

Newsletter

Issue 1, Vol. 4,
May 2023



**European
Society for
Aesthetics**

The Contents

The Contents

Addresses

Pauline von Bonsdorff, President of the
European Society for Aesthetics
Zsolt Bátori and Borbála Jász, local
organisers of the 14th ESA conference

The ESA News

The Upcoming ESA Conference
The 2022 *Proceedings of the European Society for
Aesthetics* Published

Books and Minds

An Interview with Veronika Darida, Stacie
Friend, and Alva Noë

Recent Publications

Journals

JoLMA (2/2022)
JCLA (1/2023)
Estetika (1/2023)

Books

Marta Benenti: Expressiveness
Michalle Gal: *Visual Metaphors and Aesthetics*
Philip Mills: *A Poetic Philosophy of Language*

1 Upcoming Events 12

2	<i>Real Spaces</i> at 20	12
	Aesthetics and the Body	12
2	Aesthetic Research Torino Seminars (ART)	13
	The London Aesthetic Forum	13
4	Virtual Summer Aesthetics Festival	13
5	The BSA Annual Conference	13

5 Call for Papers 13

	Conferences	13
5	Who Is Afraid of Philosophy?	13
6	Aesthetic Education and Screen Stories	14

	Journals	14
6	<i>Analysis</i> : Imagination	14
10	<i>ESPE</i> : Reframing Beauty	14
10	<i>Aesthetic Investigations</i> : Models and Sitters	14
10	<i>JAAC</i> : The Art and Aesthetics of Capitalism	15
10	<i>Aesthetic Investigations</i> : Evaluation and Description	15
11	<i>Aesthesis</i> : Aesthetic Habits	15
11	<i>ESPE</i> : Olfactory Aesthetics	15
11	Next issue of the <i>ESA Newsletter</i>	16

■ Addresses

Pauline von Bonsdorff, President of the European Society for Aesthetics

Dear members and friends of the European Society for Aesthetics,
The Spring term is still running, keeping many of us busy, but summer and our annual conference is quickly approaching. We are very much looking forward to it, with a full programme and three brilliant and complementary keynote speakers: Veronika Darida, Stacie Friend, and Alva Noë (listed alphabetically) who all represent different traditions and approaches in aesthetics.

Veronica Darida, from the ELTE (Eötvös Lorand) University in Budapest, has a continental orientation that she has often applied to analyses of theatre and film. Professor Darida, who has published in Hungarian as well as in French and English, is Head of the Department of Aesthetics at the Institute for the Theory of Art and Media Studies, which indicates a proper recognition of aesthetics at the university. As we very well know, many of our members work in departments that may feature philosophy or even art in their names, but not necessarily aesthetics. This is the situation of Stacie Friend, President of the British Society of Aesthetics and Reader in Philosophy at Birkbeck College, London. She works from the analytic tradition and has significantly contributed to enlarging its scope and adding to its strength in projects that study, e.g., learning from fiction with methods from both philosophy and experimental psychology. Alva Noë, finally, professor of philosophy at UCL Berkeley, describes himself as a “writer and philosopher”. While his earlier books put forth a theory of embodiment and enactivism and applied it to art, he has recently turned towards more essayistic writing, including a deep analysis of baseball as well as, in the most recent book, encounters with the arts. As a former art critic, I warmly recommend the combination of a more essayistic style with rigorous conceptual work – either in the same text or through writing for both professional and non-professional outlets. A freer language is more agile in getting in touch with what happens in encounters with art or other aesthetic phenomena – and it can produce insights that can in turn be chewed philosophically, sharpening or even enlarging its set of conceptual tools.

Our three keynote speakers, then, jointly manifest the fruitfulness of caring for key issues and traditions of aesthetics while also looking out and to the side, to “neighbouring fields”, as R.W. Hepburn put it. Or, with Ales Erjavec in a symposium on aesthetics and politics, “art is always art and”. It seems to me that a special value of precisely the European Society for Aesthetics’ conferences is their combination of different approaches, discourses, and languages. This makes for an atmosphere of generous curiosity and constructive criticism.

On a different note, the now ending month of April was exceptionally hot in many places; “cruel”, but in a different sense from what T.S. Eliot meant in 1922 (*The Waste Land*). In the north of Europe where I am based, many people enjoyed the warmth, with the rather quick melting of snow and ice. Yet in other parts of the world, including southern parts of Europe, people suffer immensely. We live in critical times. With this in view, I repeat the recommendation to use ground travel, if possible, and/or think about other life choices. There is pleasure in contributing, even modestly, to a better turn, to a less damaging future.

Travelling on the ground (or water) is slower. But this is more than an obstacle: it is part of why it is aesthetically and humanly more rewarding than the quick translocations, often with dreary waiting times, typical of air travel. In ground travel, there is more of being in different places with different people. Through unsuspected encounters and other surprises, relaxation varying with heightened attention, and a greater freedom of movement on boats and trains as compared to sitting on a plane, ground travel is more likely to give rise to memories. Revisiting a place then actualises a virtual time travel where places are haunted, and the present illuminated, by earlier moments and ways of being.

I am thinking of my first visit to Budapest in the early 1980s, as part of an Interrail trip. The elderly waiters in the restaurant on the Buda hills treated me as nobility while my budget allowed for no more than tomato soup. The tourists from East Germany I floated with in the radioactive spring near lake Balaton, recommended to me by Frau Gál, my hostess, who asked me to send fashion magazines on returning home. The robust lady selling vegetables at an outdoor market who heartily wished me welcome upon hearing that I was from Finland (a sister nation! part of the same Fenno-Ugrian language family). The soundscape at a metro station, reminding of Finnish if one did not listen carefully and realize that one understood nothing. In the early 1980s the Cold War was on, and the fear of nuclear missiles sent people on the streets to demonstrate. The political situation in many parts of Europe seemed frozen. And somewhere, under the surface, there was an understanding that while the devastating war had destroyed a lot, there was at least peace and perhaps some way forward. Much has changed now. It is easy to see a certain naiveness in that time. But then, retrospective wisdom is always easier than wisdom in the present, and often unfair. If we ask why “they” acted as they did, we should also ask why we act as we do now.

As aestheticians, we cannot alone come up with answers to many of the major challenges of today, but we can respond to some of them and even contribute to change. What we must do, in various ways, is defend the core of what we are doing, and be true to the heart involved in pursuing these issues, defending their importance and the worth of pursuing them.

With these words, I hope the upcoming conference provides stimulating scholarly discussions with occasions to deepen existing friendship and start new ones and plant seeds of collaboration. To those who do not attend this year, I hope to meet next year. To all: a good end of term and reinvigorating holidays when their time comes, with relaxation and stimulation in a dynamic, beneficial balance.

Pauline von Bonsdorff

Zsolt Bátori and Borbála Jász, Local Organisers of the 14th ESA Conference

Dear participants of the European Society for Aesthetics conference,
DWe are looking forward to welcoming you to Budapest, the capital of Hungary. Here is some information to facilitate your stay. Hungary is in the Central European time zone. Its official currency is the Forint (you can get cash from all the ATMs, but you do not need to carry around much cash, as credit and debit cards are accepted almost everywhere). Budapest is the ninth most populous city in the European Union. It is the political, cultural, commercial, industrial, and transport centre of the country. From the airport, you can easily reach the central square in the downtown of the city, Deák Ferenc tér, by bus number 100E. Of course, you can also take a taxi: there is an official taxi station at the airport.

The baroque Buda Castle, the Andrassy Avenue, and the banks of the river Danube are listed as a UNESCO World Heritage Sites. In 2012, tram line No. 2, running on the Pest side, along the bank of the Danube, was ranked seventh among the ten most beautiful tram lines in the world by the *National Geographic*.

Today's urban structure was formed in the 19th century, having Paris as a model. The defining period of the architecture of Budapest was the Austro-Hungarian Monarchy, when Budapest became a European capital. During this era representative public buildings such as the parliament, the opera house and the first underground railway on the continent (the so-called Millennium underground railway) were completed.

With this Millennium underground railway (also called Metro line 1 today), conference participants can travel from downtown to Heroes Square (Hősök tere), where the Museum of Fine Arts is located. From here you can also enter the City Park (Városliget), where an ice rink (lake in the summer), the new museum district, and the House of Hungarian Music (the venue for the conference) are also located.

The House of the Hungarian Music, designed by Sou Fujimoto Architects, is an excellent example of contemporary Japanese architecture. The international building rating system called BREEAM classified the construction works as exemplary in terms of environmental awareness. In 2019, the building won the Best Public Building in Europe and the Best International Public Building awards, and in 2020 it won the title of "world's best real estate development for music purposes" at the American Music Cities Awards.

The location of the conference dinner venue— also along the Millennium underground railway line (Metro line 1), is Liszt Ferenc square, named after the world-famous Hungarian composer and pianist. The Art Nouveau building of the Liszt Academy of Music is also located here, and the Opera House is nearby.

Budapest's bohemian district, the 7th district, is within walking distance from Liszt Ferenc square. The old Jewish quarter with its unique architecture and special fusion of bars attracts thousands of tourists every season. Summer is an excellent time to get to know Budapest's spa culture as well, which bears the traces of the Ottoman Empire both culturally and architecturally.

See you in Budapest soon!

Zsolt Bátori and Borbála Jász

The ESA News

The Upcoming ESA Conference

The 14th ESA conference is co-organised by the ESA and the Kodolányi János University.

The conference will take place at the House of Music Hungary in Budapest, Hungary. The area itself (with three museums nearby and the park) is a popular location for people visiting the city. For more information, please visit the [ESA website](#).

Keynote Speakers:

- Alva Noë (University of Berkeley)
- Stacie Friend (University of London)
- Veronika Darida (Eötvös Lorand University)

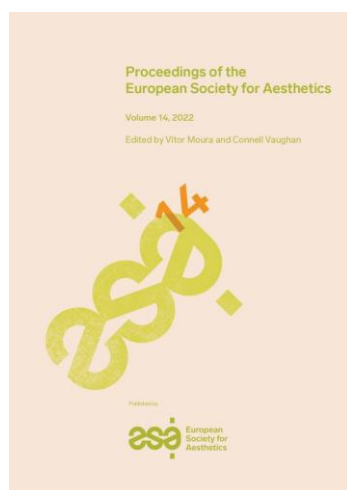
Registration:

The deadline for registration is June 1, 2023

Conference fee is 40€ for students and unwaged, and 80 € for academics.

To register, please send an email to [conference\[at\]eurosa.org](mailto:conference[at]eurosa.org) with the following information:

- your full name
- affiliation
- a bank statement of the conference fee(s) payment
- whether you attend the conference on location (in Budapest) or online
- whether you have any food allergies or food intolerance



The 2022 *Proceedings of the European Society for Aesthetics* Published

The fourteenth volume of the *ESA Proceedings*, edited by Vítor Moura and Connell Vaughan, has been published at the ESA website. The contributors include Hassan Ali, Sacha Behrend, Anu Besson, Pol Capdevila, Jakob Deibl, Cíciana Galletta, Lorenzo Gineprini, Jason Holt, Mariliis Elizabeth Holzmann, Daniel Kuran, Salvador Rubio Marco, Philip Mills, Eva Schürmann, Thomas Symeonidis, Asmus Trautsch, Elettra Villani.

Books and Minds

An Interview with Veronika Darida, Stacie Friend, and Alva Noë

We asked the three invited speakers to this year's ESA Conference – Veronika Darida, Stacie Friend, and Alva Noë – to present a snapshot of a part of their book collection, commenting on the selection of books as a whole and highlighting one or two books that they would recommend to ESA members. The interview was prepared by Onerva Kiianlinna.



Veronika Darida (Eötvös Lorand University)

A year and a half ago, we decided to partly move to my husband's hometown in Vojvodina. Since he works in his studio, the library room became my study. The bookshelf I am standing in front of reflects both of us. On the bottom shelf there are art albums, on the top art theory texts. On two shelves there are books brought back from our recent trips to Paris and Venice, the French books are on contemporary aesthetics (Georges Didi-Huberman, Éric Alliez, Marc Jimenez, Jean-Marie Schaeffer), and the Italian books (on the Venice Biennale, the Fortuny Museum thematic exhibitions, the texts by Claudio Parmiggiani and Giuseppe Penone) are being used to prepare for my new book. In recent years, I have mainly been interested in the philosophy of Giorgio Agamben (his books are on the shelves of our flat in Budapest), and a year ago I published a book

on him (*Enigmas. Giorgio Agamben's Aesthetics*). It is only a couple of weeks ago that I finished my university lecture note on Theatre Aesthetics, entitled *The Theatre of Philosophers*, where I examined philosophical approaches to theatrical representation from antiquity to the present day. Now as a refreshment, I am putting my Venice walking diaries (more specifically, my reports on the Biennale of Art) written in recent years into book form.

My current reading experience is Georges Didi-Huberman's nymph series (*Ninfa moderna, Ninfa fluida, Ninfa profonda, Ninfa dolorosa*), all of which grew out of the philosopher's former book on Aby Warburg, entitled *L'image survivante*, which also deals with the pathos formula of the nymph as it appears in several tables of Warburg's *Mnemosyne Atlas*. But Didi-Huberman takes Warburg's selection further, adding contemporary examples. Perhaps the closest to our experience is *Ninfa dolorosa*, not only because of its proximity in time, but also because of the choice of the subject. It is subtitled "Essay on the memory of a gesture". In this case, the gesture is a typical Warburgian pathos formula (Pathosformel), lamentation. Warburg examined the representations of mourning in the context of Pietas and Sepultures of classical art. Didi-Huberman does the same, but with contemporary examples. Thus, he analyses Pascal Convert's *Pietà in Kosovo* (1999-2000), a white wax sculpture in relief, based on George Mérlion's photography, *Funeral Wake in Kosovo* (1990), which was published in the press to report the horrors of the South Slavic war. According to Didi-Huberman, the sculpture is the sculpturalisation of the scream. I do not think it

is necessary to further explain nowadays why this formula of pathos affects us more strongly than earlier versions of the nymphs.

My other recommendation is *Setta* by Claudia Castellucci, sister and collaborator of theatre director Romeo Castellucci, and one of the founders and main theorists of Società Raffaello Sanzio, subtitled “A school of dramatic practice”. Indeed, as the preface emphasises, this book is primarily aimed at young theatre-makers, but we can learn from it at any age. It is not a textbook on theatre or dance, nor does it teach us various methods or techniques. Instead, by reading through 59 days of exercises, we acquire a sense of openness and attentiveness: to our bodies, to the physicality of our voices and to the forms of knowledge that flow in the



world. The exercises of body, voice and rhythm are complemented by reading and listening tasks. The examples are varied: Aristotle's *Metaphysics*, the poems of St John of the Cross, or texts by Yves Klein, as well as Byzantine music or Stockhausen. There is a striking variety of movement exercises: from braked, broken, musical, inverted, circular, diachronic, slow, groping in the dark to a sluggish, almost exaggerated gait. In the year of the publication, Claudia Castellucci staged these walking exercises under the title *Esercitazioni ritmiche* (Rhythmic Exercises) in various locations in Venice, including the magical square of the Campo Sant'Agnes. This dance event, which I had the privilege of seeing, showed us what we usually overlook: the dance of steps, as the most simple and expressive gesture.



Stacie Friend (University of London)

This is a picture of some of the latest books (mostly but not exclusively fiction) I've read or plan to read, which is why they are in stacks; I haven't yet found a place on the bookshelves. My main research focus is fiction, and although I read novels primarily for enjoyment, they also provide examples and case studies. For example, I've written a paper about portraits in literature that uses Josephine Tey's *The Daughter of Time* and

Orhan Pamuk's *My Name is Red* as its key illustrations, and I discuss historical fictions in many places when considering the fiction/non-fiction distinction.

It is very difficult to choose [one or two books to recommend]. I think I'd say, for those who haven't read them yet, that Colson Whitehead's *Underground Railroad* and Bernardine Evaristo's *Girl, Woman, Other* are simply amazing. Whitehead offers a devastating and gripping portrayal of slavery in the context of a counterfactual development of US history, while Evaristo's writing is poetry.





Alva Noë (University of Berkeley)

Here is a photograph of books accumulating behind my desk in my home studio. I refer to them, rely on them, take inspiration from them. Some I love; some I dislike. A few of these are like familiar cities or museums — they are there for me and I return to them. That's the case of Dewey's *Art as Experience*, or Jonas's *The Phenomenon of Life*, or the books by Husserl, or Wittgenstein, or Merleau-Ponty, that are piled up here. Of particular importance to my current wanderings are *Stain Removal: Philosophy and Race*, which is a deep and surprising exploration of perception, consciousness and embodiment published with Oxford in 2017 by the philosopher J. Reid Miller; this is a book that has really lighted up my intellectual landscape in recent months. Hopping two piles to the right, the top of the pile is a collection of well-known writings on love that I am now dipping into for the first time, but also a remarkable memoir by the artist and philosopher Adrian Piper called *Escape to Berlin* which is her explanation of why, as she puts it, she left the US and refuses to return. There are many other books in these piles that are newer or less well known, but the final book I'll mention is neither of these: Iris Murdoch's *Sovereignty of Good*, is tucked above Ed Yong's bestseller on animal perception and below Solomon's book on love; Murdoch's slim book explores the ethics in aesthetics and the aesthetics in perception in ways that are for me, now, urgent and important.



Recent Publications

Journals

JoLMA. The Journal for the Philosophy of Language, Mind and the Arts (2/2022)

One of the special sections of this issue of *JoLMA*, edited by Gian Luigi Paltrinieri and Francesco Camera, is dedicated to the topic of “translation as interpretation”. It features papers inspired by hermeneutic-philosophical movement. The second part of this issue, edited by Alessandro Cavazzana, hosts a symposium dedicated to Joseph Margolis. You can access the issue’s contents [here](#).

JCLA. Journal of Comparative Literature and Aesthetics (1/2023)

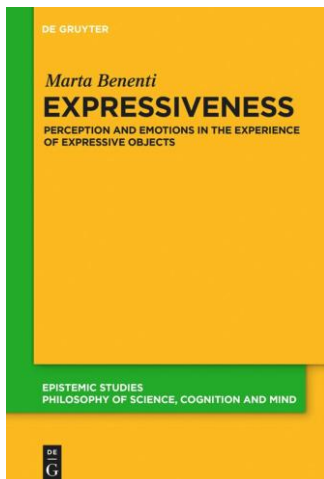
The issue is dedicated to Jerrold Levinson on his 75th Birth Anniversary. You can access it [here](#).

Estetika: The European Journal of Aesthetics (1/2023)

In “Emilia Dilke on Aesthetics”, Alison Stone addresses the tension between Dilke’s theoretical commitments to aestheticism and her practical engagements with historicism. Stone argues that, in the essay “Art and Morality (1869), Dilke made “a sustained case for aestheticism – doing so, notably, four years before the text usually heralded as the manifesto of aestheticism in Britain, the conclusion to Walter Pater’s *Studies in the History of the Renaissance* of 1873”. Tomáš Koblížek’s article “Contemporary Art and the Problem of Indiscernibles: An Adverbialist Approach” focuses on artworks that are visually indistinguishable from their real-life counterparts, such as Andy Warhol’s *Brillo Box* (1964). He compares several aesthetic theories in terms of their ability to accommodate such artworks and argues for an amended version of the adverbialist theory, originally proposed by Jérôme Dokic. The emerging view, he argues, allows to construe aesthetic experience as a marking feature of allegedly indiscernible works of contemporary art. In “Aesthetic Engagement and Soundscape: A Case of Convenience Store Woman, a Contemporary Japanese Novel”, Garcia Chambers offers an analysis, guided in terms developed by Arnold Berleant, of a primarily auditory experience of a Japanese convenience store worker, as described in Sayaka Murata 2016 novel *Konbini Ningen*. The soundscape of a store becomes, in his analysis, a ground for a transformative aesthetic experience that the worker, immersed in the environment and engaged in the situation, undergoes. “The Pictorial Narrator” by Vanessa Brassey carefully develops an under-explored claim that pictorial narrators are needed to see narrative pictures. She defends the possibility - and effectiveness - of positing a pictorial narrator understood as a sentient being that has a particular point of view, which serves as a “gateway” not only to the contents of the picture but also to its “what it is like”. The last research paper included in the issue, “The Implied Designer of Digital Games” by Nele Van de Mosselaer and Stefano Gualeni, applies the notion of an implied author, traditionally employed in literary studies, to interactive computer games. Arguing that “the implied designer” of a computer game is constructed by the players the authors highlight the concept’s potential for further research on our interaction with virtual environments. The issue also includes a state-of-the-art article “What Is Evolutionary Aesthetics? Three Waves“. In this article, Onerva Kiianlinna outlines and compares three

main currents in evolutionary aesthetics. Finally, the issue features a book review of Emmanuel Alloa's 2021 book, *Looking through Images: A Phenomenology of Visual Media*, by Joachim Rautenberg.

Books

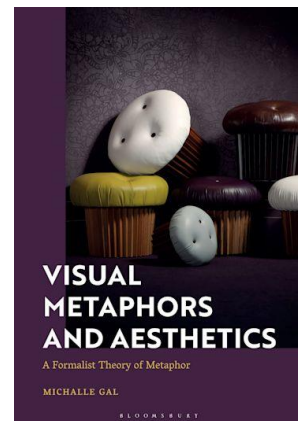


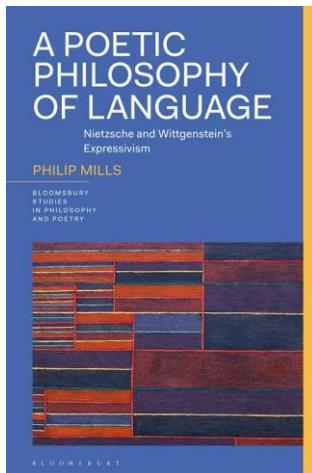
Marta Benenti: *Expressiveness. Perception and Emotions in the Experience of Expressive Objects*. De Gruyter 2020.

A natural landscape can look serene, a shade of colour cheerful and a piece of music might sound heartrending. Why do we ascribe affective qualities to objects that can't entertain psychological states? The capacity that objects, and especially artworks, have to express affective states is a bizarre phenomenon that needs to be clarified in numerous respects. Philosophers are still struggling with the phenomenon of expressiveness being a matter of imagination, perception, or mnemonic association, and usually do not agree on the role that emotions and human bodily expressions play in it. Benenti questions the main theories that populate the aesthetics domain using the tools of philosophy of mind. This study deals with crucial debates concerning seeing-in, cognitive penetration, the relation between phenomenal character and representational content and between emotions and expressions. It aims at providing a viable account of the experience we have of expressive properties by casting light on its fundamentally perceptual nature. The outcome is an empirically informed and critical overview of a topic which has been rather neglected in the philosophy of mind.

Michalle Gal: *Visual Metaphors and Aesthetics. A Formalist Theory of Metaphor*. Bloomsbury 2022.

This book offers a new definition of metaphor as an ontological and visual construction, whose roots are external visual forms, and its motivation is our attachment to forms. This definition, which Michalle Gal names “visualist,” challenges the ruling conceptualist theory of metaphors and places a new emphasis on how we experience rather than understand metaphors. In doing so, she responds to the visual turn that is taking place in literature and the media, demanding that the visual become a site of philosophical analysis.





Philip Mills: *A Poetic Philosophy of Language. Nietzsche and Wittgenstein's Expressivism*. Bloomsbury 2022.

Connecting poetry and philosophy of language, Philip Mills bridges the continental and analytical divide by bringing together the writings of Nietzsche and Wittgenstein. Through an expressivist philosophy of poetry, he argues that we can understand some of the core questions in the philosophy of language. Mills highlights the continuity of poetic language with ordinary language, and positions Nietzsche and Wittgenstein's thinking as the clearest way to expand the philosophy of poetry. By tracing the expressivist tradition of philosophy of language, this study locates its roots in German Romanticism right through to the work of contemporary expressivists such as Huw Price and Robert Brandom. Where poetry has been difficult to grasp with the traditional philosophical tools used by aestheticians, *A Poetic Philosophy of Language* operates at the crossroads between philosophy of art and language, proposing a new philosophy of poetry with wide-ranging potentialities.

■ Upcoming Events

Real Spaces at 20

Event date: 12 May, 2023.

Location: Center for Theory and History of the Image, Basel, Switzerland and online.

This conference commemorates the 20th anniversary of the publication of David Summers's magisterial *Real Spaces: World Art History and the Rise of Western Modernism*. This conference will assess the legacy of what remains one of the most ambitious attempts at developing a global framework for art history. Speakers include Whitney Davis, Beate Fricke, Monica Juneja, Matthew Rampley, Jakub Stejskal, David Summers, and Kamini Vellodi. To participate online, please register [here](#). For more information, follow this [link](#).

Annual Conference of the Nordic Society for Aesthetics: “Aesthetics and the Body”

Event date: June 1-2, 2023.

Location: Maison de Norvège, Paris, France.

Annual conference of the Nordic Society for Aesthetics. Keynote speakers are Andrea Kern, Judith Sarfati Lanter, and Vincent Debais. To see the programme, follow this [link](#).

Aesthetic Research Torino (ART) Seminars

Event date: Summer 2023.

Location: University of Turin, Italy and online.

A series of guest lectures at Philosophical Seminar of ART. To see the list of events planned for summer 2023, please click [here](#).

The London Aesthetic Forum

Event date: Summer 2023.

Location: Senate House, London, UK.

A Forum of the Institute of Philosophy, the London Aesthetics Forum (LAF) is an ongoing speaker series in aesthetics and the philosophy of art. Founded in 2006, the goal of the LAF is to revive philosophical activity in aesthetics within London. To see the events planned for summer 2023, please click [here](#).

Virtual Summer Aesthetics Festival

Event date: Summer 2023.

Location: online.

To see an updated programme of Virtual Summer Aesthetics Festival and other meetings organized by the American Society for Aesthetics, follow this [link](#).

The British Society of Aesthetics Annual Conference

Event date: September 15-17, 2023.

Location: St. Anne's College, Oxford, UK.

Annual conference of The British Society for Aesthetics. Confirmed keynote speakers are Regina Rini (York University, Canada) and Lambert Wiesing (Friedrich Schiller University, Jena). For more information, follow the [link](#).

Call for Papers

Conferences

Who Is Afraid of Philosophy? New Challenges for Contemporary Society

Conference date: September 7-9, 2023.

Location: University of Eastern Piedmont, Alessandria, Italy.

Deadline for submission (abstracts): May 12, 2023.

The organizers of the 15th conference of the Italian Society for Analytic Philosophy (SIFA) call for papers in aesthetics (among other fields). The keynote speaker at the conference's aesthetic section is John Kulvicki. For a full call for paper, follow this [link](#).

Aesthetic Education and Screen Stories

Conference date: September 5-6, 2023.

Location: University of Rijeka, Croatia.

Deadline for submission (abstracts): May 15, 2023.

The aim of the conference is to bring together scholars working in philosophy of art and aesthetics, film theory, media studies, cultural studies and other domains dedicated to the study of film and television, with the aim of exploring cognitive, ethical, and educational aspects of the aesthetic experience of film and television series and serials – screen stories for short. The keynote speakers are Murray Smith and Joerg Fingerhut. As part of the conference, there will be a Roundtable discussion on the Educational relevance of arts, dedicated to the current status of narrative art forms such as literature, cinema and television in education and culture, with the aim of promoting the values of humanities and the overall appreciation of these artforms. Our keynote in this session is Laura D'Olimpio (University of Birmingham). We invite submissions for 30 minute presentations, followed by 15 minutes of Q&A. If you are interested in presenting your work, please send the title and the abstract of max. 300 words by May 15 to Iris Vidmar Jovanović (ividmar@ffri.uniri.hr). To read an entire call, please click [here](#). There is no conference fee.

Journals

Imagination (*Analysis*)

Deadline for submission (full papers): May 15, 2023

The Editors of *Analysis* are pleased to announce the inaugural special issue of the journal, on the theme of imagination and guest edited by Alon Chasid (Bar-Ilan University) and Elvira Di Bona (University of Turin). A full call for paper and instructions how to submit your paper, can be found [here](#).

Reframing Beauty: Body, Environment, Art (*ESPEs*)

Deadline for submission (full papers): May 31, 2023

ESPEs encourages predominantly philosophical-aesthetic studies that set out to rethink the 'essence' and role of beauty in the context of contemporary interdisciplinary knowledge, (contemporary) art, as well as in everyday aesthetic experience. The guest editor of the issue is Andrej Démuth (Comenius University, Slovakia). To read the full call, please click [here](#).

Models and Sitters: The Art and Aesthetics of Posing (*Aesthetic Investigations*)

Deadline for submission (full papers): June 1, 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. 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 recognized and has rarely been theorized. 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 of the issue are Hans Maes, Aurélie Debaene, and C. A. York (all from University of Kent). To read the full call, please click [here](#).

The Art and Aesthetics of Capitalism (*JAAC*)

Deadline for submission (full papers): June 1, 2023

The *JAAC* invites submissions on any philosophically informed explorations of how issues connected to markets, appraisals, property, and labor relate to aesthetics and the philosophy of art. The guest editors of the issue are Brian Soucek and Melissa Zinkin. To read the full call, please click [here](#).

Evaluation and description (*Aesthetic Investigations*)

Deadline for submission (full papers): December 1, 2023

The guest editors of the issue are Clint Verdonshot and Sue Spaid. To read the full call, please click [here](#).

Aesthetic Habits (*Aisthesis*)

Deadline for Submission (full papers): October 1, 2023

Since habits may be thought to involve monotony and lack of creativity, how can habits be reconciled with aesthetics? The present issue of *Aisthesis* aims to discuss this question by focusing on the connection between habits and the aesthetic life. The advisory editors of the issue are Alessandro Bertinetto and Mariagrazia Portera. To read the full call, please click [here](#).

Olfactory Aesthetics (*ESPEs*)

Deadline for submission (full papers): January 31, 2024

ESPEs invites scholars to explore the many layers of smells and their experience. The guest editor of the issue is Madalina Diaconu (University of Vienna). To read the full call, please click [here](#).

Next issue of the *ESA Newsletter*

We kindly invite you to submit a short news announcement to a second issue of the ESA newsletter. The deadline for submission is on 15th October 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 2 2023" as an e-mail subject. Expected publication date is in November 2023.

The Editors

This issue was edited by Tereza Hadravová, Jacopo Frascaroli, and Onerva Kiiianlinna.