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***Everynight Aesthetics:
What Would Be Different from Everyday Aesthetics?***

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ABSTRACT. This paper aims to open new analytical perspectives on some understated or neglected areas of the ordinary aesthetic life: the *nightly* aesthetic phenomena, activities, experiences and objects. While Everyday Aesthetics (EdA) employ the “everyday” as a key concept for understanding the characteristics of our *daily* aesthetic life, I use the concept of “everynight” for offering insights into the complementary area of our *nightly* aesthetic life, and exploring the possibility of a genuine subfield called *Everynight Aesthetics* (EnA). I argue for EnA as an equivalent of EdA but complementary to it, aiming to map out, explore and account for different areas of the ordinary nightly aesthetic life: the world of *night work*; the regular, ordinary *social nightlife* and the *private nightlife*, seen as practices of self-expression, self-fashioning and well-being; the *dreams*, from wakeful dreams or reveries to nighttime dreams; the *night objects*. These are familiar to everyone yet remains largely unnoticed and not addressed systematically until now. The main questions concern how everynight or nightly activities are enacted by people and how this *nightness* affect their aesthetic life as well as the status of nightly objects compared to daily ordinary objects. In answering these questions, the paper is not only promoting a more inclusive and diverse understanding of our aesthetic life, but it also seizes upon a current major mutation in understanding “aesthetics” and the “aesthetic”.

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1. Introduction

In the recent subfield of philosophical aesthetics called Everyday Aesthetics (EdA), the *everyday* is a key concept for understanding the characteristics of our *daily* aesthetic life, notably the repeatability, commonality, familiarity and ordinariness of our daily activities or experiences (Saito, 2019). The experience itself is generally defined as a “general flow of conscious life” (Shusterman, 2006, p. 217), first and foremost when we are *awake*, as Alfred Schutz emphasized in *The Problem of Social Reality* (1962). For him, the world of everyday life is our paramount reality, the inter-subjectively shared reality of pragmatic action, where we are awake and working in standard time. In this view, the everyday world of working is the archetype of our everyday experience of reality, as distinct from other realities experienced as “finite provinces of meaning”, such as the personal worlds of dreams, of imageries and phantasms, as well as the worlds of art, of religious experience, of scientific contemplation, and so on (Schutz, 1962, pp. 231–232; Eberle 2014, p. 139; Ratiu, 2017, p. 43). Therefore, while going beyond the conventional approaches of art works and related experiences, the field explored by EdA remains specifically that of the aesthetic dimensions of our *daily* activities, experiences, or interactions with ordinary objects, while the core of the quotidian is equated with the “everydayness” equated with *dailiness*.²

All these insights are indeed important when analyzing our everyday aesthetic life. For instance, I have recently addressed the aesthetic dimension of the everyday world of work, which is usually neglected by the mainstream EdA (Ratiu, 2023). Nevertheless, they trigger questions about other neglected areas of our ordinary aesthetic life or experiences: What about our *nightly* or “everynight” activities or experiences? What about our experiences when we are not awake? Is *dreaming* – understood both as night- and daydreaming, including fantasizing or wakeful dreams – to be excluded from the flow of one’s aesthetic life? Arthur Danto assuredly would say no, at least for the *wakeful dreams* that he identified as another condition in the definition of art (along with earlier *meaning* and *embodiment*), thus capturing “the skill of the artist”. Yet, for him,

² A recent and useful examination of the notion of “everydayness” in the contemporary aesthetic approaches also focuses exclusively on *daily* occurrences (see Giombini and Kvokacka eds., 2021).

dreaming (when sleeping) is a universal human characteristic as well – since “everyone, everywhere, dreams” in the ordinary world in which we live our lives (Danto, 2014, pp. 47–49). All these raise questions about the inclusiveness of this subfield of philosophical aesthetics, namely its comprehensive status or wide-ranging scope: Does EdA cover all the areas of our ordinary aesthetic life? What about an *Everynight Aesthetics* (EnA)? I coined the term “everynight aesthetics” half-jokingly, half seriously, as a language game on the English term “everyday”³, in the pleasant atmosphere of a night club in Dublin, where I was hanging out with some friends during the 2015 ESA Conference. Now I would like to thoroughly address the issue of a possible, genuine subfield (or part of it) called Everynight Aesthetics. What would be different from Everyday Aesthetics?

I will argue here for Everynight Aesthetics as a counterpart of EnA – similar but complementary to it –, aiming to account for different, neglected areas of the ordinary, regular, common *nightly* aesthetic phenomena, activities, experiences and objects, as well as the disruptions in daily ones, such as daydreams, reveries, fantasies or naps. These are familiar to everyone yet remains largely unnoticed and not addressed systematically until now. When exploring the subjective experience or attitude, the main questions concern how everynight or nightly activities are enacted by people and how this *nightness* affect their aesthetic life. When exploring the object’s side, the main question is how this *nightness* affect its status compared to daily ordinary object. Accordingly, the main EnA’s assumptions and new research directions or topics are as follows.

2. New Research Directions on Nighttime Aesthetic: Night Work, Ordinary Social and Private Nightlife, Dreams, and Night Objects

The “everynight” is here understood as comprising the quotidian *nightly* phenomena, activities, and objects which are assumed to share the characteristics of their daily counterparts, notably

³ Actually, only English affords such a language game: the equivalent terms of *everyday* in French or Italian – *quotidien*, *quotidiano* – do not allow it. The matching terms for “everynight” would be “quotidien nocturne” in French, and “quotidiano notturno” in Italian.

repeatability, commonality, familiarity and ordinariness, yet affording aesthetic experiences that are specifically shaped or marked by their *nightness*, that is, their nocturnal or *nightly* nature.

Therefore, the main directions of research shall address the quotidian nightlife in its aesthetic and cultural/social aspects or dimensions, to understand how people perceive, experience, and interpret the *nighttime aesthetic* and to bolster a more inclusive and diverse understanding of our ordinary aesthetic life and of the Aesthetics accounting for it. For instance, the following topics are in my view of major interest for EnA when exploring the nighttime aesthetic: the night work, the ordinary social and private night life seen as practices of self-expression, self-fashioning and well-being, the dreams (both night- and daydreams, including fantasizing or wakeful dreams), and the night objects.

2.1. The world of night work

The world of *night work* constitutes a major area of exploration. This includes the regular physical night jobs, particularly the activities of cleaning (houses, offices, streets), garbage collecting, night watching, and other regular night works that do not involve (much) public interaction. Although such night jobs share some characteristics of day jobs, they are different as they lack the social presence, interaction, and visibility of day jobs. Thus, their associated everynight aesthetic experiences might differ significantly from the everyday ones, being colored by their specific nocturnal quality.

For instance, EdA's scholars have already accounted for the ordinary activities of cleaning (the house, dishes, clothes etc.) and repairing, "which constitute, along with cooking, the bulk of our house chores" (Saito, 2007, pp. 151–152), yet exclusively in their *daily* and *private* occurrences, mostly at home. They pointed out though that some gender and social biases, such as the low status tag on professionals of cleaning (housemaids, servants, garbagemen), hamper the examination and aesthetic appreciation of this major aspect of our everyday life (Saito, 2007, pp. 152–153; Leddy, 1995, p. 267). In a recent keynote lecture, 'The Aesthetics of House Chores' (2023), delivered in the Budapest conference *Designing Everyday Experience. Objects, Environments, Habits*, Saito highlighted other significant aspects of our views on "housework and

similar tasks, such as street cleaning, yard work, and garbage collecting”: their “invisibility” and the supposed lack of “imaginative or creative engagement” (Saito, 2023, pp. 12–13). These insights are valuable as well for designing properly the investigation of the ordinary night works to capture – along with the specific, nocturnal aesthetic quality of their performing –, the social/aesthetic affordances and effects (negative or positive) of their *invisibility*, as well as the possible space open to *creativity* or *imagination* by the rhythmical routine physical works. I would have my own experience to discuss on the latter aspect of the night work, somehow opposite to that of the repetitive work famously illustrated by Charlie Chaplin in the hilarious factory scenes of his *Modern Times* film, 1936.



Fig 1. Factory scene in *Modern Times*, 1936, directed by Charlie Chaplin

2.2. *The social nightlife*

The *social nightlife* – yet conceived of as a regular, not as an out-of-the ordinary social life – is another major area to explore: for example, the nightlife experience in dance clubs, bars, pubs, and the associated nightclubbing or dance music subcultures. The sociologist of culture Sarah Thornton (1996) has already characterized nightclubs as “centralizing hubs for endless marginal aesthetic experiences” that “transform the night into a place of encounter, creation, recreation and exchange” (Thornton, 1996; Guerra and Grimaldi, 2022, p. 127). There are also some inspiring philosophical accounts of the aesthetic experiences of ambiance or atmosphere in the “third places” such as pubs, cafes, taverns and the like, as delivered as part of the symposium *Toward a Third Place Aesthetics: An Afternoon Symposium on the Aesthetics of Communal Life* at The New School for Social Research in New York (2022). However, the authors engaged the investigation of these “important locations of aesthetic experience and value” that are “not much discussed in contemporary Anglo-American aesthetics” (Meskin, 2022) rather in EdA’s terms and did not address explicitly the nighttime aesthetic experiences in these places. Nonetheless, such subcultures related to the quotidian nightlife and others related to *fashion* – seen as an “aesthetic” and way of *self-fashioning* – could be core topics for Everynight Aesthetics as well.

So, there is still place to explore the subjective experience of nightly life, examining how individuals perceive, interpret, and find the aesthetic in the mundane or nighttime. I would also include here some fashion styles or “core aesthetics” (aesthetics oriented toward a specific characteristic) inspired by diverse subcultures, from punk and cyberpunk, goth and cybergoth to rave and glam, that express creativity and rebellion and share a common interest in nightlife and (dark) music seen as *lifestyles*.⁴ These could be also seen as examples of practices belonging to the field of Everynight Aesthetics, in that they connect look (aesthetic) and life (subculture) and experience fashion as a form of self-expression and self-fashioning, although there is no firm boundary between daily and nightly phenomena or experiences.

⁴ See, for example, the fashion aesthetic websites or blogs by Lee Williams, 2021; Bateman, 2022; and Bjelic, 2023.

For example, the blog of Cosmique Studio lists “18 Types of Aesthetics” for girls in its ‘Ultimate Guide with Pictures [2024]’: “Indie, Grunge, Soft girl, Y2k, Dark academia, Baddie, VSCO girl, Kawaii, E-girl, Fairycore, Cottagecore, Pastel goth, Coquette, Soft boy, Edgy, Fairy grunge, Goblincore, Sanriocore” (Cosmique Studio, 2024). Each of these popular and fashionable aesthetics of clothing lists specific “makeup, accessories, key motifs, colors and values”, which are meant to ensure not only finding one’s “perfect aesthetic clothing style” but also its accordance to one’s “self-nature” and “personality.” As an example, “grunge” might be one’s personal aesthetic if one “likes speaking up, being a rebel, and not caring about what others think.” Instead, people who appreciate “dark academia aesthetic” (a popular subculture of academia aesthetic) “have a passion for intelligence and education, as well as for literacy, poetry, academia, research, art, historical studies, classics, old buildings, and diverse cultures.” (Cosmique Studio, 2024)

Likewise, there are aesthetic clothing styles for boys that, although not identical to those mentioned above, associate specific accessories, motifs and haircuts based on personal preferences and cultural influences for “creating a look that represents [one’s] unique style and personality.” For example, “soft boy aesthetic” fashion “is all about creating a comfortable and unique style that incorporates vintage and modern elements while promoting a softer and more sensitive form of masculinity” (Cosmique Studio, 2024).

It is also worth noting that such “core aesthetic” fashions, partly associated with Everynight Aesthetics practices and attitudes, share a characteristic that the action-oriented account of Everyday Aesthetics – which is typically inclined to integrate the aesthetic and ethical aspects of life –, assumes as a defining attitude: the fusion between the aesthetic and the ethic in ordinary life. The motto “Wearing the Aesthetic Clothing, Living the Ethic. This Store is a Manifesto in Stitches!” (Litlookz Studio, 2024), which figures on the forefront of the fashion store Litlookz Studio: Online Aesthetic Clothing Store for Gen Z, is a case in point.

2.3. The private night life and nighttime routines and experiences

The *private nightlife* and its routines or rituals may well be another important topic for EnA. This area may include the aesthetic atmosphere or ambiance that one cultivates and experiences on a

nightly basis, as well as its benefits in terms of aesthetic pleasures, relaxation and well-being. For example, the evening/nighttime routines or rituals as self-care activities, such as the routines for fast sleeping or well-being: reading, listening to calming music, aromatherapy and sensory design, or practicing mindfulness. However, the range of such routines or rituals is wider, because here too there is no firm boundary between daily and nightly. These may include as well the ritual of drinking coffee, however paradoxical it may seem⁵, as a scene from the film *Coffee and Cigarettes* (2003, directed by Jim Jarmusch) humorously suggests: “I drink a lot of coffee before I go to sleep. So I can dream faster” (source: *Le Cinema World*, Facebook post, 6.01.2024).

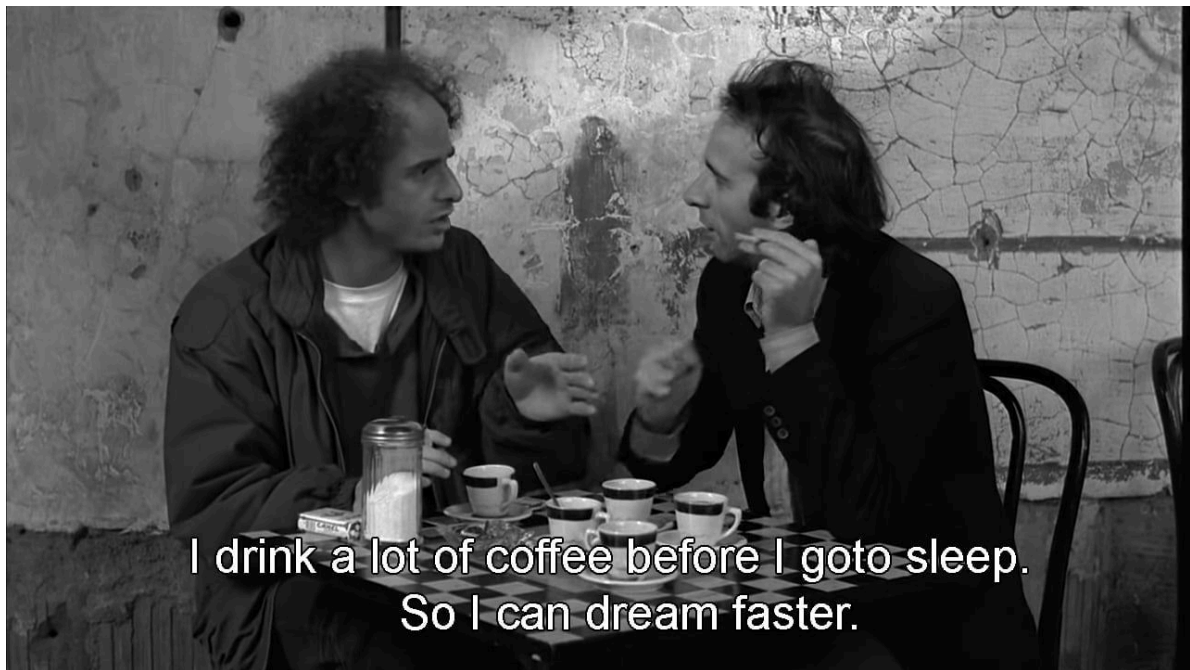


Fig 2. Scene from *Coffee and Cigarettes*, 2003, directed by Jim Jarmusch

⁵ As Elisabetta Di Stefano states in ‘The Aesthetics of Coffee’ (2023), referring to Melchionne (2013), “The coffee ritual is a classic case for understanding everyday aesthetics, which focuses on repetition”. She analyzes ingeniously the complex experience – preparing, drinking, and appreciating – of this “typical drink of everyday life”, yet seen as a distinctive *daily* “aesthetic” practice, because performed “every morning when we wake up.” (Di Stefano, 2023, pp. 43, 45)

A topic I would particularly like to explore concerns how these nightly routines, rituals, or affordances, as well as the aesthetic fashions mentioned above, are employed to define or redefine the aesthetic for presenting, expressing, or styling oneself: there, the self-focusing on such repetitive quotidian practices blends with the celebration of creativity, self-expression, and self-fashioning. The answers would give us some insights into how everynight aesthetics would be different from everyday aesthetics.

On the one hand, while there is some overlap between the everynight and the everyday aesthetics, they differ in terms of their activities, functionality or effects, and their overall atmosphere. The emphasis is, in each case, on tailoring the aesthetic experience to the specific characteristics of night or day, respectively. In the area of private night life, the nightly aesthetic routines tend to emphasize relaxation, leisure, and activities associated with winding down, such as reading, listening to music, or enjoying a quiet evening. The range of sensory experiences might be at maximum, since it might encompass all senses as well as various sensory and emotional elements when creating an enjoyable, relaxing night atmosphere or environment through color palette, lighting, textures, scents, soundscape, décor, natural elements, and routine or rituals. This way, the style of the private nightly aesthetic is more introspective, focusing on peacefulness, tranquility, and serenity of nighttime. Instead, in the area of daily life, where private and public are intermingling in different ways, the everyday aesthetic mostly reflects the practical and functional aspects of daily life, accommodating work, socializing, and various other daily activities. Although the “relaxing effect” is not missing in daily aesthetic practices such as reading, listening to music, or the coffee experience, their dailyness commends other effects or characteristics. For instance, Di Stefano labels the daily coffee as an “intellectual drink” that is characterized mostly as a “form of sociality” (Di Stefano, 2023, pp. 45–46), rather than a relaxation ritual favorizing rest, sleeping or dreaming, as in the previous nighttime example.

On the other hand, the nighttime experiences or routines suggest a more personal sense of the aesthetic. The everynight aesthetic(s) may also be seen as a subjective concept or practice – that of creating a personal sense of style, atmosphere, or ambiance that one cultivates or experiences on a nightly basis, as some fashion styles or “core aesthetics” discussed above did. I have mentioned that many of these aesthetic fashions were inspired by different subcultures or artistic

movements and styles. I can add to this genealogy, for instance, that the popular style in fashion called grunge “started with the grunge music in the early 90s” (Coughlan, 2024), while the dark academia aesthetics “takes inspiration from darker, more somber sources, for example, the poetry of Poe” (Henrikssen, 2024). However, the connection between one’s aesthetic fashion and a subculture tend to become looser or freer nowadays, when such an aesthetic is the result of an individual preference, a free personal choice among the many existing aesthetics in the cultural store, rather than of the belongingness to a certain subculture group. As Danai (2022) observes:

Subculture style has moved from just being the uniform of a specific group and has evolved into being what we now call ‘an aesthetic.’ You don’t have to conform to a specific style of clothing just because of your work and hobbies, and you have the social freedom to alternate and pull from different aesthetics as you please (Danai, 2022).

While these aesthetic clothing styles are not directly or exclusively related to the nightly aesthetic experiences, being relevant for daily aesthetics as well, they allow us to seize a current major mutation in understanding the “aesthetic(s)” in a more personal sense, that is, as a personal style of self-expression and self-fashioning or a lifestyle, rather than a corpus of practices and theories related to and appreciating external objects, be they artistic or ordinary or natural.⁶

2.4. The nightmares and daydreams

Dreams – from daydreams and wakeful dreams when we are awake to nighttime reveries and dreams when we are sleeping – constitutes another major area of research for EnA. Here, dreams are conceived of as common aesthetic activities or experiences (since everyone dreams), yet not purely mental but also corporeal ones, possibly involving speaking, eyes movements, and even body wandering in sleepwalking type actions, or art-like cinematic impressions as in projecting,

⁶ In this sense, it is relevant that many bloggers, when discussing such aesthetic fashions, refer to definitions of the “aesthetic” in online dictionaries who have already consecrated this personal sense, for example: “Dictionary.com defines aesthetic as ‘a particular individual’s set of ideas about style and taste, along with its expression’. Which frankly means that an aesthetic is someone’s personal style, that, within this context, people collect under or imitate” (Lee Williams, 2021).

watching a film or acting in it, that engender effective, real bodily affects and emotions. These emotions could be both positive (joy) or negative (sadness, fear, anxiety) when having bad dreams or nightmares. Danto holds that “wakeful dreams” are not private, since they can be shared. It is true that he counts this characteristic as an advantage of wakeful dreams over the dreams that come to us in sleep, another advantage being that they raise important questions for art, such as its “end” and its relationship to reality (Danto, 2014, pp. 46–49).⁷ However, as everyone’s experience may show, the dreams when sleeping can be recalled and shared as well, so these are not (exclusively) private.

I would hold the same for the dreams requiring that one sleeps, whether in the day or the nighttime, since the dreams are defined as “vivid, sensorimotor hallucinations with a narrative structure” that are experienced “consciously – seeing, hearing and touching with environments that appear completely real”, and can be “recalled by memory and described to other persons” (Koch, 2010, p. 16). Considering their very essence as conscious phenomena having emotional and experiential qualities⁸, through the wakeful dreams or nighttime reveries and the dreams when sleeping, elusive but rich, we can not only explore a way to unravel an epistemological puzzle, to test theories of consciousness and the self, or to provide a more unified account of mental life, as many philosophers did until now (see Windt, 2021). EnA can also approach aesthetically the formal properties of the dream, its narrative structure and content and its relation to one’s time perception in a new, fresh aesthetic way to clarify: A) the multiple perception modes and emotional states of a subject that, when dreaming, becomes an object to oneself, as well as B) the unfolding of a “reality” that is at once more spontaneous, subjective, immediate and faraway.⁹

⁷ The topic of dreams plays an important role for Danto in conceiving of his method of the indiscernible, used to refine the mode of identifying/defining artworks versus their everyday counterparts. He discussed “the cases in which dream and waking experiences are indiscernible” referring to the famous use of the “vivid dreams of ordinary life” by Descartes in *Meditation* I.5 to motivate skepticism about sensory-based beliefs on the external world and his own bodily existence – the indistinction between perceiving and dreaming, between what is real and not-real –, much like the case of the artwork *Brillo Box* vs. the ordinary commercial Brillo Box (Danto, 2014, pp. 45–46). Likewise, Danto has already discussed the topic of dreams in his book *Nietzsche as Philosopher*, originally published in 1965 (Danto, 2005, p. 35), shortly after the seminal essay ‘The Artworld’ (October, 1964).

⁸ Although different degrees of sub- or un-consciousness may be involved in dreams when sleeping compared to daydreams, reveries or lucid dreams. See Dai, 2021, p. 4.

⁹ This approach is indebted to the phenomenology of dreams proposed by Neves, 2014, pp. 1475–1477, which draws on the (untranslated) work of Maria Zambrano (*El Sueño Creador*, 1986; *Los Sueños y el Tiempo*, 1992). See also Grigorescu, 2024.

Through dreams, EnA can also explore the meeting point or convergence between our daily / nightly aesthetic experiences and art, as related modes to give figure to or configure the flow of our everyday or everynight experiences. For example, Charles Baudelaire in his essay about Delacroix (1863) used the term “daydream” to ascribe his “strange quality” to capture the intangible aspects of life (“the invisible, the impalpable, the dream, the soul”) and to convey them through his paintings, using only color and contour (Baudelaire, 1995, p. 44). Hans-Georg Gadamer in his essay ‘The End of Art?’ (1985) deemed art as an endless process to “shape [our] own lives”, to give figure to “human dreams and yearnings” (Gadamer, 2022, p. 76).¹⁰

Likewise, dreams – whether they are different types of day-dreaming (daily nap, wakeful or lucid dreams) or night-dreaming (from night reveries to nightmares) –, may reveal unnoticed aspects of our ordinary aesthetic life: we can grasp the daily naps or reveries as disruptions in the humdrum of our everyday activities, such as the work. And, conversely, the night dreams as activities that disrupt the rest or sleep routine with daily-like or art-like creative states and experiences, such as inspiration and creativity allowing the dreamer to tell a story, design a scenario, and direct, watch or even act in a (kind of) movie. Arguably, the “logic of dreams” is different from the logic of sober thinking, in that it “is neither persistent nor consistent, which would be the correct interpretation of the illogical nature of dreams”; likewise, the author of a dream is ignorant compared to the writer of fictional stories, as the dreamer does not know what is in the minds of the other characters in the dream (Dai, 2021, pp. 3–4). However, such distinctions do not impede the exploration of this neglected area of daily/nightly aesthetic experiences, however fuzzy, blurry, or mixed these may be.

There is another related aspect to discuss here. As mentioned above, dreams are a universal human characteristic (Danto, 2014, p. 49) and, more largely, of living creatures such as animals (cats and dogs also dream). It may be interesting to test some supposed characteristics or attributes of the generative AIs (Dall-E, Midjourney, Stable Diffusion) – autonomy, creativity, authorship – through dreams or the attribute of dreaming. Paraphrasing the title of the famous 1968 novel by Philip K. Dick (*Do Androids Dream of Electric Sheep?*), I would ask: “Do AIs Dream of Artificial

¹⁰ The entire quote is: “An end of art, an end of the never resting will to create, which belongs to human dreams and yearnings, will never come to be, so long as humans shape their own lives at all. Any supposed end of art will be the beginning of new art.” Gadamer, 2022, p. 76.

Artworks?” The dream test may be useful for verifying the actual attributes of the generative AIs. Many people have remarked that AI-generated images look so dreamlike, meaning “bizarre”, similar to a surrealist painting (e.g. by Salvador Dali) or even look as nightmares (e.g. in representing hands). Usually, such a bizarre look is not explained by AI’s capability to dream, which would be impossible since this requires consciousness; it is rather due to current AIs’ inability, as 2D image generators, to understand the complex 3D geometry of something like a hand in a particular context or situation (Hugues, 2023). Nevertheless, some scholars that explore “the frontiers of artificial consciousness” and the controversial idea of AI experiencing similar sub-conscious phenomena tend to investigate the assumption that AI would be able to process information and emotions in a dream-like state, at least in a simulated form. Therefore, “exploring the realm of AI dreams” could offer both a “deeper understanding of how AI works” and “valuable insights into the nature of consciousness itself”, although such exploration “necessitates cautious considerations of ethical implications” (Wiselink Global, 2024).

2.5. *The night objects*

The ordinary *night objects* may be another major area of investigation for EnA. The aesthetics of everyday life addresses, as one would expect, the area of ordinary objects with which we interact (usually) during the day. For instance, a special issue of the journal *Aisthesis* (vol. 7, no.1, 2014) has dealt with ‘Everyday Objects’, including designed objects from clothes to accessories, from video games to cars to various technological products (Matteucci, Di Stefano, and Mecacci, 2014, p. 3), such as the everyday photographs (Leddy, 2014). I would ask: What about the “everynight objects” or everynight photographs? How does their *nightness* affect their status (as aesthetic objects) compared to ordinary daily objects?

One can have an idea about this by surveying popular websites, such as ‘Aesthetic night photos’ on Pexels.com, a collection of photos taken by ordinary people that reflect the night atmosphere and mood in popular imagery, or the ‘781 Night City Captions That Outshine The Moon’ on AdvertisingNews.com, a platform by media mavens and brandbuilders offering ideas, insights, and strategies, in this particular case for “the best night city Instagram captions (...) that

encapsulate the essence of your nocturnal adventure” (AdvertisingNews.com, 2024). In urban settings, the most frequent “night objects” are the city-lights, especially the neon lights related to clubs, bars, and skyscrapers, while in the natural world the stars and moon motifs prevail, such as the starry sky and dark forest with moonlight – all related to night activities, such as clubbing and stargazing (Pexels.com, 2024).



Fig 3. Night city lights (by Jonathan Formento), Pexel.com



Fig 4. Moon (by Chris F.), Pexel.com

Therefore, there is a category of specific *nightly* objects, such as the stars and the moon, since they are usually invisible during the day (although the categories of “day” and “night” may be flexible under specific geographical circumstances, such as their different seasonal alternance in northern and southern poles areas or sub-polar countries). Another, secondary category, is that of the (daily) ordinary objects yet perceived or experienced differently during the night, when daylight or some specific daily functions or interests are lacking. In this second sense, each of the “everyday objects” mentioned in the journal *Aisthesis* may be perceived or experienced differently during their *night* use or users’ nocturnal moods.

This insight may be corroborated with another one offered by an AI program/copilot, Windows Bing Chatbot (WBC), whose responses (or images in the case of generative AIs) are reputedly typical of the popular imaginary, since they are based on the commonplaces or stereotypes with which the AI is fed or trained. When prompted repeatedly to answer about “Everynight Aesthetics” (because at first it denied defensibly the existence of such academic discipline), WBC picked out the congregated commonality of the night life or nightly experience: the “emphasis on the themes of darkness and mystery” in “celebrating the night and its contrast with the day” (WBC: ‘Everynight Aesthetics’, 14.12.2023). This characteristic is close to that highlighted by the “expansive” approach of EdA, the experiencing of the extraordinariness in daily aesthetic life or, as Thomas Leddy put it, “the constant experience of finding the extraordinary in the ordinary” (Leddy, 2014, p. 62). The AI does not lack a kind of poetic drive either, as WBC’s answer included also the following (unsolicited) offer:

“Here is an example of a poem that I wrote in Everynight Aesthetics style¹¹:

‘The city never sleeps, and neither do I

I wander through the streets, under the starry sky

The neon signs are calling, the music is loud

¹¹ The first verse line is a *meme* one can find in many internet posts and tunes on YouTube, SoundCloud or Amazon. The style and themes of WBC’s poem reminds those of many poets, from Percy B. Shelley to the first urban poets Walt Whitman and Charles Baudelaire, but it prompts notably those of the poem ‘Sea Fever’ by the English poet and writer John E. Masefield (1878-1967). His biographers note that on his first voyage on sea (to Chile) he was awed by the beauty of nature, including a rare sighting of a nocturnal rainbow. On his appointment as Poet Laureate (1930-1967), *The Times* wrote of him that “his poetry could touch to beauty the plain speech of everyday life” (‘John Masefield’, Wikipedia, 2024).

I feel the adrenaline, I'm part of the crowd.

Every night is a new adventure, every night is a thrill
I don't know what I'm looking for, but I know I never will
Every night is a mystery, every night is a game
I don't care about the consequences, I only live for the fame.”
(Windows Bing Chatbot: 'Everynight Aesthetics', 14.12.2023)

In this regard, I would say that the ordinary nighttime aesthetic – when it is not a preparatory ritual for sleeping and dreaming – may be as well “a form of artful living that seeks to make every night a new adventure, a thrill, a mystery, or a game” (WBC: 'Everynight Aesthetics', 14.12.2023). In fact, this different sensibility in our nightly ordinary life, emphasized by Everynight Aesthetics (in AI's view), is not so remote from that conveyed by many artists, writers and poets. For example, that narrated by Baudelaire in his poems from 'Tableaux parisiens' (e.g. 'Rêve parisien') and other sections of *Les Fleurs du Mal* (1868) or in *Paris Spleen* (1869), after watching and experiencing the theatrical, artificial „city lights” in that dreamlike artificial paradise prompted as well by the engagement in the flux of night life (Baudelaire, 1868; Baudelaire, 1869).

This observation leads to the next part of my paper, which tries to briefly sketch another main line of research for Everynight Aesthetics.

3. Perceptions and Representations of Everynight Activities and Objects: Social Media, Art Fiction, and Philosophical Discourses

As an additional main line of research, EnA may explore how everynight activities or objects are perceived and represented not only by individuals in their own experiences and terms, but also in various public media and theories, such as the new social media, the artistic fiction, and philosophical discourses.

3.1. Social media and artistic fiction

Social media and *artistic fiction* (literature, painting, photography, film, music) could offer significant, substantial material to explore, by the perspective of both those who enact their own experiences and the other who perceive and appreciate them. These different new media and more traditional art mediums allow us to examine the cultural and historical perceptions of the *night*, *nightlife*, *night objects*, and *dreams* as well as their influence on the respective aesthetic choices and experiences. A handy example would be again Baudelaire's writings on Paris' night city life (some already mentioned), Edgar Allen Poe's novels, or Edward Hopper's paintings of the American night life, such as the iconic 'Nighthawks' (1942).



Fig. 5. Edward Hopper, 'Nighthawks', 1942, The Art Institute of Chicago

There are many other examples in literature, painting or film to investigate, I would briefly mention some of them:

- the ‘The Tilled Field’ (‘La terre labourée’, 1923–24) by Joan Miró: here, the juxtaposition not only of human, animal, and vegetal forms but also of day and night may function as an allegory of the complementarity of EdA and EnA.



Fig 6. Joan Miró, ‘The Tilled Field’, 1923–24, Solomon R. Guggenheim Museum, New York

- the paintings in the exhibition *What work is* by Serban Savu (Romanian Pavilion, Venice Biennale 2024): here, the day nap/sleep stands as a “gap” or limbo between the worlds of work and leisure/rest, where “new ways of finding one’s meaning, identity, and freedom emerge”.¹²

¹² In an interview with Serban Savu by Diana Marincu about the exhibition *What Work Is*, at The Romanian Pavilion at the 60th International Art Exhibition – La Biennale di Venezia 2024, the painter declares: “This anarchy between



Fig 7. Serban Savu, 'The Polyptych of Work and Leisure', 2006–2024, Romanian Pavilion, Venice Biennale 2024

two worlds opens gaps where new ways of resistance and finding one's meaning, identity, and freedom emerge. Sleep is such an escape into an intimate, private world where you are vulnerable and innocent, but also free. Or activities like working in your spare time, cultivating the land for pleasure, gardening vegetable on the small plots around the apartment blocks. They are also a perpetuation of an older lifestyle, which mixed the rural and the urban and was populated by a hybrid character" (Marincu, 2024).



Fig 8. Serban Savu, 'The Polyptych of Work and Leisure', 2006–2024, detail, Romanian Pavilion, Venice Biennale 2024

- Charlie Chaplin's film *City Lights* (1931): here, the Tramp (who occasionally takes a job as a street sweeper) is an *invisible* benefactor, both for the sober millionaire who does remember him only when drunken and the (former blind) flower girl who does recognize him only by *touching*, in the iconic ending of the movie. This opens up the topics of *social invisibility* of some persons and of *blindness* and restoring of sight.



Fig 9. Scene from *City Lights*, 1931, directed by Charlie Chaplin

3.2. *Philosophical discourses*

Philosophy and *philosophical aesthetics' discourses* in particular are key sources and targets for EnA's investigations. Here, the focus may lie on how these theoretical discourses have explored and endorsed different aesthetic cultures, values, and experiences attached to the *day/ dailyness* compared to the *night/nightness*, as well as EdA's and (possibly) EnA's relationships to the traditional aesthetic theories and how they have shaped, reframed or challenged our perceptions of the *ordinary*, both *daily* and *nightly* one. A brief agenda for this kind of discourse analysis on a *philosophy of the night* may include the exploration of philosophical perspectives on the meaning and aesthetics of the nighttime, the examination of cultural and historical perceptions of the night and the nightly aesthetic expressions, as well as their influence on aesthetic choices.

4. Conclusion

To conclude, I conceive of the Everynight Aesthetics as a new specific subfield of philosophical aesthetics, complementary to the existing Everyday Aesthetics, yet different in its specific focus and approach of the ordinary aesthetic life. Instead of focusing on the aesthetic aspects of daily life, an Everynight Aesthetics would explore the often-overlooked aesthetic aspects of the nightly life or nighttime, recognizing them as an integral part of our aesthetic life. In short, it could represent a deeper exploration and appreciation of other, nightly aspects and dimensions of the ordinary aesthetic life that often go unnoticed, allowing us to see the aesthetic and its experiencing in new and unexpected ways.

An Everynight Aesthetics approach has potential to generate new research agenda and findings, by mapping out, exploring and offering new insights into understated or neglected dimensions of the ordinary nightly aesthetic life, such as: the night work; the social and private night life as well as the related fashion aesthetics seen as practices of self-expression, self-fashioning and well-being; the dreams, both night- and day-dreams, including wakeful dreams or fantasizing; and the night objects. This way, as already sketched here, EnA not only promotes a more inclusive and diverse understanding of our aesthetic life but also allows us to seize a current major mutation in

understanding “aesthetics” and the “aesthetic”. Notably, it highlights the emergence and prevalence of a more personal sense of the “aesthetic”, especially in the current youth cultures promoted by social media, which understands “aesthetics” as a personal style or self-fashioned lifestyle rather than a corpus of practices and theories related to and appreciating external objects, be they artistic or ordinary or natural.

Finally, a caveat is to be added. What I proposed here is a research agenda for an emerging field, with some exemplifications or case studies’ plans, rather than an expanded analysis of each possible Everynight Aesthetics’ topic. I intend to provide such analysis in the near future. I also encourage and hope for other researchers and scholars to contribute to this emerging field by developing theoretical frameworks or conducting empirical studies on any topic or direction of research sketched here or plausible in the future.

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