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The Co-optation of Sensibility and the Subversion of Beauty

Key words: aesthetic sensibility, co-optation, miseducation, profit, taste

Due to its ubiquity in experience, aesthetic sensibility has many manifestations, both overt and concealed. This paper examines some largely hidden ways in which taste and aesthetic judgment, which are manifested in sense experience, have been subtly appropriated and exploited. I identify and describe such procedures as the co-optation (or appropriation) of aesthetic sensibility, and they have damaging consequences for health, society, and the environment. These practices are a form of aesthetic negation that distorts and manipulates sensible experience in the interest of mass marketing and its profits. I call this pattern the co-optation of sensibility. Such practices have grave ethical significance and carry social and political implications. The aesthetic analysis of ordinary life has a significance that extends beyond the academy and suggests another role for aesthetics, a critical one: aesthetics as a tool of social analysis and political criticism.

Pauline von Bonsdorff

Transformacije vsakdanjosti: družbena estetika otroštva

Ključne besede: igra, otroštvo, umetnost, socialna estetika, estetiški dejavnik

V pričujočem članku vstopim v estetiko vsakdanjosti skozi igro, še posebej (a ne zgolj) skozi otroško igro. Igra gradi most med vsakdanjostjo in umetnostjo; trdim, da je eksistencialno in ontološko pomembna kot polje za artikulacijo, pogajanje in transformacijo družbenega sveta, pa tudi kot konstrukcija življenjskega sveta in njegove kompleksnosti. Igra daje tudi priložnosti za medsebojno izmenjavo intimnih občutkov. Kot temeljno družbeni pojav lahko prispeva h globljemu in bolj kompleksnemu razumevanju družbene konstitucije estetskih fenomenov na splošno. V njej se udeleženci igrajo skupaj in drug za drugega, včasih ustvarjajo performanse, ki jih je mogoče ponoviti (z variacijami ali brez njih), včasih pa gradijo kompleksne fiktivne svetove. Pomembna značilnost igre je njen interaktivni značaj: udeleženci transformirajo strukture in teme iz svojega življenjskega sveta, večinoma skozi improviziranje z drugimi ljudmi. Empirični primeri iger prihajajo iz moje lastne družine. To je metodološko utemeljeno, kajti igro je podobno kot umetnost mogoče najbolje razumeti v kontekstih. Še močnejši razlog za to pa tiči v tem, da se glavni pomen igre ustvarja skozi samo igro. Materiali predstavljajo dve vrsti igre. »Performans s scenarijem« je igra, ki ima omejeno število vlog ali udeležencev in omejeno temo. Podobna je šalam ali t. i. *action songs* (otroške pesmi, ki vključujejo mihično in gibalno ponazarjanje pétihi besed) v tem, da ima dokaj določeno strukturo, čeprav dopušča tudi improvizacijo. Struktura in forma pa takšno igro približata umetnosti performansa, udeleženci si jo lahko tudi zapomnijo in jo reflektirajo. Druga vrsta igre,

o kateri razpravljam, gradi na ustvarjanju vzporednih, fiktivnih svetov. Ustvarjanje in predstavitev takšnih svetov se lahko uporabljata v pogajanjih o vsakdanjosti, na primer tam, kjer otrokovemu družbenemu statusu ali kompetenci ni podeljeno dovolj teže.

Pauline von Bonsdorff

Transformations of the Everyday: The Social Aesthetics of Childhood

Key words: play, childhood, art, social aesthetics, aesthetic agency

In this article I approach everyday aesthetics through play, especially but not exclusively the play of children. Play constitutes a bridge between the everyday and art, and I argue that it is existentially and ontologically important as a field for the articulation, negotiation, and transformation of the social world, and a construction of the life-world in its complexity. Play also gives opportunities for the sharing of intimate feelings. As a thoroughly social phenomenon, play can contribute to a more nuanced and deeper understanding of the social constitution of aesthetic phenomena in general. In play the participants perform together and for each other, sometimes creating performances that can be repeated (with or without variations), sometimes creating complex fictional worlds. A significant characteristic of play is its interactive character: the participants transform structures and themes from their life-world, mostly through improvising with other people. The empirical examples come from my own family. This is methodologically motivated since play, like art, is best understood contextually. An even stronger reason, however, is that the core meaning of play is created within the play. The materials represent two kinds of play. "Scripted performance" play has a limited number of roles or participants and a limited theme. It can be similar to jokes or action songs in having a rather definite structure, but it can also allow for more improvisation. Structure and form, however, make such play analogous to performance arts, and allow the participants to remember and reflect on the play. The other kind of play that I discuss builds on the creation of parallel, fictional worlds. The creation and presentation of such worlds can be used in negotiations about the everyday, for example where a child's social status or competence would not be given enough weight as such.

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Ključne besede: Galilei, naravoslovje, teologija, Pismo Castelliju, Pismo Diniju

Članek se osredotoča na Galilejevo razumevanje razmerja med razodeto in naravoslovno resnico. Galilei je v *Pismu Castelliju* zagovarjal ločevanje med teologijo in naravoslovnim raziskovanjem, vendar pa je v tem istem pismu in *Pismu Diniju* Biblijo bral kot kopernikansko besedilo in tako – vsaj na prvi pogled – nasprotoval svojim lastnim načelom in hermeneutičnim postulatom. Avtor zagovarja tezo, da je treba Galilejevo kopernikansko