

Newsletter

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**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,
On the 1st of November this year, I participated in a three-day online *Forum on teaching contemporary aesthetics* (www.mongrelmatter.com/events), organised by independent scholar Valery Vinogradovs. He is a philosopher who currently lives in Tasmania but comes from Latvia. Looking at the set-up and topics of the Forum put my mind spinning around academia and aesthetics today. Let me share some thoughts with you about where aesthetics is and where it might go, in Europe and elsewhere, when looked upon from this Forum.

First: Freedom. The *Forum* will be accessible free of charge on YouTube, and it has been produced outside traditional academic settings. The latter is inspiring but at the same time symptomatic, and sad. Namely, at least in my academic context one problem today is the increasing bureaucratisation of work. We do not only do our work, teaching and researching, planning, and discussing, we also fill in a lot of digital forms to report, apply, assess – ourselves and others. This is done, so the administration says, to increase quality, which is here a purely procedural property. Quality means things are done in the right way, that is, in the same way, following the rules of the system. As digital platforms are developed, renewed, and replaced by diligent planners, they take more time and fetter the mind of users. We run on designated trails without detours into wilderness.

Against this background, no wonder if creative initiatives are born outside institutions, and bottom-up. The creation of the *Forum* is a sign of hope for aesthetics. It shows that aesthetics is alive not just inside the walls of academia, but also in, and in contact with, broader cultural contexts.

Second: Borders and Boundaries (around and within). Most contributions to the *Forum* deal with topics that are other than mainstream in aesthetics. Only two discuss approaches to aesthetics as a discipline; six are on popular or everyday phenomena; four draw upon non-European cultural traditions and four discuss colonial issues integral to aesthetics; while three explore engagement with nature, organic and inorganic. Of the three that discuss art, two are on contemporary political art (in Iran and Russia respectively), and just one is on philosophical theories of fiction.

Perhaps we can describe the main thematic areas of aesthetics today as philosophy of art in its various forms, complemented by everyday aesthetics and environmental aesthetics. Most topics of the *Forum* however sit only awkwardly in these categories. Instead, borders such as those between art and everyday matters become transformed into permeable boundaries with a lot of crossings, or even give way to multidimensional, large borderlands, indeed, wilderness. In Finnish, the word for wilderness, “erämaa” is just borderland, and it used to mean an unbounded area where people went hunting and foraging. The village is ordered, the borderland is not. In the borderland, you may find the new, the out of the ordinary.

Third, the *Forum* is Global in more than a geographical sense. It draws upon different traditions, both complementing and energetically challenging the Western hegemony of thinking art and aesthetics. As for complementing, care aesthetics, which already, with Yuriko Saito, combines European and Asian thinking, is further corroborated with insights from Confucianism. As for challenging, several

contributions to the *Forum* highlight how colonialism and racism have been essential parts of modern aesthetics (and vice versa), for example in ideals of beauty, sublimity, or ugliness. Other contributors aim at freeing non-European artistic practices from the taming influence of what we might call the “white gaze” – a gaze that situates the other in relation to its own interests and pleasures.

However, my brief review of one recent initiative in global aesthetics is not meant as a summons to flagellation for Europeans. To me, aesthetics and the arts are, at the core, fundamentally about individual and contextual, complex phenomena. But certainly, we need more historically situated critical reflectivity about what this legacy means today and what it has meant yesterday and before. Aesthetics, as a tradition and discipline, deserves not to be taken for granted. Here Jacques Derrida’s reflections on Europe from 1990 (in *L’autre cap*, 1991) – echoing Paul Valéry’s question from 1927 “What are you going to do TODAY?” (Qu’allez-vous faire AUJOURD’HUI?) – are still and again topical. Derrida suggests proceeding on a path of reflectivity, responsibility, and differences, pointing out that the very idea of Europe holds within it a movement towards “the other end” – an end that is constantly changing, never to be permanently identified.

The breadth of topics in the *Forum* is a sign of health. The critique of aesthetics likewise, particularly as it comes from within the discipline. As the world changes, we become aware of issues that have been there for a long time but unrecognised. To perceive them, we need the others’ other points of view, originating in different experiences. Then, while we can hold on to values such as “artistic excellence” or “beauty”, where we locate them and with whom we discuss them need constant attention. For example, in my country, Finland, some seeds for a genuine discussion about concepts and practices of “art” vs. “duodji” have been sown by Sámi artists, belonging to Europe’s northern indigenous culture. It is now up to the majority population to respond, and to do so from a platform of equality. If this does not happen, the minority remains the “them” of “us” in the overall national context.

In its October meeting, the Executive Committee decided upon a rearrangement of duties within the Committee: Regina-Nino Mion is the new Secretary and María José Alcaraz León the new Treasurer, while Claire Anscomb is our Conference Organiser. Warmly welcome to your new roles, and equally warm thanks for your work to Iris Vidmar Jovanović and Adam Andrzejewski, former Secretary and Treasurer respectively, who continue as Committee members.

So much for now. Just do not forget the CFP for next ESA conference in Naples, June 2024.

Wishing you all the best for the end of this year and the beginning of the next!

Pauline von Bonsdorff

Jyväskylä and Helsinki, Finland

■ The ESA News

Membership Renewal

As part of our long-term effort to enhance the functionality of the ESA website, we warmly invite existing Society members to participate in the re-registration process for membership renewal. Membership in the Society remains free of charge and is open to all individuals with an interest in aesthetics in its broadest sense.

This step serves two main purposes. Firstly, it aims to refine our membership pool by ensuring that it consists solely of human participants, eliminating any non-human entities inadvertently included. Secondly, it provides an opportunity for us to gain a better sense of our current, active members.

We kindly request you to complete [this form](#) (also accessible from our website), which includes inquiries about your research interests and other relevant information. If you come across areas that are inadequately covered or not mentioned in the form, please feel free to bring it to our attention by either completing an empty space or reaching out to us via email (secretary@eurosa.org).

We appreciate your proactive engagement and thank you in advance for your participation!

The Upcoming ESA Conference

The 15th ESA conference will take place on 6–8 June 2024 in Napoli, Italy.

The conference is co-organised by the ESA and the Università di Napoli “L’Orientale”. The conference venue is Palazzo del Mediterraneo, Via Marina, Napoli, Italy.

Keynote Speakers:

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

Call for Papers:

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*.

The conference fee is €40 for students and unwaged, and €80 for academics. The deadline for submissions of a paper outline (800-1200 words in length) presenting not only the main ideas and claims of the paper, but also the arguments in favour of them, accompanied by a short abstract (max 300 words) is 15 January 2023. More information about the [Call for Papers](#) is available on the ESA website.

The 2024 Fabian Dorsch ESA Essay Prize

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. The prize consists of a stipend of 500€. The winning essay will be considered for publication in the journal *Estetika: The European Journal of Aesthetics*. In addition to selecting the winning essay, the Prize Committee shortlists up to two more essays. For the winning essay and each of the shortlisted essays, a commentary by a conference keynote speaker (or an invited scholar) will be provided to the author before the conference. The essays, comments, and replies by the authors will be presented in a special session at the ESA conference. For more information on how to submit your paper to the contest, please consult [the ESA website](#).

■ Interview

An Interview with David Collins

The 2023 Fabian Dorsch ESA Essay Prize was awarded to David Collins for his paper “Expanding Davies’ Pragmatic Constraint for Philosophizing about Art”. The committee appreciated David’s original take on the problem of philosophical methodology, emphasizing its applicability in the domain of philosophy of art as well as in other domains of philosophical inquiry. In addition, the committee felt that the author persuasively relates the current philosophical debate to the history of philosophy, namely the American pragmatist tradition.

David is currently a postdoctoral researcher at the University of Oxford in the Faculty of Philosophy, funded by the Social Sciences and Humanities Research Council of Canada (SSHRC). He works primarily at the intersection of the philosophy of art and moral philosophy, engaging equally with analytic, continental, and pragmatist traditions, with particular interests in artistic expression, the moral and social/political value of art, virtue-based approaches to artistic goodness, and the philosophy of Collingwood generally. His other interests in moral philosophy include topics such as trust, autonomy, technology ethics, and Beauvoir’s ethical writings. He is co-editor of *The Moral Psychology of Trust* (Lexington, 2023), *Perspectives on Trust in the History of Philosophy* (Lexington, forthcoming), and *Interpreting R.G. Collingwood: Critical Essays* (Cambridge, forthcoming). We reached David with some questions about his paper and his broader philosophical interests.

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

[Congratulations on winning the 2023 Essay Prize! Let’s start off by talking about your path to aesthetics: how did you become interested in the field?](#)

My 'past life' before coming to philosophy was in the arts: my undergraduate and first master's degrees were in film (production and screenwriting, respectively), and I taught film courses as a sessional instructor at a college near Toronto for several years while also working on short films and theatrical

plays as a writer and director. All along I was interested in what could broadly be called philosophical questions about the artforms I was engaging with, including questions about how these related to other artforms (for instance, how cinema as a time-based medium might relate to music and dance, e.g. with regard to temporal rhythms) and especially questions about artistic value (what makes a work of art good qua art?) and the value of art (why is art valuable or important beyond mere 'entertainment?').

I decided to leave my film-teaching job for a number of reasons (some of which are hinted at in a paper I published on the ethics of grade inflation in the *Canadian Journal of Practical Philosophy*, which can be found online), although I wanted to stay in an academic environment/career. For a brief time, I thought this would involve doing a PhD in film, for which I wanted to prepare by taking courses in aesthetics and other areas of philosophy that might be relevant for understanding cinema as an artform. After just a month or two of this renewed study of philosophy it became obvious both that I would be better able to explore my interests in film and other arts in a philosophy department than in a film department, and that there were more things that interested me in philosophy than just aesthetics. This led to me doing a second master's degree in philosophy as a precursor to my PhD – where studying at McGill University was an obvious choice as it let me stay in Canada and work with an aesthetician of the caliber of David Davies.

This leads us nicely to the next question also dealing with the intersection of art and philosophy: In your winning essay, you argue that “philosophy of art (i) should deal with philosophical problems that could arise for a reflective practitioner in the course of artistic practice, and (ii) the solutions offered to those problems should be able, at least in principle, to make some difference for, or tie back into and inform, artistic practice or the experience of art”. I would assume that some philosophers would like to object to the idea of philosophy serving an outside purpose and thus the pragmatic constraint. But does this pose a challenge to your thinking? Have you encountered this piece of criticism, and how would you answer it?

I'm not sure if such a sentiment would be an objection to my argument or position per se, as opposed to a mere statement of disagreement about what philosophy can and 'should' be. For it to be an objection, rather than a statement of disagreement, I would think there would need to be reasons given for why philosophical views shouldn't ever be applicable or make a concrete difference in practice, but should function only as 'moves' within a purely theoretical debate – and I'm not sure what good reasons could be given in support of such a claim, which seems to me to be based on viewing philosophy as a game: something like the search for the equivalent of the “higher-order truths about chess” in Daniel Dennett's example. But this is, I think, a trivial (and trivializing) conception of philosophy, and if it were true, I'm not sure what justification could be given for including philosophy in the university curriculum, for one thing.

This doesn't mean, of course, that every philosophical argument or view 'should' be explicitly focused on a practical application or 'outcome', and I suspect that many people who might raise the concern you mentioned would be responding as if this were what I was arguing. As I hope my paper makes clear, the view that I argue for is meant primarily to be a methodological principle for ensuring that the 'objects' of arguments and views in the philosophy of art are the same things that feature in artistic practices of creation, reception, appreciation, and so on, rather than theoretical abstractions that get called 'art' in

these arguments: this was the aim of David Davies' original 'pragmatic constraint', of which the principle I argue for is an expansion. So, what I'm arguing with the second part of the principle is essentially that the best way to ensure that a claim or view in the philosophy of art is about what (some) artists and audiences actually make, encounter, and do is for that claim or view to have some possible practical relation to these activities. This is in line with the general pragmatist principle that, if no possible difference to someone's experience would be made if a given statement were true rather than false, the statement in question is meaningless or empty (sort of like a distinction without a difference).



View of Oxford from Wytham Woods. Photograph by David Collins

The conception of experience used here is broad and goes beyond what used to be called 'sense-data', so this isn't a kind of positivist 'verification principle' that takes quantifiable observations to be its criterion – and so I think it is pretty plausible. Say, for example, that someone makes a claim that purports to be about Oxford. If this claim bore no possible relation to any experience anyone could actually have of the city of Oxford, and couldn't in any way inform anyone's practical 'dealings' with the city (things like walking around in it,

locating it on a map, etc.), I think it would be enough to show that the claim wasn't actually about Oxford in any meaningful sense. Analogously, if the conclusion of an argument in the philosophy of art bears no possible relation to anything an artist could make or do qua artist, or anything that an audience member (spectator, listener, reader, etc.) could encounter or do qua audience member, and if it couldn't in any way inform what an artist or audience member might do qua artist/audience (including how they experience what they do), then it's not clear that the argument is actually about art in any meaningful sense.

I think that wraps up neatly the pragmatist principle and how your argument builds on it! I'd like to ask you lastly about your ongoing research. I know that you have a strong background in art, film to be specific, you are interested also in other traditions of aesthetics than American pragmatism, and that you read moral philosophy widely. What are some of the problems or questions that captivate you now, and do they relate to your ideas about the pragmatic constraint for philosophy of art?

In aesthetics, the questions I'm interested in are really the broadest ones: What is art? (the ontological or definitional question), What is it for a work of art to be good qua art? (the question of artistic value – which I differentiate from 'aesthetic value,' where I take the latter to be a matter of the qualitative and

value-laden dimensions of experience, and where I think they come apart because certain works of art can be artistically good without being enjoyable to see, hear, or otherwise experience: my go-to example here is the music of Diamanda Galas) and Why is art valuable or important to create and engage with? (the question of the value of art, as distinct from artistic value).

More specifically, I'm currently interested in revisiting and defending the idea that what art is, and how works of art can be distinguished from things that are not art, is tied to the concept of expression in an important way – not in the nineteenth century Romantic sense that we find in Wordsworth, where expression is a matter of taking an already formed 'inner' state (a feeling, idea, etc.) and externalizing it, but more in the sense that we find in Collingwood, and Dewey, and Merleau-Ponty, where what is expressed doesn't exist prior to its expression but comes into being through the very process of its expression – where with artistic expression, this process is a matter of a reciprocal 'interaction' between the artist, his or her medium, and the world more broadly: how the world impacts the artist and how he or she develops this impact into a work of art, how the medium provides resistance or 'friction' in the course of the artist's efforts to develop his or her experience, and so on. I think this 'revamped' conception of expression can also go some way toward answering the third of the questions above, since I think that a significant part of art's value is that it brings into being, and makes available for others to share, new ways of experiencing the world, including new ways of feeling, perceiving, understanding, and so on. As for the second question, concerning what makes a work good qua art, I'm interested in rethinking the idea of a virtue-based approach to artistic goodness in a way that more properly maps onto the Aristotelian and neo-Aristotelian virtue ethical model than the existing 'virtue aesthetics' literature does, where the existing literature tends to fall more on the side of what Rosalind Hursthouse calls 'virtue theory', as distinct from 'virtue ethics' proper.

That might be a good segue into briefly talking about some of my current interests in moral philosophy, since one of these involves reading Simone de Beauvoir's ethical writings – in particular her book *The Ethics of Ambiguity* – as offering a kind of 'existentialist' virtue ethics that overlaps in some interesting ways with the Aristotelian virtue ethical tradition. I'm also interested in how Beauvoir's ethical thought, with its emphasis on freedom and its central tenet of needing to will the freedom of others as part of willing our own freedom, relates to contemporary theories of autonomy, especially theories that conceive of autonomy relationally. This concern with autonomy, relationally understood, also connects to a side interest I have in looking at the effects of certain modern technologies on autonomy. A lot of the discussion around these issues has been framed in terms of privacy, and while this is important, I think that an issue that is just as important and relevant has largely been overlooked, which is the issue of people's autonomy or freedom to 'opt out' of using or otherwise participating in the use of certain technologies. This can also be framed in terms of consent, where someone arguably can't meaningfully or fully consent to something if they don't have the possibility of choosing not to participate.

This last issue is the most obviously 'applied' one that I'm interested in, since it has practical implications for policies that involve people mediating their actions through a particular piece of technology (whether a device, a program or 'app', etc.) when the same things could be done in other, less technologically mediated ways. An example would be requiring appointments to be booked through an online system and not giving the option to book an appointment over the phone or in person, which was done in some jurisdictions in the U.S. with COVID vaccine appointments just a couple of years ago. (On the COVID

front, countries or jurisdictions that mandated vaccine passports for access to certain places or services, but only allowed these passports to be displayed via a mobile phone application – vs., say, allowing paper print-outs of QR codes – would be another example.) This kind of exclusion seems obviously unjust, but doesn't currently get attention – I suspect because of the common assumption (even by people who are otherwise smart!) that 'everyone' owns and uses devices like mobile phones – or can, or 'should', own them.

Out of my current interests, I suppose the technology issue most obviously meets the expanded 'pragmatic principle' that I argue for – which, I should note, I think can apply equally to any 'philosophy of X' and not just to the philosophy of art. But I should repeat that this principle isn't only, or primarily, a matter of people doing 'applied' philosophy but relates to the importance of thinking about the potential applicability of a philosophical view that one is arguing for, so as to fully understand that view and its entailments. The 'virtue aesthetics' project I mentioned has, I think, concrete implications for how people make, engage with, and evaluate art – and, as a virtue-based approach, especially for what it is to do these things well, or 'aretaically'. And with the project on Beauvoir's ethics as a kind of virtue ethics, thinking about how it might concretely inform people's lives and actions (and self-understandings, etc.) will be part of addressing the problem, which neo-Aristotelian virtue ethics also faces, of whether and how it can be an 'action-guiding' normative ethical theory without offering absolute ethical principles or a clear-cut decision-making procedure, when it takes moral life and decisions not only to be contextual but to be fundamentally 'ambiguous'.

Sounds fascinating – I like how you have been able to combine the very core tradition of aesthetics with recent societal issues and contemporary experiences, and I'm sure that the outcomes will be equally relevant. I wish you all the best with your future work, look forward to the published article of the winning paper, and hope that we will meet at the ESA Conference next year! For now, thank you for agreeing to this interview and giving the Newsletter readers a glimpse of your impressive research and interesting background.

Onerva Kiianlinna

Recent Publications

Journals



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

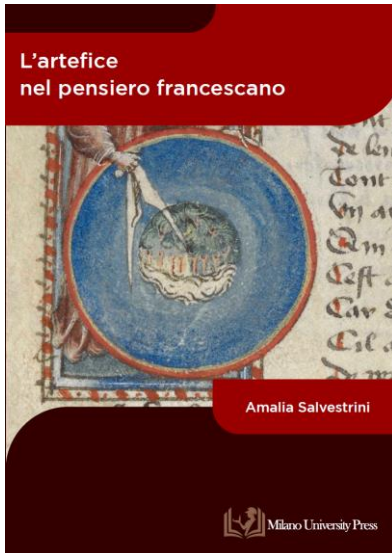
We are pleased to announce that the latest issue of *Estetika: The European Journal of Aesthetics* was published on September 14, 2023. This special issue, which explores the theme of 'Failures in Aesthetic Judgement', is guest-edited by María José Alcaraz León, whose introduction to the theme is also featured in the issue. The issue includes essays by two invited contributors, Elisabeth Schellekens and Eileen John, along with contributions from Uku Tooming, David Fenner, and Michel-Antoine Xhignesse. The issue concludes with Paisley Livingston's review of Matthew Strohl's book *Why It's OK to Love Bad Movies*. The issue is accessible free of charge at estetikajournal.org.

Paradigmi. Rivista di critica filosofica (3/2023)

The forthcoming special issue of *Paradigmi* is devoted to 'connected images'; its guest editors are Elena Tavani (Napoli, L'Orientale) and Micaela Latini (Università di Ferrara). The issue aims to debate on 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 the current aesthetic experience. Connected images can stand in a variety of intentional and non-intentional relationships to each other, generating association, mediation or correspondence, but also conflict, interference and contradiction, becoming a significant cause or effect of performing processes, connecting a multifaceted 'exchange' and designing a new paradigm for experience. Contributors include: Elena Tavani, Micaela Latini, Emmanuel Alloa, Horst Bredekamp, Andrew Benjamin Lydia Goehr, Federico Vercellone, Tiziana Pangrazi, Roberto Diodato, Filippo Fimiani, Antonio Somaini, and Ruggero Eugeni.



Books



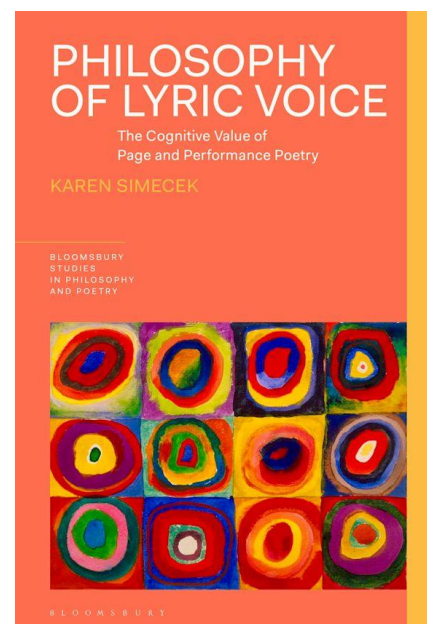
Amalia Salvestrini, *L'artefice nel pensiero francescano (The Artifex in Franciscan Thought)*, Milano University Press, 2023.

The figure of the maker (artifex) in the Franciscan thought is indicative of a reflection around poietic making often developed through the analogy between divine creation and human production.

The monograph, after an initial part dedicated to the genesis of the idea of the artifex in scriptural, philosophical and rhetorical sources, explores the philosophical constitution of the idea of the maker in the thought of four Friars Minor: Bonaventure of Bagnoregio, Peter of John Olivi, John Duns Scotus and William of Ockham. In the articulation of the poietic process into project, work and fruition, the lines of tendency and invariant aspects are thus outlined, which, despite the significant variation between the different authors, lead one to question, in conclusion, the possibility of a “Franciscan Aesthetics”.

Karen Simecek: *Philosophy of Lyric Voice: The Cognitive Value of Page and Performance Poetry*. Bloomsbury, 2023.

Carefully considering the difference in the philosophical potential of page poetry and performance poetry, Karen Simecek argues that it is only by considering them side by side that the unique cognitive value of each can be realised. Focusing on spoken word poetry reveals the importance of voice and embodied words to the differing epistemic rewards of engaging with contemporary works of poetry in both private reading and live performance. This concept of embodied voice progresses a new line of thinking in the cognitivism debate and unlocks the philosophical value of engaging with poetry. Simecek's discussion of performed poetry also advances discussions of affect and experience in contemporary analytic aesthetics which raise new insights and connections within the field. The moral significance of the differing effects of poetry finds comprehensive articulation through a rich philosophical analysis of the thoughts and affects which arise in particular contexts. Simecek concludes that when page poetry is treated as paradigmatic, this enables reflection in the singular, whereas taking poetry in live performance as paradigmatic enables reflection on what is shared and shareable with others.





Gregorio Tenti: *L'estetica di Schleiermacher (Schleiermacher's Aesthetics)*, ETS, 2023.

This is the first monographic volume in Italian devoted to the aesthetics of Friedrich Daniel Ernst Schleiermacher (Breslavia 1768 - Berlino 1834), as well as the first-ever study based on the critical edition of his *Ästhetik*. Through an overall look at Schleiermacher's oeuvre, the book introduces the reader to the long forgotten aesthetic reflection of a great Romantic and Idealistic thinker, whose depth is still capable of reaching us. On the author: Gregorio Tenti is a Postdoctoral Researcher at the University of Turin and Research Fellow at the a.r.t.e.s. Research Lab of the University of Cologne. He is the author of *Estetica e morfologia in Gilbert Simondon* ("Aesthetics and Morphology in Gilbert Simondon", Mimesis 2020).

■ 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](#).

Sensing Stories: Approaches on Multisensory Narration in Arts and Media

Event date: 23 November 2023 - 24 January 2024

Location: Online

How can stories be told immersively? Is storytelling beyond text, language and image even possible? What narrative potential do kinaesthetics, proprioception, olfaction, haptics or gustation hold in this regard? Thematically, the lectures will address historical antecedents and current analogous examples of multisensory narration as well as the promises of patents, prototypes and utopias of multisensory media and arts. The declared aim of the lecture series is no more and no less than to break open the existing paradigm of linguistic and audiovisual narration and to reflect on multisensory narration against the background of past and current developments, visions and imaginaries. More information can be found [here](#).

American Society for Aesthetics Meetings and Co-sponsored Conferences

- ASA Pacific Meeting
Berkeley, CA, March 8-9, 2024
Submission deadline: December 2, 2023
- ASA Eastern Meeting
Philadelphia, PA, April 12-13, 2024
Submission deadline: December 15, 2023
- ASA Rocky Mountain Meeting
Santa Fe, NM, July 12-14, 2024
Submission deadline: March 15, 2024
- ASA 82nd Annual meeting
Chicago, IL, October 23-26, 2024
Submission deadline: March 1, 2024
- Rasa Fest and Rasa 101
University of British Columbia, Vancouver, BC, June 19-22, 2024

Call for Papers

Conferences

Annual Conference of the Nordic Society for Aesthetics

Conference date: 13-15 June 2024

Location: University of Iceland, Reykjavík

Deadline for submission (abstracts): 31 January 2024

The organizers warmly invite abstract submissions for the 2024 Annual Conference of the Nordic Society for Aesthetics, with the theme “Aesthetics, ethics and relational being.” In a world faced with an ever more pressing environmental crisis, political upheaval and the rise of AI questions regarding the future applications of our existing knowledge, methods and doings, are brought to the surface. What could be

the role(s) of aesthetics in a changing world, where there is a pressing need for re-thinking values, value systems, and the relationship we have to the future of the planet we inhabit? The full call for papers can be found [here](#).

World Congress of Philosophy: “Philosophy Across Boundaries”

Conference date: 1-8 August 2024

Location: Sapienza University of Rome

Deadline for submission (abstracts): 1 February 2024

The Congress takes place once in 5 years. It includes section on Aesthetics and Philosophies of Arts. For more information, see the Congress [website](#).

Existential Aesthetics: An International Conference

Conference date: 26-27 July 2024

Location: Northern Michigan University, Marquette, MI, USA

Deadline for submission (full papers): 1 February 2024

The aim of this conference is to investigate how works of art, and certain kinds of aesthetic practices or aesthetic experiences, can be of existential importance to people. Until recently, few authors within the field of contemporary aesthetics have directly addressed the existential importance of art and aesthetics. But this is changing. A growing number of philosophers are now seeking to explore issues like the ones listed above. This has led some to posit the emergence of a new subfield, entitled “existential aesthetics”. The goal of the proposed conference is to improve our understanding of the work being done in this area, explore its significance, and facilitate further and more focused philosophical activity in this direction. The full call for papers can be found [here](#).

Journals

The Art of Mapping an Ever-Expanding World (*JoLMA*)

Deadline for submission (full papers): 31 December 2023

This issue of the *Journal for Philosophy of Language, Mind and the Arts* intends to bring together the following: 1) essays on maps as an art form or on the aesthetics of maps (real and imaginary); 2) essays on the history of ideas concerning the representation of the world and the universe from a transhistorical and transcultural perspective; 3) essays on the philosophy of language concerning toponymy; 4) essays on linguistic relativism and geographical terms; 5) essays on the ontology of geographical notions; 6) essays on the relationship between mapping techniques and surveillance capitalism; 7) essays on mind mapping theories; 8) essays on conceptual cartographies. The full call for papers can be found [here](#).

Aesthetics and Its Applications: From Plato to Rancière (*Philosophies*)

Deadline for submission (full papers): 1 February 2024

Through this present call for papers, we encourage studies that take a fresh look at the tradition of aesthetics and strive to discover how this tradition has also produced applications of aesthetics that serve to enrich our aesthetic lives from various angles. For example, this may imply moving closer to the ebb and flow of everyday life or finding similarities between our aesthetic experience of the world and that of other species. The full call for papers can be found [here](#).

Digital Èkphrasis (*Studi di estetica*)

Deadline for submission (full papers): 1 February 2024

The aim of this issue of *Studi di Estetica* is to investigate the status of the èkphrasis in the digital world (i.e.: AR, Apps, Smartphones, Google Maps), in particular within the artistic realm (installations, electronic art and so on). The full call for papers can be found [here](#).

The Role of Theory and the Relevance of Epistemic Models in Contemporary Aesthetics (*Philosophies*)

Deadline for submission (full papers): 25 February 2024

We are pleased to invite you to present original manuscripts regarding the themes involved in the relationship between epistemology and aesthetics, with particular references to new models of this relationship. Research topics may include (but are not limited to) the following issues: aesthetics and epistemology; aesthetics and evolutionary psychology; aesthetics and ecological thinking; aesthetics as theory of perception; aesthetics and philosophy of the mind. The full call for papers can be found [here](#).

Emerging Paradigms: The Aesthetics of the Performing Arts in the Contemporary Landscape (*Philosophies*)

Deadline for submission (full papers): 31 March 2024

In our evolving contemporary world, where art continually adapts to epochal transformations, it is crucial to reinvigorate the philosophical and aesthetic discourses surrounding performance, performativity, and the performing arts. These art forms possess specific ontological properties, different from visual arts, warranting further investigations into their aesthetic consequences. In this Special Issue of *Philosophies*, we invite contributions exploring the philosophy and aesthetics of the performing arts from diverse traditions and methodologies. The full call for papers can be found [here](#).

Embodied Voices (*British Journal of Aesthetics*)

Deadline for submission (full papers): 1 April 2023

Guest editors: Karen Simecek (University of Warwick) and Toby Young (Guildhall School of Music and Drama)

In the wake of global movements like Black Lives Matter and #MeToo, questions around the inclusion of oppressed voices currently sit at the heart of the performing arts community (including poetry, theatre, music and dance). Whether in discussions about colour-blind casting in Hollywood or major opera houses deciding if canonical stage works that problematically depict marginalised people should still be performed, the cultural implications of giving voice to marginalised experiences and ideas through performance are more important now than ever. To date these issues have remained largely untouched by philosophy, yet philosophy can bring important and distinctive understanding to the debate through ethical and aesthetic analysis of performance and embodied voice: What happens when artists invoke other voices in their work, and how does this shape the work's reception? What are the implications of performing someone else's lived experience, such as a work that makes reference to another's body?

Such questions have arisen from increasing awareness of societal injustice and the consequent marginalisation or silencing of certain voices. By refocusing attention on the moral status of the performance, this special issue will provide an important new perspective in the much discussed relationship between moral and aesthetic value by considering to what extent the moral status of the performance and staging of the work affects its value as a work of art, how language is transformed through the embodied voice and the responsibility we have to artists and performers in producing and staging the performing arts. For more information, please visit the journal's [website](#).

[Philosophical Approaches to Games and Gamification: Ethical, Aesthetic, Technological and Political Perspectives](#) (*Open Philosophy*)

Deadline for submission (full papers): 31 October 2024

Open Philosophy invites submissions for the topical issue edited by Giannis Perperidis (Panteion University, Greece). This special issue aims at exploring innovative philosophical approaches on games and gamification. The full call for papers can be found [here](#).

[International Lexicon of Aesthetics](#)

Deadline for submission (full papers): 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](#).

Next issue of the *ESA Newsletter*

Deadline for submission: 1 April 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 May 2023. The word limit for a submission is 150 words (negotiable).

The purpose of our newsletter is to keep the ESA community updated on the research endeavors of its members, highlight recently published or upcoming books, and showcase aesthetic events. It is noteworthy that the news isn't confined to English-language publications or events; rather, our goal is to encompass a diverse range of significant accomplishments in aesthetics across all European countries. We extend a warm welcome to aesthetic societies based in different European nations to contribute and share updates about their activities through our newsletter.

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 2024" as an e-mail subject. Expected publication date is in May 2023.

The Editors

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