INTRODUCTION

As is often the case, the articles collected in this issue of *The Nordic Journal of Aesthetics* are not brought together by a shared theme. What—accidentally—is a common denominator of the articles, however, is the fact that they are all written by authors based in a Nordic country. One possible way to read the present issue would, therefore, be to see the independent articles as testimonies to the great diversity and variety in current aesthetic research in the Nordic area, in terms of theoretical frameworks, historical periods, and objects of analysis—ranging from classical sculpture over modern high rise architecture and Stanley Kubrick's film *2001: A Space Odessey* to contemporary digital music use.

In the opening article "Winckelmann's Apollo and the Physiognomy of Race," Lasse Hodne responds to parts of Nicholas Mirzoeff's article "Empty the Museum, Decolonize the Curriculum, Open Theory" in *NJA* no. 53. The purpose of Hodne's article is to challenge the view in a number of recent articles that Johann Joachim Winckelmann's glorification of ancient Greek and Roman marble statues of white male bodies may be seen to promote notions of white supremacy. Hodne does so by examining theories—especially climate theory—that were prevalent in the eighteenth century and which affected Winckelmann's views on race. Based on an investigation of different types of classicism, the article furthermore argues that Winckelmann's aesthetics were opposed to the eclectic understanding of ancient models that characterised fascist regimes of the twentieth century.

Jacob Wamberg's article "Monolith in a Hollow: Paleofuturism and Earth Art in Stanley Kubrick's *2001: A Space Odyssey*" is an analysis of Kubrick's *2001* from 1968 in terms of what Wamberg proposes to call "paleofuturism," which not only fuses deep future and deep past but also reconciles rational machinic intelligence with diverse cultural, biological, and geological temporal layers. In Wamberg's reading, in *2001* paleofuturism is nourished by Friedrich Nietzsche's *Übermensch* of the future, reborn as a child, and by Carl Gustav Jung's notions of individuation and his idea of a reconciliation with the shadow of the collective unconscious leading to the black cosmos itself. The article investigates further paleofuturist contexts for Kubrick's film in science fiction, speculative science, and pseudo-science and demonstrates a structural parallel to *2001*'s bypassing of the organic body in minimalism and earth art of the same period.

Wamberg's extensive reading of *2001* is followed by an article by Anders Troelsen, "The Vertical City. Approaches to the Skyscraper City as Phenomenological Space and Semantic Field," in relation to an ongoing research project at the Aarhus School of Architecture. As the project is a work in progress, the article is more of a "project essay" that proposes different approaches to the study of skyscraper cities. Departing from a distinction in the Danish language between buildings that are lying and buildings that are standing Troelsen sketches what he sees to be the most important phenomenological and discursive perspectives in the study of skyscraper cities and high-rise structures. He also makes the point that such an analysis of contemporary skyscraper cities can shed new light on more traditional cities in a way similar to how new media illuminate the characteristics of old ones.

The last article, "Digital Music Use as Ecological Thinking: Metadata and Historicised Listening" by Andreas Helles Pedersen, is a media theoretical examination of how the digitalisation of music impacts listening. Pedersen analyses digital music use as an aesthetic situation informed by what he calls "potentialities of becoming." Claiming that metadata are capable of putting historical awareness into the act of listening he argues that the inner workings of digital music use constitute an ecology within which recorded music moves and reconnects whereby its historicity becomes fluid and listening is turned into a historicised action. Pedersen exemplifies and discusses these points in relation to the strategic programming of metadata on the digital music platform Diskoteket, which is constructed on top of the digital music archive of the Danish Broadcast Corporation (Danmarks Radio), as well as through an analysis of sampled music.

In the review section Alex Fleck reviews Christian Ulrik Andersen and Søren Bro Pold's *The Metainterface: The Art of Platforms, Cities, and Clouds*; Jan Løhmann Stephensen reviews the anthology *Digital Dynamics in Nordic Contemporary Art* edited by Tanya Toft Ag; and finally Zoltán Somhegyi reviews François Jullien's *Living Off Landscape or The Unthought-Of in Reason*.

Painfully aware that this issue of NJA has turned out to only include articles by male authors, I would, on a final note, like to remark that we are of course attentive to the gender balance of the journal's authorship. Given the limited number of articles in a single issue, it is, however, not always possible to strike such a balance but we do aim to do so across every two-three issues.

Jacob Lund