ESA CONFERENCE 2010 UDINE

Programme (download)

THURSDAY May 27th	AULA 7	AULA 7	SALA ATTI	AULA 10	AULA 15
9 – 9,30	OPENING				
9,30 – 11	**Plenary Session I** Sergio Givone (Firenze, Italy) About a narrative way of thinking				
11 – 12	REGISTRATION	COFFEE BREAK (BAR CAUCIGH)	COFFEE BREAK (BAR CAUCIGH)	COFFEE BREAK (BAR CAUCIGH)	COFFEE BREAK (BAR CAUCIGH)
12 – 12,45		**Pictorial Representation** Andrew Inkpin (Vercelli, Italy) The nonconceptual content of paintings	**Philosophy, Poetry, Literature** Simone Furlani (Padova, Italy) 'Kunst' e 'Dichtung': L'estetica della differenza di Paul Celan	**Art, Cognition and Perception** Anke Haarmann (Lüneburg, Germany) Artistic research – a tool of cognition parallel to philosophy?	**Art and Performance** Lev Kreft (Ljubljana, Slovenia) Aristotle and cricket
12,45 – 14,45		LUNCH	LUNCH	LUNCH	LUNCH
14,45 – 15,30		**Art Objects and Artworks** Raphael van Riel (Bochum, Germany) The role of originals in aesthetics	**Aesthetic Appreciation and Judgement** Tomas Kulka (Prague, Czech Republic)	**History of Aesthetics** Keren Gorodeisky (Auburn, USA) Schematism without a concept? Imagine that!	**Aesthetic Concepts: The Sublime** Cristian Nae (Iasi, Romania)

			How can aesthetic value judgments be justified		Dialogical sublime: sensus eommunis and the excess of intersubjectivity in dialogical aesthetics
15,30 – 16,15		**Art Objects and Artworks** Chris Belshaw (Open University, UK) Ceasing to be	**Aesthetic Appreciation and Judgement** Matilde Carrasco Barranco (Murcia, Spain) The role of reception value in the reasoned critical evaluation of artworks	**History of Aesthetics** Tomas Hlobil (Prague, Czech Republic) Prager Vorlesungen von August Gottlieb Meißner im Kontext der deutschen Ästhetik des 18. Jahrhunderts	**Aesthetic Concepts: The Sublime** Vladimir J. Konecni (University of California, San Diego, USA) Aesthetic trinity theory and the sublime
16,15 – 16,45		COFFEE BREAK (BAR CAUCIGH)	COFFEE BREAK (BAR CAUCIGH)	COFFEE BREAK (BAR CAUCIGH)	COFFEE BREAK (BAR CAUCIGH)
16,45 – 17,30		**Art Objects and Artworks** Tereza Hadravova & Thomas Kulka (Prague, Czech Republic) Is wine an art object?	**Aesthetic Appreciation and Judgement** David Davies (Montreal, Canada) In situ	**History of Aesthetics** Andrew Huddleston (Princeton, USA) Nietzsche on the decadence of individuals and cultures	**Aesthetic Concepts: The Sublime** Antonio Carrano (Napoli, Italy) Esperienza e giudizio: una teoria antipredicativa del sublime
18 – 19,30	**Plenary Session II** Lambert Wiesing (Jena, Germany) Pause of participation. On the function of artificial presence				
20 – 21	GUIDED VISIT TO THE TIEPOLO EXHIBITION (CASTLE OF UDINE)				
21	ESA CONFERENCE DINNER (CASTLE OF UDINE)				

FRIDAY May 28th	AULA 7	SALA CONVEGNI	AULA 10	AULA 15	AULA 7
8,30 – 9,15	**Fiction, Narrativity, Imagination** Jukka Mikkonen (Tampere, Finland) Implicit assertions in literary fiction	**Aesthetic Experience** Stefan Deines (Frankfurt, Germany) The function of aesthetic experience in the philosophy of art	**Aesthetic Concepts: Beauty** Verena Delle Donne (Madrid, Spain) How can we explain beauty? A psychological answer to a philosophical question	**History of Aesthetics** Roberto Morani (Università di Genova, Italy) Della natura e funzione dell'arte nel sistema di Hegel	
9,15 – 10	**Fiction, Narrativity, Imagination** Marion Renauld (Nancy 2, France) "Are we right to consider a character as a fictional entity? (in English)	**Aesthetic Experience** Susanne Schmetkamp (Basel, Switzerland) Walking in someone else`s shoes	**Aesthetic Concepts: Beauty** Gary Kemp (Glasgow, UK) 'Beauty', not beauty	**History of Aesthetics** Richard Eldridge (Swarthmore College, USA; University of Freiburg, Germany) Hegel as a philosopher of modern art	
10 – 10,30	COFFEE BREAK (BAR CAUCIGH)	COFFEE BREAK (BAR CAUCIGH)	COFFEE BREAK (BAR CAUCIGH)	COFFEE BREAK (BAR CAUCIGH)	
10,30 – 11,15	**Fiction, Narrativity, Imagination** James R. Hamilton (Kansas State University, USA) Narrative, fiction, imagination	**Aesthetics and Theory of Art** Christel Fricke (Oslo, Norway) Transsubstantiation of the commonplace?	**Aesthetic Concepts: Beauty** Rafael de Clerq (Hong Kong) Reflections on a sofa-bed: functional beauty and looking fit	**History of Aesthetics** Jose Juan Gonzalez (Alicante, Spain) A philosophy of art in Plato's *Republic*: An analysis of Collingwood's proposal	

11,15 – 12	**Fiction, Narrativity, Imagination** Héctor Julio Pérez López (Valencia, Spain) Digital narratives of opera	**Aesthetics and Theory of Art** Dan-Eugen Ratiu (Cluj-Napoca, Romania) After the "Death of Art": Is there any life for aesthetics?	**Aesthetics Concepts: Beauty** Hanna Kim (Washington & Jefferson College, USA) Impossible metaphors or why 'Beautiful' can't be used metaphorically	**History of Aesthetics** Wiebke Deimling (University of Pennsylvania, USA) Imaginary works of art and real emotions	
12 – 13,30	LUNCH	LUNCH	LUNCH	LUNCH	
13,30 – 14,15	**Fiction, Narrativity, Imagination** Zsolt Bátori (Budapest, Hungary) Genre identification and the case of horror	**Aesthetics and Theory of Art** Ulrich Seeberg (Berlin, Germany) Samuel Beckett and the problem of modern art	**Aesthetic Concepts: Beauty** Eileen John (Warwick, UK) Beauty and interest	**Rhythm and Dance** Garry Hagberg (New York, USA) On rhythm **(Delivered by Gary Kemp)**	
14,15 – 15	**Fiction, Narrativity, Imagination** Sara Protasi & Shen-yi Liao (Yale, USA) & (Michigan, USA) When fantasy leaks into reality: the case of pornography	**Aesthetics and Theory of Art** Alberto Martinengo (Torino, Italy) Metaphor and canon in Paul Ricoeur - From an aesthetic point of view	**Aesthetic Concepts: Beauty** David Owens (Sheffield, UK) Pleasure and beauty	**Rhythm and Dance** Inma Álvarez (The Open University, UK) Natural and artistic bodies in dance	
15 – 15,20	COFFEE BREAK (BAR CAUCIGH)	COFFEE BREAK (BAR CAUCIGH)	COFFEE BREAK (BAR CAUCIGH)	COFFEE BREAK (BAR CAUCIGH)	
15,20 – 16,05	**Aesthetics of Music between Ethics and Politics** Peter Rinderle (Tübingen, Germany) Solving the antinomy between the	**Aesthetics and Theory of Art** Daniel Martin Feige (Berlin, Germany) Art as reflexive practice	**Urban and Natural Aesthetics** Madalina Diaconu (Vienna, Austria) Urban drifting as a work method of the creative class	**Philosophy, Poetry, Literature** Stefano Marino (Bologna, Italy) Philosophy and/as literature: the case of Theodor W. Adorno	

	aesthetics and the politics of music				
16,05 - 16,50	**Aesthetics of Music between Ethics and Politics** James Schmidt (Boston, USA) Catastrophe, Music, and Memory: On the Aesthetics of Musical Memorials	**Aesthetics and Theory of Art** Georg Bertram (Berlin, Germany) Experience or reflection? The question of modern art	**Urban and Natural Aesthetics** Marta Tafalla (Barcelona, Spain) Does the art of Richard Long teach us to aesthetically appreciate nature?		
17 – 18,30					**Plenary Session III** John Hyman (Oxford, UK) Is resemblance a relation?
18,30 – 19,30					ESA GENERAL ASSEMBLY

SATURDAY May 29th	AULA 7	AULA 15	AULA 10	SALA CONVEGNI	
9,30 – 10,15	**Art and Morality** Alessandro Giovannelli (Lafayette College, USA) A defense of radical moralism	**Pictorial Representation** Elisa Caldarola (Padua, Italy) Pictorial representation and abstract pictures	**Cinema** Vítor Moura (Minho, Portugal) The cinematic muthos	**Art, Cognition and Perception** Iris Vidmar (Rijeka, Croatia) Against cognitive triviality of art	
10,15 – 11	**Art and Morality** Elvio Baccarini (Rijeka, Croatia) Reflective equilibrium, art and moral knowledge	**Pictorial Representation** Ken Wilder (London, UK) Neither here nor elsewhere	**Cinema** Josef Früchtl (Amsterdam, Netherlands) Exhibiting or presenting? Politics, aesthetics and mysticism in Benjamin's and Deleuze's concepts of cinema	**Art, Cognition and Perception** María José Alcaraz León (Murcia, Spain) Contrary feelings and the cognitive significance of art	
11 – 11,30	COFFEE BREAK (BAR CAUCIGH)	COFFEE BREAK (BAR CAUCIGH)	COFFEE BREAK (BAR CAUCIGH)	COFFEE BREAK (BAR CAUCIGH)	
11,30 – 13				**Plenary Session IV** Thierry de Duve (Lille III, Belgium) On negativity in Kant's *Third Critique*	