

Newsletter

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■ Address

Francisca Pérez Carreño (President of the European Society for Aesthetics)

Dear members and friends of the European Society for Aesthetics,
I hope you and your loved ones are well, and you are already finishing the academic year and preparing for the summertime. The 2021 Society annual conference is approaching. Even if the COVID pandemic seems to slow down and under control in Europe, uncertainty about the future persists since infection still is rising globally. When the executive committee decided to postpone the 2020 Conference, which we have planned to be in Tallin, we could not imagine that it would still be impossible to meet there in person one year later. The congress in Tallinn turned out to be postponed for two years until 2022, and the 2021 congress will be held online. Let's hope that vaccination advances globally faster than resistant variants, and we can meet face-to-face next year.

The 2021 Conference will take place online from June 21 to June 23. We are happy that **David Davies**, **Erika Fisher-Lichte** and **Bence Nanay** have accepted to be keynote speakers onscreen. The value of their contribution to the discipline and their commitment to European aesthetics are highly appreciable. We also thank all those who submitted proposals. They will give us the opportunity of listening and discussing the work of the last two years and enjoining our shared interest in aesthetics. The program is now available on our website, www.eurosa.org. It is a significant expression of the strength and diversity of the research on aesthetics. Besides, online meetings have the unforeseen but happy consequence of permitting those who could not have travelled in ordinary circumstances to join the Conference. We invite to register all those interested, as for security reasons, only those registered will be allowed access.

During the Conference, the Fabian Dorsch ESA Essay Prize for 2020 and 2021 winners will deliver their awarded essays. In 2020 **Jeremy Page** (University of Uppsala) was granted the prize for his essay on "Aesthetic Judgement and Aesthetic Understanding". An interview with him is included in the Newsletter. This year, **Nemesio García-Carril** (Universidad de Murcia) has won the award with "Interpretive Authenticity Performances, Versions and Ontology". We congratulate both Jeremy and Nemesio and are glad to listen to and discuss their ideas with them.

In addition to the scientific sessions, we will be holding the annual assembly to discuss future conferences, events, and initiatives that the ESA might undertake. As always, we would be happy to hear any suggestions you might have or issues you want to discuss at the assembly. Please, feel free to contact Iris Vidmar Jovanović by email (secretary@eurosa.org).

As surely you do too, I hope that the 2022 Conference will finally occur in beautiful Tallinn and that we will meet in person there. It will be a significant event for the society, in which we will renovate part of the executive committee, the presidency included. Whether online or in-person, we must continue to work together to maintain the energy and the magnificent work done and promote research in Aesthetics and the Theory of Art done in Europe.

With my best wishes,

Francisca Pérez Carreño

Interview

An Interview with Jeremy Page



The 2020 Fabian Dorsch ESA Essay Prize was awarded to Jeremy Page, a doctoral candidate in aesthetics at Uppsala University. Besides writing his dissertation entitled “Aesthetic Understanding: A New Aesthetic Cognitivism”, he works as an Editorial Assistant for the *British Journal of Aesthetics*. His research interests focus on the interaction between aesthetic, cognitive, and moral values. He also works on nineteenth-century German Philosophy, primarily the work of Friedrich Nietzsche. The interview was conducted via e-mail by Tereza Hadravová.

You are a second Ph.D. student based at the Philosophy department at Uppsala university who have received the Fabian Dorsch ESA Essay Prize.

Is there anything "special" about your education there? Seriously, what makes you, the Uppsalians, work so hard and be so good at it?

I feel very fortunate to be at Uppsala and to be an ‘Uppsalian’ as you say (I hope that label catches on!). The most special thing is, as always, the people. We have a really great group who are doing great research and are friendly, approachable and always happy to talk about aesthetics. The department, and especially Elisabeth Schellekens who is chair professor in aesthetics, have been able to assemble such a group because Uppsala University has the national responsibility in Sweden for scholarship and teaching in aesthetics. This also brings other benefits. We have a weekly research seminar dedicated to aesthetics and are able to invite aestheticians from all over the world to come and hang out with us and present their research. On the education side, I’ve definitely benefitted from pursuing a PhD in a place that has a dedicated undergraduate, masters and international masters programme in aesthetics (alongside separate degree programmes in theoretical and practical philosophy). There have been great opportunities to teach courses at all levels and it’s also a part of our doctoral degree to take advanced courses. In my time here, there has been a long list of advanced courses offered by Elisabeth Schellekens, Guy Dammann, Nick Wiltsher, Maarten Steenhagen, David Davies, Paisley Livingston, Peter Lamarque and others.

Where did you come to Uppsala from? How did you become interested in aesthetics?

I came from the University of Southampton in the UK. There is a strong emphasis on aesthetics in Southampton too, so perhaps it’s no surprise that I ended up as an aesthetician. My initial philosophical interests were the philosophy of value and the philosophy of Friedrich Nietzsche. I still work in both these areas, but they led me to aesthetics which is what I have been focusing on in my PhD project.

Do you have a deep interest in some specific artform and/or genre? Which area of art is the most natural for you to think about in philosophical terms?

I engage with narrative art most often: more specifically with short stories, novels and films. I guess I am drawn to these as I am interested in the cognitive value of art and the artworks which I feel have changed my perspective on the world most significantly tend to be narrative artworks. I’m also interested

in the role art can (and should) play in education. As narrative art is already so widely consumed it seems to me that it is a good starting point for any programme of popular aesthetic education.

[In your essay, you develop a concept of "appreciative understanding". How do you define it?](#)

The notion of appreciative understanding I develop has two components. One is the appreciative interpretation of the work. This is, crudely, how we interpret or make sense of the work as a whole. It typically involves us developing a conception of the work's aim or theme and then developing a conception of the work's salient features which accounts for how these features (individually and collectively) serve to achieve its aim or constitute the perspective it develops on its theme. A work's aesthetic character and value are a consequence of how it achieves its aims or develops a perspective on its theme. The second component is our experiential sensitivity or experiential understanding. This is the experiential counterpart of the appreciative interpretation. In practice, the two components will often be indistinguishable. However, we can imagine someone who has an appreciative interpretation which is, as it were, purely theoretical and who therefore cannot experience the work as having the aesthetic character and value ascribed to it in their appreciative interpretation. This person would lack experiential sensitivity and, as this is a component of appreciative understanding, they would lack appreciative understanding. This second component is what makes appreciative understanding a form of aesthetic understanding.

[Which account\(s\) of aesthetic appreciation developed in the past are the closest to yours?](#)

Nowadays, I think, perhaps surprisingly, the closest account to mine is the account of literary appreciation developed by Peter Lamarque and Stein Haugom Olsen. Lamarque's more recent work is particularly important – my use of the term 'appreciative interpretation' was influenced by a paper of his from 2002. I say 'surprisingly' because I have spent lots of my PhD project forming arguments against these philosophers' negative assessment of literature's cognitive value. In a longer exploration of my view this would emerge as a big difference between our accounts: I think that appreciative understanding is often about precisely engaging with a work's cognitive value in gauging how it offers us a new perspective on its subject matter, whereas Lamarque and Olsen are famously reticent about such thoughts. It's also the case that they don't extend their account beyond literature or don't discuss anything relevantly similar to experiential understanding. I take it that Noel Carroll is also working in the same ballpark as I am, a major difference between us would again be bound up with his relative neglect of something like my second component of appreciative understanding.

There has been surprisingly little work done on understanding in aesthetics and on how it relates to aesthetic judgment and appreciation. Alison Hills gives the only full-blown account. However, she focuses on justificatory understanding: 'understanding why' some work is valuable. Appreciative understanding concerns instead being able to explore a work and makes its aesthetic character and value manifest in one's experience of it. I think appreciative understanding is therefore the primary form of aesthetic understanding and justificatory understanding is a sub-species of appreciative understanding. Some fellow Uppsalians are working in this area too. Irene Martínez Marín (the previous winner of the Fabian Dorsch Essay Prize) develops a rich notion of justificatory understanding and its relation to our emotional engagement with art. Elisabeth Schellekens introduces an interesting notion of aesthetic attunement which will be important as the debate moves forward and new notions of aesthetic understanding are developed.

You say that your aim in the present essay is to "begin to argue for the centrality" of aesthetic understanding in aesthetics. Do you think that it has not been fully central in the past?

I think we have assumed the centrality of affect and/or some quasi-visual notion of aesthetic perception far too long. The aesthetic character and value of, for example, Picasso's *Guernica* does not seem to me to be reducible to anything literally or quasi-literally seen, or to any kind of pleasure that it gives, or affect that it prompts. Instead, the aesthetic value is bound up with the powerful perspective that the work develops on the new form of human terror which the development of war technologies (as used by the fascists on a completely new scale in the bombing of Guernica) has brought into being. In order to access this aesthetic character and value we need to be able to encounter the perspective developed by the work on its subject matter. This involves being able to piece together the aesthetic choices made in the work and see them as constituting the work's perspective. To do this, we need to answer various questions. Questions like, for example, those which T.J. Clark picks up in his exploration of the painting in *Picasso and Truth*: How the connotations of cubism in the geometrical depiction of the figures as well as in the ambiguous setting and composition of the painting relate to the perspective the painting develops on the new form of terror? Why the figures have to be placed in an outside space? Why is it important that the cool, contemplative setting of most of Picasso's cubist works inside the rooms of bourgeois houses is connoted but blown away? How is it that the figures seem to share a space and commune even though the bombing is visibly ripping them apart and jutting them away from each other and into their own individual, directionless agony? Why is this aspect of the painting harrowing, accurate to the new form of terror but still somehow deeply human?

We may of course get some feeling of anguish from the painting without undergoing the process of understanding the work. However, this vague feeling can at most be a poor and clumsy first glimpse of the work's aesthetic character and value. We may also get a feeling of anguish when we have developed an understanding of the work. Here the feeling will be of a different nature to the initial feeling. It will be nuanced by the understanding we have developed. Further, it will only be one aspect of our aesthetic receptivity and will only be meaningfully penetrative insofar as it is embedded in a broader aesthetic understanding of the work.

The reasons I think aesthetic understanding should be central is, in short, because it is the gateway not only to fine-grained aspects of aesthetic value but also to all other forms of value which art has. For example, if we are going to take seriously the thought that we have something to learn cognitively and morally from *Guernica*, or take seriously the thought that it expresses something new or provides an important basis for us to recognise something as a community, then these values of art are going to be things we encounter and capitalize on only if we aesthetically understand – rather than perceive or merely respond affectively to – the painting.

After Uppsala, where would you like to go?

There are a couple of projects that might keep me at Uppsala after I finish my PhD, which would be great. However, I am also very much open to travelling. It will all depend on what opportunities come along, I guess!

■ The ESA News

The Upcoming ESA Conference

The twelfth ESA conference takes place on **June 21 - 23, 2021** online and it closely follows the format of a real event. Please, look at the program at the ESA website.

Keynote Speakers:

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

Registration:

To participate in the event, one needs to send an e-mail to the ESA Treasurer Adam Andrzejewski (a.andrzejewski@uw.edu.pl) expressing his/her interest in participating in the event and (preferably) including a receipt certifying paying the conference fee. The conference fee is 10 euro and the deadline for registration is **June 17**.

The fee has to be paid to the ESA bank account:

Account number: 91-281330-5

IBAN: CH6509000000912813305

SWIFT/BIC: POFICHBEXXX

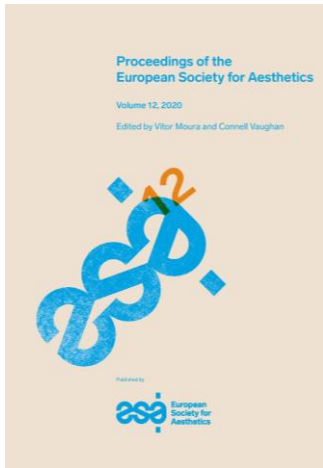
The Society's address is: European Society for Aesthetics, c/o University of Fribourg, Department of Philosophy, Avenue de l'Europe 20, 1700 Fribourg, Switzerland.

The 2021 Fabian Dorsch Essay Prize Awarded



The executive committee of the European Society for Aesthetics is happy to announce that the winning essay of the 2021 Fabian Dorsch ESA Essay Prize is "Interpretive Authenticity: Performances, Versions and Ontology" by **Nemesio García-Carril Puy** (University of Murcia). The committee appreciated careful, well-informed, and convincing argumentation backed up by a great choice of examples. Nemesio will present the paper on Wednesday, June 23rd, at the ESA conference. A longer version of the winning essay will be published in *Estetika: The European Journal of Aesthetics*.

The 2020 *Proceedings of the European Society for Aesthetics* Published



Although the 2020 ESA conference was cancelled, the authors of accepted talks were invited to submit their papers to the twelfth volume of the ESA Proceedings. The contributors include Marta Benenti and Lisa Giombini, Monika Favara-Kurkowski, Lilli Förster, Charles Lebeau-Henry, João Lemos, Ancuta Mortu, Salvador Rubio Marco, and Ken Wilder. The volume was edited by Vítor Moura and Connell Vaughan. The proceedings are available online.

History of Aesthetics

The 100th Anniversary of Professor Stefan Morawski's Birth

Stefan Morawski (20.10.1921 Cracow - 02.12.2004 Warsaw) philosopher of culture, philosopher of art, aesthetician, historian of aesthetic thought, art critic.

He advocated reducing aesthetic qualities and values in a work of art to artistic qualities and values. Thus, the objects of aesthetics are works of art and creations of nature which possess aesthetic qualities and values, which, in the latter, are recognised through artistic structures. He distinguished two classes of aesthetic invariants. The first group of invariants (*téchnē*, artistic form and expression) are invariants (universal), which, despite the volatility of art of different cultural circles from the Paleolithic to the present day, remain permanent. The second are invariants that occur in given varieties of art (paradigmatic). e.g., mimesis in the representational arts; conformity of construction and function in utilitarian objects. He offered a coherent proposal regarding not only what should be considered a work of art, but also how they should be prioritised.

Since the 1970s, he has dealt with avant-garde and neo-avant-garde art, making a deliberate typologisation of it and the directions of its development. In the 1980s, he took up the problem of the crisis of culture, including the crisis of philosophy (including aesthetics), science and art, typologising this phenomenon and determining the directions of its further development. In the late 1980s, until the end of his life, he published texts on postmodern culture, philosophy and art, continuing his diagnosis of the crisis of culture.

Piotr J. Przybysz

Recently Published Journals

Journals

Studies on Art and Architecture (3-4/2020)

The special issue of the journal, entitled *Depiction: Contemporary Studies on Pictorial Representation* and edited by **Regina-Nino Mion**, is a collection of articles on pictorial experience. It aims to encompass contemporary research articles from different philosophical traditions in order to reach a better understanding of the experience of pictures that have some physical support, e.g. paintings, drawings and photographs. The underlying approach shared by the articles is an examination of how we experience pictures. For instance, there are attempts to understand the difference between pictorial experience and perception: How does seeing objects differ from seeing pictures of these objects? Also, there is the distinction between pictorial experience and imagination: Is imagination necessarily involved in the experience of seeing pictures? Lastly, is seeing photographs a special kind of pictorial experience distinguished from the seeing of other pictures?

Estetika: The European Journal of Aesthetics (1/2021)

Estetika: The European Journal of Aesthetics published a first 2021 issue in March. The issue is fully accessible at <https://estetikajournal.org>. The issue features a research article by **Dominic McIver Lopes**. In his article *Beyond the Pleasure Principle: A Kantian Aesthetics of Autonomy* he aims to answer the question: Why should we all judge aesthetically? The issue also includes a research paper, titled *4'33", Ideas, and Medium in Appreciating Conceptual Art*, by **Daniela Šterbáková**, in which she compares two possible ways of interpreting John Cage's famous piece; first, classifying it under a label of conceptual art, and second, understanding it as belonging to performance art. **Eran Guter** and **Inbal Guter** discuss Susanne Langer's theory of musical experience. They take a critical viewpoint on her conception of musical temporality as suspending clock time. **Clinton Peter Verdonschot** offers a Romanticist reading of Wittgenstein's aesthetics, and **Alexey Aliyev** aims to give an analytically precise answer to the question: What is a novel? The issue also includes two book reviews: **Matthew Rampley** writes about Christopher Wood's *A History of Art History* and **Nicholas Wiltsher** focuses on *Apt Imaginings* by Jonathan Gilmore.

Events

Public Art Now Conversations

Conference date: 24th – 26th July 2021 (online)

Technological University Dublin and the Grangegorman Development Agency are delighted to invite your attendance as part of Public Art Now Conversations; a structured programme of six online conversations led by Irish and International practitioners.

As a varied set of art practices, public art provides opportunities for collective participation and self-expression, historical reflection and community dialogue. As we enter the third decade of the 21st century, now more than ever we collectively face unprecedented social and environmental challenges. The recent Covid-19 pandemic as well as our present geological epoch of the Anthropocene, unchecked globalisation and resurgent

nationalistic forces provide new contexts through which to consider public arts' role in society. Within this context, Public Art Now Conversations will explore how public art responds to the complexity of our cultural and natural environments and how current policy and theory support these actions. As such, Public Art Now Conversations is structured by three key themes;

- Public Art: Processes and Politics
- Public Art in the Anthropocene
- Ecologies of Space and Place

Speakers include: Ailbhe Murphy, Sinéad O'Reilly, Ruairí O'Cuív, Alex Braidwood, Ros Gray, Stephanie Hessler, Harriet Seine, Cher Krause, Timothy W. Ryback, Alexandra Carr, Garret Phelan, Jennie Guy, Eva Rothschild, Alice Rekab, David Beattie, Eleonora Belifore, Marnie Badham, Elisa Caldarola.

Participation in this online event is free of charge but must be booked in advance through Eventbrite: <https://www.eventbrite.com/e/public-art-now-conversations-tickets-145905600579>

For more information see <http://www.publicartnow.eu/> or email us at publicartnow@tudublin.ie

Literary Interventions in Justice

Workshop date: 5th July 2021 (online)

The Department of Philosophy (University of Rijeka) and the Croatian Society for Analytic Philosophy invite you to an interdisciplinary workshop on Monday July 5th, 2021, at noon. The speakers include **Kate Kirkpatrick**, **Rafe McGregor**, and **Karen Simecek**. To register and receive the zoom link to join the conference, please email Iris Vidmar Jovanović at: ividmar@ffri.uniri.hr.

■ Call for Papers

Online Conferences

Fact, Fiction and Narration

Deadline (for abstracts): 1st July 2021

Conference date: 22nd- 23rd September 2021 (online)

We invite scholars working in aesthetics, philosophy of art and other philosophical areas, as well as cognitive and social scientists and psychologists to explore contemporary philosophical theories of narrative and fiction, their relationship, connections and implications for our views on various forms of art, ranging from literature, movies, poetry, TV series and serials, theatre, visual art, performing art, etc. We are interested at investigating the relation between narrative art and the real world, as well as modes of engagements with fictional works of art and narrative works of fiction and nonfiction. The keynote speakers present at the conference are **Derek Matravers**, **Jonathan Gilmore**, **Mareike Jenner** and **Rafe McGregor**.

Topics include, but are not limited to: definition of fiction and narrative; fiction, narrative and imagination; storytelling; narrative fiction across the genres; narrative in art and sciences; ethical and epistemological issues of fiction and narration; issues of interpretation; reliable and unreliable narrators; ethical perspectives in narratives; definition, value, appreciation of fiction; modes of engagement with fiction; poetry

and fiction; fiction, narration and literature; theories of fiction; emotional engagements with fiction and narratives; aesthetic experience of narrative art; empathy and fiction; rationality and fictional emotions; cultural and educational aspects of art; cognitive sciences and narrative art; creativity and the arts; etc.

We invite submissions for 30-minute presentations, followed by 15 minutes of Q&A. If you are interested in presenting your work, please send the title and the abstract of max. 300 words by July 1st, 2021 to Iris Vidmar Jovanović (ividmar@ffri.uniri.hr). Notification of acceptance will be sent out by July 20th. There is no conference fee.

Journals

Everyday Aesthetics: European Perspectives (*ESPE*)

Deadline (full papers): 15th July 2021

The thematic issue seeks to highlight a turning point in the further articulation of Everyday Aesthetics, making explicit the distinct European traditions (phenomenology, semiology, marxism, hermeneutics, and so forth). For this reason, we invite authors to discuss whether and how the European thinking or Europe-originated perspectives on everyday life can be elaborated to develop the debate on Everyday Aesthetics, showing new methodologies, categories, and fields, taking into account analytical, comparative and historical approaches. The editors of this thematic issue, **Elisabetha Di Stefano** and **Sanna Lehtinen**, recognize and respect the multilingual tradition in philosophical and applied Everyday Aesthetics. For this occasion, however, we are calling forth contributions in English to engage with the discussion that takes place globally.

The complete information regarding the types of contribution and stylistic guidelines is available here: <https://espes.ff.unipo.sk/index.php/ESPE/announcement>.

Aesthetics and World-making (*ENRAHONAR*)

Deadline (full papers): 1st October 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 of October 2021. Please follow the editorial guidelines when preparing your manuscript:

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

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

Moral Art: Is Art Allowed to Be Moral (*ZÄK*)

Deadline (full papers): 31st December 2021

The *Zeitschrift für Ästhetik und Allgemeine Kunstwissenschaft (ZÄK)*, founded in 1906 by Max Dessoir and re-founded in 1966, is one of the oldest peer-reviewed journals for aesthetics and the theory of art. In its 67th year, it addresses the relationship between art and morality. We welcome original contributions on two

complementary topics that analyse the relationship between art and morality: from the perspective of artistic production and from the perspective of the reception of art.

The first issue (67/1 · 2022) will lay a special focus on the relationship between art and morality with regard to the production of art. What would it mean for art to be moral? That in itself is an unanswered question. But as difficult as it is to answer, it seems to be clear to many of the art world's stakeholders that art has the right to be immoral. Ever since Baudelaire's *Fleurs du Mal*, it even seems as if art must be evil and immoral if it does not want to appear affirmative, boring, unattractive, or embarrassingly moralistic.

Can art only fulfil its mission if it provokes the moral feelings of many people? Or does the demand that art should not bow to the prevailing morality, but should disturb and devalue it, fail to recognise the nature of art and the way it affects people? Does it possibly even underestimate the potential impact of moral art and the contribution it can make to improving social conditions?

If art is allowed to be moral: What does this mean for artists and for art production? Is it possible to produce art that deserves to be called "moral"—and if so, how? Are there criteria to which artists can orient themselves if they want to produce moral art? Or does the moral character of art depend above all on how it is commented on and situated by those who produce it?

Original contributions in German, English, or French that discuss questions such as these in a profound and thorough way—whether in a purely theoretical manner or using art of any kind as an example—are requested by 31.12.2021 by e-mail to the editorial office of the ZÄK: zaek@ds.uzh.ch. The length of the submitted contributions should not exceed 45,000 characters (including spaces and footnotes).

Art Morality: Does Art Have to Be Moral (ZÄK)

Deadline (full papers): 30th June 2022

The *Zeitschrift für Ästhetik und Allgemeine Kunstwissenschaft* (ZÄK), in its 67th year, addresses the relationship between art and morality. We welcome original contributions on two complementary topics that analyse the relationship between art and morality: from the perspective of artistic production and from the perspective of the reception of art.

The second issue (67/2 · 2022) will focus on the relationship between art and morality with regard to the reception of art. Should we tolerate immoral art? Or do we need a moral censorship of art? Should we renounce the reception of art that is reprehensible from a moral point of view? Should we ban it from museums and public spaces? Should it be provided with warnings? Or should the reception of fascist art, for example, be possible without restriction? What determines whether art is immoral or not? Who makes this decision based which kind of standard? Is it even possible to qualify art as immoral in a sense that goes beyond a mere subjective opinion? Or does art, due to its essential ambiguity, not allow for such classifications?

Is it justified to toxify or even prevent the reception of works of art because the views or behaviour of their creators are morally reprehensible? Is art liable for the behaviour and the views of those who have created it? What kind of concept of art and artistic freedom lies at the bottom of views that attribute a harmful influence to works of art? In what way can and how should we deal with or react to art that appears racist or sexist to some recipients?

Original contributions in German, English, or French that discuss questions such as these in a profound and thorough way—whether in a purely theoretical manner or using art of any kind as an example—are requested by 30.6.2022 by e-mail to the editorial office of the ZÄK: zaek@ds.uzh.ch. The length of the submitted contributions should not exceed 45,000 characters (including spaces and footnotes).

■ Miscellaneous

Conference Report

The VII Iberian Meeting on Aesthetics

The seventh edition of the Iberian Meeting on Aesthetics was held online in April 2021 from 21st to 23rd under the title 'Art and the human'. After the editions of Valladolid (2014), Braga (2015), Seville (2016), Lisbon (2017), Barcelona (2018) and Coimbra (2019), Granada was going to be the venue of the Meeting in 2020, but the COVID-19 pandemic led to the postpone of the event to the spring of this year and its celebration online.

Carmen Rodríguez and **José Francisco Zúñiga**, from the University of Granada, and **Nélio Conceição**, from the Universidade Nova de Lisboa, organized the event by distributing the sixty communications at thematic tables in two parallel sessions. This design in panels distributed by affinities has proven to be very productive because it makes it easier for attendees to locate content and because it encourages dialogue between participants.

Domingo Hernández, professor of Aesthetics and Theory of the Arts at the University of Salamanca, opened the meeting with a presentation dedicated to the choreographies of chance and modern uncertainties that define the human and the artistic in the work of the writer Tom McCarthy. The closing lecture by **António Pedro Pita**, professor at the Faculty of Letters of the University of Coimbra, focused on the Brazilian critic and thinker Mário Pedrosa, a key figure in art since the middle of the last century.

Numerous universities in Europe and Latin America have gathered at this event through their researchers. Poetry, visual arts, music, performing arts, photography, cinema, video art, sound art, architecture and design, almost all artistic forms, have been constantly present. The various approaches and traditions, from phenomenology to analytic philosophy, from critical theory to queer theory, have also been manifestly brought together, although, given the subject, hermeneutics was guaranteed a special place. Hume, Goethe, Nietzsche and Lyotard are possibly the authors that have been talked about the most these days, although thinkers such as Feuerbach, Schaeffer, Rancière or Nancy have also had a significant presence.

Within a wider frame of reference, a large number of communications have taken as their object the work of women artists or art critics: Remedios Varo, Paola Buontempo, Maria Graham, María Luisa Caturla, Graça Morais, Carolina Caycedo. In the exhibitions of the relationship between art and the human, the presence of India and East Asia has also been relevant.

In summary, the VII Iberian Meeting on Aesthetics has questioned the human from its different dimensions: the body, history, intersubjectivity, the relationship with nature, the symbolic, etc. And art - perhaps this is the most significant - has been summoned, more from its poetic reality, from its character of human praxis, than from its configuration as a reality instituted in Modernity.

As the Iberian Meeting celebration alternates between the national territories of the peninsula from one year to the next, the General Assembly of the Spanish Aesthetics Society SEyTA, held at the end of the Meeting,

approved, with the presence of Nélío Conceição and Nuno Fonseca, the celebration of the next Iberian Encounter in Portugal, possibly in Lisbon, in November 2022.

Fernando Infante del Rosal

■ Contributors

Andrzejewski, Adam // Hadravová, Tereza // Infante del Rosal, Fernando // Kvokačka, Adrian // Mion, Regina-Nino // Pérez Carreño, Francisca // Przybysz, Piotr // Schmücker, Reinold // Vaughan, Connell // Vidmar Jovanović, Iris

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 October 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 other members of the Society, typing "ESA NEWSLETTER 2 2021" as an e-mail subject.

Expected publication date is in November 2021.