



The Contents

The Contents	1	The London Aesthetic Forum	11
Addresses		The ASA Meetings	11
Pauline von Bonsdorff, ESA President	2		
Regina-Nino Mion, ESA Secretary	3		
The ESA News		Call for Papers	
The Upcoming ESA Conference	4		
Call for Abstracts	5	Conferences	
Fabian Dorsch ESA Essay Prize Announced	5	Big Mistake! (Milan)	12
Committee Members Elections	6	Philosophy of Poetry (Genova)	12
An Interview		Ethics and Aesthetics of AI (Venice)	12
Beatriz de Almeida Rodrigues	6	AI in Music (Strasbourg)	13
Recent Publications		Eduard Hanslick (Vienna)	13
Journals		Journals	
<i>Estetika</i> (2/2024)	8	Hybrid Landscapes (<i>Polish Journal of Aesthetics</i>)	14
Books		De-Bordering Aesthetics (<i>Journal of Comparative Literature and Aesthetics</i>)	14
Emmanuel Alloa: <i>The Share of Perspective</i>	8	<i>Estetika</i>	14
Lisa Giombini and Zoltán Somhegyi (eds.): <i>The Routledge Companion to the Philosophy of Architectural Reconstruction</i>	9	The Beauty of Storytelling (<i>Polish Journal of Aesthetics</i>)	15
Marguerite La Caze: <i>Film and Everyday Resistance</i>	9	A Festschrift for Peter Lamarque (<i>Journal of Comparative Literature and Aesthetics</i>)	15
Ivan Quartesan: <i>La nuova iconologia di Horst Bredekamp</i>	10	Emotions and Fictions (<i>Rivista di Estetica</i>)	15
Jacques Ranciere: <i>Ο χώρος των λέξεων</i>	10	Forms of Experience (<i>BJA</i>)	16
Upcoming Events		<i>International Lexicon of Aesthetics</i>	16
Valuing Nature (Vercelli)	10	Research Activities of the ESA members	
KANT-SIDERATIONS (Roma)	11	Emanuele Arielli	16
Atmospheres and Architectonics (Budapest)	11	Yago Freitas	16
Aesthetic Research Torino Seminars	11	Peter Mahr	17
		Eva Perez de Vega	17
		The ESA Newsletter	17

■ Addresses

Pauline von Bonsdorff, President of the European Society for Aesthetics

Dear members of the European Society for Aesthetics, dear friends, and colleagues, In the North, November is a time of brooding. This may sound dark, and it is – daylight is scarce. But in addition to sombre meditation, brooding also refers to what birds do, brooding on their eggs, staying still and keeping something warm, waiting for the new life to appear. In that sense, brooding is remembrance, anticipation, and tacit preparation.

For ESA, remembrance brings us back to the ESA conference last June. The programme was rich as always, with a peak in the number of submissions, of which only a little more than half could be accepted. This means that many interesting proposals were rejected. Although ESA has a waiting list system, it is understandable that it can be difficult to accept a place in the conference on shorter notice. We are happy about the interest in our conferences and sorry we cannot accommodate more colleagues! Please try again next year, for Athens.

A new element in Naples was the address from the regional society for aesthetics, in this case by the president of the Italian Society for Aesthetics, Paolo D'Angelo, who welcomed ESA members to publish in the Italian Society's journal and take part in their conferences. The idea is to continue to give visibility to regional societies at ESA conferences, as aesthetics is served by both individual and institutional contacts. Not surprisingly, the Naples conference had a significant number of participants from Italy and Spain, countries that also top the number of ESA members. Possibly this is partly because conference participation is a reminder to apply for membership – but of course it also tells about thriving academic milieus for aesthetics. We were also pleased to see a good number of PhD students in Naples.

Besides traditional problems of aesthetics, more new and topical themes were discussed, such as AI art, the relationship between biodiversity and aesthetics, and moral issues in contemporary art, just to mention some. Two of our three keynotes addressed the role of art in personal life. Hans Maes discussed the topic from the point of view of “existential aesthetics”, emphasising the potentially transformative, life-changing power of strong art experiences. Based on in-depth interviews with art museum audiences, analysed from phenomenological psychology, Tone Roald showed the life-sustaining role artworks can have for individuals. Our third keynote, Stefano Velotti, approached the role of artistic practices in contemporary society, characterised by a “conundrum of control” with increased control in many sectors on the one hand and situations of total lack of control on the other – where these two opposites are disconnected. The role of art is then to maintain a dynamic balance between the two.

As for the venue, Naples was hot, and the university's air conditioning not yet turned on. However, while many participants used fans or placed themselves in favourable positions to windows, these challenges did not affect the academic programme. The conference dinner, held in a restaurant at the seafront, with warm winds and company as well as ample food and wine made up for exaggerated day temperatures. A warm thanks once more to Elena Tavani who was the local organiser.

Finally, the Committee has discussed membership applications. After a thorough discussion we agreed that while there are wars both in Europe and on its doorstep, one's country of origin must have no

consequence for individual membership. In times of war, with strong trends of polarisation in politics and in the social imagery, we should remember the value of dialogue rather than letting fear colonise our minds.

And by the way, the first snow fell last night: there is light in the landscape.

Wishing you fruitful broodings,

Pauline von Bonsdorff

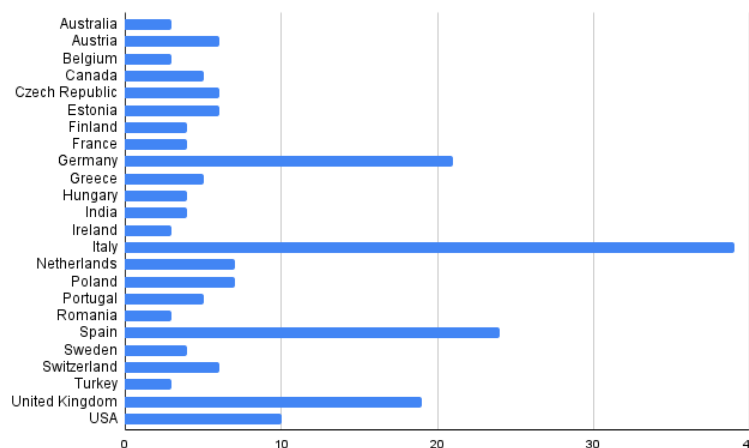
Jyväskylä and Helsinki, Finland

Regina-Nino Mion, Secretary of the European Society for Aesthetics

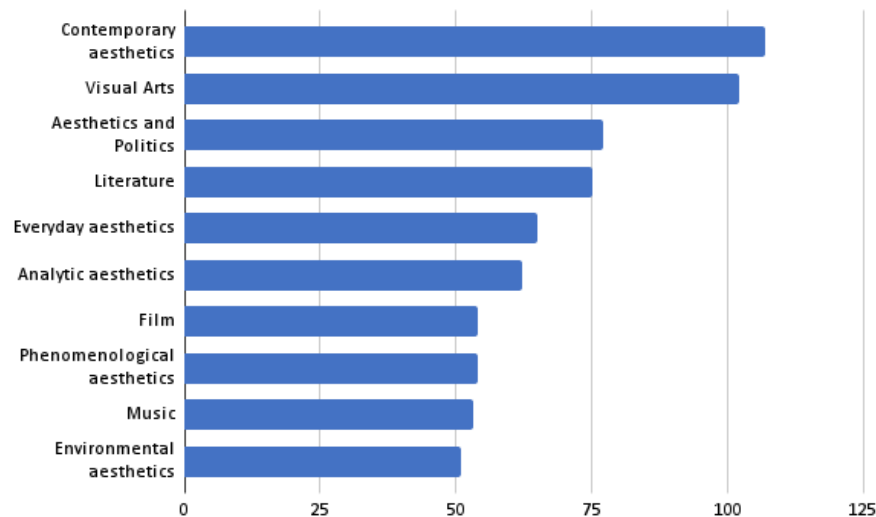
Dear members of the European Society for Aesthetics,
DIt is our pleasure to launch the CFA of the ESA conference 2025 in Athens, Greece. We hope to meet a great number of our regular and new members in this historical city. We would also like to invite our members to come up with suggestions where our next ESA conferences could take place. There are still many beautiful places in Europe where we have not got the chance to gather yet. Please send your suggestions to [secretary\(at\)eurosa.org](mailto:secretary@eurosa.org).

The ESA society has managed to keep the conference fees the same for the last ten years. Unfortunately, we can no longer avoid the unavoidable and we must raise the conference fee in 2025. The new fees are 100 EUR (waged) and 50 EUR (unwaged). We hope this adjustment will not prevent anyone from attending.

A new ESA membership application form was opened approximately a year ago and we would like to thank our members for filling in the form. We can now provide you with some statistics. As of October 2024, the ESA society has 233 members who are affiliated in more than 40 countries. Here is a chart of countries with more than 3 members:



We have also collected information about our members' interests in aesthetics. The following chart presents the 10 most popular choices:



All ESA members are invited to share information about upcoming aesthetic events, call for papers and job opportunities at the ESA Events web page: <https://www.eurosa.org/events>

Please send all announcements to [secretary\(at\)eurosa.org](mailto:secretary(at)eurosa.org).

Finally, we would also like to remind you that the ESA society has a YouTube channel where we post video recordings of the ESA conference keynotes' presentations and the Fabian Dorsch ESA Essay Prize panellists' presentations. You can find the latest videos from ESA 2024 in Naples on the [ESA YouTube channel](#).

Regina-Nino Mion
Estonian Academy of Arts

The ESA News

The Upcoming ESA Conference

The 16th annual conference of the European Society for Aesthetics is taking place on 16–18 June 2025 in Athens, Greece. The conference will be in-person only.

The conference is co-organised by the ESA and the National and Kapodistrian University of Athens. The conference venue is Panepistimioupoli (University Campus) of Zografou in Athens (see [the map](#))

Conference fee is €50 for students and unwaged, and €100 for academics.

The confirmed keynote speakers are:

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

Call for Abstracts

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*.

Submissions must be in the form of a **paper outline (800–1,200 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). We encourage the presentation of submissions in English, but submissions in other major European languages will be considered equally. Full paper submissions will not be accepted, and submissions are limited to one per person. Please, do not exceed the word limit.

Please use the PDF-file format for submission and render your text **completely anonymous** to allow for blind refereeing, (i.e., the names of participants should not be revealed in the proposal or in the PDF-file's metadata). To submit your paper outline and short abstract, please use the [EasyChair online submission system](#) (first-time users will be asked to register with EasyChair). The deadline for submissions is **15 January 2025**. We aim to inform you about the result of our selection process by the end of February.

The 2025 Fabian Dorsch ESA Essay Prize Contest Announced

The European Society for Aesthetics awards an essay prize for PhD students and early career scholars (max. three years from the doctorate) in connection with its yearly conference. Former winners of the prize are not eligible to participate. The prize consists of a stipend of €500. The winning essay will be considered for publication in the journal *Estetika: The European Journal of Aesthetics*.

All submissions to the prize must be in English. The selection of the prize winner is in two stages. First, submissions are made by following the general call of the **ESA 2025** conference. Please check the corresponding box in the EasyChair submission form to enter the essay prize contest. After the first round of reviews, selected authors are **invited** to submit a full conference paper (max. 5,000 words, including bibliography and footnotes) by **14 April 2025**. The recipient of the prize is selected from this group. We aim to announce the winner by **12 May 2025**.

In addition to selecting the winning paper, the ESA Essay Prize Committee shortlists up to two more essays out of those who are invited to submit their full conference paper. For each of the shortlisted essays (including the winning one), a commentary by a conference keynote speaker or an invited scholar will be provided before the conference. The essays, invited comments, and author's replies will be presented in special sessions at the conference.

Election of the ESA Executive Committee Members

The upcoming ESA Assembly in Athens will select six new members for the ESA Executive Committee. Candidates interested in running for these positions should submit a one-page narrative CV to secretary(at)eurosa.org by **1 June 2025**. The CV should contain relevant information such as education, publications, research interests, and other academic achievements.

The term of the executive committee member is three years, and it can be extended to another three years. The main responsibility of a committee member is to take part in reviewing the ESA conference abstracts in each January-February. Other duties and responsibilities are determined collaboratively among the committee members. The executive committee members who are stepping down include: Adam Andrzejewski (Poland), Tereza Hadravová (Czech Republic), Regina-Nino Mion (Estonia), Vítor Moura (Portugal), Elena Tavani (Italy), and Iris Vidmar (Croatia).

To maintain international representation, the ESA executive committee must be composed of members from diverse countries. The current distribution of responsibilities and country affiliations of ESA executive board members can be found on [this link](#).

An Interview

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

Beatriz de Almeida Rodrigues is a PhD candidate in Philosophy at King's College London. Her doctoral research focuses on the concept of the grotesque in Kantian and Hegelian aesthetics and has been published in the *British Journal of Aesthetics* and the *Hegel Bulletin*. She is primarily interested in negative aesthetics and the social aspects of artistic creation and appreciation, both from historical and contemporary perspectives. She has also been working on the aesthetics of AI-generated art, particularly the ascription of authorship to AI. She has worked as a graduate teaching assistant in Philosophy of Art and 20th-Century Continental Philosophy at King's College London, and as a research assistant on a project exploring Kant's conception of genius. She is an avid reader and occasional poet, with a book and several poems published in her mother tongue, Portuguese. We reached Beatriz with some questions about her background, thoughts on AI aesthetics, and a reading recommendation.



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

Congratulations on winning the Fabian Dorsch ESA Essay Prize, and thank you for agreeing to this interview! It has become a tradition to begin by asking how the field of aesthetics found its way into the lives of the prize winners. Could you share how you first began engaging with aesthetics?

As is the case with most aestheticians, my engagement with aesthetics grew from a sustained personal interest in the arts. Nonetheless, my background is in political studies, and my master's thesis focused on the political theory of the Left Hegelian Max Stirner, who is best known as a forefather of anarchism and as the primary target of Marx's *The German Ideology*. In his main work, *The Ego and Its Own*, Stirner develops his ideas through the rather unpleasant persona of "the egoist", who, as I explore in the final chapter of my master's thesis, bears a strong resemblance to Hegel's description of comedy in the *Phenomenology of Spirit*. That chapter was the (unusual) beginning of my work in aesthetics.

AI art and questions of authorship are gaining increasing attention in the field, and the jury recognized your scholarly expertise in clarifying the current state of this discussion. How do you envision its future? In your view, what are the most important topics for future research in AI art?

I believe that AI will become increasingly widespread in the creation of musical, visual, and literary works, as it has in other human institutions and activities. As a society, we need to develop a clearer and more informed understanding of the role of AI in artistic creation, so that we can give due credit to the human agents involved, whose contributions often go unnoticed and uncompensated.

In my view, philosophical research into AI art needs to address two kinds of questions that remain largely open. The first concerns the definition and cultural significance of art: why do we make art? What is the social relevance of artistic practices? The second concerns the agency of AI: to what extent can AI create something and reveal creativity? The field of AI aesthetics is structured around this back-and-forth between the redefinition of traditional notions of art, artistic creation, and creativity, and the attempt to apply these concepts to non-human agents.

As a final question, could you recommend a book or article that has been important for your doctoral research, and say a few words about what the text means to you?

I recommend Mikhail Bakhtin's *Rabelais and his World*, a wonderful study on the influence of medieval and Renaissance folk culture in *Gargantua and Pantagruel*. The book illuminates the underside of the epoch, revealing the pervasiveness and importance of grotesque imagery as an alternative to official culture. It serves as a helpful reminder of how academic discourse can sometimes neglect or misrepresent vital dimensions of our existence, severing the connection between art and life.

The book sounds relevant for all academics! Thank you for taking the time to provide such clear and concise answers for our Newsletter readers. I wish you all the best with your timely research and look forward to seeing you at the ESA Conference in Athens next year!

Recent Publications

Journals

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

Estetika released its latest issue on 12 September 2024, featuring scholarly articles, written by Michela Bariselli, Kalle Puolakka, Adrian Bruhns and Tilmann Köppe, Šárka Lojdová, and Giacomo Croci, as well as a critical note by Tomáš Hlobil. Bariselli offers a nuanced defense of Noel Carroll's theory of humour. Puolakka explores how literature can provide readers with knowledge of what it feels like to experience something. Narrative techniques that allow readers to share a character's experience are also addressed by Bruhns and Köppe. Lojdová explores the political dimension of Arthur C. Danto's philosophy of art. Croci re-evaluates art's negative role in relation to practical intelligibility in Friedrich Wilhelm Joseph Schelling's *System of Transcendental Idealism* (1800). And finally, Hlobil addresses Dom McIver Lopes's interpretation of Bolzano's aesthetics in *Essays on Beauty and the Arts* (2023), criticizing it for its lack of historical contextualization.



Books

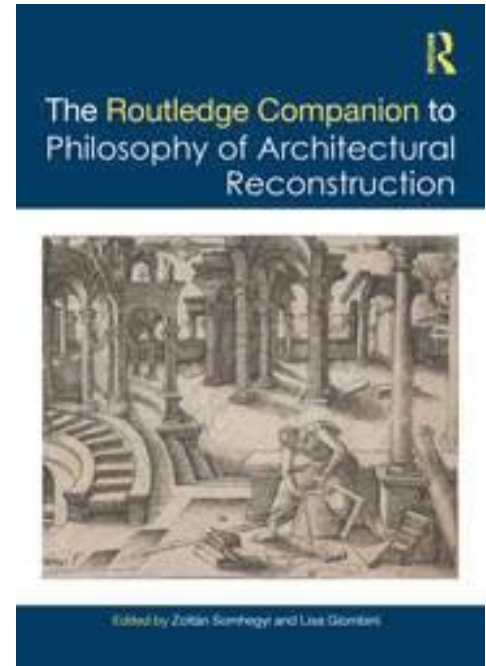
Emmanuel Alloa: *The Share of Perspective*, with a foreword by Martin Jay (Routledge, 2024)



This book is a defense of perspectivism in the age of post-truth. At the crossroads of science, art, and philosophy, it unearths a tradition that we must rediscover: the point of view is not only what divides, it is also what is shared. Today, perspective is associated with individualism and personal viewpoints. But in an age of post-truth, the only robust answer to relativism lies in fact in a reappraisal of perspectivism. In discussion with contemporary new realisms of various sorts, this book makes a case why perspectivism alone can avoid us falling back into epistemological naïvetés. A journey into the history of optics, art, philosophy, and social psychology, this book unearths the forgotten tradition of *perspectiva communis*, which makes perspective the vector of a common horizon. This book argues that vision is never immediate. Rather, to see *through* is the key to understanding the perspectival operation. We never see by ourselves—all seeing must pass through something other than itself, through the mediation and the detour of an apparatus or the witness of a third party.

Lisa Giombini and Zoltán Somhegyi (eds.): *The Routledge Companion to the Philosophy of Architectural Reconstruction* (Routledge, 2024)

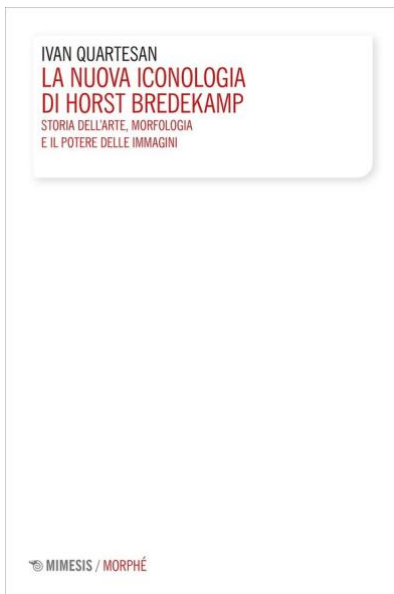
This companion investigates the philosophical and theoretical foundations determining the conditions of possibility and the limits that make the conservation, readaptation, and transformation of past buildings legitimate operations. As increasing ecological and economic challenges question opportunities for new construction, the process of restoring, transforming, and readapting buildings for new or continued use is becoming an essential part of architectural practice. At the same time, the role of building conservation is changing from mere material preservation to being part of a broader strategy for social regeneration, eco-awareness, and inclusive urban planning. The book explores the complex set of considerations that inform decisions to merely preserve, accurately restore or variously reuse a building. It also looks at the broader philosophical concerns such as ethical and aesthetic values, combined with ideas of heritage, history, and collective identity.



Marguerite La Caze: *Film and Everyday Resistance* (Northwestern University Press, 2024)



Václav Havel’s concept of “living within the truth” in an authoritarian regime frames Marguerite La Caze’s readings of international cinema, highlighting forms of resistance in which seemingly pre- or nonpolitical aspects of life—such as professional labor, exile, and truth telling—can be recognized as political when seen against a backdrop of general acquiescence. La Caze’s case studies cross genres, historical eras, and national contexts: the apartheid regime in South Africa, in *A Dry White Season*; post-Suharto Indonesia, in *The Look of Silence*; 1980s East Germany, in *Barbara*; the Chilean military dictatorship, in *No*; contemporary Iran, in *A Separation*; and current-day Saudi Arabia, in *Wadjda*. This book explores the films’ use of image, sound, narrative, and character in dialogue with the work of Simone de Beauvoir, Aimé Césaire, Hannah Arendt, Sara Ahmed, and W. E. B. Du Bois to reveal how cinema depicts ordinary people enacting their own philosophies of defiance.



Ivan Quartesan: *La nuova iconologia di Horst Bredekamp. Storia dell'arte, morfologia e il potere delle immagini, Mimesis (Morphé, 2024)*

Visual studies have made a fundamental contribution to understanding the value of images in our societies. From the perspective of art history and its interpretive tools, Horst Bredekamp's thought represents one of its most critical junctures. This essay traces his theoretical itinerary and explores the main question that guides him: that of the power of images, at stake in the possibility of educating the gaze and organising culture differently. It is here that Bredekamp's new iconology reveals its affinity with morphology, and it is from here that the reconstruction of his work begins.

Jacques Rancière: *Ο χώρος των λέξεων. Από τον Mallarmé στον Broodthaers (Stereoma, 2024)*

Publication in Greek of Jacques Rancière's lecture *The space of words. From Mallarmé to Broodthaers* by Stereoma Publishing House in Greece and translated by Thomas Symeonidis, associate professor of aesthetics and philosophy at the Athens School of Fine Arts, who provided also the edition with an introduction and an afterword. The lecture had been delivered on the occasion of the exposition *Marvel Broodthaers. Un jardin d'hiver* at the Museum of Fine Arts in Nantes on 2005. Rancière offers an in-depth analysis of the relation between aesthetics and politics analysing the influence of Stephan Mallarmé to Marcel Broodthaers. It is the latter who famously declared that "Mallarmé is the founder of contemporary art".



Upcoming Events

Valuing Nature

Event date: 7-8 November 2024

Location: University of Eastern Piedmont, Vercelli, Italy

This workshop is by Marta Benenti, Enrico Biale, Lisa Giombini, Rodrigo Míguez Núñez, and Elettra Repetto.

KANT-SIDERATIONS: 300 Years of Immanuel Kant: Sources, Interpretations, Contemporary Resonances

Event date: 13-14 December 2024

Location: Department of Philosophy, Communication and Performing Arts, Roma Tre University,

Atmospheres and Architectonics

Event date: 10-12 February 2025

Location: MOME, Budapest, Hungary

This conference ambitions to call on a dialogue between outstanding experts in some neighboring fields that are relevant to get a better knowledge and use of architectural and spatial atmospheres, both in material and digital realms. More information can be found here: <https://mome.hu/en/atmospheres-and-architectonics-conference>.

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: <https://www.art.unito.it/calendar>.

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: <https://www.londonaestheticsforum.org>.

The American Society for Aesthetics Meetings

- ASA Pacific Meeting, Berkeley, CA, 7-8 March 2025
- ASA Eastern Meeting Philadelphia, PA, April 25-26, 2025
- ASA Rocky Mountain Meeting Santa Fe, NM, July 18-20, 2025

- ASA 83rd Annual Meeting
Baltimore, MD, October 22-25, 2025

■ Call for Papers

Conferences

Big Mistake! Big! HUGE! University of Milan Philosophy Graduate Conference

Conference date: 10-12 March 2025

Location: University of Milan, Italy

Deadline for submission (abstracts): 15 November 2024

The conference aims to investigate the topic of errors and mistakes from a plurality of philosophical perspectives and research methods, including aesthetics. Each of the three days will be devoted to a specific methodology: Historical Perspectives (Day 1, with Tamer Nawar as a keynote speaker), Analytical Methodologies (Day 2, with Ofra Magidor as a keynote speaker), and Mind and Cognition (Day 3, with Lisa Bortolotti as a keynote speaker). Graduate students and people who have obtained their PhD recently (within the last 3 years) are invited to submit an anonymized abstract of no more than 1,500 words. Abstracts should be suitable for a 25 mins presentation. The deadline for submissions is 15 November 2024 at 12 pm, and applicants will be notified about the results at the latest by January 12, 2025. If you have any questions, please email the organizers at milangraduateconference@gmail.com or check [the website](#).

Philosophy of Poetry

Conference dates: 27-28 January 2025

Location: University of Genova

Deadline for submission (abstracts): 20 November 2024

Although many classic treatments of literature throughout the history of philosophy view poems as the paradigmatic literary works, poetry seems to be quite neglected in contemporary philosophy of literature, especially if compared to fiction and narrative. This conference is intended as a contribution towards poetry's philosophical resurgence. We welcome submissions from philosophers, literary scholars and poets on theoretical and aesthetic topics concerning poems. More information about the conference can be found [here](#).

Ethics and Aesthetics of Artificial Images

Conference date: 8-10 May 2025

Location: Venice, Italy

Deadline for submission (abstracts): 15 December 2024

The Ethics and Aesthetics of Artificial Images (EA-AI) conference invites submissions from scholars across relevant disciplines, including but not limited to media theory, philosophy, art history, visual culture, new media studies, computer science, and artificial intelligence research. We also welcome contributions from practitioners in design and architecture, as well as legal experts. This interdisciplinary conference seeks to examine issues arising from the generation and dissemination of images created by artificial intelligence (AI) systems. More information is [here](#).

2nd ENPM Conference: AI in Music: Creation, Performance and Interpretation

Conference date: 25-27 September 2025

Location: University of Strasbourg, France

Deadline for submission: 15 January 2025

The European Network for the Philosophy of Music (ENPM) invites submissions of paper abstracts for its second conference, which will be hosted by the Centre de Recherche et d'Expérimentation sur l'Acte Artistique (University of Strasbourg). The conference is organized in partnership with the Festival Musica Strasbourg, a yearly festival dedicated to contemporary music. The ENPM welcomes submissions on any topic of the philosophy of music, particularly those focused on the relationship between music and AI. The confirmed keynote speakers for the conference are Lydia Goehr (Columbia University) and Alexander Schubert (contemporary composer and Professor at Musikhochschule Hamburg). The conference will also feature two sessions on Music and Action, co-organized by Alessandro Bertinetto (University of Turin) and Daniel Martin Feige (Staatliche Akademie der Bildenden Künste Stuttgart). The deadline for submissions is 15th January 2025. More information is [here](#).

Eduard Hanslick, 1825–2025: Background, Context, Legacy

Conference date: 18-19 September 2025

Location: Austrian Academy of Sciences Campus, Vienna, Austria

Deadline for submission (abstracts): 31 January 2025

The Department of Musicology of the Austrian Academy of Sciences warmly invites proposals for an international bilingual symposium marking the 200th birthday of the aesthetic theorist and music critic Eduard Hanslick, who also held the first professorship for musicology in German-language academia. The event aims to delve into the historical contexts of Hanslick's work while also exploring his lasting impact on modern debates. By embracing a decidedly interdisciplinary approach, it seeks to capture the entire scope of his texts, their historical, cultural, and political contexts, and their influence across various academic discourses. We welcome proposals that engage directly with Hanslick's work, explore his broader intellectual and cultural contexts, or debate related issues intersecting with his legacy across historical, cultural, and philosophical dimensions. More information is [here](#).

Journals

Hybrid Landscapes: Experiencing Things, Mapping Practices, Re-construing Ecologies of Entangled Environments (*The Polish Journal of Aesthetics*)

Deadline for submission (full papers): 31 December 2024

This special issue of *The Polish Journal of Aesthetics* is edited by Helena Elias (University of Lisbon), Jakub Petri (Jagiellonian University in Krakow), Natalia Anna Michna (Jagiellonian University in Krakow). The full CfP is available [here](#).

(De)Bordering Aesthetics: 19th-Century German Philosophy and the Migratory Turn (*Journal of Comparative Literature and Aesthetics*)

Deadline for submission (full papers): 31 January 2025

Philosophical studies on borders and migration have expanded in recent decades due to (among other things) the international historical challenge represented by the migration processes generated and multiplied by phenomena such as globalization and climate crisis. In recent years, several scholars in political philosophy and critical political science have advanced the need to rethink categories such as space, territories or borders, as well as the necessity to reconsider political subjectivities from the vantage point of mobility. A migratory turn has also occurred in aesthetics, philosophy of art and art history (Dogramaci 2019). New emergent approaches such as *Border Aesthetics* (Schimanski and Wolfe 2017; Schimanski 2019) and *Migrant Aesthetics* (Carpio 2023) emphasize both the crucial role of migration for aesthetic production, and the relevance of aesthetics with regard to the narrative construction/description of borders, borderscapes, migration and the subjectivities involved. The aim of this special issue is to investigate the relationships between aesthetics, borders and migration in German Philosophy, in particular in 19th-century aesthetics. In fact, 19th-century German aesthetics and, more generally, philosophy represent not only a moment in which an explicit reflection between potentially different concepts of borders is developed — and this can be read as a great attempt at both bordering and debordering — but also a laboratory for rethinking borders from a territorial, (inter)national, economic and cultural perspective, and to consider the phenomenon of global migration in relation to humans and non-humans, including artistic objects. The full call for papers is here: <https://jcla.in/journal-of-comparative-literature-and-aesthetics/call-for-papers/>.

Estetika: The European Journal of Aesthetics

Deadline for submission (full papers): 1 February 2025

As every year, and in coordination with the European Society for Aesthetics, we invite you to submit a fully developed version of your ESA 2024 conference paper to *Estetika: The European Journal of Aesthetics*. The submitted papers will go through a normal journal publication process (including triple anonymous peer review) and – if accepted – will be published in one of the following issues of the journal. Please note that submitting your paper to the *ESA Proceedings* does not prevent you from submitting it to *Estetika*, indeed, both the ESA and *Estetika's* editorial team cordially invite you to do both. However, if

you wish to submit your work to *Estetika*, note that the paper should have the form of a regular research article rather than a conference talk. The submission to *Estetika* should be made electronically through *Estetika*'s [website](#). It should not exceed 8,500 words (footnotes and abstract included), it should be anonymized, and it should comply with the author's guidelines. The deadline for submissions is set to 1 February 2025.

[The Beauty of Storytelling and the Story of Beauty \(*The Polish Journal of Aesthetics*\)](#)

Deadline for submission (full papers): 31 March 2025

This special issue of *The Polish Journal of Aesthetics* is edited by Joanna Szczepanik, Faculty of Architecture (West Pomeranian Technological University in Szczecin, Poland), Kalina Kukielko Institute of Sociology (University of Szczecin, Poland). Full CfP is available [here](#).

[A Festschrift for Peter Lamarque \(*Journal of Comparative Literature and Aesthetics*\)](#)

Deadline for submission (full papers): 31 March 2025

In felicitation of Peter Lamarque's oeuvre, we are bringing out a special issue, guest-edited by Washington Morales-Maciel, titled "A Festschrift for Peter Lamarque". Lamarque's approach challenges the narrow subordination of literary theory to the semantics and pragmatics of fiction, while also resisting the dissolution of boundaries between continental literary criticism and the social sciences. His enduring contributions to the discipline's distinct identity, his defence of its autonomy, and his forward-looking research initiatives collectively form a philosophical legacy that this special issue seeks to honour. The full call for papers is here: <https://jcla.in/journal-of-comparative-literature-and-aesthetics/call-for-papers/>.

[Emotions and Fiction: Philosophical and Psychological Puzzles \(*Rivista di Estetica*\)](#)

Deadline for submission (full papers): 1 April 2025

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

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

Deadline for submission (full papers): 25 April 2025

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

International Lexicon of Aesthetics

Deadline for submission (full papers): rolling deadline

The International Lexicon of Aesthetics (ILAe) is a fully open-access dictionary of major concepts and authors that have fuelled the aesthetic debate. It aims to offer a constant and updated outline of current studies, critical positions, and salient issues in contemporary aesthetics. The ILAe accepts proposals for entries on any topic in contemporary aesthetics by qualified proponents. Proposals should consist of 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 ILAe and how to contribute to it can be found [here](#).

■ Research Activities of the ESA Members

Emanuele Arielli – Aesthetics and AI

Emanuele Arielli's current research centers on the relationship between aesthetics and AI, and has developed over recent years through various publications, with contributions presented at the annual ESA conferences. Working on this topic provides an opportunity to revisit traditional themes in aesthetics, such as the relationship between the artist and their tools, questions of authorship, and the factors shaping viewers' perception of aesthetic value. A forthcoming book, co-authored with Lev Manovich (who will be one of the keynote speakers at the conference Ethics and Aesthetics of Artificial Images organized by Arielli in Venice, see above), is titled *Artificial Aesthetics*. The chapters are published on Manovich's [website](#).

Peter Mahr – Media Aesthetics

Observing the music programs of Austrian radio channel FM4 for almost 30 years, it recently occurred to me to critically focus on the channel's placement of its music genre broadcasts hiding a general characteristic that implies far-reaching consequences within and beyond FM4. I examine the channel's bracketing of alternative rock, deep house, heavy metal, hip hop, and techno programs by means of a conceptual framework that has been used or introduced by Sigmund Freud, Theodor W. Adorno, and

Gilles Deleuze/Félix Guattari in very different but equally remarkable ways hitherto only dimly applied in media aesthetics discourse. I hope to be able to draw critical conclusions since media programming always means revealing and at the same time disguising structures of the world. The results of my research will be presented in December 2024 at <https://homepage.univie.ac.at/peter.mahr>.

Yago Freitas

Yago Freitas is a scholar from Rio de Janeiro with a diverse academic background in International Relations, Aesthetics and Art Studies, currently pursuing his Master's degree at Universidade NOVA de Lisboa. His research centers on his thesis, *The Metaphor of Light in Nietzsche's Aesthetic Thought in The Birth of Tragedy*, where he interprets the significance of the metaphor of light as a philosophical and aesthetic aspect in the philosophical thought of Nietzsche. Yago has a strong interest in Aesthetics and the Philosophy of Art, focusing on metaphor, aesthetic experience, and aesthetic representation. He examines how these elements intersect with phenomenology, deconstructivism and post-colonialism, seeking to understand how these perspectives influence the interpretation of art and its cultural dimensions.

Eva Perez de Vega – Architect and Philosopher

Dr. Eva Perez de Vega is an architect and educator, co-founder of the design practice e+i studio, based in NYC and teaches architecture and interiors at Pratt and at Parsons. Eva holds degrees in architecture from the University of Madrid (ETSAM) and a PhD in Philosophy from the New School For Social Research, with a certificate in Gender and Sexuality studies. She also has professional training from the Martha Graham School of Contemporary Dance. Her publication, *Choreographing Space* (w. Ian Gordon, 2021), brings philosophical thought with her architectural practice to address the role of architecture within the climate crisis. Moving towards a multispecies practice she has presented work at the World Congress of Architects in Copenhagen, the British Society of Aesthetics in Oxford and co-chaired and presented at panels on Climate Collectivisms, Animal Ethics and Ecofeminism.

The ESA Newsletter

This issue was edited by Tereza Hadravová, Jacopo Frascaroli, and Onerva Kiianlinna. The contributors include Aurorarosa Alison, Emmanuel Alloa, Emanuele Arielli, Marguerite La Caze, Julie C. Van Camp, Yago Freitas, Nemesio García-Carril Puy, Irene Lonigro, Peter Mahr, Eva Perez de Vega, Ivan Quartesan, Gabriele Schimmenti, Thomas Symeonidis, Zoltán Somhegyi, Alexander Wilfing.

We kindly invite you to submit a short news announcement to the next issue of the ESA newsletter. The deadline for submission is on 15 April 2025. 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, upcoming aesthetic events, and research and educational

opportunities accessible to international students and scholars. Please, send any information you would like to share with the other members of the Society to tereza.hadravova@ff.cuni.cz, typing “ESA NEWSLETTER 1 2025” in the subject of your email. Expected publication date is 15 May 2025.