

EPILOGUE

JOS DE MUL

THESE BOOTS ARE MADE FOR TALKIN' SOME REFLECTIONS ON FINNISH MOBILE IMMOBILITY

You can't be a Real Country unless you have a beer and an airline—it helps if you have some kind of a football team, or some nuclear weapons, but at the very least you need a beer.

Frank Zappa

ABSTRACT

On January 13–15 2005, a conference entitled *Aesthetics and Mobility* was held in Helsinki. On invitation of the organizers, Arto Haapala (University of Helsinki) and Ossi Naukkarinen (University of Art and Design Helsinki), I took part in this wonderful event. I knew Arto from the regular meetings of the International Association for Aesthetics and it was a great opportunity to get acquainted with his research project *Aesthetics, Mobility, and Change* and his international network of scholars. As it was my first visit to Finland, I also took the opportunity to get introduced to Helsinki and Finnish culture. Afterwards, I wrote down my impressions of the conference and my memories of the visit. On occasion of the Festschrift for Arto I've worked up these personal notes as a tribute to him, esteemed colleague and distant friend.

AESTHETICS AND MOBILITY

I could have easily left my Eskimo-hat and gloves at home. Instead of minus 20 degrees, the digital thermometer in the Aleksanterinkatu in Helsinki indicates plus 7 Celsius. I was hoping for a winter wonderland, instead it rained incessantly. Even in this self-declared eco-paradise that is Finland the climate in January 2005 seems somewhat out of sorts.

Together with my Finnish host Ossi Naukkarinen and my American colleague Joseph Kupfer I walked from the University guest house to the stately main building of the University of Helsinki situated in the old town square. With Nokia's headquarters almost next door, the city of Helsinki seems to be the perfect location for a conference on *Aesthetics and Mobility*.¹ Only a few decades ago Finland was an agricultural society and yet it has now seen an explosive growth of mobility of people, goods and information. In 1960 the five million inhabitants of Finland owned less than half a million cars between them, while in 2005 the number of cars on the road has grown to five times that number. Over the same period the number of intercontinental flights taken annually by the Finns rose from 0,2 to over 8 million. And Nokia transformed itself in the same period from an ailing producer of wellington boots to the figurehead of the Finnish high-tech industry.

MOBILISATION IS GLOBALISATION

Certainly, Finland is not alone in this. Mobilisation is globalisation. Resources, consumer goods and even waste are moved to and from all the time. The world's population is also constantly on the move because of labour migration, tourism and the flow of refugees. *Homo mobilis* not just travels longer distances but also does that with greater speed. Even those who stay put, keep up with the fast pace of life. They keep up the pace

¹ The proceedings of this conference, edited by Arto Haapala and Ossi Naukkarinen, were published in 2015 as a special issue of the online journal *Contemporary Aesthetics* (<https://www.contempaesthetics.org/newvolume/pages/journal.php?volume=13>)

at the fitness centre, or while lounging on the sofa, zapping through dozens of TV channels or unlocking numerous virtual and augmented locations when playing computer games. And at the same time we also manage to exchange billions of bits of information with each other via our mobile phone and the internet. Is this perhaps what the German writer Ernst Jünger referred to in 1931 when he wrote about the 'totale Mobilmachung' of our culture?² Undoubtedly so, but nowadays we tend to use the English turn of phrase: Wherever we go, we go with the flow!

And this can also be said of the speakers at the conference. Tens of cultural academics and historians, architects, engineers, philosophers and artists have been flown in from all over the world to analyse the new experiences of beauty that go hand in hand with the mobilisation of culture. They are not the first to do so. Decades before Jünger the Italian futurists eulogised the beauty of mobility. In 1909 Marinetti wrote in his Futuristic Manifest, 'Up until now literature has glorified pensive immobility. We declare that the greatness of the world has been enriched by a new beauty: that of speed. A racing car, its bonnet decorated with thick tubes that look like fire-breathing snakes ... a car with a throbbing engine, looking like a machine gun when it moves and more beautiful than the *Nikè of Samotrace*.'

This statement certainly did not fall on deaf ears, as speaker Filip Geerts makes clear in his lecture on urban utopias that in the last century have been projected onto aviation. In Le Corbusier's *Ville contemporaine pour trois millions d'habitants* from 1922, airplanes fly to and fro between skyscrapers, thus erasing the distinction between city and airfield. These dynamics not only apply to aviation, as is shown by Pasi Kolhonen who talks of the maelstrom of moving billboards and images that surround and drive the inhabitants of the metropolises of today. And Mikko Villi argues how mobile phones with their inbuilt cameras have created a new phase in the mobility of the image. In contrast to the moving images on the billboards, which stay fixed on the spot, the photographic image

² Ernst Jünger, 'Die totale Mobilmachung', in: *Krieg und Krieger*. Berlin: Junker und Dünnhaupt, 1930, 9–30.

released from the paper now whizz back and forth between mobile phones. These are fleeting images, partly because the users do not save them on their phone. The mobile phone transforms the photograph from being a lasting record to a momentary message. Five years after this conference Snapchat turned this transformation of photography into a successful business model.

Anne Marit Waades gave a rather humorous lecture on hyper tourism, by referring to the TV programme Pilot Guides (www.pilotguides.com). We are shown an episode in which the hyperactive travel guide Ian Wright drags us through the tourist database of Brazil in under 10 minutes in a delirious vortex filled with planes, hang gliders, speed boats and race horses. Out of breath, we can then conclude that after such a condensation of time and space the real trip will be nothing but disappointing.

The hypermobile phenomena raise a mixture of fascination and repulsion in the speakers and audience alike. In that sense the mobilising technologies are very similar to a hard drug. Perhaps it is not a coincidence that one talks both of 'users' of narcotics and of new media. For both groups of addicts the kick quickly wears off and the need for more grows ever faster. And as is the case with each addiction, the most intriguing question remains who or what uses who or what.

BEER SAUNAS

And as for traditional intoxicants, it is clear that many Finns don't know how to restrain themselves either, as I visit the Kotiharju's sauna together with Ossi that evening, located in one of the older districts of Helsinki. This is one of the last remaining traditional public saunas in Finland, as almost every household now has their own. Having got ourselves undressed in the rather dilapidated changing rooms, we enter a sauna with the size of a modest ballroom. In one of corners there is a wood-burning stove measuring a few metres tall. Everywhere on the wooden benches of the amphitheatre fat-bellied Finns sit quietly drinking

an incessant stream of Finnish beer – sold in half-litre bottles by the ticket seller – to stay off the dry heat. Even if only the names of the biggest drinkers live on, the Finnish people must have a huge collective memory.

It is impossible, however, to accuse the people of this country of excessive loquacity. Yet they enjoy self-mockery. The majority of Finns is able to be fluently silent in at least five languages, as Ossi assures us with a straight face. I remember the guest lectures I gave at the university a few days ago which had rather unsettled me. The students had looked at me with a silent gaze, hardly showing any inner life at all, let alone any interest in my explanation of the concept of ‘database-ontology’. Fortunately, the emails I received on my return home containing intelligent questions and commentary from the students reassured me that my lectures were appreciated alright, but it is a mystery how this reticence to talk can be squared with the success of the mobile phone in Finland. Or has it something to do with the vast expanse of the Finnish countryside and its endless woods and lakes and lack of land lines?

On the second day of the conference the American philosopher Joseph Knapfer reveals himself as a technological teetotaler. According to the best cultural pessimistic tradition he claims mobility technologies will inevitably lead to displacement. Thanks to the new means of transport and communication we can now go anywhere we want and at the same time be present anywhere we want, and yet we are nowhere any more. Detached from our physical contact with nature, we become estranged from each other and from ourselves. And not to forget the sacrifices we make because of mobilisation. While the world regularly grieves collectively when natural disasters or acts of war cause thousands of casualties, hardly anyone is aware of the million road traffic victims every year. This message is well received by many of the older Finnish participants. The younger generation at the conference seems to be less bothered by it, as is the case with young people all over the world. They don’t seem to miss spending long winter evenings sitting quietly round a wood-burning stove.

KIRKKONUMMI

Even though I am not a fanatic nature lover, the next day I am bowled over by the nature in Finland, when Markku Hakuri takes me on a trip through the forests west of Helsinki. Markku is professor of 'environmental art' at the University of Art and Design (which used to be located in the old Arabia ceramics factory in Helsinki) and as a visual artist has achieved fame with his impressive ice and fire sculptures in the Finnish landscape, among other things. Today he is taking me along to the Hvitträsk, which is a monumental villa built between 1901 and 1903 by the architects Herman Gesellius, Armas Lindgren and Eliel Saarinen, in national romantic style, located in a wonderful wooded area overlooking a lake near the village of Kirkkonummi. The three architects and their wives also designed the Jugendstil interior of the house which has been implemented down to the smallest detail. As we wander through this magnificent house, in awe of the ingenious panelling, the various dark pieces of furniture inlaid with several types of wood, and the stained-glass windows, the mobile culture suddenly seems so far away.

Afterwards Markku invites us for a late lunch in his house in a hamlet close to Espoo. It is three o'clock in the afternoon and dusk is already setting in around the old wooden house. Inside we sit near the wood-burning stove and enjoy the salmon and reindeer meat while Markku and his wife Kaarina, who is a music teacher, tell us about the rather tempestuous love relationships between the six residents of the villa Hvitträsk. It reminds me of the films of Ingmar Bergman. Markku and Kaarina also adore his films, although, measured by their Finnish heart, they regard the Swedish film director as being a bit too frivolous. Time stands still when Kaarina takes out the blueberry pie out of the oven – the size of which defies any Aga – and despite darkness falling and the stillness all around us we quite simply feel happy in the Normankatu.

The next day I become fascinated yet again by Finnish immobility when I visit the exposition Monitoring Visual Landscapes in Finland at the University of Art & Design. The photographer Tapio Heikkilä explains

how since 1996 he has photographed the typical Finnish landscapes with regular intervals documenting the changes in landscape caused by modernisation. Spot the differences. No matter how hard I stare at the series photographs of continually the same landscape, except perhaps for the appearance and disappearance of a lone walker or roaming reindeer, I cannot see any development at all. I am probably already hopelessly corrupted by the aesthetics of speed. More senior Finnish visitors stand in front of the photo's shaking their heads, appalled by the rate at which the Finnish landscape seems to be disappearing.

And yet rural and urban areas in Finland appear to develop at different rates. Despite the fact that Helsinki seems provincial compared to many other capital cities in Europe, its architecture – of which Nokia's headquarters is a showcase, erected in highly modernist glass and steel – is hardly any different from what we see in other places. In the new, also hyper modern-looking Kiasma museum, with its many curves in the interior reminding me instantly of the Guggenheim in New York, I visit the exposition *Love me or leave me*, which gives an overview of the 'most loved, much-talked about and hated' works from its own collections. You can see the effect of globalisation here too; the exposition shows neatly the international trends and movements over the last few decades. I am not that impressed by the Finnish contributions to modern art brought together here, although there are a few exceptions. Jan-Erik Andersson's *The Triangle, the Square and the Circle. Meet the Fast-Food-Boat* from 1988 is a little gem. The installation consists of a floating snack bar, offering a very interesting menu. Behind the salesgirl a large number of pictures of dishes can be seen in which various icons from twentieth-century art are recombined. Anyone interested in Fusion Art can choose among other things between Malevich Flakes with Kiefer Sauce, a Keith Haring Herring and an A Sol leWitt Cube with Pollock dressing. Database art combined with an amusing mobile ontology.³

³ For a more detailed exposition of this database ontology and its impact on art and aesthetic experience, see my contribution to the conference, entitled 'From Mobile Ontologies to Mobile Aesthetics' (<https://contempaesthetics.org/newvolume/pages/article.php?articleID=346>) .

HOMO MOBILIS

One of the last lectures of the conference is given by my Helsinki-based colleague Arto Haapala, whom I have known for several decades now as a co-member of the International Association for Aesthetics. Haapala puts the contrast between mobility enthusiasts and prophets of doom in perspective. He distinguishes between three forms of identity: place-related, cosmopolitan and nomadic. As an example of the *place-related* type of identity Haapala refers to his grandmother, who – like my own grandmother – has not practically ever left the village in which she was born, during her entire life, let alone been abroad. Just like a tree in a forest she was rooted to her ‘spot’ and surrounded by familiar things. Whoever moves house is confronted with a new environment and needs to try and get settled, to find her or his way again.

In the mobile culture, where work and holidays keep us on the move all the time, this ‘feeling for being in a place’ starts to erode. The new form of identity related to this, and inspired by thinkers such as Deleuze, is called *nomadic*. However, according to Haapala, the name is not justified in most cases. People have an insatiable longing to create a familiar place for themselves. The modern-day *Homo mobilis* manages to do this by making sure that every environment looks the same. This explains the success of global hotel chains, fast-food restaurants and coffee shops such as Hilton, McDonalds and Starbucks. They are not very attractive buildings nor is the food or coffee particularly amazing (to put it mildly), but they offer a much-needed familiarity to the *cosmopolitan* citizen when he is abroad. Many travel companies offer tourists a similarly familiar environment, whereby they can go on excursions sampling exotic culture in small doses and are led by an experienced tour guide.

The popularity of the mobile phone, which stores our favourite music, offers personalised displays and ringtones and ‘virtual residence’ technologies, can also be explained by this ‘longing for home’, as it allows

us to access our personal documents and photos, no matter where we are. Such mobile technologies create a virtual home around us. Such bubbles allow us to move and stay put at the same time. Perhaps that is the reason why the immobile Finns have become so hooked on mobile technology. They have been caught up in a mobile immobility.

I focus again on Haapala. He finishes his argument by saying that being nomadic means being able to move about without having a home. Only a few manage to do that. Because even the most nomadic of people keep coming back to the same places. Perhaps that is a good thing.

It is 4.30 a.m. when my phone alarm wakes me. In two hours' time I will fly back to the Netherlands. While I am waiting for the taxi that will take me to the airport, the weather seems to have turned. The icy wind is carrying the first snowflakes to Vironkatu. It's still dark and the streets are deserted. I am longing for home.



PATHS FROM THE PHILOSOPHY OF ART TO EVERYDAY AESTHETICS

EDITED BY OIVA KUISMA, SANNA LEHTINEN AND HARRI MÄCKLIN

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**INTRODUCTION: FROM BAUMGARTEN TO
CONTEMPORARY AESTHETICS**

Contemporary philosopher-aestheticians with varying backgrounds such as Arnold Berleant, Richard Shusterman and Wolfgang Iser have drawn attention to the 18th-century philosopher Alexander Gottlieb Baumgarten as a thinker still worthy of scholarly attention.¹ Generally, Baumgarten is known as the person who invented, or rather formulated, the term aesthetics and introduced it to the academic world: first in the Greek form *episteme aisthetike* (sensory knowledge) in his brief academic dissertation *Meditationes philosophicae de nonnullis ad poema pertinentibus*, § 116 (1735)² and later in the Latinized form *aesthetica* in his systematic but unfinished *Aesthetica* (two volumes published: I 1750; II 1758).³ The introduction of a methodically useful term and concept is an achievement in itself,⁴ but what Berleant, Shusterman, and Iser want to emphasize is the content of Baumgarten's definition of aesthetics: aesthetics is a science surveying "sensory cognition", "scientia cognitionis sensitivae" (*Aesthetica*, prol. § 1). Noting that along with sense-perception sensory cognition also covers imaginary sense-perception (or simply, imagination), Baumgarten's definition is a conspicuously wide one. It does not, in principle, rule out anything perceptible from the scope of aesthetic research.

1 Cf. Iser, *Undoing Aesthetics*, 39–41; Tr. By Andrew Inkpin. London: Sage Publications 1997. Shusterman, *Pragmatist Aesthetics: Living Beauty, Rethinking Art*, 263–267. Oxford: Rowman & Littlefield Publishers, Inc. 2nd ed. 2000. Berleant, *Sensibility and Sense: The Aesthetic Transformation of the Human World*, 12–13; 20–21. imprint.academic.com 2010. E-book.

2 Baumgarten, Alexander G. *Reflections on Poetry: Meditationes philosophicae de nonnullis ad poema pertinentibus*. Text and translation by K. Aschenbrenner and W. B Holther. Berkeley and Los Angeles: University of California Press 1954.

3 Modern edition with German translation: Baumgarten, Alexander G., *Ästhetik I–II*. Herausgegeben von Dagmar Mirbach. Hamburg: Felix Meiner Verlag 2007.

4 The introduction of the term aesthetics (*episteme aisthetike*) was a significant achievement especially in the sense that Baumgarten (born 1714) was only 20 when he used the term in his thesis *Meditationes* in 1735.

Baumgarten formulated the *episteme aethetike* on the basis of the Greek term *aistheta*, signifying things perceived in distinction to objects of intellection, *noeta* in Greek (*Meditationes* § 116). To recognize, analyse, and classify objects of perception, however, is not what primarily is at stake in aesthetic research. That would be the objective of, say, biological research, which aims to survey objects and phenomena objectively, i.e. as physical objects and phenomena. In distinction to this, *aesthetica* in Baumgarten's derivation does not aim only to the survey of *aistheta*, objects of perception, but also and eminently to the study of the subjective side of perception, i.e., to personal experience and its advancement. Aesthetic cognition does not signify only neutral registration of objects of perception but also the emotional and cognitive tone attending sensory perception. A simple example may clarify this point: if a person recognizes that a bird singing in a tree is a blackbird, s/he is making an observation belonging to the domain of ornithology. But if s/he looks with admiration at the beauty of the blackbird and listens with enjoyment to its singing, s/he has entered the domain of aesthetics. In this sense, Baumgartenian aesthetics does not aim at the truth of cognition – which is the end of *logica* in Baumgartenian terminology – but at the beauty of sensory cognition. In Baumgarten's own words: “The end of aesthetics is the perfection of sensory cognition. And this is beauty (*pulcritudo*).” (*Aesthetica* § 14). In distinction to properties studied by natural sciences such as height, breadth and weight, beauty is not a character or property to be recognized by neutral observation but through personal experience.

The introduction of beauty as the fundamental value of sensory cognition is not, however, a thoroughly innocent move in determining the domain of aesthetic research. It has various consequences, of which one is that it is a step toward narrowing the broadness and openness of Baumgarten's own definition of aesthetics as the science of sensory cognition. The notion of beauty narrows the scope of aesthetics for the simple reason that beauty as a value so easily comes to be attributed only to the cognition of visual and audible objects of perception. This means that objects of olfaction, physical taste and sense of touch tend to fall out of the scope of aesthetic research. A consequence, though by no means a necessary one, of the neglect of

these “lower” senses is that aesthetic research focuses on artworks at the cost of also attending to and surveying nature’s multi-sensorial aesthetic features. This is what in practice happened in aesthetic research after the age of Baumgarten. In this regard, G. W. F. Hegel’s influence was to be of crucial importance: he defined the domain of aesthetics as the philosophy of fine art, “Philosophie der schönen Kunst” (*Ästhetik* I, 13).⁵ Hegel explicitly removed natural beauty from aesthetic research because in nature there is no self-consciousness apart from human activity. In contrast to natural beauty, artistic beauty addresses human beings because it is produced by human beings characterized by self-consciousness. (*Ästhetik* I, 13–15.) Human beings can understand artistic beauty produced by other human beings, and one of the tasks of the philosophy of fine art is to help people cultivate the ability to understand art.

Hegel’s great predecessor, Immanuel Kant, did not underrate the value of natural beauty but neither did he make of it the prime subject of aesthetic research, since his focus in the *Kritik der Urteilskraft* was on the general analysis of judgements concerning beauty, sublimity, and teleology. Kant’s notion of the aesthetic judgement, especially because of his emphasis on disinterestedness (*Kritik der Urteilskraft* § 2),⁶ was easily adapted to art critical discourse, having repercussions even in the promotion of the art for art’s sake ideology in the 19th century. But from the standpoint of promoting the appreciation of the aesthetic dimension of one’s environment, both natural and cultural, the notion of disinterestedness has been criticized because it demands distancing oneself from the object of appreciation.⁷ Disinterested distance-taking does not work practically in the case of one’s environment, because we are necessarily in some place and environment. We can change our position with regard to particular objects such as trees, stones and animals, but we cannot move away from the environment surrounding and permeating both us and trees, stones and animals. In the case of art (excepting environmental art), the situation is the other

5 G.W.F. Hegel, *Vorlesungen über die Ästhetik* I–III. Werke 13–15, red. E. Moldenhauer und K. M. Michel. Frankfurt am Main: Suhrkamp Verlag 2001–2004 (1970).

6 Immanuel Kant, *Kritik der Urteilskraft*. Werkausgabe X. Herausgegeben von W. Weischedel. Frankfurt am Main: Suhrkamp 1990 (II. Aufl.).

7 Cf. Berleant, *Art and Engagement*, 12–31. Philadelphia: Temple University Press 1991.

way round: we cannot move into the world of an artwork, be it a painting, film or poem, even if we attempted it with all the force of our imagination. We can imagine being in the Ithaca of Homer's *Odyssey* or in the Dublin of James Joyce's *Ulysses*, but we cannot enter those imaginary worlds in reality. From the opposite point of view, we can imagine not being in this or that environment, but we cannot imagine being absolutely nowhere. We necessarily are somewhere and we necessarily imagine being somewhere, even if the environment were an imaginary empty space.

Conscious attention to the fact of being necessarily situated in some place and environment has been one of the motives that have led to a growing scholarly interest, first, in environmental aesthetics from the 1960s onwards and, secondly, to everyday aesthetics from the 1990s onwards. This broadening of the scope of aesthetic research accords well with the original idea of Baumgarten's project of the science surveying sensory cognition. However, as noted above, Baumgarten himself narrowed the domain of aesthetics by adjusting it to the traditional aesthetics of beauty. Moreover, much of his *Aesthetica* is dedicated to traditional humanistic and art theoretical issues. He, for example, demands from aestheticians erudition in matters concerning God, universe, and man (*Aesthetica* § 64). This is certainly a very grandiose goal for any scholar; so grandiose, that Baumgarten a couple of paragraphs later moderates it in saying that he does not demand polymath (*polyhistora*) or pansophic (*pansophum*) learning from aestheticians (*Aesthetica* § 67). But in any case, aestheticians seem to be very learned persons in the Baumgartenian view.

Contemporary aesthetics does not aim – at least, not usually – to such heights of learning which would comprise not only man (humanities) but also the universe (cosmology) and even God (theology). Contemporary aesthetics has become more secular compared with the 18th century, but on the other hand it has broadened its domain to cover not only the traditional subjects of art and beauty but also, in the spirit of Baumgarten's broad definition of aesthetics, the most common and ordinary phenomena of the environment and everyday world. This broadening does not lead only to theoretical discussion but also to some kind of practical benefit: proper attention to the aesthetic dimension of our everyday world may enhance

the quality of our everyday life. The aesthetic quality of our everyday life receives an opportunity to grow when we pay attention to the aesthetic dimension of our everyday world and when from this attention grows an ethical responsibility to take care of our aesthetic environment. Hence, one might say that aesthetics is a very practical branch of learning.⁸

The possibility of improving our everyday aesthetic life can also be linked to Baumgarten's original project of aesthetics, especially to his notion of *felix aestheticus*, the happy aesthetician (*Aesthetica* §§ 27–37, etc.). *Felix aestheticus* is literally a very positive notion, referring to the growing happiness or well-being to which learning and practice in aesthetics can lead aestheticians. The happy aesthetician is a learned person, who knows much about art and beauty as well as about the aesthetic dimension of our everyday world. Thinking about this optimistic prospect, we got the idea of editing a collection of new surveys showing some aspects of the paths leading from the aesthetics of art to everyday aesthetics. We dedicate these surveys to a *felix aestheticus*, Professor Arto Haapala, on his 60th birthday.

The intriguing interlacing of the central themes of art and the everyday is one of the guiding lines of this collection of invited essays. As the title of this collection – *Paths from the Philosophy of Art to Everyday Aesthetics* – indicates, the following essays represent the way in which the traditional emphasis on art is giving way to a more all-encompassing aesthetic investigation in which the aesthetic issues of everyday life are gaining prominence alongside questions related to art. In the first part of the collection, the essays by Morten Kyndrup, Lars-Olof Åhlberg, Markus Lammenranta, and María José Alcaraz León all in their turn outline a series of contemporary issues in the philosophy of art. In addition to discussing art philosophical issues using terms such as the modern and the commonplace, these essays

⁸ From this practical point of view, aesthetics can be compared to ethics in the Aristotelian sense: the aim of ethics is not only to study virtues but also to become personally good, agathos (Nicomachean Ethics 1103b26–29). Nicomachean Ethics. Tr. by H. Rackham. The Loeb Classical Library. Cambridge, Massachusetts; London, England: Harvard University Press 1990.

refer to our lifeworld, to the everyday, which is discussed more thematically in the second part of this collection.

The collection begins with Morten Kyndrup's essay "Were We Ever Modern? Art, Aesthetics, and the Everyday: Distinctions and Interdependencies", in which he argues intriguingly that the answer to this question might not be as obvious as it might seem. By "we" Kyndrup refers to the community of aestheticians and by "the Modern" a process of division where individual systems of knowledge gain increasing autonomy. Using the theories of Jacques Rancière and Bruno Latour, Kyndrup traces the way the notions of "art" and "the aesthetic" emerge within the overall development of modernity and argues that from the start, art and aesthetics have been intimately linked together, though the effects of this co-determination have not been sufficiently understood. In Kyndrup's view, art and aesthetics are still in the process of "becoming modern", where they are increasingly understood separately from one another. Kyndrup proposes that an interrogation of the interdependence of art and aesthetics in modernity can open up unthought of possibilities for a broader notion of the aesthetic that exceeds its determination in relation to art. In this way, Kyndrup suggests, we can get a clearer picture of what is at stake in our aesthetic theories.

Lars-Olof Åhlberg takes a critical look at Arthur Danto's seminal work *Transfiguration of the Commonplace* (1981) in "Everyday and Otherworldly Objects: Dantesque Transfiguration". Åhlberg focuses on Danto's use of the term "transfiguration" as well as other theological terms, arguing that Danto's analogies to Christian religion are based on conceptual misunderstandings. Most importantly, Åhlberg argues that Danto's central term "transfiguration" actually refers to *transubstantiation*, thereby introducing a confusion into the heart of his theory of art. By contrasting Danto's writings with theological literature, Åhlberg examines how Danto's mistaken analogies affect his theory and how these analogies, when properly amended, can illuminate his theory in ways that his own writings fail to articulate. A deeper understanding of Danto's theory can shed light on the way art can transform the commonplace – the ordinary, the everyday – into something extraordinary.

In “How Art Teaches: A Lesson from Goodman”, Markus Lammenranta inquires if and how artworks can convey propositional knowledge about the world. Lammenranta argues that the cognitive role of art can be explained by revising Nelson Goodman’s theory of symbols. According to Lammenranta, the problem of Goodman’s theory is that, despite providing an account of art’s symbolic function, it denies art the possibility of mediating propositional knowledge. Lammenranta claims that Goodman’s theory can be augmented by enlarging it with an account of direct reference developed by Bertrand Russell and contemporary philosophy of language. On this basis, an expanded version of Goodman’s theory can explain how artworks can express propositions even without being linguistic, representational, or non-fictional. Lammenranta explicates his theory by explaining how abstract paintings and literary fictions can mediate propositional claims about the actual, everyday world.

In addition to propositional knowledge, engagement with artworks can afford other kinds of cognitive value. One of these is discussed by María José Alcaraz León in her article “Aesthetic Intimacy”. She surveys aesthetic intimacy as a notion that aims to offer a deeper understanding of important features of encounters with art and other aesthetic phenomena. However, as Alcaraz León shows, the notion of aesthetic intimacy proves to be difficult to define satisfactorily. After analyzing several ways of defining the concept, she concludes that aesthetic intimacy affords a special kind of understanding of someone else’s aesthetic choices. When this kind of intimacy is experienced in the case of art, we become aware of the aesthetic choices of an artist in a way that affords us a possibility of feeling togetherness with the artist’s work.

In the latter part of the book, the emphasis of the essays turns from the sphere of art towards the realm of the everyday. In this transition, Maritta Heikkilä’s and Knut Ove Eliassen’s essays function as a bridge between the philosophy of art and everyday aesthetics.

Knut Ove Eliassen’s “Quality Issues” focuses on the notion of quality in its contemporary and ubiquitous use. Continuous assessment and concern about measurable or experienced quality seems to have taken a central place in the prevailing discourses of affluent contemporary societies.

Eliassen pays close attention to the historical development of the quality discourse. He depicts the implicit and increasingly debatable ideology behind the fixed focus on quality assurance, which in itself is symptomatic of the self-defeating yearning for total control.

In her article “Work and Play – The Built Environments of Terry Gilliam’s *Brazil*”, Martta Heikkilä discusses how Jacques Derrida’s deconstructive notion of architecture can help us rethink the way buildings sustain our everyday lives. Built environments are often understood in terms of their way of supporting our everyday lives and our meaningful engagement with the world. By studying how a totalitarian society is portrayed in the cinematic environments of Terry Gilliam’s dystopian film *Brazil* (1985), Heikkilä shows how easily the functionality of ordinary places, such as apartments, offices, and streets, can become dysfunctional, meaningless, and oppressive. Heikkilä argues that Heidegger’s well-known analyses of the notion of dwelling do not exhaust our possible relationships to the built environment. Turning to Derrida, Heikkilä claims that every place harbours within itself the possibility of inverting its presupposed meaning and becoming antithetic to meaningful human dwelling. By way of a detailed analysis of Gilliam’s *Brazil*, Heikkilä demonstrates how Derrida’s deconstructive notion of architecture can offer a new possibility of thinking about the relationship between architecture and everyday life in a way that exceeds the notions of functionality and dwelling.

Finally, the remaining essays by Kalle Puolakka, Ossi Naukkarinen, Mateusz Salwa, and Francisca Pérez-Carreño concentrate more specifically on the problematics of the everyday.

Some aestheticians, such as Arto Haapala and Ossi Naukkarinen, have argued that the ordinariness, routines, and familiarity which constitute the “everydayness” of our everyday lives are integral and fundamental aspects of human existence. In his article “Does Valery Gergiev Have an Everyday?”, Kalle Puolakka opposes this “restrictivist” account of everydayness by taking a look at the hectic life of the Russian conductor Valery Gergiev. Puolakka argues that Gergiev’s extraordinary lifestyle, which is filled with constant travelling and conducting the leading orchestras of the world, lacks the ordinariness that the restrictivists take as a necessary and unavoidable

dimension of human life. By showing how Gergiev's everyday life cannot be accommodated by the restrictivist account, and thereby arguing that ordinariness and familiarity are not necessary components of everydayness, Puolakka makes way for an "expansionist" account of everyday aesthetics, where the aesthetic value of everydayness is found by learning to see the extraordinary hidden in the ordinary itself.

Francisca Pérez-Carreño pays attention to the less obvious facets of everyday aesthetics in her essay "The Aesthetic Value of the Unnoticed". Pérez-Carreño uses a rich array of examples to illustrate her argument and makes evident how aesthetic pleasures of all kind are intrinsically present in the everyday life of human beings. Taking a different point of view, i.e. the standpoint of garden aesthetics, Mateusz Salwa in "Everyday Green Aesthetics" sets out to investigate the aesthetic value of everyday nature surrounding our everyday life. According to Salwa, this has been a largely neglected area of inquiry, which nonetheless has obvious potential to unite more concretely environmental aesthetics with everyday aesthetics. Salwa applies Rosario Assunto's notion of garden aesthetics to show how and when, in the form of gardens, nature is intentionally appointed the object of aesthetic attention instead of serving as a mere background for quotidian activities.

The contributions of Ossi Naukkarinen and Richard Shusterman widen the scope of inquiry to include topics that have so far been of only marginal interest in philosophical aesthetics. Naukkarinen aims at introducing contemporary technologies into the discussions on everyday aesthetics with his "Feeling (With) Machines". The theme is approached through focusing on how networked computers are changing the sphere of the everyday and how this, in turn, affects the study of everyday aesthetics. Naukkarinen speculates on the likely possibility that taking everyday technologies into proper consideration might ultimately affect the whole academic discipline of aesthetics.

From the promises and perils of technology, Richard Shusterman directs his attention to the human body. His "Pleasure, Pain, and the Somaesthetics of Illness: A Question for Everyday Aesthetics" concludes the selection of essays with a reflection upon the experiences of pain and

illness. Shusterman shows how somaesthetic awareness in particular could help to face the inevitable pains and ailments that everyone must at some point of their life encounter. The somaesthetic project is thus proven to show its potentiality for soothing instead of solely focusing on optimizing pleasure.

The collection of essays is followed by an epilogue by Jos de Mul. “These Boots Are Made for Talkin’: Some Reflections on Finnish Mobile Immobility” is an exhilarating depiction of how national qualities are paid close attention to by philosophers working in the field of aesthetics. Full of lively reminiscences of an academic visit to Finland, de Mul’s narrative demonstrates practically how aestheticians see and experience the everyday world – and sometimes a little bit different world – around us.

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During the past few decades, everyday aesthetics has established itself as a new branch of philosophical aesthetics alongside the more traditional philosophy of art. *The Paths from Philosophy of Art to Everyday Aesthetics* explores the intimate relations between these two branches of contemporary aesthetics. The essays collected in this volume discuss a wide range of topics from aesthetic intimacy to the nature of modernity and the essence of everydayness, which play important roles both in the philosophy of art and everyday aesthetics. With these essays, the writers and editors of this volume wish to commemorate professor Arto Haapala on his 60th birthday.

This collection of articles is intended for scholars and students working in the fields of aesthetics, philosophy, and art studies.

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