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Address

Pauline von Bonsdorff, President of the European Society for Aesthetics

ear members of the European Society for Aesthetics, dear friends, and colleagues,
This year has begun in exceptionally dramatic ways. Unreason has come to power and
influenced world politics in unexpected ways. I am referring to the Trump
administration, aware that its destructive and sudden measures, such as dismantling
USAID and attempting the same for the Education Department, threatening universities
and cutting funds, to name but a few, were signalled during the US presidential
campaign. As I write this, there are news about additional cuts to Harvard University, a
beacon of hope in its resistance to the new regime and its totalitarian fettering of
language and ideas, including real and violent consequences such as deportations.
Moreover, there is similar pressure from nationalist and right-wing parties in Europe,
also in Finland, where the government has initiated small but significant steps of messing
with academia. Luckily, the academic community has reacted. For "who raises the cat's
tail if not the cat", as a Finnish saying goes.

But what is the relevance of this to aesthetics? Well, historically, aesthetics has evolved as a field of research (rather than "discipline") which investigates particular dimensions of human experience, values, and culture. This complex field was suggested by Kant to be irreducible to either knowledge or morality, yet with a particular mediating role between them. In her *Lectures on Kant's Political Philosophy* Hannah Arendt even argued aesthetic judgement is the paradigmatic example of a value judgement, because it forces us to take responsibility for where we stand. Moreover, aesthetic phenomena, like philosophy, demands and trains our perceptiveness and sensitivity, our ability to realize nuances and contexts, to accept complexities and sometimes unresolvable issues. These are all antidotes to totalitarian tendencies.

Another way in which our field gains weight today is through the power of arts and collectively shared aesthetic practices for identity and related issues. Let me briefly discuss a case that exemplifies this political dimension and but also shows how political deliberations become inseparable from a central research infrastructure, i.e., publication.

In April, I was contacted by Dr Joshua Hall (from the University of Alabama), who had had an article commissioned and first accepted (by an editor, Guest editor and reviewers) for the *Journal of Somaesthetics*, then rejected by the journal editors (who can override reviewers). The emails concerning this process were forwarded to me. The article (www.academia.edu/127832278/Death_Defying_Indigenous_Dance_Palest_Indian_Solid_ary_Love) discusses the cultural appropriation of indigenous dance practices by hegemonic culture in the context of contemporary conflicts. The two cases are parallel in comprising, first, a criminalization of indigenous groups' performances of their own dances, and, second, the subsequent commercialisation and/or appropriation of these dances by settler cultures. The cases are native American dances in the US and the Palestine shepherd dance (Dabke) in Palestine/Israel.

The reason for rejecting the article, as communicated by the editor, was that it "does not contain research within the field of somaesthetics and could be perceived as a political statement", and "may place the journal, its editors, and board members in a difficult position in these tensed and difficult times." There was also a request to remove the



article from public websites. To ensure I get the journal's perspective, I approached the editor. In their view, "[t]he missing linkage to somaesthetic research underlines the article's political ambitions" whereas "this has nothing to do with minimising academic freedom, but rather with using the journal as academic platform for other reasons than somaesthetic research."

If the missing link to somaesthetic research is the fundamental reason for rejection, and the reviewers (and Guest editor), had missed this due to some accident in the editorial process, there might not be much more to say on the matter. However, the reference to the article as a political statement, potentially placing the journal "in a difficult position in these tense and difficult times", casts a different light — or twilight — on the case. Regardless of how each of us chooses to judge, it raises the issue of where we draw the lines of publishing, in particular between aesthetics and politics. What can be said, when, where, how, by whom?

There is pressure, there are worries. A colleague asked what we can do. I do not have more than a partial answer but would like to point out that it is vitally important and meaningful to keep a discussion going about these matters, because the discussion as such makes us more vigilant and resilient. Sharing views on conditions of research – such as the ones discussed above – can prepare us to raise our voice when we stumble on problematic cases, rather than staying silent and effortlessly sliding down some slippery slope.

After these sombre reflections, let me say something on a different note about the Society. I look forward to the upcoming conference, which is well prepared, with three exciting keynotes and a rich variety of presentation. We received a total of 147 submissions, 79 of which were accepted. Of the total number of submissions, 61 abstracts were submitted as candidates for the Fabian Dorsch ESA Essay Prize, 31 being accepted for presentation at the conference, and 8 authors were invited to submit full papers for consideration by the prize jury. Artur Harris emerged as the clear winner with his paper, 'Aesthetic properties are not kinds of aesthetic value', which will be presented in a special panel. My heartfelt congratulations!

I hope that many participants will take the time to join our annual Assembly on Monday to get a better understanding of the Society and to help shaping it. At the Assembly, we share information on ESA and discuss past and upcoming activities. We will also elect six new Committee members and thank those whose term has now come to an end. You can read their thoughtful reflections in this Newsletter. Regina, Tereza, Iris, Elena, Vitor, Adam: I will miss you, much. Saying this, I have no doubt the new Committee members will find their role in running the Society, and I look forward to working with you.

Warm wishes, and looking forward to Athens,

Pauline von Bonsdorff

Jyväskylä and Helsinki, Finland





The Upcoming ESA Conference

The 16th conference of the European Society for Aesthetics will take place on 16–18 June 2025 at the National and Kapodistrian University of Athens, Greece. The conference is co-organised by the ESA and the National and Kapodistrian University of Athens. It will be held in person only.

The confirmed keynote speakers are:

- Juliane Rebentisch (HFBK Hamburg)
- Katerina Bantinaki (University of Crete)
- Tonino Griffero (University of Rome Tor Vergata)

The conference programme will have four parallel sessions each day for a total of 79 presentations, including one Essay Prize panel. 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 the first day on the conference (June 16) and everyone is welcome to attend. The conference dinner will take place on Tuesday evening (June 17) and <u>registration</u> is required.

For more information and the conference programme, please see our website.

ESA Essay Prize Winner 2025

The 2025 Fabian Dorsch ESA Essay Prize was awarded to Artur Harris for his essay 'Aesthetic properties are not kinds of aesthetic value'. The jury commended the paper for addressing a question of foundational importance in philosophical aesthetics: the relationship between aesthetic properties and aesthetic value. In the essay, Harris develops, in admirably clear and concise prose, novel arguments against a view that is both widely supported and comes with a high level of intuitive plausibility. In doing so, he not only demonstrates confidence and originality, but also, in the way that much good philosophy does, effectively draws the reader in to puzzle over what they may otherwise have easily taken for granted.

The essay will be presented on the first day of the conference (June 16) in a special panel featuring Mark Windsor as commentator, followed by a response from the author. The ESA Essay Prize for PhD students and early career researchers was launched in 2017 in memory of Fabian Dorsch, a co-founder and the first secretary of the European Society for Aesthetics. Artur Harris is the ninth scholar to be awarded the prize.

Election of the ESA Executive Committee Members

The next ESA Assembly, to be held in Athens on 16 June, will elect six new members to the ESA Executive Committee. Those interested in standing as candidates should submit a short narrative CV (maximum one page) to secretary(at)eurosa.org by 1 June 2025. The CV should include relevant information such as education, publications, research interests, and other academic merits.

The term for Executive Committee members is three years, renewable once. The main responsibility of committee members is to participate in the review of ESA conference abstracts each year, typically in



January and February. Some members may also take on additional responsibilities. The current distribution of roles can be found here.



Farewells and Reflections

This year, six members of the ESA Executive Committee are stepping down. Here, they look back on their time in the Committee—sharing which areas they took responsibility for and how their view of the ESA and its role in the field evolved over the years. They also offer their thoughts and hopes for the Society's future.

Regina-Nino Mion (Tallinn, Estonia)

I remember attending my first ESA conference in Udine in 2010, which immediately struck me with its friendly atmosphere. I felt honoured to be elected to the ESA executive committee in 2018 and to have the opportunity to organise an ESA conference in Tallinn, Estonia, which finally took place in June 2022 after multiple postponements due to the pandemic. Now, after having served as the ESA secretary for one and a half years, I am content to pass this position on to another ESA committee member, as the society is active and alive. I look forward to attending ESA conferences in the future and meeting old friends again. Thank you, ESA!



Vítor Moura (Braga, Portugal)



I was elected to the ESA Executive Committee in 2018 in Maribor. Since then, I have served on both the Organising and Scientific Committees of the ESA Annual Conferences in Warsaw (2019), Tallinn (online in 2021 and in person in 2022), Budapest (2023), Naples (2024), and Athens (2025). I have also acted as co-editor of the *Conference Proceedings* throughout this period. In addition, I was a member of the Fabian Dorsch Prize jury from 2020 to 2024.

The pandemic in 2020—and the ESA's proactive response to that exceptional interruption—was a significant marker of the strong connection the Society has fostered among its members and with the broader academic community. The conferences in Tallinn, Budapest, and Naples attracted an increasing number

of high-quality contributions from researchers with diverse geographical and philosophical affiliations. Regarding the latter, the Society deserves recognition for successfully maintaining a careful balance between continental and analytic traditions, fostering events grounded in genuine dialogue between methodologies. This qualitative growth is also reflected in the evolution of the Fabian Dorsch Prize, which is now widely acknowledged as a prestigious and highly competitive award. The *Conference Proceedings* have followed this same trajectory, both in quantity and quality, to become a respected bibliographical reference in the field, showcasing excellent contributions to contemporary aesthetics.



ESA has steadily built its reputation around its Annual Conference, which has now become a major international event in the fields of Aesthetics and the Philosophy of Art. The ESA website has developed into a familiar interface for members and non-members alike, and the newsletter continues to reach an expanding audience. Sustained investment in these already consolidated achievements remains central to the Society's mission. Still, the potential for further development is considerable. Personally, I would welcome the implementation of additional activities throughout the year. An ESA Summer School has long been part of our discussions, and the idea of specialised thematic workshops deserves renewed attention. Naturally, all of this depends on the generosity and commitment of our future committee members. But it also builds on the wise and friendly steering over these years by our two Presidents — Francisca Pérez Carreño and Pauline von Bonsdorff — whose thoughtful leadership and warm collegiality have set the tone for everything ESA has achieved. To them, and to those who now take the helm, I send my very best wishes.

Iris Vidmar Jovanović (Rijeka, Croatia)

I joined the executive committee in 2018 and for the first two years I was one of the editors of the Proceedings, after which I stepped in as a secretary. It was always inspiring to collaborate with people who had such original and great ideas about what to do to make Society more present within European philosophy; we had a contest for the ESA logo, we launched the ESA Newsletter, and even during the COVID pandemic, which was the most challenging period, the Society kept on with its activities and did not slow its pace, looking for ways to connect with other aesthetic/art related societies around the globe. The best part of this experience, for me, was the inspiration I was getting from my committee colleagues on how to make conferences better, more inclusive, more open to different perspectives, more supportive of younger scholars. My hope is that ESA keeps growing and providing space for development of philosophical aesthetics and philosophy of art. Many thanks to all those who support us; and whose hard and inspiring work enables the development of our great profession!



Tereza Hadravová (Prague, Czech Republic)



I had to check the website to remember when I first joined the ESA Executive Committee. It feels as if I've always been part of it – but yes, like the others who are leaving now and whose two terms were extended by two years due to the Covid-19 period, I joined the board in 2018. I have always felt honoured to serve the Society, helping to make it open and truly European – not only in terms of inclusiveness, but also by fostering friendly, open, and critical discussions across a wide range of approaches in aesthetics.

I was one of those who initiated the transformation of the Society's website and founded the newsletter, whose sixth volume was published this year. In both of these efforts, I was greatly supported



by fellow Committee members as well as regular members of the Society. I would especially like to mention Jacopo Frascaroli and Onerva Kiianlinna, who have helped me edit several issues of the newsletter – I am truly grateful for their contribution.

As an editor of *Estetika*, I saw it as part of my mission to strengthen the relationship between the journal and the Society. The Fabian Dorsch ESA Essay Prize for young scholars in aesthetics is particularly important to me, and I'm glad that *Estetika* provides a platform for the winning essays. I'm also genuinely pleased when papers first presented at the conference find their way into the journal. I hope the connection will remain cordial and mutually beneficial.

Adam Andrzejewski (Warsaw, Poland)

My adventure with ESA began in hot June 2013 in Prague. Over the years I have met many inspiring researchers there, with whom, despite the passage of time, I am connected by a sincere friendship. In 2019 I faced the challenge of organizing a conference in Warsaw (also in hot June!) and I hope that it maintained the level of previous successful meetings. I decided to devote my time to the Society because of its unique mission of promoting all varieties of aesthetics in European countries, as well as the opportunity to meet truly devoted aestheticians.



Elena Tavani (Naples, Italy)



I have served on the Executive Board of ESA since 2018, participating in and chairing all the conferences held from then until now. I was the local organizer of the 15th ESA conference, which took place in Naples at the University of Naples L'Orientale in 2014—an exciting and highly attended experience. I believe I have contributed especially to decision-making processes over the years, particularly in the reorganization of the conferences and the functioning of the committee itself. My focus has been on refining its decision-making mechanisms, fostering closer ties between ESA and the various European aesthetic societies that host the conference each year, and maintaining a constant attention

to issues of representation. The aim has always been to ensure that the Executive Committee remains actively engaged with major initiatives in contemporary aesthetic research, while being open to the diverse existing 'souls' and different voices emerging in the field of European and international aesthetics. For the future, I hope the society will establish an additional award—alongside the important existing Essay Prize—dedicated to recent publications by early-career researchers in the field of aesthetics. I would like to thank the two ESA presidents, Francisca and Pauline, as well as all the friends and colleagues on the committee, for the intense meetings and the always sincere discussion and collaboration in addressing the issues that, from time to time, have required unified solutions.



Books and Minds

Juliane Rebentisch and Tonino Griffero are our keynote speakers at the 16th ESA conference in Athens. Curious about the books they are surrounded by, what their "thinking places" are like, or what's on their



minds at this very moment? Read on to find out. (Katerina Bantinaki, our third keynote this year, was, unfortunately, unable to contribute to this section.)

Julianne Rebentish

This is a selection from my digital library where I collect mostly English editions of books I need to work with for teaching or lecturing. My current interest are different dimensions of what I call the "ecological uncanny" (a concept which I will introduce in my lecture at the ESA conference in Athens this coming June). The interest made me reread Freud, Heidegger, and Derrida, but also Gordon, and Fisher in light of more recent literature on how climate change affects our relations to self and world like Chakrabarty, Ghosh, and Morton for example. One interest is to explore the conceptual contours of the term uncanny regarding neighboring concepts such as the weird, the eerie, the spectral, the haunted etc.

Currently, I am reading Rachel Carson's now classic contribution to the US ecological movement from 1962 which evokes in its very title (Silent Spring) the deeply eerie experience that the destruction of the environment sometimes manifests itself indirectly, namely in the absence of familiar sensory impressions.

However, one section of my actual, my analog library that was especially formative for me is section A – for it includes Adorno and Arendt both of which were and continue to be important interlocutors for me. For their brilliance of course, but also because I do not agree with them in many respects and working "with and against" their texts has helped me to sharpen my own position. Someone I rediscovered through the recent debate on the Anthropocene – long overlooked in section A, overshadowed by my strong As – is Günther





Anders with his thoughts on the atomic bomb some of which also feed into my current considerations on the ecological uncanny.

Tonino Griffero

The library of a scholar clearly marks their stages and (mercilessly) their age. Unable to show the books I worked on during the first decade of my studies (methodical hermeneutics) and the second (the aesthetics of Schelling and his theosophical sources), I limit myself to displaying in the photo the main books that have guided me in the research and publications of the last twenty years (three monographs in Italian and five in English), dedicated



to the aesthetics of atmospheres and, more recently, to the phenomenology of the lived body. These works include, on the one hand, those by Gernot Böhme, indispensable for anyone who, adhering to the atmospheric paradigm, questions its applicability in the humanities and its central role in a new type of aesthetics. On the other hand, there are the far more numerous books by Hermann Schmitz, which should be strongly recommended to anyone who, in atmospheric studies, does not settle for seeing a new aesthetic approach but instead uncovers a frontal attack on the prevailing ontology in the Western world, which is reductionist towards the qualities of the perceived world and the affective sphere (wrongly considered an interior set of qualities of the subject, which are then "projected" outward). One may, and sometimes must, disagree with the two philosophers who initiated the true "atmospheric turn", but one cannot ignore them. The little volumes you see in the photo are the ones so far published in the "Atmospheric Spaces" series (in English), with which I aim both to disseminate the works of authors who have become almost "classics" and to promote the work of young scholars who have embraced (also in an interdisciplinary perspective) the atmospheric approach to everyday experience.



Journals

Estetika: The European Journal of Aesthetics (1/2025)



The new issue of Estetika, released on 18 March 2025, opens with David Collins's paper, 'Expanding Davies's Pragmatic Constraint: A Pragmatist Principle for Philosophizing about Art'—winner of the 2023 Fabian Dorsch Essay Prize awarded by the European Society for Aesthetics. In this paper, Collins aims to strengthen the

methodological principle that the philosophy of art should be answerable to artistic practice.

In 'Multisensory Experience of Paintings', René Jagnow draws a connection between paintings that depict atmospheres and genuinely multisensory experiences, which he characterizes in terms of fusion. The phenomenology of painting experience is also central to 'Imaginative Variations: A Phenomenological Analysis of Imaginary Worlds in Experiences of Visual Art', co-authored by Anders Essom-Stenz and Tone Roald. Drawing on qualitative research into intense encounters with visual art, the paper examines various forms of imagination involved in such experiences. In 'Some Intriguing Works That Read Like Comics', Nicolas Greliche presents a series of visual challenges to prevailing definitions of comics. He proposes shifting the discussion from the category of comics to that of "works that read like comics." Anton Killin's 'Intra- and Interindividual Aesthetic Disagreement' responds to Uku Tooming's 2023 paper published in Estetika. Luca Marchetti, in 'Seeing in VR, without Seeing-In', challenges the view that virtual reality experiences can be described in terms of seeing-in—a position defended by Grant Tavinor in The Aesthetics of Virtual Reality (2022). And finally, in 'Sharing and Conflict of Perspectives', Jakub Čapek critically engages with Emmanuel Alloa's recent book, *The Share of Perspectives* (2025).

ESPES (2/2024)

A thematic issue "Kitsch: New Perspectives on a Controversial Aesthetic and Cultural Phenomenon", guest-edited by Lisa Schmalzried, invite readers to reevaluate kitsch in its many forms, encouraging a broader and more nuanced appreciation of its place within aesthetics, culture, and society. ESPES is a peer-reviewed, open-access journal of aesthetics, published bi-annually by the University of Presov, Slovakia.





Paradigmi (1911)

炎 il Mulino



The Nordic Journal of Aesthetics (68/2024)

The Nordic Journal of Aesthetics seeks to illuminate and promote a versatile discussion of aesthetic problems as well as to convey current aesthetic research. The journal is thus not only addressed to academics working within the field of aesthetics but also to a wider range of researchers, students, and others interested in the many-sided philosophical and theoretical problems raised by art and the aesthetic field. The Nordic Journal of Aesthetics is an open-access journal.

Paradigmi. Rivista di Critica Filosofica (2/2024)

A special issue of *Paradigmi*, titled "Play and Fictionality: From Representation to Performance", is guest-edited by Alessandro Bertinetto and Serena Feloj.

Philosophies (2/2024)

The special issue of *Philosophies*, titled "The Aesthetics of the Performing Arts in the Contemporary Landscape" and edited by Alessandro Bertinetto and Lisa

Giombini, responds to the need to reinvigorate philosophical and aesthetic discourses around performance, performativity, and the performing arts. In our evolving contemporary world—where art continually adapts to epochal transformations—these art forms, with their distinctive ontological features compared to the visual arts, call for renewed exploration of their aesthetic implications.

Rivista di Estetica (87/2024)



A special issue of an open-access journal *Rivista di Estetica* is dedicated to "Kant, Race, and Racism: Understanding and Reckoning". In their introduction, guest-editors Gabriele Gava, Huaping Lu-Adler, and Achim Vesper note: "This special issue appears in the year of the 300th anniversary of Kant's birth. We, the editors, think that it is important to celebrate Kant's 300th anniversary due to his achievements in almost all areas of philosophy. However, we also believe that it is important to continue to address Kant's account of race and his racist remarks even during this important celebration year. This seems particularly relevant to us, since some still deny that there are racist elements in Kant's thought."

Zeitschrift für Ästhetik und Allgemeine Kunstwissenschaft (1/2025)

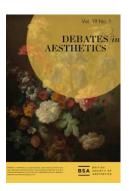
A special issue of *Zeitschrift für Ästhetik und Allgemeine Kunstwissenschaft*, edited Philipp Theisohn and Reinold Schmücker, is dedicated to the topic of "Ästhetische Praktiken der Improvisation". Improvisation takes place both in everyday life and in the arts. This issue focuses precisely on the interplay between everyday life, art, and improvisation. Improvisation serves as the starting point for reflecting on new forms of action, artistic practice, and collective creation. Attention is given to processes of habit and disruption, continuation and failure, as well as to questions of community and social interaction. Using current examples, the authors explore the extent to which artistic practices can be understood as (dis)continuous extensions and rewritings of everyday and improvisational processes.





Debates in Aesthetics (1/2024)

In this issue there are five original articles, a symposium on Thomas Wartenberg's Thoughtful Images: Illustrating Philosophy Through Art with responses to the book by Claire Anscomb and Derek Matravers and replies from the author, and interviews with Thomas Wartenberg, Noël Carroll, and Richard Shusterman.



Books

Regina-Nino Mion, Claudio Rozzoni, and John B. Brough (eds.): Husserl on Depiction Routledge, 2025 | 386 pages | ISBN 9781032461106



HUSSERL ON DEPICTION



Husserl on Depiction, edited by Regina-Nino Mion, Claudio Rozzoni, and John B. Brough, is the first comprehensive English-language volume dedicated to Edmund Husserl's theory of depictive image consciousness. Building on renewed interest sparked by the 1980 publication of *Husserliana XXIII: Phantasie, Bildbewusstsein*, Erinnerung and its 2005 English translation by Brough, the volume offers a systematic exploration of Husserl's philosophy of depiction. It clarifies key concepts such as Bildobjekt, Vergegenwärtigung, and Perzeption, and investigates how Husserl's account applies to various art forms, media, and mental acts, including phantasy and memory. Topics discussed include empathy, symbolic presentation, and the aesthetic experience of depictions, as well as comparisons with the theories of thinkers like Brentano, Sartre, Merleau-Ponty, Ingarden, Blaustein, and Baudrillard.

Upcoming Events

New Mailing List: AESTH-L

We are excited to announce the launch of Aesth-L, a new interdisciplinary and international mailing list created in collaboration with the International Association for Aesthetics. Aesth-L is a platform for scholars and artists working on aesthetics and the arts, from all disciplines and approaches, to share news and initiatives with one another. We invite you—and any students or colleagues who may be interested to join for free here: https://liste.unige.it/wws/info/aesth-l. Once subscribed, you will be able to send and receive messages to the list. Please review the posting rules on the list's homepage before sharing messages. We look forward to welcoming you to the Aesth-L community!

Aesthetic Reading Group (ART)

Event date: ongoing

Location: University of Turin, Italy, and online

Website: https://www.art.unito.it/activities/reading-group

The ART Reading Group is conceived of as a meeting place for students, PhD students and scholars with different backgrounds and as an opportunity for studying, learning and discussing on the international debates in aesthetics. Every meeting will be two hours long and will be guided by a member of the ART board. The meetings will be in presence, but online participation (WebEx) is always ensured.



London Aesthetic Forum

Event date: ongoing

Location: Senate House, London, UK

Website: https://www.londonaestheticsforum.org.

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.

On Seeking a Community of Taste

Event date: 6-7 June 2025

Location: University of Warwick

Website: warwick.ac.uk/fac/soc/philosophy/research/researchcentres/phillit/aestheticcommunity/

What is the context for interest in this notion? In 1965, Simone de Beauvoir wrote that the art of 'literature is the privileged site of inter-subjectivity'. Just a few years later, writing in the *BJA*, R. K. Elliott affirmed that 'we are required to assume the possibility of a universal community of taste and to do what is in our power to bring it into being'. Hannah Arendt, another reader of Kant's aesthetic theory, argued that only in aesthetics 'did [Kant] consider men in the plural, as living in a community'. In 2024, also in a Kantian vein, Jessica Williams argues that 'positive autonomy requires aesthetic community'. For Nick Riggle, 'What makes aesthetic value *good* is ultimately the good of human community grounded in individuality and aesthetic freedom'. The notion of a community that holds together on aesthetic terms, usually understood to rest on shared taste, is intuitively appealing. It seems to be a way of balancing or tempering individualist conceptions of aesthetic life. But there is also much to debate: what is needed to sustain a community of taste? Is agreement in taste required? Is taste not the right conceptual focus, with respect to aesthetic community? What is the potential for diversity within aesthetic community? Elliott's charge – that we do what is in our power to bring about a universal community of taste – might seem much too strong. Is a universal community of taste an ill-conceived aspiration, or important as a regulative ideal? Broadly, what is good, problematic, or unclear in appeals to aesthetic community?

Crossroads of Aesthetics. The Nordic Society for Aesthetics Annual Conference 2025

Event date: 7-9 June 2025

Location: Aalto University Finland **Website:** https://nsae25.wordpress.com/

Historically, the term "crossroad" has been granted various metaphorical meanings. The term is often used to refer to moments when a difficult choice has to be made or to points of conflict and/or cooperation. Crossroads have also been understood as places of magical and religious encounters, where e.g. access to gods is gained or deals with the devil made. Inspired by this abundance of metaphors, the 2025 annual conference of the Nordic Society for Aesthetics takes as its theme the Crossroads of Aesthetics with emphasis on the intersections of different methods and ways of practicing aesthetics. We invite the participants to suggest what the crossroads of aesthetics might mean. Collaboration and/or clashes with different methodologies within aesthetics? Intersections between aesthetics and other fields of thought? Intersections of different cultures and ways of life, or of different forms of art?



The American Society for Aesthetics Meetings and Co-sponsored Conferences

- Conference on the philosophy of street art Atlanta, Georgia, 9-10 October 2025
- ASA 83rd Annual Meeting,
 Baltimore, Maryland, 22-25 October 2025
- ASA 84th Annual Meeting, Salt Lake City, Utah, 18-21 November 2026



Conferences

Aesthetic Experience and the Drive for Knowledge

Conference date: 15–18 October 2025

Location: Turin, Italy

Deadline for submission (abstracts): 1 June 2025

Website: https://fondazioneamendola.it/eventi/general-information/

The BraIn Plasticity and Behavior Changes (BIP) research group at the Department of Psychology, University of Turin, together with the Giorgio Amendola Foundation, invites submissions for the Fourth International Conference on Beauty and Change, an interdisciplinary event exploring the relationship between aesthetic experience and the human drive for knowledge. The conference will bring together scholars from philosophy, psychology, neuroscience, and the arts to examine how aesthetic experiences intersect with our need to explore, understand, and make sense of the world. Topics include the epistemic role of the arts, the relationship between aesthetic and epistemic emotions (e.g. curiosity, surprise, boredom), the neural basis of information-seeking and aesthetic pleasure, and the implications of these findings for creativity, education, and artistic practice. Confirmed keynote speakers include Jérôme Dokic, Jan R. Landwehr, Winfried Menninghaus, Diana Omigie, Francesco Poli, Elisabeth Schellekens, Martin Skov, and Edward Vessel. We welcome both theoretical and empirical contributions.

Attention, Imagination, and Morality in Philosophy and Literature

Conference date: 29-30 October 2025 **Location**: University of Rijeka, Croatia

Deadline for submission (abstracts): 15 July 2025

We invite scholars working in ethics, aesthetics, philosophy of art, philosophy of mind, history of philosophy, moral philosophy and other philosophical areas, as well as those coming from cognitive sciences, literary studies, art criticism or art history, to join us at a conference dedicated to the exploration of the notion of attention and imagination and their relation to our moral experience. We are interested in exploring ways in which literature on the one hand, and philosophy on the other, depict attention and imagination and the role they play in our moral life, aesthetic encounters, emotional experiences, and other relevant domain of experience. Of particular interest to us is exploring how attention and imagination feature in the work of philosophical classics, ranging from Kant and Collingwood to Simone Weil and Iris Murdoch. Our plenary speakers are Katrien Schaubroeck (Antwerp), Serena Feloj (Pavia), and Silvia Caprioglio Panizza (Pardubice). We invite submissions for 30-minute presentations to be followed by 15 minutes of Q&A. Please send your title, along with a short abstract (max. 350 words), by July 15th 2025, to Iris Vidmar Jovanović (ividmar@ffri.uniri.hr). Notification of acceptance will be sent out by July 28th. There is no conference fee.



Faust and Philosophy (Aesthetica Preprint)

Deadline for submissions (abstracts / full papers): 15 June 2025 / 31 January 2026

Call for papers: https://www.mimesisjournals.com/ojs/index.php/aesthetica-preprint/call-for-papers-4

Aesthetics and Leisure (*Journal of Comparative Literature*)

Deadline for submissions (full papers): 30 June 2025 Call for papers: https://philevents.org/event/show/134098

Aesthetics and Medieval Thought (Studi di estetica)

Deadline for submissions (full papers): 1 September 2025

Call for papers: http://journals.mimesisedizioni.it/index.php/studi-di-estetica/callforpapers

Art, Imagination, and Affect (Journal of Comparative Literature)

Deadline for submissions (full papers): 30 September 2025

Call for papers: https://jcla.in/journal-of-comparative-literature-and-aesthetics/call-for-papers/

Poverty and Aesthetics (Contemporary Aesthetics)

Deadline for submissions (full papers): 1 December 2025 **Call for papers:** https://philevents.org/event/show/135326

New Perspectives on Gustatory Aesthetics (ESPES)

Deadline for submissions (full papers): 31 January 2026

Call for papers: https://tinyurl.com/38p739fh



Miscellanea

Almæsthetics Research Center (Bologna)

The Almæsthetics Research Center has been active at the Department of Philosophy of the University of Bologna since 2019. In the wake of the Bolognese phenomenological tradition, Almæsthetics intends to promote a plural conception of aesthetics meant as a knowledge concerning human reality, understood in its various forms and in the light of contemporary cultural phenomena. The purpose of the center is to promote and disseminate research in the field of aesthetics through the organization of national and international events, and the production of scientific publications.

One of the tasks of the center is also to make visible the research of young scholars who wish to investigate individual topics according to the plural approach that characterizes almæsthetics. Last but not least, the centers offers an internship program open to BA, MA, and PhD students.

Website: https://centri.unibo.it/almaesthetics/it

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This issue was edited by Tereza Hadravová.

The contributors include Adam Andrzejewski, Pauline von Bornsdorff, Jacopo Frascaroli, Tonino Griffero, Tereza Hadravová, Gioia Laura Iannilli, Iris Vidmar Jovanović, Onerva Kiianlinna, Luca Marchetti, Vítor Moura, Regina-Nino Mion, Juliane Rebentisch, Elena Tavani.