

# AESTHETIC INVESTIGATIONS

Published on behalf of the Dutch Association of Aesthetics

Call for articles and essays, 2018 ff.

*Editor in Chief*  
ROB VAN GERWEN

*Affiliation*  
UTRECHT UNIVERSITY

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## CALL FOR CONTRIBUTIONS

(Down for an introduction of the journal)

For all the sections we invite submissions on all issues 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 this 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.

### Call for Guest Editors

We seek **guest editors for special issues** to solicit approx. 4 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 not hesitate to contact us with a proposal specifying the necessity and fruitfulness of the theme that you want to propose, and, perhaps, suggesting a guest editor.

We also seek **guest editors for *Arts & Artists***, (approx. 4 papers). The editorial board assists with reviewing the contributions. Your selection of contributions may be in line with your own research activities.

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*(Mark specific deadlines for different sections)*

**Calls for *Articles* (7500 words max., 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.

**Volume III (issue 1)**

*Is there truth in fiction?* (guest editor: Leen Verheyen,<sup>1</sup> working with Arthur Cools)

Can fiction be dismissed as an irrelevant flight from reality, or does it contain a grain of truth? How to assess this?

Deadline for submissions: April 30 2018

**Volume III (issue 2)**

*Is all art performed?* (guest editor: ... (You'll be working with Sue Spaid)

Can we think of stable artworks such as paintings and books in terms of performance? Or does this notion apply only to the so-called performative arts, like music, theatre, dance? What consequences, if any, should our answer to this question have for the nature of artistic merit, and, hence, aesthetic evaluation?

Deadline for submissions: October 15 2018

**Volume IV (issue 1)**

*What is the relation between a film and the world it presents?* (guest editor: ... (you'll be working with Rob van Gerwen)

How best to conceive of the relation between a film and the world it presents? Which roles are played by the camera; is it transparently presenting a god's eye point of view? How do audiences know how to understand an ellipsis in editing? What is told in between shots?

Deadline for submissions: March 15 2019

**Volume IV (issue 2)**

*Empirical aesthetics.* (guest editor: prof. James Hamilton)<sup>2</sup> (with Rob van Gerwen)

What are the philosophical limitations or benefits of empirical approaches

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<sup>1</sup>Leen Verheyen, Dept. Philosophy, Antwerp University, Belgium.

<sup>2</sup>Prof. James Hamilton, Department of Philosophy, Kansas State University, Dickens Hall 201, Manhattan, KS 66502, USA

to aesthetic issues, such as neuro-aesthetics, evolutionary aesthetics, psychological aesthetics, or statistic approaches? What sense does it make to art criticism to establish assumed causes for our aesthetic judgements? What should be the consequence of successful empirical approaches?

Deadline for submissions: October 15, 2019

**Volume V (issue 1)**

*The birth of the Discipline* (guest editor: Prof. Endre Szécsényi<sup>3</sup> (with Rob van Gerwen)

We would expect papers which re-consider and re-interpret the pre-Kantian history of modern aesthetics (cca. from the middle of the 17C to the 1780s) in order to show the multifarious and multidisciplinary nature of the emerging aesthetic, to analyse the conflicts and tensions between this new type of experience and its first theoretical treatments, to offer, on the one hand, new interpretations of the familiar key-concepts of this period (including the beautiful, the sublime, the picturesque, taste, imagination, genius, originality, wit, humour, pity, laughter, sensibility, etc.) and, on the other, some earlier not discussed key-concepts for re-shaping the scholarly discourse about this period, to demonstrate how modern aesthetic is inseparable from theology, moral and social philosophy, economy, natural jurisprudence, medicine, and, finally, to make it clear that many of aesthetic issues of this period can be seen as fruitful theoretical resources or sources of inspiration for contemporary aesthetic thinking from environmental and every day aesthetics to somaesthetics.

Deadline for submissions: March 15 2020



**Calls for short 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 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

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<sup>3</sup>Prof. Endre Szécsényi, Institute for Art Theory and Media, Department of Aesthetics, Budapest, Múzeum krt. 6-8. Hungary 1088, Honorary Research Fellow at the University of Aberdeen.

today? This may be expanded to: Which philosophical problem(s) is artist X dealing with in their art today?

**Volume III (issue 2)** Guest Editor . . . :

Deadline for submission: October 15 2018

Is a work of art by definition a work of fiction, or are the materials used enough proof of a work's truth? Is there truth in fiction? Is art comparable to bungee jumping, or does it automatically have a claim to truth?

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ciation of Aesthetics



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

**Mark specific deadlines for *Fresh***

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 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 (of no more than 3000 words) 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.

**Volume III (issue 1)** The unaesthetic in contemporary art.

Deadline for submission: April 30 2018

**Volume III (issue 2)** The aesthetic experience of the photographic image.

Deadline for submission: October 15 2018

**Volume IV (issue 1)** Is all art performed?

Deadline for submission: March 15 2019

Can we think of stable artworks such as paintings and books in terms of performance? Or does this notion apply only to the so-called performative arts, like music, theatre, danse? What consequences, if any, should our answer to this question have for the nature of artistic merit, and, hence, aesthetic

evaluation?

**Volume IV (issue 2)** How to conceive of the relation between a film and the world it presents?

Deadline for submission: October 15, 2019

**Volume V (issue 1)** What are the philosophical limitations of empirical approaches to aesthetic issues?

Deadline for submission: March 15 2020

Think of neuro-aesthetics, evolutionary aesthetics, psychological aesthetics, or statistic approaches? What sense does it make to art criticism to establish assumed causes for our aesthetic judgements? What should be the consequence of successful empirical approaches?

## INTRODUCING THE JOURNAL

*Aesthetic Investigations* is an international journal for aesthetics, appearing twice a year. It is Open Access and anonymously reviewed. The third issue is scheduled to appear soon.<sup>4</sup> *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 the norms of success and correctness at stake in the various disciplines; about the phenomenology of the appreciative experience of all the 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, and their definition,

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<sup>4</sup>Our predecessor journal, then bilingual, *Esthetica. Tijdschrift voor Kunst en Filosofie*, 2001-2015, is archived at <http://www.estheticatijdschrift.nl>.

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 article-section. Criticism of articles from other journals shall count as articles.

## 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

Editor in chief: Rob van Gerwen, Utrecht University  
editor@aestheticinvestigations.eu

Editor: Sue Spaid, Brussels  
articles@aestheticinvestigations.eu

Editor, also Reviews: Arthur Cools, University of Antwerp  
articles@aestheticinvestigations.eu

Editor *Arts & Artists*: variable (apply if you are interested)  
artsartists@aestheticinvestigations.eu

Assistant to the editor: Jurry Ekkelboom, Nijmegen  
info@aestheticinvestigations.eu

### **Board of Advisors**

- Mauro Carbone (Université de Lyon 3)
- Paul Crowther (National University of Ireland, Galway)
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- Christopher Fynsk (University of Aberdeen)
- Jason Gaiger (Oxford University, the John Ruskin School of Art and Drawing)
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- Edward Winters (London)

### **And further ...**

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<http://creativecommons.org/licenses/by/4.0/>
- Texts to be submitted should either be in L<sup>A</sup>T<sub>E</sub>X (and B<sub>I</sub>B<sub>T</sub>E<sub>X</sub>) or in Word (doc or docx), or RTF.
- *Aesthetic Investigations* will be widely indexed.
- *Aesthetic Investigations* is hosted at:  
<http://www.aestheticinvestigations.eu>



