

**BEYOND NIHILISM?
—
ONKRAJ NIHILIZMA?**

PHAINOMENA

Revija za fenomenologijo in hermenevtiko
Journal of Phenomenology and Hermeneutics

35 | 136-137 | June 2026

BEYOND NIHILISM? — ONKRAJ NIHILIZMA?

Institute Nova Revija for the Humanities

*

Phenomenological Society of Ljubljana

Ljubljana 2026

PHAINOMENA

Revija za fenomenologijo in hermenevtiko

Journal of Phenomenology and Hermeneutics

Glavna urednica: | Editor-in-Chief:

Andrina Tonkli Komel

Uredniški odbor: | Editorial Board:

Jan Bednarik, Andrej Božič, Tine Hribar, Valentin Kalan,
Branko Klun, Dean Komel, Ivan Urbančič †, Franci Zore.

Tajnik uredništva: | Secretary:

Andrej Božič

Mednarodni znanstveni svet: | International Advisory Board:

Pedro M. S. Alves (University of Lisbon, Portugal), *Babette Babich* (Fordham University, USA), *Damir Barbarić* (University of Zagreb, Croatia), *Renaud Barbaras* (University Paris 1 Panthéon-Sorbonne, France), *Miguel de Beistegui* (The University of Warwick, United Kingdom), *Azelarabe Lahkim Bennani* (Sidi Mohamed Ben Abdellah University, Morocco), *Rudolf Bernet* (KU Leuven, Belgium), *Petar Bojanić* (University of Belgrade, Serbia), *Philip Buckley* (McGill University, Canada), *Umesh C. Chattopadhyay* (University of Allahabad, India), *Gabriel Cerce* (University of Bucharest, Romania), *Cristian Ciocan* (University of Bucharest, Romania), *Ion Copoeru* (Babeş-Bolyai University, Romania), *Jean François Courtine* (Paris-Sorbonne University, France), *Renato Cristin* (University of Trieste, Italy), *Massimo De Carolis* (University of Salerno, Italy), *Alfred Denker* (College of Philosophy and Theology Vallendar, Germany), *Mădălina Diaconu* (University of Vienna, Austria), *Donatella Di Cesare* (Sapienza University of Rome, Italy), *Lester Embree* †, *Adriano Fabris* (University of Pisa, Italy), *Cheung Chan Fai* (Chinese University of Hong Kong, Hong Kong), *Günter Figal* †, *Dimitri Ginev* †, *Andrzej Gniazdowski* (Polish Academy of Sciences, Poland), *Jean Grondin* (University of Montreal, Canada), *Klaus Held* †, *Friedrich-Wilhelm von Herrmann* †, *Małgorzata Holda* (University of Łódź, Poland), *Heinrich Hüni* †, *Ilya Inishev* (National Research University Higher School of Economics, Russia), *Tomas Kačerauskas* (Vilnius Gediminas Technical University, Lithuania), *Richard Kearney* (Boston College, USA), *Guy van Kerckhoven* (KU Leuven, Belgium), *Pavel Kouba* (Charles University in Prague, Czech Republic), *Ioanna Kuçuradi* (Maltepe University, Turkey), *Susanna Lindberg* (Leiden University, The Netherlands), *Thomas Luckmann* †, *Jeff Malpas* (University of Tasmania, Australia), *Michael Marder* (University of the Basque Country, Spain), *Viktor Molchanov* (Russian State University for the Humanities, Russia), *Veronica Neri* (University of Pisa, Italy), *Liangkang Ni* (Sun Yat-Sen University, China), *Cathrin Nielsen* (Frankfurt a. M., Germany), *Karel Novotný* (Charles University in Prague, Czech Republic), *Tadashi Ogawa* (Kyoto University, Japan), *Žarko Pačić* (University of Zagreb, Croatia), *Željko Pavić* (Leksikografski zavod Miroslav Krleža, Croatia), *Christophe Perrin* (University of Louvain, Belgium), *Dragan Prole* (University of Novi Sad, Serbia), *Antonio Ziriñ Quijano* (National Autonomous University of Mexico, Mexico), *Ramsey Eric Ramsey* (Arizona State University, USA), *Rosemary Rizo-Patrón Boylan de Lerner* (Pontifical Catholic University of Peru, Peru), *Alfredo Rocha de la Torre* (Pedagogical and Technological University of Colombia, Colombia), *Hans Ruin* (Södertörn University, Sweden), *Marco Russo* (University of Salerno, Italy), *Javier San Martín* (National Distance Education University, Spain), *Gunter Scholtz* (Ruhr-University Bochum, Germany), *Hans Rainer Sepp* (Charles University in Prague, Czech Republic), *Tatiana Shchyttsova* (European Humanities University, Lithuania), *Önay Sözer* (Boğaziçi University, Turkey), *Michael Staudigl* (University of Vienna, Austria), *Silvia Stoller* (University of Vienna, Austria), *Tōru Tani* (Ritsumeikan University, Japan), *Rainer Thurnher* (University of Innsbruck, Austria), *Peter Trawny* (University of Wuppertal, Germany), *Trong Hieu Truong* (Vietnam National University Ho Chi Minh City, Vietnam), *Lubica Učnik* (Murdoch University, Australia), *Helmuth Vetter* (University of Vienna, Austria), *Ugo Vlaisavljević* (University of Sarajevo, Bosnia and Herzegovina), *Jaroslava Vydrová* (Slovak Academy of Sciences, Slovakia), *Bernhard Waldenfels* †, *Andrzej Wierciński* (University of Warsaw, Poland), *Ichirō Yamaguchi* (Toyo University, Japan), *Chung-Chi Yu* (National Sun Yat-sen University, Taiwan), *Holger Zaborowski* (University of Erfurt, Germany), *Dan Zahavi* (University of Copenhagen, Denmark), *Wei Zhang* (Sun Yat-sen University, China).

Lektoriranje: | Proof Reading:

Andrej Božič

Oblikovna zasnova: | Design Outline:

Gašper Demšar

Prelom: | Layout:

Žiga Stopar

Tisk: | Printed by:

DEMAT d.o.o., digitalni tisk

Naklada: | Print Run:

70 izvodov | 70 copies

Uredništvo in založništvo: | Editorial Offices and Publishers' Addresses:

Inštitut Nove revije, zavod za humanistiko
Institute Nova Revija for the Humanities

Fenomenološko društvo v Ljubljani
Phenomenological Society of Ljubljana

Filozofska fakulteta | Oddelek za filozofijo (kab. 432b)

Vodovodna cesta 101, 1000 Ljubljana, Slovenija
Tel.: (386 1) 24 44 560

Aškerčeva 2, 1000 Ljubljana, Slovenija
Tel.: (386 1) 2411106

Rokopise, ki jih želite predložiti za objavo v reviji, in vsa morebitna vprašanja glede publikacije pošljite na naslednji elektronski naslov: *phainomena@institut-nr.si*.

Please send the manuscripts, which you would like to submit for publication in the journal, and any potential queries to the following e-mail address: *phainomena@institut-nr.si*.

★

Revija *Phainomena* objavlja članke s področja fenomenologije, hermenevtike, zgodovine filozofije, filozofije kulture, filozofije umetnosti in teorije znanosti. Recenzentske izvide knjig pošiljajte na naslov uredništva. Revija izhaja štirikrat letno. Za informacije glede naročil in avtorskih pravic skrbí *Inštitut Nove revije, zavod za humanistiko*.

The journal *Phainomena* covers the fields of phenomenology, hermeneutics, history of philosophy, philosophy of culture, philosophy of art, and phenomenological theory of science. Books for review should be addressed to the Editorial Office. It is published quarterly. For information regarding subscriptions and copyrights please contact the *Institute Nova Revija for the Humanities*.

★

Finančna podpora: | Financially Supported by:

Javna agencija za znanstvenoraziskovalno in inovacijsko dejavnost Republike Slovenije | *Slovenian Research and Innovation Agency*

Članki v reviji so objavljeni v okviru: | Papers in the journal are published within the framework of:

- Raziskovalni program P6-0341 | Research program P6-0341;
- Raziskovalni projekt J6-70215 | Research project J6-70215;
- Infrastrukturni program I0-0036 | Infrastructure program I0-0036.

★

Revija *Phainomena* je vključena v naslednje podatkovne baze: | The journal *Phainomena* is indexed in:

Digitalna knjižnica Slovenije; DiRROS; DOAJ; EBSCO; Emerging Sources Citation Index (Web of Science); ERIH PLUS; Humanities International Index; Internationale Bibliographie der geistes- und sozialwissenschaftlichen Zeitschriftenliteratur; Internationale Bibliographie der Rezensionen geistes- und sozialwissenschaftlicher Literatur; Linguistics and Language Behavior Abstracts; ProQuest; Revije.si (JAK); Scopus; Social Science Information Gateway; Social Services Abstracts; Sociological Abstracts; The Philosopher's Index; Ulrich's Periodicals Directory; Worldwide Political Science Abstracts.

Enojna številka: | Single Issue: 10 €
Dvojna številka: | Double Issue: 16 €

phainomena.com
phainomena@institut-nr.si

BEYOND NIHILISM? | ONKRAJ NIHILIZMA?

TABLE OF CONTENTS | KAZALO

Werner Stegmaier	
Halt in Zeit-Spiel-Räumen der menschlichen Orientierung. Zum Umgang mit der Zeit im Nihilismus. Ein Impuls	5
<i>Opora v časoprostorjih človeškega orientiranja. O spoprijemanju s časom v nihilizmu. Impulz</i>	
Dean Komel	
Nesodobnost filozofije v epohi nihilizma	33
<i>Non-Contemporaneity of Philosophy in the Epoch of Nihilism</i>	
Denis Mauko	
Usoda nihilizma. Evropska linearna naracija in Spenglerjeva ciklična alternativa	63
<i>The Fate of Nihilism. The European Linear Narrative and Spengler's Cyclic Alternative</i>	
Manca Erzetič	
Razmislek in pričevanje nihilizma pri Ivanu Urbančiču	81
<i>Contemplation and Testimony of Nihilism in Ivan Urbančič</i>	
Peter Trawny	
Hypernihilismus. Erste Skizze	97
<i>Hipernihilizem. Prva skica</i>	
Trong Hieu Truong	
Die expressionistische Phänomenologie. Spinoza, Schelling, Schopenhauer	111
<i>Ekspresionistična fenomenologija. Spinoza, Schelling, Schopenhauer</i>	
Tomislav Dretar & Petar Šegedin	
Toward an Appraisal of Scheler's Thoughts on the Modern Scientific Worldview and the Human Being. In the Interpretation of the Croatian Philosopher Branka Brujić	133
<i>Na poti k ovrednotenju Schelerjevih misli o modernem znanstvenem svetovnem nazoru in o človekovem prebivanju. V interpretaciji hrvaške filozofinje Branke Brujić</i>	

Nuoheng Du

How the Other First Appears as a Certain Kind of Person. A Phenomenological Clarification of Initial Personality Attribution 157

Kako se drugi najprej pojavi kot določena oseba. Fenomenološka razjasnitev začetne atribucije osebnosti

Bence Peter Marosan

Krisis unserer globalen, ökologischen Lebenswelt und Kritik der instrumentellen Vernunft. Öko-ethische und öko-politische Reflexionen von einem Husserl'schen Standpunkt 203

Kriza našega globalnega, ekološkega življenjskega sveta in kritika instrumentalnega uma. Eko-etične in eko-politične refleksije s husserlovskega stališča

Andrzej Gniazdowski

Wie ist eine Phänomenologie des Staates möglich? Ein Beitrag zur politischen Phänomenologie 227

Kako je mogoča fenomenologija države? Prispevek k politični fenomenologiji

Johannes Vorlauffer

„Verheyterung“. Über das Wahrheitsgeschehen, erörtert im Rückblick von Martin Heideggers Ereignisdenken auf die Fundamentalontologie und im Hinblick auf den Grundvollzug des psychotherapeutischen Prozesses 249

»Zvedrênje«. O dogajanju resnice z vidika mišljenja dogodja glede fundamentalne ontologije pri Martinu Heideggru in z vidika temeljnega izvrševanja psihoterapevtskega procesa

Jurij Verč

Nepopolnost, relacije in zgodovina. Od evolucije do kvantne fizike in sodobne družbene teorije 275

Imperfection, Relations, and History. From Evolution to Quantum Physics and Contemporary Social Theory

Alfredas Buiko

The Eye in the Triangle and the Thing Itself. A Phenomenology of Conspiracy Theories 301

Oko v trikotniku in stvar sama. Fenomenologija teorij zarote

Mindaugas Briedis & Rūta Briedienė	
Genetic Phenomenology of the Complementarity Between Surrealism and Radiology	323
<i>Genetična fenomenologija komplementarnosti med nadrealizmom in radiologijo</i>	
Jurij Selan & Uršula Podobnik	
Understanding Adult Drawing. Between Traditional and Modern Perspectives of Drawing Development	347
<i>Razumeti risanje odraslih. Med tradicionalnimi in modernimi perspektivami glede risarskega razvoja</i>	
HISTORICAL THINKING AND THE QUESTION OF NATION ZGODOVINSKO MISLENJE IN VPRAŠANJE NARODA	
Vanja Sutlić	
[Zgodovinsko-prirodna določenost naroda]	395
<i>[Historical-Natural Determination of Nation]</i>	
Damir Barbarić	
Pot v obrat. Ob delu Vanje Sutlića	399
<i>Toward the Turn. On the Works of Vanja Sutlić</i>	
Ivan Urbančič	
Aporije teorij o etničnem in nacionalnem ter problem identitete	403
<i>The Aporias of the Theories of Ethnicity and Nationality, and the Problem of Identity</i>	
Dean Komel	
Sutlićeva miselna zapuščina	407
<i>The Legacy of Sutlić's Thought</i>	
<i>Manuscript Submission Guidelines</i>	417
<i>Navodila za pripravo rokopisa</i>	421

GENETIC PHENOMENOLOGY OF THE COMPLEMENTARITY BETWEEN SURREALISM AND RADIOLOGY

Mindaugas BRIEDIS

Escuela de Comunicación, Universidad Panamericana, Augusto Rodin 498,
Ciudad de México, 03920, México | Institute of Humanities, Mykolas Romeris
University, Ateities 20, 08303 Vilnius, Lithuania

mbriedis@up.edu.mx | mbriedis@mruni.eu

Rūta BRIEDIENĖ

National Cancer Institute, Santariskių str. 1, 08660 Vilnius, Lithuania

ruta.briediene@nvi.lt

Abstract

In the article, we explore, from the perspective of genetic phenomenology, the embodied image consciousness in terms of two distinct cases, i.e.: surrealism as social and/or artistic movement as well as radiology as cognitive and/or social praxis. Both scientifically and socially, consciousness is still regarded as coextensive with language, which has its own logic and its own set of relations, and imposes its order that conceals the duration as well as the discontinuity of (lived) experiential states. Certain media are

able to disclose the very logic of manifestation (movement as the ground of identity) better than direct perception. While analyzing these instances of mediation, we can, on the other hand, experience the true insistence of language and the symbolic order within embodied consciousness. Hence, individual identity can appear in many ways. These ways are also the correlates of modes of medical imaging and surrealist artistic techniques. Both, in turn, presuppose certain skills (adapted to the manifestation of environments) to stabilize the perceptual constancy of an object in its multimodal appearances.

Keywords: surrealism, radiology, phenomenology, embodied cognition, imaging, dynamic identities.

Genetična fenomenologija komplementarnosti med nadrealizmom in radiologijo

Povzetek

324 V članku z vidika genetične fenomenologije raziskujemo utelešeno zavest podobe znotraj dveh različnih primerov, in sicer: nadrealizma kot družbenega in/ali umetniškega gibanja ter radiologije kot kognitivne in/ali družbene prakse. Zavest je tako znanstveno kot družbeno še vedno obravnavana kot koekstenzivna z govorico, ki ima lastno logiko in skupek odnosov in ki vsiljuje svoj red, kakršen zakriva tako trajanje kot diskontinuiteto (živetih) izkustvenih stanj. Določeni mediji lahko razgrnejo samo logiko manifestacije (gibanje kot temelj identitete) bolje kot neposredna zaznava. Z analizo takšnih primerov lahko, na drugi strani, izkusimo resnično insistenco govorice in simboličnega reda znotraj utelešene zavesti. Zato se individualna identiteta lahko prikazuje na raznolike načine. Slednji so tudi korelati načinov medicinskega slikanja in nadrealističnih umetniških tehnik. Tako eno kot drugo predpostavlja določene veščine (prilagojene manifestaciji okolja), da bi lahko stabiliziralo zaznavno stanovitnost objekta v njegovih multimodalnih pojavljanjih.

Ključne besede: nadrealizem, radiologija, fenomenologije, utelešeno spoznavanja, slikanje, dinamične identitete.

“We define something by its style of becoming, not by its already
given forms.”
Gilles Deleuze

Introduction. Symbolization and a-subjective manifestation of dynamic identities

Biological instinctual beings encounter natural objects in directly accessible perceptual surroundings, but for *homo sapiens* it is imagination, both productive and reproductive (Husserl 2005), that, right from the outset, granted us humans the possibility to free ourselves from the immediacy of a perceptually given environment and the satisfaction of survival needs. Because of this evolution from immediacy to symbolic abstraction, wakeful human consciousness rarely experiences and lives the intensities of the body (which, in a way, is the focus of this article). Both scientifically and socially, consciousness is still regarded as coextensive with language, which has its own logic and its own set of relations, and imposes its order that conceals the duration as well as the discontinuity of (lived) experiential states. This poses no problems, until we want and/or need to study the lower scaffolded (embodied) depths of consciousness. Hence, phenomenological reduction (Husserl 2012) may and, indeed, has to be extended to language, which equally, being too detached from embodied temporal movement of vision (as static “snapshots”; cf. Shapiro and Spaulding 2014), has strong objectifying tendencies toward perception and in itself turns dynamic phenomena into things. It is true that the imaginary (identification by images) and the symbolic (identification by signifiers) structure life in manageable ways, enable the classification of objects, codify one’s position in society, create a hierarchy of values, etc. The reality beyond this image- and language-based schematization (Murakami 2013) is either unintelligible or horrifying. Accordingly, we “know” the *real* (Lacan 2001) only because we feel that everything (meaningful) may fall apart, and this is why dynamic human identity also presupposes a continual “building,” in order that the grand scheme of things does not crumble. However, this survival’s need for schematization (another take on the celebrated natural attitude) hides the very same dynamic nature of cognizing, *autopoietic* (Maturana and Varela 1980) identity. There are many experiences—psychotropic intoxication,

psychological disturbances, dreams, etc.—that present the *real* lurking beyond the schematization. Surrealism might certainly be viewed as an attempt to break through this kind of order, but radiology seems like a perfect example of signification by concepts and images. However, there is one principle that unites the two phenomena: the primacy of a body.

Symbolic order is a non-natural universe wherein people are thrown as subjects. Despite this, certain praxis presupposes the embodied anonymity before or beyond such signification. For example, while embracing the symbolic and imagery levels, the radiologist is a witness to a not-yet-structured carnality beyond all the safeguards of bio-politics. The body matters, even before language and images take over, and the attention to this embodied affection has great cognitive and even professional consequences (Briedis 2019). However, before turning to the body, we need to thematize another crucial term in our discussion— “primacy,” i.e., the prevailing of a specific (a-subjective) manifestation, as it concerns the manifesting power of media and the enactive subject as the correlate of the former.

326 Jan Patočka, one of the last and most loved pupils of Husserl, radicalized phenomenology by initiating the program of *a-subjective manifestation* (Mensch 2015). Manifesting cannot be grasped by positivist science or conceptual research; it is not a metaphysics of humanity or being (Patočka 2002), and it strictly refuses to privilege structure over consciousness (keeping in mind the surrealist attack on any stable conscious structures; cf. Klingsöhr-Leroy 2006). Thus, phenomenology brings to our attention the fact that things are manifested, how they are manifested, and the fact that the very possibility of conscious action originates in the manifestation itself. As we will see further, certain media are able to disclose the very logic of manifestation (movement as the ground of identity) better than “natural” or “direct” perception.

Patočka thus criticizes the widespread “common sense” of metaphysics, which states that the true reality of a thing is situated somewhere in the hidden part of that thing. For example, physical things, according to this view, ultimately boil down to the structures of particles and the forces, which tie them together. Even if you think that the real substance of a human person is her soul, you are inclined to think of this substance as a hidden reality, and to despise the “surface,” in this case embodiment. In any case, from Plato and

Kantianism to quantum physics, the true reality of a thing was (and for the most part still is) thought of in opposition to its appearance. Ordinary language also supports this anachronism and accordingly comes under attack from surrealism—see, for example, *The Exquisite Corpse* and other games beloved by members of the movement (Brotchie 1995). Moreover, people “naturally” conceive of the relation between the “true hidden realm” of something and its observed epiphenomena in terms of causation: (true) reality “causes” or “determines” appearance, and “essence,” in turn, causes movement, as the latter is a “resultant” of the former; in short, the surface is a product of the underlying reality.¹

However, the focus on manifestation discloses that all we have is the shared plane of givenness, within one can talk about essence or identity only in a new dynamic vocabulary, where parts of the whole express dynamic life in itself, where movement discloses the latter, and finally, where these processes demand a specific medium to grasp this deformed, dynamic *embodiment* of reality, while at the same time deconstructing the logocentric dominance of causality of any sort (see Figure 1). We view both radiology and surrealism as media, which rehabilitate surface reality, i.e., bodies in their pre-human and/or pre-objective functional forms.

327

¹ This is a typical trait of Western logocentrism, and it stands in opposition to the thinking of “marginal cultures.” The Aztecs and Zen Buddhists, for example, did not adopt a dualism of appearance/reality, but rather acknowledged the instability and flux of things, understanding the “logic” of reality to hide behind the confines of static conceptual discourse (Uranga 2017).



Figure 1.

Salvador Dalí: *Living Still Life*. Salvador Dalí Museum, St. Petersburg, Florida.

328

Dalí consistently deconstructed traditional notions of causality and functionality. With this painting, the viewer is challenged to abandon her habitual dependence on “causal empathy”—feeling “as if” (media effect) objects press the table, fall, lie down, support, etc.—, in order to begin to see something else behind the usual schema.

The question might be raised: is not surrealism very much obsessed with “hidden realities,” which are blocked by prevailing conscious experiences? To this we answer, first, that there is a difference between the “ever hidden” unconscious and the pre-reflective realm, which might be brought into reflection by surreal art (Froese and Gallagher 2010). In this sense, the attention directed toward the first version of the “hidden” has outweighed the second enormously, and we take issue with this. Second, this pre-reflective sphere (as opposed to the mystery of unconscious) involves embodied cognition as the basis of higher-order conscious structures, which is relevant to both surrealism and radiology. Hence, here “hidden” has a phenomenological sense as “not yet disclosed” because of the confines of the natural attitude and habitual symbolization. Also, this “not yet disclosed” aspect of reality is at the core of aesthetic and theoretical attitudes.

Genetic phenomenology of dynamic deformed identities (including the image object)

It is important to note that only a refined phenomenology—that is, a phenomenology of a genetic kind (Welton 1982), even one that gravitates toward transcendental empiricism (Deleuze 1988, 1995, 2001)—completely redefines the relation between appearance and reality, where the typicality and/or identity of a thing (or rather a state of affairs, a relation, an event) is given by the aforementioned “surface.” This surface—the “phenomenon”—can be conceived as the dynamic manifestation of the thing: “something completely original” (Patočka 2002).

In this regard, Deleuze (1995) claimed that, because the canon of Western philosophy has judged thinking to lean on its ability to represent the world, it has taken the sameness principle to be essential for identity (for example, the Platonic ideal). However, for Deleuze, there is more to ontology than the correlation through resemblance between “ground” and “surface.” One of the instances of this epistemological correlation is the classic supremacy of the abstraction (ground) over the individual (surface). Deleuze not only reverses this “common sense” schema, stating that the universal or the true individual is more of an abstraction—ants as a species eating corpses in Dalí’s and Buñuel’s *Un Chien Andalou* (1929) are more individual than my abstract being—, but also shows that individual identity is a (side?) effect of diverse forces that are in constant tension. The world is composed of differences, not individuals and sameness, even though representational thought can make it look otherwise.

329

Significantly, the importance of the experience of differences—movement as the ground of identity in ontology—grants no privilege to humans in the conceptualizing of reality. In both radiology and surrealism, consciousness, growth, expansion, pleasure, desire, and survival are in no way anthropomorphic, but rather concern life-reality in itself. All the processes that happen under this umbrella of life itself (including human consciousness and identity) are always striving, becoming (more) different than they currently are, and hence their being is an instance of Deleuze’s becoming (schema) rather than one of static identity (representation). This becoming produces reality—that of the patient,

the cancer, and also the radiologist. These identities are not established before this process; rather, the identity of cancer (and of the radiologist) “happens” in the process of production, constantly changing in the drive to make new connections and to grow and expand (Deleuze and Guattari 2000). Thus, rather than being identifiable, distinct, or “discrete” “objects,” becomings are said to be “partial objects” (Deleuze and Guattari 2000, 308): “objects,” insofar as they can be distinguished from one another, but “partial,” because they are in no way separate or distinct (Roberts 2007). The assemblage of Deleuze and Guattari sees the human body as a kind of machine: an *assemblage* of parts, of different organs with many possible connections. A “partial object” would be a body part that may (usually) fit into different assemblages (see Figures 2, 3, 4, 5).

330 From the perspective of radiology praxis, it is interesting and important for diagnostic reasons, too, (Briedis 2019) to see certain organs in this fashion. For example, the breast, or the mouth, rather than being considered as distinct objects that maintain a fixed identity and a fixed purpose, can be understood as “desiring-machines” (Roberts 2007), whose identity not only changes as they enter into new connections, but also simultaneously possesses multiple identities (which presents possibilities for radiology diagnostics, where pathology appears in a variety of forms). The mouth, for example, can thus be understood as an “eating-machine,” a “talking-machine,” and a “breathing-machine” (Roberts 2007). Importantly, such partialities and/or functions may overshadow each other or even themselves via pathological transformations (see Figures 2, 3, 4, 5), especially when one (more primal and basic) function of a living organism cancels out or blocks another as the functional identity. In that case, the same partial object may switch to a more biologically and/or socially important function and in essence overshadow itself (as another function or partial object). Today, however, it is not clear whether basic, older needs (such as breathing and eating) or new ones (like the need to see and be seen; to talk, in order to produce and consume) are more vitally important (Debord 2002). On the other hand, the diagnostic act (of a cancer as the energy flows, interacting with various partial functions) performed by the radiologist demands a dynamic switching between different partial objects, fading and rising functions, and assemblages. Needless to say, the mystery

of cancer consists precisely in its ability to turn the “natural” life-sustaining process into its opposite, as we see, for example, in the case of *suicide cells*. Normal cells have the mechanism of apoptosis—the programmed cell death, in which damaged or non-functional cells “commit suicide” and are replaced by healthy, functional cells. In cancer cells, this suicide mechanism is damaged, usually as a result of genetic mutations, which means that they gain the ability to escape apoptosis, and the cancer, therefore, begins to grow uncontrollably.



331

Figure 2.

Computed tomography of a neck.

A soft tissue cancerous mass is growing in the larynx, extending to the radix of the tongue, thus obstructing the airway. As the patient cannot breathe normally, and because breathing is a primal and basic function, he requires a tracheostomy tube (arrow). Other functions, such as swallowing or speaking, are also impaired because of the tumor. The patient usually seeks medical help because of the breathing function impairment, since this is a life-threatening disorder, while other functional disturbances are not normally so important.

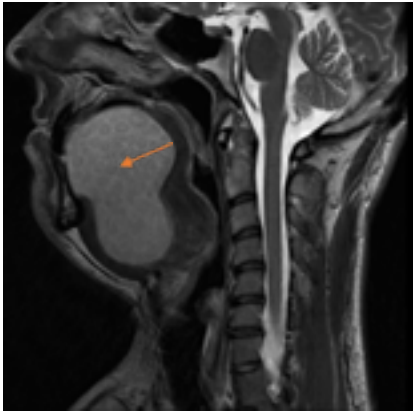


Figure 3.

MRI of mouth region.

The MRI image of the mouth region shows a large tumor in the body of the tongue (arrow), which makes it difficult for the patient to speak and to swallow. However, as breathing was not impaired, the patient lived with this condition for several years (a non-malignant dermoid cyst tumor was identified).

332

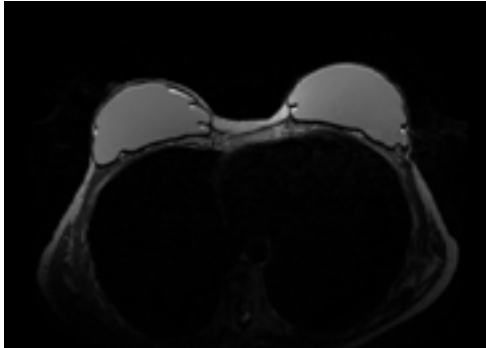


Figure 4.

MRI of the breast.

Breast MRI of a patient, where all the breast tissue has been removed because of BRCA genetic mutation. This genetic mutation leads to a high risk of breast cancer growth, so a prophylactic mastectomy is the usual suggestion for patients. The missing breast is reconstructed with implants, which produce the external aesthetic image of the breast. But when viewed from the “inside” (via the MRI image), it can be seen that there is no breast tissue left, which would normally reproduce milk. At the same time, however, the possibility of breast cancer is reduced, because there is no breast tissue left for the initiation of the cancer.

Partial objects (Figures 2, 3, 4, 5), where flows of energy from different functions coincide, are degrees of intensity, through which desire (for spread, communication, metabolism, dominance, adaptation, autopoiesis, etc.) is manifested. This desire is not oriented toward lack, but toward producing (cancer). These partial entities follow a *specific course* (desire not out of lack but for producing), when they are detached from a whole or from other parts, or when they are collected into other wholes along with one or more other parts.

Both human subjectivity and the cancer that the former tries to grasp as some basic teleology are continuous multiplicities and can be understood as a consequence or an “expression” of this anonymous bio “desire.” Hence, Deleuze—in a sharp contrast to early “idealistic” Husserl—allows one to talk about the subject as simply a partial object or a “larval subject,” which refers to its “lived state” that is not, however, the “lived state” of a subject; rather, it is a momentary act of consciousness without a subject: “the lived state coming first, in relation to the subject that lives it” (Deleuze and Guattari 2000, 20). Subjectivity, with all its empathic relations (which constituted the principal horizon for Husserl), now emerges from these thousands of “larval subjects” (rhythmic contractions of various bio functions) synthesized passively by time.

333

This general ontological primacy of life over subjectivities and entities, where fixed identities give way to assemblages, alliances, passages, and becomings between both beings and things, may perfectly illustrate the true genetic ground of the radiologist’s diagnostic action. Unlike the human horizon, where the fixed identities of both the radiologist (structures of consciousness before attending phenomena) and the cancer (imaged discrete features that signify it), the act of diagnosis must here be viewed as reaching the zone of proximity, which is not an intentional, inference-based choice, but a logic of *becoming* (see, in this regard, Figures 5, 9).

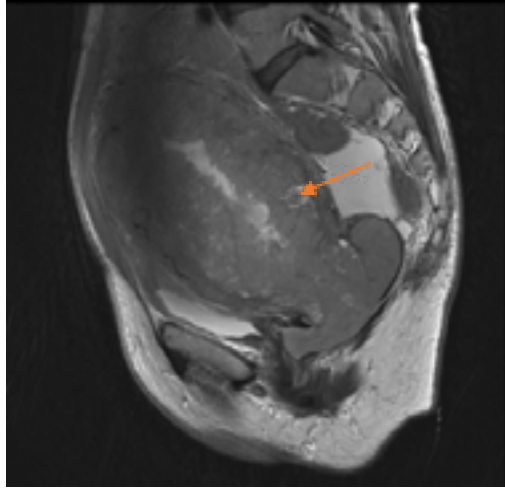


Figure 5.

MRI of a female pelvis.

The entire pelvis is filled with a large uterine cancerous transformation, leading to a bulging of the abdominal wall. This presents clinically through the symptom of growing abdominal volume, as well as disturbances in the menstrual cycle (function), which give the illusion of pregnancy. The cancerous mass dislocates other inner organs, impairs their function, and becomes the dominant structure in the pelvic cavity.

334

According to surrealists, the whole psyche is constructed around not letting us experience the *real*, which creates a vacuum for various desire affects. The real serves as the horizon, which we experience as ultimate meaninglessness and, therefore, a-void it, but we need to fill that void. The paradox here is that movement, change, is not only the ground of identity (see previous section), but also presents the risk of losing it. So, the denaturalization of nature brought about by symbolization, language, and imagery provides a safe refuge from the flux, but is also the ground for oblivion, which has social effects, too.

Signifiers frame experience, even that of one's own or another's body (or they frame what is crucial to the body, such as disintegration or death). Language is the symbolic order (Lacan 2001) that enables the subject to be a subject, i.e., to surpass the muteness and inertia of the body in its pure ("unintelligible," "unrepresentable") organic state (the real). But signifiers constantly and

systematically overrate perception and living encounters, so when a radiologist sees the human body, she has no direct access, but it is mediated via signifiers, such as “fat,” “obstructed,” “penetrated,” etc., which, importantly, presuppose primitive causal embodied impressions that stay with humans for life as the basis of cognition, and which are constantly reused and re-applied to new cognitive challenges, grounding metaphorical language in an embodied manner (Lakoff 1993; Lakoff and Johnson 1999).² Conceptual symbolization, however, overrates the vitality of direct sensual experience. Thus, in medicine, for example, we get symbolic mortification rather than brutal, direct death.

In the moment of cancer diagnosis, we can experience the true insistence of language and the symbolic order; that is, a certain structure dominates the embodied consciousness. Thereafter, language and narrativity, with their vocabulary of physical-social causality, will make a more forceful insistence on both the radiologist and the patient. On the other hand, this insistence also numbs the experience, spelling (symbolic) Death to (bio)death. However, cancer is an unwelcome positive born out of the symbolic order; it delivers an amplifying power of negation. Cancer receives more negative attention (such as “death”) because of the symbolic order, and this symbolic order enables the radiologist to become an exterminator of cancer, to negate and eradicate it. The point is that, when we think about cancer or death, we are inclined to think about physical processes, but here these “experiences” of “death” or “cancer” are in fact enabled by the symbolic order in the bio-sociopolitical context. Cancer is not an intruding force (Nancy 2024), nor an attack on the organism, but rather an inherent failure built into the organism itself; it is not an entity but a self-regulating negativity of a system. In this sense, cancer is not an opposition to the human body, but rather a constitutive negativity of it. In the next part, we will concentrate further on the fact that both radiology and surrealism suggest an alternative to the metaphysical subject–object dichotomy in terms of embodied cognition in the media ecology.

335

² Surreal poetry is full of creative play with embodied metaphors, for example, “sweetly like the parrot’s eyelid” or “the heart acts like a cement” (Brotchie 1995).

The stabilization of dynamic deformed identities (including the image subject)

“I do not paint a portrait to look like the subject, rather does the
person grow to look like his portrait.”

Salvador Dalí

336

The natural attitude, suspended in both surrealism and radiology, is sustained not only by moral but also cognitive mechanisms. For example, we are anaesthetized by a psychological mechanism called “perceptual constancy,” which stabilizes the relative shifts in the shapes and sizes of objects that appear to us as we change adumbrations. Perceptual constancy is the “natural” tendency to see familiar objects as having typical and expected shape, size, color, or location, regardless of changes in the angle of perspective, distance, or lighting. Husserl (1973) states that the sensation field is always filled, so new stimulation brings not a new sensation *per se*, but a modification of a certain continuum (Husserl 2001). Thus, anticipation more than actual stimulus structures the apprehension of objects. On the one hand, because of perceptual constancy we identify objects as being the same under various conditions; on the other, the cognitive subject becomes dependent on abstractions (stable individuals), rather than a dynamic process of life and/or meaning-making, which also affects higher-order cognitive acts (values, judgments, choices, sociality, etc.). From such a natural attitude, perceptual constancy presents radiology images to the layperson as being black and white—or sometimes, sort of grayish—abstractions.³ Perceptual constancy reduces the number of environmental cues that aid in identification of the object. However, such a reduction grounds habitual perception, which may lead one to miss some important “in-between” nuances regarding specific cases of cancer or the new evolutionary modes, in which it appears (see Figure 6).

3 “The radiologist’s task begins with visual detection of (often very subtle) variations in electronically displayed shades of gray in an image or set of images, which form the basis of discrimination. Although the human eye is capable of discriminating approximately 500 shades of gray, digital images are typically constructed with eight bits per pixel, which yields 256 shades of gray.” (Bruno 2017.)



Figure 6.

A computed tomography (CT) of the abdomen.

337

Different kinds of shades of gray represent different organs and processes within. Different shades show the different morphologies (histologies) of organs and lead to a diagnosis of metastatic liver disease. The white arrows show the liver, with the narrow arrow identifying spots in the normal gray density of liver parenchyma and the thicker white arrow showing the slightly hypodense (darker) part of the liver, which represents the tumorous mass. The thick black arrow points to the dark colored air in the stomach and the narrow black arrow points to the density that is brighter than the air but darker than liver tissue and represents fluid in the stomach. The radiologist spots all the possible shades of gray in the black-white scale and can detect abnormalities or tissue changes in organs according to these shades as the slightly darker area in the liver represents the tumor mass. The radiologist can therefore easily identify any changes that differ from the normal shade of the organ. Accordingly, because the shades of gray represent the histological texture of the tissue—for example, in darker shades there is more water or more fat, and in brighter shades there are more dense cells, fibrosis, or bones—the radiologist can discern the origin or the process of an ongoing pathology. So, the bright shades in the image always point to something hard, such as bone or stone, and structures/tissues that contain liquid have a darker shade, such as the cystic or necrotic areas that represent either normal histological or pathological changes in tissues.

It is important to note that here we refer not to variation in the stimulus, as described in terms of natural science, such as variation in light or sound waves (Goldstein and Brockmole 2016), but to variation as a necessary component of this or that identity or assemblage. This thematizes the experience of a property that remains constant, even though our experience of that object undergoes (as in the case of media related to radiology or surrealism) variation, i.e., we perceive that properties remain static in our experience, not in stimulus. Then, what is varied here is the identity genetically arising from the category of assemblage relations or relational identity (too low, too fat, little penetrated, etc.). And this, too, has or transgresses a socially normative meaning.

338 As we saw earlier, individual identity can appear in many ways. These ways are also the correlates of modes of medical imaging and surrealist artistic techniques. Both, in turn, presuppose certain skills (adapted to the manifestation of environments) to stabilize the perceptual constancy of an object in its multimodal appearances. In reality, meanings as well as objects dissolve from one state into another, as in Dalí's 1930 artwork (Figure 7). One needs mediated reality or images to see/show the flux, and to see dynamic identities and solid things becoming transparent and insubstantial things assuming form. Hence, media gives affordances to enact those atypical, a-substantial, a-linguistic experiences. In this example, to enact time (to cope with materiality skillfully, in order to actualize meaning) is to grasp the manifestation of reality and its necessary correlate, the subject, in a new way.



339

Figure 7.

Salvador Dalí: *The Persistence of Memory*. Museum of Modern Art, New York City.

This work suggests a multimodal experience of temporality through a visually modified tactility, as in medical histology. It also invokes the deconstruction of the symbolic order via the deformation of an object (clock).

Surrealism, like phenomenology, consistently dismantles the opposition between structures of mind and material structures, emphasizing the priority of visibility itself. It is givenness and modes of givenness that precede the being of identities. Yet, this shift of focus from being to givenness also results in the problematization of the subject. On a certain level, *givenness replaces subjectivity or consciousness*. Subjectivity, when understood in structural terms, is in fact a component of manifestation. So, both being and subjectivity presuppose the prior structure and lawfulness of appearance. The human brain and sensory organs have adapted to take advantage of the structures of appearance, but appearing presupposes humans, not *vice versa*. Moreover, this subject is the “subject of repetition”

(Deleuze 1995). It constitutes the world of representation by “repeating” enaction. As representation is produced, the subject of repetition becomes the subject of representation. This repetition is symbolic (while for the non-human being, it is instinctual), and out of this enactive repetition the main habit originates, which is the repetition of “I,” as was explicated by Hume (Deleuze 2001).

In the light of surrealism and radiology, technological mediation presents a number of adumbrations (spatial, temporal, and even modified) of the same glance, thus negating the “natural” predicament of perspectivism. Husserl notes that one’s interests can determine which perspective on an object will be best (operative intentionality), when striving toward an acquisition of knowledge and toward a more precise view of the object (Madary 2010). However, an interest in disclosing the *eidōs* of a thing (its potentialities) would presuppose/produce a multi-perspectival media.

340

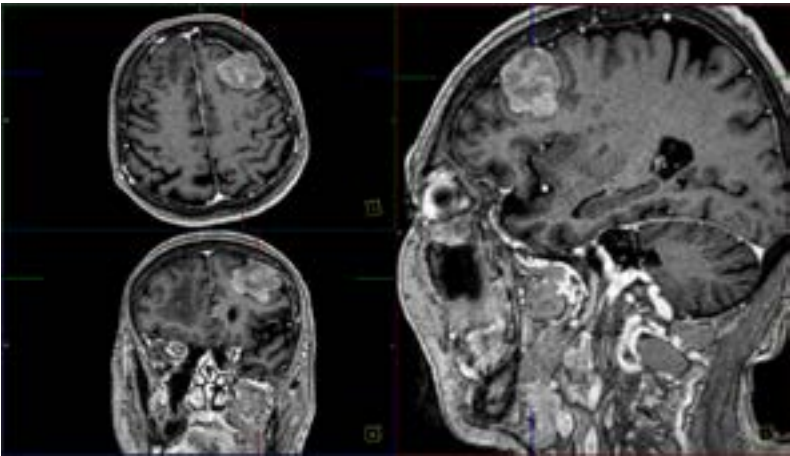


Figure 8.

A brain MRI.

There is a tumor in the left parietal lobe. This tumor is visualized more completely in three projections, which create the possibility of a 3D view of the mass that helps to evaluate the mass itself and its location in the brain. Different projections of the image allow us to analyze the structure and provide a possible histology of the mass and its connection with vessels and other structures, in this case the meningea, and enable us to evaluate its influence on the midline shift. In multiple projections, the surrounding tissue may be more easily analyzed for perifocal edema.

Different viewing projections help in determining the origin of the mass (its growth from the meningea or in the brain parenchyma), which leads to a more reliable differential diagnosis. The enaction of adumbrations amplifies the radiologist's sense of authorship and professional identity. It must be added that in radiology the unique characteristics of the tissue (histology) should also be regarded as a type of adumbration, i.e., as an additional affordance for the diagnosis, which has spatial characteristics of depth and tactile characteristics of softness/hardness, and is grasped via the wide white-black spectrum.

We may say, therefore, that time and movement are the real subjects of surrealist paintings and radiograms. However, the viewer of surrealist artworks, like the skilled radiologist, needs to enact a sense of time. This is achieved by appealing to the embodiment of the forms where the enaction (for example, of the experience of time) originates. An example of this is the tactility (of time) in both media. Dalí meditates on the “super softness” of camembert cheese before being inspired to depict the softness and elusiveness of time in his famous *The Persistence of Memory* (Figure 7).⁴ Soft biomorphic forms predominate, sometimes with extraordinary textural qualities. Here, direct sensory perception (such as vision) is just one constitutive element of the total percept and as such is qualified by, and organized with respect to, other perceptual constitutive performances, especially tactility (Merleau-Ponty 1968). Tactile properties, which are not given directly in visual perception, are repeated and multiplied by multimodal media possibilities (histology, Figures 6, 8).

341

Through the use of specific media, one can manifest this instability of things, and their dynamic genesis, where individuality appears not as a personal instance but as an event, as the outcome of the clash between various “bodies” and/or fields of intensities (Deleuze 1995). Such an individuation by event, let us say, a month in a patient's life, “becomes” through a collection of events. And the temporal basis of this eventual individuality is not usual time, but its speeding up or slowing down, depending on a specific assemblage of objects, organs, etc., and on the radiologist's skills (as a part of the diagnostic event) and

⁴ Inanimate things also “move,” for example, by way of keeping equilibrium, as in Giacometti's sculptures.

imaging specifics. However, humans and technology can simply orchestrate particular elements that, in turn, existed long before and independently of human beings. Again, true life is not individual, and the self is just a human way of composing sensations—this is the Deleuzean interpretation of Hume (Deleuze 2001).

342 Spinoza was ahead of his time, when he stated that affect (which has cognitive value) is a result of two (or more) bodies mixing or of one body acting on another, etc. The affection received during such an encounter takes the form of a variation in the power to act, such as, for example: “I can diagnose”; “I can navigate.” In our case, it is important that we have a triple intentionality of affection: (1) the image is a modification of the original sense of encountering another body via perception; (2) we experience a mixing of bodies in the image; and, finally, (3) the body of a spectator, art critic, or radiologist also participates in the constitution of the meaning of this affection in an embodied manner (see Figure 9). On the basis of the experience of this mixing of bodies, the professional produces the *affect idea*, which is the instance of a higher act of consciousness (judgment, evaluation, differential diagnosis, etc.). An example of an affect idea might be the spreading of a cancer in the abdominal cavity, which may cause intestinal obstruction. We might say, therefore, that the categorical knowledge (higher-order intentions) that is so prominent in Husserl’s *Logical Investigations* has its origin in this mixing of bodies, the mixing that can be dramatized via specific images and remain cognitively valuable, even if it transgresses the usual forms of symbolization.

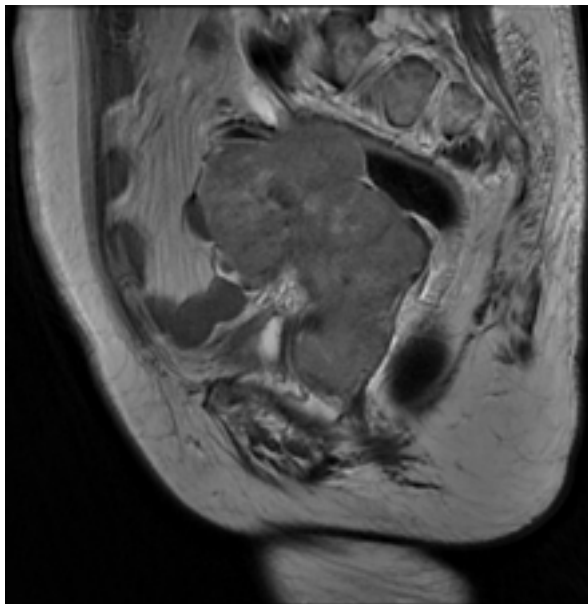


Figure 9.

MRI of a female pelvis.

343

A cancerous mass is seen in the center of pelvis, growing in the uterus and ingrowing into the rectum and ureter, and possibly invading the urinary bladder to form a single mass. Different organs within the pelvis are forming one cancerous mass as the functions of these organs become impaired. This could provide an answer to the clinician's questions concerning the patient's clinical symptoms (impaired function in urination and defecation), and lead to the correct diagnosis of uterus cancer, which involves all the organs in the pelvis and explains the clinical symptoms of impairment of other organs. With such a pathology, it is difficult for the radiologist to disregard the patient's symptoms, when analyzing the image, because the impairment of functions is obvious from the MRI image, even if they do not see or talk to the patient, and this kind of perception could even become personalized. The radiologist is able to imagine the everyday struggle of a patient regarding such changes. This presents (3) the imaginative mixing of the patient's and the radiologist's embodiment via image-based technology. Other mixings are (2) between organs and/or functions and (1) between the body image of a patient and a concrete imaging technology (modality).

In their own ways, radiology and surrealist images describe the absurd world of human fragility; a meaningless puppet-show mixes tragically with true human care, and a heroic opposition to finitude is played out. As the

dramatization of binary tensions, encounters, and dichotomies of human existence, these images show the misery of the objectified body and the greatness of the embodied mind. Hence, both radiology and surrealism bear witness to the endless fight of matter and the attempts to make sense of it. Thus, as Wittgenstein (2009) reminded us, in hope, if one cannot speak about something, it does not need to be clothed in silence—rather, we can point to it and show it.

Conclusions

344 Phenomenological reduction may and indeed has to be extended to language, which equally, being too detached from embodied temporal movement of vision, has strong objectifying tendencies toward perception and in itself turns dynamic phenomena into things. The body matters, even before language and images take over, and the attention to this embodied affection has great cognitive and even professional consequences and it strictly refuses to privilege structure over consciousness. However, the focus on manifestation discloses that all we have is the shared plane of givenness, where to talk about essence or identity is possible only in a new dynamic vocabulary, where parts of the whole express dynamic life in itself, where movement discloses the latter, and, finally, where these processes demand a specific medium to grasp this deformed, dynamic embodiment of reality, while at the same time deconstructing the logocentric dominance of causality.

Through the use of specific media, one can manifest this instability of things, and their dynamic genesis, where individuality appears not as a personal instance but as an event. Surrealism, like radiology, consistently dismantles the opposition between structures of mind and material structures, emphasizing the priority of visibility itself. It is givenness and modes of givenness that precede the being of identities. Yet, this shift of focus from being to givenness also results in the problematization of the subject. On a certain level, givenness replaces subjectivity or consciousness.

Bibliography | Bibliografija

- Barthes, Roland. 1981. *Camera Lucida. Reflections on Photography*. New York: Hill and Wang.
- Briedis, Mindaugas. 2019. "Phenomenological Ethnography of Radiology: Expert Performance in Enacting Diagnostic Cognition." *Phenomenology and the Cognitive Sciences* 19: 373–404.
- Brotchie, Alastair. 1995. *A Book of Surrealist Games*. Boston: Shambala Redstone Editions.
- Bruno, Michael A. 2017. "256 Shades of Gray: Uncertainty and Diagnostic Error in Radiology." *Diagnosis* 4 (3): 149–157.
- Dant, Tim, and Graeme Gilloch. 2002. "Pictures of the Past: Benjamin and Barthes on Photography and History." *European Journal of Cultural Studies* 5: 5–25.
- Debord, Guy. 2002. *Society of the Spectacle*. Detroit: Red and Black.
- Deleuze, Gilles. 1988. *Spinoza: Practical Philosophy*. San Francisco: City Lights Books.
- . 1990. *The Logic of Sense*. Trans. by M. Lester. New York: Columbia University Press.
- . 1995. *Difference and Repetition*. Trans. by P. Patton. New York: Columbia University Press.
- . 2001. *Empiricism and Subjectivity*. Trans. by C. V. Boundas. New York: Columbia University Press.
- . 2009. *Cinema 2: The Time Image*. Trans. by H. Tomlinson and R. Galeta. London: Athlone Press.
- Deleuze, Gilles, and Félix Guattari. 2000. *A Thousand Plateaus*. London: Continuum.
- Froese, Tom, and Shaun Gallagher. 2010. "Phenomenology and Artificial Life: Toward a Technological Supplementation of Phenomenological Methodology." *Husserl Studies* 26 (2): 83–106.
- Gallagher, Shaun. 1986. "Body Image and Body Schema: A Conceptual Clarification." *Journal of Mind and Behavior* 7 (4): 541–554.
- . 2007. "The Natural Philosophy of Agency." *Philosophy Compass* 2 (2): 347–357.
- . 2012. "Multiple Aspects in the Sense of Agency." *New Ideas in Psychology* 30 (1): 15–31.
- Goldstein, E. Bruce, and James Brockmole. 2016. *Sensation and Perception*. Mason: Cengage Learning.
- Husserl, Edmund. 1973. *Logical Investigations*. Trans. by J. N. Findlay. London: Routledge.
- . 2001. *Analyses Concerning Passive and Active Synthesis: Lectures on Transcendental Logic*. Trans. by A. J. Steinbock. Dordrecht: Kluwer.
- . 2005. *Collected Works. Phantasy, Image Consciousness, and Memory (1898–1925)*. New York: Springer.
- . 2012. *Ideas. General Introduction to Pure Phenomenology*. New York: Routledge.
- Juler, Edward. 2016. "Man's Dark Interior: Surrealism, Viscera and the Anatomical

- Imaginary." In *The Edinburgh Companion to the Critical Medical Humanities*, ed. by A. Whitehead et al. Edinburgh: Edinburgh University Press.
- Klingsöhr-Leroy, Cathrin. 2006. *Surrealism*. Köln: Taschen.
- Lacan, J. 2001. *Écrits*. London: Routledge.
- Lakoff, George. 1993. "The Contemporary Theory of Metaphor." In *Metaphor and Thought*, ed. by A. Ortony. Cambridge: Cambridge University Press.
- Lakoff, George, and Mark Johnson. 1999. *Philosophy in the Flesh*. New York: Basic Books.
- Leder, Drew. 1990. *The Absent Body*. Chicago: University of Chicago Press.
- Levinas, Emmanuel. 1998. *Entre Nous: On Thinking-of-the-Other*. Trans. by M. B. Smith and B. Harshav. New York: Columbia University Press.
- Madary, Michael. 2010. "Husserl on Perceptual Constancy." *European Journal of Philosophy* 20 (1): 145–165.
- Maturana, Humberto R., and Francisco J. Varela. 1980. *Autopoiesis and Cognition: The Realization of the Living*. Dordrecht: Reidel.
- Mensch, James R. 2015. *Patočka's Asubjective Phenomenology: Toward a New Concept of Human Rights*. Würzburg: Königshausen & Neumann.
- Merleau-Ponty, Maurice. 1968. *The Visible and the Invisible*. Trans. by A. Lingis. Evanston: Northwestern University Press.
- Murakami, Yasuhiko. 2013. "Affection of Contact and Transcendental Telepathy in Schizophrenia and Autism." *Phenomenology and Cognitive Sciences* 12 (1): 179–194.
- Nancy, Jean-Luc. 2024. *The Intruder*. New York: Fordham University Press.
- Navarro, Mariano, and Mindaugas Briedis. 2023. "Enactive Approach to Social Interactions in Religious Media Ecologies." *Explorations in Media Ecology* 22 (3): 275–287.
- Patočka, Jan. 2002. *Plato and Europe*. Trans. by P. Lom. Stanford: Stanford University Press.
- Roberts, Marc. 2007. "Capitalism, Psychiatry, and Schizophrenia: A Critical Introduction to Deleuze and Guattari's *Anti-Oedipus*." *Nursing Philosophy* 8 (2): 114–127.
- Shapiro, Lawrence, and Shannon Spaulding (eds.). 2014. *The Routledge Handbook of Embodied Cognition*. New York: Routledge.
- Spinoza, Baruch. 2005. *Ethics*. London: Penguin.
- Uranga, Emilio. 2017/1951. "Essay on an Ontology of the Mexican." In *Mexican Philosophy in the 20th Century: Essential Readings*, ed. by C. A. Sánchez and R. E. Sanchez Jr. New York: Oxford University Press.
- Varela, Francisco J., Eleanor Rosch, and Evan Thompson. 1991. *The Embodied Mind: Cognitive Science and Human Experience*. Cambridge: The MIT Press.
- Welton, Donn. 1982. "Husserl's Genetic Phenomenology of Perception." *Research in Phenomenology* 12: 59–83.
- Wittgenstein, Ludwig. 2009. *Philosophical Investigations*. Malden: Wiley-Blackwell.
-



Phainomena 34 | 134-135 | November 2025

Witold Plotka – Andrej Božič (Eds.)

The Thought of Leopold Blaustein in Context. Critical Essays and Materials

Witold Plotka | Aleksandra Gomulczak | Amadeusz Citlak
| Wojciech Starzyński | Hicham Jakha | Daniele Nuccilli
| Magdalena Gilicka | Filip Borek | Filip Gołaszewski | Leopold
Blaustein | Małgorzata Hołda



Phainomena 34 | 132-133 | June 2025

Transitions | Prehajanja

Dean Komel | Paulina Sosnowska | Jaroslava Vydrová | Da-
vid-Augustin Mândruț | Manca Erzetič | Dragan Prole | Min-
daugas Briedis | Irakli Batiashvili | Dragan Jakovljević | Jo-
hannes Vorlauffer | Petar Šegedin | Željko Radinković | René
Dentz | Malwina Rolka | Mimoza Hasani Pllana | Audran
Aulanier | Robert Gugutzer | Damir Smiljanić | Silvia Dadà



Phainomena 33 | 130-131 | November 2024

Dean Komel – Alfredo Rocha de la Torre – Adriano Fabris (Eds.)

Human Existence and Coexistence in the Epoch of Nihilism

Damir Barbarić | Jon Stewart | Cathrin Nielsen | Ilia Inishev
| Petar Bojanić | Holger Zaborowski | Dragan D. Prole | Su-
sanna Lindberg | Jeff Malpas | Azelarabe Lahkim Bennani |
Josef Estermann | Chung-Chi Yu | Alfredo Rocha de la Torre
| Jesús Adrián Escudero | Veronica Neri | Žarko Pačić | Werner
Stegmaier | Adriano Fabris | Dean Komel

