

## English abstracts 31 (2014): 2

**Erkki Sevänen, Luc Boltanski's and Ève Chiapello's sociological conception of critique on capitalism and critical contemporary art**

Owing to the triumphal march of neo-liberalist politics on the one hand, and to the collapse of East European state socialism on the other hand, anti-capitalist movements and capitalism-critical thinking seemed to become marginalized in the world in the 1980s and early 1990s. Since the late 1990s, anti-capitalist movements have, however, become stronger, and at the same time questions concerning critique on capitalism have attracted new kind of interest in social theory and cultural studies. Luc Boltanski's and Ève Chiapello's *Le nouvel esprit du capitalisme* (1999) is the most well-known instance of this new interest. The article analyzes their conception and clarifies it by presenting a typology of critical contemporary art. Towards the end, the article argues for the view that Boltanski's and Chiapello's conception of critique is too rigid and as well as blind with regard to certain basic aspects in modern and contemporary art.

**Janne Kosunen & Matti Mieskonen, The influence of art political power relations on the image of the Torchbearers**

The article deals with the importance of art political dominance in the regulation of cultural heritage. Tulenkantajat was a Finnish cultural group, who were active during the years between the wars. The birth of Tulenkantajat's image indicates the influence of institutional and discursive power in establishing historiography. The two most influential group members, Lauri Viljanen and Erkki Vala, actively pursued to shape the group's image. Viljanen, professor of literature, interpreted the group as a 1920's literary phenomenon. His view has achieved an established status. Vala, editor and writer, who has been left outside the literary canon, read the movement broader. He saw Tulenkantajat as a multidimensional cultural movement of the 1920's and 1930's; however, this approach has systematically been neglected by scholars. It can be argued that this clashing of the different images of Tulenkantajat clearly illustrates that interpretations of the past are never free of values, or without contradiction.

**Pauli Rautiainen, The development of direct state support to artists from the early 1960s till the early 2010s**

The shift to the present policy of promoting artists in the 1960s in Finland was ideologically connected to the expanding welfare state. By the end of the 1960s, earlier administrative structures of distributing state support to artists was replaced with new administrative bodies and budget appropriations for the purpose of consolidating by legislation the types of grants and their distribution. Since then the volume of state support to artists has grown linearly. This article draws a general picture of the development of the state support to artists from the 1960s to the present.