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# Editorial

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Artykuł został opracowany do udostępnienia w internecie przez Muzeum Historii Polski w ramach prac podejmowanych na rzecz zapewnienia otwartego, powszechnego i trwałego dostępu do polskiego dorobku naukowego i kulturalnego. Artykuł jest umieszczony w kolekcji cyfrowej [bazhum.muzhp.pl](http://bazhum.muzhp.pl), gromadzącej zawartość polskich czasopism humanistycznych i społecznych.

Tekst jest udostępniony do wykorzystania w ramach dozwolonego użytku.

## Editorial

Contemporary aestheticism has achieved a peculiar status. It has been stated many times, that the majority of contemporary artists have turned away from aesthetics, and their art works become, possibly, 'a philosophical inquiry' or just a piece of broader culture rather than a direct cause of aesthetic experience. These days, the aesthetic function of art seems to be controversial and obsolete. However, on the other hand, our life itself is supposed to be an aesthetic creation. So, while the majority of contemporary art refuses to rely on 'retinal gratification' or aesthetic 'highs,' our daily experiences, from wanderings around shopping centers, through existential choices, to political events, are seen as a naturalized aesthetics. We have reevaluated so-called lower, bodily, senses, such as smell, taste, and touch. The olfactory, gustatory and haptic experiences are now recognized, along with visual and auditory, as full participants of our more and more intensive existence.

Some philosophers and publicists claim that because our lives become overly aestheticized, we already enter the stage of anesthetization. Some others lament that aesthetic experience has been reduced to emotional and sensuous intoxication. But there are still some, who, brushing away the forceful anti-aesthetic approach to art, dare to maintain that art has an aesthetic purpose. But even Arthur Danto, who famously outlaws aesthetics from the ontology of art, gladly admits:

There really would be a kind of aesthetic pathology in swooning over *Fountain* as if it were a work like *The Jewish Bride* or even *Bird Flight*, or in saying 'I'll take *Brillo Box*' when offered a choice between it and one of Cézanne's *compotiers* or some irises of Van Gogh.

Thus, some questions beg to be asked – why do we care about aesthetic art? why, although strongly contested, has aesthetic art never wholly disappeared from the world of art? and why does aesthetic art still matter?

Many thanks to all the Contributors to this issue of *Art and Philosophy (Sztuka i Filozofia)*, who decided to explore and discuss aesthetic art.