

Newsletter

Issue 1, Vol. 5,
May 2024



**European
Society for
Aesthetics**

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■ Address

Pauline von Bonsdorff, President of the European Society for Aesthetics

Dear members of the European Society for Aesthetics, dear friends, and colleagues, During the past academic year, the prospect of having more co-operation, or at least communication, with other scholarly societies for aesthetics, has been voiced a couple of times at the online meetings of the ESA Committee. Elena Tavani, Italian Committee member and the local organizer of our upcoming conference in Naples, suggested inviting representatives from regional societies of aesthetics to our annual conferences. Thus, in Naples, we will hear a brief address from Paolo D'Angelo, newly elected president of the Italian Society for Aesthetics. This is very welcome, and hopefully will become a tradition. Our Society was founded in 2009 to promote high-quality research in aesthetics in Europe, including “to inform about ... the activities of national and regional societies in Europe with similar interests and purposes”. If you have further ideas on what this might include, please let us know by contacting one of the Committee members.

The point of sharing information among aesthetic societies in Europe is related to the fact that we have so many different traditions, contexts, and thematic foci, some of these giving rise to new openings. In its institutional contexts, aesthetics is mostly a rather small ingredient of departments in philosophy or art research (including literature, music, performing arts, media), or psychology. This has its pros and cons. On the bright side, being situated among related but different research areas can spur new ideas and perspectives, in some cases even innovative research initiatives. On the other hand, and depending on circumstances, it might foster a defensive attitude. Yet aesthetics' conceptual resources and understanding on the human (embodied) mind and its creations deserve more weight in processes of decision-making. After all, we deal with issues that make life worth living.

A discussion about collaboration has also been opened with the American Society for Aesthetics, so far without concrete ideas. Collaboration can take many forms, such as exchange of information, publications, conferences. Activities might take place under the auspices of the societies in question but with semi-independent working groups. Please feel free to come up with ideas. If your idea gains support, also be prepared to take part in its implementation.

Co-operation and communication, coming together and sharing ideas and information are at the very core of academic societies. In this context, the very word “society” points to quite a different concept as compared to society as “state”. Scientific and scholarly societies – like many others in civil society (sic!) – are formations, groups, associations where people with similar interests gather to explore them, ideally in a spirit of dialogue, with mutual respect and constructive criticism. Openness to new ideas distinguishes academic societies from religious congregations. But in both cases, there is on some level shared values, stemming from both how we work and the topics we work on. On the other hand, we also go to conferences to meet people and enjoy the spirit of curiosity and thinking-together which are at the heart of academic life.

At this year's conference, we again have three exciting keynotes. Hans Maes, from the University of Kent, has recently suggested "existential aesthetics" as an emerging field of our discipline. His research interests cover art and pornography, portraiture, contemporary visual arts as well as contemporary aesthetics. Tone Roald, from the University of Copenhagen, combines phenomenology and psychology, studying aesthetic experiences in art museums with empirical methods, looking at embodied responses, and analysing how art encounters impact the pre-reflective self. Stefano Velotti, University of Rome Sapienza, works in the crossroads of aesthetics and social philosophy. His most recent book, *The Conundrum of Control* (Brill 2024) looks at the interplay of control and lack of it in contemporary life, and art's role in this. Let me finally remind about the panels highlighting the top trio of this year's Essay Prize finalists, with prepared comments by our keynotes.

Some news from the Committee: the membership application form has been renewed during this year – thanks to our Secretary, Regina-Nino Mion. We hope you will fill in the application in case you have not already done so. The form includes a list of main research interests where you can tick five, including a box for a topic that is not on the list. Do use this opportunity to articulate your specialty. Over time, research fields change; new ones emerge, and some older ones may become marginal.

Two of our Committee members step down this year: Connell Vaughan, who has been Proceedings Editor (together with Vítor Moura) and Claire Anscomb, who has been Conference Organiser. A warm thank you to both. Working in the Committee is unpaid but invaluable labour: without it the Society would not be running.

For those attending the conference, please remember to join us at the Assembly. This annual, formal event is an opportunity to share information about ESA, discuss the society's activities, and participate in the election of two new Committee members.

Warm wishes, and looking forward to Naples,

Pauline von Bonsdorff

Jyväskylä and Helsinki, Finland

The ESA News

The Upcoming ESA Conference

The 15th conference of the European Society for Aesthetics is co-organised by the ESA and the Università di Napoli "L'Orientale". The conference will take place on 6-8 June 2024 in Palazzo del Mediterraneo (Via Marina 56) in Naples, Italy. The conference will be in-person only.

The confirmed keynote speakers are:

- Hans Maes (University of Kent)
- Tone Roald (University of Copenhagen)
- Stefano Velotti (Sapienza University of Roma)

The conference programme will have four parallel sessions each day for a total of 77 presentations, including three Essay Prize panels. For each individual talk, there will be time for a 20–25-minute presentation, with about another 20 minutes for Q&A. The ESA Assembly will be held on Thursday (June 6) and the conference dinner on Friday evening (June 7).

To register, please use this form: <https://www.eurosa.org/conference-tickets/>

- Registration deadline: 20 May 2024
- Payment deadline: 1 June 2024

Conference fee is €40 for students and unwaged, and €80 for academics. Conference dinner (optional) costs €40 for everyone.

For more information, please visit [the website](#).

Contact: [conference\(at\)eurosa.org](mailto:conference@eurosa.org)

ESA Essay Prize Winner 2024

The 2024 Fabian Dorsch ESA Essay Prize was awarded to Beatriz de Almeida Rodrigues (King's College London) for her paper “Is AI Art Created by AI?” The paper was recognized for its well-structured argumentation and the way the author provides an informative overview of current positions in this debate while advancing her own view. Rodrigues argues that AI is an assistant to human artists, not an artist itself, and clarifies the stakes in the discussion. This not only explains the importance of the topic of AI in art but also has implications for broader debates on intentional agency in art.

Election of the ESA Executive Committee Members

The next ESA Assembly in Naples on 6 June will select two new members to the ESA Executive Committee. Those interested in setting up as a candidate for the position should send a short (max. 1 page) narrative CV to [secretary\(at\)eurosa.org](mailto:secretary@eurosa.org) by **1 June 2024**. The CV should list some relevant information about the candidate: education, publications, research interests, and other academic merits.

The term of the executive committee member is three years, and it can be extended to another three years. The main responsibility of a committee member is to take part in reviewing the ESA conference abstracts, in January-February every year. Some committee members have more responsibilities. The current distribution of responsibilities can be found on [this link](#).

■ Books and Minds

We invited the three keynote speakers at this year's ESA Conference – Stefano Velotti, Hans Maes, and Tone Roald – to share a snapshot of their personal book collection with us. Do they view their books as friends? Are there any that accompany them wherever they go? And what's currently on their reading list? This article was prepared by Tereza Hadravová.

Stefano Velotti

For the past few years, my books have been scattered and piled up just about everywhere. Until recently I still knew where to track them down; now I could not say the same. From time to time, between melancholy and exhilaration, I leave a box of them in some trading post or, depending on the genre, at bus stops or in some Roman square. In addition to homes and studio, my books are also accumulating alarmingly inside the computer, in pdf or epub format. And even here it is beginning to be difficult to find them (indexing and search tools not keeping up?).



I am curious and dispersive. I periodically draft neat reading schedules and regularly disregard them. But some shelves (and some folders) remain fairly compact: those dealing with Kant – for the past 20 years or so I have been teaching a course on the *Critique of the Power of Judgment*, both because it is a magnificent text and because I think anyone majoring in philosophy cannot fail to have studied it. Order also endures in the rows of volumes by Wittgenstein, by Merleau-Ponty, by my mentor Emilio Garroni and a few others. It is unfortunate that the English translation of Garroni's latest, short and splendid book – *Image Language Figure* [Immagine Linguaggio Figura, Laterza 2005] – has not yet found a publisher. A read that I highly recommend to everyone. On the tables grow stacks of books written by friends, which I always promise myself to read soon. And I will.

Perhaps it is also as a counterpoise to this scattering, this uncontrollable proliferation of pages and ideas, that for the past decade or so I have been drawn to the exploration of one theme, that of the relation between control and loss of control. I believe that this relationship, which takes on different characteristics in our species than in other mammals, is at the heart of some important transformations in the lives of the societies I know best. A living sociality should establish between these two poles an enhancing interplay. But this vital, anthropologically essential interplay seems to be increasingly impeded in everyday life. If control and non-control tend to stop talking to each other, to stop feeding off each other dynamically, our lives become immiserated. If they do not keep this relationship alive, art practices are born dead.

An important aspect of this relationship is analyzed, for other purposes, in a chapter of a book to which I often return but which I do not feel is well known in the community of aesthetic scholars, Jon Elster's *States that are essentially by-products* (in his *Sour Grapes* 1983, later reprinted many times). An unusual essay, a study on "the subversion of rationality" that also feeds on extensive literary readings, so important for everyone and indispensable for philosophers. For me, the great passion of reading fiction, or quasi-fiction, is mostly confined to evenings and nights. I promise myself to give it more space. There are authors I have been reading and rereading forever (from the *Odyssey* to Montaigne's *Essays* to Musil) and there are new (to me) exciting discoveries. I mention only three books, among many, that have stuck with me in recent years: *An Odyssey* by Daniel Mendelsohn, *Time Shelter* by Bulgarian writer Georgi Gospodinov, and *The Hare with Amber Eyes* by writer and artist Edmund De Waal.

Hans Maes

It's just books on a shelf, and yet this picture feels strangely personal and intimate. These novels, in different ways and for various reasons, matter to me, perhaps more so than any philosophy book I've ever read (which is telling). I won't do them the injustice of offering a plot summary. Suffice to say that each has affected me profoundly and that I strongly suspect that they can work their magic for you, too, if you give them a chance.



Tone Roald

I am lucky to have an office directly overlooking the Botanical Garden here in Copenhagen. But what I love most about my office is all the space for books and art. It is an atmospheric and inspiring room, bringing together nature, books, and art. My all-time favorite book must be *The Psychology of Art Appreciation* by Professor Bjarne Sode Funch, where he elegantly lays out various approaches to psychological aesthetics. I read it for the first time twenty years ago and it remains a friendly traveling companion through the land of aesthetics.



I like being surrounded by the books of colleagues that I care for. I therefore have all of Simo Køppe's works, as well as books by Hans Ulrich Gumbrecht, Mark Johnson, and Maxine Sheets-Johnstone. They have all motivated me and been very generous in this strange world that academia can be. Maurice Merleau-Ponty is long dead and unfortunately, I never got to meet him; I wish I could have worked with him as a colleague, too. All his books stand here as a background for my own work. One of the books I have read recently with great appreciation is *The Retrieval of the Beautiful. Thinking through Merleau-Ponty's Aesthetics* by Galen Johnson. I believe that aesthetics has been marginalized in contemporary Western societies and that greater attention to beautiful atmospheres can contribute to experiences of vitality. The book *Uses of Literature* by Professor Rita Felski has been another great source of inspiration. It brings literature back to affective life and to aesthetic engagement.

Recent Publications

Journals

Estetika: The European Journal of Aesthetics (2/2023)

Estetika released its latest issue on March 14, 2024, featuring scholarly articles by Jessica J. Williams, Emine Hande Tuna and Octavian Ion, Szu-Yen Lin, and Hicham Jakha. Williams discusses the possibility of aesthetic obligations as part of Kant's aesthetics, while Tuna and Ion introduce a new framework for aesthetic normativity that emphasizes unbiased perception in museums, inspired by Susanna Siegel's work. Lin tests analytic theories of interpretation against Li Shang-yin's poem 'The Ornamented Zither' and Jakha compares Ingarden's and Meinong's views on the properties of fictional entities, favoring Ingarden. The issue also includes critical notes on art pluralism and Paul Gueyr's book on architecture, plus a book review of Jon Robson's *Aesthetic Testimony: An Optimistic Approach* by Matilde Carrasco Barranco.



Paradigmi. Rivista di critica filosofica (3/2023)

[This issue](#) of *Paradigmi. Rivista di critica filosofica* (3/2023) dedicated to “connected images” revolves around the notion of image not primarily as a relationship “between” heterogeneous or homogeneous elements (form and content, figure and object etc.) but as an assembled event that determines a new condition in



current aesthetic and media experience. Do connected images offer new paradigms for offline and online experience? Are visually exhibited connections based of individual and interpersonal perspectives, or are they affected by social media or digital processing of the image (Eugeni), What role does a series of new boundaries created by historically

shifting uses of thought and judgment, such as cancel culture, play? (Goehr). Focus-ing on the aesthetic, philosophical, media and artistic dimension of the inquiry, the issue strives for a reassessment of image theory in order to emphasize the performing (Alloa) and aggregating (Tavani) potentialities of images, their connecting attention and distraction (Latini), provisional and serendipitous experience of vision (Fimiani), their miming the “dream of a machine” (Diodato). Connected images come out also as renewed ways of merging individual fulfilment and identity and decentralized gaze (Benjamin), giving way to bodily bearable story-telling (Vercellone), overlapping images within images (Somaini), and sounds (Pangrazi), increasing the artificial to reveal the natural (Bredekamp).

“Art, Aesthetics and Predictive Processing: Theoretical and Empirical Perspectives”, *Philosophical Transactions of the Royal Society B*, 379, 1895, 2023.

In the last few years, a remarkable convergence of interests and results has emerged between scholars interested in the arts and aesthetics from a variety of perspectives and cognitive scientists studying the mind and brain within the Predictive Processing framework. The result is a vast and fast-growing research programme that promises to deliver important insights into our aesthetic behaviours as well as a wide range of psychological phenomena of general interest, including perception, cognition, learning, attention, curiosity, affect, motivation, well-being, and the dynamics of sub-personal and person-level experience. This theme issue provides a timely synthesis of this ambitious research programme, laying down a framework within which aesthetics and cognitive science can partner up to illuminate crucial aspects of the human mind. More information on the theme issue can be found here.

PHILOSOPHICAL TRANSACTIONS OF THE ROYAL SOCIETY B

BIOLOGICAL SCIENCES

Art, aesthetics and predictive processing: theoretical and empirical perspectives

A theme issue compiled and edited by Jacopo Frascaroli, Helmut Leder, Elvira Brattico and Sander Van de Cruys

Published December 2023



Books

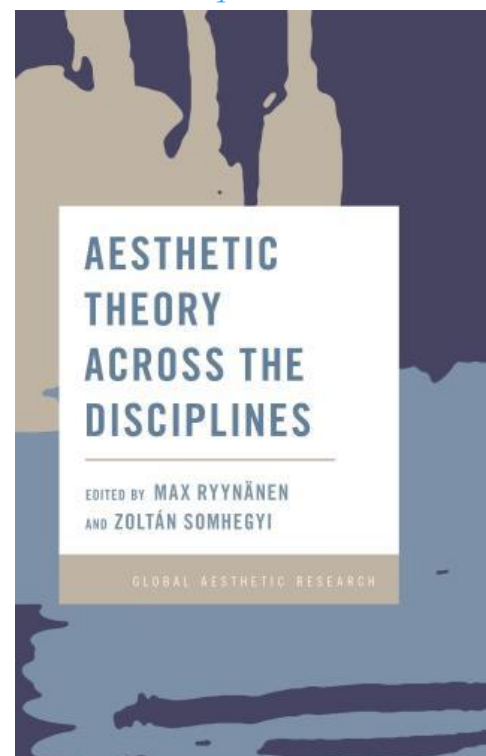
Kalle Puolakka, *Johdatus estetiikkaan ja taiteenfilosofiaan*, Gaudeamus, 2024.



The book, titled (in English translation) *Introduction to Aesthetics and Philosophy of Art*, is divided into six sections: the aesthetic, art, interpretation, the cognitive value of art, emotions and imagination in art, and the environment. Anglo-American analytic aesthetics forms the core of the book, which however also introduces key ideas from phenomenological aesthetics (Heidegger, Merleau-Ponty, Gadamer, Dufrenne, Stein), pragmatism (James, Dewey, Shusterman), and poststructuralism (Barthes' and Foucault's 'death of the author' theses), ranging all the way to evolutionary aesthetics, enactivism in the philosophy of mind, feminism, and postcolonialism. Historical views of aesthetics, particularly those of Hume, Kant, and Hegel, are moreover extensively discussed. At the end of the book, the author singles out a particular kind of understanding as the key value of aesthetic research and defends the general societal significance of this understanding.

Max Ryynaenen and Zoltán Somhegyi, *Aesthetic Theory across the Disciplines*, Rowman & Littlefield Publishers, 2024.

What is aesthetics? How is it related to other disciplines? The chapters of this book examine the history, theoretical conditions, and points of connection between aesthetics and other disciplines. At the same time, the authors are interested in the practical clashes of methodologies and agendas, especially when these conflicts extend beyond merely securing the position of one discipline over another. Instead, they use these differences in a dialogical manner to deepen understanding the nature of respective fields and the benefits of their collaboration. The authors work on the border of aesthetics and at least one other academic field. Through their regular scholarly activities, the contributors constantly benefit from cross- and interdisciplinary practice, and this makes them ideal interpreters of these methodological questions. Contributors include: Mami Aota, Karl Axelsson, Paul Duncum, Lisa Giombini, Oiva Kuisma, Jacob Lund, Tyrus Miller, Max Ryyänen, Mateusz Salwa, Zoltán Somhegyi, Wendy Steiner, and Joseph Tanke.



■ Upcoming Events

Aesthetic Research Torino (ART)

Event date: ongoing

Location: University of Turin, Italy, and online

ART (Aesthetics Research Torino) is a periodic philosophical seminar organised by the Department of Philosophy and Education Sciences of the University of Turin and the PhD Program FINO. ART hosts periodic seminars on the full range of topics in contemporary aesthetics. More information can be found [here](#).

London Aesthetic Forum

Event date: ongoing

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. More information can be found [here](#).

The American Society for Aesthetics Meetings and Co-sponsored Conferences

- Rasa Fest and Rasa 101
University of British Columbia, Vancouver, BC,
May 19-22, 2024
- ASA Rocky Mountain Division Meeting
Santa Fe, NM, 12-14 July 2024
- Conference on Existential Aesthetics
Marquette, MI, 26-27 July 2024
- ASA 82nd Annual Meeting
Chicago, IL, 23-26 October 2024
- Southern Aesthetics Workshop
Auburn, AL, 8-11 November 2024



■ Call for Papers

Conferences

Kant's Critical System

Conference date: 25-26 November 2024

Location: University of Rijeka, Croatia

Deadline for submission (abstracts): 15 June 2024

The Aesthetic Division at the Department of Philosophy, University of Rijeka and the Croatian Society for Analytic Philosophy, in collaboration with the Faculty of Humanities, Belgrade University, are running a conference dedicated to the philosophical legacy of Immanuel Kant. The aim of the conference is to bring together scholars working in any domain of Kant's philosophy to explore the invaluable and incalculable legacy of Kant's opus and its impact on the development of analytic philosophy. The organisers are interested in exploring the intersection of Kant's three *Critiques* in order to understand how they complement, or contradict, each other, and to analyze the systematicity in Kant's philosophical thinking. They also invite papers that deal with less prominent elements of Kant's system, such as his anthropology or his theory of education, in order to explore his influence on the development of humanities, its themes, methodologies and aims. Furthermore, they are interested in exploring how Kant's views impact contemporary scholars' work in areas such as aesthetic education, cognitive sciences, moral and political philosophy and psychology. The full call for abstracts can be found [here](#).

Third International Conference on Beauty and Change: "Aesthetics and Human Flourishing"

Conference date: 17-19 October 2024

Location: Giorgio Amendola Foundation, Turin, Italy

Deadline for submission (abstracts): 30 June 2024

According to a long-standing philosophical tradition, backed up by present-day research in psychology and neuroscience, our aesthetic encounters contribute in important ways to our individual and collective flourishing. The ways in which they are said to do so are many. Some argue that engaging with great art offers valuable knowledge about our world and our condition, our social lives and our relationships, or our mind and its workings. Others claim that our aesthetic experiences can boost or promote certain capacities, such as learning, problem-solving, attention, and empathy. Still others claim that engaging with the arts can constitute a form of emotion regulation and help alleviate anxiety, depression, and other psychopathological conditions. Artistic endeavours are also said to be potent vehicles of self-expression and self-transformation, deeply involved in the development of our personal identities. On a collective level, having an aesthetic sensitivity towards how objects, spaces, and environments are built and altered is said to promote deeper, richer, and more caring forms of interactions with others and with nature. The aim of the Third International Conference on Beauty and Change is to probe all these lines of enquiry in a thoroughly interdisciplinary way, to get a clearer picture of whether and how the arts and aesthetics are conducive to human flourishing. The full call for abstracts can be found [here](#).

Philosophy of Architecture

Conference date: 18-19 November 2024

Location: University of Genova, Italy

Deadline for submission (abstracts): 30 June 2024

The Philosophy of Architecture conference aims to elevate the discourse on architecture within the realms of philosophy and aesthetics, fields where it has traditionally received less attention compared to other art forms like pictures, fictions, or music. This event invites architects, historians, and philosophers to explore key theoretical and aesthetic questions surrounding architecture, such as its definition as an art form, the nature of architectural objects and works, the principles governing architectural design, and the role of both perceptual and non-perceptual experiences in appreciating architecture. Additionally, discussions will explore how digital technologies are reshaping architectural practices and the ongoing relevance of the form versus function debate. The invited speakers to the conference are Remei Capdevila-Werning, Mario Carpo, Saul Fisher, and Robert Hopkins. The event is paired with a twin conference on “Atmospheres of Places, Objects and Events” to further enrich the dialogue. The full call for abstracts can be found [here](#).

Atmospheres of Places, Objects and Events

Conference date: 20-21 November 2024

Location: University of Genova, Italy

Deadline for submission (abstracts): 30 June 2024

The ATMOS project's conference on the meaning of atmospheres explores the redefined concept of “atmosphere,” initially prominent in the nature and landscape aesthetics of the 1990s, in light of growing ecological interest. This event encourages scholars, artists, and professionals to explore environmental perception, cognitive aspects of situated, relational, and expressive properties, bodily movement through spaces, and technological dimensions of ambiances. The conference aims to clarify what atmospheres are and how they shape our understanding of places, objects, and events, addressing questions like the range of perceptive phenomena atmospheres explain, their role in nature and environmental aesthetics, and their contribution to philosophical debates on perception and empathy. Discussions will also cover whether atmospheres are emotional representations or perceptual properties, how they can be transmodally grasped, and their influence on architecture. Invited speakers include Marta Benenti, Elisabetta Canepa, Lisa Giombini, Elena Mancioppi, Paola Sabbion, and Alberto Voltolini. This conference is paired with a twin event on the "Philosophy of Architecture" at the same venue. A full call for talks is [here](#).

Scientific, Neuroscientific and Philosophical Approaches to Learning from Art

Conference date: 5-6 December 2024

Location: University of Rijeka, Croatia

Deadline for submission (abstracts): 1 July 2024

The organisers invite scholars working in aesthetics, philosophy of art and other philosophical areas, as well as psychologists, cognitive and social scientists, and film, literature and media scholars, to explore contemporary philosophical issues related to the problem of learning from art and the issues of aesthetic cognitivism most widely construed. Topics include, but are not limited to: What is the impact of contemporary empirical research on aesthetic cognitivism? What remains of Plato's criticism of art, given contemporary empirical research? How should we conceive of art's relation to human epistemic and moral endeavours? Is cognitive/moral transformation possible through aesthetic experiences? What cognitive benefits are available in various art forms, ranging from literary fiction and film to poetry and theatre? What are the limits of aesthetic cognitivism? Does philosophy need empirical research to tackle these questions? How can philosophers cooperate with other scientific domains in order to answer questions about art's potential to convey knowledge? What are some of the methodological or conceptual challenges of such cooperation? In addition to these issues, we are also interested in revisiting some of the classical philosophical theories regarding the cognitive benefits of art, ranging from Plato and Aristotle to Kant and Collingwood. The full call for abstracts can be found [here](#).

[XVI Inter-University Workshop on Mind, Art, and Morality: Experimental Philosophy](#)

Conference date: 13-15 November 2024

Location: Facultad de Filosofía, Barcelona, Spain

Deadline for submission (abstracts/papers): 15 August 2024

The Inter-University Workshop on Mind, Art and Morality seeks to explore the interconnections between different areas of philosophy and, more specifically, issues lying at the intersection of ethics, aesthetics and the philosophy of mind. In previous editions, the Workshop has been devoted either to the work of a particular philosopher, such as Richard Wollheim, Jonathan Dancy, Christine Korsgaard, Shaun Nichols, David Filkenstein, and Malcolm Budd; or to exploring topics like the Philosophy of Music (with Peter Kivy, Noël Carroll and Derek Matravers), Self-Knowledge (with David Filkenstein and Sarah Sawyer), Art and Negative Emotions (with Susan Feagin and Eileen John), the Cognitive Value of Fiction (with Gregory Currie), and Film and Philosophy (with Robert Pippin). The 2024 edition will explore experimental philosophical perspectives on ethics, aesthetics and the philosophy of mind. The full call for abstracts can be found [here](#).

[Journals](#)

[How will AI Change the Field of Academic Aesthetics? \(*Contemporary Aesthetics*\)](#)

Deadline for submission (full papers): 30 June 2024

This special issue of *Contemporary Aesthetics* aims to investigate how the phenomena and implications of AI affect a specific area of aesthetics, namely the academic discipline. How will researching, writing, studying, learning, and teaching aesthetics happen in the age of AI? How to use AI responsibly, or sensibly, in an academic field that is challenged by new elements entering it after it has evolved in very different ways over the past centuries? What kinds of AI technologies are used now and, in the future,

and how will they transform our field? What will remain unchanged and why? The full call for papers can be found [here](#).

[Kitsch: New Perspectives on a Controversial Aesthetic and Cultural Phenomenon \(ESPE\)](#)

Deadline for submission (full papers): 30 June 2024

The special issue aims to gather diverse perspectives on kitsch as a controversial contemporary aesthetic and cultural phenomenon. While we primarily invite philosophical submissions, we also welcome interdisciplinary or artistic contributions. Submissions may explore questions such as: How can one define kitsch, and should one attempt to do so? What is the relationship between kitsch and art? How do different theories on (good) art change the outlook on kitsch? How does kitsch intersect with mass and popular art? Is kitsch truly a phenomenon of (post-/late-)modernity, and why? What historical perspectives provide fruitful insights into kitsch? What are post-colonial, feminist, and/or intersectional perspectives on kitsch? Should (all) kitsch be criticized on aesthetic, epistemic, moral, and/or political grounds? What is the relationship between kitsch, propaganda, and totalitarianism? Should one feel guilty when indulging in kitsch pleasures? Is kitsch pleasure always a guilty pleasure? The full call for papers can be found [here](#).

[Liberty on parole? Challenges in interactivity \(AN-ICON\)](#)

Deadline for submission (full papers): 15 July 2024

Kevin Kelly's influential essay "The Inevitable" (2016) positions interactivity as a shaping force of the near future, suggesting that non-interactive elements will soon be seen as broken. As electronic and digital media evolve with VR, AR, and AI, they redefine user interactions, creating immersive experiences and participatory processes. This issue of *AN-ICON: Studies in Environmental Images*, edited by Pietro Montani and Andrea Pinotti, seeks to examine how interactivity affects freedom within technical constraints, questioning to what extent it truly emancipates users or merely redefines roles of producer and consumer. It aims to probe whether interactivity is another rule-bound relationship or a nuanced form of freedom, conditioned by structural constraints, in the digital age. The full call for papers can be found [here](#). Please note that, even if we invite full papers, authors are encouraged to reach out to the journal manager (Federica Cavaletti) and the editors to discuss their ideas before the final submission (this does not exclude that the manuscript will later be subject to regular peer review).

[Kant and Art \(Estetika\)](#)

Deadline for submission (full papers): 15 October 2024

Over the last several decades, much attention has been paid to Kant's aesthetic theory and Kant's theory of fine art. Yet not that much has been written on Kant's remarks on the actual art he was aware of. Although in Kant's non-critical writings one finds some striking remarks on Milton's poems, Raphael's paintings, and Rameau's music, to cite just a few examples, either these remarks have been overlooked or their significance has not been fully considered in the literature. This special issue, guest-edited by Joao Lemos, aims to address this fundamental gap. It is intended to explore Kant's theory of art not only

conceptually but also in light of Kant's views on the actual arts, artists, and artworks on which he commented. The ultimate goal of the special issue is to put some flesh on the systematically structured framework of the *Critique of the Power of Judgment* by incorporating Kant's seemingly non-systematic remarks on art scattered across other texts into his overall account. The full call for papers can be found [here](#).

Emotions and Fiction: Philosophical and Psychological Puzzles (*Rivista di Estetica*)

Deadline for submission (full papers): 1 April 2025

"Emotions and Fiction: Philosophical and Psychological Puzzles" explores why fictitious events evoke emotions and whether these are genuine or differ from real-life emotions. This debate, central to analytic philosophy of art since the 1970s, questions the rationality of emotions towards fiction and why we seek emotions like fear or grief from fiction that we avoid in reality. The paradoxes—such as the paradox of fiction, paradox of horror, and paradox of tragedy—prompt inquiries into the status of fictional entities, the nature of emotions for fiction, and their value in daily life. This Special Issue of *Rivista di Estetica* seeks contributions from various fields to explore the nature of emotions for fictional characters and events, their difference from real emotions, the pursuit of unpleasant emotions in fiction, and the insights they provide for philosophical and psychological theories of emotion.

Forms of Experience and the System of the Arts (*British Journal of Aesthetics*)

Deadline for submission (full papers): 25 April 2025

The arts have often been studied in relation to 'aesthetic experience', however, it is possible that an over-reliance on the notion of 'aesthetic' obscures the myriad ways in which different types of art relate to different types of experience. By analysing and connecting the concept of art and the concept of experience this special issue, guest edited by Enrico Terrone and Luca Marchetti, aims to produce a revised and reconsidered account of 'the system of the arts'. Its working hypothesis is that the variety of the forms of experience can help us to understand how different arts can be unified in a system as well as their specificities within that system.

International Lexicon of Aesthetics

Deadline for submission (full papers): a rolling deadline

The International Lexicon of Aesthetics (IL Ae) is a fully open access dictionary of major concepts and authors that have fuelled the aesthetic debate. It aims at offering a constant and updated outline of current studies, critical positions, and salient issues in contemporary aesthetics. The IL Ae accepts proposals for entries on any topic in contemporary aesthetics by qualified proponents. Proposals should consist in an abstract of max. 300 words, the preliminary structure of the entry, and an essential bibliography. The proponent should add a CV and an emblematical essay, which proves his/her expertise on the topic. More information on the IL Ae and how to contribute to it can be found [here](#).

■ Miscellanea

New Editor (*Estetika*)

Estetika: The European Journal of Aesthetics is seeking expressions of interest from mid-career scholars in philosophical aesthetics and the philosophy of art to join our editorial team. The ideal candidate should be committed to high-quality, fair academic publishing, possess extensive experience in peer review and editing, and have a strong publication record in the field. Additional expertise in continental philosophy will be an asset. Responsibilities include maintaining the journal's high standards through the triple-anonymous review process, providing editorial feedback, editing accepted submissions, and representing and promoting *Estetika* internationally. We particularly encourage applications from members of underrepresented groups.

To apply, please send your academic CV, including a list of publications, and a covering note outlining your motivation, suitability, editorial experience, and vision for the journal's development to tereza.hadravova@ff.cuni.cz by 15 September 2024.

Next issue of the *ESA Newsletter*

Deadline for submission: 1 October 2024

We kindly invite you to submit a short news announcement to a first issue of the 2024 ESA newsletter. The deadline for submission is on 1st October 2024. 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 any information you would like to share with the other members of the Society to tereza.hadravova@ff.cuni.cz, typing "ESA NEWSLETTER 2 2024" in the subject of your email. Expected publication date is 15 October 2024.

■ The Editors

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