Call for articles and essays, 2022 ff.

Editor in Chief
ROB VAN GERWEN

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CALLS FOR CONTRIBUTIONS
(Down for an introduction of the journal)
For all the sections in our journal we generally invite submissions on any issue in aesthetics and the philosophy of the arts, taken broadly. We also invite reviews of recently published books in these areas. We can request for a review copy of books with the publisher if we do not have it handy yet. Please contact our reviews editor, Arthur Cools.
Next to a general call for papers, we also invite submissions in the themes specified below. Please find the relevant deadlines for submissions to the different sections below.

CALLS FOR GUEST EDITORS
We seek guest editors for special issues to solicit approximately 5 papers on a theme (for Articles, under anonymous peer review regime). Some of the themes are already specified, see below, but we also solicit themes for future special issues. Do no hesitate to contact us with a proposal specifying the necessity and fruitfulness of the theme that you have in mind, and, perhaps, suggesting a guest editor.
We also seek guest editors for Arts & Artists. The editorial board assists with reviewing the contributions in this section. Your selection of contributions may be in line with your own research interests.
CALLS FOR ARTICLES

7500 words maximum, reviewed anonymously

We welcome articles addressing questions about art and aesthetics. We particularly solicit contributions in upcoming issues of Aesthetic Investigations on the following themes.


The problem of the building (Philosophy of Architecture)
(Guest editor: Jacob Voorthuis\textsuperscript{1} (with Rob van Gerwen)
Deadline for submissions: April 1, 2022

The quality of our built environment tends to encourage lively debate. That is because all users of the built environment are direct stakeholders. As a result of this we all have an opinion about such things as the aesthetic of others imposed upon public space, about the relationship between the public and private practices, between the old and the new, innovation and imitation, we have opinions regarding issues of scale, materialisation, detail and their propriety when applied in a certain context, the experiential poverty of endless repetition or the arbitrary banality of diversity for its own sake, or indeed about the arrogating power implicit in any act of building, frequently unleashing painful social processes of gentrification and slummification. Perhaps a rappelle à l’ordre by the discipline of aesthetics to ground those opinions inferentially on a more secure basis could help those involved in the creation of the built environment to recalibrate some of those opinions. With this call for papers, you are invited to contribute to the journal, which will focus on these issues:

– Philosophical questions concerning the authority and inferential grounding of design decisions
– The role of aesthetics in architectural and urban design and design education and its relationship to ethical considerations
– The relationship between the practice of and the reflection upon architecture and urban design

\textsuperscript{1}Technical University, Eindhoven.
The aim of this issue is to explore the social meanings and the critical potentialities of artistic creation today and to discuss the contemporary theories that intend to account for it. We face today a difficult tension between the subversive dimensions of artistic creation and the instrumentalising, moralising and/or controlling dimensions of political activism. The subversive dimension is intrinsic to art’s autonomy but cannot account for its social meaning. Political activism reclaims the social meaning of artistic creation but at the cost of art’s autonomy. This tension puts the social and critical potentialities of artistic creation under pressure. What does it mean today to be subversive as a work of art? (How) is art still capable of critically contributing to a (dis)sensus communis? (How) can art reveal truth today? In what ways is art entangled in power relations and in what ways does it become a means of resistance to power relations? In short, how to define the relations between arts and politics? It is clear that the answers to these questions imply each time an understanding of art. However, this understanding is itself part of the debate. We welcome contributions that address the kinds of questions mentioned above and develop them in relation to understanding art today, whether from a continental or an analytic perspective.

Evaluation and description
(Guest editor: vacancy, with Sue Spaid)
Deadline for submissions: August 15, 2022
(more details to follow)

Models and Sitters: The Art and Aesthetics of Posing
(Guest editors: Hans Maes, Aurélie Debaene, and C. A. York.)
Deadline for submissions: January 15, 2023

There is an emerging debate within both the art world and academia that investigates and revalues the role of models in art practice, ranging from models in life drawing sessions, to models who pose in front of a camera or walk down a runway. Models have remained shrouded in an air of mystery, often relegated to the realm of private anecdotes or altogether absent from discussions of the art that they contributed to. This largely untouched area of research presents a valuable opportunity to assess past and ongoing practices...
within the arts. These practices consist of areas such as how models are viewed by artists and art schools, how they are (not) acknowledged in galleries and museums, and how their creativity may (not) be considered.

Like models, sitters for portraits also pose. And as is the case for models, the creative and artistic input of sitters has not always been recognized and has rarely been theorized. Here, too, we see a valuable opportunity to examine an important aspect of the artistic process and to investigate the role of the sitter along with the nature of posing.

The guest editors kindly invite you to contribute to this Special Issue, and welcome submissions which include, but are not limited to, explorations of:

- What is a pose?
- What are the differences in posing between models and sitters?
- How do modelling and artistic medium interact?
- Are athletic models any different from visual arts-based models?
- What is the collaborative significance of models within the arts?
- How do Western approaches to modelling and their representations differ from non-Western takes?
- Is modelling objectifying?
- How do stereotypes feed into practices of modelling and sitting?
- What are some of the ethical challenges that models and sitters encounter?
- Can modelling constitute an art form?
- What is the role of modelling in art education, and does this differ from professional art-making?
- How does the model’s identity affect the act of posing and eventual artwork?
- In what way can models and/or sitters be creative?
- Is the pose, as some have claimed, essential to the genre of portraiture?
- How can authenticity in portraiture be achieved if portraits necessarily involve posing?
- What is the relation between posing and fictionality?
- How does personal style – of the model or the sitter – enter into the act of modelling or sitting?

In general, we invite guest editors with a strong view on a subject for a special issue. Please send an email to editor@aestheticinvestigations.eu elaborating your subject as well as your aptitude for helping us out as a guest editor.
CALLS FOR PAPERS IN ARTS & ARTISTS

3000 words max.

Contributions to the Arts & Artists-section are not reviewed anonymously, and should not normally exceed 3000 words. For our Arts & Artists section we welcome short texts addressing questions about particular artists and their art. We particularly solicit papers attempting to initiate or refresh aesthetic discussion in our journal on the following themes:

Ongoing theme for Arts & Artists essays:
Which philosophical problem(s) do you feel you are dealing with in your art today? This may be expanded to: Which philosophical problem(s) is artist X dealing with in their art today?
Alternatively, you can seek to discuss an artist or œuvre consistent with the call for the current special issue (see the calls for Articles, above).

Calls for short papers in Fresh (3500 words max.)

Contributions to the Fresh section are not reviewed anonymously, and should not normally exceed 3500 words. For our Fresh section we welcome short texts addressing questions about art and aesthetics. We particularly solicit papers attempting to initiate or refresh aesthetic discussion in our journal on the themes of our special issues, see above with the Articles; and on the following themes:

Ongoing theme for Fresh essays:
Why ...aesthetics / Why aesthetic ...(author to fill in the dots.)
What is your conception of aesthetics? Aesthetic Investigations requests philosophical responses to our open-ended discussion on “Why ... Aesthetics”, inviting aestheticians to defend anything from evolutionary aesthetics, the reduction of aesthetics to the philosophy of perception, the tendency toward neuro-aesthetics, the search for wonder, the focus on surprise, or the objections to any of these.
Alternatively, you can seek to discuss a subject consistent with the call for the current special issue (see the calls for Articles, above).
INTRODUCING THE JOURNAL

*Aesthetic Investigations* is an international journal for aesthetics, each volume consisting of two issues. It is Open Access and anonymously reviewed. *Aesthetic Investigations* is published on behalf of the Dutch Association of Aesthetics (the Nederlands Genootschap voor Esthetica, est. 1997).

Our interest is with the present. The history of aesthetics is discussed for its pertinence for contemporary debates. The aim of *Aesthetic Investigations* is to develop contemporary debates in philosophical aesthetics, and initiate new ones—and to do this from any viable angle.

We adhere to the view that communication is possible at all levels, but do not assume that all philosophers speak the same language. We start by letting all philosophies speak in their own tongue, allowing philosophers to clarify their points using their own philosophical jargon. The clarification, it is our hope, is what will bring about the conversation. Let us all be clear — in our own terms.

The journal encourages philosophical discussion amongst philosophers, humanities researchers and critics, of all the arts; as well as those interested in the aesthetics of the everyday. We welcome discussion about norms of success and correctness at stake in the various disciplines; about the phenomenology of the appreciative experience of all art forms, and of particular exemplary works and situations. *Aesthetic Investigations* also encourages debates about philosophical issues regarding one or the other of the art forms; the impact of works of art on their public, political, ethical, cultural context, and of these contexts on the works; the ontology of art, their definition, and so on.

*Aesthetic Investigations* encourages reports of artistic research activities—distinguishing between the material scrutiny done while making a work and the research preceding such scrutiny. The Arts & Artists-section is devoted to the contribution of artistic scrutiny and artistic research and includes art-critical discussion, interviews with artists, and patrons, as well as interviews with philosophers of art. This rubric also allows criticism of articles in the Articles-section. Criticism of articles from other journals shall count as articles.

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THE THREE SECTIONS

1. Articles

Articles should not normally exceed 7,500 words. Our website facilitates that articles be submitted in anonymised form, for the sake of anonymous reviewing, and that biographical details and a 150 words abstract are provided in a separate file. Pictures to be included, are delivered as separate files (indicate clearly in the text where they should go). Copyright clearance is the author’s responsibility.

2. Arts & Artists

Arts and artists are part of the conversations in the philosophies of the arts. We encourage critics to discuss the philosophical aspects of artists’ works; artists to write about their own work, or about the works of others; philosophers to talk to artists about their works, and so on.

The Arts & Artists-section is edited by a guest editor in co-operation with the editorial board—the section is not peer-reviewed. Contributions to Arts & Artists should not normally exceed 3000 words and should include an abstract of no more than 100 words. We welcome the inclusion of pictures, which are eligible for publication as “the image of the journal” on the home page of an issue.

3. Fresh

Contributions to the Fresh section are not peer-reviewed and should not normally exceed 3500 words. They are meant to discuss in a slightly looser form new issues that, authors think, are ignored in mainstream aesthetics. This is typically the place where fresh thoughts are introduced in the debates, through pithy essays.

Translations

All texts submitted should be original, but we allow translations into English of articles and contributions to the Arts & Artists-section, with the proviso that the quality of the English is the author’s responsibility.

Editorial Board

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  [http://creativecommons.org/licenses/by/4.0/](http://creativecommons.org/licenses/by/4.0/)  
- Texts to be submitted should either be in \(\LaTeX\) (and \BibTeX\) or in Word (doc or docx), or RTF.  
- *Aesthetic Investigations* will be widely indexed.

- *Aesthetic Investigations* is hosted at:  
  [http://www.aestheticinvestigations.eu](http://www.aestheticinvestigations.eu)