

# GLASNIK

AMEUISH



letnik/volume: 2 • leto/year: 2018 • številka/number: 2

**10<sup>th</sup> ANNUAL MEETING**  
**EUROPEAN SOCIETY OF AESTHETICS**  
PROGRAM AND ABSTRACTS

European Society for Aesthetics  
in cooperation with Slovenian Society of Aesthetics,  
Alma Mater Europea Institutum Studiorum Humanitatis  
and Alma Mater Europea Evropski center Maribor

# ART AND LIFE

10<sup>th</sup> EUROPEAN SOCIETY FOR AESTHETICS CONFERENCE 2018

Location:  
Alma Mater Europaea – European Center  
Maribor, Slovenia

## **GLASNIK AMEU ISH**

št. / nr° 2

št 2. letnik / volume 2, leto/year 2018

*10<sup>th</sup> EUROPEAN SOCIETY FOR AESTHETICS CONFERENCE 2018*

### **ART AND LIFE**

*Alma Mater Europaea – European Center*

*Maribor, Slovenia 14–16 June 2018 2016*

## **GLASNIK AMEU ISH**

**Uredniški odbor / Editorial Board:** dr. Nadja Furlan Štante, dr. Lenart Škof,  
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**Odgovorna urednica / Responsible Editor:** dr. Polona Tratnik

**Urednica / Editor:** dr. Polona Tratnik

**Oblikovanje / Design:** Tjaša Pogorevc

**Prelom / Typesetting:** Tjaša Pogorevc

**Tisk / Print:** Alinea Tisk

**Naklada / Circulation:** 200 izvodov

**Založnik / Publisher:** Alma Mater Europea Institutum Studiorum Humanitatis

**Za založnika / The publisher represented by:** dr. Ludvik Toplak

**Sedež / Address:** Kardeljeva ploščad 1, 1000 Ljubljana

**ISSN 2464-0557**

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**ČETRTEK, 14. JUNIJ / THURSDAY, JUNE 14**

- 8.30 Registration
- 9.30-10.00 Opening
- 10.00-11.30 Plenary Session (Amphitheatre):  
**Giovanni Matteucci**  
The (Aesthetic) Extended Mind:  
From Experience-of to Experience-with  
Chair: Polona Tratnik
- 11.30-12.00 Break
- 12.00-12.45 **3AB, Kant's Aesthetics I**  
(Chair: Stefan-Bird Pollan)  
Weijia Wang: Two Approaches in Kant's Theory of Taste:  
The Intellectual Interest in the Beautiful and the Mediation  
between the Domains of Nature and Freedom
- 3C, Aesthetic Matters I**  
(Chair: M<sup>a</sup> José Alcaraz León)  
Irene Martínez Marín: The Artist's Word:  
Artistic Intentions and Emotional Understanding.
- 3D, Aesthetics in History I**  
(Chair: Jan Simončič)  
Andrew Huddleston: The Idea of an 'Art-Religion'
- 3E, Aesthetics of Horror**  
(Chair: Karen Simecek)  
Lorriane Yeung. Art and Life: The value of horror experience
- 12.45-13.30 **3C, Lisa Giombini: Material Authenticity in Conservation Philosophy**  
**3D, Mojca Kuplen: Cognitive Interpretation of Kant's Theory  
of Aesthetic ideas**  
**3E, Mark Windsor. Tales of Dread**
- 13.30-15.00 Lunch
- 15.00-15.45 **3AB, Aesthetics of Perception I**  
(Chair: Tereza Hadravova)  
Sue Spaid: Are Art and Life Experiences "Mostly Perceptual" or  
"Largely Extraperceptual"?
- 3C, Aesthetics and Contemporary Art Practices I**  
(Chair: Matilde Carrasco Barranco)  
Ken Wilder: Rosalind Krauss: From 'Sculpture in the Expanded Field'  
to the 'Spectacle' of Installation Art

- 3D, Philosophy of Literature**  
(Chair: Kalle Puolakka)  
Sebastian Müngersdorff: Kafka, Blanchot and the dedication of life to literature
- 3E, Aesthetics of Design**  
(Chair: Connell Vaughan)  
Laura T. Di Summa-Knoop: Fashion as Play
- 15.45-16.30 **3AB,**  
Errol Lord: The Nature of Perceptual Expertise and the Rationality of Criticism
- 3C, Pol Capdevila: Poetics of History in Contemporary Art**
- 3D, Stephen Chamberlain: Literary Realism and the Significance of Life**
- 3E, Zhuofei Wang: Atmospheric Experience and Design**
- 16.30-16.45 Break
- 16.45-17.30 **3AB, Aesthetics and the Self**  
(Chair: Adam Andrzejewski)  
Dan Eugen Ratiu: The "Aesthetics of Existence": Art as a Model of Self-Invention in Last Foucault
- 3C, Philosophy of Pictures**  
(Chair: Francisca Pérez Carreño)  
Marco Arienti: Some concerns with experimentalism about depiction: the case of separation seeing-in
- 3D, Empirical Aesthetics**  
(Chair: Zhuofei Wang)  
Melvin Chen: To Chuck or Not to Chuck? Túngara Frogs & Evolutionary Responses to the Puzzle of Natural Beauty
- 3E, Aesthetic Matters II**  
(Chair: Stella Aslani)  
Aljosa Kravanja: Mixed-Signal Aesthetic Attitudes
- 17.30-18.15 **3AB, Vitor Guerreiro: The unity of our aesthetic life**
- 3C, Claire Anscomb: The Epistemic Value of Photographs in the Age of New Theory**
- 3D, Jerzy Luty: Do animal make art or the evolutionary continuity of species: a case for uniqueness**
- 3E, Joerg Fingerhut and Javier Gomez-Lavin: The Aesthetic Self**
- 18.30-20.00 **ESA General Assembly (Amphitheatre)**

**PETEK, 15. JUNIJ / FRIDAY, JUNE 15**

- 9.15-10.00    **3AB, Aesthetics of Music I**  
(Chair: Alessandro Bertinetto)  
Eran Guter and Inbal Guter: "Time made audible":  
A critique of Susanne Langer's view of musical temporality
- 3C, Aesthetics and Hermeneutics**  
(Chair: Kalle Puolakka)  
Marcello Ruta: Hermeneutics and the Performative Turn –  
The Unfruitfulness of a Complementary Characterization
- 3D, Aesthetics of Film and Photography I**  
(Chair: Karen Simecek)  
Stefan Bird-Pollan: Making Skepticism Bearable:  
Cavell's Aesthetic of Film
- 3E, Aesthetics and Ethics**  
(Chair: Polona Tratnik)  
Lev Kreft: From Universalism to Singularity,  
from Singularity to Moralization
- 10.00-10.45    **3AB, Tiago Sousa: An expressionist Hanslick?**  
The performer's intimacy in *On the Musically Beautiful*
- 3C, Andreas Vrahimis: Wittgenstein and Heidegger**  
against aestheticism
- 3D, Philip Mills: The Politics of Poetic Language:**  
An Analysis of Jean-Luc Godard's *Alphaville*
- 3E, Alfred Archer and Benjamin Matheson: When Artists Fall:**  
On Admiring the Immoral
- 10.45-11:30    **3C, Pauline von Bonsdorff: Sharing and dialogue:**  
aesthetic communication with non-speaking others
- 3D, Abel Franco: The 'Beauty' of the Viewer's Emotions**  
As the Aesthetic Value of Film
- 3E, Washington Morales: Naturalization and reification**  
of the human global subjective experience in some forms  
of scientific and technological art
- Break            11:30 – 12.00
- 12.00-12.45    **3AB, Aesthetics and Contemporary Art Practices II**  
(Chair: Jan Simončič)  
Matthew Rowe: Minimalism: Empirical and Contextual,  
Aesthetic and Artistic
- 3C, Kant's Aesthetics II**  
(Chair: Alessandro Bertinetto)  
Jose Luis Fernandez: Kant's Feeling: Why Judgments  
of Taste are De Dicto and Not De Re

- 3D, Everyday Aesthetics I**  
(Chair: Lev Kreft)  
Eda Keskin: Everyday Aesthetics and Empathy Development
- 12.45-13.30 **3AB, Elisa Caldarola: Works of Conceptual Art and The Execution of Ideas**  
**3C, Dan O'Brien: Cubism and Kant**  
**3D, Matti Tainio: Art of Running. Distance Running and the Artistic in Everyday life**
- 13.30-15:00 Lunch
- 15.00-16.30 **Plenary Session (Amphitheatre):**  
**Robert Hopkins**  
**The Sculpted Image**  
**Chair: Matilde Carrasco Barranco**
- 16.30-16.45 Break
- 16.45-17.30 **3AB, Philosophy of Perception II**  
(Chair: Kalle Puolakka)  
**Clotilde Torregrossa. What Happens When You Are Not Looking**  
**3C, Aesthetics of Film and Photography II**  
(Chair: Polona Tratnik)  
**Salvador Rubio Marco: Manipulating the Spectator's Moral Judgments: a Criticism of the Cognitivist Approach in Cinema**  
**3D, Aesthetics of Television**  
(Chair: Connell Vaughan)  
**Iris Vidmar: How Fictional Can It Get? Depiction Of Real Life In Contemporary Crime Fiction**  
**3E, Aesthetic Matters III**  
(Chair: Iris Vidmar)  
**M<sup>a</sup> José Alcaraz León: Reasons for Aesthetic Judgement?**
- 17.30-18.15 **3AB, Michalle Gal. The Visuality of Metaphors**  
**3C, Marta Benenti and Giovanna Fazzuoli: Experiencing the Making Paintings by Paolo Cotani, Marcia Hafif and Robert Ryman**  
**3D, Adam Andrzejewski and Mateusz Salwa: Aesthetic Appreciation of TV Series**  
**3E, Remei Capdevila Werning: "Roots Firmly in Place" and "Arms Outstretched to the Rest of the World": Architectural Aesthetics and Local and Global Strivings**
- 20:00 **ESA Conference Dinner**  
**Restavracija Rotovž**

**SOBOTA, 16. JUNIJ / SATURDAY, JUNE 16**

- 9.15-10.00    **3AB, Aesthetics and Contemporary Art Practices III**  
(Chair: Stella Aslani)  
Polona Tratnik: Challenging the Biopolitical through  
Animal-Human Hybridization
- 3C, Everyday Aesthetics II**  
(Chair: Dan-Eugen Ratiu)  
Gloria Luque Moya: Experiencing the Extraordinary of the  
Ordinary. Robert Bechtle's and Photorealism
- 3D, Aesthetics in History II**  
(Chair: Lev Kreft)  
Una Popovic. The Birthplace of Aesthetics: Baumgarten  
on Aesthetical Concepts and Art Experience
- 3E, Aesthetic Matters IV**  
(Chair: Alessandro Bertinetto)  
Jessica Jacques: Idées esthétiques et théâtre engagée:  
"Les quatre petites filles" de Pablo Picasso
- 10.00-10.45    **3AB, Leszek Sosnowski: Aesthetic epoché as a tool for  
re-cognising a work of contemporary art**
- 3C, Gioia Laura Iannili: What's the point of Everyday Aesthetics?  
An overall assessment**
- 3D, Nicolò Pietro Cangini: Prose and Life. A comparison between  
Hegel's Aesthetic and the romantic poetic.**
- 3E, Valentina Hribar Sorčan: La Vie et La Memoire**
- 10.45-11.15    Break
- 11.15-12.00    **3AB, Aesthetics of Music and Literature**  
(Chair: Francisca Pérez Carreño)  
Nemesio García-Carril: Defending the type/token theory  
against Hazlett's argument
- 3C, Aesthetics and Art History**  
(Chair: Ken Wilder)  
Jakub Stejskal: Substitution by Image: Philosophy v. Art History
- 3D, Aesthetic Matters V**  
(Chair: Matilde Carrasco Barranco)  
Cain Todd: Aesthetic Emotions? The Prospects for an  
Aesthetic Neo-sentimentalism
- 12.00-12.45    **3AB, Daniela Šterbáková: John Cage's 4'33'':  
Unhappy theory, meaningful gesture**
- 3C, Ancuta Mortu: Aesthetic Cognition and Art History**
- 3D, Daniel Dohrn: Art avant la lettre**

- 12.45-13.30 3AB, Kalle Puolakka: Replete Literary Moments and Aesthetic Experience  
 3C, Vitor Moura: The reversible Vermeer, or The author as co-spectator – questions for the hypothetical intentionalist  
 3D, Gerard Vilar: Cognification of Art and Artistic Research
- 13.30-15.00 Lunch
- 15.00-15.45 3AB, **Aesthetics and New Media**  
 (Chair: Adam Andrzejewski)  
 Nathan Wildman and Neil McDonnell: Virtual Reality: Digital or Fictional?  
 3C, **Aesthetics and Testimony**  
 (Chair: Kalle Puolakka)  
 Jon Robson: The Benefits of Aesthetic Testimony  
 3D, **Aesthetic Matters VI**  
 (Chair: Karen Simecek)  
 Tereza Hadravova: The notion of expertise in empirical aesthetics
- 15.45-16.30 3AB, Emanuele Arielli: Algorithms we live by. Art and aesthetic experience in the age of the digital  
 3C, Rebecca Wallbank: On the Role of Trust in Aesthetic Testimony  
 3D, Zoe Cunliffe: Testimonial Injustice and the Role of Narrative Fiction
- 16.30-16.45 Break
- 16.45-18.15 Plenary Session (Amphitheatre):  
 Catrin Misselhorn  
 Conceptual Knowledge in Literature  
 Chair: Francisca Pérez Carreño

## Reasons for Aesthetic Judgement?

One of the issues discussed in relation to the alleged rationality of aesthetic judgments has focused on which role, if any, does play appealing to certain aspects or features of the object under aesthetic assessment. It has been natural to think that these features justify or explain the value we ascribe to these objects.

However, not everyone thinks that pointing to those features actually play a justificatory role. Damman and Schellekens (2017) have addressed what they call the "question-begging" character of aesthetic reasons. By this expression, they refer to the frustrating fact that what we usually refer as "aesthetic reasons" often bears normative force just for those who are already convinced by the aesthetic judgment these reasons aim at supporting.

In this paper I will revise different views about the justification of aesthetic judgment, paying special attention their different understanding of this alleged justificatory practice. While some consider that pointing to these features count as a way to provide at least some justification to our aesthetic judgment, others think the relationship is not one of justification and endorse what is often called a persuasive model.

My view is that the way in which this practice has been understood by these two alternatives is misleading. We certainly appeal to features of the object of appreciation but in doing so we are not providing reasons in support to our judgments. Citing the features we perceive the object as having had a role, but not a justificatory role of our judgment. By citing them, we merely specify or clarify to others the content of our experience, the way the object of appreciation is perceived. In my view a better understanding of the role that these critical practices play should be cashed out in terms of the way in which they provide a richer description of the experience from which our judgment emerges.

**Adam Andrzejewski, Mateusz Salwa**

## **Aesthetic Appreciation of TV Series**

In the paper we will focus on objects within emerging aesthetics of television that are TV series. In particular, the paper aims to shed light on their aesthetic appreciation. In order to do so, it is valuable to consider ontology as well. We contend that how they are (should be) appreciated depends on how we define them in terms of ontology (as it is the case with e.g. narrative, photography, performance). It is argued that TV series are characterized by a particular serial character which defines the relationships among episodes as well as between every episode and the TV series it belongs to as a whole. We claim that recognizing this kind of seriality together with the temporal character inherent to it (which we will analyze, too) is crucial for aesthetic appreciation of the episodes as well as the TV series.



Claire Anscomb

## The Epistemic Value of Photographs in the Age of New Theory

The 'new theorists' of photography have argued that it is the use of photographic technology that demarcates photography from other image-making processes, not the condition of belief-independency as advocated by the 'orthodox theorists'. Consequently, the new theorists have shrunk the non-intentional core of photography down to the photographic event or the registration of light on a photosensitive surface. Although this approach has the advantage of accounting for the agency of the photographer in the process, it also seems to remove the distinct epistemic advantage that photography had over other media. However, whilst a metaphysically objective recording process may give us some grounds to assume that the resultant images are of higher epistemic value, this paper reaffirms that this warrant should not be based on metaphysical objectivity alone. Instead, sympathetic to the new theorists' position, I propose that epistemic value is dependent upon the adherence to rules set by knowledge-oriented practices and contextual factors. It has, however, become increasingly difficult to account for the epistemic value of photographs in the digital age where reliable processes for the production and dissemination of an image can be difficult to maintain. In this paper, I distinguish between photographs which function as objective sources of knowledge and those which function as sources of situated knowledge. By proposing this distinction and a set of criteria to determine the epistemic objectivity of a photograph, I will in this paper offer an account of epistemic warrant for photography in the age of digitalization and new theory.

**Alfred Archer, Benjamin Matheson**

## **When Artists Fall: On Admiring the Immoral**

Is it appropriate to admire immoral artists? This question is of crucial importance given the recent debates concerning how to respond to prominent cases of artists who have been accused of morally outrageous behaviour. In this paper, we focus on the ethics of admiring immoral artists through giving them awards and honours. We argue that there are moral reasons not to express admiration for immoral artists through giving them awards and honours. First, we argue that admiration for immoral artists can serve to condone their behaviour. Second, we argue that admiring immoral artists can generate undue epistemic credibility for the artists, which can lead to an indirect form of testimonial injustice for the artists' victims. Finally, we argue that admiring immoral artists can also serve to silence their victims.

**Marco Arienti**

## **Some concerns with experientialism about depiction: the case of separation seeing-in**

Experientialist accounts hold that pictorial representations are defined in terms of some kind of experience they elicit in the viewers. Such a suggestion captures quite well the visual character of depictive images, but it does not seem sufficient to accommodate also their representational function. Consequently, experientialist proposals concede that pictorial experience needs to conform with a standard of correctness, setting the appropriate subject of a picture with reference to some causal or intentional story. Therefore, to be able to recognize the depicted content, our visual experience should be guided by relevant information related to the standard.

My claim is that it is unclear whether it is possible to select which pieces of knowledge are required for pictorial recognition, without already presupposing a grip on the standard of correctness. In line with the experientialist point of view, a reconstruction of the represented content can only be undertaken by our experience of the picture. Unfortunately, this experience is precisely what is maintained by experientialism to be in need of being supplied with conditions of correctness.

I will then show how this tension is present in the idea of "separation seeing-in" developed by Robert Hopkins (1998). This notion points out that for some pictorial representations there is a gap between what is visible in them and what we take them to depict: for example, a stick figure of a man is recognized as depicting a normal man, even if what it enables us to see is a thin odd creature. Hopkins proposes that in such cases we reconsider our experience in the light of our background general knowledge about the world and the various depictive techniques or styles; however, it can be argued that this kind of competence is acquired only through successful practice of pictorial recognition, rather than being prior to it. The problem seems ultimately that an experientialist line cannot give a non circular understanding of an informed experience of depictive representations.

**Emanuele Arielli**

## **Algorithms we live by.**

### **Art and aesthetic experience in the age of the digital**

Today, a consistent part of our everyday interaction with art and aesthetic artefacts happens through digital media and platforms. Moreover, it is well known that our preferences and choices are systematically tracked and analyzed by algorithms according to processes that are far from transparent. In fact, we are mostly unaware of the fact that our choices and habits are constantly documented and that these actions are fed back through tailored information, contents and experiences we are exposed to.

We are therefore witnessing the emergence of a complex interrelation between our aesthetic choices, their digital elaboration and transformation, and also the production of content and the dynamic of creative process. All are involved in a process of mutual influences, and are partially determined by the invisible guiding hand of algorithms.

Concerning this issue, in this contribution I will try to discuss two points that are at the center of the contemporary debate: first, how far algorithms shape us and have a role in our taste formation. In fact, algorithmic feedback loops mirror the person's inferred preferences and interests and, at the same time, our aesthetic choices and experiences are also "cultivated" by the algorithm through a complex process of filtering and attentional direction of information. A further point is the fact that also art practices are influenced by the dynamics of the information flux we are exposed to. All subjects of the "artworld" (artists, critics, researchers, theorists) are heavily dependent on the very same digital flows, as renowned critic Boris Groys has pointed out in his 2016 book. The present contribution wants to highlight the importance of building a bridge between the research on the impacts of technological change and the critical discourse of contemporary art practices and aesthetics.

**Marta Benenti, Giovanna Fazzuoli**

## **Experiencing the Making Paintings by Paolo Cotani, Marcia Hafif and Robert Ryman**

In our talk we try account for the phenomenally rich experience of paintings displaying an extremely limited range of chromatic and formal features. On the basis of a phenomenological examination of the paintings' fruition that relies on a gestaltic perspective, we develop a simulative account of the creative gesture. For this purpose, we consider few specific, abstract works by artists Paolo Cotani, Marcia Hafif and Robert Ryman, dating back to the early 1970s. This choice proves to be particularly advantageous on two counts. First, the focus on abstract painting allows reducing the amount of variables that might be deemed responsible for what is experienced in paintings. Far from impoverishing the beholder's experience, we argue that perceptual features so-organized can trigger her imaginative engagement, allowing for an enhanced fruition. Second, by considering specific contemporary artworks in details and within their theoretical framework, we offer a perspective on their fruition that is as consistent as possible with their historical value and the creative intentions of the painters. As a general aim, drawing both on philosophy and on art history, our interdisciplinary approach wishes to do justice to artists', art critics' and historians' theoretical framework, as well as to the observer's phenomenal experience.

Larissa Berger

## The Felt Syllogism of Taste

The *sensus communis* (SC) is one of the core elements of Kant's theory of beauty, as it is supposed to explain why the judgment of taste is endowed with necessary universality. It is also the object of great confusion, for both what it is and its role in the judgment of taste remain highly opaque in the *Critique of Judgment*. In my presentation, I will focus on the role of the SC. It is my overall aim to demonstrate that it functions as the major premise in a (quasi-)syllogism. Thereby I will make intelligible why the SC provides the judgment of taste with necessary universality. In order to show this, I will first explore what the SC consists of. Therefore, I will investigate its two components of being a 'sense' and being 'communal'. Second, I will make a digression to Kant's theoretical philosophy by investigating the role of the categories and the principles of pure reason. I will show that the latter function as the major premise in a syllogism, which yields a judgment of experience as its conclusion. This conclusion is necessarily universal because it was yielded by an inference in a syllogism and because the major premise of this syllogism includes a category, i.e. an objective condition of cognition. Third, I will draw a parallel between the role of the SC and the role of the categories. I will suggest the SC also functions as the major premise in a (quasi-)syllogism, which yields a judgment of taste as its conclusion. This syllogism is only a (quasi-)syllogism because its premises are non-conceptual and non-propositional. Nonetheless, its conclusion (the judgment of taste) is necessarily universal because it was yielded by inference in a (quasi-)syllogism and because the major premise of this syllogism includes the subjective condition of cognition.

**Stefan Bird-Pollan**

## **Making Skepticism Bearable: Cavell's Aesthetic of Film**

Cavell and Bazin, with whom Cavell closely aligns himself, have been widely criticized for their so called 'automatism' theory of film. Critics take it that the automatism theory claims that what makes film special is its impersonal nature, the fact that it can represent objects as they really are. The argument in this paper is not only that this reading of the automatism theory is incorrect but that it relies on a set of premises for its argument which it has been Cavell's constant effort to reject. By examining Cavell's work on skepticism, I show how Cavell's critics take for granted the idea that photography and film play an essentially epistemic roll in our relation to the world. Against this, I argue that Cavell's understands film to be primarily aesthetic and that he is interested in the way film can relieve us of our modern burden of seeking an objective view of reality (which Cavell calls skepticism) by projecting a world in which epistemic questions do not arise. Such a world makes place for people to acknowledge each other.

Elisa Caldarola

## Works of Conceptual Art and The Execution of Ideas

Assuming the correctness of the view that works of conceptual art are objects that are to be regarded as executions of ideas (Dodd 2016), I consider how certain works of conceptual art execute ideas. I argue that certain works of conceptual art (e.g. Michael Craig-Martin's *An Oak Tree*, 1973) execute ideas by means of engaging us in games of prop oriented make-believe (Walton 1993), and that certain works of conceptual art (e.g. Robert Barry's *Psychic: All the things I know but of which I am not at the moment thinking: 1:36 pm; June 15, 1969*) (i) execute an idea and (ii) engage the public in a prop oriented game of make-believe that requires the public to pretend that the to-the-senses-alone inaccessible art character of the work at issue is the very idea executed by such work. My arguments cast some light on the issue of how we should interpret works of conceptual art.



**Pol Capdevila**

## **Poetics of History in Contemporary Art**

This paper explores the historical consciousness that characterises some trends in contemporary art. Our working hypothesis is that contemporary art differs from postmodern art in that it appropriates the past in different ways, but with the intention of exercising ideological criticism and having an immediate impact on the present; in other words, that contemporary art seeks an immediate social effect, to activate repressed potentialities of our present and to redivide the sensible (Rancière).

The first step in developing this argument will be an analysis of the concept of contemporaneity based on the work of significant theorists of aesthetics and contemporary art. In this analysis we will encounter concepts that are fundamental to an understanding of current art, such as contemporaneity itself (Osborne, Smith), heterochronicity (Bourdieu, Moxey), anachronism (Rancière, Agamben), and suspension of history (Ross), which we will also briefly analyse. Unpacking these characteristic concepts relating to the temporality of contemporary art practices will help us understand the essential differences between those practices and the practices of modern and postmodern art.

Lastly, in order to bring a concrete content to these rather abstract concepts, I will discuss two sample works taken from documenta 14 (2017). The work exhibited by Antonio Vega Macotella in Kassel, *The Mill of Blood*, not only explores colonial power relations; with his mill he also brings history back to life, inverting the production relationships, and has an impact on the present in the form of a cultural activity that has economic and social effects. The second project is articulated around *The Society of Friends of Halit*. Following a series of murders of citizens of foreign origin in Kassel and Dortmund in the 2000s, this society was founded by members of the victims' communities with the goal of review many of the unsolved cases. Its methods are based on legal, forensic and aesthetic research.

**Stephen Chamberlain**

## **Literary Realism and the Significance of Life**

Despite the prevailing theoretical position in contemporary aesthetics of art as productive and so free from the laws of life, there persists the humanist intuition that literature, and specifically literary realism, remains very much related to life. This paper argues for the connection between literature and life by centering upon the faculty of imagination in its capacity both as an inventive power, demonstrated through literary creation, and as a truth-disclosing power of the human situation. For frequently debates in aesthetic theory draw too sharp a line between art as mimesis (imitation) and art as production (invention). A reconstruction of mimesis, specifically as it relates to imagination (*phantasia*), will be presented along the lines of the following Aristotelian principles and distinctions.

First, Aristotle considers the ethical sphere to be much broader than the modern narrower construal of "morality," since for the Ancients the essential ethical question concerns "how we are to live." Secondly, the Aristotelian distinction between theoretical knowledge (*epistēmē*) and practical knowledge (*phronēsis*) is significant insofar as the latter involves concrete perception of particulars (*aísthēsis*) as a constituent part of its cognition. Thirdly, practical and theoretical knowledge have distinct objects or ends, which determine the distinct intentional sphere toward which reason is directed. Fourthly, the intentional mode of the practical attitude involves imagination and emotions in a way the theoretical attitude does not.

Having established the above distinctions, it will be shown how understanding (*sunesis*) reveals a kind of situational truth. Having established this proposition, two corollaries will follow: (1) narrative or drama (i.e., story), rather than propositional argument, is the most effective way to present or demonstrate situational truths; (2) fictional narrative is better equipped than factual narrative to disclose such truths. Finally, responses will be given to some skeptical objections that are frequently directed at accounts of literary cognitivism.

Melvin Chen

## To Chuck or Not to Chuck? Túngara Frogs & Evolutionary Responses to the Puzzle of Natural Beauty

What explains the generation of such beautiful natural phenomena as the dances and songs of birds, the iridescent colours of the hummingbird, the twisted horns of the kudu antelope, and the convolutions of mollusk shells? What explains this seeming gratuitousness and variety of beautiful natural forms? This is the puzzle of natural beauty. Evolutionary responses to the puzzle include the Darwin-Prum sexual selection response and the Wallace-Zahavi honest signaling response. I intend neither to weigh the respective merits of the Darwin-Prum and Wallace-Zahavi responses nor to assess the fruitfulness of extending these evolutionary responses to include both the production and preference of beautiful ornaments in nature and the human practices of producing and preferring beautiful objects. Rather, my intention is to critically assess these evolutionary responses to the puzzle of natural beauty, with a particular focus on the courtship displays of the túngara frog.

## Zoe Cunliffe

In this talk, I will look at the role that narrative fiction – film, television and literature – can play in countering and mitigating testimonial injustice. Testimonial injustice, as explicated by Miranda Fricker, occurs when a social agent attempts to tell a hearer something, but the hearer grants them a deflated level of credibility because of prejudice. It depends for its operation upon the social imagination and the shared concepts of social identity within it: what it is to be a man, woman, straight, black, gay, transgender, and so on. My central thesis is that narrative fiction has the potential to influence the social imagination for the better. Fricker uses fictional scenarios to clarify her notions of epistemic injustice; I argue that aside from elucidating analysis of our epistemic practices, fiction can also provide epistemic correctives.

The talk comprises two parts. In the first section I explore how narrative fiction can combat testimonial injustice, and propose that fiction can put pressure on prejudicial stereotypes in four distinct ways, thus contributing to a broadening of the social imagination. I then argue in the second section that fiction's unique capacity to actively engage its audience and evoke empathy enables it to capitalize on advantages that more overt or confrontational approaches to resisting testimonial injustice cannot share in.

**Daniel Dohrn**

## **Art avant la lettre**

Art eludes definition. The heterogeneity of what counts as art, especially taking into account contemporary conceptual art, poses difficulties for any 'internal' definition which imposes substantial conditions on what artworks have to be like to be eligible as artworks. Hence it is tempting to settle for an 'external' definition which avoids such substantial conditions and refers exclusively to common practices of treating things as artworks. It has been noted that such a definition has difficulties with primordial art. Primordial art arguably precedes the practice of treating artworks as such. I argue that, for this practice to figure in the definition of art, it does not have to be cotemporaneous with the art it is used to define. Our present-day practice may determine what art was all along, just as our experts determine what our common word 'whale' referred to all along, although people using the word in former times had no idea.

Jose Luis Fernández

## Kant's feeling: Why judgments of taste are de dicto necessary

Modal necessity can be ascribed not only to propositions, but also to feelings. In the Critique of Judgment (KU), Immanuel Kant argues that a feeling of beauty is the necessary satisfaction instantiated by the 'free play' of the cognitive faculties, which provides the grounds for a judgment of taste (KU 5:196, 217-19). In contrast to the theoretical necessity of the Critique of Pure Reason and the moral necessity of the Critique of Practical Reason, the necessity assigned to a judgment of taste is exemplary necessity (KU 5:237).

Modal necessity can also be assigned by employing the de re/de dicto distinction. Although Kant does not use this distinction in any of his Critiques, this omission has not prevented Kant scholars from applying the distinction in their analyses of the first two Critiques. In this paper, I examine the role that modality plays in Kant's Third Critique and I attempt to bring the de re/de dicto distinction to bear on Kant's famous aesthetic theory. Ultimately, I argue that because a judgment of taste does not draw from determinate concepts which have objects as their content, a judgment of 'x is beautiful' can be read only as de dicto necessary.

**Joerg Fingerhut, Javier Gomez-Lavin**

## **The Aesthetic Self**

In this paper we argue that aesthetic values are central to our identity. The argument is based on the claim that aesthetic judgments and preferences are emotionally based and that our sense of self is co-constituted by the emotional attitudes we hold. We predicted that when aesthetic preferences change it will be perceived as more of a change to a person than, say, a change in non-aesthetic preferences or activities. Aesthetic changes should be perceived as similar in strength to those of moral values and judgments, for which an effect on diachronic personal identity has already been established (Strohmingner & Nichols, 2014).

This is exactly what we found. We will present a series of empirical findings that show an "Aesthetic Self Effect" (ASE). First, we report the initial findings and a replication of the effect (study 1) with counterfactual changes in the aesthetic preference of a person from one music genre to another (such as pop to classic). Second, we present findings of an even stronger ASE for scenarios in which somebody changes from, for example, not caring about music, beauty and art in general to wanting to experience those things more (study 2). The main aim of this paper is to identify the role of aesthetics for our perceived identity. We will discuss in which way our paradigms track "truly" aesthetic changes or rather a change in social signaling related to the aesthetic change. This project is ongoing and we conclude by briefly discussing some follow-up studies, possible objections, and future directions of our approach.

**Michalle Gal**

## **Visuality of Metaphors**

This essay offers a new formalist theory of metaphor that characterizes its visual aspect—its syntactic structure, material composition and appearance—as its essence. It will accordingly present the metaphorical creating or transfiguring, as well as conceiving or understanding, of one thing as a different one, as a visual ability. Metaphor is a predication by means of producing nonconventional compositions—i.e., by compositional, or even aesthetic, means. This definition is aimed to apply to the various kinds of metaphors: conceptual, linguistic, visual, and material. It will thus challenge definition of metaphor as a conceptual or linguistic phenomenon in nature that is based on its semantic mechanism, broad concepts, and cognitive value. Those definitions have been prevalent since the second half of 20th century, under the influence of the philosophy of language, and later of cognitive studies.

Moreover, my argument takes an opposite theoretical step to the theories that did characterize distinct kinds of image and objects as metaphors. Those were formulated by Richards, Beardsley, Danto, Goodman, Hesse, Peacocke, Langer, Davidson, Rorty, Henle, Aldrich, De Man, Carroll, Arnheim, Mitchell, and Hausman. However, the essay shows that they still focused on the metaphorical meaning, like the conceptual and cognitive theories offered for example by Black, Lakoff and Johnson, Searle or Camp. Doing so they apply definitions of linguistic metaphor on the visual one.

Defining the visuality of metaphors as their essence, I will present the visual metaphors as the paradigmatic ones, whose mechanism ought to be applied to the different kinds of metaphors. Metaphorical mechanism is based on its aptness of form, configuration, syntactic arrangement, or material composition. Those terms, though not obvious, were chosen to present the qualitative traits of metaphor, its appearance, the metaphorical medium itself, as its essence. Namely, even a conceptual metaphor is dependent on a structural categorization and perception of seeing or picturing one concept through a different one, which is enabled by the structural possibilities offered by the visual media.



**Lisa Giombini**

## **Material Authenticity in Conservation Ethics**

Short Abstract : On September 27, 1997, at 11:42 a.m., a strong earthquake shook the Italian regions of Umbria and Marche injuring one hundred people and causing massive material damage. The 13th century Basilica of San Francesco of Assisi was also harmed: Cimabue's frescos of St. Matthew and the Four Evangelists were reduced to fragments. The work of restoration began immediately after. Hundreds of conservators scoured the rubble for remnants of the frescos. This painstaking work of retrieval led to the recovery of thousands of tiny, almost unrecognizable, fragments, most of which no bigger than a one-euro coin. Cataloguing the pieces and relocating them to their original position took years, in what seemed an impossible undertaking. Despite growing scepticism, in 2006 the restoration was finally completed.

Though this is a happy story, it is also a surprising one in many respects. Why did the restorers put so much effort to recollect the frescos' original pieces, no matter how scattered and unrecognisable they were? In this paper, I argue that a materialistic understanding of art-objects has constituted the principle of restoration in the past, and grounds many tenets guiding conservation policies worldwide, such as the 'myth of the original' and notions of restoration as a 'truth-enforcement' operation. This account, however, proves unsatisfactory. Artworks are underdetermined by, yet not reducible to their physical properties, since their existence depends on appropriate cultural conditions. This requires us to switch the focus of restoration from material authenticity to the meaning of art-objects.

Eran Guter, Inbal Guter

## **“Time made audible”: A critique of Susanne Langer’s view of musical temporality**

Susanne Langer’s idea of the primary apparition of music involves a dichotomy between two kinds of temporality: “felt time” and “clock time”. For Langer, musical time is exclusively felt time, and in this sense, music is “time made audible”. However, Langer also postulates what we would call ‘a strong suspension thesis’: the swallowing up of clock time in the illusion of felt time. In this paper we take issue with the ‘strong suspension thesis’ and its implications and ramifications regarding not only musical meaning, but also the purported metaphysics of music construed as essentially inhering in felt time. We argue that this thesis is overstated and misdirecting as a matter of describing what we experience when we hear music with understanding. We also argue that this thesis confuses a distinction between two modes of identification of objects (perspectival vs. public) for an ontological distinction between two classes of entities (those belonging to “the realm of music” vs. those belonging to “the composer’s materials”). We discuss a selection of examples of repetitive formations, from mediaeval music to contemporary music, which show that persistent, motion-inhibiting repetition undermines the listener’s ability to identify order and coherence due to a relative inability to anticipate the next occurrence of a differentiating musical event. We argue that Langer’s one-sided view of musical temporality, which patently relies on the conceptual framework of memory time and the specious present, exemplifies what we propose to call ‘the searchlight model of musical understanding’, wherein the constant span of illumination of the searchlight (representing the span of the specious present) moves continuously parallel to, and along, its postulated target, i.e. the music heard, as it ‘illuminates’ it. We argue that, in the last analysis, memory time conceptually presupposes the publicly identifiable means of chronometric length. One maintains the ‘strong suspension thesis’ on pains of conceptual confusion.

**Rob Hopkins**

## **The Sculpted Image?**

Representational pictures and sculptures both present their objects visually: to grasp what they represent is in some sense to see, not only the representation before one, but the object represented. But is the form of visual presentation the same? I explore the answers suggested by various treatments of the pictorial case.

Despite deep disagreements on other issues, the best developed philosophical accounts of picture experience all apply just as readily to our experience of sculpture. This is true of views that assimilate visual presentation by pictures to familiar forms of visual experience, such as visualizing or seeming to see. And it is true of views that treat that presentation as a matter of order found within the marks on the surface. All such positions treat presentation by pictures and by sculpture as fundamentally alike.

Matters are quite otherwise with accounts (MGFM Martin, L.Wiesing) that take as basic the notion of an 'image', a pure visible which itself presents the depicted item. Martin claims that images present the object's properties without exemplifying them. A pure case would be an ideal hologram: visible but immaterial, showing us its object as absent. Martin contrasts this with a perfect waxwork. This too presents us with the appearance of something else. But it does so precisely by exemplifying that appearance - the waxwork looks itself to bear the properties it makes present. Since pictures are the vehicles for Martin's images, and sculptures seem ripe for assimilation to waxworks, the two art forms promise to fall on either side of his divide, between two ways in which a representation can present us with its object.

I propose a compromise. Presentation through exemplification and presentation without exemplification are both found in every picture and every sculpture. Indeed, both are essential to the right account of how either representation presents us with its objects. But this deep common ground nonetheless supports an important difference between the two. For while pictures exemplify the perspectival appearances of their objects, sculptures exemplify the non-perspectival properties that ground those appearances. We may define an image--in a different sense from Martin's--as whatever captures something by capturing its perspectival appearances. Thus I agree with Martin that pictures, but not sculptures, offer us images of things; though my understanding of that claim, and the significance I attribute to it, is rather different from his.

## Valentina Hribar Sorčan

### La Vie et la Mémoire

La présentation va traiter la signification et le rôle de la mémoire personnelle pour la construction de la mémoire collective, et vice versa, dans la vie d'un individu et d'une communauté, à l'aide de l'art.

L'art et la science constatent que notre système de mémoire n'est pas un dépôt de souvenirs, mais un processus dynamique, en changement perpétuel. L'homme transforme son histoire et change ses jugements sur ses expériences. Sa personnalité ne survit pas à l'anéantissement éventuel de sa mémoire. Semblablement, une communauté ne pourrait pas survivre à l'amnésie ou à la suppression de sa mémoire collective.

L'anthropologie de la mémoire souligne que la mémoire personnelle et la mémoire collective se manifestent comme un art de (se) représenter. D'après Susan Sontag, la mémoire (la photographie) n'est que personnelle, tandis que la mémoire collective, ce n'est que la tentative de trouver des cas, dignes de rester dans la mémoire d'une communauté (ou, selon Boris Groys, dans les archives culturelles).

Que la mémoire personnelle soit la meilleure voie de s'approcher de la mémoire collective, c'est le procédé, dont l'artiste Christian Boltanski se fait connaître. Ses installations, rappelant le destin tragique des victimes de la Seconde Guerre Mondiale, exposent des objets qui suscitent des souvenirs personnels (vêtements usés, photographies anciennes, livres, etc.) et font appel à la mémoire affective (« mythologie individuelle »). De l'autre côté, les toiles d'Anselm Kiefer évoquent la Seconde Guerre Mondiale à partir de la mémoire collective. Il examine l'identité allemande en questionnant les grands récits germaniques (comme R. Wagner avant lui), afin de mieux connaître soi-même et d'exprimer ses émotions. Leur art ne restera sans référence aux images des destins tragiques contemporains (p.ex., ceux des immigrés) qu'il faudrait évoquer aussi.

**Andrew Huddleston**

## **The Idea of an 'Art-Religion'**

For much of its history, art has been intimately connected with religion and with religious worship. Yet even as the majority of artistic production relinquished its connections with doctrinal religion and become more self-standing and secular, the connection with the religious impulse broadly-conceived did not disappear. Indeed, it is a truism about the 'long' 19th century that, especially after the "death of God," art often takes on quasi-religious aspirations of its own. What would it be for art to do this? This theme has a number of important and interesting variations, some of which I aim to treat in a book-length study. But in this short paper, I offer a juxtaposition of three figures in this 'art-religious' tradition, separated by a several decades each, namely Wackenroder, Wagner, and Rilke, who each give us different visions of what an 'art-religion' might be.

**Gioia Laura Iannilli**

## **What's the Point of Everyday Aesthetics? An Overall Assessment**

This paper aims at providing an overall assessment of the by now consolidated sub-field of aesthetics named Everyday Aesthetics, in which the question of the relationship that exists between art and life is central.

With a critical attitude, we will attempt to answer a simple question: What's the point of Everyday Aesthetics? This question will have a threefold function:

1) to investigate the point of departure of Everyday Aesthetics, that is to say its neglected theoretical sources, but also those topics Everyday Aesthetics shares with previous or contemporary authors with whom everyday aestheticians often do not establish a dialogue (even a critical one).

2) to investigate the pointfulness of Everyday Aesthetics, that is to say to clarify, on the one hand, if at this point in time Everyday Aesthetics' philosophical proposal is strong and punctual enough and to what extent and how it deals with contemporary phenomena, and on the other hand, to figure out if Everyday Aesthetics is simply a historical episode or more than that.

3) to investigate the point of arrival of Everyday Aesthetics, that is to say to verify whether Everyday Aesthetics has reached its theoretical peak already or if, in its current configuration, it provides opportunities for the development of further perspectives on aesthetics.

Jessica Jacques

## Idées esthétiques et théâtre engagé: Les quatre petites filles de Pablo Picasso

Le Picasso écrivain est encore peu connu, même de la plupart des spécialistes de l'œuvre plastique de l'artiste. Ma contribution vise à fournir une des premières approches critiques de la pièce de théâtre Les Quatre petites filles (LQPF, écrite en 1947-8, publiée en 1968 et créée en 1971). Cette œuvre est le fruit d'une tension poétique féconde entre ce que Kant a désigné comme des idées esthétiques (KU §49) et ce que Sartre définit comme la littérature engagée, à mettre en lien avec la "révolution Beauvoir" et sa libération programmatique du deuxième sexe.

Je développerai ce propos en quatre sections, chacune accompagnée d'un lien poétique avec une ou deux des œuvres plastiques:

### 1. Une idée esthétique dominante qui lie l'art et la vie : la quadrature du cercle

En 1948, le défi suprême de la créativité est de fonder une nouvelle origine du monde après la Seconde Guerre mondiale. Picasso y fait face avec une impulsion iconoclaste, en écrivant un texte scénique dans lequel le cercle et le carré s'engagent dans une dialectique autour de la fondation d'une nouvelle temporalité et d'un nouvel espace.

La référence plastique de cette section sera l'installation de Guerre et Paix réalisée dans la chapelle de Vallauris (1952-9)

### 2. Picasso, Sartre, Beauvoir : l'engagement d'une refondation féminine du monde de l'après-guerre

L'œuvre plastique que je propose d'associer poétiquement à cette pièce est la céramique Le Pichet aux quatre femmes (1948).

### 3. Métamorphose dans la cuisine

Les œuvres de référence seront les deux versions picturales de La Cuisine (1948).

### 4. LQPF comme texte dramaturgique méta-artistique

Les dernières œuvres plastiques de référence seront: la sculpture en argile blanche Main (1948) et le décor pour l'Œdipe Roi de Sophocle (1947-8).

**Eda Keskin**

## **Everyday Aesthetics and Empathy Development**

This study examines the role of aesthetic experience in acts of interpretation and evaluation. Everyday aesthetics focuses on everyday activities while emphasizing the beauty doesn't only belong to the perfect but to everyday imperfections as well. This work will focus on how the aesthetic experience and working on everyday aesthetics can help in enhancing the capacity of empathy to develop a deeper understanding of others in our daily lives. It will analyze concepts offered by Maurice Merleau-Ponty and Martin Heidegger in order to research specific relationships between aesthetic experience, empathy and phenomenology.

Empathy is key to intersubjective communication. Merleau-Ponty and Heidegger analyze intersubjective communication at an ontological level researching the foundations of various emotional modes of human beings. I will discuss that enhancing empathy in individuals through aesthetic experience is possible. Interpretations of works of art may evoke a kind of empathic response in understanding, to access the emotions or mental states of the artist (Lopes,2011). Murray Smith discusses the role of empathy in representational works of art and in particular, film. He focuses on "other-focused personal imagining" in order to relate to the "emotional frames of the mind of others" to understand emotions and mental states of the characters in a film. Smith relates this capacity to mirror neurons which "fire both when a subject executes and observes an action" (Smith,2011).

Merleau-Ponty brings a unitary and unique approach to our capacity to perceive the worlds of others since people are bound to each other as being one "flesh" ontologically. Similarly, Heidegger offers an ontological analysis of emotional experiences of human beings with his concept of Mitsein [Being-with] and Mitwelt [with-world]. These concepts offer a reflection upon the ontological foundation of empathy. It corresponds to the fact that Being-with works through the understanding of Dasein which makes the existential-ontological worldliness possible.

**Key Words:** everyday aesthetics, empathy, art, emphatic response, aesthetic experience, mirror neurons, aesthetic perception, phenomenology, Heidegger, Merleau-Ponty



**Aljosa Kravanja**

## **Mixed-Signal Aesthetic Attitudes**

Aesthetic attitude is not merely the direct relationship we have with the object of our aesthetic appraisal. For some aesthetic attitudes, it is crucial that our aesthetic preferences become visible to other people. Accordingly, we routinely signal our taste in arts to others. There are, however, some attitudes that (intentionally) send mixed signals regarding our tastes and preferences. These attitudes include dandyism, love for kitsch, taste for the grotesque, and hipsterism. The paper calls such stances mixed-signal aesthetic attitudes. By adopting such attitudes, we make it clear that our aesthetic choices do not reveal our preferences. For instance, Baudelaire's dandy makes it clear that he is indifferent towards the clothing he wears, and the consumer of kitsch may signal that she enjoys kitsch only ironically. The main point is that by doing so, they both demonstrate the sovereignty they have over their aesthetic preferences. Moreover, this sovereignty may in turn become the object of aesthetic appreciation. The paper will analyse the structure of mixed-signal attitudes. Additionally, it will expound on some (pessimistic) cultural implications of such attitudes, drawing mainly from Veblen's theory of conspicuous consumption.

**Lev Kreft**

## **From Universalism to Singularity, from Singularity to Moralization**

The thesis of this presentation is that ahistorical singularity allows for moral appreciation only, and that the artworld atmosphere has become the atmosphere of moralization. Moralization is not the same as moralizing about art; moralization is transfiguring the grand narrative of aesthetic modernism into a singular narrative of moral responsibility as the only way to appreciate art, artists and artworld(s). This kind of approach to art used to be specific for petty-bourgeois cultural attitude towards high-brow culture, but is now becoming dominant approach of the artworld and against the artworld. Aestheticization of everyday (Alltag) is accompanied by moralization of charisma. As much as modernist art belonged to charismatic and extra-ordinary, contemporary art escapes the aesthetic regime and, by taking responsibility for chosen causes, introduces moral criteria as genuine criteria for art's appreciation. While ethical regime of art is necessary to establish Plato's philosophically structured community, artistic regime of moralization is necessary for global regime of pseudo-collectivity.

**Mojca Kuplen**

## **Cognitive Interpretation of Kant's Theory of Aesthetic Ideas**

In recent years, there have been common debates in aesthetic and philosophy of art on the question whether we can acquire knowledge from works of art. In this paper, I approach this question in light of Kant's theory of art as expressions of aesthetic ideas. There are three main aims to my paper. First, to offer an interpretation of Kant's doctrine of aesthetic ideas according to which aesthetic ideas serve as quasi-schematizations of a specific, although undetermined conceptual content (i.e. content of rational ideas, abstract concepts and concepts of emotions). I claim that aesthetic ideas can bridge the gap that indeterminate concepts (concepts that lack an adequate sensible correlate) on their own would leave without empirical intuitions. Second, to further develop Kant's notion of aesthetic ideas in order to offer an account of abstract and emotion concepts as it is determined by our own subjective experiences. I claim that artworks as expression of aesthetic ideas have a cognitive dimension in that they reveal the introspective, emotional and affective aspects that appear to be central to the content of our abstract and emotion concepts. That is to say, artistic expression of aesthetic ideas make abstract and emotion concepts more accessible to us, by creating image schemas that allow us to think about these concepts in a way linked to sensory experience. Availability of such imaginary representations can profoundly expand the meaning of such concepts and further our understanding of them. Third, to argue that cognitive value of artworks that express aesthetic ideas is part of their aesthetic value. That is, it moves us aesthetically to experience the cognitive enlivenment of our indeterminate concepts.

**Gloria Luque Moya**

## **Experiencing the Extraordinary of the Ordinary. Robert Bechtle's and Photorealism**

In the 40<sup>th</sup> anniversary of the Finnish Society of Aesthetics Conference, Richard Shusterman provided the distinction between two different ways of understanding the theory of everyday aesthetics. The first one emphasizes the ordinariness of the everyday, the prevailing aesthetic sensibility that permeates everyday objects and activities; while the second one highlights the particular aesthetic character in which ordinary can be transfigured into an aesthetic experience. One of the main precursors of this second approach is the American philosopher Thomas Leddy, who defends the ordinariness is important but rather "the way in which the ordinary can be made extraordinary". That is, his conception focuses on the experiences of everyday which are more intense and extraordinary, but also the ways in which artists have contributed to the understanding and experiencing everyday phenomena.

Following Leddy's view of everyday aesthetics, the aim of this paper is to analyse the relationship between art and life in Robert Bechtle's works. Bechtle is an American painter from the Bay Area of San Francisco and one of the most prominent photorealist who has shown the extraordinary of his ordinary life. He uses photographs of familiar subjects and places to create their paintings of everyday scenes. That is, working in a photorealist style, Bechtle focuses our attention on the marvellous aspects of his everyday life.

Through this presentation, I attempt to move away from the art-centered theory, exploring the aesthetic character of everyday as it is shown in Bechtle's photorealistic paintings. Firstly, I begin considering the question of what Photorealism depicts, in other words, its everyday contents. Secondly, I deal with the question of how Robert Bechtle's images give heightened significance to the ordinary. This paper is accomplished by a final reflection on the continuity between art and life.

**Keywords:** Everyday Aesthetics, Leddy, Aesthetic Experience, Shusterman

**Errol Lord**

## **Perceptual Expertise and the Rationality of Criticism**

It borders on truistic that (rational) aesthetic judgments must be based on perceptual experience with the object that is judged. It is also plausible--although perhaps not truistic--that criticism is a rational enterprise. Indeed, criticism appears to wear this on its sleeve. Critics appear to provide arguments for their critical conclusions. These two claims are famously in tension with each other. We can see this most clearly by noting that if rational aesthetic judgments must be based on perceptual experiences, then we cannot get rational aesthetic judgments via inference. If this is right, though, then it seems dubious that criticism is an ordinary argumentative activity. This is because ordinary argumentative activities present arguments that are inferential in structure. Given the essential role of perception to the justification of aesthetic judgment, this sort of thinking doesn't seem to give us legitimate access to the aesthetic facts. Thus, it looks like criticism is rationally dubious. Frank Sibley infamously resolves the tension by holding that while critics aim to guide perception, the considerations they cite do not provide justification for their judgments. On the other end of the spectrum, Fabian Dorsch resolves the tension by denying that non-inferential perceptual justification is central to the justification of aesthetic judgment. Instead, Dorsch suggests that justified aesthetic judgments are inferentially justified. This paper provides a middle path between these two extremes. It does this via what I take to be the best account of the metaphysics of aesthetic perception and perceptual expertise. According to this account, we perceive aesthetic features only after we gain capacities that allow for aesthetic enrichment of the contents of our experiences. The structure and etiology of aesthetic perceptions have important epistemic consequences. Most importantly, their unique structure and etiology makes it plausible that they provide a sort of non-foundational direct access to the aesthetic features of things. This allows us to dissolve our tension. Perceptual experience of aesthetic features can play an essential role in justified aesthetic judgment and criticism can be a rational activity. Critics really do elucidate the structure of their justification (at least the successful ones). This is because they elucidate the features that their justification epistemically depends upon.

**Jerzy Luty**

## **Do animals make art or the evolutionary continuity of species: a case for uniqueness**

When Wladyslaw Tatarkiewicz wrote that there are only two things that can be said about art: that it is a human activity, not a product of nature, and that it is a conscious act (or a product of this act), and that every statement about art different from the ones mentioned above is always finally overthrown, he probably did not think that the former claim could be questioned by anyone.

Yet there is a high probability that, for example, in the world of bowerbirds (a species of bird endemic to eastern Australia), similarly to the human world, the artistic or decorative craftsmanship is cared for, appreciated and admired; perhaps also what is evaluated, praised and admired in the "work" is its originality, creativity and ability to surprise the audience – even if it is an audience consisting only of female-connoisseurs, representatives of the same species, although the functional nature of the achievement (courtship) accompanying it seems to contradict it. It also does not explicitly negate the "artistic" aspirations of animals, the ability to express the individual personality of an artist accompanying their work hidden in "artistic" practices, regardless of whether it is fully achieved, or that every artwork experience is intertwined with emotions of varying degrees of saturation.

In my talk, I will trace the history of observations of "artistic behaviors" by animal ethologists, then processed by evolutionary art philosophers who may lead to the hypothesis about the validity of assigning artistic abilities to animals. At the same time, the question: do animals create art or in what sense animals create art is in fact a question about such a definition of art that could include this type of intentional animal acts.

**Giovanni Matteucci**

## **The (aesthetic) extended mind: from experience-of to experience-with**

The analysis of aesthetic experience has been traditionally developed according to a paradigm derived from the typically modern theory of knowledge. On this basis, aesthetic experience is described as a relationship between two heterogeneous and isolated entities, along the lines of a conception of the cognitive act which implies a primary opposition between subject (mind) and object (world).

In relation to the aesthetic, and above all in the light of a tendency to reduce the aesthetic to the artistic, all this has meant following a model where what is central is an object, namely a work of art, connoted by peculiar properties according to which the features of the single and individual entities involved, i.e. author, public and critic, are consequently defined.

Yet, the kernels of this canonical model are increasingly challenged in our current context: the aesthetic object has been replaced by experiential processes which are incompatible with the ontological statute of modern objectivity; individual aesthetic subjects have been replaced by multiple subjectivities, or even inter-subjectivity figures and hybrid relationships between creativity and receptivity; but first and foremost, aesthetic experience in its unfolding appears to be irreducible to a linear polar relation, since it nowadays takes place as an interactive articulation that involves interfaces rather than objects (which have been transformed into devices) and agencies greatly endowed with impersonal components rather than subjects (who have been transformed into users).

In view of this unprecedented situation, it seems more appropriate to talk about experiences that are carried out "with" something, rather than experiences "of" something. All this causes an essential shift in the traditional paradigm of experience.

In order to provide a better understanding of this new paradigm we need to overcome the modern "gnoseologist" view. In this regard, an useful starting point is provided by the so-called "extended mind model". Various philosophers have stressed how it entails a revolution in the understanding of the cognitive and, more generally, of the mental. At the same time, the corroboration of the validity of this model as respects to aesthetic experience is almost absent. And all this is even more surprising since, on a closer look, various elements implicated by this model precisely possess a relevance (and sometimes even a root), which is evidently of an aesthetic kind.

By suggesting that mind can be grasped in its extension insofar as it is considered in its being intrinsically aesthetic (that is: only an aesthetic mind can be an extended mind), this contribution will attempt to shed new light on the primitive, hence non-derivable relationship that exists between art and life.

Philip Mills, Royal Holloway

## The Politics of Poetic Language: An Analysis of Jean-Luc Godard's Alphaville

My paper explores the relation between poetic and ordinary language through an analysis of Jean-Luc Godard's *Alphaville*. In this science-fiction film, the machine 'Alpha 60' controls the city and does so, among other means, by controlling what language is. Poetic language disturbs this ordinary language and therefore plays the role of bringing people to think differently and to escape the control of 'Alpha 60'. In *Alphaville*, poetic language becomes political as poetry is a way of revolting against the dominant ideology which is laid down in language. Poetry changes the ways of seeing the world and thus serve as critique of ideology. This relation between seeing and critique of ideology is central to Slavoj Žižek's analysis of John Carpenter's film *They Live* in which the main character finds glasses which reveal the message hidden behind advertising boards and consumer goods. The glasses in *They Live* play the role of poetry in *Alphaville* but the means to bring people to wear the glasses or to understand poetry are different: violence in *They Live*, emotion in *Alphaville*. Although Godard and Carpenter stage different means to overcome the ideology of the ordinary, both poetic language and the glasses are metaphors for what films can do: poetic language in *Alphaville* is a metaphor for the political impact of film. My argumentation follows three steps: first I analyse the role of poetic language in Godard's *Alphaville*; second, I explore the political task of poetic language and relate it to Žižek's analysis of Carpenter's *They Live*; finally, I suggest that these films offer a reflection on film as doing what poetry does in *Alphaville* or the glasses do in *They Live*, namely bringing the viewer to another way of seeing.



Catrin Misselhorn

## Conceptual Knowledge in Literature

Abstract: The claim that literature has conceptual content might at first glance appear trivial: Literary texts are composed of sentences which are built from concepts. Therefore, literature seems to be conceptual all the way down. This kind of conceptual content is, however, not specific to literature. The focus of this talk is a kind of conceptual content that is specific to literature as literature. It will be argued that this kind of conceptual content provides the reader with a specific kind of conceptual knowledge. This kind of conceptual knowledge is one of the things we appreciate in literature as literature. This view will be developed by a close reading of Robert Musil's short story "The Perfecting of a Love." Since philosophy is the discipline that claims to provide conceptual knowledge par excellence, a comparison of conceptual knowledge in philosophy and literature will conclude the talk.

**Washington Morales**

## **Naturalization and reification of the human global subjective experience in some forms of scientific and technological art**

In recent times, a heterogeneous set of institutions have been founded (journals, web sites, cooperative spaces of creation, galleries and museums) in order to call into question the creative boundaries between art and science. Moreover, famous artists like Brandon Ballengée, Eduardo Kac and Stelarc also have called into question these boundaries before those institutions were founded. And, finally, philosophy has grasped and held such thesis about the identification or overlap between art and science through academic papers (in journals like Leonardo). Have the boundaries between art and science been dissolved by the new media arts? Does any actual or clear difference between mainstream contemporary art and new media arts exist? Against standard perspectives in philosophy and history of art, I hold that some forms of technological and scientific art (computational creativity, genetic art and cyborg art) are the consequences of a historical process of vanishing the extensional boundaries of art and then a process that I would like to call "defictionalization" of arts. While the fictional potential of traditional arts turns awareness or selfaccessible our deepest mental experiences, it seems that the "free" symbolic gesture of the new media arts just bring our intellectual literalness into play. In this communication, I look for the aesthetic and political consequences of a phenomenon that I call, using a Juan Fló's expression, "reification of our subjective global experience".

## Aesthetic Cognition and Art History

There is a common belief that art historical writing, unlike aesthetics, is necessarily tied to empirical inquiries that entail the "attribution, dating, and iconographic analysis" (Wood, 2000) of individual works of art. In my talk, I argue that art history reaches beyond the nature of individual artifacts and their spatiotemporal placement (Summers, 2003; Gombrich, 1979) and can be equally informative with respect to the general categories of aesthetics that it is supposed to meet with skepticism. More specifically, I hold that cognition can be regarded as a basic unit of analysis in art historical research along with other units of analysis such as time, form, or style. In support of this hypothesis, I limit my claims to memory processes and to the role they play in aesthetic appreciation. I consider the writings of three psychologically minded art historians, namely Aby Warburg (1929/2012), Michael Baxandall (2010) and Svetlana Alpers (2013), who explore ways in which we can attain knowledge of mental reality through the arts. Drawing on these art historical accounts, I examine three types of memory processes understood at different levels of explanation, namely: collective memory presented as a socially constituted force, operating at the unconscious, subpersonal level of individuals and orienting artistic development in particular directions; individual, autobiographic memory, operating at the personal level, and episodes of aesthetic response triggered by distant recollection and contemplation of past events, removed from the present perceptual judgment.

Vitor Moura

## The reversible Vermeer, or The author as co-spectator – questions for the hypothetical intentionalist

Salvador Dalí drew our attention to the possibility of viewing Vermeer's masterpiece *The Lacemaker* as a reversible picture. If we look closer, the girl in the painting seems to be dissecting a crab-like figure; strange locusts are crawling up the table; there is blood coming out of a pillow and a giant spider is attached to her hair. The ominous character that this interpretation adds to a standard viewing of the painting is quite intriguing. On the one hand, it seems to track down that kind of odd realism in some (if not all) of Vermeer's paintings; on the other, it looks like a powerful way to attract the viewer's attention.

This paper uses the reversible Vermeer to assess three contemporary theories of critical interpretation: actual intentionalism, hypothetical intentionalism and the value-maximizing theory of interpretation. These theories tend to devise ways of balancing the epistemic validity of an interpretation (its truth-value) with its aesthetic value (the way it may intensify the spectator's aesthetic experience of the work) and this paper addresses one of the questions raised by this difficult balance, namely: what if – as it seems to be the case with the reversible Vermeer – the degree to which a given interpretation increases the value of the work (and consequently the creative charisma of the author) far exceeds its epistemic ranking? Authors such as Jerrold Levinson tend to reply by saying that there is no real opposition between the epistemic and the aesthetic merit of the interpretation. We shall follow a different path and consider ways in which it is integral to the task of interpreting an artwork that there may be real and unresolved tension between the epistemic ranking of an interpretation and its aesthetic worth.

Dan O'Brien

## Cubism and Kant

Kahnweiler (1920) interpreted cubism as attempting to depict Kant's (1781) transcendental thing-in-itself. It is not, though, illuminating to think of cubism in this way. First, things-in-themselves cannot be experienced. Second, Picasso adopts a pluralist approach where, within the same work, we have cubist representations alongside naturalistic ones—suggesting that cubism does not aspire to the one true representation of reality.

It is more illuminating to focus on Kant's empirical realism. In the 'Transcendental Aesthetic', Kant argues that the mind imposes spatio-temporal order on experience. Critics gesture towards such an account: 'The arrangement of bottles and fishes [in Braque's *Still Life with Fish on a Table*, 1911] is not embedded in a spatially recognizable background.... Spatial integration of the objects in the picture develops only in the viewers' minds' (Gantefuhrer-Trier, 1996, 42). Such constructive effort is felt as one searches for life in the more difficult canvases, such as Picasso's *Accordionist* (1911).

Cubist works are quiet and still—motionless individuals, abandoned tables of clutter. This stillness, though, is superficial. First, motion is implicit in the different perspectives that track movement around the café table or around figures in portraits. Second, cubists explore tactile space and with tactility the implication of movement and time. Third, the temporal aspect of cubism can be seen in Kantian terms. Just as space is imposed on experience by 'outer sense', time is imposed by 'inner sense'. Cubist works thus manifest the acts of synthesis involved in spatio-temporal experience.

Further, in response to Hume's (1739) scepticism with regard to the self, Kant argues that self-consciousness arises as we synthesize spatio-temporal intuitions. Perhaps, then, cubism not only makes manifest the active cognitive input that we bring to experience, but also that involved in self-consciousness. One does not lose oneself in a cubist painting; one finds oneself.

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Una Popović

## The Birthplace of Aesthetics: Baumgarten on Aesthetical Concepts and Art Experience

The birth of aesthetics in XVIII century implied changed understanding of both beauty and art, as well as development of the new form of theory. To develop aesthetics, Baumgarten had to find specific ground that could encompass aesthetic experience, beauty, and art; he has chosen art experience. In addition to such basis of aesthetics, he also had to define the theoretical character of the new discipline, and especially the character of its concepts: as theory, aesthetics demands for a conceptual framework. However, concepts adequate to aesthetics are not to be understood logically, metaphysically or epistemologically. They are aesthetical concepts with a special character - they should immediately refer to the aesthetic experience, which, in turn, they make explicit and communicable. Finally, as concepts, as products of reason, they should allow for specific theory of aesthetical character – aesthetics.

The paper will focus on both art experience as the very basis for the development of aesthetics as theory and the character of this theory, orientated on extensive clarity - the concept that should differentiate between logic and aesthetics, i.e. between the character of these disciplines of philosophy. Baumgarten's view on the aesthetic experience of art and extensive clarity is, in our opinion, fully presented in his early work, *Reflections on Poetry (Meditationes Philosophicae de Nonnullis Ad Poema Petinentibus)*. Although this work does not present the idea of aesthetics in its developed form, but it only announces such idea, it is my opinion that it can reveal the true nature of his aesthetics more than *Metaphysics* or *Aesthetics*. These problems will be analyzed with regard to logic of Port Royal, philosophy of Leibniz, and, finally, the old Renaissance quarrels between logic and poetics. In *Reflections on Poetry*, presented as a kind of poetics, poetical speeches will become a basis for the aesthetical ones.

Key words: A. G. Baumgarten, aesthetics, art experience, logic, poetics, extensive clarity, concept.

**Kalle Puolakka**

## **Replete Literary Moments and Aesthetic Experience**

I develop a critique of Peter Kivy's literary non-aestheticism by defending the aesthetic significance of what I term "replete literary moments", by which I mean passages where the different elements and threads of a literary work come together. I show that the experience of these sorts of literary passages are marked by qualities that Alan Goldman and John Dewey situate to the very heart of aesthetic experience, such as a full engagement of our cognitive faculties and a sense of fulfilment of a rhythmic development. By taking a look at the experience of a particular replete moment in Ian McEwan's novel *Saturday*, I argue against Kivy's central claim that aesthetic experience in the case of literature requires a direct awareness of the form of the novel. I believe my analysis shows that reading can involve significant aesthetic moments even without an articulated understanding of a novel's formal qualities.

## The “Aesthetics of Existence”: Art as a Model of Self-Invention in Last Foucault

This paper addresses the special theme “Art and Life” by discussing the “aesthetics of existence” developed by Foucault in the late “ethical” stage of his work and, in particular, exploring the role of art as a model of self-invention. The main claim is that the “aesthetics of existence” is (also) about a new figure of the subject, apart the moral subject and far from the figure of the sovereign, founding and universal subject – the creative subject.

Usually, Foucault’s “aesthetics of existence” is seen as related to the ancient art of living (Beaulieu 2003) and its modern revivals, e.g. turned explicitly to the Nietzschean project of self-fashioning (Nehamas 2000; Früchtel 2009). I will advance another line of analysis, by looking instead for the Foucault–Baudelaire relationship as a key to understand the reframing by him of the “aesthetics of existence”. The arguments in favor of this claim are provided by another series of discourses in Foucault late works. This passes through the analysis of modernity as an “attitude” – through the rereading of Kant’s text on the Enlightenment (1784) and Baudelaire’s ideas on modernity and modern artist/the dandy (1863) – and makes of the invention of the self one of the characteristics of this attitude (Foucault 1984d, 1994; Revel 2002; Seppä 2004). I will defend the idea that the most significant difference between the ancient “art of living” and the modern art of the self in Foucault is that, for him, the “aesthetics of existence” is neither a project of knowledge nor a discovery, but a critical and transgressive invention of the self. In this context, I will argue, there are two other meanings of the “aesthetics of existence”. Within this framework, the critical and transgressive self-invention could contribute to constituting new subjectivities and alternative norms.



**J. Robson**

## **The Benefits of Aesthetic Testimony**

Considerable attention has been paid in recent years to the debate between pessimists and optimists concerning aesthetic testimony. While the precise nature of each of these positions is subject to some controversy, a rough characterisation would be that the optimist maintains that we can legitimately form aesthetic judgements on the basis of testimony while the pessimist denies this. Thus far, most discussions of aesthetic testimony in the literature have focused on deciding which of these two views we should adopt. Philosophers on both sides of the debate have, however, tended to agree that testimony is, in various respects, inferior to first-hand perception as a source of aesthetic judgement (with even the most optimistic optimists only suggesting that the two sources are sometimes on a par).

In this paper, I propose to buck this trend by arguing that there are some important advantages to forming one's aesthetic judgements on the basis of testimony. Importantly, in making this claim, I do not mean to deny that there can also be advantages to relying on one's own perception when forming aesthetic judgements. I do, however, want to suggest that the significance of these advantages is frequently overstated whereas the advantages of reliance on aesthetic testimony have hitherto been almost entirely neglected.

The majority of this paper will focus on discussing the epistemic benefits which reliance on testimony concerning the aesthetic can provide but the final section will briefly suggest some wider benefits which aesthetic testimony may afford.

Salvador Rubio Marco

## Manipulating the Spectator's Moral Judgments: a Criticism of the Cognitivist Approach in Cinema

In cognitivist film studies, Carl Plantinga has put the focus on the particular relationship between moral judgments and nonmoral judgments regarding the reaction of the audience towards fictional characters in film. For Plantinga, "it is the capacity of filmic narratives to manipulate the spectator's judgments that provides films with much of their rhetorical power, because humans have a tendency to confuse moral and nonmoral judgments". One of the main examples in Plantinga's argument is the film *Legends of the Fall* where "The filmmakers employ varied strategies to effect this allegiance, providing us with many reasons to both like and sympathize with Tristan [the main character] despite his moral flaws". Nevertheless, Plantinga has to consider that, without detriment to many people Tristan becomes a figure to whom they lend their strong "allegiances" (using Murray Smith's term) and even a masculine ideal, "the film fails to win the allegiance for Tristan of some audience members".

My criticism starts at this point, on the problems that I find in Plantinga's use of "manipulation". What is the cognitive status of this kind of failure to win allegiance? Moreover, is that failure suspending or blocking the possibility of an aesthetic experience for the spectator of the film? Not necessarily, in my opinion. I am not completely sure that Plantinga would be able to take account of this failure and consciousness of manipulation in his cognitivist frame. In a positive vein, I will suggest a complementary (if not alternative) approach based on the concept of aspect seeing, blindness towards aspects, dimensional understanding in aesthetic disagreements, etc., which is also able to assume the 'thinking/feeling' pattern, in order to offer a more fine-tuning of the different cases that Plantinga considers under the label of "manipulation".

**Marcello Ruta**

## **Hermeneutics and the Performative Turn – The Unfruitfulness of a Complementary Characterization**

After a long dominance of hermeneutics, in the last three decades aesthetics has been strongly influenced by the performative turn, that placed at the center of theoretical analysis of performative aspects of art, supposedly ignored by the hermeneutical approach. Accordingly, the aesthetics of performativity has been sometimes presented (Walburga Hülk) as opposed to hermeneutics. Not all the representatives of the performative turn adopted such extreme positions. However, even those authors (Erika Fischer-Lichte, Hans Ullrich Gumbrecht) who do not oppose hermeneutics to the performative turn, continue to characterize hermeneutics as an artwork-centered, interpretation-focused and therefore performativity-incompetent (unable to take performative aspects of art into account) aesthetic paradigm.

This presentation intends to radically question such a characterization by showing how Hans-Georg Gadamer, in his main work *Truth and Method*, displays an hermeneutical system which, in spite of putting the notions of artwork and interpretation at the core of the analysis, is able to take into account performative aspects of art. The main point of the analysis is not only the one of rendering justice to Gadamer's *Truth and Method*, but also of offering a first basis for better identifying the differences between hermeneutics and the performative turn, differences which cannot be adequately individuated by characterizing their reciprocal positions into a complementary modus (performativity () has no space in hermeneutics). In fact, performativity lies at the center of Gadamer's hermeneutics (and most probably also of all hermeneutical approaches influenced by his work), articulated in a series of concepts which analyze different aspects of it. The question is to understand what happens when such concepts are radicalized, and why such radicalization provoked a paradigm shift in contemporary aesthetics. The objective of this presentation is, among others, to provide a first contribution for future answers to these questions.

Leszek Sosnowski

## Aesthetic epoché as a tool for re-cognising a work of contemporary art

Aesthetic epoché derives from phenomenological inspiration, thus making the artistic object its world. The aim of aesthetic epoché is a temporary suspension of assumptions and beliefs regarding the art world and the artistic object itself. The aim of this epoché is to exclude prior convictions, i.e. theories that classify the subject matter at the outset, hindering or even preventing its proper recognition. In the case of art originating from a different culture, the natural attitude is to 'perceive' it according to the theory (theories) of the viewer's own culture. This approach is a real threat to the proper interpretation of works of art. Aesthetic epoché, that is, the suspension of the aesthetic theory of the viewer, is a kind of a protection that leads to the cognition of a work of art in its specificity and originality. Roman Ingarden's phenomenological aesthetics with its concretisation and constitution of the aesthetic object can be acknowledged as a theoretical basis for the idea of aesthetic epoché.

To sum up my intentions regarding the conference, I need to point out that the greater part of my presentation in fact comprises the methodological approach. To illustrate it, I will use two examples of Japanese and European avant-garde art. The goal is not cultural-comparative analysis, but the 'decoding' of a foreign artistic message. The application of aesthetic epoché to these two examples means the suspension of earlier theories of art, and thus of prior judgments, which in essence constitute prejudice. An unbiased approach to an artistic subject is needed. Thus, the analysis of both examples will be presented from the perspective of the methodology of the philosophy of art in terms of a) the concept of radical novelty and its indispensable conceptualisation, as a result of employing b) the concept of aesthetic epoché.

Tiago Sousa

## **An expressionist Hanslick? The intimacy of the performer in On the Musically Beautiful (Essay Prize)**

In his *On the Musically Beautiful*, Hanslick has vigorously argued that musical beauty depends neither on representation nor on the evocation of feelings. However, despite this peremptory formalism, Hanslick regards the performance of a musical work as a moment of emotional release. Given the tension between the formalist nature of Hanslick's general theory and this expressionist drift in his conception of the performer, in this essay I pursue three objectives: (1) I argue that it is philosophically defensible to reconcile a formalist view of musical beauty with the possibility of personal expression of the performer through an analysis of the notion of style; 2) I argue that such an argumentative line, however, does not solve the mentioned tension in the context of Hanslick's treatise, demonstrating that there is, in fact, an important inconsistency in his theory; 3) I propose a new type of authenticity, which I call "Expressive Authenticity", inspired by Hanslick's ideas that differs from the authenticity theories of Stephen Davies, Julian Dodd and Peter Kivy. According to this proposal, in a self-referential fashion, music's deep content is determined by and edified in the performance that reveals this very essence, when it is imbued by the feelings of the performer.

**Sue Spaid**

## **Are Art and Life Experiences ‘Mostly Perceptual’ or ‘Largely Extraperceptual’?**

These days, there's a lot of discussion regarding the role of perception in aesthetic experience. Philosophers of mind like Bence Nanay claim that aesthetics can be reduced to the philosophy of perception, while others in the field are still debating the Cognitive Penetrability Hypothesis (CPH), whereby what “we think literally influences what we see.” Those who uphold CPH consider perception susceptible to internal factors (visual memories, color memories, “wishful seeing,” concept possession, attentional bias, pre-cueing, or practical knowledge), as well as external ones (perceptual learning).

If CPH is true, then our experiences of art and life share two basic features: 1) routine perceptions are coloured by factors that often largely lie beyond both our awareness and control (concept possession, prior experiences, memories, prejudices/biases, etc), and 2) the magnitudes of such factors are not only indeterminable, but they cannot be turned off/on at will during perception. One question remains, however, are such contents mostly perceptual or extraperceptual? Extraperceptual contents are typically after-thoughts, prompted more by the imagination, new information, curiosity, playful activities, emotions, and social engagements than in situ (real-time) perceptions.

With this paper, I claim that the contents of life experiences are mostly perceptual, while the contents of art experiences that require interpretation are largely extraperceptual, since such assessments typically occur post-perceptually. To remain consistent with the philosophy of mind literature, I refer to recipients attempting to interpret artworks as subjects (undergoing cognition), who engage part-whole relationships, moving back and forth from an artwork to its myriad aspects, just as recipients move from an environment to its myriad parts. Interpretations that subjects make during art experiences are more direct, as they are influenced more by what subjects already know than by what they must guess via the back and forth of interpretive games.

**Jakub Stejskal**

## **Substitution by Image: Philosophy v. Art History**

My aim is to provide a plausible conceptual model of a specific use of images described as substitution in recent art-historical literature. I bring to light the largely implicit shared commitments of the art historians' discussion of substitution by image; I discuss possible, but ultimately implausible ways of interpreting the phenomenon; and sketch an argument that substitution by image in the desired sense needs to be thought of in terms of instantiating features of a functional type rather than as providing ersatz visual acquaintances.

**Laura Di Summa-Knoop**  
**Fashion as Play**

This paper explores the ontology of fashion by drawing a parallel between fashion and the aesthetic analysis of games. Specifically, seeing fashion as a performative activity which closely resembles play allows me to respond to two objections that have been leveled against it. The first questions the ability of fashion to truly introduce new and original components; the second challenges the connection between fashion and the establishment of identity. Emphasizing elements such as repetition, interactivity, and episodic playing, I defend the aesthetic value of fashion and its potential for introducing original and innovative features while also contributing to who we are, both personally and socially.



**John Thompson**

## **Realism and the Everyday in Conceptual Art: Georg Lukács, Theodor Adorno and On Kawara's I Got Up (1968-79)**

This paper investigates how the so-named turn to "immateriality" with the artworks of 1960's Conceptual art in fact broadened the themes of realism and the everyday in art. For both Georg Lukács and Theodor Adorno realism was more than just one style among many but a key concern of all artworks. We should understand their debate as being about more than modes of representation (i.e. differing styles) but rather concerning the relation of art to reality as truth and how art may express this. For Lukács the work should display a clear understanding of the social totality. For Adorno the truth/realism of the artwork lay in how it objectified the mediations present in society. Similarly, the theme of everyday life is more than one theme among many but the theme to which the/every art object sets itself up as distinct from and apart. Without such a distinction art is not distinct as art.

In On Kawara's postcard series artwork *I Got Up* (1968-79) each postcard, which depict scenes from the countries and cities the artist was at those moments in, is stamped with the time the artist got up that morning, marking the fact of his existence in time and the everyday. Here the mediation, the postcard, a concrete instantiation of the larger mediation of globalised communication networks, marks the reality of the situation. On Kawara's artwork explicitly marks a tautological fact present implicitly in many artworks – the author's existence in the everyday. This is significant as it signals all that happens at the same time of tautology – the phenomena of aesthetics. I argue that without understanding Conceptual art as always in connection with realism and the everyday we risk collapsing their aesthetic significance.

Cain Todd

## Aesthetic Emotions?

### The Prospects for an Aesthetic Neo-sentimentalism

This paper explores the possibility of articulating a neo-sentimentalist account of aesthetic value and aesthetic judgement; that is, the idea that aesthetic judgements and the values they are about essentially depend, in some way, on the emotions. Although such accounts have become relatively common for moral judgements, there has been surprisingly little work on extending such treatments to aesthetic judgement. This is particularly striking in light of the fact that aesthetics might seem like an even more plausible domain for basing our evaluations on affective states than ethics. One primary obstacle to establishing an aesthetic neo-sentimentalist position, I contend, is the difficulty in specifying a distinctive class of aesthetic emotions that can do the required work. Appealing to psychology, philosophy and neuro-scientific studies, a large part of the paper will outline the idea that certain so-called epistemic emotions may play a role in many types of aesthetic judgement, and that we can tell a plausible evolutionary story of why this might be the case. Nonetheless, I will argue that, even if some aesthetic judgements are plausibly based on certain epistemo-aesthetic emotions, this alone does not allow us to establish a proper neo-sentimentalist account of aesthetic value. This is because, firstly, there is no way to establish the right kind of appropriateness or fittingness conditions relating aesthetic response to aesthetic value that can sustain such a position. Secondly, I will argue that there is no homogenous class of distinctly aesthetic emotions, partly in virtue of the fact that whereas emotional phenomenology resembles perception in certain respects, the phenomenology of aesthetic experience is fundamentally unlike that of perception.

Clotilde Torregrossa

## What Happens When You Are Not Looking

There is a common presumption about aesthetic experience which treats this phenomenon as occurring when we are face-to-face with aesthetic objects. In other words, for one to have an aesthetic experience, one must be in the presence of an object to be experienced aesthetically. Many of our more elaborate theories of aesthetic experience (e.g. what they are experiences of, what one must do to get them, etc.) are all based on it. However, I believe that theories based on this presumption do not come close to telling us the whole story of aesthetic experience. If I am right, such theories will be incomplete and any debate unproductive by relying solely on the common presumption. That being said, this talk will not attempt to give a complete theory of aesthetic experience, but rather an adequate framework under which to investigate it. For instance, in psychological models of aesthetic experience, it is understood more broadly. According to the empirical work these models are based on, such experience exceeds the direct encounter with aesthetic objects, and there is compelling evidence that a complete aesthetic episode actually happens before, during, and after this direct encounter. Importantly, this is not to say that psychologists have a unified theory or model of aesthetic experience for philosophers to simply adopt. Rather, it is that the evidence presented in the psychological models indicates that philosophers should extend the framework they are currently using for their investigations. As I argue, the current observational framework of aesthetic experience in psychology is more developed than the one in philosophy because it captures crucial features of the phenomenon which philosophers seem to have overlooked. And so, by paying attention to the psychological data, philosophers might want to consider altering their framework before pursuing any kind of theory construction

Polona Tratnik

## Challenging the Biopolitical through Animal-Human Hybridization

With the series K-9\_topology Maja Smrekar is challenging anthropocentrism with linking biology and culture, in particular addressing interaction between human and animal species. The artist builds upon the recent scientific findings that not only the dog species has been domesticated, but domestication that took place during evolution is to be considered mutual. Not only the dog has been mastered by human, but also the dogs have had an active role in "using" the human species for a more comfortable survival. Both species coexist. Within the project Hybrid Family from the K-9\_topology series she nurtured a puppy. The artist refers to this process as to the process of becoming, of becoming-animal, becoming-woman and becoming m(Other). Deeply rooted in her own experience, when in the beginning of the 3rd Millennium "the liberal capitalism finally struck hard into the newborn Slovenian economy," as she writes in her blog, and her parents lost their business, house, cars, forests, meadows, wine yards and her father committed suicide, she finds her way of resisting, which is in submitting herself to a "dog-human kinship relationship as a radical intimate action of 'returning home'."

In the paper the process of becoming mother is to be analyzed in relation to the process of becoming animal and furthermore the process of becoming (m)Other is to particularly examined in reference to the mother and child unity, as regards the notion of die Umwelt and Hegelian, existentialist feminist and post-structuralist discussion of the identity and difference. The process of becoming (m)Other is to be finally examined as the biopolitical statement or intervention with the investment of artist's body with the purpose to re-gain the position of power, i.e. as an act of resistance to bio-power – the exercise of power on and through bodies.

Keywords: biopolitics, Other, bio art, Maja Smrekar, bio-power, performance art, K-9\_topology, Hybrid Family.

Iris Vidmar

## How Fictional Can It Get? Depiction Of Real Life In Contemporary Crime Fiction

Prior to the opening scenes of every episode of the crime fiction television drama *Law and Order: Special Victims Unit*, the sentence 'The following story is fictional and does not depict any actual person or event' clearly states that the content of the episode neither describes nor refers to the real world, or any of its aspects. However, it is hard to shed off the impression that a lot of what goes on in the *Law and Order* mirrors the real world down to every last detail. Such an impression is corroborated by the creator of the show himself, Dick Wolf, who pinned down its success to a very simple formula: 'We take', he explained, 'a newspaper headline and we turn it into a moral issue.'

It is this simple formula that is my starting point in this paper: I am interested at exploring the extent to which some of television most popular TV series pertaining to crime fiction genre are grounded in, and consequently mirror, real life. My interest is to see how these series bear upon our understanding of the criminal behavior that humans engage in, and the legal, medical and other social practices directly or indirectly linked to these kinds of behavior. Analyses along these lines will serve a double purpose: first, to explore some specific mimetic norms of the crime fiction genre, and second, to explore the relationship between crime fiction and reality.

**Gerard Vilar**

## **Cognification of Art and Artistic Research**

In this presentation, the evolution of artistic research or practice-based research in the contemporary art world is defined as a process of artification of research. Artification in a strong sense is a phenomenon that goes back to Duchamp and his ready-mades. I propose to understand such processes as 'cognification' processes, consisting in transforming into devices for thinking whatever non-cognitive object or action. A classic example is the cognification of a shoebox by Gabriel Orozco at the Venice Biennale 1993. The artification of research in recent times shows that artistic research projects, besides being devices for reflection, can convey real knowledge about facts. Two examples are proposed, one by the German artist Hito Steyerl and other by the international group Forensic Architecture.

**Andreas Vrahimis**

## **Wittgenstein and Heidegger against aestheticism**

This paper compares Wittgenstein's and Heidegger's objections against the possibility of developing an aesthetic science. Heidegger's anti-psychologism (e.g. in his reaction to Brentano via Husserl, or his interpretation of Nietzsche) is tied up with a critique of the reduction of the work of art to an object of aesthetic experience. This leads him to an aletheic view of artworks which precedes and exceeds any possible aesthetic reduction. Wittgenstein also rejects the view that aesthetic questions can be answered by causal explanations, psychological or physiological. Both philosophers agree that aesthetic theories have not had significant impact on the art world. By contrast to Heidegger, Wittgenstein explains such limitations of aesthetics through an appeal to language. A Wittgensteinian approach may thus show Heidegger's metaphysical account of artworks to be a product of the restricted vocabulary employed by aesthetics.

Lorraine Yeung

## Art and Life: The Value of Horror Experience

This paper investigates horror experience in relation to life. I advance an account of horror that captures its intriguing effect of disrupting and modifying the everyday experience of audiences, which has brought to my attention from teaching a course on horror film and fiction. One has to do with an audience's experience of madness, the other the experience of abnormality. I draw on Dewey's philosophy of art and experience, Foucault's concept of "experience book", and the approach to the value of fiction developed by Timothy O'Leary (2009) and argue that some works of horror can effectuate what O'Leary calls "transformative experience" in audiences. The value of the transformative experience of horror in relation to life will also be examined. I will flesh out my account by offering a close reading of Robert Bloch's *Psycho* (1959) and argue that it has the potential to change the everyday experience of madness of the American readers in Bloch's times, and the experience of normality of the worldwide readers thereafter. The way *Psycho* engages readers in such an "experience" of madness and of abnormality that effectuates transformation will also be analyzed. I defend my account by showing its merit over, for example, the hedonic accounts of the appeal of horror, which maintains that the appeal of horror lies in the pleasure it affords. The inquiry is also an attempt to shield the horror genre against accusations like G. Di Muzio's, who argues in "The Immorality of Horror Films" (2006) that horror films are immoral in that they have corrupting effect on audience by desensitizing viewers' compassion towards the victims.



Rebecca Wallbank

## On the Role of Trust in Aesthetic Testimony

This paper analyses a recent publication by C. Thi Nguyen in which he postulates that the concept of aesthetic trust can play important role in many cases of testimonial justification.<sup>1</sup> The term 'trust' is striking, yet in his paper it is given very little explication or justification. In this paper, I aim to use Nguyen's work as a prompt in which we can put pressure on this concept and assess its implications for testimonial justification. To do so, I will also appeal to wider epistemic debate, particularly the work of Paul Faulkner, for whom the term 'trust' explicitly connotes a move away from evidence-based forms of testimonial justification, captured by positions of reductionism and non-reductionism.<sup>2</sup> There are four key issues which my paper aims to incite: 'What, if any, kind of trust is in play, within aesthetic testimony?'; 'What might justify this kind of trust, and would it be appropriate in certain cases and not others?'; 'In the cases of 'trust' that Nguyen offers, do we really, as is claimed, form a new aesthetic judgement?'; and finally, 'If we do form a new aesthetic judgement based on trust, what kind of judgement is this exactly?'

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1 C. Thi Nguyen, "The Uses of Aesthetic Testimony", *BJA* 57 (2017), 19-36.

2 Paul Faulkner, "On Telling and Trusting", *Mind* 116 (2007), 875-902.

Zhuofei Wang

## Atmospheric Experience and Design

In past decades, the subject of atmosphere has gone beyond the physio-meteorological scope and become a new concept of aesthetics. As the primary sensuous reality constructed by both the perceiving subject and the perceived object, atmosphere is neither a purely subjective state nor an objective thing, but essentially is a quasi-object pervaded by a specific emotional quality and a ubiquitous phenomenon forming the foundation of our life experience. In this respect, a decisive factor is not what we perceive but how we perceive. Furthermore, the quasi-objective quality of atmospheric phenomena makes it possible that atmosphere is producible. A practical dimension is thereby, from the outset, included in the consideration of this concept.

Here, special attention is devoted to artistic and art-related practices, which make it possible to test the theoretical insights of atmosphere and further develop the perspectives of the sensuous relationship with environment and nature. In this connection, the Danish-Icelandic artist Olafur Eliasson's "The Weather Project", one of the most prestigious public art projects, can be considered as exemplary for atmospheric design and experience.

With the combination of high-tech and natural elements, the focus of this installation work is not on the weather process itself but on creating a specific atmospheric space to develop viewers' immersive perception of their surroundings. The museum itself is hence transformed into a site providing an immediate, multi-sensory experience. Meanwhile, based on the criticism of the conventional museum institution that mediates or even manipulates art perception, revealing the construction behind the construction is an integral part of the atmospheric design of the Weather Project. This is characterized, on the one hand, by deliberately exposing staging strategies and, on the other hand, by creating unusual settings to enable viewers to reexamine their perceptions in addition to the surroundings shaping them.

### Keywords

atmosphere, Olafur Eliasson, the Weather Project, immersion, emersion

**Weijia Wang**

## **Kant on the Intellectual Interest in the Beautiful and the Mediation between Nature and Freedom**

In this paper, I distinguish between two approaches in Kant's Critique of the Power of Judgment concerning the relationship between the aesthetic and the practical. The first is a formalistic account of an intellectual interest in the beautiful. Against the prevalent reading, I argue that beauty itself does not exhibit nature's specifically moral purposiveness. The second is Kant's semi-substantive approach to the mediation between the domains of nature and freedom. In judging the beautiful, through a practical necessity, we conceive of nature as cooperative with practical ends and, thereby, reinforce our hope in realizing them.

**Weijia Wang**

## **Kant on the Intellectual Interest in the Beautiful and the Mediation between Nature and Freedom**

In this paper, I distinguish between two approaches in Kant's Critique of the Power of Judgment regarding the connection between the aesthetic and the practical. The first is formalistic: we take an interest in the objective reality of practical ends, which corresponds to a disinterested and universal satisfaction; by extension, we also take an intellectual interest in natural beauty, insofar as it corresponds to a similar satisfaction. A prevalent reading argues that beauty itself exhibits nature's specifically moral purposiveness; accordingly, the connection between beauty and morality would be more than formalistic but indeed substantive. I find this reading problematic, as it renders the judgment of taste determinable by moral concepts and, therefore, undermines its autonomy. Kant's second approach is semi-substantive. The pure concepts of the understanding enable our cognition of nature as mere appearance and indicate its noumenal substrate, which is as-yet entirely undermined. In judging the beautiful, our power of judgment necessarily appeals to some purpose in nature's substrate and, thereby, provides the latter with determinability. Further, based on the beautiful experience but through a practical necessity, our reason gives a specifically moral determination to the as-yet indeterminate, but already determinable, purpose underlying nature. And so, we conceive of nature as cooperative with practical ends and, thereby, reinforce our hope in realizing them. Kant's two approaches are clearly distinct but consistent with each other and convincing in their own right.

Capdevila Werning

## **“Roots Firmly in Place” and “Arms Outstretched to the Rest of the World”: Architectural Aesthetics and Local and Global Strivings**

The 2017 Pritzker Prize was conferred to the Catalan firm RCR Arquitectes, for an architecture that has its “roots firmly in place” and its “arms outstretched to the rest of the world.” For the first time, the Pritzker Prize was awarded to a team of architects, and not to an individual “starchitect,” thus praising not only RCR’s consistent and innovative trajectory, but also its essential configuration as an indivisible team. The work of RCR was also praised for their mediation of the local and the global, at a historical moment of the simultaneous dissolution of the nation-state by global capitalism and the rise of an inward turn in the form of recalcitrant nationalism. Their work, then, can be taken, I argue, as model for an optimistic global localism or local globalism without its social and political pitfalls – or, at the very least, a stand-in for the form that that path might take. In addition, RCR’s works can also be seen as representing that which a new Catalonia may be striving: as a place that is “both local and universal at the same time” and that is built together as a “true collaboration and at the service of the community” (using again the words of the Pritzker Jury). That RCR’s work may stand for all these values is backed by the many reactions the awarding of the Pritzker Prize received, as the award’s meaning immediately surpassed the architectural world and gained importance at other levels. By discussing some of RCR’s projects, I hope to show how the aesthetic features of their work can be interpreted as embodying certain local identities within a globalized architecture and what problems may arise in doing so.

Ken Wilder

## Rosalind Krauss: From 'Sculpture in the Expanded Field' to the 'Spectacle' of Installation Art

Rosalind Krauss's dismisses installation art as a 'spectacle of meretricious art'. This contrasts with her earlier canonical writing on sculpture, particularly 'Sculpture in the Expanded Field' (1979), which had sought to encompass site-specific works within an expanded field of sculptural practices. Krauss now champions 'knights of the medium'—artists that, in inventing a medium, seek to counter what she terms the 'post-medium condition', here conceived as the collective amnesia of contemporary art. This begs the question of whether individual artists can invent their own medium. Furthermore, Krauss offers no definition of installation art, while many of her 'knights', such as Harun Farocki, are widely known as installation artists.

I propose that installation art's intrinsic hybridity makes it a transmedia rather than a post-medium practice, often combining different media. By arguing artists must invent entirely new media, rather than develop novel positions or juxtapositions of existing media, Krauss misrepresents a dynamic evident in the work of someone like Farocki. So might anything be salvaged from Krauss's account? Certainly, the variety of forms of installation art replicates the kind of elasticity of the term sculpture in relation to 1960s and 70s art, to which 'Sculpture in the Expanded Field' was a response. But what appears to be at stake for Krauss is not the notion of spatial assemblages per se, as demonstrated by her endorsement of the large-scale assemblages of Marcel Broodthaers, but rather the need to 'lay bare the device'—the technical support—in an act of self-reflexive criticality.

Nevertheless, consistent with her suspicion of what Michael Fried terms the 'literal' spectator, Krauss's notion of critical self-reflexivity is manifest only within the internal arc of the work's production, omitting an account of the situated beholder's share. The paper proposes an alternative account of installation art, an art form that potentially not only foregrounds configurational properties of the artwork's production (revealing material processes, rules, instructions or appropriations), but also its staging (its situated reception and apparatus of display).

**Mark Windsor**

## **Tales of Dread**

'Tales of dread' is a genre that has received scant attention in aesthetics. In this paper, I aim to elaborate an account of tales of dread which (1) effectively distinguishes these from horror stories, and (2) helps explain the close affinity between the two, accommodating borderline cases. I consider two existing accounts of the genre, namely, those of Noël Carroll and Cynthia Freeland, and show why they are inadequate. I then develop my own account of tales of dread, drawing on two theoretical resources: Freud's essay on 'The "Uncanny"', and Tzvetan Todorov's theory of The Fantastic. In particular, I draw on Freud to help distinguish tales of dread from horror stories, and I draw on Todorov to help explain the fluidity between the genres. I argue that both horror stories and tales of dread feature apparent impossibilities which are threatening; but whereas in horror stories the existence of the monster (the apparent impossibility) is confirmed, tales of dread are sustained by the audience's uncertainty pertaining to preternatural objects or events. Where horror monsters pose an immediate, concrete danger to the subject's physical wellbeing, these preternatural objects or events pose a psychological threat to the subject's grasp of reality.

**Nathan Wildman, Neil McDonnell**  
**Virtual Reality: Digital or Fictional”**

There is a growing debate in metaphysics and aesthetics concerning the ontology of virtual reality. The crux of this debate concerns the ontological status of virtual objects and events. For example, in *Longbow*, a virtual reality application for the HTC Vive, you defend your castle from an advancing horde of cartoonish grey raiders by, as the title suggests, filling them full of arrows. It features several apparent objects – the castle walls you stand upon, the longbow in your hands, the arrows you fire, and, of course, the comical grey army. But are these virtual objects real, in the same sense as the various objects that we bump into in the everyday, non-virtual world? Two broad camps have emerged with regards to this question. On the one hand, virtual realists offer a positive answer to this question, holding that virtual objects really exist. On the other hand, virtual irrealists claim that virtual objects are not real – such things are mere fictions, posits, or something along those lines. Recently, Chalmers (forthcoming) has argued for a particular version of realism, virtual digitalism. Here, we aim to do two things. First, we critique Chalmers’ virtual digitalism – and, as our objections readily generalize to cover alternative versions, by extension, realism in general. Second, building off this critique, we go on to develop a broadly Waltonian version of virtual irrealism, virtual walt-fictionalism.





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