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■ Address

Iris Vidmar Jovanović (Secretary of the European Society for Aesthetics)

Dear members of the European Society for Aesthetics, dear friends and colleagues,
Once again I greet you in bleak and scary circumstances of corona-induced challenges and difficulties. As we wait for the vaccine, I hope you and your loved ones are doing well, and are safe and sound.

Back in the spring, in our first Newsletter, we promised to be back in touch in September; we are late and we apologize for that. Our delay was caused by our hope that more clarity will come our way regarding the pandemic. Unfortunately, as the situation is still rather gloomy, we decided to go ahead and plan our 2021 conference, operating under the assumption that we will not be able to meet in vivo. Thus, our hopes of meeting in Tallinn remain to be fulfilled in 2022, but I am happy that I can already announce one of our keynotes there, Professor **Virve Sarapik**.

As for our 2021 conference, we invite you to see our call for abstracts (published here, and on our web page). The conference will be held online, and it will feature two of our keynotes who were to attend Tallinn this year, Professors **David Davies** (McGill) and **Bence Nanay** (Antwerp). Our third keynote is Professor **Erika Fischer-Lichte** (Freie Universität Berlin). On the behalf of the Society, I hereby express deep gratitude to them, for their willingness to support our activities and their commitment to the conference in these most uncertain times.

Our choice to organize our event online is motivated by our concern that travelling might not be an option available to everyone next year. We considered a hybrid model, having some activities in vivo and some online, but we feel it might create confusion and not give equal opportunities for presentation and discussion to everyone. Thus, we hope you can join us online, and we will let you know about all the technical details as our conference approaches.

We also invite our members to join us in our general assembly during the conference. We are eager to hear your ideas and suggestions regarding the Society and we would like to share with you some of our plans and invite you to participate in the activities we want to launch in the future. In addition, we want to give you some news regarding our Executive Committee. Namely, in 2021 we were to hold the elections for the new Committee members, which were to replace those whose mandate expires next year. Our president, Francisca Perez Carreño, and our program chair, Daniel Martin Feige, have been with us for two mandates. The second mandate is also coming to an end for the Society's secretary, Karen Simecek, who is currently on maternity leave. Since we want to give our members an opportunity to be included in this, we have decided to postpone these elections for 2022. We want to give time for nominees to come forward and to provide more time for handover of duties, and we fear these cannot be done properly if we only meet online. Thus, Francisca, Daniel and Karen will stay with us for one more year. Meanwhile, we invite all of you to consider the possibility of becoming a member of the Committee. As always, we would be happy to hear any suggestions you might have, or any questions you want to ask. Please, feel free to contact us on our email (secretary@eurosa.org).

Allow me also to inform you on some activities we had going since our first Newsletter. We chose the winner of the Fabian Dorsch Essay Prize for 2020. Though the essays submitted were powerful and intriguing, we felt that **Jeremy Page's** (Uppsala University) essay "Aesthetic Judgement and Aesthetic Understanding" was highly original, offering significant contribution to the debate on the nature of aesthetic judgments. Congratulations to Jeremy, who will present his work at our 2021 conference. You can read an interview with Jeremy in our next Newsletter.

In addition to choosing the essay prize winner, we also chose the winner of our logo contest. Nine amazing and extremely talented designers responded to our logo contest and sent us their proposals. Once we gathered them all, it was hard to make our choice, since each proposal was unique and with strong visual identity. We are thankful to all the contestants for the time and effort they took into creating their proposals and we wish them all a very successful career. The winner of the contest is **Fernando Infante del Rosal**, whose proposal will from now on be the Society's logo (and you can see it in a header of this newsletter). An interview with Fernando is available in this Newsletter. Congrats, Fernando!

We are currently working on 2020 Proceedings, and we expect them to be published sometime in February. We will keep you posted! Many thanks to all who submitted their work; we are happy that we could provide at least this opportunity to our members to present their work.

As this disastrous year is almost over, I hope there is still enough patience and optimism left in you to cope with all its aftermaths. Research and teaching have been strongly affected by the corona, and inability to travel, meet our colleagues and discuss our work 'face to face' is certainly a hard cross to bear for us all. However, let us not forget that even the darkest night comes to its end. As so many times before, humanity will overcome the hardships and life will go back to normal. Let us stay brave for a little while longer!

Best wishes,

Iris Vidmar Jovanović (Secretary of the ESA)

■ Interview

An Interview with Fernando Infante del Rosal



Fernando Infante del Rosal is a lecturer in Aesthetics at the University of Seville, Director of *Thémata Revista de Filosofía*, editorial coordinator at *Laocoonte Revista de Estética y Teoría de las artes*, and member of the Executive Committee of the Spanish Society for Aesthetics and Art Theory. He is also CEO at *elgolpe.net* and leading member of the rock band Nulø. He is a creator of a new logo of the European Society for Aesthetics. The interview was conducted by Vítor Moura.

Dear Fernando, please introduce yourself and let us know a bit about your current interests, both as an artist as well as philosopher?

For a long time, my interests have focused on the intersubjectivity of the aesthetic as well as the theory of emotions. I am currently preparing a

book that aims to redefine phenomena such as empathy, sympathy, recognition, and so-called identification as "relational forms" and key factors of intersubjectivity. Now I am also dedicated to characterizing artistic criteria, the way in which creativity uses these criteria or shapes them; and this goes beyond the so-called aesthetic criteria, to which aesthetics has traditionally paid more attention. In this interest in artistic criteria, my experience as an artist and designer for many years has a lot of weight: this experience has always made me distrust the Kantian dictum that beauty "pleases without concept". Creative choice and critical judgment are always exercised on criteria, which are halfway between concept and choice.

You are something of an updated version of the "Renaissance man", with a wide range of artistic and scientific interests ranging from pop music to poetry, from philosophy to the visual arts. Do you feel your artistic practice and your theoretical output – both as university professor as well as published author - interact or juxtapose each other?

I don't think I get anywhere near the figure of the "Renaissance man", although my friends have always made that joke. It is true that I have dedicated myself to many things: design and music have occupied my time to a greater extent, but I have practiced for many years painting and other visual arts, dance, theatre, poetry, cinema, and even a collaboration with a studio of architecture. Although I locate the singular pleasures and specific qualities of each art, I have always recognized art in general as a way of being, rather than as a way of doing.

Regarding the relationship between my creative facet and my theoretical facet, I have always convinced myself that the logic of creation and the logic of discovery are two dimensions of the same, and that the key or interest lies in the relationship between both. I have placed myself in that relationship and I exercise my theoretical reflection and my creation in a kind of continuity. There is no relation of causality or reciprocal influence between them, but rather of interdependence. For me, issues in the history of aesthetics, such as the problem of taste or artistic autonomy, are not only subjects of analysis, but practical factors that have effectively determined my design practice, for example. I do not consider, like Nietzsche, that to think about art you have to practice it, but I am aware that in my case the union of both facets can lead to a different understanding.

What is the conceptual backdrop behind your ESA logo design?

The logo is formed by the acronym by which this Society is usually referred to (ESA). It has been generated from a set of symmetries between the three characters, created expressly for the visual brand mark. These symmetries are presented as an allegory of the 'specular': the mirror (lat. speculum) as a symbol of thought, of philosophical 'speculation'.

Also, the proportion generated by these analogies and homologies refers to the European "great tradition" which Tatarkiewicz referred to. However, the mirror image, although classic due to its "closed" character, as Wölfflin recalled, has the disturbing –and modern– value of the reflection in the mirror.

The unexpected markers that highlight the "A" in "Aesthetics" are particularly remarkable. How do you justify them?

Apart from highlighting the key word, these shapes define a vertical axis that aims to connote, on the one hand, globality, and, on the other, something characteristic of science, the starting point of some coordinates, a point or a line taken as fixed.

At the same time, from a perceptual point of view, it defines the centre of the composition when the logo is attached to the full name. It also gives it a kind of Gestalt dynamism similar to that of the Müller-Brockmann posters.

[What are your wishes and expectations for the future life of your logo?](#)

Nowadays, corporate visual identities have stopped being considered as "deductions" from a logo or as applications derived from a supposedly genuine visual configuration. Formerly, something like a "platonian" vision prevailed in which the visual brand was conceived isolated in an abstract world, with a white background, like ideas. Now, in design we apply a more phenomenological vision: the visual image is something that really occurs in its manifestations, in its unfolding. Therefore, when I designed the logo, I did it from that applicability, trying to guarantee that it can have a lot of life and a long journey.

[You are also a member of ESA as well as a member of the Executive Committee of the Spanish Society for Aesthetics and Art Theory. Could you please describe your previous and current experience as a member of both societies, and what role do you foresee in the future for this kind of societies?](#)

My role in the Spanish Society for Aesthetics, currently chaired by Gerard Vilar, is to shape its communication through its different channels –web, newsletters, social networks, etc.–. This has helped me to have a very close vision of the research carried out in Spain today, and also of the themes and approaches that are displayed through publications and events around the world. Being part of ESA and being aware of its diffusion is also quite useful as a tool for knowledge of that current situation. This, I think, is one of the most significant contributions of societies for aesthetics: to offer pictures of interests and motivations through their communication.

Another one of these societies' main contributions is to connect those of us who do research in aesthetics, especially through the events they organize. In Spain the map of aesthetic research has become clearer and collaborative relationships have multiplied, to the point of beginning to form an authentic scientific community that exerts its exchange beyond texts. I think the same thing is happening in Europe thanks to the ESA.

The ESA News

[The Twelfth ESA Conference to Be Held Online](#)

Since the pandemic situation still seems rather gloomy, we are operating under the assumption that travelling might not be an option for many people across Europe, and world-wide, which is why we have decided to organize an online conference in 2021. The conference will closely follow the format of a real event and it will take place on **June 21 - 23, 2021**.

Keynote Speakers:

- Professor David Davies (McGill)
- Professor Bence Nanay (Antwerp)
- Professor Erika Fischer-Lichte (Freie Universität Berlin)

A Call for Abstracts for the 2021 ESA Conference

We invite papers from all traditions and on any topic in philosophical aesthetics, and both systematic and historical presentations are acceptable. Submissions must be long abstracts (800-1200 words in length) presenting not only the main ideas and claims of the paper, but also the arguments in favour of them. We encourage the presentation of submissions in English, but submissions in other major European languages will be considered equally. Full paper submissions will not be accepted, and submissions are limited to one per person.

Please note that those who submitted their abstracts last year can resubmit them, provided they did not submit their papers to our 2020 Proceedings. All abstract will be evaluated anew.

Please use the PDF-file format for submission and render your text completely anonymous (metadata included) to allow for blind refereeing. To submit your long abstract, please use the EasyChair online submission system (first-time users will be asked to register with EasyChair):

<https://easychair.org/my/conference?conf=esa21#>

We also encourage all submitters to sign up as members of the ESA (which is free) at <http://www.eurosa.org/>

The deadline for submissions of long abstracts is January 15, 2021, and we aim to inform you about the result of our selection process by the end of February, depending on the number of submissions.

For each talk, there will be time for a 20-25 minute presentation, with about another 20 minutes designated for discussion. Conference fee is 10 € for all the participants, including PhD students, independent scholars and established academics.

All papers presented at the conference are eligible for publication in the Proceedings of the ESA (details available at <http://www.eurosa.org/proceedings/>)

All questions about submissions should be emailed to secretary@eurosa.org

A 2021 Fabian Dorsch ESA Essay Prize Call for Papers Announced

The European Society for Aesthetics arranges an essay prize for Ph.D. students and early career scholars (max. three years from the doctorate) in connection with its yearly conference. Former winners of the prize are not eligible to participate.

The prize consists of a stipend of 500 €. The winning essay will be considered for publication in the journal *Estetika: The European Journal of Aesthetics*. For more information on the journal please visit <https://estetikajournal.org/>.

All submissions to the prize must be in English. First submissions should be made by following the general call of the ESA 2021 conference and all submissions will be considered for presentation at the conference. Please place “(Essay Prize)” after the title of your submission in EasyChair to indicate that you want your submission to be considered for the prize. The selection of the prize winner will be broken down into two stages. After the first round of reviews, selected authors will be asked to submit a full conference paper (max. 3500 words) by April 1 2021. The recipient of the prize will be selected from this group. We aim to announce the winner by May 1 2021.

The ESA Essay Prize is named after a co-founder and the first secretary of The European Society for Aesthetics, Fabian Dorsch (1974 – 2017). Its former winners include **Servaas van der Berg** (2017), **Mark Windsor** (2018), **Irene Martínez Marín** (2019), and **Jeremy Page** (2020).

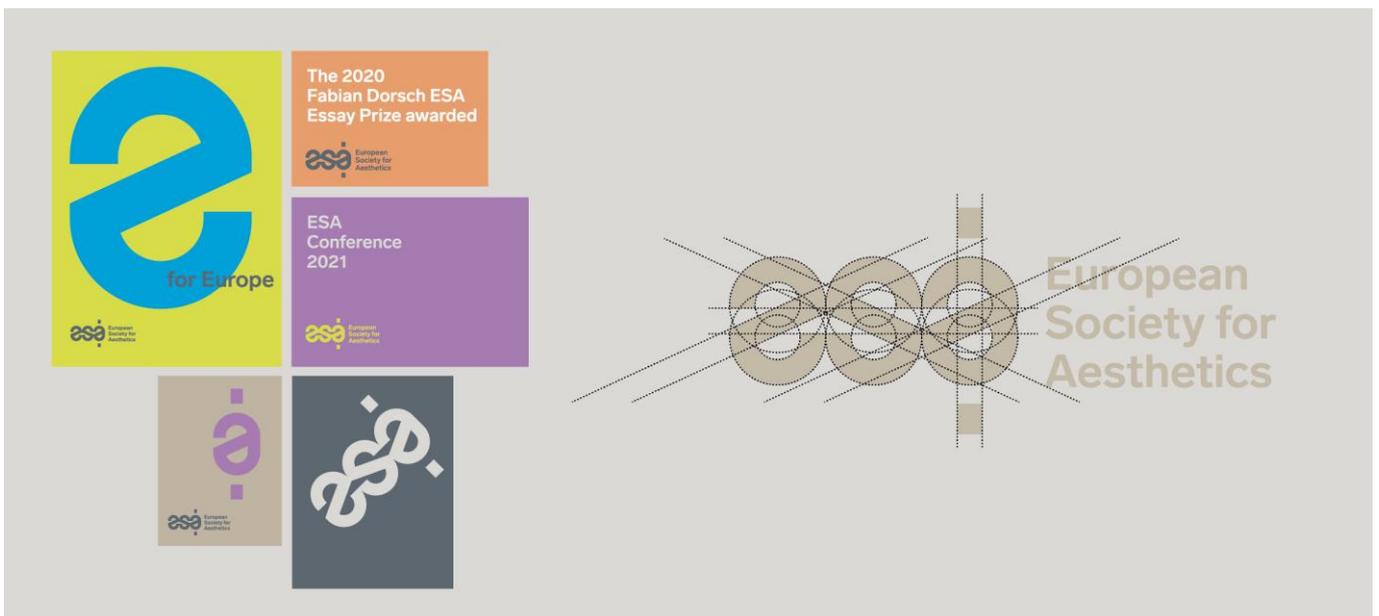
The 2020 Fabian Dorsch Essay Prize Awarded



The executive committee of the European Society for Aesthetics is happy to announce that the winning essay of the 2020 Fabian Dorsch ESA Essay Prize is "Aesthetic Judgement and Aesthetic Understanding" by Jeremy Page (University of Uppsala). The committee considers the essay to be an important contribution to the debate about the nature of aesthetic judgements and appreciates an original way of connecting the aesthetic judgement with a holistic understanding of the artwork. Jeremy will present the paper (or its further development) at the 2021 ESA conference which is taking place in June 21 - 23, 2021 online. A longer version of the winning essay will be published in *Estetika: The European Journal of Aesthetics*.

The ESA Logo Competition Winner Announced

After thorough consideration, the executive committee selected a logo proposal by **Fernando Infante del Rosal**. The logo, chosen out of nine entries to the contest, was selected for its originality, variability, and playfulness. We are convinced it well reflects the values of openness, clarity, and diversity that the Society cherishes. We look forward to seeing this logo in use. We would like to thank all the contestants for their work.



Recently Published and Forthcoming Journals and Books

Journals

Estetika: The European Journal of Aesthetics (2/2020)

Estetika: The European Journal of Aesthetics published a second 2020 issue in September. The issue is fully accessible at <https://estetikajournal.org>. It features four research articles including “Non-standard Emotions and Aesthetic Understanding” by a Ph.D. student at Uppsala University, **Irene Martínez Marín**, who was awarded the Fabian Dorsch ESA Essay Prize for the best essay written by a young scholar presented at the European Society for Aesthetics conference in 2019. In her essay, Martínez Marín writes about the role of intellectual emotions, such as curiosity, courage, and tenacity, in our engagement with a work of art. Emotions as a key part of aesthetic experience are also discussed by **Rasmus Rosenberg Larsen** and **David Sackris**, North American co-authors of the paper focused, specifically, on Jesse Prinz’s version of sentimentalist aesthetic theories based on the feeling of wonder. A Portuguese Kant scholar **Fernando Silva** writes about the under-researched concept of Witz in relation to Kant’s theory of the power of judgement. And **Jochen Schuff**, who is based in Frankfurt, focuses on reconstruction of Stanley Cavell’s thinking about philosophical method and how it should (or, in the best of Cavell’s practice, does) join the objective and the subjective, the impersonal and the autobiographical, as the philosopher seeks to articulate and display her experiences as exemplary. The issue also contains a book review of Sam Rose’s *Art and Form: From Roger Fry to Global Modernism* written by **Michalle Gal**.

Books

Elisa Caldarola on Installation Art



Elisa Caldarola: *Filosofia dell'arte contemporanea: installazioni, siti, oggetti*. Quodlibet Studio, 2020, ISBN: 9788822905307.

The volume, in Italian, focuses on some peculiar contemporary art phenomena: installation art and its connections to exhibition installation, site-specific art and its relationship to the broad tradition of situated art, the role of ideas in conceptual art, and the subversive character of street art. It is based on the view that one of the tasks of the philosophy of art is to pay attention to artistic practices and art theories and organize the manifold of views about art perspicuously, aiming at maximum abstraction.

Call for Papers

Online Conferences

The WiGiP/ GiP: Demarginalizing Futures: Rethinking Embodiment, Community and Culture

Deadline (for abstracts): 31st December 2020

Conference date: 19th-20th February 2021 (online)

We find ourselves in front of an overwhelming representation of the future that renders the challenge of critically evaluating and re-appropriating these imaginaries to be pressing. Our representations of the future are usually accompanied by certain notions of technological growth, political participation, and cultural internationalization. Our imaginaries are populated with AI-human interactions, cybernetic gadgets, experiences of augmented reality, but also environmental catastrophes, mass-surveillance anxieties, and new forms of migration and ethnical persecution, among others. Subaltern cultures have been systematically excluded from the 'future', portrayed as technologically and socially underdeveloped. Something similar happens with their philosophies, that usually appear as taxonomical oddities classified as 'wisdom', 'sageness', 'thought', 'popular culture' or 'religion' and often play a marginal role in the mainstream representation of future societies. This seems paradoxical since it is precisely places like the global south, where we find political initiatives that try to marry ecological sustainability with political and economic solidarity in creative and innovative ways. For this reason, we would like to address these problems from the expanded perspective of these marginalized futurisms, but also engage in a critical assessment of futurism and all representations of future - does it do justice to subaltern voices or does it promote a dichotomy-laden politics of identity?

Given that we understand futurism in an expanded way that includes a large variety of thinking about the future, we invite proposals that investigate and highlight the diversity of thinking and representing future societies. As a guide for possible topics please refer to the following list:

- Non-western representations of the future
- Embodiment and subjectivity (the future of the body)
- Political imagination (utopias, dystopias, etc.)
- Social economy, popular emancipatory initiatives for the future
- Art and design for future
- Post-colonial pop and urban culture
- Cosmotechnics, new media, and technology
- Ecological thinking, Anthropocene
- Indigenous worldviews and science
- The future of intercultural philosophy and intercultural aesthetics
- Animism, panpsychism, shamanism as tools for visions about the future

We invite all those interested - especially young scholars - to submit their talk proposals touching on the topics described above until 31.12.2020 at the following e-mail address: events@int-gip.de. Submissions should include an abstract (300 - 500 words), a short academic profile including contact information and institutional affiliation. All talks and discussions will be in English. In order to take away from the strain of online engagement, the conference will be structured in two parts. An asynchronous part will give all participants the chance to hear all talks in advance during a two week period. This will act as a base for discussion for the second synchronous part of the conference which will consist of zoom meetings.

This conference is a joint effort of the Wiener Gesellschaft für interkulturelle Philosophie (WiGiP) and of the Gesellschaft für interkulturelle Philosophie (GiP). For any questions please direct your inquiries at the following address: events@int-gip.de.

The Nordic Society of Aesthetics Conference: The Aesthetics of Attention

Deadline (for abstracts): 15th February 2021

Conference date: 20th-21st May 2021 (online)

We are surrounded by a proliferation of channels, streams and texts clamoring to be consumed. Images are produced, made public and circulated on an unparalleled scale. When we click, search and ‘like’, our attention is measured, curiously scrutinized and commodified, resulting in what some scholars have identified as the rise of an attention economy. The phrase that attention is something you pay, has been literalized in the neoliberal era of digitalization.

In which ways is it, in relation to aesthetic experience, possible to conceptualize the “attentional” agency of the subject of experience? And how might aesthetic practices and objects (artworks, and aesthetic phenomena in a broader sense) as well as contemporary media ecologies be seen as facilitators of certain modes of attention? The aim of the conference is to investigate the relationship between aesthetics and attention in various ways: In philosophical aesthetics, in art institutions, within the field of art histories, post-/decolonialism and cultural criticism.

The conference is an invitation to consider:

- The current transformations of aesthetic norms and cultural hierarchies
- The role(s) of media/technology in the changing ecologies of attention
- Attention as an analytical or aesthetic category
- Historical, philosophical and theoretical perspectives on attention as a term
- Aesthetic methodologies understood as certain ways of paying attention
- Implications regarding concepts such as overload, contemplation, distraction, boredom e
- Affective aspects of attention

We ask for papers on both contemporary as well as classical and historical issues, and suggested topics of interest would include questions related to aesthetic experience in general as well as analyses of visual art, architecture, music, and literature or other aesthetic phenomena, which thematize the concept of attention.

Confirmed keynote speakers: **Ina Blom** (Oslo/Chicago) and **Yves Citton** (Paris 8/ArTeC).

PhD students are strongly encouraged to submit a proposal. Please send abstracts not exceeding 500 words (panels) or 300 words (individual papers) to NSA2021Aarhus@cc.au.dk no later than 15 February 2021. Further information about the conference and registration will be announced on the conference website: <https://events.au.dk/nsa2021aarhus>.

Journals

Aesthetic Investigations: Isn't All Art Performed?

Deadline for submission (full papers): 15th January 2021

This forthcoming issue of *Aesthetic Investigations* focused on performing artworks doesn't aim to debate one-stage vs. two-stage distinctions, but to interrogate ‘performance’ more broadly. The guest editors **Sue Spaid** and **Rossen Ventzislavov** invite curators, conductors, directors, philosophers, musicians, dancers, comedians, performance studies researchers and more to respond to the question regarding artworks and

performances. By performance, we have in mind the gamut from the better known performing arts like music, theatre and dance to the narrative arts such as autofiction/self-narrative, comedy, filmmaking and showrunning to less conventional forms such as exhibitions, enacting gifts, aesthetic self-design, art criticism and photography.

More information: <https://www.aestheticinvestigations.eu/index.php/journal/announcement/view/2>

Contact: Sue Spaid (suespaid@gmail.com) and Rossen Ventsislavov (rossen_ventzislavov@yahoo.com)

Studi di estetica: A Special Issue on Aesthetic Mistakes

Deadline for submission (full papers): 31st January 2021

The guest editors **Alessandro Bertinetto** and **Adam Andrzejewski** warmly invite philosophers, art theorists, art historians, and human scientists to submit articles to a special issue of *Studi di estetica* devoted to the topic of mistakes, failures, deviations, errors in the artistic and aesthetic experience. Submissions may address these and related questions: How (and which kind of) mistakes affect artistic research? Is an artistic mistake always a deficiency and what is the metaphysics of mistakes? May an artistic mistake be intended? Which is the link between failure and success in the artistic realm? Which is the role of mistakes for aesthetic and artistic normativity? Is there a taxonomy of mistakes according to differences in artistic practices? What does it mean to make aesthetic mistakes in everyday practices? Can we take pleasure from artistic mistakes? What kind of pleasure is it and how does it differ from the pleasure of flawless artworks? Is it possible to conceive of mistakes as aesthetic concepts? What is the relevance of cognitive mistakes (historical, scientific, geographical and the like) in aesthetic appreciation of artworks? How forgeries can be aesthetically and artistically successful? Is improvisation per se mistaken or imperfect? What is the link between failures and humour and how could failures be used as means for popular artworks or jokes?

The languages admitted are Italian, English, German, and French. The articles should include an abstract (up to 150 words) and three keywords, both in English. The articles, which should be anonymous, should be sent to Alessandro Bertinetto (alessandro.bertinetto@unito.it), by January 31, 2021 together with a further document containing the author's information.

ENRAHONAR: Aesthetics and World-making

Deadline for submission (full papers): 1st September 2021

A special issue of *ENRAHONAR: An international journal of theoretical and practical reason*, edited by **Adam Andrzejewski**, is devoted to aesthetics and world-making. It invites contributions researching aesthetics as a tool for social, political, economic and environmental changes as well as promoting aesthetics as having serious consequences for human everyday life. The deadline for submissions is the 1st September 2021. Please follow the editorial guidelines when preparing your manuscript:

<https://revistes.uab.cat/enrahonar/about/submissions#onlineSubmissions>

Submissions may address these and related questions/areas:

- How can aesthetics become a tool for social and economic change?
- Radicality of the aesthetic during the pandemic
- Is aesthetics able to address such issues as climate change, democracy, LGBT+ rights?

- Aesthetics and future generations: do we have aesthetic obligations to people who have not been born yet?
- Everyday aesthetics and aestheticization of life
- Aesthetics and emancipation
- To what extent can aesthetics be a manifestation of personal autonomy?
- Moral values and their aesthetic expressions in designs and applied arts
- Are restored objects aesthetically mistaken? And what factors determine the fact that a given restored artwork is aesthetically rewarding whereas another is just a huge failure?
- Newly emerged artforms (video games, TV series, culinary arts)
- Erotic and pornographic art
- Body and communication
- Fashion

If you have any questions, please contact Adam Andrzejewski at a.andrzejewski@uw.edu.pl

Estetika: The European Journal of Aesthetics

Estetika publishes research articles that engage with the diverse and rich traditions of aesthetics in Europe and beyond. The editors welcome submissions that aim at bridging gulfs between different traditions and approaches in aesthetics, most importantly between the so-called analytic and continental traditions but also between the systematic and more historical approaches. *Estetika* is open for contributions all the year round. To submit your essay, please follow the guidelines of the journal and use an online journal submission system: <https://estetikajournal.org/about/submissions>.

Miscellaneous

Monique Roelofs Moves to Amsterdam

Monique Roelofs has been appointed Professor of Philosophy of Art and Culture at the Faculty of Humanities of the University of Amsterdam. Roelofs specialises in teaching and research in the fields of aesthetics, art and politics, critical and political theory, feminist philosophy, critical race theory, decolonial thought and contemporary continental philosophy. The interaction between aesthetics and politics is at the heart of her research. The chair held by Roelofs is affiliated with the UvA's Amsterdam School for Cultural Analysis (ASCA) and is part of the Critical Cultural Theory capacity group. This group focuses on aesthetics or the philosophy of art as a philosophical discipline, as well as philosophy and cultural theory.

Joint Project Proposal: Art, Aesthetics, and Money

My name is **Adrià Harillo Pla**. I hold a BA and a Ph.D. in Philosophy. I hold a MA in Art Market as well. After spending the last four years - intermittently - in Shanghai (China), now is the time to change. I will soon start my post-doctorate at another university, which will be in Eastern Asia or Central Asia - still to be decided. My line of work mixes the concepts of "art world" and "art market". Consequently, if you have any

interest in doing any joint work or collaboration that investigates how the art market can influence the referencing processes of what is called art, how money can affect aesthetic judgments and perceptions or any other topic that links art, aesthetics and money, please, do not hesitate to write to me. I am sure we can work together on interesting things. You can contact me through my personal email: adria.harillo@gmail.com.

■ Contributors

Andrzejewski, Adam // Bertinotto, Alessandro // Caldarola, Elisa // Diaconu, Mădălina // Hadravová, Tereza // Harillo Pla, Adrià // Mäcklin, Harri // Moura, Vítor // Pérez Carreño, Francisca // Roelofs, Monique // Spider, Sue // Vidmar Jovanović, Iris

This issue of the ESA Newsletter was edited by Tereza Hadravová. The layout was designed by Fernando Infante del Rosal.

Next issue of the ESA Newsletter

We kindly invite you to submit a short news announcement to a second issue of the ESA newsletter. The deadline for submission is on **15th March 2021**. The word limit for a submission is 150 words (negotiable). The aim of a newsletter is to inform the ESA community about the members' research activities, recently published or forthcoming books as well as (online) aesthetic events. Please, send us (tereza.hadravova@ff.cuni.cz) any information you would like to share with the others.

Expected publication date is in April 2021.