

The Presumptions of Sensory Images

Summary

In the context of sensory studies and other existing and emerging scientific disciplines investigating human senses, it can be assumed that sensory images are rare, autonomous and unpredictable instances of sensory participation established in cultures and civilizations, creating indivisible, dynamically used socio-aesthetic constructs, pluralistic in terms of sensory hierarchies and relativistic in consciousness. and in terms of bodily autonomy. Sensory images exist in all cultures and civilizations, among them they are analogous, reflective, borrowing, interweaving, overlapping, but more or less recognizable as identical and repetitive in their structural nature. The conceptual position of sensory images confirms their strangely unnecessary, contingent universality. They are essentially related to the sensory dimension and are characterized by an aspiration to transcend its natural vital state. An important aspect of sensory images is their certain vital edge, more precisely, sensory images are apophatic, it is an apophatic trajectory of the vital expression of embodiment, showing the vital essence of a person through its negation or impossibility. Sensory images in their own way emphasize what is impossible in the

natural state of the body and its sensorium, demonstrate the drive to transcend it, even if only in imaginative terms, because in the natural state (with some technology-based exceptions) this transcendence would be destructive and irreversible. Also, the sensory image can include a less radical amplitude and mark a transgression of the sensory paradigm that is conventionally impossible in a specific culture or civilization, or impermissible due to certain factors. The sensory image is associated with certain formations in cultures, civilizations, their socio-aesthetic expressions, which indicate this sensory and architectural inseparability. Such images circulate in the relevant time and geographical context for a very long time, acquire many forms, modifications, but remain clear recognizable architectonics that allow them to be indexed. The creation of a sensory image is caused by two currents flowing into it simultaneously; the flow of one's senses and cultural and civilizational impulses. Thus, sensory images can be formed not only by the autonomous connections of individual senses and cultural artifacts, but also by the positions created by entire sensory paradigms in the formations of civilizations or its individual cultures.

Keywords: sensory image, sensation, sense, aesthetics, body, civilization, culture.