

1. **Sensorial aesthetics in visual culture:** This theme embraces visuality beyond vision to engage with multisensory ways of seeing. Topics can include the sensory construction of atmosphere and mood, how sensory memory shapes visual interpretation, cross-sensory perceptions in art, sensory politics of advertising, sensory of sacred images, and sensory patterns of urban life.
2. **Materiality of objects:** This exploration embraces the agency of materials and matter. How does texture, tactility, and sensorial knowledge play a role in visual culture? Topics here may include unconventional materials and material experiments, object biographies or transformation of objects across media/intermediality.
3. **Movement & the body:** What connections exist between embodied viewing and sensory experience? Gesture as a visual language: how does gesture act as a mode of communication for ritual or resistance? Similarly, what is the relationship between bodily movement and spatial design? Other topics can include mobility, migration, and the traveling body, body as medium in performance art.
4. **Innocent eye:** Nineteenth-century critic John Ruskin proposed the idea of “innocent eye”: a childlike, untrained mode of perception free from preconceptions. Later theorists such as Gombrich and Goodman questioned the very possibility of such pure vision, arguing that all seeing is already shaped by prior knowledge, memory, and cultural expectation. In 1966, Susan Sontag proposed the agenda ‘against interpretation’ criticizing the divide between form and content. Is an innocent eye possible in art creation? Debates about sensation and interpretation can be made.



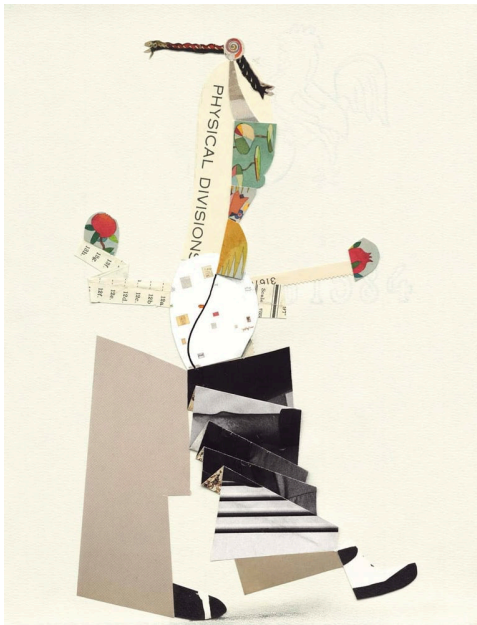
Athenian owl coin, 475–465 B.C., The J. Paul Getty Museum

5. **Mnemosyne:** the idea is from Aby Warburg's unfinished *Mnemosyne Atlas*. It set out to map the afterlives of images across cultures and epochs through montage, juxtaposition, and the dynamic migration of forms in collective memory. Visual culture, archival studies,

global history, ethnic study, collective memory, cross-cultural study, psycho-analysis...are applicable.



6. **Interval:** the in-between space where perception becomes interpretation. Agamben proposed to explode art history from the interval between the history's details into a nameless science. Within this fragile space of delay, images gain their complexity, producing tensions, resonances, and new possibilities for meaning. Thus, within the blurred zones overlooked by conventional divisions of discipline, medium, and period, new possibilities for research emerge: postcolonial and cross-cultural studies, global perspectives, interdisciplinary research and critical reflections on modernity...



Physical Division, Ben Schonzeit, Mix Media Collage Series, 2015