

# Newsletter

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European  
Society for  
Aesthetics

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## Addresses

Dear members of the European Society for Aesthetics, dear friends and colleagues,  
When academic life and mobility, and public gatherings were recovering after the COVID pandemic, the war against Ukraine hit us hard. As Europeans, we feel the Russian aggression against Ukraine and especially the attacks on the civilian population as threatening, unjust, and cruel. The European Society for Aesthetics has declared a forthright condemnation of the Russian invasion and wants to show solidarity with the Ukrainian population, especially with the Ukrainian aestheticians. They belong to the community that the ESA seeks to address, support, and promote. We hope that the war

ends soon and that our Ukrainian colleagues can participate in and contribute to the European Society of Aesthetics.

Due to the COVID pandemic, the ESA 2020 Annual Conference in Tallinn had to be postponed. Still, in 2021 the conference was held online. Three years after the last congress in Warsaw, Tallinn will host ESA 2022 in person. All the information about the programme, venue, accommodation, and activities is available now on the webpage. It promises to be an excellent opportunity to meet, present and discuss our work and enjoy the medieval city of Tallinn. We will elect a new president of the Society and two executive committee members during the general assembly at the conference. **Karen Simecek**, secretary from 2016 to 2020, and **Daniel Martin Feige**, current programme chair, are ending their second term in the executive, and I will also finish my mandate as president.

It has been an honour and most rewarding for me to be president of the ESA since 2016. In 2009 I took part in the foundation of the Society, and I was committed to the project from the beginning. It makes me happy to see how the Society has grown in the number of members, initiatives, and influence. Even though in the last two years it has been impossible to maintain the close contact that annual conferences celebrated in-person permit, a considerable number of seminars, workshops, and scientific meetings, as well as collections of essays and journal issues, have been organised by and are the result of the collaboration among members of the Society. I believe that ESA's primary goal, to promote high-quality research in aesthetics and theory of art through communication among scholars and people devoted to aesthetics in Europe, has been achieved. Now, we need to retake impulse and carry on many projects that have been halted because of the general inactivity during these years.

Our statutes foresee elections being held at the general assembly, celebrated in the ESA conferences. However, virtual elections are also contemplated. So, if the conference needs to be had online, the members will receive instructions about the procedure. You need to be registered as a member to vote, but I remind you that becoming an ESA member is free. If you want to present your candidacy or suggest any issue for discussion in the assembly, please write to [secretary@eurosa.org](mailto:secretary@eurosa.org).

I look forward to seeing you in Tallinn!

Best regards,

**Francisca Pérez-Carreño** (President of the ESA)

**D**ear members of the European Society for Aesthetics, dear friends and colleagues,  
Once again we greet you in times of great distress and uncertainty brought about not only by the Covid-19 crisis, but also by the devastating war. We hope you and your families are safe and sound.

We are currently preparing for our annual conference – the first in two years to take place in person, in beautiful city of Tallinn – and we hope you will join us. We are monitoring the events regarding the conflict, and should the need arise, we will make all the adjustments to switch to online or hybrid mode. For the time being, however, we hope you are as excited as we are to be meeting in person! In case you have any questions regarding the conference, please feel free to write to our program chair, **Regina-Nino Mion** ([conference\[at\]eurosa.org](mailto:conference[at]eurosa.org)) who will respond to your concerns.

Our conference this year attracted a lot of interest and we thank everyone who submitted their papers – 110 submissions in total were made and it was a hard decision to select those to be presented at the conference. We followed the same selection procedure as previous years: each paper was read by two ESA committee members, or, in case of discrepancy, by a third one. In the end, as you can see from our program, we came up with diverse range of topics covering numerous issues in aesthetics and philosophy of art, pertaining to analytic and continental philosophy. We have also included panels in this year's program.

We are very grateful to our keynotes for their commitment to our conference: to Professor **Emmanuel Alloa** (University of Fribourg), and to Professor **Virve Sarapik** (Estonian Academy of Applied Arts), who was to be our keynote back in 2020. Unfortunately, Professor Jacques Ranciere will not be able to join us, and instead, Professor **Pauline von Bonsdorff** (University of Jyväskylä), a current member of the ESA committee, will do us the honor and deliver one of the keynotes.

As you may already know, this conference will also be important for us because we are electing new President of the Society, and two new ESA committee members. Our current President, **Francisca Pérez Carreño**, our former secretary **Karen Simecek**, and our program chair **Daniel Martin Feige** have been with us for more than two terms, due to covid-19 induced circumstances, and are now stepping down. I would like to use this opportunity to thank them for their amazing work they have been doing over the years, and for the inspiring contribution to the Society. I would also like to invite everyone interested in joining the Committee to contact us – you can find more details on the elections in this *Newsletter* and on our web page. In addition, let me remind you that we are always looking for new ways to advance our Society, and would be interested in hearing your ideas on it – please feel free to contact us at the secretary[at]eurosa.org and share your views. As always, our Newsletter team, Tereza, Jacopo, and Onerva are alert to the information on the events concerning aesthetic and art that our members are doing. If you are organizing a conference, preparing a special journal issues or have published a book, let us know about it at tereza.hadravova@ff.cuni.cz.

Over the past several months, our *Proceedings'* editors, **Connell Vaughan** and **Vítor Moura** have been finalizing the latest issue, which is now published and available on our web page. *The Proceedings* provide a nice overview of the ESA annual conference held in 2021. We also invite those who will be presenting in Tallinn to stay alert for info regarding the 2022 *Proceedings*.

As the official dates of our conference are approaching, our hope remains that the war in Ukraine will come to its end and that in Tallinn we will celebrate the end of pandemic, and the termination of conflict. We invite you to join us and to support our dedication to scientific research in all of its beauty and complexity!

**Iris Vidmar Jovanović** (Secretary of the ESA)

**D**ear participants of the European Society for Aesthetics conference,  
We are looking forward to welcoming you in Tallinn, the Estonian capital, situated on the shores of the Gulf of Finland of the Baltic Sea. You'll be happy to learn that the midsummer is probably the best time to visit Tallinn – around summer solstice, the northern light nights will lend their charm over the vibrant bohemian scene of cafes and bars in the vicinity of the conference venue in

the areas of Kalamaja and Telliskivi Loomelinnak (Telliskivi Creative City). Kalamaja subdistrict's wooden architecture is comprised mostly of the working-class houses from the turn of the 19th and 20th centuries. Tallinn's Old Town is one of the best-preserved medieval cities in Europe and is listed as a UNESCO World Heritage Site.

The architecture of Tallinn, like Estonian culture in general, is an interesting blend of contrasting influences – you can find the domes of orthodox churches side by side with the arrowlike spires of medieval churches, among them Oleviste church tower, once considered the highest in the world. The bleaker side of the history of the 20th century is visible in the Soviet era housing districts, but it has also resulted in some impressive monumental buildings, one of which, Linnahall (originally V. I. Lenin Palace of Culture and Sport), designed by architects Raine Karp and Riina Altmäe, was completed in 1980. Although nowadays in an abandoned state, it is a peculiarly grandiose sight by the sea. Linnahall was also one of the locations for Christopher Nolan's film *Tenet* (2020).

For those with a taste for baroque, the park and subdistrict of Kadriorg (Catharinenthal) offers a glimpse into the summer residence of the Russian royalties. The Kadriorg palace was commissioned by Peter the Great and designed by an Italian architect Nicola Michetti. Today it houses a museum with the largest collection of old Western European and Russian art in Estonia. Nearby, there are a number of museums, among them KUMU, the largest art museum in Estonia, designed by the Finnish architect Pekka Vapaavuori. Opened in 2006, KUMU offers a comprehensive overview of Estonian art from the 18th century to the present day.

The conference takes place at the Estonian Academy of Arts and the Arvo Pärt Centre. Founded in 1914, the Estonian Academy of Arts (EKA) is the oldest and only public university of visual culture in Estonia. The Academy offers over 30 curricula in the four faculties of Architecture, Design, Art and Culture, and Fine Arts. The Academy welcomes socially sensitive, motivated, and creative thinkers. The Estonian Academy of Arts' new building (the ESA conference venue), designed by its alumni, was inaugurated in 2018 and has since received over ten awards for its architecture, including interior design. Located between the medieval Old Town and the vibrant Kalamaja districts, the Academy stands as an oasis of art culture in the midst.

The multipurpose cultural centre of Arvo Pärt is dedicated to the renown Estonian composer. It was founded in 2010 by Arvo Pärt and his family, with the aim of creating opportunities for preserving and researching the creative heritage of the composer in the context of his native language in Estonia. The centre is a combination of Arvo Pärt's personal archive and an information and music Centre, as well as an open meeting place for musicians, researchers, and other visitors. The core of the centre is the archive, which comprises information and documents related to the composer's work in both physical and digital formats. Arvo Pärt's archive includes original manuscripts, rough sketches, and outlines for his compositions. The Arvo Pärt Centre is situated in Laulasmaa, 35 kilometres from Tallinn, on a peninsula, deep inside of a pine forest. An international architectural competition was held for the building of the centre, which was won by Fuensanta Nieto and Enrique Sobejano from Nieto Sobejano Arquitectos.

See you in Tallinn in person soon!

**Regina-Nino Mion** (Tallinn Conference Organizer)

## Interview

### An Interview with Francisca Pérez-Carreño

By **Jacopo Frascaroli**.

The interview was conducted in April 2022 by email.

Francisca, you were among the members of ESA's first executive committee, and you have served as President of the Society for more than two mandates now. Given your experience, do you think that there is a distinctive feature, style, or set of concerns that makes aesthetics as it is done today in Europe "European" in any meaningful sense? In an era of increasingly global research and education, do you see European aesthetics as being sufficiently in dialogue with other aesthetic traditions (analytic aesthetics of the anglophone world, Asian aesthetics, African Aesthetics, etc.)?

In Europe cohabit differentiated traditions: mainly analytic, phenomenological, post-structuralist aesthetics, and Critical Theory. Unfortunately, the tendency is to develop separately, but we would like to promote discussion among them in the ESA. There are also differences in national traditions, but that is why the existence of the European Society is essential. Less than a century ago, philosophers so diverse as Ortega y Gasset, Collingwood, Croce, Lukács and Ingarden were well known on the whole continent. Besides, I think that many European scholars are, up to some extent, comprehensive or capable of understanding different types of discourses. In some fields, such as Everyday and Environmental Aesthetics, analytic, pragmatist and phenomenological traditions are used together for the better.

European philosophy has been relatively enclosed in its tradition, rooted in the discipline's origins in British Empiricism and German Idealist philosophy. Besides, the expansion of American philosophy and the use of English as a common scientific language are also crucial factors in the influence of American aesthetics in Europe. On the contrary, I am afraid there is no significant dialogue between European and Asian or African Aesthetics. During the first decade of the 21st century, there used to be the Mediterranean Congresses of Aesthetics, which joined scholars from the North of Africa and the Middle East with European countries. Unfortunately, the economic crisis and the political turmoil after the so-called Arab Spring caused the end of these encounters. Greece took over the organisation two years ago, and finally, it had to go online last autumn.

You mentioned English being used as a common scientific language, and the ESA too has certainly been moving increasingly in that direction in its meeting and publications. In the European context, with 20 or 30 different national languages, the adoption of a lingua franca is certainly essential to ensure mutual understanding, but do you see risks for this tendency as well? Do you see value in maintaining a linguistically diverse philosophical landscape?

That of languages and philosophy is a critical issue. Philosophy is different from other fields, where the entire community shares neologisms, definitions of terms and concepts, and even stipulations about the meaning of everyday words. We mainly use everyday language in philosophy, and everyday national languages are not easily translatable. Consider the philosophy of emotions. The usual term for emotion in Spanish is 'sentimiento' (I knew it very recently because I always use the anglicism, 'emotion', to avoid 'sentimiento', that is, 'feeling'). Besides, the referents of terms for specific emotions are also quite variable

from one language to other. Some terms refer to emotions that in another language may not be separable as a different kind – typical examples are “Schadenfreude” in German or “vergüenza ajena” in Spanish. The specific objects of the emotion may also be different; things that make us proud or shameful are relative to the form of life, different traditions, etc. That languages be not strictly equivalent is not an insurmountable problem. Still, since philosophical argumentation and discussion are so intertwined with the use of language, those who are not native English speakers have it harder to enter the global community.

Things are even more complicated in the philosophy of art because our artistic references, apart from the most significant works of art, are different. The references tend to be to English literature, films or artworks in general. Even postcolonial studies are mainly written in English!

Having said that, it is undeniable that English is the language of scientific communication, and it makes no sense to go against this. I think it is great to communicate with philosophers from all over the world. In the ESA, we maintain the possibility for participants to submit their abstracts for selection for the conferences in the main European languages. They can also present their talks in the language of their choice. But the fact is that most people choose to submit and give their talks in English, as otherwise, they run the risk of not having an audience, therefore of getting less feedback. And the point of conferences is precisely to communicate, to get feedback from colleagues.

Finally, there are other undesirable consequences of the globalisation of English, like the vulgarisation of English itself or the tendency to use Anglicisms in different national languages. In the Spanish Society for Analytic Philosophy, we are working on an online philosophical Encyclopedia, trying to write it in Spanish as correctly, fluently, and elegantly as possible. It turns out to be not an easy enterprise because the authors usually work in English. But if we want philosophy to have any influence on society, we need to be capable of offering philosophy in different languages.

Picking up on philosophy’s relevance in society and academia: you were the first woman in Spain to obtain a Chair in Aesthetics in 2004; arguably, this tells something not only about the disappointing state of gender balance in academia but also about the status of aesthetics as a discipline. Many aestheticians I have met in the last few years lamented that, notwithstanding the great work of colleagues and societies such as the ESA, aesthetics is still marginal and not quite as seriously regarded in the philosophical and scientific landscape as it should be. Do you agree with this diagnosis? If so, what do you think are the causes of such lack of prominence, and what, if anything, should be done to make aesthetics more prominent in philosophy and more broadly?

When I obtained the Chair, Aesthetics in Spain was well considered in the cultural and artistic scene after the flourishing of modern art museums, galleries, and art institutions, occurred in the 80s and 90s. Many of my colleagues moved to artistic and cultural management or worked in Fine Arts schools. My experience is that aesthetics is still well-regarded in these fields. But yes, aesthetics was, and is still, considered marginal in philosophy departments. One reason is that many colleagues from other areas think that their work can be easily applied to the study of art or aesthetic phenomena. And of course, the philosophy of language, the political philosophy, or the history of philosophy are essential tools in our discipline. Still, Aesthetics is a product of an institutional and scientific tradition that needs to be known

to progress in the issues that concern us: art interpretation and appreciation, taste and aesthetic rationality, beauty and aesthetic values, and many others.

Aesthetics is applied philosophy. We need to pay attention to concrete artistic practices, art history and theory, aesthetic aspects of our forms of life, etc. Otherwise, the philosophical discourse becomes merely speculative or without a genuine interest in understanding and explaining artistic and aesthetic phenomena, art as art or aesthetic judgements as something other than an expression of subjective preferences. But philosophers tend to be interested in art as philosophy or philosophy in art and pay less attention to aesthetic autonomy or aesthetic rationality.

Regarding the number of women in philosophy, which is scandalously low, I would say that Aesthetics is one of the philosophical fields in which the presence of women is a bit higher. And I see in the ESA, and other societies of Aesthetics as well, the interest in bridging the representation gap.

In recent years there has been a surge of interest in aesthetics as a means for social change, with many papers, special issues and monographs bringing aesthetics and the philosophy of art to bear on the challenges facing us in terms of gender equality, and race, social justice and environmental issues. Your own work on Artemisia Gentileschi and on feminist art contains many productive insights in this direction. Do you see a distinctive role for aesthetics (quite independently from art) in promoting social change? Do you see any risks or limits for such a militant attitude as well?

Maybe I am pretty conservative on that, but I think that aesthetic education is the best means also for social change. I believe that aesthetic education is crucial because it may directly affect people's sensitivity and make us attentive to our environment, social injustice, and the suffering of others. I am not sure about the direct political impact of aesthetics in social movements, maybe for fear of being manipulated, simplified or converted in propaganda. The urgency of some political moments demands rapid action without due time for sophisticated reasoning. But that is why we need to be prepared. There are several political and practical areas in which Aesthetics can and should intervene.

Some years ago, I took part in an advisory board at the Spanish Ministry of Public Works. Among other activities, we organised annual scientific encounters with architects, urbanists, engineers, art philosophers and historians about the topic of landscape and the impact of civil work engineering. The idea was to discuss the impact of infrastructures and urban planning on the environment. I aimed to claim the importance of aesthetic value for the landscape's conservation and environmental sustainability. As aestheticians, we should participate in this kind of discussion and be capable of giving aesthetic arguments in such contexts. It is necessary to persuade parties, governments, and citizens that economic rationality is harmful in the long term for the well-being and happiness of persons.

In Spain, and I guess it is similar in other European countries, spending 1,5% of the budget of public works on cultural interventions is mandatory. The conservation of natural, cultural and industrial patrimony, one of the most supported areas from the European Union funding programs, is a new field for aestheticians, and I see exciting work in this direction.

My work on women artists also tries to make people perceive the differences regarding themes and points of view in art made by women. It is very often militant feminist art. On the one hand, some art made by women is critical of the sexist ideology, but on the other hand, it offers a positive picture,

showing how half of the population perceives and experiences life. It gives voice to different experiences and enriches the world. I try to use most of my dissemination activities to insist on the importance of aesthetics for a better life. Not only on the value of art but also, as you say, on the importance of an aesthetic point of view on reality.

I'm intrigued by this idea of an aesthetic point of view on reality. What do you mean by that and why would its adoption lead to a better life?

That is not an easy question to answer. Briefly, an aesthetic point of view is sensitive to the aesthetic properties of objects, phenomena or events, which are worthy of being contemplated, felt or experienced in themselves. Properties such as unity, intensity, coherence, balance, or expressiveness provide a disinterested and satisfying experience. Disinterest is essential because it liberates us from economic, practical or social subjections and allows us to deautomatise the imposed insights on things. However, the fact that the point of view is disinterested does not mean that it has nothing to do with our mental or moral life. The aesthetic perception of reality is expressive; from an aesthetic point of view, the natural world appears significant to us, and human behaviour and social situations look natural and free.

Indeed, to perceive the world from an aesthetic point of view is not to embellish or aestheticise everything but to be responsive to things' aesthetic value (or defects). For that reason, the aesthetic critique is also essential to bring about change and improve people's conditions of life.

Finally, the aesthetic experience of the world is active and personal so that we are individually engaged in the perception of the world as valuable and rewarding. Aesthetic experience is autonomous and, at the same time, makes us members of a community that perceives and enjoys the world as we do.

Looking back at the last few years of the ESA during your presidency and ahead to the next few years, is there something you feel the Society has not accomplished sufficiently or new directions where you would like to see it progress?

We should aim to reach out to more people and get more scholars involved in the Society's activities. Given the importance of the French tradition, I would like to see more French philosophers, for instance. Due to the COVID pandemic, we could not have the annual conference in the last two years. Some initiatives were interrupted, and the Society's natural expansion was somehow slowed. We thought about having summer schools for young PhD students and young researchers, and we also thought about organising small conferences on specific topics. These are excellent initiatives to undertake. I believe that we also need to promote the works of European authors, for instance, by including panels or sessions in the style of "Author meets critics" in our conferences.

These all sound like excellent proposals, Francisca. Many thanks indeed for your answers and for your great work as President of the ESA these past few years. Best wishes for all things to come!



## The ESA News

### The Annual ESA Conference

The ESA Conference 2022 take place on **28–30 June 2022** at Estonian Academy of Arts (Põhja puistee 7) in **Tallinn**. The conference is co-organised by the ESA and the Estonian Academy of Arts. Conference fee is 40 € for students and 80 € for academics. **The programme is now available on the ESA website.**

The keynote speakers:

- Professor **Emmanuel Alloa** (University of Fribourg)
- Professor **Pauline von Bonsdorff** (University of Jyväskylä)
- Professor **Virve Sarapik** (Estonian Academy of Arts)

### Presidential Election

A new President and two executive committee members are to be elected at the General Assembly of the European Society of Aesthetics during the conference in Tallinn. Only members who are present at the General Assembly are eligible to vote. Candidates for executive committee members and president can be self-nominated or nominated by a member of the ESA (or by a group of members). The candidates do not have to be personally present at the conference. Since the ESA committee is to represent as many European regions as possible, only nominations of candidates affiliated to countries not currently represented by serving ESA committee members (i.e., Croatia, Czech Republic, Estonia, Finland, Italy, Ireland, Poland, Portugal) are allowed. This limitation does not hold for the presidential candidates. The presidential candidates can present themselves and their ideas regarding the ESA a month in advance via the Society's website, as well as directly at the assembly. The presidential nominations must be addressed to the ESA secretary Iris Vidmar Jovanović by June 14 the latest.

### The 13th *Proceedings* of the European Society for Aesthetics

The new volume – thirteen one – of the conference *Proceedings*, edited by **Vítor Moura** and **Connell Vaughan**, has been published on the ESA website. Please, read the papers contained in the volume at [www.eurosa.org/proceedings](http://www.eurosa.org/proceedings).

## Upcoming Events

### Mind, Art, and Morality: Aesthetic Normativity (Murcia)

The Inter-University Workshop on Mind, Art and Morality will take place in Murcia on **5–6 May 2022**. The keynote speaker is **Hanne Appelqvist**, who will deliver two lectures: “What We Talk about when We Talk about Beauty” and “Hearing What Music Conveys”. Programme and more information at: <https://mindartandmorality.wordpress.com>.

### [Aesthetic Dis/Interestedness and Affect \(online\)](#)

Conference on "Aesthetic Dis/Interestedness and Affect", organised by the LOGOS Research Group in Analytic Philosophy and the Society for Philosophy of Emotion, will be held online on **19–20 May 2022**. The keynote speakers include **Adriana Clavel-Vázquez**, **Peter Lamarque**, **Íngrid Vendrell-Ferran**, and **Nick Zangwill**. The full programme is now available at <https://www.philosophyofemotion.org/spe-events/independent-spe-events/conference-aesthetic-disinterestedness-and-affects>. To attend the conference, please register at the website.

### [The Promise of Pragmatist Aesthetics: Looking Forward after Thirty Years \(Budapest\)](#)

Conference on "The Promise of Pragmatist Aesthetics: Looking Forward after 30 Years", is organised by the MOME (Moholy Nagy University of Art and Design) and the Hungarian Forum for Somaesthetics and will take place in Budapest on **25–28 May 2022**. Thirty years after the publication of Richard Shusterman's pivotal book *Pragmatist Aesthetics*, the conference aims to explore the melioristic approach and multiple forms and impacts of pragmatist aesthetics and somaesthetics.

### [Resistance, Art and Aesthetics: Annual Conference of the Nordic Society of Aesthetics 2022](#)

The notion of resistance is central to art and aesthetics. Throughout history, resistance has been enacted in artistic practices as well as formulated in aesthetic theory, even as a resistance in itself. This conference will explore resistance as a concept of and in art and aesthetics that encompasses a wide span of, at times, conflicting questions and topics. The conference will take place at Södertörn University, Stockholm, **8–10 June 2022**. More information about the conference will be announced on the website of the society: <https://www.nsaefi/>

### [The 2022 Congress of the French Society of Aesthetics](#)

The 2022 congress of the French Society of Aesthetics, held on **10–11 June 2022** in Paris, La Sorbonne, will focus on French aesthetics. The approach will be both historical (how has French aesthetics evolved over the centuries?) and conceptual (can we identify questions and concepts that structure French aesthetics throughout its history?) More information: <http://www.s-f-e.org/appele-a-communication-congres-2022-de-la-sfe-lesthetique-francaise-du-xviii-e-au-xxi-e-siecle-10-11-juin-2022-a-paris-la-sorbonne/>

### [Max Planck Institute for Empirical Aesthetics: Feeling, Form, Mind: A Conference on the Thought of Susanne K. Langer](#)

An interdisciplinary conference by the Susanne K. Langer Circle in cooperation with the Max Planck Institute for Empirical Aesthetics will take place in Frankfurt am Main on **22–24 June 2022**. Langer's genuinely interdisciplinary and undogmatic approach inspires research across the globe today precisely because it challenges disciplinary and methodological boundaries. Her work, often associated with Ludwig Wittgenstein, Ernst Cassirer, and Alfred North Whitehead, transforms the fundamental problems of philosophy into a unique research program that culminates in a fully-fledged philosophy of the human mind that combines empirical insights with philosophical reasoning.

## Philosophy and Literature in Dialogue // Filozofija i književnost u dijalogu

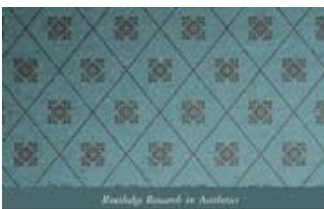
The annual conference of the Institute of Philosophy (Zagreb), being held on **8–9 December 2022**, takes for its theme historical and theoretical aspects of the interrelationship and mutual entwinement of literature and philosophy, philosophy and literature. The symposium is being planned as an in-person conference. Remote participation will be possible for those who wish to follow the live lectures. If circumstances require, contingency plans are in place to allow the conference to be moved online.

Confirmed speakers: **Michael Erler** (University of Würzburg), **Nadežda Čačinović** (University of Zagreb), **Peter Lamarque** (University of York), **Violetta Waibel** (University of Vienna)

## Recent and Forthcoming Books

Jukka Mikkonen, Sanna Lehtinen, Kaisa Kortekallio, and Noora-Helena Korpelainen (eds): *Ympäristömuutos ja estetiikka*. The Finnish Society for Aesthetics, 2022

The aim of the edited volume *Environmental Change and Aesthetics* is to examine aesthetic meanings of environmental change in a multifaceted and multidisciplinary manner. The guiding premise of the articles is that the wide-ranging environmental change significantly affects human experience and values. The edited volume will be published on-line with open access. The articles are in Finnish.



Jakub Stejskal: *Objects of Authority. A Postformalist Aesthetics*. Routledge, 2023.

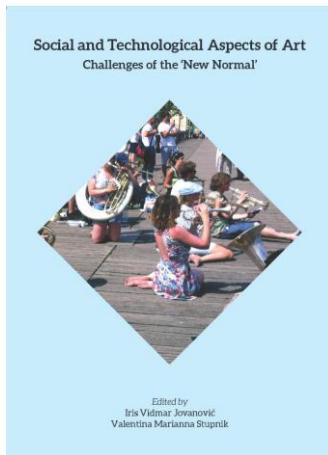
OBJECTS OF AUTHORITY  
A POSTFORMALIST AESTHETICS

Jakub Stejskal



Is the celebrated elegance of Cycladic marble figurines an effect their Early Bronze Age producers intended? Can one adequately appreciate an Assyrian regal statue described by a cuneiform inscription as beautiful? What to make of the apparent aesthetic richness of the traditional cultures of Melanesia, which, however, engage in virtually no recognizable aesthetic discourse? Questions such as these have been formulated and discussed by scholars of remote cultures against the backdrop of a general scepticism about the prospects of escaping the conditioning of one's own aesthetic culture and attuning to the norms of a remote one. This book makes a radical move: it treats the remote observers' lack of aesthetic insight not as a hindrance to aesthetic analysis, but as a condition requiring an aesthetic theory that would make room for an aesthetic analysis independent of the model of competent aesthetic judgement or appreciation. *Objects of Authority* represents a rare effort at bringing together methods and concepts that are often addressed by separate disciplines. It will appeal to scholars and advanced students working on philosophical, art-historical, and anthropological theories of visual art and material culture.

The book is forthcoming in 2023.



Iris Vidmar Jovanović and Valentina Marianna Stupnik (eds): *Social and Technological Aspects of Art. Challenges of the 'New Normal'*. Rijeka: Faculty of Humanities and Social Sciences, 2022.

The essays collected in this collection analyze the immediate ramifications of the lockdown and social isolation on different forms of our artistic practices. Underlying this concern are developments within three research domains currently dominating aesthetic discussions: (i) the theoretical exploration of human aesthetic agency, with particular emphasis on its most radical expression, the creation of art; (ii) the paradigm of everyday aesthetics, which focuses on extending our aesthetic and creative endeavors into our everyday activities such as cooking, clothing and traveling; (iii) the diminishing divide of art and technology, brought about by the

recognition of the aesthetic appeal, i.e. the functional beauty of certain technological products. With respect to all three of these domains, the impact of the corona crisis and the social, political, educational, etc. means implemented to fight it – primarily the world-wide lockdown and severe restrictions of movement – was immense. Against such circumstances, the contributors wanted to explore how our artistic practices responded to these harsh new conditions of living, conditions which drastically modified ways in which art could be created, experienced, and appreciated. The book was published in March 2022.

**Contributors:** Karen Simecek, Monika Favara-Kurkowski, David Collins, Matilde Carrasco Barranco, Adam Andrzejewski, Francisca Pérez Carreño, Mateusz Salwa, Eva Frapiccini, Elisa Caldarola, Marta Maliszewska, Connell Vaughan, Kalle Puolakka.

## Recently Published Journals



*Estetika: The European Journal of Aesthetics*, 59 (1/2022)

*Estetika* 59 (1) was published on 15 March 2022. In his article "What is Street Art?", Andrea Lorenzo **Baldini** defines street art as essentially subversive: it works as a form of social and political resistance to the commodification of the public space. In "Mirrors, Windows, and Paintings," Clotilde **Calabi**, Wolfgang **Huemer**, and Marco **Santambrogio** explore what we see in mirrors. The paper polemically engages with Roberto Casati, who argues that there is a categorical difference between images and mirror reflections. The authors argue that Casati is wrong, claiming that he fails to consider dynamic images, i.e., images that change over time. Daniela **Glavaničová**, in her paper "A Heretical Defence of the Unity of Form and Content", focuses on the question of content and form in poetry. Contrary to the widely held view according to which poetry allows no translation, she argues that poetry can be translated and that it is possible to reconcile this thesis with the claim of the unity of content and form in poetry. The last research article of the issue is Jeremy **Page**'s winning essay of the Fabian Dorsch ESA Essay Prize titled "Aesthetic Understanding". The issue also includes Iris **Vidmar Jovanović**'s and Valentina Marianna **Stupnik**'s critical note on the recently published book *Dangerous Art* by Harold James, and two book reviews. Andrea

**Baldini** reviews James O. Young's book *Radically Rethinking Copyright in the Arts: A Philosophical Approach*, and Monika **Bokiniec** discusses *Artistic Creation and Ethical Criticism* by Ted Nannicelli.

### *Popular Inquiry: The Journal of the Aesthetics of Kitsch, Camp and Mass Culture*, 10 (1/ 2022)

The new issue of *Popular Inquiry: The Journal of the Aesthetics of Kitsch, Camp and Mass Culture* (Vol 10, 2022: 1), Liber Amicorum for **Arnold Berleant**, is a Festschrift for Arnold Berleant on his 90th birthday. It has been edited by **Mădălina Diaconu** and **Max Ryynänen**, and the contributors include Arnold himself, Lilianna Bieszczad, Nathalie Blanc, Emily Brady, John Carvalho, Wangheng Chen, Xiangzhan Cheng, Mădălina Diaconu, Jale Erzen, Thomas Leddy, Aleksandra Łukaszewicz, Katya Mandoki, Giovanni Matteucci, Mara Miller, Michael Musalek, Ossi Naukkarinen, Max Ryynänen, Maryvonne Saison, Yuriko Saito, Mateusz Salwa, Yrjö Sepänmaa and Wolfgang Welsch. The issue is downloadable at:

[https://static1.squarespace.com/static/58763ec0c534a5e7e2b65fe2/t/62442cb49f0f132cc014f770/1648635067621/Popular+Inquiry\\_Vol10\\_2022\\_whole\\_28032022\\_final.pdf](https://static1.squarespace.com/static/58763ec0c534a5e7e2b65fe2/t/62442cb49f0f132cc014f770/1648635067621/Popular+Inquiry_Vol10_2022_whole_28032022_final.pdf)

## Calls for Papers

### Publications

#### *Laocoonte. Revista de Estética y Teoría de las Artes: Images, Action and Power*



Issue 9 of *Laocoonte. Revista de Estética y Teoría de las Artes*, edited by the Spanish Society for Aesthetics SEyTA, aims to offer a space for reflecting on the relationship between images and action, as well as on their forms of power. Deadline for submission: **1 July 2022**. The estimated publication date for volume 9 is 14 December 2022. For

further information: <http://www.seyta.org/cfp-laocoonte-9-images-action-and-power/>

#### *Film and Philosophy* (Vol. 27, 2023)

*Film and Philosophy* invites submissions for its 27th volume. *Film and Philosophy* publishes peer-reviewed articles about film from a philosophical perspective. Established in 1994, it is published annually by the Society for the Philosophic Study of the Contemporary Visual Arts (SPSCVA). Deadline for submission: **30 June 2022**. More info at: <https://www.spscva.net/submissions>.

#### *Studi di Estetica: Aesthetics and Intergenerational Thinking*

The journal *Studi di Estetica* invites submissions that explore the role of intergenerational thinking as it relates to the arts, aesthetics, and environment for its special issue on "Aesthetics and Intergenerational Thinking" (edited by Emily Brady). Deadline: **31 July 2022**.

More info at: <https://journals.mimesisedizioni.it/documenti/sde/call-sde-2022-3.pdf>

### *Estetika: The European Journal of Aesthetics: Failures in Aesthetic Judgement*



*Estetika: The European Journal of Aesthetics* Guest invites submissions for a special issue on failures in the exercise of aesthetic judgement, guest edited by Maria Jose Alcaraz Leon (University of Murcia). The submissions should not exceed 8,500 words, must be written in English, and prepared for anonymous peer review. For more specific guidelines, please visit the journal's website <https://estetikajournal.org>. Confirmed contributors to the

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

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 judgement than mere endorsement of allegedly correct aesthetic judgements. For example, although it is reasonable to follow experts' judgements in certain matters of fact, it seems less acceptable to simply endorse or adopt experts' judgements in the aesthetic domain. That reliance on testimony, by contrast to some other areas of judgement, is not sufficient for aesthetic judgement 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 judgement. The choice of the theme is motivated by the belief that a careful analysis of failures in aesthetic judgement 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.

Article manuscripts should be submitted by **15 September 2022** at the latest via <https://estetikajournal.org>.

### *Concept and praxis: Skepticism and Art (Thémata 67)*



Submissions will be accepted until **1 March 2023**. Publishing date: June 2023. Coordinated by **Ramón Román Alcalá** (Universidad Córdoba) and **Martín González Fernández** (Universidad Santiago de Compostela). For further information: <https://revistascientificas.us.es/index.php/themata/announcement/view/262>

### *British Journal of Aesthetics: Remote Art: Engaging with Art from Distant Times and Cultures*

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.

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.

Papers should conform to the usual BJA requirements and be submitted for consideration by **1 April 2023**.

Any queries should be addressed to the editors, Paloma Atencia Linares ([atenciap@gmail.com](mailto:atenciap@gmail.com)) or Derek Matravers ([derek.matravers@open.ac.uk](mailto:derek.matravers@open.ac.uk)). Guest editors of the issue are Ancuta Mortu, Jakub Stejskal, Mark Windsor (Masaryk University).

## Events

### Bodies of Pain: Somaesthetic Explorations

The Center for Body, Mind, and Culture of Florida Atlantic University invites paper proposals for a conference on “Bodies of Pain: Somaesthetic Explorations” that will be held on November 3-4, 2022 at FAU's Boca Raton campus. Deadline for submission: **20 August 2022**. More info at: <https://british-aesthetics.org/call-for-papers-bodies-of-pain-somaesthetic-explorations/>

## Miscellaneous

### Aesthetic Practices in the Transformation of Self and World

*Aesthetic practices in the transformation of self and world* is a three and half -year research project that started in January 2022, funded by the Kone Foundation, Finland. The project's PI is **Pauline von Bonsdorff** (University of Jyväskylä). The project approaches everyday aesthetic activities from a practice perspective: as ongoing, unfolding, intentional and reciprocal processes. The aim is to establish “aesthetic practice” as a conceptual resource; to study its relationship to self- and world-transformation; and to analyse the role of sharing within communities.

In three sub-projects **Johan Kalmanlehto** studies gaming as a self-forming practice; **Kaisa Mäki-Petäjä** drawing as world disclosure and engagement; and **Anu Besson** the sharing of everyday aesthetic practices especially in social media. All combine philosophical analysis and empirical data, with an emphasis on first-person experience. The project organises a streamed kick-off meeting, including contributions from Yuriko Saito and C. Thi Nguyen, on **24 May 2022**.

More information on [r.jyu.fi/aestheticpractices](http://r.jyu.fi/aestheticpractices) and [esteettisetkaytannot.wordpress.com](http://esteettisetkaytannot.wordpress.com) and by email at [estprax@jyu.fi](mailto:estprax@jyu.fi).

### Call for reviewers of Aesthetics in the *International Journal of Art, Culture, Design, and Technology*

We are a growing journal, currently expanding our scope - and thus our Editorial Review pool - to include Aesthetics experts. We offer reviewing experience and guidance (to those that want it) to emerging scholars, for whom this would be an appropriate level of experience. If of interest, please submit an online application via: <https://www.igi-global.com/journals/become-a-reviewer/>.

## Contributors

María José Alcaraz León // Adam Andrzejewski // Pauline von Bonsdorff // Mădălina Diaconu // Jacopo Frascaroli // Tereza Hadravová // Iris Vidmar Jovanović // Onerva Kiianlinna // Šárka Lojdová // Fernando Infante del Rosal // Jakub Stejskal

We kindly invite you to submit a short news announcement to a second issue of the ESA newsletter. The deadline for submission is on **15 September 2022**. 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](mailto:tereza.hadravova@ff.cuni.cz)) any information you would like to share with the other members of the Society, typing "ESA NEWSLETTER 2 2022" as an e-mail subject.

Expected publication of the next issue (2/2022) is in October 2022.