 2021). In both the survey responses and my research participants' reflections (Sauna Dialogues), sauna is described as safe and familiar – a site for physical and spiritual self-care offering continuity, resilience, and a “sense of home.” It is also a place where different temporalities intertwine, linking present-day experience with a long cultural continuity that spans generations. Sauna encompasses a variety of rhythms and repetitions, from the cycles of the seasons and weekly routines to the alternation of heat and cooling, giving it a ritual character. Time in sauna is distinctive; it is lived time, attuned to rhythms that feel natural to oneself rather than measured by clocks. These characteristics, combined with considerate social practices, position sauna as a meaningful space for exploring the aesthetics of care.

Bio:

Anna Talasniemi is a Finnish arts and culture professional currently pursuing a PhD in Art Education at the University of Jyväskylä. Her dissertation, *Sauna Dialogues – Sauna as a Site for Making Heritage Futures*, critically examines Finnish sauna culture using a methodology grounded in dialogical aesthetics and futures studies. She is a co-founder of Seurasauna project working towards more inclusive sauna culture and establishing a new public sauna in Helsinki. She has also studied traditional sauna healing.

Alessandra Vailati: Algorithmic Anticipation. Protention, Rhythm, and the Uncanny in S.S. Lacuna: Prologue

Abstract:

In contemporary digital aesthetics, anticipation increasingly functions not as an opening toward the future, but as a mode of temporal management shaped by algorithmic infrastructures and affective regimes. This paper examines S.S. Lacuna: Prologue (2024), an AI videogame artwork by Jon Rafman, as a case study of how anticipation is produced through the collapse of protention, rhythmic constraint, and uncanny familiarity.

In the game, through motifs of bodily reuse and suspended death, beginnings and endings lose their structuring role, and anticipation sustains a continuous, stagnant present. This temporal condition is reinforced by gameplay rhythm: the impossibility of pausing or saving compels the player to engage in uninterrupted flow. At the same time, AI-generated imagery produces déjà-vu and visual familiarity without recognizable identity, revealing how algorithms anticipate perception by prefiguring what should appear familiar.

Finally, the paper addresses the affective dimension of this anticipatory regime through the uncanny. Drawing on Mori's notion of the uncanny as perceptual rupture (1970), it argues that S.S. Lacuna: Prologue reconfigures rupture into a sustained aesthetic condition. Familiar faces without identity and almost-recognizable objects generate continuously frustrated expectations, transforming anticipation into a state of permanent deferral. Methodologically, the paper combines close analysis of the artwork with media and visual studies, informed by Husserl's concept of protention (1917) and Manovich's account of AI aesthetics (2018), and supported by direct exchanges with the artist. The paper shows how digital artworks can render perceptible a condition in which the future is endlessly anticipated yet phenomenologically inaccessible.

Bio:

Alessandra Vailati holds a Master's Degree in Arts, Museology and Curatorship from the University of Bologna, with a thesis titled *Uncanny Algorithms: A Study of Jon Rafman's AI Projects*. Her research focuses on contemporary digital aesthetics and AI in artistic practice. She has contributed to *Medial Disorders. Interpretive and Non-Statistical Compendium of Technological Disorders* (Inactual, 2025) and presented at "Why Starting from Scratch? Appropriation Aesthetic in the Internet Era" (May 2024, University of Bologna).

Janne Vanhanen: Anticipation and obscurity: the case of noise music

Abstract:

Anticipation is a major cornerstone of musical aesthetics. Influential musicologist Leonard Meyer posited in his *Emotion and Meaning in Music* (1956) that the composer's arranging of the expectations evoked by a musical piece is a fundamental feature of music's effect on the listener, as musical enjoyment would then result from the fulfillment of these anticipations or from the pleasant surprise of them becoming unperpected. This line of inquiry has continued in musicological theories that draw resources from the fields of perceptual psychology and cognitive science.

However, opacity and obscurity as well as excess and outright overflow of sonic events are also features of music, reaching their pinnacle in the genre of noise music. Deriving from currents of post-1960s underground music, such as industrial music and extreme metal, post-war academic music like *musique concrète*, and various strands of 20th Century avant-garde art ranging from Dada and Futurism to conceptual art, body art, performance art and international mail art, noise music began to be distinguishable as a genre by the end of 1970s.

This paper examines noise music as an aesthetic practice that fundamentally problematizes anticipation, both from the perspective of the listener and that of the maker. Drawing on an in-depth interview with Finnish noise artist and publisher Vilho Koivisto, the paper explores how noise operates at the limits of expectation, control, and perceptual readiness, challenging anticipation as a structuring principle of aesthetic experience.

Bio:

Janne Vanhanen is a post-doctoral researcher in Aesthetics, University of Helsinki. Vanhanen completed his PhD *Encounters with the Virtual: The Experience of Art in Gilles Deleuze's Philosophy* in 2010 and in his post-doctoral work has touched upon topics ranging from Deleuzian theory to David Lynch, with emphasis on topics on sound, such as the music of Mika Vainio and Paavoharju as well as noise music.

Erik Wallrup: The ear as organ of prediction

Abstract:

Whereas a trace indicates that something has been present, tracing may also concern something that may (or may not) come into presence. That is evident from the German concept of *Gespür* ('sense', 'feeling', 'instinct', 'flair') to which a forward-directed temporality belongs. It is a concept that has been elaborated by Hermann Schmitz in his philosophy of the lived body and Ulrich Pothast in his philosophy of a living rationality while Burkhard Meyer-Sickendiek has introduced it into literary studies.

In this paper I take the concept further, into music and art song, showing how the musical element may clarify temporalities of *Gespür*. Discussing aspects of lieder by Schumann, Liszt and Schoenberg, turning to the poems which have been set to music (written by Goethe, Rilke, George), I focus not only on the forward-directed temporality inherent in protention, but also on a temporal mode of forwardness which emerges through all musical parameters and which transcends the anticipation of the next moment – even transcending the song itself.

My point-of-departure is the sheer beginning of the song – in most lieder a short piano introduction, still without voice and words. Here, the ear can trace what will take place, being the organ of prediction, of *Gespür*. It is a *predictio* in more than one sense.

Bio:

Erik Wallrup is a professor of Aesthetics at Södertörn University, Stockholm. His main fields of research are affectivity, the Gustavian culture (of 18th-century Sweden) and the aesthetics and philosophy of music. His most recent research concerns ecocriticism as one of the researchers in the project 'Cool Nature'. Included among his publications are *Being Musically Attuned: The Act of Listening to Music* and *Nietzsches tredje öra* (an essay on Nietzsche and listening).