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## Address

Dear members of the European Society for Aesthetics, dear friends and colleagues, As the second year in which our lives have been heavily affected by the Covid pandemic is coming to its end, we hope you and your loved ones are doing well. We are happy that we can greet you in our fourth Newsletter, share with you some of what we have been doing in these past months, and inform you on the activities that we are organizing in months ahead.

Little could we imagine how much our everyday activities, both private and professional, will be influenced by the corona crisis, but looking back at all the conferences that took place during 2021, it seems that the academia managed to maintain its scientific, research-oriented drive and we are proud in the contribution our Society had in this respect. Our annual conference, which took place this past June and gathered around 75 participants, was in that respect an important event for all of us. We got over hundred applications and after careful consideration, we came up with the program that included diverse topics and various approaches to art and aesthetics. Let me use this opportunity to thank to all the participants and to our keynote speakers, **Bence Nanay**, **David Davies**, and **Erika Fischer-Lichte**, whose lectures were recorded and will be

available on our web page. We also owe a special ‘thank you’ to a team of people at the University of Murcia who oversaw the technical support – we could not have done it without you!

We are currently preparing our *Proceedings*, to be published in late February 2022, which will give you an insight into the papers presented and discussed during our conference. Our thanks go to all who submitted their papers to the *Proceedings*.

In order to increase our visibility, we have modified our web page, which is now more inclusive of the activities we have going, as well as more informative of what our members are doing. We invite you to check it out at <https://www.eurosa.org/>. Our hope is that our members would consider it as a platform for advertising their activities, so if you have any event that you would like to share with the Society or make public, such as a conference, a book promotion, a lecture or the like, please do not hesitate to write to us and we will be happy to post info on your events! We are also interested in hearing your opinions and suggestions regarding the Society, as well as the art/aesthetics related activities taking place throughout Europe and beyond, that might be relevant for the ESA members. To contact us, feel free to write to [secretary@eurosa.org](mailto:secretary@eurosa.org).

Another platform that you can use to advertise your events and let us know about your activities is our newsletter. As of this issue, we have two new members collaborating with our newsletter editor, Tereza Hadravova. Let me use this opportunity to welcome on board **Jacopo Frascaroli** and **Onerva Kiianlinna**! In case you want us to include your news in the newsletter, please notify Tereza at [tereza.hadravova@ff.cuni.cz](mailto:tereza.hadravova@ff.cuni.cz).

Finally, allow me to share some information on our next year’s conference: the 2022 ESA's annual conference will be held in Tallinn, on June 28<sup>th</sup> – 30<sup>th</sup>, 2022. While the hope remains that we will all be able to meet there in person, we will be attentive to the situation with the pandemic and, if necessary, organize a hybrid event. You can see more details in our call for abstracts (available in this issue as well as on our web page), and we will keep you informed on the news in the upcoming months. I would like to express our gratitude to Estonian Academy of Arts for hosting this event with us, and to our keynote speakers: Professor **Emmanuel Alloa** (University of Fribourg), Professor **Jacques Rancière** (University of Paris VIII), and Professor **Virve Sarapik** (Estonian Academy of Arts). Please note that, in addition to individual papers, we also encourage submission of panels. The deadline for submission is on January 15<sup>th</sup>, 2022. As always, we invite young scholars to submit their essays for the Fabian Dorsch essay prize.

In addition to the scientific part, the Tallinn conference will include a general assembly. We invite you to join us and to share your opinions and suggestions with us, as we are continually looking for new ways to enhance the Society and to fulfil the scientific needs of our members. It will be a significant event for the Society, in which we will renovate part of the executive committee, as the mandate of some of our members has expired. Our program chair **Daniel Martin Feige**, our former secretary **Karen Simecek**, and our president **Francisca Pérez Carreño** have been with us for more than two mandates, given that the Covid pandemic and the lockdown of 2020 prevented us from electing new members before. We are very grateful for the amazing job they did; it was a pleasure to work so closely with you and to learn from you all these years!

Given these changes, we cordially encourage everyone interested in becoming more closely involved with the Society to consider coming aboard of the ESA executive committee, and help us promote Society's activities. Regardless of all the uncertainties that lie ahead and of the devastating consequences of corona crisis, we remain focused on science and research, on support and encouragement, on sharing ideas and promoting critical thinking. We are held together by unyielding faith in our profession and we hope you will join us in spreading the word of its amazing achievements!

With very best wishes, ESA secretary

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

## Interview

### An Interview with Nemesio García-Carril Puy

The 2021 Fabian Dorsch ESA Essay Prize was awarded to **Nemesio García-Carril Puy**, a postdoctoral researcher at the University of Murcia and a professional horn player. He obtained his PhD from the University of Granada, where he was a predoc and postdoc researcher. He was also a postdoc researcher at the Complutense University of Madrid. His interests are the philosophy of music, aesthetics, and metaphysics. He has papers published in *The Journal of Aesthetics and Art Criticism* and *Synthese* and was awarded the John Fisher Memorial Prize by the American Society of Aesthetics in 2019. On the musical side, he also received the First Prize of the Mediterranean Brass Festival Competition and the Second Prize of the Burke & Bagley Prize. He has recorded six albums.

The interview was conducted via e-mail by **Onerva Kiianlinna**.

#### When and how did you become interested in aesthetics?

Long ago, when I was 18 years old. I was doing the second year of the music degree and also, at that time, I was admitted as a student in the degree of civil engineering. But by then, my passion for music was already very great, so I decided not to start the engineering studies and to look for something that complemented my musical education. That's when my attention turned to aesthetics, also motivated by the reading of a book about Nietzsche and music that I was offered by my philosophy teacher in high school. So, I became a philosophy degree student due to this interest in aesthetics and the philosophy of music.

#### Besides being a postdoctoral researcher in aesthetics, you are also a musician. Do being an artist and a philosopher intertwine in your thinking? In what way?

Yes, of course! On the one hand, every new (and good) artistic proposal must have today a rational justification, and the philosophy of art provides excellent tools in this respect. In addition,

being engaged in debates about aesthetic judgment, artistic categories, individuation, categorial ontology or authenticity, for instance, helped me to improve my appreciation of musical works and performances and, as a performer, made me more conscious of what I am doing when I play my instrument and clarified how to deal with some ethical issues involved in interpretation and creativity. On the other hand, my expertise as a musician helped me to identify relevant sources of musical evidence to motivate philosophical problems and provided me with a complementary perspective of analysis of musical examples. In general, I think that both academic music and academic philosophy should not be endogamic. They should aspire to have outputs that may arouse interest beyond their respective circles. This is what maintains them as living traditions and justifies them in our predominantly pragmatic world. And in particular, one of my main motivations in doing philosophy of music is to help to understand musical practices and their objects of appreciation, and to contribute to solve specific musical problems, keeping at the same time the maximum of academic rigor.

“Interpretive authenticity” in music performance is a core concept in your winning essay. In the essay, you defend the view that interpretive authenticity is an important factor in properly tokening an artwork. Could you define “interpretive authenticity” and say a few words about your main claim?

It is important to note, first, that this notion was introduced by **Julian Dodd** and recently developed in his book *Being true to works of music*. In Dodd’s view, an interpretively authentic performance is one that is faithful to the performed work by being revelatory of its content, one that does justice and makes sense of its point. And he claims, first, that this is the most fundamental performance value in Western musical work-performance practice; and second, that an interpretively authentic performance of a work needs not to be fully compliant with its score. From my experience as a performer, I am prone to think that Dodd is plainly right about this. However, **Stephen Davies** and **Andrew Kania** have finely raised a relevant ontological worry concerning Dodd’s view: given the authority that musical scores deserve to fix the identity of musical works, a performer that intentionally disobeys the score written by the work’s composer cannot authentically perform that work: she is not instantiating that work but a version of it. My main claim is that this is not a real problem for Dodd’s view. I have tried to show, first, that the normative scope of interpretive authenticity also encompasses the practice of composing musical versions. Being true to the versioned work is a fundamental value in that practice. Second, I have tried to illustrate by means of a deeper analysis of musical practice that when performers sacrifice score compliance to do justice to the work’s point, they are playing the target work by means of performing a version of it. And third, if this analysis is right, the nested types theory can explain how those performances can be properly formed instances of the target work. My conclusion was that score compliance is an ontological requirement to authentically perform a particular version of a work, for instance, Mozart’s original version of his *Rondo alla Turca*, which is represented by the score he wrote. However, it is not an ontological requirement to authentically perform the work that Mozart indicated by means of composing its original version and writing that score.

You claim that versions that follow the original score and those that do not can both be properly formed tokens of the artwork. Does your argumentation relate to the classic form *versus* content debates in aesthetics?

Not exactly. The main idea is that a work's content is not exhausted by a particular performance, kind of performances or interpretation. Roughly, musical content comes in different levels. The work's content has some degree of generality that needs to be specified in its versions, second level, and its performances, third level. The work's versions are sometimes represented in musical scores and are types of performances, that is, ways of performing the work and hence ways of presenting that work's content. The first version of Bruckner's *Eighth Symphony* is a type of performances that presents that work in a different way than the second version that Bruckner himself composed of that work. The two versions specify the work's content highlighting and shedding light into different aspects of it. In turn, the performances of the first version, for instance, are concrete presentations of Bruckner's *Eighth Symphony*, specifying other aspects of the work's content that are not specified by that version and that cannot be specified by any version. Interpretation of the work's content is required of the performer to specify those aspects, and it is also required if she opts for performing none of the versions indicated by Bruckner but a new one.

It is right that Bruckner finally declared the second version as the normative one for performing the work. But the composer's intention is not a fundamental norm for performing the work. The fundamental norm is to maximize the understanding of the work, that is, interpretive authenticity, and the composer's intentions may be disobeyed if they conflict with this norm. In the case of Bruckner's *Fourth Symphony*, for instance, the most performed version is not the one sanctioned as normative by Bruckner. As conductors, Mozart, Liszt, Wagner, Mahler, Richard Strauss, Rimsky Korsakov or Furtwängler composed and performed versions that departed from the original scores of the performed works. Their aim was sometimes to provide a better understanding of the performed works, but other times it was just to provide not better but alternative understandings, new revelatory insights into the content of those works. Indeed, Mahler's lemma as a conductor was that the work must be born anew in every performance. As I argue in the paper, this is the same phenomenon of Andreas Staier's departures from Mozart's score in his performance of the *Rondo alla Turca*. Of course, this is not to deny that, in most cases, the best way to make sense of a work is to be compliant with the score indicated by its composer.

You focus on Western practice of performing music. Do you think your argumentation could have relevance to other Western art forms, as well, where a piece is performed by others than the original artist? I am thinking about dance, for example.

I have not enough knowledge about dance to answer this question. It seems *prima facie* that this view may apply to other performative or repeatable arts, such as dance, theatre, poetry or conceptual art. But this is a mere conjecture, and a lot of study is required to prove it. Nonetheless, what I can say is that this view applies to covers in pop music. A paradigmatic example is Jeff Buckley's cover of Cohen's *Hallelujah*. He composed this cover with the aim of providing us with a better understanding of this song than the one offered by Cohen's original version. According

to Buckley, *Hallelujah*, the song, is not about praise to some god, but about love and sex, and it is this understanding of the song that he tried to facilitate with his cover.

You have successfully made the leap from being a student working on a doctoral thesis to being a postdoctoral researcher a few years ago. To conclude this interview, I would like to invite you to look back on your personal journey in aesthetics and address the student readers of the newsletter (and perhaps also their supervisors are interested!). Is there anything you have learnt that you wish you knew about research and academia already when you started or when you were doing your PhD studies?

Well, the first thing is to choose, as your topic of research, something that really motivates you. During the PhD studies and as a postdoc, you have extremely good moments, but also bad ones in which you have no good ideas, you are blocked at some point of your argumentation, or all your papers are rejected. This is what happened to me, at least! If you are not strongly motivated with your topic, it is more difficult to overcome those moments. In addition, you should take those bad moments as an opportunity to improve. A rejection in a journal is an opportunity to improve your paper following the referees' indications, disagreement with your supervisor is an opportunity, maybe not to abandon your ideas, but to strengthen your argumentation, and so on. You must also be the major critic of yourself. Try to submit papers to competitions such as the Fabian Dorsch ESA Essay Prize, which offer an excellent motivation for you to develop this sense of self-demand and to gain this way self-confidence in your work. A final advice: take time to occasionally have a glass of wine, a pint of Guinness or an ice cream. This is also important to do a good PhD!

I would not like to finish without expressing my gratitude to Onerva Kiianlinna for these interesting questions and excellent interview, and to the ESA for awarding my paper a prize dedicated to the memory of an outstanding philosopher such as **Fabian Dorsch**, which is an honour for me.

## The ESA News

### The 2022 ESA Conference Will Take Place in Tallinn

The ESA Conference 2022 is to be held on **28–30 June 2022** at Estonian Academy of Arts (Põhja puistee 7) in **Tallinn**. If the COVID-19 pandemic and related travel restrictions do not allow in-person meeting, the conference will move online or to a hybrid mode. 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 keynote speakers:

- Professor **Emmanuel Alloa** (University of Fribourg)
- Professor **Jacques Rancière** (University of Paris VIII)
- Professor **Virve Sarapik** (Estonian Academy of Arts)

## Call for Abstracts of Papers for Presentation at the Annual ESA Conference

The European Society for Aesthetics invites you to submit an abstract of a paper for presentation at the ESA Conference. We invite papers from all traditions and on any topic in philosophical aesthetics. Both systematic and historical presentations are acceptable. For each talk, there will be time for a 20–25-minute presentation, with about another 20 minutes designated for discussion. All papers presented at the conference are eligible for publication in the *Proceedings* of the ESA (details available at <http://www.eurosa.org/proceedings/>).

Submissions must be long abstracts (800-1200 words in length) presenting not only the main ideas and claims of the paper, but also the arguments in favour of them. We encourage the presentation of submissions in English, but submissions in other major European languages will be considered equally. Full paper submissions will not be accepted, and submissions are limited to one per person. Please, do not exceed the word limit.

Please use the PDF-file format for submission and render your text completely anonymous (metadata included) to allow for blind refereeing. To submit your long abstract, please use the EasyChair online submission system (first-time users will be asked to register with EasyChair): <https://easychair.org/conferences/?conf=esa22>

We also encourage all submitters to sign up as members of the ESA (which is free) at <http://www.eurosa.org/>

The deadline for submissions of long abstracts and panel proposals is **15th January 2022**. We aim to inform you about the result of our selection process by the end of February, depending on the number of submissions.

## Call for Panel Proposals

We also invite submission of panels, which can be dedicated to a specific topic or a recently published book, relevant within the field of aesthetics. Panels should include up to four people whose names should be acknowledged. Panel proposals will be evaluated on all or nothing basis. In addition to being included in a panel proposal, you are also permitted to submit a long abstract of a paper for consideration.

To propose the panel, please follow the same procedure as described above.

## The 2022 Fabian Dorsch ESA Essay Prize Contest Announced

The European Society for Aesthetics awards an essay prize for PhD students and early career scholars (max. three years from the doctorate) in connection with its yearly conference. Former winners of the prize are not eligible to participate.

The prize consists of stipend of 500 €. The winning essay will be considered for publication in the journal *Estetika: The European Journal of Aesthetics*. For more information on the journal please visit <https://estetikajournal.org/>

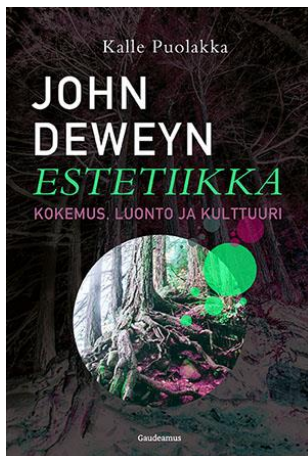
All submissions to the prize must be in English. The selection of the prize winner will be broken down into two stages. First submissions should be made by following the general call of the ESA

2022 conference and all submissions will be considered for presentation at the conference. Please place “(Essay Prize)” after the title of your submission in EasyChair to indicate that you want your submission to be considered for the prize. After the first round of reviews, selected authors will be asked to submit a full conference paper (max. 5,000 words, including bibliographies and footnotes) by **April 15<sup>th</sup>, 2022**. The recipient of the prize will be selected from this group. We aim to announce the winner by May 10th, 2022.

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

## Recently Published and Forthcoming Books and Journals

### Books



Kalle Puolakka: *John Deweyn estetiikka. Kokemus, luonto ja kulttuuri*. Gaudeamus – Helsinki University Press, 2021, ISBN: 9789523451391

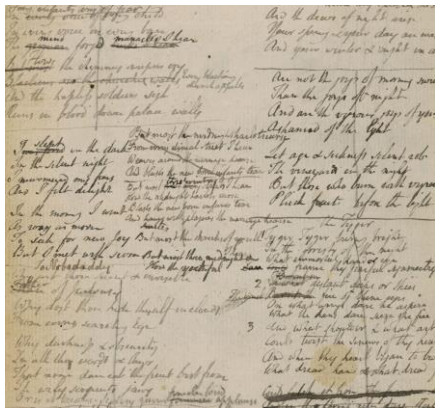
Although I consider myself a moderate analytic aesthetician, for a decade now, the pragmatist philosopher **John Dewey** has been an important source of inspiration for my research as well. As a sort of culmination of this interest, in fall 2021, I published a book in Finnish on his aesthetics, bearing the title, *John Dewey's Aesthetics. Experience, Nature, and Culture*.

Some might consider this deep of an interest by an analytic aesthetician in Dewey's aesthetics surprising, given that Dewey has not always been that well-received within analytic aesthetics. For me, the most inspirational part of Dewey's work has always concerned his account of experience, understood by Dewey as a continuous interaction between us and the environing world. I also feel that even previous pragmatist examinations have not been able to fully embrace the enormous energy that I sense in Dewey's aesthetics, the most illuminating artistic exemplification of which, I think, is the music of John Adams, which has an important role in the book as well.

The investigations presented in the book's six chapters, however, very much follow the spirit of analytic philosophy, both in terms of argumentation and how the discussions of the chapters are set up. After offering readings of Dewey's general philosophies of experience and aesthetic experience, as well of a view Dewey keenly developed toward the latter part of his career, “cultural naturalism”, I set Dewey's ideas into the context of some aesthetic debates, most importantly concerning evolutionary aesthetics (end of chapter 1), the aesthetics of literature and general theory of aesthetic experience (chapter 2), the cognitive value of literature with a special focus on so-called experiential knowledge (chapter 3), everyday aesthetics (chapter 4), the societal



value of public art (chapter 5), and the aesthetics of contemporary music (chapter 6). In all cases, I argue that Dewey's aesthetics provides the resources for a more robust analysis of the discussed problems and themes than some alternative positions. The views critically discussed include **Peter Kivy's** literary non-aestheticism, **Noël Carroll's** content theory of aesthetic experience, aesthetic anti-cognitivism, so-called restrictivist views in everyday aesthetics, **Diana Boros's** theory of "visionary public art", and **Theodor Adorno's** philosophy of New Music.



Iris Vidmar Jovanović: *Umjetnost genija: Kant i suvremena filozofija pjesništva*, Filozofski fakultet Rijeka, 2021.

My project in this book, published in Croatian and titled, in English translation, *The art of a genius: Kant and contemporary philosophy of poetry*, is to show how **Immanuel Kant's** views on art, primarily poetry, can help us explain some of the issues that arise in contemporary philosophy of poetry, such as the question of poetic experience, of poetic language and meaning, the issue of paraphrase and the manner in which

poetry and philosophy come together. I focus on paragraphs 43 – 54 of Kant's third *Critique* to offer an account of what I take Kant's theory of poetry to be, and I develop it with respect to his discussion of genius and artistic creation and of aesthetic ideas. My analysis of Kant is further insightful for explaining the development of poetic traditions and canon, as I offer an account of artistic creativity and inspiration. I end by discussing the role of poetry within the community, arguing that poetry has a valuable cultural, educational, moral, and social significance.

Martta Heikkilä: *Deconstruction and the Work of Art: Visual Arts and Their Critique in Contemporary French Thought*. Lanham: Rowman & Littlefield – Lexington Books, 2021.

Martta Heikkilä argues that the concept of the work of art is paradoxically both widely used and often unexamined. Therefore, it needs re-evaluation in order to understand what the deconstruction of aesthetics means in **Jacques Derrida's**, **Jean-Luc Nancy's** and **Philippe Lacoue-Labarthe's** thinking. This research re-evaluates the scope of "work", "art," and "the aesthetic" from the viewpoint of deconstructionist philosophy and suggests that Derrida's analyses are of importance in the discourses of contemporary visual arts. Instead of the totality represented by the historical concept of one "Art," poststructuralist thinkers introduce the idea of the radical multiplicity of art and its works. From this notion opens up the fundamental issue in Derrida and the poststructuralist tradition: how to speak philosophically of art that exists always as singular instances, as works? The book offers an introduction to the deconstructionist theory of art and opens perspectives to the complex, undecidable relation between philosophy and art.

Max Ryyänen: *On the Philosophy of Central European Art: A History of an Institution and its Global Competitors*. Rowman & Littlefield – Lexington Books, 2020.

The book is an introduction to the history of the concept and the institution of (fine) art, from its ancient Southern European roots to the establishment of the modern system of the arts in eighteenth century Central Europe. It highlights the way the concept and institution of (fine) art, through colonialism and diaspora, conquered the world. Ryyänen presents globally competing frameworks from India to Japan but also describes how the art system debased local European artistic cultures (by women, members of the working class, etc.) and how art with the capital A appropriated not just non-Western but also Western alternatives to art (popular culture). The book discusses alternative art forms such as sport, kitsch, and rap music as pockets of resistance and resources for future concepts of art. Ultimately, the book introduces nobrow as an alternative to high and low, a new concept that sheds light on the democratic potentials of the field of art and invites reader to rethink the nature of art. The book is meant to be a class, gender, and ethnically sensitive introduction to the (European) art system and its global alternatives.

## Journals

*Aisthema. International Journal*, VIII (1/2021)



The new issue of *Aisthema. International Journal*, VIII (1/2021), published partly in Italian and partly in English, devoted to the aesthetics of fashion and edited by **Giovanni Matteucci**, is now available on the journal's website: <http://aisthema.eu>. It includes contributions by G. Iaia, I. De Pascale, A. Alfieri, G. D'Aura, A. Markwart, G. Schimmenti, A. Bocchetti.

*Estetika: The European Journal of Aesthetics*, 58 (2/2021)



The new issue of *Estetika* (2/2021) is now available on the journal's website: <http://estetikajournal.org>. It includes four research papers, a symposium on narrative interventions in justice, and two book reviews. What sort of concept is art? According to a recent proposal, instead of trying to define a single concept of art, we should start by acknowledging a plurality of concepts of art. In their co-authored paper **Christopher Bartel** and **Jack Kwong** argue that this strategy is ineffective and claim that “the ART concept can be abandoned, and this abandonment would have no impact on discussions of the ways in which objects can be valued.” **Tilmann Koeppe** and **Julia Langkau** explore Kendall Walton’s idea that truth, expressed, implied, or alluded to by a work of fiction, contributes to the vividness of readers’ or spectators’ imaginings. They draw consequences that this idea, if confirmed by empirical research, would have for philosophical discussion on the value of literary

works and for critical practice. **Xiaoyan Hu** argues that the notion of *qiyun* (spirit consonance), as applied in the context of Chinese landscape painting criticism, is not merely an aesthetic criterion, but poses moral requirements on the artist as well as audience. She explores affinities between *qiyun* aesthetics and Kant's and Schiller's views on the possibility of moral cultivation via art. **Andreas Vrahimis** has previously discussed Ludwig Wittgenstein, Martin Heidegger, and the idea of a science of aesthetics in the special issue on Wittgenstein's Aesthetics (*Estetika* 1/2020). This time, he scrutinizes Adolf Loos's influence on Wittgenstein by looking for parallels between Loos's critique of ornament and Wittgenstein's critique of doing philosophy.

In the symposium, the three contributors, **Rafe McGregor**, **Karen Simecek**, and **Kate Kirkpatrick**, discuss the different ways in which literature, poetry, and film can make a tangible difference in social reality. Finally, the issue also features two book reviews: **Lydia Moland** reviews Georg Bertram's *Art as Human Practice*, originally published as *Kunst als menschliche Praxis: Eine Ästhetik* in 2014, and **Ada Bronowski** focuses on *Nouvelle Histoire de la danse en Occident* by Laura Cappelle (2020).

## Calls for Papers

### Publications

#### *ESPEs. The Slovak Journal of Aesthetics: Special Thematic Symposium on Korean Aesthetics*

To stimulate interaction among Western and Eastern aestheticians and promote further transcultural discussion, *ESPEs – The Slovak Journal of Aesthetics* intends to dedicate a special thematic symposium to the topic of Korean Aesthetics, guest-edited by **Joosik Min**. Submission deadline: **January 31, 2022**. Publication date: June 2022. For more information: [espes@ff.unipo.sk](mailto:espes@ff.unipo.sk); [jmin@ynu.ac.kr](mailto:jmin@ynu.ac.kr).

#### *ESPEs. The Slovak Journal of Aesthetics: Special Thematic Symposium on the Aesthetics of Dwelling*

*ESPEs – The Slovak Journal of Aesthetics* intends to dedicate a special thematic symposium to the topic of the aesthetics of dwelling, guest-edited by **Aurosa Alison**. We encourage short papers exploring the connection between dwelling and atmosphere, sensory body, and gender. Submission deadline: **June 1, 2022**. Publication date: December 2022.

For more information: [espes@ff.unipo.sk](mailto:espes@ff.unipo.sk); [aurorarosa.alison@polimi.it](mailto:aurorarosa.alison@polimi.it)

#### *Dance Research Journal: Special Issue on Assembly, Gathering, Being with Dance*

*Dance Research Journal* invites submissions to a special issue on “assembly, gathering, being with dance”, guest-edited by **Thomas F. DeFrantz**, **Jasmine E. Johnson**, and **Eric Mullis**. Possible areas of focus may include strategies of assembly in particular contexts (such as Native American

powwows, vogue balls, multinational dance competitions, or public protests), gathering as both shared belief and disagreement, relationships between dance, place, and shifting cartographies of belonging, dance at/as protest, assembly, media representation, and public perception, and the possibilities and limitations of virtual dance assemblies. Final deadline for submissions: **December 30, 2021**. For questions and suggested readings, please email: Eric Mullis (mullise@queens.edu).

### *Brill Studies in Somaesthetics: Food and Somaesthetics*

Studies in Somaesthetics: Embodied Perspectives in Philosophy, the Arts and the Human Sciences (series edited by Richard Shusterman) invites submissions on the topic "Food and Somaesthetics" for a forthcoming edited collection. It aims at bringing together original research on the relationship between food, human perception, appreciation, and pleasure, specifically interrogating the possibilities of the contribution of a somaesthetic approach. Authors should submit a separate cover page indicating author's name, institutional affiliation, paper title, abstract of 250-400 words, keywords, and contact information. Papers should be between 6,000 and 9,000 words and prepared for blind review. They should also be prepared according to the publisher's style guidelines (<http://www.brill.com/resources/authors/publishing-books-brill/edited-volumes>).

All submissions should be sent to Nicola Perullo (n.perullo@unisg.it) or Dorota Koczanowicz (dorota.koczanowicz@uwr.edu.pl). Deadline: **February 2022** (abstracts), September 2022 (papers).

## Events

### *LOGOS Research Group in Analytic Philosophy and the Society for Philosophy of Emotion: Aesthetic Dis/Interestedness and Affect (conference)*

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<sup>th</sup> – 20<sup>th</sup> May 2022. The workshop aims to foster the study of affects, aesthetics and the relationship between the two, analysing the rewarding tension among three widely accepted thesis: that aesthetic experience is disinterested, that affects constitute partly the aesthetic experience and the idea that interest is the mark or a paradigmatic feature of the affective. We invite submissions for 20-minute presentations (with 10 additional minutes for discussion). Submissions should take the form of a 600-800-word abstract and a title; they will be refereed and selected on the basis of general quality and relevance to the topic of the workshop. Please send your submissions to aaron.estribor@gmail.com. Deadline for submissions: **January 1, 2022**. More information at: <https://www.philosophyofemotion.org/spe-events/event-calls>.

## MOME and the Hungarian Forum for Somaesthetics: The Promise of Pragmatist Aesthetics: Looking Forward after Thirty Years (conference)

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<sup>th</sup> – 28<sup>th</sup> 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. Abstract's deadline: **December 15, 2021**. More info at: [pragmatistaesthetics@mome.hu](mailto:pragmatistaesthetics@mome.hu).

## 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 22nd – 24th May 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. The call for abstracts is now open, the deadline: **January 2, 2022**. More information at <https://www.aesthetics.mpg.de/en/the-institute/events/feeling-form-mind-a-conference-on-the-thought-of-susanne-k-langer.html>.

## University of Murcia: XIV Inter-University Workshop on Mind, Art, and Morality: Aesthetic Normativity

The Inter-University Workshop on "Mind, Art and Morality" will take place in Murcia on 5<sup>th</sup> – 6<sup>th</sup> May, 2022. It promotes the interconnections across different areas in philosophy and, more specifically, it favors the study of issues lying at the intersection of ethics, aesthetics and the philosophy of mind. We invite submissions on any aspect of the current debate on any topic related to aesthetic normativity. Authors should submit full papers (5000 words) or extended abstracts (2000 words) by **January 30, 2022**. Submissions should be sent to [mariajo@um.es](mailto:mariajo@um.es). The layout of the manuscript should accommodate anonymous refereeing (i.e. name and address on a separate sheet, and not repeated in the text). More information at: <https://mindartandmorality.wordpress.com/2021/07/06/xiv-inter-university-workshop-on-mind-art-and-morality-aesthetic-normativity-murcia-5-6-may-2022/>.

## The Inter-University Centre: 10<sup>th</sup> Dubrovnik Conference on the Philosophy of Art

*The Inter-University Centre* in Dubrovnik, Croatia is planning to hold the tenth annual Dubrovnik Conference on the Philosophy of Art on 11<sup>th</sup> to 15<sup>th</sup> April 2022. The conference directors are

David Davies (McGill), Jason Gaiger (Ruskin School of Drawing and Fine Art, Oxford), Bozidar Kante (Maribor), Anna Pakes (Roehampton), and Iris Vidmar Jovanović (Rijeka). We welcome proposals for presentations ranging across the full range of issues in the philosophy of art and aesthetics. On the middle day of the conference (13th April), we hope to have presentations on a selected theme with invited participants. There will be five or six hour-long sessions each day, with a lengthy lunch break (3 hours) to allow participants to continue their discussions at a restaurant. Presentations in regular sessions should be no longer than 40 minutes. Graduate students and those wishing to present shorter papers can give 20-minute presentations.

We ask for a title and a brief abstract by **March 10th** at the latest, and earlier if possible. If you are interested in participating in the conference, please send a title and a brief abstract to David Davies at [david.davies@mcgill.ca](mailto:david.davies@mcgill.ca). For further information, or if you are interested in attending, but not presenting at, the conference, please also contact David Davies at the same e-address.

## Miscellaneous

### Nils-Hennes Stear joins Universität Hamburg as a Humboldt fellow

Nils-Hennes Stear is returning to Europe to begin a three-year Humboldt-Stiftung funded research project at the Universität Hamburg on January 1, 2022, titled "Beyond Moralism: How Ethics Shapes Aesthetic Value in Art". The major output of the project will be a book which is under contract with Oxford University Press. Nils-Hennes is likely to organize some events in connection with the project in the coming months.

### Jakub Stejskal sets up a new research group on art from the distant past

As of September 2021, the Art History Department at Masaryk University (Brno, Czech Rep.) is home to the research group "Remote Access: Understanding Art from the Distant Past" led by Jakub Stejskal. The group is funded by Masaryk's MASH Junior programme and besides Stejskal includes **Ancuta Mortu** and **Mark Windsor**. The main aim of the project is to study, from the point of view of aesthetics, the theoretical underpinnings of recovering the values of culturally and/or temporally distant art. The group is to become part of a planned larger research centre headed by Prof. **Matthew Rampley**.

### Yrjö Hirn Memorial Seminar (in Finnish)

Yrjö Hirn (1870–1952) was professor of Aesthetics and Literature at the University of Helsinki in 1910–1937. He is the author of *The Origins of Art: A Psychological & Sociological Inquiry* (1900), an early account of evolutionary aesthetics. The workshop dedicated to his work is organized by the Finnish Society for Aesthetics at Aalto University Töölö (Tieteiden talon väistötila) on December 10<sup>th</sup>, 2021, at 12-18 (Helsinki time). For the full program, see <https://estetiikka.fi/2021/yrjo-hirn-juhlaseminaari-10-12-2021/250/>. The seminar can be followed on Zoom: <https://helsinki.zoom.us/j/62035475107>. In order to receive the password, please contact the

Secretary of the Finnish Society for Aesthetics Noora Korpelainen at  
noora.korpelainen@helsinki.fi.

## Contributors

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We kindly invite you to submit a short news announcement to a second issue of the ESA newsletter. The deadline for submission is on 15th March 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) any information you would like to share with the other members of the Society, typing "ESA NEWSLETTER 1 2022" as an e-mail subject.

Expected publication of the next issue (1/2022) is in Spring 2022.