

The European Society for Aesthetics

Newsletter (Issue 1, Vol. 1, May 2020)

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Addresses

Francisca Pérez Carreño (President of the European Society for Aesthetics)

Dear members and friends of the European Society for Aesthetics,

I hope that the covid-19 pandemic is not affecting you and your beloved ones severely. The first newsletter that you are receiving from us comes in difficult times in Europe and worldwide due to the pandemic caused by this new coronavirus. I am writing to you from home and in the situation of social distancing and lockdown in which many of us are these days. Since 2008 colleagues from Europe and friends from other places have been gathering in the ESA Annual Conference, which has given us the opportunity of presenting and discussing our ideas in the field of aesthetics and theory of art. We are now a community of scholars that expect to meet and listen to each other each year. Unfortunately, like many other events that were planned for 2020, this year's conference in Tallinn needed to be postponed. We expect that this newsletter serves to keep us in touch while we wait for the celebration of the conference in Tallinn 2021.

The European Society for Aesthetics was founded 2008 in Fribourg. I must recall here the decisive impulse of Fabian Dorsch, who enthusiastically joined academics from several parts of the continent to create a European Society for the promotion of philosophical aesthetics and theory of art. The first president was Rob Hopkins, and scholars from nine countries took part in the first executive committee. The conference in Maribor 2018 celebrated the tenth anniversary of the society. From the beginning, those of us who were initiators of the society were surprised by the response given to the first calls and the necessity of organizing larger congresses, always with the firm purpose of maintaining a high-quality standard as much as a friendly atmosphere. The participation from philosophers and scholars coming from many European countries as well as other parts of the world, together with the commitment of the different organizers and the willingness of so many to collaborate with the society, made celebration of the annual conference and the publication of the proceedings possible from the very beginning.

The main objective of the European Society for Aesthetics is to promote aesthetics in all its extent and diversity, bringing together scholars from different traditions, working with various approaches, and focussing on diverse issues. It can be said today that this aspiration has been reasonably fulfilled so far. For more than a decade, ESA has played a significant role in the advance of aesthetics in the continent, representing geographical and academic diversity and creating space for discussion and cooperation. ESA has also contributed to the dissemination of quality research, fostering scientific encounters through our conferences, supporting young scholars with the Fabian Dorsch Essay Prize, and promoting high-quality publications in collaboration with *Estetika. The European Journal of Aesthetics*.

The ESA will continue promoting the study of aesthetics, encouraging young scholars and facilitating the communication among European researchers. Today the society is well established and ready to undertake new projects. We hope that the newsletter will contribute to the diffusion of activities and events taking place, the interchange of perspectives on the state of the discipline and the problems of our time, and the launching of initiatives that could be of interest to all of us. In this sense, your proposals will be very welcome.

I believe that in the difficult circumstances we are going through, art and beauty are precious; that art serves to understand us through the understanding of others and reality through fiction, to perceive the overlooked and to appreciate what is meaningful in life, and that beauty in all its forms is the loveliest. The European Society for Aesthetics aims to provide an open and inspiring space for discussion, and support to all those who work for the philosophical investigation of both art and beauty. I hope we can continue collaborating in this fascinating project.

Stay safe. With very best wishes,

Francisca Pérez Carreño (President of the ESA)

Iris Vidmar Jovanović (Secretary of the European Society for Aesthetics)

Dear members of the European Society for Aesthetics, dear friends and colleagues,

I am very happy that I can greet you all in the ESA's first ever newsletter. We have been planning it for some time, and though unfortunately it comes in times of great concern and disturbance, we hope that it will give us all a sense of togetherness and connection. Our hope is that by launching the ESA Newsletter, we can give our members a platform for sharing news and ideas, and for promoting their work. Thus, we invite you to submit all that you want to share with others in terms of philosophical aesthetics and philosophy of art, primarily regarding the research activities, conference announcements, publications, art-related events, etc. The second issue of the newsletter is planned to be published in September (you can find more information regarding submitting at the end of this issue).

I am sure that we all are upset by the cancellation of so many conferences that were planned all over Europe, and beyond, in spring and summer. Here in ESA, we are in particular sorry for having to postpone our annual conference, and I hereby want to express our gratitude to the Estonian Academy of Arts that were to be our host this year. We decided however to meet in Tallinn next year, and we hope that you will join us. We will keep you informed in months that follow on the new Call for abstracts and other relevant details.

With respect to this year's conference, we received 140 submissions. After a long and challenging process of evaluation, we accepted a total of 85 of them, so as to give enough time to each participant to present and discuss his or her work. Each abstract was evaluated by two members of the Committee, and in case of disagreement, by a third one. The program we prepared was diverse, encompassing numerous issues in aesthetics and philosophy of art across the analytic-continental tradition, spanning different arts and including philosophical classics. Our thanks go to everyone who submitted their abstract and were willing to support our work. In particular we are grateful to our keynote speakers, David Davies, Bence Nanay and Virve Sarapik for having accepted our invitation.

Regardless of the fact that we cannot meet and discuss our work, we have decided to go ahead and publish the 2020 Proceedings. Please follow our news on <http://www.eurosa.org/> for details regarding submission, or see the Call for papers published in the ESA News section of this Newsletter. We have also decided to proceed with our annual Fabian Dorsch ESA Essay and we are currently evaluating the seven papers submitted on our invitation. We will inform you about the winner in our next Newsletter in late September.

The Tallinn meeting was supposed to give us a chance to meet with our members and discuss our work. As we cannot do this, we invite you to share your thoughts and suggestions regarding the Society on our email (secretary@eurosa.org). With respect to the ESA executive committee, there have been few changes. For the time being, Iris Vidmar Jovanović will be serving as the secretary for the Committee, stepping into Karen Simecek's shoes. On the behalf of the Committee, I would like to

thank Karen for the amazing and inspiring work she did for the Society over the years. Her ideas have had a lasting impact on us, as have her generosity and dedication to promoting valuable scientific research and to giving opportunities to young scholars to establish themselves within the field. I am also grateful to Connell Vaughan, who has just started his second term as a member of the ESA executive committee. He will continue to work as the main editor of the ESA Proceedings, together with the new co-editor, Vitor Moura.

Finally, let me bring to your attention the second round of the ESA logo competition. Even though we received some great ideas when we originally issued this call, we did not find a logo that we thought was suitable. We are grateful to all those who submitted their work to us. Hereby, we invite all designers, artists and visual identity experts to consider submitting their proposals for the Society's logo. Details are available in the ESA News section below and on our website.

As we all wait and hope for this pandemic nightmare to be over and for our lives to go back to normal, I hope you are safe and sound with your loved ones. In months ahead, I hope you can be consoled and empowered by the aesthetic wonders of our world and the intellectual beauties of our profession. There are great conferences ahead, and I look forward to meeting you all on these occasions!

Kindly,

Iris Vidmar Jovanović (Secretary of the ESA)

Interview

An Interview with Irene Martínez Marín, a 2019 Fabian Dorsch Essay Prize Winner

Irene Martínez Marín is a Ph.D. candidate in Aesthetics at the Philosophy Department at Uppsala where she is completing a dissertation on the relationship between emotions, reasons, and value within our aesthetic judgements, under the supervision of Elisabeth Schellekens Dammann. At the annual European Society for Aesthetics conference in Warsaw in June 2019, Irene was awarded Fabian Dorsch ESA Essay Prize for her essay "Non-Standard Emotions and Aesthetic Understanding". The interview took place at Irene's office at Uppsala University at the beginning of winter in 2019, on the day of the first snowfall in Sweden that year. The interview was conducted by Tereza Hadravová.

How did you come to be interested in aesthetics during your studies?

The first time I encountered aesthetics as a discipline was when I was studying at the University of Murcia where I did my undergraduate studies. At the Philosophy Department, there is a strong Aesthetics section. I did an aesthetics course during my first year and I was interested ever since. I then started participating in the Aesthetics section events, attending their reading groups and became more and more involved. I know that this was the way I wanted to go although I was also very interested in epistemic and philosophy of mind questions. It's great that I can now combine these fields while writing my Ph.D. thesis.

What was the first topic in aesthetics that you wrote about as a student? Do you remember?

I think that the first serious thing that I wrote was my Master's thesis. I did a Master's in History of Contemporary Art and Visual Culture at the Autonomous University of Madrid. I focused on how to understand the relation between aesthetic, moral, and cognitive value. I defended a moderate autonomism view (right now, I am not sure if I would still support it). I applied the discussion to the context of television series, looking at morally controversial works, the ones with a strong anti-hero character, such as the one you find in *Mad Men* or *Breaking Bad*. I defended a view that those works should not be condemned because of their apparent immorality arguing that their aesthetic and cognitive value is in a way unaffected by their ethical demerits.

That's interesting because the discussion on moral value in arts is usually concerned with a relation of moral and aesthetic values. How did cognitive value fit into picture?

I was reading texts in film theory about the anti-hero figure. It was argued that a cognitive value of these shows consists in the fact that you are presented with subjects that are located in "grey areas". What you gain from these shows cognitively is psychological and moral complexity that you might not get from shows where everything is black and white. These shows are thus not only aesthetically valuable but also cognitively valuable: there is something to learn from them. We do like "bad" characters, such as Tony Soprano, not only because we are enjoying how bad they are but we are drawn to them also for their humanity. You do not admire them but you can understand them. It is the 'human' side of Tony that makes us align with him. There is a higher cognitive understanding of the characters' situation than it was the case on television before, and I think that is what was praiseworthy about these shows. I didn't think they were good precisely because they conveyed unethical attitudes, as the immoralist defends, but in spite of it.

That leads me to think about your winning essay. In the paper, you argue that the cognitive aspect is intertwined with the aesthetic aspect - you do not separate them. Can you say a few words about that?

I situate myself in a cognitivist picture about aesthetic value and I subscribe to the idea that aesthetic appreciation is a rational activity: it involves a kind of reason-giving process. However, I do not think that aesthetic judgements are exactly the same as theoretical judgements. I believe that what makes them different is something related to their sensible character. The question then is: What is the role of feeling in aesthetic reasoning?

In the paper, I argue that we can preserve affect in a cognitivist picture by trying to discover what the function of affect is - and I give it an epistemic function. I think that many people would agree that at the level of aesthetic perception, affect has played a relevant role, there is a lot of research done on how affect can guide perception and help us to see things in a different light, signalling important features of an artwork, for example. But not so much has been said about the role that affect plays in the

process of giving reasons to support our judgements. We usually think that this would fall into some sort of sentimentalism.

My view is that certain emotional responses are important for aesthetic justification precisely because they help us to give explanations of value. They can do this by giving one a mode of 'intellectual attention': they provide us with self-conscious awareness about our own mental states. They situate the appreciator in a position where she is better to give this kind of explanation. So emotions do not only play the role of guiding you toward the important features but also of making sense and communicating those features.

When you talk about emotions or affects, you do not mean a garden-variety emotions, most notably those of fear and pity, that philosophers have focused on when speaking about emotions - or affects - in the arts, is that right?

When we think about the role of emotions in evaluative thought, not only in aesthetics but also in meta-ethics, people have always been using the same category of emotions, usually the basic emotions category, i.e. the five evolutionary backed-up, universal emotions of disgust, anger, joy, fear, and sadness. But I think that those emotions are not going to be helpful in our aesthetic value judgements. We cannot extrapolate an automatic response based on the fear of a dog to the process of appreciating an artwork - mainly because of the complexity of the situation. There is so much active understanding involved in the second case. That is why I situate intellectual emotions as the right ones to think about aesthetic judgements.

I am not saying that fear and pity and other emotions that we have been focusing on in aesthetics are not relevant, at least with some works of art. But I do not think that the structure of 'aesthetic' fear, for example, is going to be the same as the one we experience in our everyday life. It is, in a way, a refined fear. And we do need more refined tools to understand it. It is a different kind of emotional situation.

In the paper, you speak about curiosity and other intellectual emotions. Do the refined versions of fictional emotions play the same role in the evaluative judgement as the intellectual emotions?

I think they can. It depends on the artwork. It is more difficult for artworks to elicit epistemic curiosity than it is to make us feel pity or admiration. I still think that the role is going to be the same: not just of signalling what is of relevance or making us feel some sort of specific feeling, but they are invitations to decipher and further understand the work.

Standardly, people understand emotions in evaluation just as an element that gives us direct access to certain evaluative properties (in a way similar to perception). In my view, feelings do not work in this way. A work of art does not have a certain aesthetic character because it makes one feel a certain way. Emotions, even when appropriate, they do not offer that kind of support. My point is that there is an overlooked class of emotions that can play a significant epistemic role in appreciative contexts. As I explain in the paper, intellectual emotions are relevant for appreciation, not because they offer direct access to the value of the work, but because they work as mediators between our perceptual experiences and our rationalizations of value.

The ESA News

The Twelfth ESA Conference Postponed

Due to a coronavirus pandemic, the twelfth European Society for Aesthetics annual conference, which was supposed to take place in June 2020 in Tallinn, was re-scheduled for the next year. The Executive Committee will open a new call for abstracts in the autumn (with a closing date in January 2021). You are welcome to resubmit the same abstract again or submit something entirely new. We will issue clearer guidance about resubmission in the autumn to help make this as smooth a process as possible being both fair to those who had their abstract already accepted as well as those who were intending to come to ESA 2021 before this issue arose.

The ESA Proceedings 2020 to Be Published

To those whose papers have been accepted for the 2020 ESA conference:

Despite the 2020 conference cancellation, we hope you would consider contributing your full paper to this year's [proceedings](#). Please note that this does not prevent you from publishing your paper elsewhere, and that you will retain all rights to your paper. It does however make the paper ineligible for submission to the conference planned for Tallinn in June 2021. There will be a new call for abstracts in the autumn.

The deadline of submission to the proceedings is the 1st November 2020. We aim to publish in January 2021. Papers will be subject to an internal review process.

Please make sure that your paper is submitted in .docx format and conforms to all the style requirements listed on the webpage ('[Submission Guidelines](#)' on the ESA website). We would greatly appreciate it if you could make sure your papers are adjusted according to the style requirements.

Apart from changes to the layout, the paper will be published in the state in which you send it to us. So please make sure that you send us the final version of your paper.

We ask that you limit your paper to a maximum of 5,000 words. Please send your submissions and all your questions to Vitor Moura and Connell Vaughan (editors): proceedings@eurosa.org.

The proceedings are freely accessible, allow for standard citation, possess an ISSN number, and are indexed by EBSCO, the Electronic Journals Database and Google Scholar.

The ESA Logo Competition Reopened

The call for the ESA logo, originally posted in January 2020 with a deadline in March 2020, has been reopened after the committee did not agree on the winner. The committee kindly asks the ESA members to share (or participate in) the following call:

The European Society for Aesthetics is inviting graphic designers, product designers, artists, and everyone with original and creative ideas regarding visual identity to submit their proposals for the Society's logo competition.

Founded in 2008, the European Society for Aesthetics is one of the main research and communication platforms for people interested in aesthetics and philosophy of art, with a special focus on aesthetics in Europe. The ESA promotes research and teaching in aesthetics and philosophy of art, and in particular encourages exchange between those pursuing these activities in different parts of Europe and further afield. It does so in the diverse traditions that European aesthetics involves. Core considerations in aesthetics are the nature of beauty, judgement, taste, art and art-related practices, etc. The ESA distributes information about the activities of national and regional societies for aesthetics in Europe. It organises a major international conference each year in a different European university for the discussion of topics in aesthetics. It publishes high quality research in aesthetics and philosophy of art done by European researchers. Official web site of the Society available at

<http://www.eurosa.org/news/>

To mark its first decade, the ESA intends to present a clearer identity with a recognisable logo. The target audience are primarily academics. Accordingly, the Society is seeking a logo that communicates openness, clarity and diversity.

In terms of copyright; the ESA would own rights to use the logo in all material (online, leaflets, letterheads, etc). Deadline: August 31st 2020. Submissions to be emailed to secretary@eurosa.org

The selected logo will be awarded a one off payment of €500.00. All decisions are final.

Online Events

Online Book Launch: *Beholding* by Ken Wilder

Friday, May 15th, 2020, 18:00-19:30, [online](#)

On the occasion of publishing Ken Wilder's *Beholding: Situated Art and the Aesthetics of Reception* at Bloomsbury, there is an online book launch event. Please click the link below to join the webinar (no registration necessary):

<https://us02web.zoom.us/j/88690992469?pwd=Q1FvTkswZHV5Ym5MekdWUUNSWW5ydz09>

Password: 862666

The 45 minute reading will be loaded onto Vimeo after the event if you cannot make it.

Digital revolution and cultural memory (discussion)

Sunday, June 7th, 2020, Première 5.30 pm, Poetry Festival Berlin, [online](#)

An online discussion with Aleida Assmann and Mercedes Bunz. Moderation: Asmus Trautsch.

www.haus-fuer-poesie.org

Recently Published and Forthcoming Books

Aesthetic Philosophy of Experience by Dorte Jørgensen

Aarhus University Press (forthcoming in September 2020)

In September 2020, Aarhus University Press releases two new monographs by the Danish philosopher, theologian, and historian of ideas [Dorte Jørgensen](#). The books represent the first comprehensive presentation in English of her philosophy of experience.

Poetic Inclinations – Ethics, History, Philosophy: Philosophy originates in wonder that generates aesthetic thinking. Can this thinking foster human well-being and develop our notions of history, hospitality, freedom, and the good life? The book presents the formative nature of aesthetic thinking and attests its relevance in many disciplines and a broad spectrum of society, e.g., border studies, education policy, and social work.

Imaginative Moods – Aesthetics, Religion, Philosophy: What do human experiences of transcendence mean? Would investigating their mind-opening and world-transformative nature improve contemporary philosophy and theology? The book shows the importance of experiences traditionally categorized as religious or aesthetic for our understanding of, e.g., art, faith, prayer, presence, beauty, sensitivity, imagination, susceptibility, and divinity.

Arts of Address: Being Alive to Language and the World by Monique Roelofs

Columbia University Press (January 2020)

Modes of address are forms of signification that we direct at living beings, things, and places, and they at us and at each other. Seeing is a form of address. So are speaking, singing, and painting. Initiating or responding to such calls, we participate in encounters with the world.

In readings of writers and artists ranging from Julio Cortázar to Jamaica Kincaid and from Martha Rosler to Pope.L, Roelofs demonstrates the centrality of address to freedom and a critical political aesthetics. Hume, Kant, and Foucault enter into conversation with Frantz Fanon and Gloria Anzaldúa. Drawing on a wide array of artistic and theoretical sources and challenging disciplinary boundaries, the book illuminates the address's significance to cultural existence and to our reflexive aesthetic engagement in it.

Beholding: Situated Art and the Aesthetics of Reception by Ken Wilder

Bloomsbury (forthcoming on May 15, 2020)

Beholding considers the spatially situated encounter between artwork and spectator. It argues that artworks created for specific places or conditions structure a reciprocal encounter, which is completed by the presence of a beholder. These are works which demand the 'beholder's share', but not, as Ernst Gombrich famously claimed, to sustain an illusion. Rather, *Beholding* reconfigures Gombrich's notion of the beholder's share as a set of 'licensed' imaginative and cognitive projections.

Each chapter frames a particular work of art from the remit of a complementary theoretical text. The book establishes a transhistorical notion of the spatially situated encounter, and considers the role of the architectural host in bringing the beholder's orientation into play. The book engages a diverse range of practices: from Renaissance painting and group portraiture to intermedia practices of installation and performance art. Written within the broad remit of reception aesthetics, the book proposes a phenomenological theory of beholding, argued through an in-depth examination of artworks and their spatial contexts, selected for their explanatory potential. These various encounters allocate different constitutive roles to the beholder, bringing not only spatial and temporal orientation into play, but also a repertoire of anticipated ideas and beliefs.

THE AUTHOR'S NOTE: If anyone is interested, I have some flyers which give a 35% discount, which I can send if people contact me directly on: kwilder56@gmail.com

Epistémologie et Esthétique de l'espace chez Gaston Bachelard by Aurosa Alison

Mimesis, Milan (2019)

<http://www.editionsmimesis.fr/catalogue/epistemologie-et-esthetique-de-lespace-chez-gaston-bachelard/>

Estética, Crítica e Curadoria edited by Eduarda Neves, Nuno Crespo, and Vitor Moura
CEHUM (2020)

Proceedings to the VIIth Mediterranean Aesthetics Conference. In English, Portuguese, and Spanish.
In paper and online at <http://cehum.ilch.uminho.pt/other>.

Exploring the Phenomenology of Installation Art edited by Christine Vial Kayser, Sylvie
Coëllier

Vernon Press (forthcoming in Autumn 2020)

This publication will explore the phenomenology of the experience produced by installation art. This art form is understood as a structure connecting a mobile observer and a prescriptive environment. The texts aim to highlight the phenomenological, kinesthetic, cognitive and dialogic mechanisms that govern these experiences, through several artistic devices (indoor and outdoor visual arts, video art and music) in the West as in Asia. In particular, they try to analyze: the symbolic representations of the self, induced by the space of the installation; the difficulties, challenges and creative processes of building such aesthetic devices; and whether they can facilitate the emergence of an embodied knowledge of the relationship between self and world.

Narrative Art, Knowledge and Ethics edited by Iris Vidmar Jovanović

The Faculty of Humanities and Social Sciences Rijeka (2019)

<http://izdavastvo.ffri.hr/iris-vidmar-jovanovic-narrative-art-knowledge-and-ethics/>

The essays gathered here are held together by the jointly shared intuitions: works of narrative art provide not only aesthetic delight, but opportunities for learning, advancement of cognitive skills and refinement of moral sensibility. They also stand united in recognizing deep connections that obtain

between narrative art, our reality and experience, connections which quite often give narrative artworks a dimension of social significance and engagement. Another shared thread is the experience of turning to art for its capacity to give us means – cognitive, emotional, ethical – to make sense of our experience, ourselves and other people. Thus, taken together, the essays present a defence of the view that the arts should be awarded an important place among our cultural and educational values. Against such shared common ground, each essay develops a unique line of inquiry into a more narrowly defined area. Contributors include James O. Young, Ana Maskalan, David Collins, Britt Harrison, James Hamilton and Iris Vidmar Jovanović.

The Palgrave Handbook of the Philosophy of Film and Motion Pictures edited by Noël Carroll, Laura Teresa Di Summa-Knoop and Shawn Loht

Palgrave Macmillan (December, 2019)

This handbook brings together essays in the philosophy of film and motion pictures from authorities across the spectrum. It boasts contributions from philosophers and film theorists alike, with many essays employing pluralist approaches to this interdisciplinary subject. Core areas treated include film ontology, film structure, psychology, authorship, narrative, and viewer emotion. Emerging areas of interest, including virtual reality, video games, and nonfictional and autobiographical film also have dedicated chapters. Other areas of focus include the film medium's intersection with contemporary social issues, film's kinship to other art forms, and the influence of historically seminal schools of thought in the philosophy of film. Of emphasis in many of the essays is the relationship and overlap of analytic and continental perspectives in this subject.

Paths from the Philosophy of Art to Everyday Aesthetics edited by Oiva Kuisma, Sanna Lehtinen, and Harri Mäcklin

Finnish Society for Aesthetics (2019)

During the past few decades, everyday aesthetics has established itself as a new branch of philosophical aesthetics alongside the more traditional philosophy of art. *The Paths from Philosophy of Art to Everyday Aesthetics* explores the intimate relations between these two branches of contemporary aesthetics. The essays collected in this volume discuss a wide range of topics from aesthetic intimacy to the nature of modernity and the essence of everydayness, which play important roles both in the philosophy of art and everyday aesthetics. With these essays, the writers and editors of this volume wish to commemorate professor Arto Haapala on his 60th birthday. The book is available online at <http://hdl.handle.net/10138/302115>.

The Philosophy of Susanne Langer. Embodied Meaning in Logic, Art and Feeling by Adrienne Dengerink Chaplin

Bloomsbury (2020)

This book is a presentation of the philosophy of Susanne K. Langer (1895 - 1985) against the background of major advances in twentieth-century European and American thought. To illuminate the evolution and shape of Langer's thought, this book focuses on her four most formative sources:

her mentors Henry Sheffer and Alfred N. Whitehead, and the philosophers Ernst Cassirer and Ludwig Wittgenstein. The book argues that, apart from a knowledge of these sources and their European roots, interpreters cannot adequately understand the radicality and intellectual breadth of her achievements, nor can they fully recognize her abiding relevance.

Process and Aesthetics by Ondřej Dadejík, Martin Kaplický, Miloš Ševčík and Vlastimil Zuska

Karolinum (forthcoming in 2020)

This book outlines and develops the implied aesthetics in Alfred North Whitehead's process philosophy. Although Whitehead did not publish a book or even an article strictly on aesthetics, in his philosophical writings he mentions several times that aesthetic experience is the key to his metaphysics and philosophy of education. His aesthetics thoughts are thus scattered throughout his whole philosophy. The main aim of the book is to systematize the different Whitehead's comments on aesthetic experience, beauty and fine art and to make his implied aesthetics explicit. It is argued that the three notions are especially important for Whiteheadian aesthetics – creativity, process of harmonisation and rhythm. The Whiteheadian meaning of these concepts is explicated and it is shown how they can connect the limited field of aesthetics with general metaphysical ideas.

The Routledge Handbook of Philosophy and Improvisation edited by Alessandro Bertinetto and Marcello Ruta

Routledge (forthcoming in 2021)

The Handbook, originally based on a conference held in Bern in 2017, became an ambitious and exciting interdisciplinary project. The Table of Contents including contributors from different continents, among whom many leading figures of the respective disciplines are to be found, is split into four sections: First, the notion of improvisation is analyzed in relation to theoretical questions arising in the domain of philosophy of art. Second, actual improvisational musical practices are investigated. Third, actual improvisational practices in non-musical artistic domains (visual arts, dramatic arts) are investigated. And fourth, the notion of improvisation is analyzed in relation with other relevant notions of the philosophical domain.

Der Umschlag von allem in nichts. Theorie tragischer Erfahrung by Asmus Trautsch
(Transforming All into Nothing: A Theory of Tragic Experience)
De Gruyter (Deutsche Zeitschrift für Philosophie. Sonderbände, Bd. 43). Boston/Berlin 2020.

Journals

Estetika: The European Journal of Aesthetics (1/2020)

Estetika: The European Journal of Aesthetics has published a first 2020 issue in April. A special issue on Wittgenstein's aesthetics includes invited contributions by Joachim Schulte and Severin Schroeder and research articles by Eran Guter, Vojtěch Kolman, and Andreas Vrahimis. In addition, the issue features Oskari Kuusela's review of Beth Savickey's *Wittgenstein's Investigations: Awakening the Imagination*. The issue also includes Saul Fisher's critical note to Peter Lamarque's and Nigel Walter's article 'The Application of Narrative to the Conservation of Historic Buildings', published in *Estetika* 1/2019, and Lamarque's and Walter's responses to Fisher.

The first 2020 issue of *Estetika* is published by Helsinki University Press, the journal's new publisher, in collaboration with the Faculty of Arts at Charles University in Prague. Helsinki University Press is a university publisher that is committed to the ideals of open science and making publicly funded research available to all. The journal has moved to a new website (estetikajournal.org) and made all the contents since 2008 freely accessible. Also the name of the journal has been slightly modified to *Estetika: The European Journal of Aesthetics*.

We are pleased to continue to develop *Estetika* as an open access journal of the highest academic standard. The journal will continue to use triple blind peer review (adopted already in 2012). *Estetika* publishes research articles that engage with the diverse and rich traditions of aesthetics in Europe and beyond. The editors welcome submissions that aim at bridging gulfs between different traditions and approaches in aesthetics, most importantly between the so-called analytic and continental traditions but also between the systematic and more historical approaches. *Estetika* is open for contributions all the year round.

Call for Papers

Journals

Croatian Journal of Philosophy: A Special Issue on the Philosophy of Art and Aesthetics

Deadline for submission (full papers): 1st August 2020

Croatian Journal of Philosophy kindly invites you to submit your paper to the special issue of the journal dedicated to philosophy of art and aesthetics. We invite scholars working in aesthetics, philosophy of art and other philosophical areas to explore contemporary philosophical theories of all forms of art and art-related practices, as well as issues related to aesthetics. We welcome proposals spanning the full range of issues in analytic philosophy of art, including theoretical and practical philosophy as well as cognitive, empirical, neuro-scientific and meta approaches. We are open to

papers dealing with the points of contact between art and aesthetics and other philosophical areas and we are further interested in the relation of contemporary theories to the tradition of philosophical aesthetics, ranging from the classics such as Plato and Aristotle or Hume and Kant, to more recent scholars.

All the papers will undergo a double blind review process. The word limit per paper is 8000 words and the papers should be in English. Any questions and the submissions should be sent to Iris Vidmar Jovanović (ividmar@ffri.hr).

Croatian Journal of Philosophy (since 2001) is indexed in: Arts & Humanities Citation Index, Web of Science, ERIH PLUS, The Philosopher's Index, PhilPapers and Scopus. Info on the Journal, including guidelines for authors, are available at <https://hrcak.srce.hr/cjp?lang=en>.

Popular Inquiry: A Special Issue Devoted to Cars

Deadline for submission (full papers): 15th July 2020

A part of many people's everyday routines, traveling in cars offers an immersive aesthetic experience as well as a transformative one. Yet discussion of its impact on and role in our lives is relegated to television advertisements or programs, films and magazines for tuning or modifying cars that tend not to critically analyze the meaning and significance of this aesthetic relationship. We welcome articles from many fields, including but not exclusive to: creative practice and artistic research, philosophy, sociology, cultural studies, human geography, science and technology studies. More information: <https://www.popularinquiry.com/cfps-and-news>

Popular Inquiry: The Journal of the Aesthetics of Kitsch, Camp and Mass Culture is a double blind peer-reviewed open-access online journal dedicated to the study of the philosophical aesthetics of popular culture. Editors in Chief are Max Rynnänen (Aalto University) and Jozef Kovalčík (Slovak Arts Council).

Studi di estetica: A Special Issue on Aesthetic Mistakes

Deadline for submission (full papers): 31st January 2021

The guest editors Alessandro Bertinetto and Adam Andrzejewski warmly invite philosophers, art theorists, art historians, and human scientists to submit articles to a special issue of *Studi di estetica* devoted to the topic of mistakes, failures, deviations, errors in the artistic and aesthetic experience. Submissions may address these and related questions: How (and which kind of) mistakes affect artistic research? Is an artistic mistake always a deficiency and what is the metaphysics of mistakes? May an artistic mistake be intended? Which is the link between failure and success in the artistic realm? Which is the role of mistakes for aesthetic and artistic normativity? Is there a taxonomy of mistakes according to differences in artistic practices? What does it mean to make aesthetic mistakes in everyday practices?

Can we take pleasure from artistic mistakes? What kind of pleasure is it and how does it differ from the pleasure of flawless artworks? Is it possible to conceive of mistakes as aesthetic concepts? What is the relevance of cognitive mistakes (historical, scientific, geographical and the like) in aesthetic appreciation of artworks? How forgeries can be aesthetically and artistically successful? Is improvisation per se mistaken or imperfect? What is the link between failures and humour and how could failures be used as means for popular artworks or jokes?

The languages admitted are Italian, English, German, and French. The articles should include an abstract (up to 150 words) and three keywords, both in English. The articles, which should be anonymous, should be sent to Alessandro Bertinetto (alessandro.bertinetto@unito.it), by January 31, 2021 together with a further document containing the author's information.

Studies in Visual Arts and Communication – an international journal

Deadline for submission (abstracts): 15th August 2020

Studies in Visual Arts and Communication is issuing a call for papers, focused on the art theory and / or visual communication. Research published by the Journal encompasses (but are not limited to) topics from the fields of aesthetic theory, visual arts theory, art criticism, art history, curatorial studies and practices, visual studies, artistic research, critical theory, visual arts and science, arts related communication studies, communication theory, media theory.

For the December 2020 issue, an abstract (200-300 words and 5-10 keywords, author affiliation, research interests) or / and full-text paper could be submitted to journal.on.arts@gmail.com. After acceptance notification, full text (4000 – 6000 words) submission deadline is set for October 1st 2020. More info about the journal and editorial policy: <https://journalonarts.org>.

Studies in Visual Arts and Communication – an international journal is a bi-annual peer-reviewed academic journal published by George Enescu National University of Arts (Iași, Romania), indexed in: ERIH PLUS, CEEOL and DOAJ.

Events

Art, Aesthetics, and the Philosophy of Everyday Life (Presov, SK)

12th-13th November 2020 Presov, SK
suradniceestetiky.weebly.com

Deadline for submission (abstracts): 30th June 2020

The Society for Aesthetics in Slovakia welcomes submissions to the conference *Art, Aesthetics, and the Philosophy of Everyday Life*, to be held on 12-13th November 2020 in Presov (SK).

Everyday aesthetics is nowadays gaining momentum in contemporary scientific discourse. Much, however, remains to be done to further rationalize and systematize the field. The aim of this scientific event is to offer a shared platform of discussion to scholars interested in the topic.

Submissions are invited in all areas related to the aesthetics and philosophy of everyday life. Possible topics include, but are not limited to environmental aesthetics, art and everyday aesthetics, philosophy of everyday life. Abstracts may not exceed 350 words and must be prepared for anonymous review. Submissions should be sent by 30th June 2020, to coordinates@ff.unipo.sk.

Art and Affect in the Predictive Mind (University of York, UK)

24th-25th September 2020 at the Department of Philosophy, University of York, UK
<https://sites.google.com/view/artandaffectinpp>

Deadline for submission (abstracts): 24th May 2020

We are delighted to invite contributions for ‘Art and Affect in the Predictive Mind’, a two-day international and interdisciplinary conference that will be held at the University of York, UK, on 24th and 25th September 2020. The conference will bring together philosophers, art historians and cognitive scientists for the first systematic exploration of the rich interactions between predictive processing and aesthetic experience. The complete Call for Abstracts and all the information about the event can be found [here](#).

An International Philosophical Congress 2020 - Roman Ingarden (Krakow, PL)

22nd–27th September 2020 at the Jagiellonian University in Kraków, Poland
<https://ingarden2020.confer.uj.edu.pl>

Deadline for submissions (abstracts): June 1st 2020

The fiftieth anniversary of the death of the eminent Polish philosopher and humanist Roman Ingarden in 2020 is an occasion to launch an international academic debate on current trends in contemporary philosophy. The main aim of the organizers is therefore to furnish an international group of researchers with a convenient space for a free and creative exchange of thoughts, ideas, and views. We invite researchers interested in contemporary philosophy, cognitive science and gender/queer studies.

Please submit abstracts of 350 words in English by 1 June 2020. It should be prepared for a blind review, while a separate document should include a cover letter. The speakers accepted for congress will be notified no later than 1 July 2020. Each accepted presentation should be designed to fit within a 25-minute time slot. Please submit at ingarden.confer@uj.edu.pl.

Miscellaneous

Project Presentation: Popularization of science

The project is a part of a dissertation of Karolína Charvátová being done at the Department of Philosophy, University of West Bohemia (Czech Rep.) and supervised by Martina Kastnerová.

The aim of the project is to popularize philosophy as a platform of science in the form of a workshop realized with pupils. In our creative work with children, we aim to make the basic areas of philosophical research available to young listeners to incite them to think critically and abstractly in context and to research analytically. Therefore, the primary output skill and the main aim of popularizing philosophy at all would be to cultivate the ability of critical thinking and access to information, and the ability of textual literacy. The project will also discuss the potential impact of regular philosophizing with children on their future education and life. The output of the project will be besides others a fiction publication “Philosophical Fairy Tales”.

Research Presentation: Micaela Latini

Since June 2018, I have been teaching as Associate Professor of Aesthetics at University of Insubria (Como/Varese), Italy. I have published a monographic study on Ernst Bloch (*Il possibile e il marginale*, 2005), and, more recently, two books on Thomas Bernhard (*La pagina bianca*, 2010, and *Il museo degli errori*, 2011): both have been conflated and edited in a German translation, with the title *Die Korrektur des Lebens* (*The Correction of Life*, 2017); and a book on Günther Anders, *Un'estetica dell'esagerazione* (*An Aesthetics of Overstatement*), 2018. I have worked as editor on the Italian translation of J. Ritter, E. Bloch, J.M.R. Lenz, J.G. Herder. Recently, I have edited, with C. Barbero, a special issue of the *Rivista di Estetica* (2019) devoted to “Philosophy and Literature”, and a special issue of the review *Estetica. Studi e ricerche* (2019), devoted to “Aesthetics and Animality”. Currently, I am working on a new, updated edition, of my book on Günther Anders, and I am editing (with Lorella Bosco) a book dedicated to the animals' figures in German-speaking culture. I have written about 150 articles (in Italian, English, French, and German).

Contributors

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Next issue of the ESA Newsletter

Deadline for contributions to the next issue of the ESA Newsletter: 15th August 2020.

We kindly invite you to submit a short news announcement to a second issue of the ESA newsletter. The deadline for submission is on August 15th 2020. 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 others.

Expected publication date is on September 15, 2020.