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Addresses

Dear members of the European Society for Aesthetics, dear friends and colleagues, I greet you with joy as the new President of ESA. There are four reasons for this joy. First, I have always appreciated the open atmosphere of our meetings, characterized by a sense of curiosity, constructive criticism, and shared intellectual endeavour. There is not one way of doing aesthetics and philosophy but several, rooted in particular intellectual milieus – geographical and historical contexts. To work at their best, different approaches need to be updated and transformed, and often combined in novel ways, but this requires forums where they can meet. The ESA is one: we manifest European intellectual diversity, and its fruitfulness, in philosophy and the arts. Second, as a board member of such a society one gets a particular look-out point to what takes place: reading abstracts and sharing views on them, discussing keynotes and, last but not least, weighing the pros (more than cons) of the

Essay Prize candidates, who are young and creative scholars with diverse topics, not always easily compared. Third, having been part of the board for some years I know how professionally it works. The co-operation is smooth and flexible and shows that academics are very well able to handle all sorts of practical matters. Post-pandemic, we have learnt to meet online, which makes the work easier although different time zones can sometimes be a challenge. Let me heartily thank the ESA board for past and future work! And members: please contact the committee with any thoughts and ideas regarding the ESA that you may have. Fourth and finally, I am simply flattered to have been elected the ESA president, and humbly promise to do my best.

Looking back at the past couple of years, it sadly feels like the pandemic is the least of our global crises, not to belittle the problems and grief it has caused. But I see two more encompassing and also more troubling tendencies. One is the increased antagonisms both between and within states, which I suspect we are all painfully aware of. The Russian state's aggressive war in Ukraine is a case in point. Yet Russian culture is not the same as the Russian state. More than 7 million people have fled Ukraine; more than 700 000 have fled Russia, not just to escape military service but also because they find it unbearable to stay. This is part of the present tragedy of "our big Eastern neighbour" (as was the saying in Finland during Soviet times). Let's continue to keep contact to the colleagues we know, although we cannot have any institutional co-operations. To cut every contact is exactly what Putin wants. The spirit of misunderstanding and seeing the world as black-and-white is part of the logic of war.

In contemporary versions of science scepticism the spirit of misunderstanding takes the shape of a distorted form of critical thinking. Fighting this, humanities and sciences stand hand in hand.

The other big crisis I would like to point to is the overall weakening of life-sustaining eco-systems. It seems rooted in an inability to perceive the world, and to realize that our actions, as groups and individuals, have an impact on the globe. The climate crisis goes hand in hand with the sixth wave of extinction, which has gained less visibility. In Finland, several species that were common some ten years ago are now classified as endangered. Draughts in Africa affect our migratory birds, but the careless "development" of "necessary infrastructure" at home is likewise part of the problem. From an aesthetic point of view, one may note that the world becomes uglier day by day.

But how are these huge problems relevant for aesthetics? Well, as humanities scholars we are trained to look at contexts, history, to recognize the world's complexity, to be reflective about interpretation and intentions, perhaps also to see potential for change and factors of resilience. To keep up this know-how is more important than ever, and as such an antidote to the logic of war. Moreover, at least in some places there is a call for humanities' viewpoints, as technical and scientific approaches do not get to the root problems of current crises. Keep on with the important work you are doing, and if you have time and opportunity, do take part in public discussion as well.

Yet what is the task of aesthetics, specifically, in the present, in view of the crises? Aesthetics in its "world-directed" dimension is about perception, whether of works of art or everyday phenomena. I find this essential in a world entangled in technologies and theories that are humanly invented but out of touch with the world that sustains us.

What we single out as aesthetic phenomena tend to be instances and situations that touch us, that we care for or fear, and linked to imagination, narratives, and visions. There is a power of aesthetic

phenomena that has, needless to say, been misused for manipulative aims throughout history, but which has also served genuine insight and progress. No change without aesthetics. As aestheticians, we are used not just to perceive and experience but also to reflect upon experience and values. This is about how the fictional or imagined becomes “real” – something to act upon.

For me, aesthetics in its historical and contemporary diversity, always provided essential perspectives on what it is to be human. I think we might well have more courage to speak out about the world from our perspective. Ours is not the only perspective, and it is not one; yet aesthetics deserves to be better heard, both within and outside academia.

I already look forward to our next conference in Budapest. Let me recommend ground travelling. It may take a few days more but is an aesthetically rewarding, ethically enlightening, and slightly adventurous way of going from one place to another (I just returned to Helsinki from Copenhagen and Berlin, travelling by train and ferry). It gives time to prepare and time to remember, and opportunities to perceive Europe today, with pastures and borders.

With every good wish for the end of the term and upcoming holidays,

Pauline von Bonsdorff (President of the ESA)

Dear members of the European Society for Aesthetics, dear friends and colleagues,
It is my great pleasure to greet you all! As the Christmas holidays are approaching, I hope you and your loved ones are doing well.

Our Society has gone through some substantial changes this year and I would like to take a moment to share them with you. It was with great pleasure that we finally managed to meet in vivo, after postponing the meeting in Tallinn for two years in a row due to the pandemic. We are grateful to everyone who applied to the conference and supported us and to those who participated at the event. In particular, I would like to thank to the Estonian Academy of Arts for their warm and comfortable hospitality and for helping us organize this event in a hybrid mode. A big thank you also to our keynotes, **Virve Sarapik**, **Emmanuel Alloa**, and **Pauline von Bonsdorff**. Some of the papers presented at the conference will be available in our *Proceedings*, which are currently in preparation.

The Tallinn conference was an opportunity for us to finally talk in person with our members, and we are glad that you could join us at the general assembly. As you probably know, it was an important occasion for us, due to the changes within the ESA Executive, and we very much appreciate your support during our elections. The time came for us to say goodbye to some of the executive members whose mandate terminated, and, on the behalf of ESA Executives, I would like to take this opportunity to thank **Francisca Pérez-Carreño**, our former president, **Karen Simecek**, our former secretary, and **Daniel Martin Feige**, our former program chair, for the amazing work, inspiring ideas, and tireless efforts they put into our Society. It was a joy and a pleasure to work with you!

We are very happy to welcome our new members – **María José Alcaraz León**, **Claire Anscomb**, and **Jochen Schuff** – thank you for joining us and for your willingness to promote our activities! Some details about our new members and the roles they will take within ESA are available in this *Newsletter*. As you

probably already know, our new president is one of the former executive members, Pauline von Bonsdorff. We look forward to continue working together and to contribute to and support the scientific activities of our members and of our Society!

As we all hope the political and economic crisis will be soon resolved, we are excited about our future projects and plans and we hope you will join us in realizing them. To begin with, I bring to your attention our 2023 conference which will be held in Budapest. Please check the CFA on our web page and in this Newsletter. In the meantime, please do let us know all about your projects and activities, and send us information regarding your publications, announcements and other info that might be relevant and interesting to our members. We will be happy to publish them on our web page and in our *Newsletter*. We are always interested in hearing your thoughts and suggestions regarding the Society, so please do write to us at secretary@europa.org to share your views with us.

Finally, let me wish all of you a very happy New Year; may it be your best ever!

Iris Vidmar Jovanović (Secretary of the ESA)

Interview



An Interview with Alex Fisher

The 2022 Fabian Dorsch ESA Essay Prize was awarded to Alex Fisher for his essay “In Defence of Fictional Examples”. The committee appreciated the essay’s new take on a longstanding discussion about the cognitive value of literary fiction as well as its insights into the nature of thought experiments and their role in philosophical inquiry. An earlier version of the same essay was also awarded the Outstanding Student Paper for the 79th Annual Meeting of the American Society for Aesthetics in 2021. Alex Fisher is currently a doctoral student at the University of Cambridge, where he works on the philosophy of fiction and the imagination, particularly in relation to new technologies such as virtual reality and videogames. His more general interests are in aesthetics, metaphysics, metaphilosophy and philosophy of mind. We reached Alex with some questions about his essay and his broader philosophical interests.

The interview was conducted by **Jacopo Frascaroli** in November 2022 .

Alex, your award-winning essay defends the philosophical use of examples drawn from literary or cinematic fiction. How did you come to this topic and why do you think it is important?

In philosophy, made-up examples such as thought experiments are common. Similarly, philosophers also often employ real examples as part of their arguments. Somewhat rarer is the use of an example drawn

from literary fiction, though some do make greater use of these. Upon coming across some uses of fictional examples, I began to wonder whether there is any epistemological benefit to a fictional example over a real case or thought experiment. Whilst there is plenty written on the epistemic benefits of fiction more generally, there is not so much on this issue of different types of example in philosophy. (Though one recent paper on similar issues, despite coming to a different conclusion, is Katherine Furman's "What Use Are Real-World Cases for Philosophers?")

As to why the topic is important, one might think that philosophers generally ought to be much more practically oriented and employ many more real cases as examples in their work, rather than focusing on idealised thought experiments and made-up fictional examples. I argue that this is too quick – fictional examples can establish conclusions about the world just as real cases can, yet also avoid some common pitfalls of the latter. I hope that my paper sparks people to consider more deeply which sort of example might be best suited for their purposes.

Would you mind walking us through the main points of your defence of fictional examples? In particular, what do you think are the peculiar advantages of using fictional examples in philosophy over both thought experiments and real cases?

In defending the use of fictional examples, I focus primarily on cases in social and political philosophy where we aim at establishing that a certain phenomenon occurs.

I first address a form of scepticism about fictional examples – they're not real, so how can they tell us anything about what is actually the case? I argue against this sentiment: provided we take a fictional example to be suitably realistic, we can draw conclusions from it just as we can from a real case. Given this parity between fictional examples, real cases, and thought experiments in their ability to provide us with conclusions about the world, which ought we to prefer?

I argue first that fictional examples can be preferable to thought experiments due to their richer detail. Thought experiments often abstract away important factors, and as a result it is sometimes hard to tell whether a thought experiment is suitably realistic or not.

I then argue that fictional examples are also sometimes preferable to real cases. Real cases are usually messy, with various different interpretations of the facts available. Fiction also often admits of differing interpretation, but some aspects of fiction can admit of greater consensus than analogous real cases. In fiction we are often afforded direct access to subjects' mental states, allowing such examples to avoid a common issue for real cases where critics disagree on whether a subject believed this or desired that, rendering the case contentious. Consequently, the improved mental access of fictional examples allows them to avoid this common objection to certain uses of real cases.

I was wondering what you think of the empirical literature showing that fictional narratives seem to affect belief just as much as real cases. For example, Green and Brock (2000) had subjects read a short story – *Murder at the Mall* – about the murder of a girl by an unrestrained psychiatric patient. After the reading, even subjects that were made aware that the story was fictional were more prone to agree with propositions like "The likelihood of a death by stabbing in a shopping mall is quite high", or "Psychiatric patients who live in an institution should not be allowed out in the community during the day". But these

conclusions do not seem to be arrived at in an epistemically rigorous way, and are not warranted by any examination of what is the case. Do you see any problems here for your view on the advantages of fictional examples?

I think there is a problem here, but not one specific to the use of fictional examples. Subjects are given information about a case and form beliefs as a result. Sometimes, these beliefs seem epistemically suspect. In the above case, we might think the error is that the subjects have drawn conclusions about the world from an unrepresentative fictional example. But I think the error is with the “unrepresentative” bit – not the “fictional” bit.

If, instead of a short story, we read a (nonfiction) news report of similar events, we might think this still wouldn't license the conclusion that the likelihood of a death by stabbing in a shopping mall is quite high, or that psychiatric patients should not be allowed out in the community during the day. Such events are very unlikely to occur, so we should not be scaremongered by a single instance. The error is to draw general conclusions from unrepresentative or atypical cases, whether they in fact happened or whether they are merely possible but plausible.

You have a broad set of interests that includes not only aesthetics but also metaphysics, metaphilosophy, and philosophy of mind. How does your work on fictional examples fit your broader research agenda?

One aforementioned benefit of literary fiction as philosophical example is that it provides more information than we might have in real cases and thought experiments. Such additional data about others' mental states can perhaps allow us to better imagine ourselves as others and take up different perspectives. One interesting aspects of new forms of media such as videogames and virtual reality is that they seem particularly apt at this, enabling us to take up the role of someone else and imagining ourselves as them.

My PhD project centres around various of these related issues: specifying the sense in which we imagine ourselves to be another, when we might face barriers in doing so, how this imagining occurs in new technologies such as videogames and virtual reality, and whether this imaginative identification generates novel moral concerns about these forms of media.

Sounds intriguing! Can you tell us more about the novel moral concerns that these new forms of media might generate?

There's an enduring concern about various media “corrupting the youth” – that through engaging with certain books/films/TV shows/art, children might somehow be affected and harmed. Hence schools banning books, film age ratings, and so on.

Whilst videogames and virtual reality similarly can contain immoral content, they are interactive (you can affect and interact with what happens) and they are often more immersive than other forms of media, better enabling us to imagine that we are really there in the virtual world through identifying ourselves with a character or avatar.

Each of these two qualities generates ethical concerns. I perform various actions within virtual worlds, and since we each identify ourselves with characters in these worlds, there are a multitude of ways I can

harm others. Perhaps it is okay to view a representation of torture in film, but it might be morally wrong to carry out torture in a videogame, especially when the victim is another player!

There are then further questions of how virtual actions relate to their real counterparts. Ought we to regulate certain virtual actions as we do their nonvirtual versions? Or, perhaps more worryingly, might engaging with such media make me (or more impressionable children) more likely to perform immoral actions in the real world?

Many thanks, Alex: it was a real pleasure reading your paper and having the chance to discuss it with you. On behalf of the ESA, congratulations again and all best wishes for your future endeavours!

Thank you for such interesting questions, Jacopo, and to the European Society for Aesthetics for awarding this prize! It's an honour to receive an award in memory of Fabian Dorsch, whose work I greatly admire and have learnt much from.

The ESA News

The Annual ESA Conference

The next annual conference of the European Society for Aesthetics is taking place on **29 June – 1 July 2023** at the House of Music Hungary.

The conference is co-organised by the ESA and the Kodolányi János University. Conference fee is 40€ for students and unwaged, and 80€ for academics.

The keynote speakers:

Alva Noë (University of Berkeley)

Stacie Friend (University of London)

Veronika Darida (Eötvös Lorand University)

Call for Abstracts

We invite papers from all traditions and on any topic in philosophical aesthetics. Both systematic and historical presentations are acceptable. For each talk, there will be time for a 20–25-minute presentation, with about another 20 minutes designated for discussion. All papers presented at the conference are eligible for publication in the *Proceedings* of the ESA.

Submissions must be **long abstracts** (800-1,200 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, do not exceed the word limit.

Please use the PDF-file format for submission and render your text **completely anonymous** to allow for blind refereeing, i.e., the names of participants should not be revealed in the proposal. To submit your long abstract, please use the EasyChair online submission system (first-time users will be asked to register with EasyChair).

The deadline for submissions of long abstracts and panel proposals is **January 16, 2023**. We aim to inform you about the result of our selection process by the end of February.

Call for Panel Proposals

We also invite submission of panels (1,200-1,500 words in length), which can be dedicated to a specific topic or a recently published book, relevant within the field of aesthetics. Panels should include up to four people and be completely anonymous to allow for blind refereeing, i.e., the names of participants should not be revealed in the proposal. One panel lasts 90 minutes. Panel proposals will be evaluated on an all or nothing basis. In addition to being included in a panel proposal, you can submit an individual long abstract. However, you can only present your own paper (if accepted) in case the panel where you participate is not accepted. To propose a panel, please follow the same procedure as described above, in the call for abstracts.

The 2023 Fabian Dorsch ESA Essay Prize Competition

The European Society for Aesthetics awards an essay prize for PhD 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*.

All submissions to the prize must be in English. The selection of the prize winner is in two stages. First, submissions are made by following the general call of the ESA 2023 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. After the first round of reviews, selected authors are asked to submit a full conference paper (max. 5000 words, including bibliography and footnotes) by April 15th, 2023. The recipient of the prize is selected from this group. We aim to announce the winner by May 15th, 2023.

Additionally to selecting the winning paper, the ESA Essay Prize Committee plans to shortlist up to two more essays out of those who are invited to submit their full conference paper. For each of the shortlisted essays (including the winning one), a commentary by one ESA executive board member (or an invited scholar) will be provided before the conference. The essays, comments, and replies to these by the authors will be presented in a special session at the conference.

The ESA Essay Prize is named after the co-founder and first secretary of The European Society for Aesthetics, Fabian Dorsch (1974–2017). Former winners include Servaas van der Berg (2017), Mark Windsor (2018), Irene Martínez Marín (2019), Jeremy Page (2020), Nemesio G. C. Puy (2021), and Alex Fisher (2022).

New Members of the ESA Executive Board



Claire Anscomb

I was the 2021-22 British Society of Aesthetics Postdoctoral Fellow in the Philosophy Department at the University of Liverpool, where I remain an Honorary Research Fellow. In September 2022, I joined De Montfort University as a Lecturer in Fine Art. My visual work explores themes surrounding visibility and has been exhibited internationally in venues including the Palazzo Strozzi, Florence, and the Jerwood Space, London. I have been the recipient of a number of awards for this work including the Signature Art Prize.

My philosophical work focuses on issues relating to image-making technologies and creativity, and has been published in venues including the *British Journal of Aesthetics* and *The Journal of Aesthetics and Art Criticism*.

I have been awarded the 2021 John Fisher Memorial Prize and 2022

Irene H. Chayes New Voices Award by the American Society of Aesthetics. I also co-edit the peer-reviewed journal, *Debates in Aesthetics*.

As a new member of the ESA executive committee, I hope to represent early career scholars and find ways to ensure greater diversity and representation in the activities of the Society. I am particularly keen to support the ESA's aim to facilitate exchange between scholars working in different traditions and parts of Europe.



María José Alcaraz León

I am Associate Professor of Aesthetics at the University of Murcia. My main research interests are aesthetic normativity, art theory, art and morality, and environmental aesthetics. I am a member of the research group ARESMUR (www.um.es/aresmur), SWIP Analytic España (swipa.ugr.es), and the *Nordic Network for Women in Aesthetics*. I have served as a trustee at the American Society for Aesthetics from 2018-

2020 and am the current vice-president of the Spanish Society for analytic philosophy (www.sefaweb.es). I have been a visiting post-doc fellow at the University of Sheffield, Universidad Autónoma de Barcelona, and the University of Uppsala. Together with Francisca Pérez-Carreño, I currently co-edit of Aesthetics section of the SEFA online encyclopedia (www.sefaweb.es/estetica/).

Jochen Schuff

Philosopher by training, I am currently a postdoctoral fellow at Freie Universität Berlin, Germany. I am working there with Alva Noë in his Berlin based research group [Reorganizing Ourselves](#). My interests in aesthetics include theories of contemporary art, film, and architecture, as well as narration and fiction. I

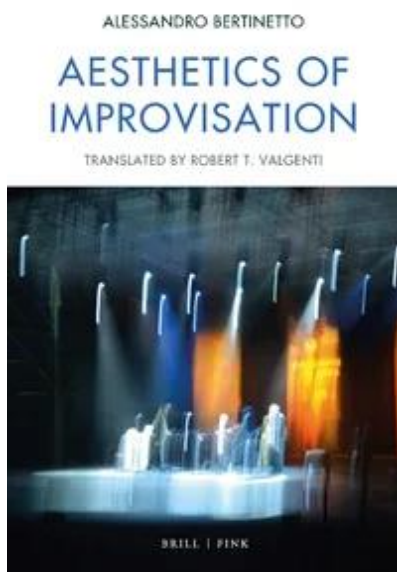


present an account of aesthetic understanding following Ludwig Wittgenstein and Stanley Cavell in my 2019 monograph *Ästhetisches Verstehen*. Other than that, there's a couple of German and English language papers and essays of mine, mostly on subjects in the philosophy of art. Recently, I have been thinking about autobiographic self-presentation and self-knowledge in fiction, visual art, and theory.

In my office as ESA programme chair, I am looking forward to help curating the ESA conferences, which I regard as an annual overview of what moves scholars in the field of aesthetics all over Europe. I'd like to contribute to making them the site of an open and unprejudiced conversation between various communities, disciplines, and traditions.

New and Forthcoming Publications

Books

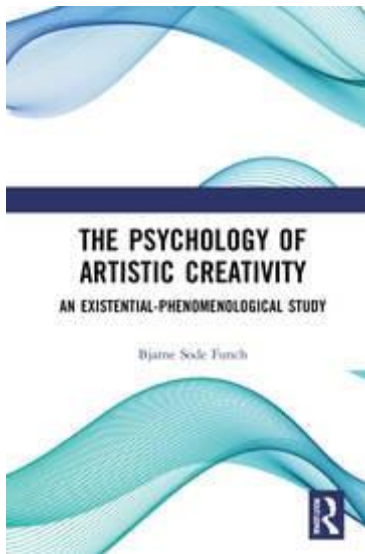


Alessandro Bertinetto: Aesthetics of Improvisation. Leiden: Brill. Translated by Robert T. Valgenti.

This essay develops a theory of improvisation as practice of aesthetic sense-making. While considering all arts, references are made to many concrete cases. A topic in vogue since the XX. century, as evidenced by the great philosophers who were interested in it (Ryle, Derrida, Eco among others), improvisation, a felicitous mixture of habit and creativity, norm and freedom, is constitutive of human action. Human practices – including very well-regulated activities such as playing chess, piloting airplanes, or medicine – permit and often require it to varying degrees.

Improvisation is also the true source of artistic experience. Consequently, the aesthetics of improvisation result in a philosophy of art: Art was born as improvisation. Yet improvisation has its own

aesthetic dimension: that of a "grammar of contingency" in which notions such as emergence, presence, curiosity and authenticity explain the pleasures of joyful adventure and empathic involvement elicited by improvisation.

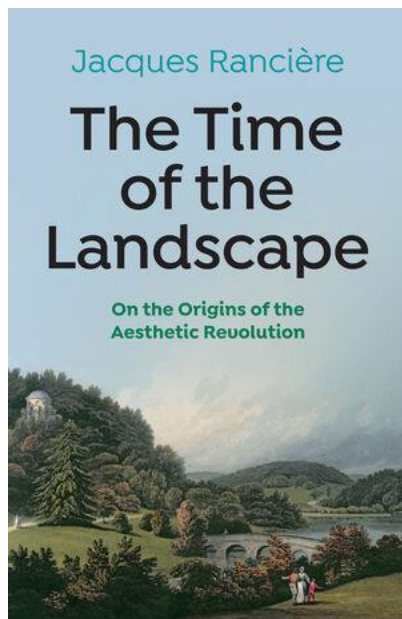


Bjarne Sode Funch: *The Psychology of Artistic Creativity: An Existential-Phenomenological Study*. Routledge 2022.

This book provides a unique insight into artistic creativity and lays the foundation for a new theory. Through a review of documents such as essays, published interviews, lecture notes, and more, the book uses case studies of six contemporary artists to provide a detailed phenomenological study of artistic creativity.

The book offers a narrative account of six contemporary artists and their ways of approaching art-making. Through comprehensive accounts based on the individual artist's descriptions, the book reveals an existential dimension of art-making that explores the inspirational moment, the state of mind during creativity, how creativity can originate in a spontaneous stream of consciousness, and how emotions play a major role in the

creative process. The book sets out a unique understanding of artistic creativity as an alternative to the prevailing cognitive conceptions within psychology and offers novel insights into how art is created and can influence the human psyche.

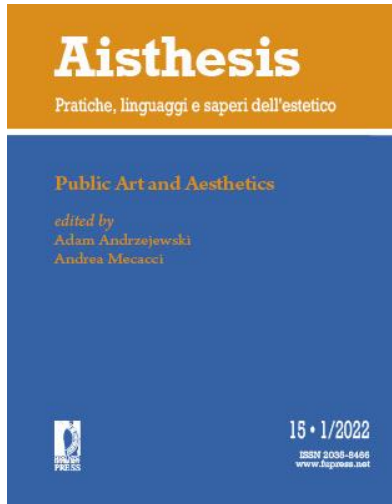


Jacques Rancière: *The Time of the Landscape. On the Origins of the Aesthetic Revolution*. Polity 2022. Translated by Emiliano Battista.

The time of the landscape is not the time when people started describing gardens, mountains and lakes in poems or representing them in works of art: it is the time when the landscape imposed itself as a specific object of thought. It is the time when both the harmony of arranged gardens and the disharmony of wild nature led to a revolution in the criteria of the beautiful and in the meaning of the word "art." It coincided with the birth of aesthetics, understood as a regime for shaping how art is seen and thought, and also with the French Revolution, understood as a revolution in the very idea of what binds together a human community. The time of the landscape is the time when the conjunction of these two upheavals brought into focus, however hazily, a common horizon: that of a revolution that no longer

concerns only the laws of the state or the norms of art, but the very forms of sensible experience.

Journals



Aisthesis. Pratiche, linguaggi e saperi dell'estetico, 15 (1/2022).
Special Issue on Public Art and Aesthetics.

The issue, guest edited by **Adam Andrzejewski** and **Andrea Mecacci**, includes the following topics and contributions: Adam Andrzejewski and **Marta Maliszewska** on public art in local communities; **Andrea Borghini** and **Nicola Piras** on eating local as public art; **Tereza Hadravová** and **Sabrina Muchová** on public art as meditation on public time; **Mateusz Salwa** on community gardens as public art; **Andrea Baldini** on The Nanjing Massacre Memorial; **Marcello Sessa** on the public dimension in Allan Kaprow's theory and **Nicola Turrini** on the work of Felix Gonzalez-Torres.

Estetika: The European Journal of Aesthetics, 59 (2/2022)

The latest issue of *Estetika*, published on 15 September 2022, features research paper "Being Moved by Art" by **Simon Høffding**, **Carlos Vara Sánchez**, and **Tone Roald**, which instantiates a dialogue between phenomenological and pragmatist approaches to intensive aesthetic experience. **Alessandro Nannini** makes a case for the significance of the human body for the founding of aesthetics in "Somaesthetics in Baumgarten?". **Raphael van Riel** brings, in his essay "Two originals, one artwork", the debate surrounding questions on the ontology of artworks to the philosophy of improvisation. And finally, the relation between a score and a performance and the concept of authenticity, are discussed by **Nemesio G. C. Puy** in his "Interpretative Authenticity: Performances, Versions, and Ontology", the winning essay of the Fabian Dorsch ESA Essay Prize, and by **Andrew Kania** in his critical note on Nemesio's essay. The issue also includes two book reviews: **Alessandro Bertinetto's** critique of *Philosophy of Improvisation* (Routledge 2021) and **Richard Eldridge's** comments on *Red Sea – Red Square – Red Threat* by Lydia Goehr (OUP 2022).



Calls for Papers

Publications

Aesthetic Investigations: Special issue on The Problem of Building

Guest editor: **Paul Guyer** (with **Rob van Gerwen** and **Sue Spaid**). Deadline for submissions: **December 1, 2022**.

The quality of our built environment tends to encourage lively debate. That is because all users of the built environment are direct stakeholders. As a result of this we all have an opinion about such things as the aesthetic of others imposed upon public space, about the relationship between the public and private practices, between the old and the new, innovation and imitation, we have opinions regarding issues of scale, materialisation, detail and their propriety when applied in a certain context, the experiential poverty

of endless repetition or the arbitrary banality of diversity for its own sake, or indeed about the arrogating power implicit in any act of building, frequently unleashing painful social processes of gentrification and slummification. Perhaps a *rappelle à l'ordre* by the discipline of aesthetics to ground those opinions inferentially on a more secure basis could help those involved in the creation of the built environment to recalibrate some of those opinions. With this call for papers, you are invited to contribute to the journal, which will focus on these issues: • Philosophical questions concerning the authority and inferential grounding of design decisions; • The role of aesthetics in architectural and urban design and design education and its relationship to ethical considerations; • The relationship between the practice of and the reflection upon architecture and urban design.

Aesthetic Investigations: Special issue on Models and Sitters. The Art and Aesthetics of Posing

Guest editors: **Hans Maes, Aurélie Debaene, and C. A. York.** Deadline for submissions: **1 June 2023.**

There is an emerging debate within both the art world and academia that investigates and revalues the role of models in art practice, ranging from models in life drawing sessions, to models who pose in front of a camera or walk down a runway. Models have remained shrouded in an air of mystery, often relegated to the realm of private anecdotes or altogether absent from discussions of the art that they contributed to. This largely untouched area of research presents a valuable opportunity to assess past and ongoing practices within the arts. These practices consist of areas such as how models are viewed by artists and art schools, how they are (not) acknowledged in galleries and museums, and how their creativity may (not) be considered. Like models, sitters for portraits also pose. And as is the case for models, the creative and artistic input of sitters has not always been recognised and has rarely been theorised. Here, too, we see a valuable opportunity to examine an important aspect of the artistic process and to investigate the role of the sitter along with the nature of posing. The guest editors kindly invite you to explore the following questions: • What is a pose? • What are the differences in posing between models and sitters? • How do modelling and artistic medium interact? • Are athletic models any different from visual arts-based models? • What is the collaborative significance of models within the arts? • How do Western approaches to modelling and their representations differ from non-Western takes? • Is modelling objectifying? • How do stereotypes feed into practices of modelling and sitting? • What are some of the ethical challenges that models and sitters encounter? • Can modelling constitute an art form? • What is the role of modelling in art education, and does this differ from professional art-making? • How does the model's identity affect the act of posing and eventual artwork? • In what way can models and/or sitters be creative? • Is the pose, as some have claimed, essential to the genre of portraiture? • How can authenticity in portraiture be achieved if portraits necessarily involve posing? • What is the relation between posing and fictionality? • How does personal style – of the model or the sitter – enter into the act of modelling or sitting?



British
Journal of
Aesthetics

*British Journal of Aesthetics: Special Issue on Remote Art.
Engaging with Art from Distant Times and Cultures*

Guest editors: **Ancuta Mortu, Jakub Stejskal, Mark Windsor.**
Deadline for submission: **1 April 2023**

Art objects often cross boundaries between regimes of meaning and value, gaining, recovering, or transforming their aesthetic currency in the process. In doing so, their remoteness presents epistemological, aesthetic, and ethical challenges concerning their correct appreciation, interpretation, and display. What place is there for engaging aesthetically with objects or practices one has little knowledge of, say, art of the Upper Palaeolithic? To what

extent is it possible to transplant oneself into a different aesthetic (sub)culture, whether it be Qawwali music or Neapolitan Neomelodica? And what principles should guide the display of artefacts from cultures deemed remote, such as exhibiting looted or sacred art?

Questions such as these underpin several growing trends in aesthetics and related fields. There is an increasing awareness among aestheticians that the discipline needs to be conducted on a global scale. For some, this means taking a global perspective on aesthetic phenomena. Others focus on particular aesthetic traditions from diverse cultural and geographical perspectives. Yet others seek to expand aesthetics' scope beyond theorizing the principles of aesthetic judging within metropolitan high art worlds. Those working in the analytic tradition have also increasingly engaged in the broader cultural and political critique favoured by the humanities at large.

These developments in aesthetics correspond to a similar push towards global perspectives in adjacent fields where matters of displacement, survival, circulation, and migration of art's meanings and values on a global scale have been at the forefront of recent discussions in art history, anthropology, and archaeology.

In light of these trends, this special issue will examine the nature and variety of aesthetic interactions across cultural boundaries, as well as the conditions of possibility of such interactions. The guest editors invite papers discussing topics that include but are not limited to: • the aesthetic and epistemic implications of an artefact's position or origin in a distant past or place; • the (potential) role of aesthetic enquiry in the toolkits of archaeology, anthropology, or art history; • aesthetic and ethical questions raised by effects of assimilations, circulations, recontextualizations, appropriations, or misapprehensions of artworks across cultural or temporal boundaries; • aesthetic responses to unfamiliar cultures, artefact types, traditions (as opposed to discrete objects or events); • the possibilities of constructing tools for global comparative aesthetics; • the implications of lacking an internal cultural frame of reference in aesthetic interactions; • the implications of recent developments in the natural or social sciences on the purported universality of aesthetic appreciation.



Estetika. The European Journal of Aesthetics: Special Issue on Failure in Aesthetic Judgement

Guest editors: **María José Alcaraz León**. The (extended) deadline for submission is **January 15, 2023**.

Recent debates on the validity of Aesthetic Testimony and the centrality of the so-called Acquaintance Principle suggest that there is more to the proper exercise of aesthetic judgment than mere endorsement of allegedly correct aesthetic judgments. For example, although it is reasonable to follow experts' judgments in certain matters of fact, it seems less acceptable to simply endorse or adopt

experts' judgments in the aesthetic domain. That reliance on testimony, by contrast to some other areas of judgment, is not sufficient for aesthetic judgment has encouraged scholars to focus in turn on the importance of the personal involvement and autonomy of the aesthetic agent.

This special issue will focus on phenomena related to failed exercises of aesthetic judgment. The choice of the theme is motivated by the belief that a careful analysis of failures in aesthetic judgment can reveal significant aspects of the nature of aesthetic experience itself as well as the roles that perception, imagination, and learning have in its proper exercise.

Estetika welcomes submissions related to topics such as aesthetic snobbery, aesthetic akrasia, bad taste, inconsistency in the exercise of taste, development of taste, and aesthetic alienation. Submissions connecting these themes to the notion of aesthetic normativity are especially encouraged.

Confirmed contributors to the special issue are **Eileen John** (University of Warwick) and **Elisabeth Schellekens** (Uppsala Universitet).

Itinera. Rivista di filosofia e teoria delle arti: Special issue on Mimesis as conditio humana

Guest editors: **Salvatore Tedesco** and **Valeria Maggiore**. The deadline for submission is **July 15, 2023**.

The concept of *mimesis* originates in the Greek context in the 5th century BC. and since then, it has been at the heart of Western aesthetic reflection. Indeed, the classical paradigm of mimesis has its roots in the platonic dialogues *Republic* and *Sophist* and finds its best-known formulation in the Aristotelian affirmation according to which “art imitates nature” (*Physics* II, 2, 194a 21-27). Starting with this definition, aestheticians have traditionally questioned themselves about the “passive” role of mimetic practices (why does art feel the need to imitate reality? What kind of strategies have been used to operate this imitation?); however, as Christian Wulf pointed out, “mimesis cannot be understood in a restrictive way concerning art, poetry, aesthetics. The mimetic faculty plays a role in almost all areas of human acting, representing, speaking, and thinking” (C. Wulf, *Mimesis, l'arte e i suoi modelli*, *Mimesis*, Milano, 1995, p. 9): it is *conditio humana*. Therefore, it must not be comprehended in a narrow sense as the mere reproduction of copies, but its field of investigation must also take into account an “active” meaning of the term since it also indicates a process that leads us to aesthetically come into contact with external reality and to creatively reproduce its traits even in our own body. This meaning is already present in the famous Aristotelian statement mentioned above: it is inserted in a work in which the philosopher of Stagira deals with the subjects and causes of natural becoming (i.e. of those processes whose principle is

in the object itself, an object that evolves) and, from an accurate contextual reading of these words, we can understand that art does not limit itself to "taking nature as a reference model for its production" but "operates like nature itself" because it is identical to it in the way of proceeding. It is in this complexity, which connects the notion of mimesis not only to the terms of imitation and verisimilitude but also to those of individual plasticity and autopoiesis, that the topicality of the question lies.

The issue of *Itinera* is dedicated to the analysis of these issues, starting from the traditional definition of *mimesis* up to its most recent interpretations. Here are some possible areas for discussion: • The Greek definition of *mimesis* and its implications in philosophical debate; • The history of the concept of *mimesis* and its possible contemporary interpretations; • The relationship between art and nature in the light of the concept of *mimesis*; • *Mimesis* as production of appearances: poetry, plastic arts, and digital images; • *Mimesis* and plasticity; • Mimetic activity as an anthropological and social practice.

The Polish Journal of the Arts and Culture. New Series

The deadline for the submission of manuscripts (full papers) scheduled for the issue 2/2023 is **March 31, 2023**.

The Polish Journal of the Arts and Culture. New Series is a peer-reviewed academic journal published by the Centre for Comparative Studies of Civilisations of the Jagiellonian University. It is devoted to in-depth reflection on culture in all its manifestations throughout different circles and civilisations over the centuries. The interdisciplinary profile of the journal opens the door to cooperation with philologists, historians of religion, philosophers, cultural anthropologists and all who – in their research – focus on cultural phenomena using their own tools of interpretation. Currently, *The Polish Journal of the Arts and Culture. The New Series* (published by the Centre for Comparative Studies of Civilisations of the Jagiellonian University) is available in electronic format. We invite to visit our website: www.ejournals.eu/PJACNS. The journal publishes articles in Polish and English (in special cases, the editors may consider publishing an article in another language).

Events

Techne logos, Care and the (Neg) Anthropocene. 18–20 January 2023

The 2nd annual Conference hosted by the European University of Technology and organized by the European Culture and Technology Laboratory 'ECT Lab+' aims to bring together experts from the Arts, Humanities, Social Sciences, Technology, and other fields proposing ways of moving beyond the Anthropocene by negating the tendency which has led to its development. It takes place at Technological University Dublin on 18 – 20 January 2023. Keynote speakers are Prof. **Yves Citton** (Université Paris 8), Prof. **Kathleen Lynch** (University College Dublin), and Dr. **Wendy Wuyts** (Norwegian University of Science and Technology)

Proposals (including artistic interventions) for the conference should address areas that focus on the relation between technology, care, and the (Neg) Anthropocene. The challenge today is to propose ways of living together that account for the paradoxes and hierarchies of care; ways of invention and innovation

that take into consideration the questions and needs of care - care for the self, care for the other than self, and care for the planet.

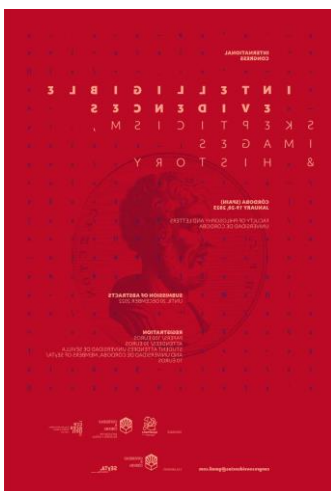
For example: the horizon of 'becoming human' is challenged by the development of contemporary technology such as planetary computational regimes, where the ability to attend is harvested as a commodity, where the ability to attend to the other is monetized with a 'double click' where knowledge itself is undermined by the speed and spread of information. The role of the University in this context is to develop modes and means of deep attention. Profound care is needed and this can only take place by reinventing and entangling knowledge systems through transdisciplinary practices.

We invite papers, panels, performances, workshop seminars, poster presentations, artistic submissions, artist talks, installations, and interventions that address the relationship between technology, care, and the (Neg) Anthropocene. Please submit a 250-word description/ abstract (excluding references) for your proposed intervention/ presentation before **30 November 2022**. Please use the PDF-file format for submission and render your text completely anonymous (metadata included) to allow for blind refereeing. To submit your abstract, please use the EasyChair online submission system: easychair.org/conferences/?conf=tela2023. For queries contact connell.vaughan@tudublin.ie.

Sensitive Evidences. Aesthetics, Epistemology and Skepticism 16–17 January 2023

Seville (Spain), January 16-17, 2023. This congress accepts communications on the relationships between aesthetics, art, epistemology, and skepticism. Submission of abstracts until **11 December 2022**.

For further information: www.seyta.org/international-congress-sensitive-evidences-aesthetics-epistemology-and-skepticism/.



Intelligible Evidences. Skepticism, Images and History 19–20 January 2023

Córdoba (Spain), January 19-20, 2023. This international congress invites contributions that address the history of skeptical thought, as well as the presence of skepticism in art and in our relationship with images. Submission of abstracts until **20 December 2022**.

For further information: www.seyta.org/international-congress-intelligible-evidences-skepticism-images-and-history.

Moholy-Nagy University of Art and Design (Budapest): Designing Everyday Experience. Objects, Environments, Habits. 11–13 May 2023

EVANET – Everyday Aesthetics Network and the Moholy-Nagy University of Art and Design Budapest (MOME), warmly invite paper proposals for the three-day international conference ‘Designing Everyday Experience’. Celebrating the 25th anniversary of MOME’s doctoral school, the event will offer an opportunity for those with an interest in the philosophy and aesthetics of everyday life and design to share and discuss work, in the hope of furthering dialogue in this area. Keynote speakers are **Michalle Gal** (Shenkar College), **Ben Highmore** (University of Sussex), and **Yuriko Saito** (Rhode Island School of Design). Deadline for submissions: **31 December 2022**. More information: british-aesthetics.org/call-for-papers-designing-everyday-experience-objects-environments-habits.

The Ninth Dubrovnik Conference on the Philosophy of Art. 17–21 April 2023.

The Inter-University Centre in Dubrovnik, Croatia hosts a large number of conferences in a wide variety of disciplines each year, bringing together scholars from Europe, North America, and further afield. In April 2023, we shall be holding the ninth in vivo Dubrovnik Conference on the Philosophy of Art. The dates for the 2023 meetings are 17th to 21st April, and the conference directors are **David Davies** (McGill), **Jason Gaiger** (Ruskin School of Drawing and Fine Art, Oxford), **Bozidar Kante** (Maribor), **Anna Pakes** (Roehampton), and **Iris Vidmar Jovanović** (Rijeka). We welcome proposals for presentations ranging across the full range of issues in the philosophy of art and aesthetics. On the middle day of the conference (19th April), we hope to have presentations on a selected theme with invited participants.

The conference runs along similar lines to the Dubrovnik Philosophy of Science Conference also held in April each year. This means that we shall not be asking those wishing to attend for copies of their papers in advance, but we do ask for a title and a brief abstract by **March 17th** at the latest, and earlier if possible. We’ll notify all those who provide abstracts and titles as to whether their proposals have been accepted within a couple of days of that deadline, and earlier in the case of submissions received before the deadline. We can also provide, if requested, formal letters of invitation for those whose submissions have been accepted – these may be helpful in obtaining funding from institutions or granting agencies. A draft of the programme will be circulated to participants in the weeks prior to the conference, allowing for adjustments to be made if necessary to accommodate the schedules of those arriving late or departing early. There will be five or six hour-long sessions each day, with a lengthy lunch break (3 hours) to allow participants to continue their discussions at a restaurant or other place of hostelry in the Old Town, or to explore the city. Presentations in regular sessions should be no longer than 40 minutes. Graduate students and those wishing to present shorter papers can give 20 minute presentations, with two such events taking up a single one-hour slot in the programme.

We are unfortunately not able to pay any expenses for participants but hope this will not prove too much of a discouragement. Participants should be able to obtain reasonable accommodation at hotels frequented by other participants at IUC conferences – details can be provided to those interested. Apartment accommodation in the Old Town is also available at a very reasonable cost. There will be a

small conference fee (around 40 Euros) in order to cover our obligations to the IUC for the use of the conference centre.

If you are interested in participating in the conference, please send a title and a brief abstract to David Davies at david.davies@mcgill.ca by March 17th 2023 at the latest. For further information, or if you are interested in attending, but not presenting at, the conference, please also contact David Davies at the same e-address.

[The University of Helsinki: Seminar of the Evolutionary Aesthetics Research Network](#)

The event will take place some day between January 10 and February 15, 2022. The aim is to raise the self-awareness of the field of Evolutionary Aesthetics and to clarify its history as a discipline. If you would be willing to give a 20-minute presentation on the topic from your viewpoint, please contact **Onerva Kiiianlinna** (onerva.kiiianlinna[at]helsinki.fi) as soon as possible.

[Meetings of The American Society for Aesthetics in 2023](#)

- ASA Pacific Meeting, Berkeley, CA, March 10-11, 2023
Submission deadline: **November 30, 2022**
- ASA Eastern Meeting, Philadelphia, April 21-22, 2023
Submission deadline: **December 1, 2022**
- ASA Rocky Mountain Meeting, Santa Fe, NM, July 7-9, 2023
Submission deadline: **March 15, 2023**
- ASA 81st Annual Meeting, Washington, DC, November 15-18, 2023
Submission deadline: **March 1, 2023**

For complete information on all ASA meetings, please go to the web site at aesthetics-online.org.

[The University of Utah: Mind the Body. Creativity, Improvisation, and Play 23–24 February 2023](#)

The conference on the intersection of dance and philosophy takes place on **February 23 & 24, 2023** in Salt Lake City Utah at The University of Utah. Over the course of this conference's two-day program, philosophers and dancers will come together to investigate these parallels and bridge the distance between them. Invited speakers and workshop hosts will be offered the opportunity to present their work to philosophers and dancers from the local Utah community in addition to our esteemed keynote speakers: **Barbara Montero** (Notre Dame), and **Thomas DeFrantz** (Northwestern University). Talks and workshops will be recorded and open to attendance for anyone who provides an RSVP: Fill out a brief form at the bottom of the website www.MindtheBody.net. Select conference proceedings will become available on Youtube after the event concludes.

Twelfth Barcelona Workshop: Fiction, Literature and Beyond

The Barcelona Workshop has been the signature event of the LOGOS Research Group in Analytic Philosophy for over 20 years. It is a small-format conference, with no parallel sessions, that aims to provide ample space for discussion among participants. The twelfth Barcelona Workshop takes place on **May 2–4, 2023**. The submissions are now closed, and the program is available on www.ub.edu/logosbw/bw12. Keynote speakers at the event are: **María José Alcaraz León** (Universidad de Murcia), **Jérôme Dokic** (Institut Jean Nicod), **Susan L. Feagin** (Temple), **Andrew Kania** (Trinity University), and **Derek Matravers** (Open University, UK). The conference will be held at the University of Barcelona, in Barcelona (Spain), as well as online. Attendance is free and all are welcome.

Miscellaneous

New Editor(s) of *The Nordic Journal of Aesthetics* Sought

The Nordic Society for Aesthetics invites applications for the editorship of *The Nordic Journal of Aesthetics*, the official journal of the Society, to begin in the second half of 2023. Both individual applications and joint applications are welcome. The NSA particularly welcomes applications from under-represented groups in our profession.

The term of the Editor or Editors is five years, with a possible five-year renewal, subject to review and approval by the NSA Board. The Editors must be members of the Society. *The Nordic Journal of Aesthetics* is published twice per year. It includes articles, book reviews, and occasional symposia. From time to time a special issue may be devoted to a specific topic or the work of a particular individual. The Editor(s) are wholly responsible for the content of the journal. They are ex officio members of the Board of the NSA, and are required to make an annual report to the Board on the operations of the Journal. The Editors are supported by an Editorial Board, members of which are appointed by the Editor(s).

Support for the Editor(s) by their home institutions and departments is very welcome. This support may include, for example, administrative assistance and/or teaching release. There is no mandatory level of institutional support; such support will be weighed along with other factors. The nature and extent of any institutional support, and (where support is offered) a commitment from an authorised representative of the institution, must be included in applications. The Editorship involves close collaboration with the Board. For this reason, it is preferable that the Editor or one of the co-Editors is based at, affiliated to or has close connections to an academic institution in one of the Nordic countries.

In addition to the indication of institutional commitment (if any) noted above, applications should include a complete CV (or CVs) and a well-developed statement from the applicant(s) detailing their reasons for applying, their qualifications for the editorial role, and their vision and/or plans for the future of the Journal. Applicants may wish to explain how they would like to see the content of the Journal evolve, how they would increase the range or diversity of contributions to, or readers of, the Journal, and so on.

Applications should be submitted to the President of the Nordic Society for Aesthetics, Professor Arto Haapala, by **15th February 2023**. A search committee consisting of members of the NSA Board

will review applications, conduct interviews, and recommend an appointment to the Board, which will make the final decision. It is expected that candidates will be interviewed in the Spring of 2023. For further information, please write to Arto Haapala (arto.haapala@helsinki.fi).

Conference Report: 8th Iberian Meeting of Aesthetics

The 8th edition of the Iberian Meeting of Aesthetics took place this year in Lisbon from 27–29 October 2022. Nearly fifty papers and four plenary sessions dealt with aspects related to the theme of this edition: "Spaces and times in aesthetics and art." Here we shall tell you how it went.

The Iberian Aesthetics Meeting is held annually, alternating venues between Portugal and Spain. After editions in Valladolid (2014), Braga (2015), Seville (2016), Lisbon (2017), Barcelona (2018), Coimbra (2019), and Granada (2021), Lisbon has once again hosted the event. This time, the Instituto de Filosofia da Universidade NOVA de Lisboa (IFILNOVA) organized the meeting in collaboration with the Spanish Society of Aesthetics and Theory of the Arts (SEyTA).

The meeting opened with a guest lecture by **Edmundo Balsemão Pires** (Universidade de Coimbra), who spoke about artificial intelligence in the production and consumption of art, encouraging the questioning of the traditional role of authorship in the future. In the second plenary session, philosopher **Maria Filomena Molder** (Universidade NOVA de Lisboa) talked with Lisbon artist Rui Sanches, known for his installations which generate three-dimensionality with flat elements. **Carmen Pardo** (University of Girona) started with the etymological connection of the term aisthesis with listening and moved on to present other -sound- modes of relationship in the aesthetic and the social. **João Constâncio** (Universidade NOVA de Lisboa) offered a Hegelian reading of space and self-consciousness in Aristophanes' *Lysistrata* in the closing conference.

The papers were grouped into 16 thematic panels that facilitated the connection between the different contributions, and a large group of moderators guided the questions. A significant number of papers addressed the awareness of crisis and challenge manifested by today's art, projected in its concerns more to the future, to the prospective, than to the criticism of the past. Others focused on the challenges of the aesthetic discipline itself, motivated to reread its histories and rethink its theoretical framework. The different arts were also the subject of many contributions, especially architecture, music, painting, and urban art. The communitarian ideal of expressive forms, present in design or sound art, was a cross-cutting issue that ran through a good part of the communications. Remembrance and nostalgia were also significant in these contributions to the reflection on space and time.

The 9th Iberian Meeting of Aesthetics will take place in Pamplona from **October 26-28, 2023**, organized by the University of Navarra and SEyTA, and will focus on the theme "Art and Life." More information will follow later. Before that, in the spring, SEyTA will once again hold its SYMPOSIO for members.

Contributors

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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 2023. 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 1 2023" as an e-mail subject.

Expected publication of the next issue (1/2023) is in Spring 2023.