

Introduction

The present issue of *The Nordic Journal of Aesthetics*, which is without an overall theme, opens with Knut Ebeling's article "The Art of Searching: On *Wild Archaeologies* from Kant to Kittler." The article draws upon Ebeling's magnum opus *Wilde Archäologien I–II*, subtitled *Theorien der materiellen Kultur von Kant bis Kittler* and *Begriffe der Materialität der Zeit von Archiv bis Zerstörung*, respectively (2012 and 2016), and traces the "wild archaeologies" that have flourished outside the path of classical archaeology, i.e. those of Kant, Freud, Benjamin, Foucault, Kittler, and Agamben. Ebeling analyses these so-called wild archaeologies as experimentations with material conceptions of time that constitute alternatives to the conventional historical thinking of the past and discusses their historical, philosophical and epistemological implications in relation to contemporary archive theory and classical archaeology as well as the consequences such an archaeological approach might have for art history.

Questions of temporality and historicity also play significant parts in the two following articles. First, Morten Kyndrup – in the article "Modernism and 'Aesthetic Experience': Art, Aesthetics – and the Role of Modernism," which was originally delivered as a keynote presentation at the annual conference of The Nordic Society of Aesthetics in Helsinki 2014 – focuses, in what might be characterized as a reconstructive re-description, on the role and influence of Modernism. According to Kyndrup Modernism has occasioned a necessary revision of the relationship between "art" and "the aesthetic" in which the two are re-separated. Through this historical re-description Kyndrup tries to show that what has been labelled and understood as "postmodernism" and what we today call "contemporary art" do not constitute breaks with Modernism or High Modernism, but rather a transformation of a primarily time-based mode into a mode, which is primarily defined by spatiality and closely related to their enunciations. Thus, Kyndrup suggests with reference to Lyotard, the influence of Modernism is not at its end but at its reoccurring beginning.

The discussion of temporality and historicity in relation to Modernism, Postmodernism, and Contemporary Art is continued in Dan Karlholm's

article “After Contemporary Art: Actualization and Anachrony,” which was given as a keynote lecture at the annual conference of The Nordic Society in Aarhus 2015 on “Aesthetics, Contemporaneity, Art.” Based on a critical overview of the definitions of “contemporary art” that have appeared during the last 15 years and sustain the international discourse on contemporary art – including those of Terry Smith and Peter Osborne that were presented in the last issue of *The Nordic Journal* – Karlholm proposes another understanding of the temporality of contemporary art, of which he focuses on developing the aspects pertaining to actualization and anachrony. Unlike the reproduction of a modernist prioritization of innovation characterizing current discussions of contemporary art Karlholm’s proposal to understand contemporary art as actualized art, he claims, problematizes conceptualizations of art after Postmodernism as well as the very logic of historicist historiography. He thus argues in favour of a “chronologic” informed by an anachronic perspective where the artwork is seen in a multi-chronic situatedness and “open to art’s continuous ‘life’ through its successive aesthetic accessions and actualizations in time.” Karlholm’s article is followed by a short response by art historian and author of *Visual Time: The Image in History* (2013) Keith Moxey who stresses the way in which Karlholm raises the question of a non-historicist “history” of art.

Moving to another terrain Seneca Nuñeza Pellano’s article “Training the Imagination: A Praxis of Gayatri Spivak’s *Aesthetic Education* Using Arundhati Roy’s *The God of Small Things* as a Reading in Philippine Schools” is what the author calls “a speculative manual on pedagogy” based on a Spivakian reading of Roy’s novel in a Philippine context. Pellano investigates aesthetic education as a theoretical idea and tries imaginatively to perform a praxis of this idea by introducing a foreign literary text, an Indian novel, into a culturally different setting, a Philippine classroom, arguing in favour of the capacity of such an aesthetic education to realize an “epistemic revolution.” Rounding off, Jiri Benovsky, at the other end of the spectrum of theoretical approaches, in the article “Against Aesthetic/Sensory Dependence” analytically argues against Nick Zangwill’s claim that aesthetic properties metaphysically are necessarily dependent upon sensory properties, claiming that there are objects (for instance metaphysical theories), which do possess genuinely aesthetic properties that are not dependent upon any sensory properties.

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