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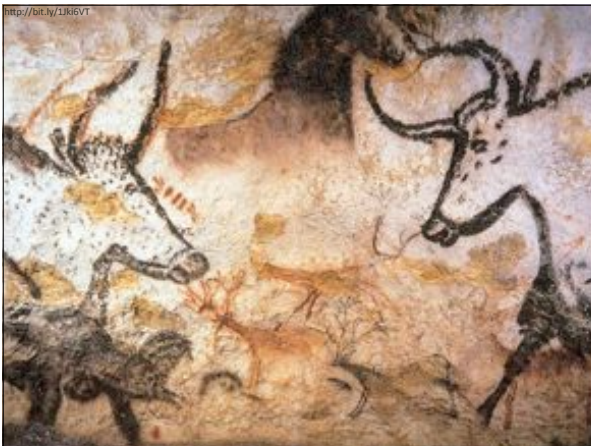
*Bart Barnard*

*On the Aestheticization of quotidian life*  
*How wasting time can be the most valuable thing to do*

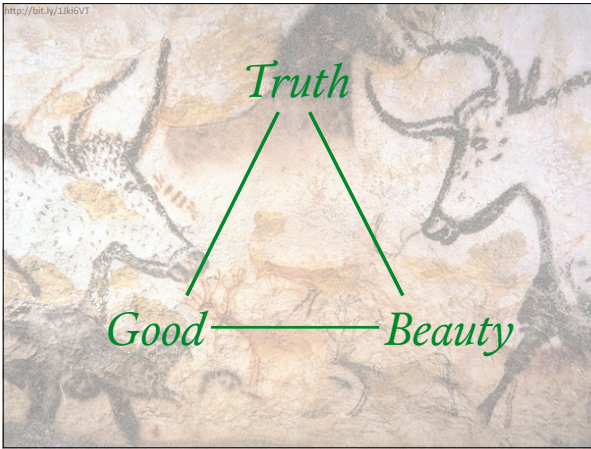
二零十五年六月五日

## Vijf onderdelen

### *I. Unity*



There has always been a unity between art, science and life. We contemporaries see art as something extra, something to look at when the day is done.



For Aristotle (in the *poetica*), art was not noncommittal: it told people how to life, what was right and what was wrong.



κάθαρσις → *Purgation and purification (Aristotle, Poetica)*

In the wording of Heidegger...



*[Die Tragödie] stellt was heilig ist und was unheilig, was groß und was klein, was wacker und was feig, was edel und was flüchtig, was Herr und was Knecht. (Heidegger, Hw29)*

<http://bit.ly/1HK7eLb>



*Augustinus:*  
*things are good or*  
*beautiful because*  
*they induce*  
*happiness. (WG XXVII-59)*

*Thomas Aquino:*  
*Beauty: perfectio,*  
*proportio,*  
*claritas (ST 5,5)*

Also in the middle ages. It brought one into contact with the supreme being.

Beauty is an *objective, transcendental property*; it can be said of things, thoughts, and actions: and in all cases it does the same thing.

## 2. Fracture

<http://bit.ly/1GZdJ08>



*Je réfutais presque pour*  
*faux tout ce qui n'était que*  
*vraisemblable. (DM, p.7)*

Starting with the renaissance, the scientific method of looking at the world began to take shape. Such as in Descartes...

Descartes' Discourse de la Méthode: 1637



Which led to the foundation of the French Académie des Sciences (1698)  
Science becomes *institutionalized*.



Hume's Fork: 1730. Every book, every scientific enquire should contains either of those two things, otherwise *commit it to the flames, for it can contain nothing but sophistry and illusion*. The empiricists...

*La pensée classique veut convaincre en s'adressant à la raison seule, et non plus persuader en s'adressant à un logos mêlé de pathos. Déduction et induction entendent remplacer l'argumentation. (AVE, 83)*

*La rhétorique s'occupe du seul bien dire, soit de la beauté œuvres littéraires. Elle devient ainsi l'esthétique de la littérature. (AVE, 84)*

Reason, deduction and induction repaved the argumentation, the truth-finding work of eloquence (except in politics and law)  
So the beautiful and the good are no longer part of truth-finding. What's left for these domains of knowledge?

### 3. *Aesthetics*



In the middle of the seventeenth century, people began to wonder what role the sensory, individual perception could take, if every fundamental truth was based on science and on reason.

αἴσθησις

*Perception from the senses, feeling, hearing, seeing*  
*Perception by the intellect as well as the senses*

# αἴσθησις

*Alexander Baumgarten:*

*logic → Study of objects (superieur)*

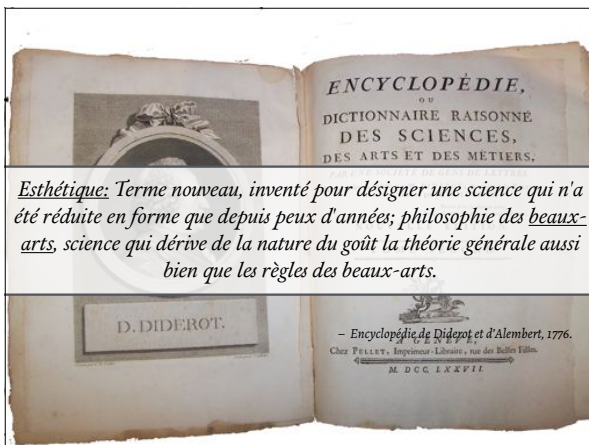
*aesthetics → Study of sensory perception (inferior)*

Baumgarten coined the word Ästhetik for the study of sensory perception.  
Kant → Germans use Ästhetik for what other people name 'Kritik of beaux-arts'

# αἴσθησις

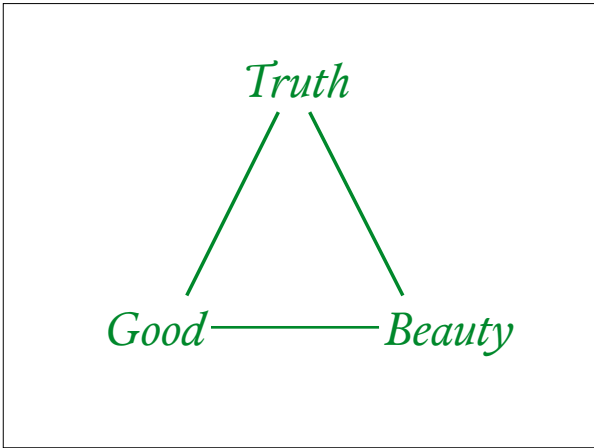
*Johann Georg Schulzer → Allgemeine Theorie der  
Schönen Künste*

It was actually Schulzer who introduced it as we use it today: to name an *individual, direct, unique felt experience.*



*Esthétique: Terme nouveau, inventé pour désigner une science qui n'a été réduite en forme que depuis peu d'années; philosophie des beaux-arts, science qui dérive de la nature du goût la théorie générale aussi bien que les règles des beaux-arts.*

He also made it to the encyclopédie of Diderot & Alembert: 1776



So instead of the fundamental union, we now see different sciences emerging for different aspects of the world



The fundamental role is given to logic. Western rationality which was at that time the most powerful weapon of western imperialism.  
Aesthetics becomes *personal, subjective*

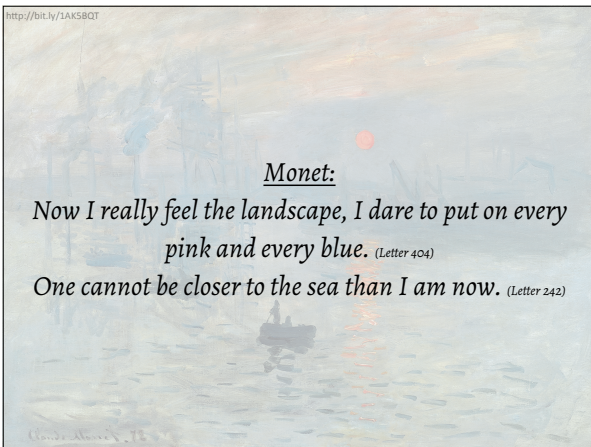
4. *Subjectivity*

*Die Umstände, in die das Produkt der technische Reproduktion des Kunstwerks gebracht werden kann, mögen im übrigen den Bestand des Kunstwerks unangetastet lassen – sie entwerten auf alle Fälle sein Hier und Jetzt. [...] Das ist seine Echtheit.* (KZTR 14)

Walter Benjamin focuses on the here and now of the artwork; that is something that science and logic cannot reproduce.



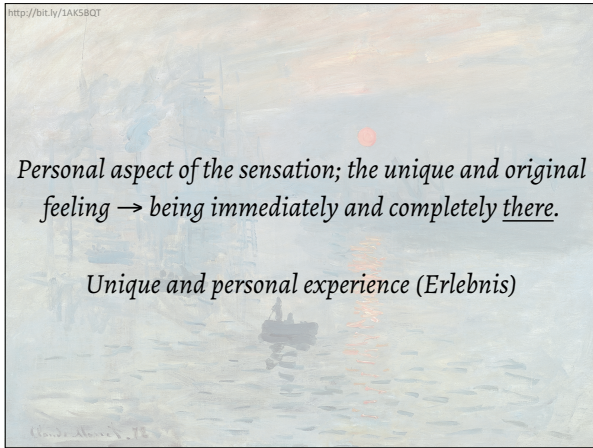
We see that very clearly in the impressionist tradition; Impression, soleil levant (Monet 1874)



Monet:  
*Now I really feel the landscape, I dare to put on every pink and every blue.* (Letter 404)  
*One cannot be closer to the sea than I am now.* (Letter 242)

Monet describes his personal, direct felt experience and translates that into an impressionistic painting.





He tries not to paint the visible, but visibility...



So we see art taking up an increasing individual position and severing the fundamental connection it has with everyday life.

George Braque – The Studio (1939)



Every art work becomes an individual experience – which today gets shared via social media.

## *5. Aestheticization*

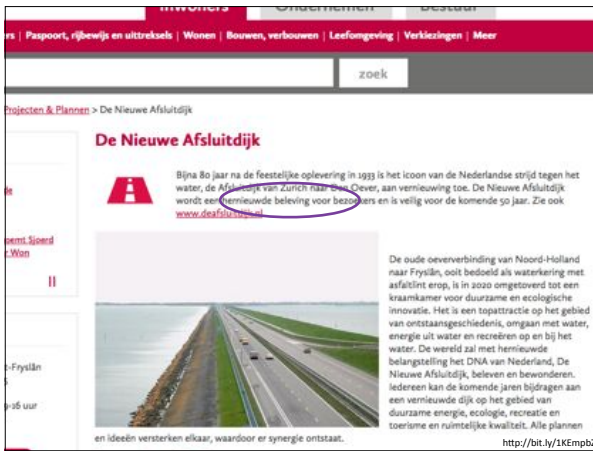
Schulzer → no longer a survival society but an experience society



Our scientific and individualistic world view leads to the idea that every individual life should be designed as an individual experience. Things are only important for us in so far we have an individual, personal binding with it.



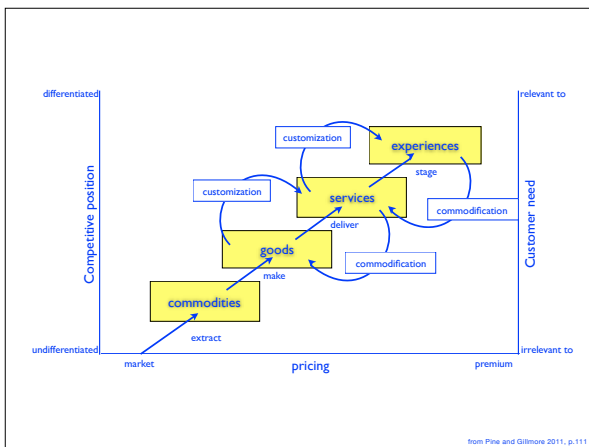
So beauty begins to take precedence over functionality.



Even something as mundane as the afsluitdijk is going to give an experience.



So the whole world becomes a theme park...?



Only if we let this experience-thing be hijacked by the economist and the financial system. We should beware of the experience economy...

In the world of Heidegger...

But why? How can he state that art dies in experience?

*Alles ist Erlebnis. Doch vielleicht ist Erlebnis das  
Element, in dem die Kunst stirbt. (H10/66)*

*Conclusion*

*Truth* → *Logic*

*Good* → *Ethics*

*Beauty* → *Aesthetics*

The life we lead have to mean something. There should be some kind of value in being, some kind of truth in what we do and try to accomplish.

*Truth*

*Good*

*Beauty*



*Aesthetics*

These kinds of values can not come from a radical scientific logical world view. Life, being human is more than thinking about effectiveness and efficiency. It has to do with a personal, subjective feeling – an aesthetic feeling. So if art is about wasting time, it is a very valuable way of wasting time.

*Our technological world seems impoverished and dull.  
[But] we can become receptive to a modern pantheon of  
gods. This requires developing the skills for responding to  
the manifold senses of the sacred that still linger  
unappreciated at the margins of our disenchanted world.*

(Dreyfus & Kelly 2001, 222)

And on that happy note we conclude this little lecture.