

Stella Aslani  
University of Ljubljana

## Everyday Aesthetics and the Dichotomy Between Routine and Charisma

### Introduction

A few years ago, the author of this paper engaged in a year-long photography project, taking a photo each day. The project was primarily initiated to cultivate a creative outlet during a period when the author's life lacked a discernible charismatic<sup>1</sup> element. In other words, the author sought to influence her life through art and creative expression, drawing inspiration from authors such as Friedrich Schiller and Arthur Schopenhauer, who highlighted the significance of art as the conveyer of truth(s) and, through this, as a catalyst for meaningful change.<sup>2</sup> The author's objective was to explore facets of herself, human nature, the creative process, and other themes that had not yet crossed her mind at the project's inception, but rather emerged as serendipitous by-products throughout its duration.

The author embarked on this project with the intention of breaking her routine, and initially, it proved to be a resounding success. Each day, she eagerly sought out the extraordinary details and scenes within the seemingly ordinary things around her. This not only infused her life with a charismatic element but also imbued the objects themselves with a sense of allure. However, the author soon realized that the very act she consciously undertook to break free from her routine had inadvertently become a new routine – a realization reminiscent of Schopenhauer's philosophy

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- 1 The term charismatic is used here with reference to Max Weber's definition of charisma - "The term 'charisma' will be applied to a certain quality of an individual personality by virtue of which he is set apart from ordinary men and treated as endowed with supernatural, superhuman, or at least specifically exceptional powers or qualities." (Weber, 1968, 48). However, in the context of the paper the term is employed more generally rather than exclusively pertaining to an individual
  - 2 Both Friedrich Schiller, in his work *On the Aesthetic Education of Man*, and Arthur Schopenhauer, in his work *The World as Will and Representation*, explore various aspects of society, life, human nature, and the transformative power of art. According to Schiller, art has the capacity to initiate change by bridging two contrasting human impulses: the sense impulse and the form impulse. This bridging is accomplished through a third impulse known as the play impulse. On the other hand, Schopenhauer proposes that art can momentarily alleviate the inherent suffering experienced by humans. By engaging in aesthetic contemplation, individuals can transcend the Will and become pure, Will-less subjects, offering a temporary respite from suffering.



regarding the Will and suffering, which cautions against the absence of a permanent state of being a pure, Will-less subject. The initial excitement of engaging in a creative endeavour gradually waned, replaced by a sense of obligation to take a daily photo. This obligation manifested in the quality of the photos themselves, and even influenced the chosen motifs.

It thus emerged that art, in contrast to popular belief, can also assume a routine-like nature, prompting the author to contemplate the following: If art can encompass both the extraordinary and the routine, could everyday life similarly possess elements of both routine and extraordinariness? Is it conceivable that the dichotomy between art and life is not a true dichotomy? To address these inquiries, the paper delves deeper into how proponents of everyday aesthetics define key terms such as everyday life, art, routine, and charisma.

## Beyond Aesthetics: Everyday Aesthetics

Defining everyday aesthetics – along with associated terms such as everyday life, art, routine, and charisma – from the perspective of everyday aesthetics can pose challenges. Different theorists approach everyday aesthetics in various ways, with some perceiving it solely as the aestheticization of everyday behaviour, while others employ it to classify everything “that is not fine art or does not come from the natural environment” (Naukkarinen, 2013). Meanwhile, certain theorists adopt a middle ground in their definitions of everyday aesthetics. However, regardless of the chosen approach, it remains indisputable, as demonstrated by Katya Mandoki in her book *Everyday Aesthetics: Prosaics, the Play of Culture and Social Identities*, that it is not only possible but crucial to expand the domain of aesthetics to encompass the multifaceted nature of everyday life.<sup>3</sup>

In the mentioned book, published in 2007, but having roots in the early 1990s when Mandoki first coined the term *prosaics*, she defines the term as follows:

In *prosaics*, however, the aesthetic is related to experience as the live dimension of reality without necessarily implying any relation to beauty or pleasure. For that reason *prosaics* can be considered close to a philosophical and anthropological aesthesiology (for example, as the study of the cultural operation of the senses) or part of a socio-aesthetics (as the unfolding of aesthesis in social life). *Prosaics* is concerned both with aesthetic mechanisms and with their effects upon sensitivity. (Mandoki, 2007, 74)

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3 It is noteworthy that the field of aesthetics, since its establishment in the 18<sup>th</sup> century by Alexander Gottlieb Baumgarten in his book *Aesthetica*, has focused on the study of “natural objects and phenomena, built structures, utilitarian objects, and human actions, to what is today regarded as the fine arts” (Saito, 2019). Baumgarten defined aesthetics as the science of sensory knowledge. However, the scope of aesthetics, especially since the beginning of 19<sup>th</sup> century, has been mostly confined to the realm of artistic expression and “increasingly focused on the fine arts” (Saito, 2019).

Mandoki delves into the examination of various everyday cultural practices and their playful nature. She advocates for the expansion of aesthetics to encompass the realm of everyday life. Mandoki builds her thesis by asserting that elements within one's daily life possess an additional dimension beyond their informative and functional value. Whether it is ordinary conversations, political propaganda, the media, government, or fashion, she argues that this additional dimension constitutes the aesthetic. In her writings, Mandoki highlights the presence of this aesthetic dimension in everyday phenomena:

By aesthetic devices, identities for commodities are fabricated to tempt the consumer, for nation states to achieve cohesion, for religions to instill devotion, and for professionals to persuade upon their credibility. Aesthetics have a definitive role also in arguing for the innocence or guilt of a defendant, in favoring one political candidate over another and certainly in recruiting volunteers for virulent organizations. There is no social group that does not generate some form or another of aesthetics. (Mandoki, 2007, xv)

Moreover, Mandoki follows Johan Huizinga's view on play preceding culture:

Play is a voluntary activity or occupation executed within certain fixed limits of time and space, according to rules freely accepted but absolutely binding, having its aim in itself and accompanied by a feeling of tension, joy, and the consciousness that it is 'different' from 'ordinary life'. (Huizinga, 1955, 28)

She thus argues that play and aesthetics are the same, and that, as she writes:

[...] prosaics does not explore aesthetics *in* culture focusing on artistic displays or decorative elements in daily life, but the aesthetics *of* culture, namely how culture is inherently woven by aesthetic games. (Mandoki, 2007, 93)

In essence, Mandoki explores various cultural practices and reveals their underlying playful nature. She emphasizes the significance of extending aesthetics beyond its conventional boundaries and incorporating the realm of everyday life. Mandoki argues that everyday life is rich with aesthetic experiences and elements, and stresses the importance of recognizing and appreciating them. By doing so, she challenges the notion that aesthetics is solely limited to art and beauty, encouraging a broader understanding of aesthetics in the context of everyday existence:

[...] art and reality, like aesthetics and the everyday, are totally entwined, not thanks to the explicit will of the artist, but because there is nothing further, beneath or beyond reality. (Mandoki, 2007, 16)

One could argue that the ubiquity and commonplace nature of the everyday practices Mandoki explores often leads to their neglect or insufficient attention, preventing a thorough investigation of their significance. Similarly, everyday aesthetic experiences may also go unnoticed or underappreciated. Addressing this gap, Yuriko Saito's book *Everyday Aesthetics*, published shortly after the Mandoki text considered here, examines one's daily aesthetic experiences and their profound influence on the state of the world and the quality of life. Saito emphasizes the interconnectedness of aesthetics and everyday life, highlighting how these experiences shape our perception and impact our surroundings. As Saito writes:

[...] everyday aesthetic tastes and attitudes often do lead to consequences which go beyond simply being preoccupied with and fussing with the surface, and that they affect not only our daily life but also the state of the society and the world. (Saito, 2007, 55)

In her work Saito thus explores the aesthetic evaluation of unique signs found in objects or phenomena, looking into the responses elicited by different manifestations of transience and the aesthetic expression of moral values. Saito also examines the moral, political, existential, and environmental ramifications arising from these issues and other related topics. By investigating these aspects, she sheds light on the broader implications of aesthetic experiences in relation to our moral and social contexts.

What is intriguing about Saito's writing is her emphasis on surpassing the traditional focus of aesthetics solely on fine art and beauty, aligning with Mandoki's perspective. Saito also highlights the significance of moral-aesthetic judgments in everyday life. She argues that "a person's aesthetic sensibility [...] can be an important measure of his moral capacity" (Saito, 2007, 238). Moreover, she posits that every individual, not just artists and creators, bears a moral-aesthetic responsibility. As Saito puts it, "everyone's engagement in this on-going project of literal world-making, I believe, is as important as every citizen's political participation in democratic society" (Saito, 2007, 241). As such, it is not surprising that she considers the participatory aspect of everyday aesthetics to be crucial.

Everyday aesthetics, I firmly believe, has to be a part of the strategies for the project of world-making, to which all of us in some way participate, both personally and professionally, sometimes quite consciously and some other times unwittingly. (Saito, 2007, 244)

## Everydayness vs. Non-Everyday-Like

In his article titled “What is ‘Everyday’ in Everyday Aesthetics?”, Ossi Naukkarinen approaches the question of defining everyday aesthetics. While Mandoki and Saito primarily emphasize the extension of mainstream aesthetics to encompass everyday life and the participatory role of everyday aesthetics, Naukkarinen’s main focus, as suggested by the title, centres around understanding the concept of the everyday itself.

According to Naukkarinen, everyday life is “the unavoidable basis on which everything else is built” (Naukkarinen, 2013), and it is an essential and inescapable aspect of human existence. He acknowledges that a life devoid of everydayness is practically inconceivable, emphasizing the pervasive nature of the everyday in our lives. In his article, Naukkarinen introduces a framework that distinguishes between everydayness and non-everyday-like experiences. He illustrates the role of art as a positive disruption of routine, offering an example of something that surpasses the ordinary. However, Naukkarinen highlights that while artworks may generate extraordinary experiences for some individuals, they can be familiar and everyday-like for others. As a result, he concludes that “everyday aesthetics cannot be defined by saying that it is the aesthetics of non-art (or non-nature), or that art-related aesthetics is necessarily something that is unsuited for the everyday contexts” (Naukkarinen, 2013).

Naukkarinen takes a unique approach to defining everyday aesthetics, proposing that art and art-related experiences can be integral to one’s everyday life. He recognizes that there is not a single definitive definition of aesthetics, but rather a multitude of interconnected interpretations that are relevant to everyday aesthetics. However, what is particularly noteworthy in Naukkarinen’s article is the recurring emphasis on two concepts: everydayness and non-everyday-like. These concepts bring attention to the perceived dichotomy between art and life, even in situations where art forms part of one’s everyday experience. Despite art’s integration into everydayness, the distinction between the ordinary and extraordinary persists.

In his article “On the Aesthetics of the Everyday: Familiarity, Strangeness, and the Meaning of Place”, Arto Haapala examines the concepts of familiarity and strangeness from the perspective of place. He argues that human beings naturally seek familiarity and create a sense of familiarity in their surroundings. On the other hand, art is often presented in contexts that evoke a sense of strangeness. Haapala suggests that aesthetics tends to prioritize maximizing the element of strangeness and minimizing familiarity in order to create aesthetic experiences.

Haapala’s perspective on familiarity and strangeness, which corresponds to routine and charisma, aligns with the viewpoints of Naukkarinen and Saito regarding everyday aesthetics. Each of them, in their own unique manner, highlights the significance of routine or everyday experiences rather than solely focusing on the extraordinary or

charismatic elements.<sup>4</sup> Saito, for instance, identifies two ways in which individuals appreciate the everyday. The first, referred to as the normative approach, involves seeking the extraordinary within ordinary circumstances:

There are many aesthetic gems hidden in our everyday life, but we do not notice, let alone appreciate, most of them because we usually do not engage with them as aesthetic objects. Here we appreciate the help provided by photographs, literature, and other visual arts for revealing, highlighting, and illuminating those aesthetic treasures. (Saito, 2007, 244)

On the other hand, the second approach, which Saito adopts in her emphasis on the moral dimension of everyday aesthetics, can be characterized as a descriptive approach. This perspective focuses on recognizing the value of the ordinary within everyday experiences, as Saito elaborates in her writings. It involves appreciating the inherent qualities and significance of the ordinary without the need for exceptional or extraordinary elements:

Everyday aesthetics, I argued, should not be exclusively concerned with discounting ordinary and seemingly pragmatically directed reactions that often result in various actions, such as cleaning, throwing away, purchasing, and preserving, while promoting positive aesthetic experiences from unlikely objects and phenomena from our daily life. I hope to have shown in the preceding discussion that this first kind of reactions are actually not that simple; nor are they insignificant because of possible consequences that affect the quality of life and the state of the world. (Saito, 2007, 245)

Haapala expresses a similar viewpoint by writing:

I think we should simply become more aware of the pleasurable aspects of the everyday without making them objects of aesthetic appreciation in the traditional sense. Perhaps we could give new meaning to the phrase ‘the aesthetics (or the art) of living,’ that is, to value the particulars of the everyday. This adds a new dimension to our aesthetic thinking, a dimension that is indeed domi-

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4 The remaining part of the paper will continue to use the opposition between routine and charisma to explore the dichotomy between the virtues of everyday life and the virtues of art. This terminological pair is considered more effective in capturing this dichotomy than other pairs such as everydayness and non-everyday-like, ordinary and extraordinary, or familiarity and strangeness. In this paper, the term routine is used as a broad term encompassing everything that is regular and customary, while charisma serves as an umbrella term for everything that deviates from the ordinary and approaches the substance traditionally associated with art.

nant in our daily life. Aesthetics does not have to be only about the extraordinary; it can also be about our daily routines. (Haapala, 2005, 52)

Naukkarinen also affirms this perspective by stating that:

The point of my approach is that should our aesthetic approach really be of an everyday type, we should evaluate and handle things rather routinely, easily and repeatedly, not experimentally, not in atypical and challenging ways, not aiming to broaden our possibilities. Instead, we should aim at what is normal and non-spectacular to us, at something that does not stick out from the mat of normalcy but supports the routine. (Naukkarinen, 2013)

However, no matter which of the two approaches one decides to take, be it normative or descriptive, and regardless of the preferred set of terms, such as everydayness/non-everyday-like, familiarity/strangeness, or routine/charisma, it is apparent from the above discussion that the authors of everyday aesthetics tend to focus on the ordinary and everyday life, in contrast to the more traditional emphasis on the charismatic and art. It is not surprising, then, that one would conclude that the dichotomy between art and life lies at the very core of everyday aesthetics, as is the case with Schiller's writings on the dichotomy of human nature.

## A Dichotomy That Is Not

Consider Mandoki's exploration of the myth of the opposition between art and life in her chapter *The Myths of Aesthetics*:

To insist on the separation between art and life equals to believing in the separation between science, technology, philosophy, and life. All are ways for the appropriation of reality, ways of seeing and understanding life, and of transforming it. (Mandoki, 2007, 16)

From this it is reasonable to conclude that the aforementioned dichotomy is not a genuine dichotomy, but rather an artificially imposed one. Furthermore, the terms routine and charisma are not inherently opposing terms, unlike Schiller's sense and form impulses that require bridging, as Schiller himself expresses it:

We have now reached the conception of a reciprocal action between the two impulses, of such a kind that the operation of the one at the same time confirms and limits the operation of the other, and each one severally reaches its highest manifestation precisely through the activity of the other. (Schiller, 2004, 73)

Instead they are terms that share a resemblance with Schopenhauer's concepts of the beautiful and sublime, as he defines them in his writings. According to Schopenhauer, these terms encompass a spectrum of states rather than a singular dichotomy. As Schopenhauer himself eloquently expressed:

The feeling of the sublime is distinguished from that of the beautiful only by the addition, namely the exaltation beyond the known hostile relation of the contemplated object to the will in general. Thus there result several degrees of the sublime, in fact transitions from the beautiful to the sublime [...] (Schopenhauer, 1969, 202)

The author of this paper noticed and experienced first-hand the lack of a clear distinction between the terms routine and charisma through her photography project. Initially, she was surprised to discover that the act of breaking her routine had become a new routine in itself. However, as she continued with her project, she observed how her routine would transform into charisma, and then back into routine, sometimes in a matter of seconds.

Upon reflection, it becomes apparent that the project itself can be characterized as a dynamic and ongoing endeavour, comprised of a minimum of 12 distinct stages, each of which can be further subdivided into their own sub-stages, and so forth. It is worth noting that this project is still in progress, continually evolving. The initial stages involved the conception and initiation of the photo project, followed by a year-long process of taking a photo every day. While these two stages may seem to encompass the entirety of the project, the author's discoveries during this journey, particularly the constant interplay between routine and charisma, indicate otherwise. Therefore, the project extends beyond these initial stages, unravelling new layers of meaning and depth.

After the culmination of the year-long process of taking a photo a day, the idea to showcase the project through an exhibition emerged, roughly around that time. This notion sparked the initiation of searching for a suitable venue, and once found it led to conceptualizing of how the exhibition would be presented within that specific space. Subsequently, the preparation process for the exhibition commenced, accompanied by the idea of an opening event. This event marked the beginning of the exhibition, which lasted approximately two months. As the exhibition concluded, the idea of its end materialized, prompting the subsequent process of dismantling the exhibition and engaging in post-exhibition tasks. This, in turn, prompted the idea of incorporating the project into a paper, and thus initiated the process of writing about it within the text. In summary, the stages involved in the project can be outlined as follows:



1. The initial idea and initiation of the photo project.
2. The year-long process of taking a photo each day.
3. The idea and initial steps to showcase the photo project through an exhibition.
4. Searching and finding a suitable venue for the exhibition.
5. The idea and initiation of conceptualizing the exhibition's presentation at the chosen venue.
6. The preparation process for the exhibition.
7. The idea and initiation of the exhibition's opening event.
8. The two-month duration of the exhibition itself, showcasing the photo project at the venue.
9. The idea and initiation of concluding the exhibition.
10. Dismantling the exhibition and engaging in post-exhibition tasks.
11. The idea and initiation of incorporating the project into the paper.
12. Writing about the photo project in the paper.

At this point it is important to mention John Dewey's influential work *Art as Experience*, published in 1934, which has served as a foundational source of inspiration for scholars and practitioners in the field of everyday aesthetics. Dewey's profound exploration of "having *an* experience" underscores the notion that aesthetic experiences can manifest in various facets of daily life, transcending traditional boundaries and confined settings. According to Dewey, the aesthetic quality of an experience does not hinge on a specific object or situation, but rather resides within the character of the experience itself.

In the context of a photography project, this perspective implies that the organization, execution, and reception of such a project can all be viewed as components of an aesthetic experience. Just as Dewey emphasizes that aesthetics can permeate activities as diverse as solving mathematical problems or enjoying a meal, the phases of a photography project – from planning and execution to audience reception – can be seen as integral parts of the broader aesthetic encounter.

Likewise, Marina Abramović's work in performance art extends well beyond the actual performance itself. Her meticulous preparations leading up to a performance hold paramount significance, as they contribute substantially to the overall aesthetic experience. Abramović's approach aligns with Dewey's view that aesthetics can be found not only in the final presentation but also in the process, preparation, and the entire journey leading up to the artistic moment. In this way, Dewey's philosophy provides a framework for understanding and appreciating the holistic nature of artistic endeavours, where the boundaries between organization, preparation, execution, and reception blur, forming an inseparable tapestry of aesthetic experience.

Turning the attention back to the aforementioned photography project, each of the project's stages, along with their respective substages and sub-substages, serves as a compelling illustration of the blurred boundaries between routine and charisma. The continuous transitioning between these two concepts is evident throughout the entire project. As a result, the terms routine and charisma no longer adhere to a rigid dichotomy between everyday life and art. Instead, they merge, giving birth to a multitude of states that encompass routine-charisma and charismatic-routine, each distinguished by subtle nuances. Furthermore, this merging of routine and charisma instigates three significant effects of the project:

1. Effect on the author's life – while certain effects of the project on the author's life have been previously mentioned in this paper, it is important to acknowledge that the true extent of these effects is challenging to quantify. Similar to the complex nature of the stages, substages, and sub-substages, the impact on the author's life is vast and multifaceted. It has shaped and will continue to shape the author's experiences and perspectives. The project has likely influenced the author's artistic sensibilities, personal growth, and creative journey, leaving an indelible mark that extends beyond the confines of the project itself.
2. Effect on the lives of the people who have:
  - followed the process of the photo project via social media platforms and got inspired by it – by providing a window into the project's development, these individuals were able to witness the artistic journey, the challenges faced, and the creative breakthroughs achieved. For those who were inspired by the



Figure 1: Snapshot of an Instagram Mention/Comment Showing the Direct Impact the Project Had in Inspiring @gardenstateglasswork.

project, it served as a catalyst for their own creative endeavours. The project's ability to capture routine and charisma in everyday life likely resonated with them, encouraging them to explore and express their own unique perspectives on the world around them.

- witnessed the project in the form of an exhibition, which in turn moved, inspired, or touched them and made them think and reflect upon their own lives – by presenting the interplay between routine and charisma in everyday life, the exhibition prompted viewers to contemplate their own lives and experiences. It encouraged introspection and reflection, inviting them to examine the beauty and significance of their own routines and moments of enchantment. It moved beyond the boundaries of the art space, leaving a lasting impact on the way individuals thought and interacted with their own lives.

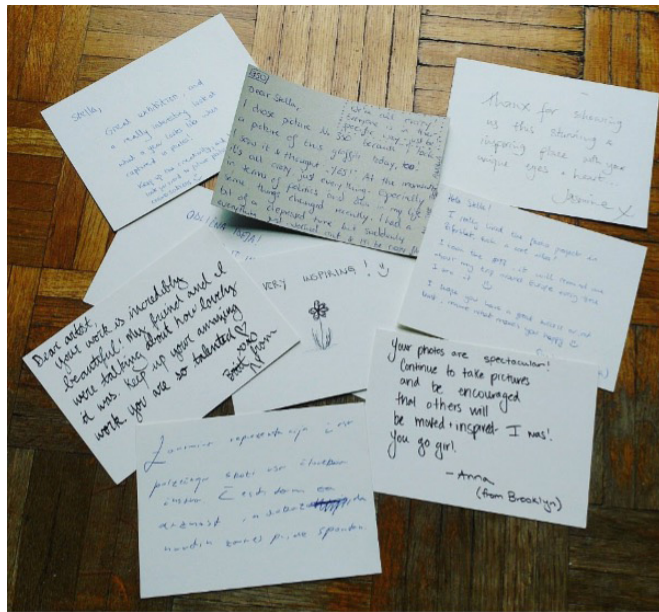


Figure 2: Photo of the Impressions Written to the Author by the Visitors to the Exhibition Showing the Impact the Project in the Form of an Exhibition Had on Them.

- Effect on the paper at hand – the project itself served as a direct and significant influence on the current paper. It functions as a tangible and illustrative example of the differentiation between routine and charisma, and the continual shifting and blending of these two concepts. The project's exploration of the interplay between routine and charisma provides a rich foundation for the paper's analysis and discussion of everyday aesthetics.

Indeed, the evolving nature of the project and the intricacies it encompasses make it challenging to ascertain if the effects discussed thus far are exhaustive. The project, initially appearing as a charismatic intervention in routine everyday life, reveals its depth and complexity when examined closely. The breakdown of the project's stages and the exploration of its nuances shed light on the intricacies that challenge the notion of a straightforward dichotomy between art and life.

By delving into the subtleties of the project, it becomes evident that the supposed dichotomy between art and life is not as clear-cut as it initially seemed. The project blurs the boundaries between routine and charisma, exposing the interplay and transitions between these concepts. This nuanced understanding disrupts the simplistic distinction between art and everyday life, prompting a deeper exploration of their interconnectedness.

Therefore, it is plausible to suggest that the effects discussed earlier might not encompass the entirety of the project's impact. The evolving nature of the project and its ability to reveal new layers of meaning and understanding indicate that there may be additional effects that have yet to be fully explored or comprehended. The project's complexities challenge us to embrace the subtleties and embrace the evolving nature of the relationship between art and life.

## Conclusion

The introduction and exploration of terms such as everyday life, art, routine, and the extraordinary within the field of everyday aesthetics have revealed that the dichotomy between art and life is central to this discipline. While various approaches to bridging this dichotomy have been proposed by everyday aesthetics theorists, the fundamental question remains: is this dichotomy a genuine one or merely artificially imposed?

Drawing on the notions of routine and charisma as discussed by everyday aesthetics theorists and Schopenhauer's distinction between the beautiful and the sublime, it becomes evident that even within the field of everyday aesthetics it is difficult to completely separate art from everyday life. This interconnectedness is further exemplified by the nuances observed in the photography project considered in this text, specifically in its ability to oscillate between routine and charisma. Consequently, this project not only impacted art itself, but also left a lasting impression on the fabric of life.

Therefore, this paper suggests that future studies in everyday aesthetics should not focus solely on routine or charisma, but rather explore the interactions between them and more, such as routine within routine, charisma within routine, charisma within charisma, and routine within charisma.<sup>5</sup> By doing so, it becomes possible to move

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<sup>5</sup> It is worth noting that some contemporary theoreticians in the field of everyday aesthetics have addressed this line of reasoning in their recent works. They either advocate for the inclusion of gradation

beyond the traditional opposition between art and everyday life, considering them as two points on a continuum rather than as stark opposites.

By embracing the interplay of routine and charisma within everyday aesthetics, the latter would not only move away from what Mandoki would classify as aesthetics, since the aesthetics insists upon the separation between art and life, but also set an example for other disciplines such as philosophy, science, and technology. These fields have often emphasized their separation from life in their attempts to observe, comprehend, and manipulate it. However, they may have overlooked the true nature of the dichotomy they insist upon.

Rather than perpetuating a strict division, these disciplines could benefit from recognizing the mutual interdependence and inseparability of art, life, philosophy, science, and technology. Just as routine and charisma coexist and intertwine within everyday aesthetics, these areas of study can acknowledge their interconnectedness and bridge the gap between theory and practice. By doing so, a more holistic understanding of the world can be achieved, enabling a deeper comprehension and transformative potential that transcends artificial boundaries.

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(Leddy, 2015), or emphasize that the demarcation between routine and charisma, although prevalent in discussions of the everyday, should not be perceived as rigid, static, or immovable (Haapala, 2017). Nevertheless, the dichotomy between art and life continues to persist in the more recent works.

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## **Everyday Aesthetics and the Dichotomy Between Routine and Charisma**

**Keywords:** everyday aesthetics, art, life, dichotomy, routine-charisma spectrum

Everyday aesthetics, at its core, is based on the supposed dichotomy between art and life, considering life as something routine-like, and art as the breaking of the routine, something charismatic. Different authors of everyday aesthetics use different words to describe this dichotomy. For example, in his article “What is ‘Everyday’ in Everyday Aesthetics?”, Ossi Naukkarinen simply uses everydayness and non-everyday-like, while Arto Haapala, in his “On the Aesthetics of the Everyday: Familiarity, Strangeness, and the Meaning of Place” uses the terms familiarity and strangeness. The authors also propose different ways of bridging this dichotomy. However, as the paper shows, the real question is not how to bridge the dichotomy itself but rather whether the dichotomy exists in the first place. Moreover, the paper suggests a change of direction in future investigations of everyday aesthetics, and focusing on the nuances that exist on the routine-charisma and charismatic-routine spectrum, supported by academic research and the personal account of the paper’s author art project. Moreover, the implications of this shift extend beyond the boundaries of everyday aesthetics.

## **Estetika vsakdanjega življenja ter dihotomija med rutino in karizmo**

**Ključne besede:** estetika vsakdanjega življenja, umetnost, življenje, dihotomija, spekter rutine in karizme

Estetika vsakdanjega življenja v svojem bistvu temelji na domnevni dihotomiji med umetnostjo in življenjem, pri čemer življenje obravnava kot nekaj rutinskega, umetnost pa kot izstop iz rutine, kot nekaj karizmatičnega. Različni avtorji estetike vsakdanjega življenja uporabljajo različne besede za opis te dihotomij. Ossi Naukkarinen na primer v članku »Kaj je ‘vsakdanje’ v estetiki vsakdanjosti« uporabljajo preprosto besedi vsakdanjost in nevsakdanjost, Arto Haapala pa v članku »O estetiki vsakdanjosti: domačnost, tujost in pomen kraja« uporablja izraza domačnost in tujost.

Avtorja predlagata tudi različne načine za premostitev te dihotomije. Vendar pa, kot je razvidno iz članka, pravo vprašanje ni, kako premostiti dihotomijo, temveč ali dihotomija sploh obstaja. Poleg tega članek predlaga spremembo smeri prihodnjih raziskav estetike vsakdanjega življenja in osredotočenje na odtenke, ki obstajajo na spektru rutina–karizma in karizma–rutina, kar je podprto z akademskimi raziskavami in osebnim pričevanjem avtorice članka o umetniškem projektu. Poleg tega posledice tega premika presejajo meje estetike vsakdanjega življenja.

### **About the Author**

**Stella Aslani** is a PhD candidate at the University of Ljubljana. Her current research is centred around art, human nature, epistemology and ontology, with a strong emphasis on critiques of contemporary society. She publishes scientific publications, as well as poetry, dabbles in photography and organizes various conference.

Email: [stella.aslani888@gmail.com](mailto:stella.aslani888@gmail.com)

### **○ avtorici**

**Stella Aslani** je doktorska kandidatka na Univerzi v Ljubljani. Njeno trenutno raziskovalno delo se osredotoča na umetnost, človeško naravo, epistemologijo in ontologijo z močnim poudarkom na kritiki sodobne družbe. Objavlja znanstvene publikacije in poezijo, ukvarja se s fotografijo in organizira različne konference.

E-naslov: [stella.aslani888@gmail.com](mailto:stella.aslani888@gmail.com)