



Artification and Its Impact on Art

ARTIFICATION CONFERENCE: IDEAS AND PRACTICES

Abstracts

(More abstracts will be added later)

[home](#)

[about artification](#)

[people and contact](#)

[publications](#)

[events](#)

[conference 2012](#)

[program](#)

[venue](#)

[abstracts](#)

Adam Andrzejewski
Pauline von Bonsdorff
Andrew Burton
Carla Carmona
Mafalda Damaso
Aleš Erjavec
Simona Erjavec
Minna Haveri
Jèssica Jaques & Gerard Vilar
Kari Korolainen
Tereza Kuldova
Hanna Kuusela

Invited Speakers

Aleš Erjavec (University of Primorska)

Beat the Whites with the Red Wedge!

In the paper the 1919/20 poster by El Lissitzky is being discussed. It is prehistory and its posthistory are presented, all with the purpose of showing how this abstract/figurative work functions as an aesthetic/ideological message. The author points out that the poster could be viewed as an instance of non-Western modernism and argues that the hiatus between the two strands of modernism continues its existence. He furthermore claims that we can regard this work not only as an instance of artification but also of desartification.

• UP

Yuriko Saito (Rhode Island School of Design)

Everyday Aesthetics, Artification, and World-Making

The world-making project is not a sole responsibility of professional world-makers, such as architects, planners, designers, and producers. Whether or not we are aware, all of us participate in this joint project with our everyday decisions and actions. This project is not limited to the creation of physical spaces and objects, but it encompasses our engagements with them, as well as our interactions with others. Together they determine the nature of the environment which we inhabit. Aesthetics plays an often unrecognized, but significant, role in directing this world-making project. Artification can provide an effective strategy in this regard.

However, the artification strategy can direct us either toward or away from a good life, good society, and sustainable future. After examining some possibly problematic consequences of artification in the world-making project, I will focus on its more promising potential by exploring

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Lena Séraphin
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Wolfgang Welsch
Christina Zetterlund

the way in which it helps nurture moral virtues, such as thoughtfulness, respect, and generosity. In particular, Japanese aesthetics encourages practicing what can be compared to an 'artification' strategy for cultivating and expressing these virtues. Through analyzing some examples from Japanese aesthetics, I will discuss how these moral virtues can literally be 'embodied' through an artistically-inspired practice.

• UP

Wolfgang Welsch (Friedrich-Schiller-Universität Jena)

Artification - While Art Is Turning to Aesthetics beyond Art?

• UP

Accepted Papers

Adam Andrzejewski (University of Warsaw)

Artification as an Inspiration for the Art Ontology

The main subject of this paper is to motivate the thesis that the process of artification, although quite new, may enable us to grasp the real ontological status of traditionally recognized artworks.

Firstly, the notion of artification is being clarified. I propose the distinction between "artificated" objects and artworks involving some non-art elements (e.g. bio-art). It is argued that the latter involve such elements as a result of a direct intention of the author (e.g. mixing art with non-art), whereas the former objects become art independently from the author's intention. This distinction motivates an initial definition of artification as a situation when – as a result of some interpretational processes – something which is not art (but is in contact with an artwork) changes into art (e.g. a part of the wall in graffiti-art).

Secondly, I present the theory adequately describing the artification situation: especially the process of "inserting" non-art objects into the art-world. I suggest that artistic creation ought to be treated as a kind of performative. Thus, its result is not only a physical object but also a linguistic state of affairs (that facilitates interpretation of a novel physical object). I argue that in the case of artification this state of affairs may expand on objects that are not art in the moment of artistic creation.

Finally, I highlight how the previous analyses may vail in the general ontology of art. As it is visible in the artification processes, artworks may be characterized by a two-dimensional structure: physical objects (broadly understood) and linguistic state of affairs. This fact entails serious ontological consequences. One of which is that matter of artworks (treated as composition of object and state of affairs) may be changing over the cultural reception without author's intention. Hence, it puts a different light on such issues as ontological completeness of artworks, cultural individuation, and authorship.

It is clear that theoretical considerations over artification deliver precious methodological approaches for investigations in the most complex artistic phenomena.

• UP

Artification as Modulation

This presentation takes as a point of departure a core idea of Merleau-Ponty, developed mainly in posthumously published work from his middle period, namely that the locus and genesis of expression are in the interface of subject and world. Expression, then, is not about bringing something from within the subject out into the world; rather, it takes place in the reciprocal give-and-take of world and subject. Rather than producing something novel it modulates what is given. Following Merleau-Ponty, expression is therefore kin to perception, especially when we truly attend to the world rather than only register or recognize according to given schemata.

Applied to art and for issues of artification, such an understanding of expression means at least two things. First, the boundary between art and non-art becomes relative: the arts are rooted in the engagement of fundamental processes of life. Second, being of the world, expression is also very much about a shared world – natural, social, even political, that is formed and transformed, articulated and rearticulated in expressive acts. Seen from this perspective, many processes of artification hook on to and strengthen the natural expressive character of human agency from within – rather than adding extraneous elements from outside. The germ of art is everywhere in human life. These ideas are illustrated and developed through some examples of contemporary public art.

- UP

Andrew Burton (Newcastle University)

Making Bithooras

This paper is an illustrated presentation and exploration of the project 'Making Bithooras' conducted in India in 2011.

Making Bithooras sets out to propose a new perspective on collaborative sculpture and on the relationship between contemporary sculpture and certain traditional functional objects made in India. Sculptor Andrew Burton brought together a group of 'bithoora' makers from a village on the edge to Delhi to create a new exhibition. Drawing on the traditional process of bithooras-making, they created a series of works of contemporary art for the National Crafts Museum. The project drew together the respective sensibilities of a western artist and a group of village women to explore whether they could generate new relationships between sculpture, material and process.

Bithooras are fuel stores made from thousands of 'ophlas' – hand sized cow-dung pancakes - clad with 'gobar'; raw cow dung. Their creation is a laborious process, but culminates in a sudden and spontaneous burst of abstract pattern making. These temporary and functional structures are created exclusively by women using only one material –cow dung - and without the intervention of any tool other than the human hand.

By situating a group of contemporary bithooras as an exhibition of contemporary art in the National Museum – a wholly new context, by asserting these as art and by foregrounding the women's elaborations on their usual practice, the project explored the potential of these objects as spectacular works of contemporary public sculpture and as emblems of innate sculptural creativity.

The paper explores these themes and tests some of the ethical and creative issues raised in collaborative working across cultures.

- UP

Carla Carmona

The phenomenon of *artification* has direct consequences for the relationship between art and social practices and takes a stance in the issue of the relationship between art and life. It is clear that when Duchamp turned around a toilet to create his *Fountain* he was making a statement about the latter while bringing together art and objects of everyday life and usage. It is particularly interesting to look closely into contemporary dance and its characteristic forms of *artification* in order to understand this.

However, focusing on that relationship has led to a disqualification of the notion of representation. This derogatory perspective is deeply connected to the understanding of representation as mimesis. But this is severely simplistic. I will refer to representation in a Wittgensteinian sense, that is, to his notion of “Darstellung”: organization, display, arrangement. I propose that this kind of representation does not interfere with the relationship between art and life. In fact, it can contribute to make it stronger and more visible. To do this, I will be paying attention to a set of examples from contemporary art and dance.

At the core of all this is a particular understanding of the relationship between content and representation and the Wittgensteinian notion of “practice”, a good window from which to look at artification itself.

- UP

Mafalda Damaso (Goldsmiths, University of London)

Forms of Relocation – Contemporary Art and International Politics

This paper is framed by broader discussions on the relation between representation, aesthetics and politics (Rancière: 2007, 2010). Specifically, using a recent event in the history of the United Nations (UN) as a case study, it will discuss the potential of art practices to unfold the complexity of the relation between international organisations and their spectators.

My presentation will start with a short analysis of the images used by Colin Powell in his address to the Security Council in 2003 and will then move to a discussion of artworks that focus on these images and political event. It will be argued that although both the original images and the artworks that draw on them are structured in similar ways (their understanding requiring the interdependence of cognition and affect as a way of making sense of the tension between the visible and the unrepresentable), the artworks are able to clarify the ways in which is structured the relationship between the UN and its citizens. This is made possible by means of their deployment of strategies of relocation – which can be understood as illustrating a specific form of ‘artification’.

- UP

Simona Erjavec (University of Primorska)

Maurice Merleau-Ponty – An Object of Artification?

We usually do not expect philosophy, or what we today call “theory,” to influence actual artistic practices except in general and vague ways. Some exceptions exist: Theodor Lipps’ theory of empathy influenced

expressionism, Freud's psychoanalysis influenced surrealism, Bergson's and anarchist ideas influenced futurism etc.

One such instance of a philosopher and his psychological and philosophical theory influencing art and artists is that of Merleau-Ponty. This is one of the rare cases where a contemporary philosopher exerted explicit and documented impact on concrete artists: his theory of perception impacted Giacometti, Richard Serra and a series of other artists.

In my paper I intend to show how Merleau-Ponty's philosophical and psychological ideas, arising from his phenomenology of perception and existential phenomenology, directly affected the works of two Slovenian painters, Gustav Gnamuš and Bojan Gorenc. In this way I want to prove that "artification" does not concern material objects only, but also ideas, with those of Merleau-Ponty for example, being perhaps an obvious instance.

• UP

Minna Haveri (Aalto University)

Self-Made Life – ITE Art and ITE Attitude

The acronym ITE comes from the Finnish words *itse tehty elämä*, i.e. self-made life. Originally ITE was the name of the project (started in 1998) that surveyed Finnish folk creativity and was conducted by the Union for Rural Culture and Education, but it soon spread to both general discourse and art jargon to mean Finnish contemporary folk art.

ITE art is art by self-taught artists. It represents creativity freed from folk art traditions but also from "white cube" conventions. ITE art means a dialogue with one's surroundings and a rich coexistence with the environment. It is a mixture of manual skills and folk aesthetics and has a connection to everyday chores. It differs from traditional folk art because in ITE art the main purpose is not to produce useful objects. Some craftsmen can create functional objects, but usually the usability value has been subordinate to self-expression and inventiveness.

Even though ITE art is open to multiple manifestations of everyday creativity, what we see in ITE art exhibitions are selected examples of contemporary folk art, mainly made by retired male rural citizens. In addition to this, there is a wide array of interesting expression of the ITE attitude without so strong (folk) artwork-like qualities. In my visually dominated presentation I shall focus on these borderline cases, showing both the origin and the future of ITE creativity.

• UP

Jèssica Jaques & Gerard Vilar (Universitat Autònoma de Barcelona)

Feeding Thought: Edible Art and Research Cooking

Artification has been a massive movement since the times of the First WW whereby art has expanded unstoppably its domain beyond its traditional *terroir*. After Duchamp, important milestones in that process were the full recognition of photography as art in the 70', or the recognition of appropriationism and graffiti as honourable artistic practices since the 80'. From the point of view of the philosophy of art, one of the most interesting movements in artification is taking place today with avant-garde cuisine or, as we prefer to say, *research cooking*. What creative cooks as Ferran Adrià, René Redzepi,

Massimo Bottura or Heston Blumenthal have been doing with his dishes and menus is artifying something considered until now as a mere craft or minor art. This is so because we are in presence of something new: a diner at elBulli was not merely an aesthetic experience of more or less tasty dishes, but an occasion to think with the senses about our body, its capacities to interact with the world, and the many ways to say something in a non propositional language, such as edible metaphors, ironies, and other tropes. Edible language is *edible art*, and edible art is a way to *feeding thought*. So, we propose to thematize this *flavouring turn* in order to establish a more systematic *Philosophy of Food* around some concepts as *artistic research, performativity, flavouring community, relationality* and other ones through which to continue the never ending task of rethinking old classical categories like sense, taste or aesthetic symbol. Finally, the artification of food from the side of cooks meets with the practices of artists working with food such Matta-Clark, Spoerri, Tiravanija, Miralda or Delvoye creating a problematic overlapping domain in contemporary art as the criticised participation of Adrià in the Documenta 12 showed.

• UP

Kari Korolainen (University of Eastern Finland)

Artification as an Articulation: Observations about the Empirical Study of Artification

There is a variety of the theoretical conceptions of artification (see Contemporary Aesthetics 4/2012). On the other hand, the empirical analysis of the interview conversations concerning decoration, art and artification demonstrates that there is a variety of conceptions in interviews as well (see Korolainen 2012, forthcoming).

In order to maintain the relevance of the concept of artification, and its variation, on the one hand, and the viability of the empirical study on the other, a methodologically sensitive study of artification is emphasised here. Hence, it is worthwhile to consider artification as an articulation (see Lawrence Grossberg (1992) *We Gotta Get Out of This Place*, pp. 37-69).

Artification, as an articulation, indicates that artification is understood as a construction produced during the study. Furthermore, many theoretical ideas and empirical discussions confront (ideas + practices) during the process. Unforeseen ideas appear, accordingly, the interpretation of artification elaborates. Often this elaboration is inflected by ideas outside the idea of artification. Conceptions such as; a distribution of sensible (Rancière), or account (Garfinkel), or affect (Deleuze & Guattari; Moussavi), had an important influence when analysing the interview discussions in this study, for example. These kinds of conceptions have an intermediate function between the theory of artification and the conversation about decoration, art and artification. They are capable of intermediate functions since they include methodological aspects from the start. It follows: with the assistance of these concepts, the examination is pointed to the factors comprising artification as an object of the study, as well as, methodological factors constructing the interpretation of artification.

To conclude: The empirical study of artification consists of: 1) the theory of artification (ideas), 2) the empirical material (practices), 3) the unforeseen ideas (ideas + practices), and 4) the methodological inspection (ideas + practises revisited).

• UP

Tereza Kuldova (University of Oslo)

Artification in Indian High Fashion: Elevating Value, Creating Distance and Redefining Indian Art

This paper, which is based on an ethnographic fieldwork in North India, deals with the interrelationships between Indian craft, fashion and art. In particular it looks at ways in which Indian fashion designers use references to art and position themselves in relation to the art world in various ways to elevate the value of their products and distance themselves from 'the mere craft' and add additional, superior value to fashion design, which is meant to come from its association with high art. The Indian fashion designer thus very often aims to become an "artist of luxury" along the lines of the famous European couturiers of the old days. The symbolic value of art through which the Indian fashion designer aims to elevate the value of his/her products however refers to modern, western inspired art not to traditional Indian art, which is in this respect positioned more along the lines of craft, as something inferior to what the designer imagines to be doing. The question is then, how do these processes of artification of Indian fashion and consequently also of everyday fashion in India influence Indian contemporary art that is turned into only one among many 'artsy' *objects of consumption* while at the same time a reference to art is sought to elevate value of other realms such as fashion?

• UP

Hanna Kuusela (University of Tampere)

Uncreative Artification of Everyday Texts

The presentation discusses processes of artification in the context of contemporary literature and writing. By concentrating particularly on the notions of *uncreative writing* (by Kenneth Goldsmith) and *unoriginal genius* (by Marjorie Perloff), the presentation discusses certain contemporary writing practices in relation to the growing interest in the idea of cultural commons.

The concepts of uncreative writing and unoriginal genius both refer to practices and processes through which existing texts or everyday texts are turned into Literature or literary Works. In other words, instead of emphasising the production of new texts these contemporary poetic practices encourage to organize, manage, conceptualize, and distribute already existing texts in new material forms and contexts (cf. readymades, conceptual art).

Consequently, the presentation elaborates different mechanisms through which both the social and economic statuses, or worth, of ordinary texts is altered. Through empirical examples, the presentation asks to what extent these practices are engaged with the varying logics of private ownership, and to which extent they can or aim to undermine it. Can they challenge some of the existing contexts of cultural production, or are they themselves caught up in the dynamics of post-fordist, knowledge-based economies in which almost all intangible and intellectual processes may be privately owned?

• UP

Jessica J. Lee

A Synthesised Approach for Everyday Aesthetics

Everyday aesthetics has emerged in recent years as a way in which aesthetics, broadly-speaking, can approach everyday life and

domesticity. One of the primary tensions that has emerged in such research is whether aesthetic models based on the experience of art can provide an appropriate way of appreciating everyday life. Christopher Dowling, in a recent essay in the *British Journal of Aesthetics*, argues that efforts to dissociate the everyday from art-based aesthetics underestimate the potential of traditional aesthetics to include non-art objects. Yuriko Saito, Kevin Melchionne, and Pauliina Rautio, among others, have taken approaches more tailored to everyday objects and practices themselves, generating the foundations of an everyday aesthetics.

Here, I will explore the ways in which an art-based approach to everyday aesthetics can be useful in contexts such as entertaining, and how notions of performance contribute to some aesthetic experiences in daily life. Ultimately, however, I note that art-based models of aesthetics greatly limit the experience of more engaged activities like cooking, cleaning, and even relaxing. The Kantian model of disinterestedness cannot account for activities and processes in which one is deeply invested in utilitarian, emotional, and social ways, indicating that an integration of aesthetic models – cognitive, non-cognitive, traditional, and experimental – can provide a more holistic account of everyday aesthetic experience. Through a number of case studies – on lifestyle magazines, on cooking, and on relaxation – I will consider the ways in which art-based and non-art-based models of aesthetics can be put to work in everyday life, and point towards the possibilities for a more integrative, synthesised approach.

- UP

Yrjänä Levanto (Aalto University)

A Description of a Metamorphosis

- UP

Tavi Meraud (Yale University, German Department)

Encountering Encountering: Sketches on the Impact of Artification on Art-itself

As someone who considers herself simultaneously a student of philosophy and “practitioner” of art – I find the concept of “artification” both fascinating and an urgent point of discussion. I am still trying to figure out a way of combining my parallel lives and so perhaps am myself a kind of evidence of artification, yet my talk will be more than a mere auto-ethnography. This impulse to bring together art and philosophy does not originate from some kind of personal intuition but from the recognition of something unique about the relationship between art and knowledge suggested, precisely, by this union. Art practice, therefore, and any kind of more institutionally standardized knowledge-mongering activity (here, the German word, *Wissenschaft*, captures what I mean by “knowledge-mongering”). There is already an “artified” term for this, in fact – practice as research (PaR): Artists who understand their practice as research in a sense quite akin to more traditional conceptions of academic research, or *Wissenschaft*.

The central issue of my talk would be to examine how focusing on this aspect of art – as philosophy or *Wissenschaft*, in short, a critical engagement with knowledge, is a very unique instance of artification. Specifically, it seems that most instances of artification would be a kind of mobilization of art for another end. Art would lose its autonomy. An example that immediately comes to mind is something like art therapy. In this instance of artification, art becomes the means to the end of therapy or some kind of rehabilitation. The end goes beyond

the regime of art, per se. But in the case of PaR, art is the means and the end. I will suggest that this is the case because art reveals, in a way that only art can, the fact that knowledge is constructed. Of course, these are all large claims that go beyond the scope of a brief talk, but my hope is to outline one possibility of understanding the effects of artification on art itself, as opposed to that which is, so to speak, artified.

- UP

Kaisa Mäki-Petäjä (University of Jyväskylä)

How to Be an Explorer of the World – The Art of Learning According to Keri Smith

Canadian artist/illustrator Keri Smith is known throughout the creative world for her books, particularly for *Wreck This Journal* (2007, Pedigree), *The Guerilla Art Book* (2007, Princeton Architectural Press), *Mess: A Manual of Accidents and Mistakes* (2010, Pedigree) and *How to Be an Explorer of the World – the Portable Art Life Museum* (2008, Pedigree). Her books are workbook-like manuals of creative attitude towards life in which she emphasises the importance of creative freedom, mistakes, serendipities, and happenstances for deeply meaningful learning.

In the course of this presentation I will explore Smith's approach to learning with the help of selected examples from her books. She draws inspiration from artists, but books are not how-tos of drawing, painting or of any art as such. Alternatively she combines artistic, playful attitude with the tradition of scientific observation thus artifying the later but simultaneously not declaring the activity she promotes as art-making. Instead she describes this activity as an exploration of the world, as self-guided learning.

Keri Smith's works offer one perspective about arts' role in education and learning, a subject examined and implemented for example in UNESCO Arts Education Program which promotes both learning through arts and learning in arts. Professor Anne Bamford's analysis of art education research for UNESCO, published as *The Wow Factor – Global compendium on the impact of the arts in education*, examined the differences between learning through arts and learning in arts. Keri Smith offers one set of answers for questions presented in Bamford's book: Why are arts taught in schools? What is good art education? What are the benefits of teaching creative subjects or using creative ways to teach?

- UP

Ossi Naukkarinen (Aalto University)

One Step Beyond

My paper has two aims:

- 1) To analyze artification as a strategy for escaping or stepping beyond both the art world and contexts that are not art. I will especially elaborate on the idea that both the contemporary art world and many non-art contexts share the tendency to measure things that are considered to be important. Measuring has not been typical for the art world for very long, but it is becoming more common, especially at art schools, museums, galleries, and other institutions. Prices, the number of exhibitions, media coverage, etc., are being monitored more and more often. My question is whether artification processes try to offer an alternative for this and, at the same time, keep up and

develop tendencies and values that used to be typical for the arts, but that no longer have a clear and strong position within them. These might include creativity, emotional gratification, and avant-garde-like experimentation.

2) To try to foresee what will happen next – how will "artifiers" take one step beyond the contemporary situation. For example, will the measuring tendency also conquer the artification processes? If that will happen, what then?

I will not summarize the contemporary discussion around the concept of artification but try to open up some new perspectives. By this I am hoping to promote open-minded discussion during the conference.

• UP

Jolanta Nowak (University of Melbourne)

Artification, Autonomy and Aesthetic Experience in the work of Marcel Broodthaers

To what extent is autonomy the precondition for the artification of objects and events? Autonomy, or the notion that in order to count as art an object or event need not conform to any criteria except its institutional nomination as art, is a defining feature of much modernist and contemporary practice. What are the implications of this autonomy for our experience of art?

This paper will investigate the conditions which provide for artification and will consider how, in turn, the notion of art's autonomy is modified through artification. Focusing on Marcel Broodthaers' *Musée d'Art Moderne*, this paper will examine the tension between the autonomy which enables an ordinary object to become a work of art (and thus art's separation from the everyday), and the persistent references to the extra-art realm that such objects make. At issue here is the significance of the tension between art and not-art which emerges from artification. What impact does this have on art's autonomy?

The paper will also consider another tension in Broodthaers' practice: the impact that autonomy has on our aesthetic experience of Broodthaers' objects. The paper will explore the possibility that the autonomy of art allows for the aesthetic experience of otherwise banal objects. Broodthaers' work mimics museum conventions, arguably encouraging a fascination with his de-contextualised individual objects. At the same time Broodthaers reveals the contingent nature of our experience of objects in the museum, a move which is read typically as undermining any possible aesthetic appeal. A key issue here is to analyse the role that aesthetic experience of artified objects plays in our understanding of the nature of art, if that nature is inseparable from a notion of autonomy. This paper is ultimately concerned with exploring what both artification and autonomy mean for contemporary art in the light of Broodthaers' *Musée*.

• UP

Hermann Pfütze

Pollution, Irony and Vanishing

At all historical times the state of the arts (as well as the state of nature) has always been socially mediated. Also the modern autonomy of art (and of nature) is a question of its social concept, which includes scientific and religious, economic and political conditions and intentions. For example, the dominant ideas,

controverses and practices of painting, that define what looks beautiful and what looks ugly, are similar in open and liberal societies at different times, as in the ‚golden age‘ of dutch global economy and in our times of western pop culture. But at the same times, under different conditions (the theocratic regime of the Spanish Empire and the ideological dictatorships of the Soviet Empire), art was dominated by completely different rules.

So, what is a culturally liable concept of ‚artification‘ (Verkunstung) today?

Is it more or less a marketing concept, that means beautification and uglification of the world, in terms of cosmetics and product design, of demolishing and rebuilding? Or is it meant critically, as a concept of aesthetic resistance against global art-and-design business? (For example Christo’s Wrappings, Beuys’ extended concept of art, Marina Abramovic’ critique of „art pollution“, Jochen Gerz’ „invisible artworks“ and Artur Zmijewski’s concept of not-art.) If so, ‚artification‘ can be discussed from two perspectives: The first is, what actually, and sometimes ironically, is called „non intentional“ design or art. And secondly, with Duchamp’s word, ‚not-art‘ as a concept of art, respectively ‚disartification‘ („Entkunstung der Kunst“, so Adorno’s term).

Therefore three „ways of world making“ (Nelson Goodman) by means of artification can be discussed: the business way, the non-intentional way and the way of disartification. – In short terms: pollution, irony and vanishing – a positive, a neutral and a negative option.

• UP

Yrjö Sepänmaa (University of Eastern Finland)

Flows, Vortices, and Counterflows: Artification and Aesthetization in Chiasmatic Motion on a Möbius Ring

My first question is the general orientation towards the aesthetic and artistic in our culture. Secondly, I deal with intentional and sought-for aestheticization and artification, which are driven particularly by art and aesthetic education. Thirdly, I concentrate on the effects of the change on people and culture, in general, and on art, in particular. The processes of art and the aesthetic have their counter-movements that create tension and dynamics. I characterize the flow pattern as chiasmatic motion taking place on a Möbius ring. Art and the aesthetic are a pair, the parts of which are related to each other through the question of beauty and ugliness. At times art and beauty move apart into invisibility and at times they approach and unite and again branch and divide into their own directions, while the internal protest movements of each simultaneously form chiasmatic relationships. There is neither direction nor stable motion; there are parallels and oppositions, rotations and vortices, faster and slower, arising and vanishing.

• UP

Lena Séraphin (Aalto University)

The Don Quixote Complex

Around ten years ago I read an article about an Austrian photographer, Andrea Meinin Bück (b. 1968). At the time, Meinin Bück worked as a photographer for the foundation Vera Incessu Patuit Dea. Her job was to document European cultural heritage with a focus on buildings under threat of demolition. In her work, she got to know

cultural heritage sites that were threatened because of aggressive new construction and inadequate resources for renovation. She became increasingly disillusioned about the factors that drove the preservation of cultural values. Her burning interest resulted in radicalisation.

During our correspondence we have been able to share things that we consider important. We have discussed the Don Quixote Complex, a state where fact and fiction get mixed up (Jay Martin 1988). In the novel written in the early 1600s by Miguel de Cervantes, the protagonist Alonso Quijano assumes a new identity in order to act according to the ideals he has adopted from chivalric romance novels. Meinin Bück, too, acted according to her ideals, believing that she was taking society to a better direction, but her dedication carried her to a borderline state.

In my paper I will do an in depth presentation of our correspondence. Through examples of artwork shown in our mutual exhibition in 2011 I will stress the art making process as a trigger factor for radicalization. Artification is discussed as a blurring of fact and fiction or a double bind of life and art. I ponder on the issue of involvement. The question is how aesthetic involvement can consist of voluntary and involuntary acts and what the outcome might be of a concealed process as a cultural script.

• UP

Pia Strandman (Aalto University)

ART in the Context of Healthcare

An Arts Based Service Concept for Care Units

From the 1990's on, there are several academic studies indicating that cultural consumption and cultural pursuits have a positive effect on health. In the care units, art is often seen a positive and meaningful element. However, the meanings are different and most personal. In fact, art might not have any impact at all.

The challenge is how to enhance the presence of art in care units. I've developed a service concept based of a co-creation process. The questions were: which hopes care units set on artists and art practitioners? What is the definition of art and what is found meaningful and functional by the perceivers/users in the context?

The service is meant for persons who are permanently living at care units - for audiences which don't have access to traditional art institutions/services. The service consisted of three different art exhibitions with related services and training. The development of the service was done in a team of three care units, three visual artists and an art museum. This abstract is based on the material of doctoral thesis (Aalto University), which is using methods of ethnography and collaborative action research. The point of view is that of an art practitioner, linked with cultural policy. Also approaches of marketing studies and service design are used.

The results show that "applying" art means *what kind* of art and the way *how* art is presented and which *qualities* the service is based on. In addition, it also showed that a specific art paradigm is needed in the context. The need to a multidisciplinary and interdisciplinary dialogue and co-creation is obvious. The process showed the importance of *specific skills and competencies* for artistic community.

• UP

Artifying Sports

My paper deals with the intentional approaches of integrating art and sport. When artification does not occur naturally, in the course of cultural changes, but it is generated through intentional operations, the process can be described as artifying. My objective is to investigate some operations used in the context of sport.

I will take a closer look at two cases where visual art and sport have been forced together in a context of a public festival. The cases explored are Kulttuurikuntoilun keskuspuisto (Central Park of Culture and Exercise) that formed a part of European Capital of Culture program in Turku 2011 and the Cultural Olympiad connected to the Summer Olympics in London 2012.

Kulttuurikuntoilun keskuspuisto was explicitly a local project concentrating in advancing citizens' everyday physical exercises. The central objective was to find adaptations of art and culture that can be used in connection to sport and exercise in order to encourage people for physical activities. The resulted projects varied from walking routes introducing local art, architecture and places of cultural interest to specially commissioned contemporary artworks.

Cultural Olympiad, a cultural program organized in connection with Olympic Games, has a tradition within modern Olympics. The objective of the current Cultural Olympiad in United Kingdom is to revive this tradition after some Olympiads low profile life and find a contemporary adaptation for it. The program of consist of different types of art projects and cultural events, but their connection to sporting activities is more or less vague. The four year (an olympiad) long project peaks during the summer 2012 as the London Festival, which is announced as "the country's biggest ever cultural celebration" (BBC 4.11.2011).

In both cases the variety of the events is great and not all of them are related to artification, but there are activities that serve as examples of intentional artifying of sports.

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Design and applied arts museums are among the few places where craft and design objects, items that constitute important parts of our everyday lives, are exhibited and accessible for thorough analysis and discussion. Yet, these are also places that contain a well established and wide-spread practice of making non-art objects into something that is to be consumed by an "art gaze". Here, things such as plates, typewriters, and even a helicopter, are put on show in the same fashion as a painting by Monet or a Calder sculpture. In effect, the museum display becomes a collection of readymades assembled by the museums' curators. At the museum, aesthetic appreciation of craft and design objects is govern art. The museum institutionalises craft and design as what Yuriko Saito in Everyday aesthetics calls "second-rate art" or "half art", in words coined around the 19th century. In this kind of display, the objects are withdrawn from an unruly everyday. It limits the definition of craft and design and confines aesthetic interaction with the objects. Or put differently, the museum display ducks the challenge of the everyday. This paper will briefly examine the aesthetic practice of the design and applied arts museum. But its main objective is to suggest a different curatorial method that widens the range of possible aesthetic positions by reading Bertold Brecht's theories on the epic theatre. This, I argue,

opens the overlooked everyday for investigation without it first having to become art.

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