

Contemporary Aesthetics

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Notices

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Notices

CA welcomes notices of interest to our readers. These include announcements and reviews of conferences, news items, forthcoming events, etc. Please send them using the submission guidelines.

Fellowship

Fellowship 2017 for Dance and Choreography
Arts Foundation of North Rhine-Westphalia
Pina Bausch Foundation

Deadline: 15 September 2016

Contact: Kathrin Peters; fellowship@pinabausch.org

The Pina Bausch Fellowship aims at single artists from the fields of dance and choreography (dancers and choreographers). Each fellowship can take a minimum of three months and no longer than six months. It includes a monthly allowance of 2,500 Euros and one-time travel expenses. Up to four fellowships are granted each year. The Fellowship is promoted internationally and has no age-restrictions

For more information, or to view the application, please visit fellowship.pinabausch.org.

Symposium

**Hybrid Architectures: Case Studies
on the African Continent**
Centro De Investigação Artística
Lisbon, Portugal
20-23 July 2016

This international symposium is the result of an open call and gathers a rich program of documentary films, videos, and lectures that follow paradigmatic cases in regard to living practices on the African Continent. The material goes from research on modernist projects and buildings, living situations, and urbanistic programs to their contemporary consequences and recent architectural practice.

Find the complete program at: http://cei.iscte-iul.pt/hybrid_architectures/programme/

Selma Jeanne Cohen Prize in Dance Aesthetics

American Society for Aesthetics
Deadline: July 1, 2016
Contact: jvancamp5@gmail.com

In memory of Selma Jeanne Cohen, the American Society for

Aesthetics established a biennial prize of \$1000 in dance aesthetics, dance theory, or the history of dance. Begun in 2008, the prize was awarded in alternate years from 2008 through 2014 for a critical article or book of distinction published in English. Commencing in 2016, the prize will be awarded every year, alternating critical articles and books of distinction. The prize winner will be selected by a committee of three members appointed by the President of the ASA.

The ASA selection committee welcomes published work of distinction that contributes to dance aesthetics, dance theory, or the history of dance. Publication is understood to mean publication in venues with peer review recognized by the scholarly community and that are permanently available to the interested scholarly community of students and researchers. Nominations will be judged based on significance of the topic or issue, quality of the research, quality of the writing, originality, and contribution to the dance literature.

Submissions should be directed to Julie Van Camp, ASA Secretary-Treasurer, 1550 Larimer St. #644, Denver, CO 80202-1602 or jvancamp5@gmail.com. Electronic submissions are strongly preferred (in PDF format replicating the original publication). If electronic submissions are not available, two copies must be submitted, whether books or articles. The deadline for receipt of nominations is July 1, 2016.

Call for Papers/Symposium

**Engagement: Symposium of Philosophy and Dance
Texas State University
San Marcos, Texas
8-10 September 2016**

**Contact: rjf75@txstate.edu
Deadline: June 14, 2016**

"Engagement: Symposium of Philosophy and Dance" is an inquiry into philosophical engagement that investigates how dance influences our individual psychologies, communities, personal and public relationships, and our global futures. Modern dance has been a vehicle for answering philosophical questions by actually changing cultural norms for many years. One of the goals of the conference is to explain and expand the impact dance has had on cross-cultural concerns, such as diversity, elitism, gender, and sexism. Invited speakers, scholars and students, dancers and choreographers will discuss their research in a manner that is accessible to all.

We invite scholars to submit abstracts for this interdisciplinary symposium investigating philosophy and dance. Featuring live performances and keynote speakers from the fields of ballet, modern, and popular dance, aesthetics, philosophy of art, dance theory, choreography, and multi-media dance; the symposium will also include interdisciplinary panels for scholars, practitioners, and students. We plan an exploration of aspects of dance that impact our understanding of what it means to be a human being through discussion and dialogue, as well as practice and performance. There will be workshops

and master-class sessions held in conjunction with the symposium.

We invite both individual papers as well as panels of professors and students. Papers are to be limited to 20 minutes to allow time for discussion. Please submit a 250-300 word abstract, and a CV or professional bio. Panels will be scheduled for 1-hour, and can include 3-5 participants. Please submit a 500-600 word abstract of your topic and panel, along with the names and short bios or CVs of panel participants. The deadline is July 1, 2016

For more information please contact Dr. Rebecca Farinas, Texas State University, 512 245 2285, rlf75@txstate.edu or go online at <http://www.txstate.edu/philosophy/about/Engagement>.

Call for Papers

Symposium

"Hybrid Architectures: Case Studies on the African Continent"

**HANGAR - Centro De Investigação Artística
Lisbon, Portugal
18-23 July 2016**

"Hybrid Architectures" will focus on phenomena of architectural or urban hybrid situations as a consequence of imposed absorption of cultural paradigms and interactions that took a different course than initially envisioned.

This symposium will follow paradigmatic cases of living practices on the African continent where, at present, mutated and dysfunctional structures (buildings, environments, living situations, and imaginary environments) are revealed to be a late consequence of lingering Eurocentric spatialization.

We invite contributions that build up 'case studies' on specific buildings that situate themselves on the cross point of different historic narratives, hybrids that nevertheless catalyze a regenerative power that shifts thinking patterns and converts to new historical paradigms.

Contributions that trace back and analyze individual histories and place them in larger political narratives are especially encouraged. We also encourage the use of personal documents on buildings, architectural projects, or topical initiatives that have emerged in the recent past in response to urban configurations of domination or abusive power structures. The emphasis should be on functional solutions in spatial practice that are intimately known to the speakers.

Please submit your material at: hybrid.cei@iscte.pt

More information: http://cei.iscte-iul.pt/hybrid_architectures/call/

International Symposium

"Fashion & Philosophy"

University of Amsterdam
22-23 April 2016

Contact: rencontresplacepublique@yahoo.fr ;
thoughtsandfabrics@gmail.com

“Fashion & Philosophy” may at first seem like a reluctant pairing that refracts disparate notions and contrasting fields. While fashion conjures notions of ephemerality, spectacle, consumption, and is often associated with frivolity and superficiality, philosophy is more traditionally aligned with grand ideas of wisdom, reason, the absolute, and the Self. By looking beyond this perceived delineation, however, fashion and philosophy are perhaps not so exclusive, since fashion—as a system of codes, as an industry, as a creative force, and as a mode of (self)expression and communication has increasingly permeated our present-day cultures, provoking not only criticism but thoughtful reflection, thus venturing into the realm of the philosophical. In leaving aside the apparent distinctions between fashion and philosophy and in joining the two fields together, we will begin to question how the two can inform each other in a way that is altogether significant, challenging, and alluring.

This symposium will investigate the many ways through which fashion and philosophy deal with shared themes and issues such as temporality, identity, materiality, the body, perception, aesthetics, and political and ethical matters. In addressing and combining the various concepts and paradigms surrounding both fashion and philosophy, the event wishes to create a fertile space wherein fashion can be approached through a philosophical prism and, alternately, philosophy can be considered through the realm of fashion. This symposium aims to generate provocative and illuminating discussions that will delve into the colliding and compelling worlds of fashion and philosophical thinking.

Call for Papers

The Nordic Society for Aesthetics
Annual Conference
Philosophy, Imagination and the Arts
Uppsala University, Sweden
26-28 May 2016

From whichever perspective we approach the realm of the arts, the imagination has long been considered central to our experience and understanding of it. In some contexts, the purposeful exercise of the imagination is held to be intimately bound up with the role of art and thus also with why we value it in the first place. But has this link between the imagination and the arts come to be felt so surely that we have begun to under-theorize it and take it for granted? There are at least two pressing reasons to re-examine the relation between the imagination and the arts. First, in the last couple of decades, considerable progress has been made in our understanding of the imagination and its applications. Developments in the philosophy of mind, for example, have equipped us not only with a taxonomy of several different kinds of imagination, but also an enhanced grasp of how the imagination feeds into

creativity, mental imagery and our general cognitive architecture. But have these advances been sufficiently introduced into the discourse of aesthetics? Do practitioners, theorists, and philosophers working in the arts need to look more closely at our concepts of the imagination?

Second, much 21st-century art challenges our imagination in new and often uncharted ways. How should we approach today's artworks and with what tools do we best appreciate it?

Does the imagination play an increased, decreased or simply different role in the art of today, and how might such changes necessitate revisions to the concepts of art with which we operate in practice and theory? Does the imagination play a different kind of role in different kinds of art and, if so, what are the ramifications for theories purporting to unify the arts?

Proposals for papers on these and other questions related to the theme of Philosophy, Imagination and the Arts are warmly invited. Please send abstracts (approx. 250 words) by 15th March 2016 to: nsae2016@gmail.com. Non-presenting participants are also welcome. For more information: <http://www.filosofi.uu.se/research/conferences-and-workshops/#2016>.

You may view this information directly on the ESA website at: <http://www.eurosa.org/event/the-nordic-society-of-aesthetics-annual-conference/>

International Conference

Evidence and Imagination University of Graz, Austria 3-5 November 2016

Questions of evidence and imagination are central to the humanities and the social sciences. However, their respective conceptualizations and interrelations vary across disciplines. Philosophy, for instance, is known for relying extensively on intuition and thought experiments. In philosophical inquiry, intuition and, arguably, even imagination, are thus treated as (sources of) evidence. In disciplines with an emphasis on empirical investigation, evidence can be gathered through surveys and interviews or gained through the analysis of ancient documents, photographs, and witness reports.

Building on these kinds of evidence, empirically-oriented disciplines are often expected to make predictions and to imagine future realities. Additionally, questions of how evidence is created through empirical material and how the quality of data is assessed are crucial in empirical research.

Thus, issues of evidence are closely connected to questions of hegemony. In this context, meanings and interpretations of evidence are negotiated in academia but also in law and politics, for example. Works of art and literature, however, can help to foreground these negotiations, challenge established regimes of evidence, and explore the relationship between fact and fiction as well as between inner experiences and the outside world.

Building on these thoughts, we are interested in papers that address questions such as:

-What is evidence, what is imagination, and what is their relationship? How do they relate to concepts such as truth or intuition? Can imagination be a source of evidence? What role does imagination play in various disciplines? Is there such a thing as objective evidence?

-How is evidence created in various disciplines? What counts as evidence in philosophy, sociology, history, the natural sciences etc.? What counts as imagination? Who determines what evidence consists of? What role does (media) technology play in these contexts? What role can literature and art play in these contexts?

-How do research methods differ across disciplines? Are certain research methods outdated and should be replaced? Are there promising new research methods that will likely shape future research?

By bringing together emerging scholars from various disciplines, this conference aims to shed light on evidence and imagination from different perspectives and highlighting the significance of interdisciplinary research. Accordingly, we are not only interested in contributions on meta-theoretical or philosophical topics such as the nature of evidence and imagination, but also in all contributions in which characteristic research methods are exemplified or applied. Moreover, we invite contributions that challenge traditional methods and/or propose new ones.

Submissions should not exceed 250 words, must be in English (conference language) and should include a short CV. We welcome submissions for both talks and posters from PhD students from all fields of research. Please specify whether your contribution is a talk or a poster. Talks and posters can be independently submitted and will be independently reviewed.

The submission deadline is April 3, 2016. Please find the link to the application form on our website:
<http://europa.uni-graz.at/de/forschung/phd-conference/>.

For further information and questions: evi-conference@uni-graz.at.

Call for Papers

Aesthetic Affectivity Reconsidered
Bauhaus-University
Weimar, Germany
15-17 September 2016

This workshop of 12 participants will focus on the nature, functionality and contextuality of aesthetic affects (feelings, emotions, and moods). We will ask whether these affects may be distinguished both from each other and from "non-aesthetic" affects and, when they can, how. While it is

uncontroversial that works of art appeal to our sensitivity, including our sense for different aesthetic qualities such as the "beautiful" and the "ugly," or the "interesting" and the "boring," the relevance of our affectivity for our aesthetic experience and judgment is still open to philosophical debate.

Kant is famous for having introduced the idea of disinterestedness into the field of aesthetics. What is less well appreciated is that he also emphasized the foundational and medial role of pleasure and enjoyment in aesthetic experience.

Without the literally "moving" affective powers of film and theatre, music and dance, painting and sculpture, architecture and nature, no "aesthetic" qualities, values, and judgments seem possible.

Scholars interested in participating in this workshop are invited to include representative aesthetic examples and their analysis as well as theoretical reflections on aesthetic affectivity in their papers. Abstracts (1 page) should be addressed to: christiane.voss@uni-weimar.de and angelika.krebs@unibas.ch by March, 30, 2016.

Call for Papers

***Cinéma&Cie* SPECIAL ISSUE NO. 27**

"Scattered Subalternities: Transnationalism, Globalization, and Power"

Edited by Ilaria A. De Pascalis, Judith Keilbach, and Maria Francesca Piredda

Deadline for abstract proposal: April 30, 2016

Since its worldwide diffusion in the 1980s, postcolonial theory has questioned the problematic location of subalternity in cultural products and in the materiality of everyday life vis-à-vis the position reserved for the hegemonic subject – described as coherent, uniform, auto-determined, Western, individualistic, efficient, and so on. Despite its continued actuality and urgency, however, the figure of the Other/Subaltern has largely disappeared as a central concern from public discourse of the last few years. In the meantime, discussions of subalternity have fragmented and scattered across various academic disciplines, art projects, and (sub)cultural practices. This special issue of *Cinéma&Cie* aims at picking up and tying together these now far-flung discussions to reconsider the location of the Other/Subaltern within the contemporary world. It seeks to address a number of fundamental questions: Who is the Other/Subaltern in the global frame? Is the Other/Subaltern entitled to agency? How is s/he related to her/his communities? What aspects contribute to the configuration of the Other/Subaltern, and are there current changes that affect the concept of the Other/Subaltern? To discuss these questions we invite contributions that deal with theoretical as well as artistic reflections on and media representations of subalternity and alterity.

The special issue will consider the role of the postcolonial theoretical framework and the eventuality of a reflection on neocolonialism as still efficacious, if not essential, tools to

interpret the contemporary world. Contributors are therefore invited to take into consideration theoretical issues as well as specific case studies related (but not limited) to these themes:

- The necessity of remapping the positions of subalternity and/or alterity beyond the traditional reflections of anthropology and older postcolonial theories (e.g., the need for a renewal of Gramsci's dialectic between hegemonic and subaltern positions, considering their political implications for the global scenario; or the new focus toward the unconscious as site of subversion in relation to the uncontrollable proliferation of phantoms, phantasies, and desires and the role attributed to jouissance in neoliberalism).
- The new models of configuration for subalternity and alterity, open to multi-sensorial and synesthetic dimensions of contemporary cultural expression.
- The configuration of subalternity and alterity by media narratives and by ideas of identity and (the impossibility of) belonging, addressing both media products included within or excluded from the entertainment industries.
- The relationship between dislocation and media devices and practices.
- The forms of cultural and artistic (self-)production generated by subaltern subjects in relation to both the hegemonic industrial system and the tradition of independent production.
- The mainstream configurations of subalternity and alterity produced by hegemonic cultural industries, with particular attention to the representation politics of global conglomerates.

Contributors can send their abstract (300-500 words, 5 keywords, and 5 bibliographical references) and a short biographical note (150 words) to submission.cinemaetcie@gmail.com and ilaria.depascalis2@unibo.it by April 30, 2016. All notifications of acceptance will be sent no later than June 1, 2016. If accepted, 4,000 word essays will then be required for peer review by September 1, 2016.

Symposium

Questioning Aesthetics
Metcalf Auditorium at Chace Center
Rhode Island School of Design
Providence, Rhode Island
11-12 March 2016

Contact: Yuriko Saito (ysaito@risd.edu)

PLEASE NOTE: You must register for each day separately. If you plan to attend both days, make sure you register for TWO tickets: one for Friday, March 11th AND one for Saturday, March 12th. Tickets can be returned up to two days before the event.

"Questioning Aesthetics Symposium-RISD" (QAS-RISD) is part of a series. Each QAS will explore, cultivate, and sustain new forms of transdisciplinary, international aesthetics research generated by contemporary art and design, new developments in aesthetics in other disciplines, current social-political conditions, or other instigators. While many topics and people involved in the first iterations of the Questioning Aesthetics Symposium are included in the second edition of the Encyclopedia of Aesthetics (Oxford University Press, 2014; Michael Kelly, Editor-in-Chief), the symposia have already expanded far beyond it. The symposium title reflects the dual roles of contemporary aesthetics as the subject and object of critical reflection on art, culture, and nature.

As a scholarly discipline, aesthetics has been a branch of philosophy in the Western intellectual tradition. Recent developments in academia as well as in contemporary art and design discourses, however, have challenged aesthetics to go beyond its traditional disciplinary boundary and to work with practices that are actually engaged with aesthetic activities. At the same time, academic research has become integral to art and design practices in order to situate them in an appropriate context and to help explore theoretical issues. This mutual enhancement is gaining momentum in recent years at RISD, in particular by the productive collaboration between studio and liberal arts education.

To reflect and further promote this transdisciplinary commitment embraced by both TAF and RISD, this symposium encourages discussion across disciplines on wide-ranging issues that are particularly pertinent to the RISD community. The discussion also promises to be thought-provoking to the general public interested in and concerned with contemporary art, design, and museum practices.

For more information, and to register, please visit <http://digitalcommons.risd.edu/questioningaesthetics/>

Call for Applications

American Society for Aesthetics

Sponsored Speaker

19th Annual Rutgers Summer Institute for Philosophy

10-17 July 2016

The American Society for Aesthetics seeks applications to serve as a speaker on aesthetics at the 19th Annual Rutgers Summer Institute for Diversity in Philosophy, which will be held July 10-17, 2016. The ASA-sponsored speaker will attend the Institute for two days, give a 2-1/2 hour presentation (including a question and answer period), and take meals with the students. The Institute is a seven-day residential program designed to encourage undergraduate students from diverse

backgrounds to consider careers in academic philosophy.

About 15-20 students will be in attendance. The speaker will receive a \$400 honorarium, plus travel, lodging, and meals at Rutgers (up to \$2000).

Applicants to be the ASA speaker must be current members of the ASA. Applicants should send a current CV (or URL of a current CV) and a brief statement (no more than 500 words) of the proposed presentation. These should be sent by e-mail no later than March 8, 2016, to Julie Van Camp, Secretary-Treasurer at secretary-treasurer@aesthetics-online.org. A decision by ASA on finalists is expected no later than March 15. The final speaker selection will be made by the Rutgers program.

More information about the Institute can be found here:

<http://www.philosophy.rutgers.edu/events-335/summer-institute>

Call for Papers

**Annual Conference
British Society of Aesthetics
St Anne's College
Oxford, England
16-18 September 2016**

Deadline for submissions: 1 March 2016

SYMPOSIA

Proposals for symposia are invited in all areas of philosophical aesthetics. Proposals may be for panels on particular themes, author-meets-critics sessions, or other special sessions.

Symposia will last two hours, including discussion time, and should normally have three participants (at most four).

Proposals should include a general description of the topic or theme, the names and affiliations of all proposed participants, and brief abstracts of all papers.

PAPERS

Papers are invited in all areas of philosophical aesthetics. All submissions should include a 200-word abstract and must be prepared for anonymous review. Abstracts without full papers, papers that are not prepared for anonymous review, and papers that exceed the maximum length will not be considered. There are two categories of paper submissions:

1. Regular submissions may not exceed 3500 words excluding abstract (around 30 minutes' reading time, to be followed by discussion). Students may not submit in this category.
2. Student submissions by students enrolled in MA or doctoral degree programmes are to be marked as such at the time of submission and may not exceed 2500 words excluding abstract (around 20-25 minutes' reading time, to be followed by discussion).

You may either submit a paper or be a member of a proposed panel, but not both. Please also indicate whether you are willing to serve as a chair for a conference session.

Submissions should be sent by email attachment in Word format to: admin@british-aesthetics.org. Author's name, affiliation, status (student or not) and contact details should appear in the body of the email. Please also direct any questions to this address.

Outstanding Monograph Prize

American Society for Aesthetics

Deadline: March 1, 2016

Each year, The American Society for Aesthetics awards a prize for an outstanding monograph in the philosophy of art or aesthetics that was published in the previous calendar year. The selection is made by a committee appointed by the ASA President. The committee members remain anonymous. The review of books by that committee commences in the spring of each year. Anyone may nominate a book. Self-nominations are encouraged.

To be considered, a book must meet the following conditions:

- (1) the US publication date must be the previous year,
- (2) the book must be an original work written in English,
- (3) the author must be a member of The American Society for Aesthetics (in the case of joint authors, at least one must be a member),
- (4) the book must be a monograph in aesthetics or the philosophy of art, including the aesthetics or philosophy of individual arts ('monograph' is intended to exclude translations, collections of essays, text books, anthologies, introductions and other works intended for a popular audience, and reprints of earlier editions). The judgment of the selection committee as to eligibility is final.

Nominations from publishers or individual authors should be accompanied by at least two copies of the book, and should be received no later than March 1. They should be sent to the American Society for Aesthetics, c/o Julie Van Camp, Secretary-Treasurer, 1550 Larimer St. #644, Denver, CO 80202-1602. The prize, which is \$1000 plus reasonable travel expenses to the annual meeting, is announced at the annual meeting.

Call for Papers

Annual Meeting

American Society for Aesthetics

Rocky Mountain Division

Santa Fe, New Mexico

8-10 July 2016

We welcome critical papers in all fields and disciplines pertaining to the history, application, and appreciation of aesthetic understanding. Of particular interest is research involving interdisciplinary and intercultural approaches emphasizing the natural character of the American Southwest.

Proposals should be no more than 250 words in length and follow the format of a typical abstract, which is to say, offer a formal, albeit succinct, summary of the work to be presented, including conclusion(s) to be drawn. Papers should be suitable for 20-minute presentations and not exceed 3000 words (excluding footnotes). Proposals should be formatted as **.doc** or as **.pdf** and sent as an attachment via email. Your current email address will be the means of notification upon acceptance. We encourage complete panel proposals, if you are interested in organizing an entire panel of three or four papers for the conference, please query the officers for information about how to put together a panel proposal.

Please send proposals as 200 word abstracts and offers to organize panels to: aesthetics.rmd@gmail.com. Submission deadline is March 1, 2016.

Symposium and Film Screening

**The European Society for Aesthetics
'On Cinema, Embodiment and the
Aesthetics of Pornography'
2-3 March 2016**

University of Kent, England

Information and registration:

<https://confinedprojections.wordpress.com>

Film Screening

March 2, 2016, 7pm-9.30pm

Lupino Cinema, University of Kent

*Disclaimer: Please be aware that due to the theme of the event, both the symposium and the film screening will discuss and show images of a mature content.

A free (please register online) film screening with a selection of short feminist, lesbian, queer, and trans pornographic films will usher in the symposium on Wednesday night. The screening will be concluded with a panel discussion and Q&A with filmmaker and scholar Ingrid Ryberg, curator and scholar Eliza Steinbock, and feminist pornographer Pandora Blake.

Registration (free):

<https://www.eventbrite.co.uk/e/film-screening-on-cinema-embodiment-and-the-aesthetics-of-pornography-tickets-21384708238>

Symposium

March 3, 2016; 9:30 a.m.- 4 p.m.

Darwin Lecture Theatre 3, University of Kent

This free (please register online) one-day symposium focuses on the intimate relationship between cinema, embodiment, and pornography. By bringing together an interdisciplinary range of speakers, originating from disciplines such as philosophy of art, film and media studies, and cultural studies we investigate the relationship between cinema and the senses. From investigating the "cinema of attractions" in early cinema, to the "haptic visuality" apparent in intercultural and feminist film, and "body genres" such as horror, melodrama,

and pornography; in very different ways film scholars have argued against the conventional emphasis on vision and visibility and in favour of an understanding of embodied spectatorship. In relation, recent research in analytic aesthetics has focused on the multimodality of perception as well as definitions of erotic art and pornography. This symposium explores in what ways different pornographies engage with the sensate, tactile, and visceral experience of sexuality. By instigating a dialogue between scholars from different approaches we hope that this symposium will advance scholarly engagement with the "carnal aesthetics" of pornography.

Registration:

<https://www.eventbrite.co.uk/e/cinema-and-embodiment-a-symposium-on-the-aesthetics-of-pornography-tickets-21383613965>

Symposium

**Studies in Performing Arts and Media
Contemporaneities
Symposium on the Entangled Now of Performance**

March 5, 2016

Contact: frederik.leroy@ugent.be

During the second half of the 20th century, the label "contemporary" has increasingly been used to designate artistic work's relation to the present day. Today, contemporaneity has become a prerequisite for artistic production, especially in performance and the performing arts, time-based arts that are often defined by their ontological foundation in the "here and now." However, "contemporaneity" as a notion and as a condition of performance is far from unproblematic. Together with theatre makers, philosophers and performance theorists, this one-day symposium wants to investigate what the "contemporary" in "contemporary performing arts" stands for. How do the performing arts relate to the world they are "contemporary" with? And what kind of contemporaneity is produced by the performing arts? What philosophical, temporal, and political notions underpin the "contemporaneity" of performance and how do the performing arts negotiate, critique, and transform these notions?

Entrance is free, however registration is mandatory. Please visit theaterwetenschappen.ugent.be/contemporaneities for more information and to register.

Call for Papers

**American Society for Aesthetics
2016 Annual Meeting
Renaissance Seattle Hotel
Seattle, WA
November 16-19, 2016**

Submission deadline: February 15, 2016.

Papers on any topic in aesthetics or the philosophy of art are invited, as well as proposals for panels, author-meets-critics sessions, and other special sessions. We welcome volunteers to serve as session chairs and commentators. Submissions related to topics in feminism, the philosophy of race, disability studies, queer and trans studies, post- or decolonial theory, and other topics pertaining to systemic social difference are especially encouraged.

Papers (3,000 words or less) should be accompanied by a 100-word abstract and must be prepared for anonymous review.

Proposals for panels, author-meets-critics sessions, and other special sessions should include a brief description of the topic or theme, the names and affiliations of all proposed participants, and abstracts of all papers. All submissions must be PDF or Word files. You may submit a paper or be a member of a proposed panel, but not both. A paper cannot be presented at both a regional meeting of the ASA and the Annual Meeting. Submissions not meeting the requirements will not be considered. All participants must register for the conference.

Conference sessions will be held in the Renaissance Seattle Hotel, and the normal practice is for participants to lodge in the hotel. (A group rate for the ASA meeting will be available). The Renaissance Seattle Hotel is ADA compliant, however, prospective participants are welcome to contact the Program Chair at any point to discuss how we can best offer accessibility accommodation.

For more information please submit any inquiries to the Program Chair, Prof. Sherri Irvin (Department of Philosophy, University of Oklahoma), at sirvin@ou.edu. Submissions should be sent to asaseattle2016@gmail.com. The deadline for submission is Feb. 15, 2016.

Call for Papers

International Conference

"Perspectives on Food Aesthetics"

University of Wrocław- Wrocław, Poland

17-19 June 2016

A specific trend in modern visual arts involves artists enthusiastically embracing food as an artistic medium. The depiction of food in the arts is not new. Recently, however, a distinct turn has taken place, with food products becoming not only a theme in art but also the raw material of art. Since the 1930's, consumption of food and drink has been used both to expand the scope of the arts and to comment critically on contemporary culture, raising issues of consumption, ecology, globalization, hospitality, gender, politics, etc. The work of many artists challenges traditional assumptions about a sharp art/life division as well as challenging traditional aesthetic norms. There are thus artists who become cooks, but also cooks who see themselves as artists. A prime example of this latter is Ferran Adrià, founder of molecular cuisine, whom the art world has embraced as its own. In the face of these

tendencies, this conference will be examining (a) the extent to which it is possible to merge the two realms; (b) what sorts of overlapping possibilities exist between artists and cooks; and (c) what all this might mean for a revised understanding of the "aesthetic."

This conference will explore the ways in which the art world meets gastronomic culture; it will analyze the objectives of food centered artistic practices and the aesthetic discourse on the question of the artistic validity of food and cooking. Conference papers should address one of the following two domains:

- 1) discussion of aesthetic value of food
- 2) art works and artistic practices focusing on food

Abstracts of 250 words and a current CV should be sent no later than February 15, 2016, to Dorota Koczanowicz at: dorota.koczanowicz@uni.wroc.pl . Please direct conference inquiries to the same address.

Call for Papers

Special Issue: "Thinking Nature Today"

Philosophica

Department of Philosophy & The Centre of Philosophy

University of Lisbon, Portugal

ISSN 0872-4784

Deadline: 15th February 2016.

The peer-reviewed journal of the Department of Philosophy & The Centre of Philosophy of the University of Lisbon invites contributions on the following questions:

Is there still place for a philosophy of nature?

Which are the contemporary conceptions of nature and of the natural?

Does philosophy need to address nature nowadays in order to think totality?

Can philosophy of landscape replace the classical philosophies of nature?

How can the anthropocene contribute to a better understanding of nature?

Over centuries, the category of nature was the foundation of the unified vision of the world. Yet, it appears today to have lost that unifying role. On the one hand, this is due to the segmentation of knowledge into multiple sciences and fields of study. On the other hand, it stems from the "crisis of nature," which even calls into question the continuance of elements of naturality within a highly mechanized and technological future.

Manuscripts submitted for inclusion in this special issue must be original work and should not be under consideration with any other journal. They should have a maximum of 35,000 characters (with spaces) in length, including references and footnotes. Manuscripts should be prepared for blind review and

be accompanied by an abstract in two languages of no more than 150 words each. Authors should adhere to the Journal's publication guidelines:

(<http://revistaphilosophica.weebly.com/submissions.html>).

For any further information please contact: Ana Rita Ferreira philosophica@letras.ulisboa.pt.

Call for Papers

**The European Society for Aesthetics
Music, Art and Philosophy in Dialogue
Zentrum Paul Klee Bern, Switzerland
20th - 21th May 2016**

Submission deadline: 31st January 2016

The Institute of Philosophy of University of Bern announces a Call for Abstracts for the two-day conference "Music, Art, and Philosophy in Dialogue." The symposium aims to foster dialogues between musicology, philosophy, and art history, and contributions may include the following topics:

- Philosophical themes in Paul Klee's Work and Thought
- The role of Music in Paul Klee's Work and Thought
- The role of Paul Klee in Contemporary Music

Presentations can be in German or English with a length of 25 minutes followed by discussion. Please send abstracts of no more than 400 words, together with your CV (max. 70 words) to the following address: omw@philo.unibe.ch

You may view this information directly on the ESA website at: <http://www.eurosa.org/event/cfa-music-art-and-philosophy-in-dialogue/>

International Conference

**DOCH- Stockholm University of the Arts
"Bodies of Evidence"
Stockholm, Sweden
January 14-17, 2016**

Bodies of Evidence focuses on the body and movement in bordering processes. It revisits current debates on borders and bordering events linked to migration and mobility in Sweden and on a global level. It also reacts on deep changes in the order of the world, such as political and societal crisis and conflicts, structural violence, accessibility and environmental calamities, which inherently challenge the way in which borders are produced, perceived, represented, aestheticized and legitimized. Here, borders appear not only as lines of separation but also as dynamic and performative spaces of encounter. They introduce the question of our individual and collective involvement, responsibility, and agency in the process.

Bodies of Evidence holds a trans-disciplinary perspective and engages in the co-existence of different voices. The four-day event adopts specific strategies and methodologies, formats

and disciplines, travelling between choreography, human rights and scientific research: What is the choreography of bordering experiences, and what is the status of affect, empathy and sensing in bordering processes? What is 'speakable' and what is 'expressible' by and through the body and movement? How do we deal - as citizens, artists, thinkers, researchers, students, the public - with the ethical and political implications of our actions? How can we take a position while being aware of the violence and consequences of our inscriptions?

The conference is free of charge and open to the public. For more information, visit: www.uniarts.se/bodies-of-evidence.

Call for Papers

European Society for Aesthetics Congress
"Immersion-Design-Art: Revisited. Transmedia Form Principles in Contemporary Art and Technology" Kiel, Germany 19-21 May 2016

"Immersion – Design – Art: Revisited" is aimed towards independent media theoretical perspectives, where media art is neither a simple effect of media technology, nor is the social reality of media confused with the artistic imagination of media artists. Remember how reckless the Internet was celebrated in the early years as an emancipatory paradise: Freedom appeared to be an automatic function of technology. But the disappointment over the loss of such utopias does not mean the end of Internet art, instead, a media art has become visible, which is more than a trivial side effect of technological optimism. In particular, moving images and interactive images simultaneously adapt and modify the immersive potential of the dynamic images and its apparatus. In them we find the oscillation between the desire for immediacy and the structure of hypermediacy -of immersion and reflection from where the artistic dimension and perspectives arise.

This also applies to design. Advanced simulation technologies often seduce us to forget, such mimesis is always aesthetic design. The image itself disappears by means of technological perfection and becomes completely transparent. The current trend on the approximation to the natural perception and interaction of multimodal displays and interfaces shows this with unprecedented verve. The more advanced the technologies are, the more subtle aesthetic analysis and the design concepts become, therefore the artwork does not want to disappear under the smart surfaces of new media. The analysis of this present design, as well as its artistic reflection, aims to uncover a contemporary aesthetic of the digital. In particular, the digital moving image, which may lead us to leave behind the extremes of Euphoria and Apocalypse, which once shaped the debate.

The official deadline for abstracts is February 19, 2016. Abstracts should be up to 300 words in length. Please send a short CV, contact details and your abstract via: kontakt@bewegtbildwissenschaft.de. The presentation should be no longer than 60 minutes (plus 30 minutes for discussion and technical setup). Please contact the organizers Lars C.

Grabbe, Patrick Rupert-Kruse, and Norbert M. Schmitz via e-mail, if you have any further questions. For more information, visit: <http://www.eurosa.org/event/cfp-congress-immersion-design-art-revisited-transmedia-form-principles-in-contemporary-art-and-technology/>

Call for Papers

Identifying the Political Appearances of the Political-Winter Symposium University of Latvia Riga, Latvia 22-23 February 2016

The Nordic Summer University (NSU) study group *Appearances of the Political* announces a CFP for its winter symposium. The topic, Identifying the Political, will address the verbal play and its connection to physical presences of today's political reality and approach it from the point of view of social, artistic, aesthetic, and cultural analysis. By focusing on the conceptual base of the appearances of the political, we wish to articulate clearly the artistic, aesthetic, and cultural forces underlying today's political thinking. We also want to inaugurate a debate on the role of cultural approaches in political analysis. To really discuss the political we need to establish a deeper understanding of the key concepts and their cultural extensions before elaborating on other forms of investigating them.

Oral presentations are encouraged, however, please no dry reading of a paper or reading from texts on power points (use power points for pictures, illustration of similar material).

What matters is the content and what you have to say, not the rhetorical performance. Any form of experimental presentation is welcomed. Presentations can be either fifteen minutes for presentation followed by fifteen minutes of discussion, or thirty minutes for presentation followed by ten minutes of discussion. Please indicate which format in your abstract. Please send proposals to Max Ryyänen (max.ryynanen@nsuweb.org) or Carsten Friberg (carsten.friberg@nsuweb.org). Proposals should be 300-500 words with a title and descriptive subtitle. This text should include your presentation proposal, its format, duration, and facilities you need (i.e. technical equipment). Or, if you wish to participate without giving a presentation, please write a short (200 words) description of yourself.

The deadline to submit proposals is November 30, 2015.

The preliminary program will be announced on December 15, 2015 on www.nordic.university where you can also find more information about NSU and sign up for the newsletter.

For more information, visit: <http://nordic.university/study-circles/2-appearances-of-the-political/call-for-proposal-winter-2016-circle-2/>

Call for Papers

The 20th International Congress of Aesthetics

"Aesthetics and Mass Culture"
Seoul National University, Seoul, Korea
24-29 July 2016

ICA 2016 organizing committee invites all interested individuals to submit abstracts for papers no later than March 1, 2016. "Aesthetics and Mass Culture" will follow a 20-minute presentation with 5-minute Q & A format. Topics include:

1. Issues of Art Theories in the Era of Mass Culture
2. New Media, Design and Aesthetics
3. Aesthetics of Body and Sports
4. Reflections on the History of Aesthetics
5. Values of Art: Cognitive, Moral and Political
6. Scientific Perspectives on Aesthetics
7. Imagination and Emotion
8. Aesthetics of Environment and Ecology
9. Aesthetics and Theories of Individual Artistic Genres
10. Aesthetics and Art Theories in Asian Traditions

For more information, visit: www.ica2016.org.

Call for Papers

The Real of Reality
International Conference on Philosophy and Film
ZKM | Centre for Art and Media, Karlsruhe (Germany)
2 - 6 of November 2016

Film and real-image-based media in general are a ubiquitous element of our globalized world in which reality appears as contingent, mobile, and multiple, increasingly dominated by its own images becoming real. However, the ontological consequences of these post-human techno-possibilities have not hitherto been considered in their full dimension in the context of philosophy. For this conference, we propose to regard film as representative of how apparatus-based images of reality and reality itself are correlated. More than 100 years after the invention of film and decades after the emergence of digital technology, we propose to reassess the question 'What is film?' as a philosophical interrogation, inquiring into the real of film as a placeholder for ontological truth. We further suggest to focus on non-fictional cinema as a magnifying glass for symptoms of this real. We thereby rely on the essentially factual character of film, its immanent reproduction of reality, yet without ignoring the intriguing borders between fiction, construction, and actuality in film. We invite you to present individual proposals or panels addressing the topics raised by these ideas, suggesting the integration into one of the following thematic groups (to be extended):

- The real and the reproduction of reality • Shaping reality through moving images • Film, language and reality: how does a movie move? • Film, reality and truth: what does a movie show?
- Ontology of the cinematographic body • Film

and new forms of realism and materialism in contemporary philosophy • The transformation of philosophy through film • New ways of thinking film

Please send abstracts of no more than 250 words, together with your affiliation, contacts, and a short CV (1-2 paragraphs) to the following email: therealofreality@zkm.de. The conference will be held in English. Deadline is the 31st of December 2015.

For further information and upcoming news please check our website: www.zkm.de/en/therealofreality or contact our project manager: christine.reeh@zkm.de

Call for Papers

European Society for Aesthetics Conference

Barcelona, Spain

8 – 10 June 2016 Submission deadline: 15th of January 2016

The European Society for Aesthetics invites you to submit a paper for presentation at the ESA Conference 2016. Papers from all traditions on any topic in philosophical aesthetics will be considered and both systematic and historical presentations are acceptable. We encourage the presentation of submissions in English, but submissions in other major European languages will be considered equally. All accepted papers are eligible for publication in the proceedings of the ESA. (<http://proceedings.eurosa.org>)

Submissions must be long abstracts (between 800 and 1,200 words) presenting not only the main ideas and claims of the paper, but also the chief considerations and arguments in favor of them. Full paper submissions will not be accepted and submissions are limited to one per person. Please use the PDF-file format for submission and render your text completely anonymous to allow for blind refereeing. To submit your long abstract, please use the [EasyChair online submission system](#) (first-time users will be asked to register with EasyChair). We also encourage all submitters to sign up for membership in the ESA (which is free): <http://www.eurosa.org/>. The deadline for submissions of papers is the 15th of January 2016, and we aim to inform you about the result of our selection process by mid February 2016. Further information about the conference will soon be available on ESA website. Please send all your questions to the conference organizers: conference@eurosa.org.