

Editorial

The present issue of *The Nordic Journal of Aesthetics* gathers a variety of articles that from different angles, with different subject matters, and through different temperaments shed light on our common interest: aesthetics and the aesthetic.

The issue is opened by a collection of aphorisms from Martin Seel's book *Theorien, theories*, which is a philosophical and literary experiment that instead of a single grand theory introduces a number of smaller theories consisting of personal and poetic observations linked to rigorous reflection on classical themes of human self-understanding. By integrating epistemology, ethics, and aesthetics, Seel seeks to address philosophy as a whole.

Seel's pieces are followed by Noël Carroll's discussion of the influence of Wittgensteinian ideas on the philosophy of art, "Art in an Expanded Field: Wittgenstein and aesthetics". The article analyses Wittgenstein's later writings and the ways in which these have been employed in dealing with the question: "What is art?" According to Carroll these dealings make use of three different models: The family resemblance model, the cluster concept model, and the form of life model. Carroll argues in favour of a version of the form of life model and points out that it would have been more profitable if aestheticians had focused on what Wittgenstein actually said about art instead of trying to extrapolate an approach to "the art question" from his non-art related writings.

Highlighting and discussing the institutional negotiation of the notion of the aesthetic and its content Asbjørn Grønstad then poses the question: "does the organization of 'aesthetic knowledge' that the traditional disciplines facilitate promote or prevent insight into meta-aesthetic and trans-aesthetic concerns?" which is discussed in his article "Is There a Transmedial Dispositif? Aesthetic Epistemes and the Question of Disciplinarity". With particular attention to film studies Grønstad tries to elaborate the notions of transaesthetics and transmediality based on the assertion that all aesthetic media share something in common that is irreducible to the forms and particularities of each discrete medium, nor to any traditional sense of "aesthetics".

In the article “Receiving Newman: Formalism, minimalism, and their philosophical preconditions”, Espen Dahl investigates the critical acclaim of the work of Barnett Newman by American formalism and minimalism, respectively. Dahl claims that formalism and minimalism share a reliance upon phenomenology and ordinary language philosophy but, on the other hand, that this proximity also makes explicit their differences as they interpret and apply phenomenology and ordinary language philosophy in differing ways. These differences, proposes Dahl, bear witness to an incessant oscillation between empty physicality and powerful meaning in Newman’s paintings.

The article section closes with an interview with Mieke Bal, “An Ethically Non-indifferent Aesthetics”, where she – with reference to, among others, Finnish cinematographer Eija-Liisa Ahtila – explains her understanding of the role of aesthetics within the workings of cultural memory. Issues that are discussed and analysed include the complex relationship between history and memory, the role of trauma in cultural memory, the phenomenon of postmemory, and Bal’s notion of “preposterous history”.

The issue is rounded off by three book reviews. Under the heading “The Eyes of Objects” Martin Zerlang reviews Carsten Thau, *Arkitekturen som tidsmaskine* (Architecture as a Time-machine); Kalle Puolakka reviews Elisabeth Schellekens, *Aesthetics and Morality*, while Svend Erik Larsen in “Travelling Narratives” reviews Mieke Bal, *Loving Yusuf: Conceptual Travels from Present to Past*.

I am pleased to be able to report that we now have a review editor from each of the Nordic Countries as Guðbjörg R. Jóhannesdóttir (Reykjavik) has agreed to become national review editor for Iceland.

Jacob Lund