

## **Embodiment in contemporary philosophy, science and art**

### **Abstract**

The body and experiences of embodiment have always been important parts of human reflection. In presented dissertation body is considered as the medium for embodiment, which, being a symbolic description of interactions and involvement in nets of bodies, turns into the most fundamental medium for experience and knowledge. In contrast to the body, literally the entire structure of human organism, the embodiment is however contextual, involved into its temporality, frailty and sociological and cultural limitations. The complex picture of human bodies interacting with each other and established forms of embodiment resulting from those interactions tell a lot about the condition of humanity. Therefore, the status of embodiment in a variety of affairs may serve as an indicator of human involvement in contemporary problems.

The analysis of the body is increasingly living up to its implicit promise. Actually, not only sociology, but also psychology, philosophy, science especially including medicine and fine arts are vividly interested in human body functioning.

Therefore, the aim of this dissertation is to determine the most powerful factors of the body discourse conducted in contemporary philosophy, science and fine arts, which influence human thoughts about his status in present world and future existing. The huge amount of examples that could serve as illustrations to support the thesis that embodiment is a powerful tool that can have impact on human preservation as a species, had to be reduced and only the subjective selection is discussed. Especially the issues concerning the progress in science and technology leading to the creation of “new human” are emphasized. The corporeal practices are widely taken in modern medicine not only to support life, but also to prevent from diseases and repair diseased bodies and those practices reflect in philosophical thoughts and arts.

The dissertation consists of an introduction, three chapters, a conclusion, which also serves as a summary, and a list of references followed by a list of illustrations.

In the first chapter the involvement of people with their vital bodies in the net of social issues, as well as, in the perception of the world is discussed. Here, the body is considered from the aesthetical point of view, therefore the sensory perception broaden by the haptic experiences and modern approach to deformities are exemplified. This is also the place to discuss how corporeal strategies are used by authorities, and how they may change the reception of societies. Finally, the role of artists in the critique of contemporaneity is shown.

The second chapter presents the problems of modified body with special emphasis on the technology that enables the transition from the human to posthuman era in which human beings may develop due to the progress in biotechnology, but the same time unifies with the surrounding natural environment. The body as a philosophical category is rather the result of interaction of two spheres: nature and culture. Artistic reactions to the tendencies of posthumanity are shown with the stress put on both, the admiration and anxiety by new capabilities of technology.

The third chapter is dedicated to the problems of dead bodies. However, the whole discussion leads to the point, in which even dead body, in present days, due to the technological progress, may be considered in different categories than before.

The final conclusion brings all these theses together into a comprehensive whole with further idea that all the strategies give background to the second thoughts about liberty, as well as, the mythical vision of human searching for the truth about himself.

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