

INTRODUCTION

Rather than addressing an overall theme the present issue of *The Nordic Journal of Aesthetics* – in a new design by Studio Claus Due – presents independent articles of different scopes and perspectives.

It opens with Nikos Papastergiadis' article "The Cultures of the South as Cosmos," which is an analysis of shifting forms of the Global South in contemporary art that oppose coercive forms of cultural exchange and the cultural homogenization occasioned by top down visions of socio-economic development. Interpenetrated by neoliberal and authoritarian regimes the Global South no longer constitutes an ideological site of emancipatory resistance and exotic cultural difference, Papastergiadis argues. Instead – based on his analysis of contemporary art works and markedly picturing the world from the South – Papastergiadis outlines cartographies of a cosmopolitanism from below.

Moving from the Southern to the Northern hemisphere, and a different kind of world-picturing, the article "'Mother Nature's Exhibition': On the Origins of the Aesthetics of Contemporary Northern Landscapes" by Zoltán Somhegyi is an art historical investigation of Northern landscape representation from the 18th century to contemporary times. Based on a historical comparison of the aesthetic appreciation of Mediterranean and Northern landscapes in relation to the categories of the beautiful and the sublime, respectively, Somhegyi analyses Northern landscape representations by contemporary artists from the Nordic countries as means of self-interpretation.

The question of aesthetic appreciation is also central to María José Alcaraz León's article "Is There Really a Puzzle over Negative Emotions and Aesthetic Pleasure?" Dealing analytically with the paradox of negative emotions – i.e. that some works of art gain their aesthetic value by provoking a feeling of distaste or discomfort – and focusing on the tension between pleasure and displeasure in the appreciation of painful art, León aims to show that the latter need not give up on the idea that aesthetic value is ultimately grounded in an experience of pleasure.

León's treatment of aesthetic appreciation is followed by Noël Carroll's article "Architecture, Art, and Moderate Moralism," which is an analytic exploration of whether a moral defect in a work of architecture can ever also constitute an aesthetic or artistic defect. Drawing upon the so-called "uptake argument" and adopting the viewpoint of what he calls "a moderate moralist" Carroll argues against the view that sometimes a moral defect in an architectural work of art can also be an aesthetic or artistic defect.

With Trine Friis Sørensen's article "A Precarious Construct: The Commission as a Curatorial Mode of Inquiry" *NJA* widens its scope to include curating and "the curatorial" as objects of aesthetic study. With reference to the work of Jacques Derrida, Michel Foucault, and Bruno Latour, Sørensen reflects upon the act of commissioning as a mode of inquiry in relation to a recent curatorial project in which she commissioned two artists to engage with the Danish Radio Archive.

The review section contains a longer review essay on Knut Ove Eliassen's *Foucaults begreper* by Mathias Hein Jessen and a review of Lars-Olof Åhlberg's *Notions of the Aesthetic and of Aesthetics: Essays on Art, Aesthetics, and Culture* by Arto Haapala.

On a final note I would like to express my gratitude to Thales publishing house in Stockholm and to Ulf Jacobsen in particular who has taken care of the production of the journal for the past twelve years, with unfailing meticulousness and aesthetic sensibility. It is greatly appreciated.

Jacob Lund