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Aesthetica Preprint, n. 85, aprile 2009 – http://www.unipa.it/~estetica/_home.html

Logiche dell'espressione – a cura di Luigi Russo

Salvatore Tedesco, *Espressione e Gestaltkreis. Sulle relazioni teoriche fra l'estesiologia di Plessner e Weizsäcker*

Alessia Cervini, *Il volto sullo schermo: il contributo del cinema a una nuova idea di espressività*

Andrea Pinotti, *A destra o a sinistra? Che cosa significa orientarsi nell'immagine*

Giovanni Matteucci, *La logica dell'espressione in Susanne Langer*

Gianfranco Marrone, *Il* brand *fra classico e barocco*

Lucia Pizzo Russo, *Espressione: empatia o percezione?*

Abstract: The notion of "expression", which runs through Western culture and acquires centrality in modern aesthetics, has expanded into a very intense and complex element of contemporaneity. On this issue the Centro Internazionale Studi di Estetica has organized a seminar, entitled "Logics of Expression", which took place in Palermo on October 9-10, 2008. The present volume, edited by Luigi Russo, collects the papers presented at the seminar, and more specifically: Salvatore Tedesco's "On the Theoretical Relations between Plessner's and Weizsäcker's Aesthesiology", Alessia Cervini's "The Face on the Screen: The Contribution of Cinema to a New Notion of Expressiveness", Andrea Pinotti's "Right or Left? Finding One's Way in Images", Giovanni Matteucci's "The Logic of Expression in Susanne Langer", Gianfranco Marrone's "The Brand between Classic and Baroque" and Lucia Pizzo Russo's "Expression: Empathy or Perception?".

Aisthesis – pratiche, linguaggi e saperi dell'estetico, 2009/1 – www.seminariodestetica.it

1. *Sensibilità e linguaggio*

Roberto Diodato, *Deissi. Un possibile nesso linguistica-estetica-ontologia*

Roberta Dreon, *Il radicamento naturale delle arti: John Dewey nel dibattito contemporaneo*

Tonino Griffero, *Atmosfericità. "Prima impressione" e spazi emozionali*

Barbara Scapolo, *Approfondire «il difficile del linguaggio». Paul Valéry e l'analisi del rapporto tra parola, sensibilità ed emozioni*

De Musica, 2009 – http://users.unimi.it/~gpiana/demus.htm

Saggi

Conversazioni

David Davies, *Dodd on the 'Audibility' of Musical Works*

Julian Dodd has argued that the type–token theory in musical ontology has a 'default' status because it can explain the repeatability and audibility of musical works without the need for philosophical reinterpretation. I present two challenges to Dodd's claims about audibility. First, I argue (a) that a type–token theorist who, like Dodd, adheres to Wolterstorff's doctrine of analogical predication must grant that musical works themselves are hearable only in an 'analogical' sense; and (b) that alternative musical ontologies are able to explain the latter just as well as the type–token theory. Second, I argue that Dodd cannot evade this objection by claiming that what matters in musical ontology is accounting for audibility 'in a derivative sense', since the latter also allows of explanation by a range of musical ontologies.

Margrethe Bruun Vaage**,** *The Role of Empathy in Gregory Currie's Philosophy of Film*

Although Gregory Currie is often presented as a strong defender of empathic simulation as part of spectator engagement, this paper questions the importance of empathy in Currie's philosophy of film. Currie's account of the imagination is too propositional, and his account of a more sensuous and experiential kind of imagining is found wanting. While giving a convincing account of impersonal imagining in relation to fiction film, Currie does not sufficiently explain what empathy is, and what relation it has to other forms of imagining. Simulation is primarily defined as impersonal, and perhaps more importantly, as conceptual and propositional in Currie's writings. This is perhaps most evident in his critique of personal imagining, where imagining seeing or imagining being becomes a self-reflexive form of imagining where the spectator also conceptualizes 'I' and 'see'. This paper discusses the relation between personal imagining and empathy in Currie's account, and argues that he fails to show how empathy is of secondary importance for engagement in fiction film.

Michael Newall, *Pictorial Experience and Seeing*

This paper proposes that pictorial experience, the experience that pictures give rise to when we understand them, involves the non-veridical experience of seeing the picture's subject matter. Using phenomenological analysis and material from philosophy of mind and perceptual psychology, it argues that both pictorial experience lacking awareness of the picture surface, such as illusion, and pictorial experience that includes this awareness, i.e. seeing-in, should be understood in this way.

Ben Blumson **,** *Defi ning Depiction*

It is a platitude that whereas language is mediated by convention, depiction is mediated by resemblance. But this platitude may be attacked on the grounds that resemblance is either insufficient for or incidental to depictive representation. I defend common sense from this attack by using Grice's analysis of meaning to specify the non-incidental role of resemblance in depictive representation.

Larry Shiner, *Continuity and Discontiuity in the Concept of Art*

In 'Is Art Modern? Kristeller's "Modern System of the Arts" Reconsidered' (BJA, 49.1 (2009), pp. 1-24), James I. Porter sets out to discredit Kristeller's 'modern system of the arts' on the curious assumption that if Kristeller is right, one is somehow prohibited from investigating the ancients' understanding of aesthetics. Unfortunately, Porter's paper misrepresents Kristeller's central aim, misses the real shortcomings of Kristeller's essay, and often obscures substantive issues behind simplistic dichotomies. Because the unwary reader might be taken in by some of Porter's exaggerations and omissions, I will identify a few of these before addressing the issue of continuity and discontinuity in the concept of art, particularly with respect to the ancient world.

James I. Porter, *Reply to Shiner*

Larry Shiner has risen to an impassioned defence against my criticisms of an iconic figure, claiming that I have 'misrepresent[ed] Kristeller's central aim' and therefore missed 'the real shortcomings of Kristeller's essay' and 'obscure[d] substantive issues behind simplistic dichotomies'. These, and a series of disagreements over countless small details, take up the first part of his reply. He then proceeds to summarize his own book's achievements in correcting Kristeller's shortcomings. Shiner acknowledges difficulties in Kristeller's formulations, but accepts their purport and actually expands the reach of

Kristeller's thesis. Whatever else one might wish to say about these charges (which are quite impressive as a list but each disputable taken in turn), Shiner remains an unrepentant exponent of Kristeller's views. I realize that dogmas die hard, and it is only to be expected that if one challenges the central tenets of a legacy one will meet with entrenched reactions. Given the word-limit I have been allotted for my counter-reply, I will confine myself to the more substantive issues as these concern Kristeller's arguments, reserving for a possible future occasion any difficulties I may have with Shiner's own theses. My response will take the form of a series of questions followed by my own proposed answers.

Stefano Predelli, *Ontologese and Musical Nihilism: A Reply to Cameron*

In a recent essay in this journal, Ross Cameron presents a novel solution to the problem of musical creation.1 The solution is of the 'using a sledgehammer to crack a nut' variety, since side by side with a dissolution of the problem of musical creation, his approach, if successful, would yield a swift answer to pretty much every central question in the ontology of art, and, for that matter, to a wide variety of perennial metaphysical difficulties. Nothing of this magnitude should be nonchalantly swept aside. Unfortunately, Cameron's approach does not survive close scrutiny.

Contemporary Aesthetics, vol. 7 (2009) – http://www.contempaesthetics.org/index.html

John Carvalho, *Thinking, the Unconscious and Film*

In this essay, we explore a non-standard model of the unconscious, what Gilles Deleuze and Félix Guattari call the "productive unconscious," to correct the too-often reductive tendencies of psychoanalysis and film. This introduces the image of a form of thinking we may find in our encounters with film that aims more at pleasure-taking than problem-solving and that, in so doing, really gets us to think. Drawing on this productive unconscious, we come to a richer appreciation of classic Hollywood cinema, a new understanding of classic, nouveau vague and neo-realist films, and we enjoy the chance to ignore the rules and reconsider thinking in philosophy and film.

Jonathan A. Neufeld, *Musical Formalism and Political Performances*

Musical formalism, which strictly limits the type of thing any description of the music can tell us, is ill-equipped to account for contemporary performance practice. If performative interpretations are in a position to tell us something about musical works—that is if performance is a kind of description, as Peter Kivy argues—then we have to loosen the restrictions on notions of musical relevance to make sense of performance. I argue that musical formalism, which strictly limits the type of thing any description of the music can tell us, is inconsistent with Kivy's quite compelling account of performance. This shows the difficulty that actual performances pose to overly rigid conceptions of music. Daniel Barenboim unannounced performance of Wagner in Israel in 2001 shows that the problem of the boundaries of musical relevance is no mere philosophical puzzle. It is a pressing problem in the musical public sphere.

Christy Mag Uidhir, *Unlimited Additions to Limited Editions*

In this paper I target the relationship between two prints that are roughly qualitatively identical and share a causal history. Is one an artwork if and only if the other is an artwork? To answer this, I propose two competing principles. The first claims that certain intentional relations must be shared by the prints (e.g., editioned prints vs. non-editioned prints). The second appeals only to minimal print ontology, claiming that the two prints need only be what I call 'relevantly similar' to one other. In the end, I endorse the second principle. There are no trumping features over and above relevant similarity, that is, for any pairwise comparison of relevantly similar prints, one print being an artwork is both necessary and sufficient for the other print being an artwork.

Jukka Mikkonen, *Intentions and Interpretations: Philosophical Fiction as Conversation*

Appeals to the actual author's intention in order to legitimate an interpretation of a work of literary narrative fiction have generally been considered extraneous in Anglo-American philosophy of literature since Wimsatt and Beardsley's well-known manifesto from the 1940s. For over sixty years now so-called anti-intentionalists have argued that the author's intentions – plans, aims, and purposes considering her work – are highly irrelevant to interpretation. In this paper, I shall argue that the relevance of the actual author's intentions varies in different approaches to fiction, and suggest that fictions are legitimately interpreted intentionally as conversations in a certain kind of reading. My aim is to show that the so-called conversational approach is valid when emphasizing the cognitive content of a fiction and truths it seem to convey, for example, in a philosophical approach to fictions which contain philosophical purport

using Sartre's fictional works as paradigmatic, and that anti-intentionalists' arguments against intentionalism do not threaten such an approach.

Yves Millet, *The Sensory Intention – Art, Motif, and Motivation: A Comparative Approach*

Philosophers like Gilles Deleuze claimed a new outlook for aesthetics asking for a rethinking of the traditional separation between the theory of sensibility and the theory of art. From a comparative standpoint, this article examines the concept of 'sensory intention' which in our view might be able to bridge the gap between acting and doing and therefore to link the theory of sensibility and the theory of art. Traditional Chinese art, and more specifically the script style caoshu[草書],has been chosen as the medium through which to illustrate the theoretical discussion. Analysis of traditional Chinese thought on art allows us to see how approaching art from the point of view of motivation contrasts with early Western aesthetic theory. Aesthetics appears not as the inferior gnoseologia mentioned by A. G. Baumgarten (1750) but, on the contrary, as living knowledge of the common fund of our practices and rationalities. The discussion addresses the following issues: the traditional views of acting and doing found in Western and Eastern philosophies; the place of motivation (related to qi[氣]) in Chinese art; and, consequently, the place of motifs in Chinese traditional art and Western modern painting.

Tomáš Kulka, *Why Aesthetic Value Judgements Cannot Be Justified*

The article is part of a longer argument, the gist of which stands in direct opposition to the claim implied by the article's title. The ambition of that larger whole is to offer a theory of art evaluation together with a theoretical model showing how aesthetic value judgements can be inter-subjectively tested and justified. Here the author therefore plays devil's advocate by citing, strengthening, and inventing arguments against the very possibility of justification or explanation of aesthetic judgements. The reason is his conviction that such arguments have not been fully met. The article is thus intended as a challenge: any theory of art evaluation which assumes, or tries to establish, that some works of art are better than others or that aesthetic judgements are not just statements expressing personal likes and dislikes, should show how such arguments can be demolished.

Jan Staněk, *Hume and the Question of Good Manners*

The question of manners is important in David Hume's examination of human nature primarily because of the weight he assigns to the so-called 'social virtues'. Man is, for Hume, a being that naturally tends to form societies, and the study of human nature is, after all, the study of human sociability, which finds its expression in manners. The present paper shows Hume as a participant in the seventeenth and eighteenth-century discussion about the concept of politeness, a concept which oscillated between the domain of manners and morals and the domain of art. The examination of Hume's ideal of polite manners illustrates the way his classicist taste pervaded the appreciation both of works of art and of social comportment.

Somogy Varga, *Life as Art: Concerning Some Paradoxes of an Ethical Concept*

During the last thirty years or so, there has been a veritable renaissance of the classical ethical idea of the 'art of living'. Far from being restricted to philosophical discourse, it has also successfully entered the arena of popular culture. This renaissance is closely linked to the late work of Foucault, in which he attempts to restore this classical idea, which he thinks is lacking in modern Western societies. The author aims to assess the Foucaultdian idea of the art of living, and argues that Foucault greatly transformed the Graeco-Roman idea by radicalizing the dimension of artistic activity. In the second part of the paper the author asks whether this radicalized idea can live up to Foucault's own emancipatory expectations. Lastly, the author argues that the radicalization of the aesthetic dimension has a contradictory effect.

Vlastimil Zuska, *The Narrative Event as an Occasion of Emergence*

Some recent approaches to narratology have presented the event as a basic constitutive element of narrativity. The event is considered either a primitive term or something that just happens or may happen, a change from one state to another. The underlying concepts are identity, state, and being. The article describes the event in general and the narrative event in particular from the perspective of the primacy of becoming, change, and flow, employing especially Whitehead's philosophy of process and also certain concepts developed by reception aesthetics. The narrative event is analyzed in the context of the

following concatenation: the event – interconnected events – plot – fictional world – the real world and its potentiality. The aim is to understand a narrative event not as an interruption of the receptive flow, but as its change of course among levels of emergence.

Monika Bokiniec, *Mieczysław Wallis: Experience and Value*

These three essays are from a collection of Mieczysław Wallis's (1895–1975) papers on aesthetics Przeżycie i wartość (Experience and value; 1968). The first is a summary of Wallis's views on the aesthetic experience, in which, on the one hand, he distinguishes aesthetic experience from other ways of experiencing an object (such as religious or practical) and, on the other hand, he analyzes the general features that aesthetic experience shares with other experiences and considers features characteristic of aesthetic experience alone. The second essay is Wallis's classification of aesthetic objects, which according to his theory are equivalent neither to beautiful objects nor to artworks. The last sets out his position on aesthetic values, and probably constitutes his most important and original contribution to aesthetics.

Tomáš Hlobil, *Alexander Gottlieb Baumgarten: Ästhetik*

A review of Alexander Gottlieb Baumgarten´s Ästhetik. Latin-German edition. Trans., preface, notes, indexes by Dagmar Mirbach. 2 vols (vol. 1, pp. LXXX, 1–595; vol. 2, pp. IX, 596–1305). Hamburg: Felix Meiner Verlag, 2007, ISBN 3787317732. This is the first complete German translation of the two volumes of Baumgarten's Aesthetics from 1750 and 1758.

Martina Sedláková, *Edward Winters: Aesthetics and Architecture*

A review of Edward Winters´s Aesthetics and Architecture (London: Continuum, 2007).

Images Re-vues – n. 6, juin 2009 – www.imagesrevues.org

Bertrand Prévost, *L'élégance animale. Esthétique et zoologie selon Adolf Portmann*

Quelle réalité accorder aux apparences animales ? Taches, zébrures, plumes irisées, couleurs chatoyantes, formes extravagantes… : cette élégance existe-t-elle ailleurs que dans l'esprit du naturaliste? Il revient à Adolf Portmann (1897-1982), zoologue suisse, d'avoir pris ces questions au sérieux. C'est cette pensée de l'esthétique non pas du monde animal, mais dans le monde animal que nous essayons ici d'exposer : pensée tout à la fois biologique – car il s'agit bien d'inscrire les apparences animales dans la vie animale même (« paraître est une fonction vitale ») – et métaphysique – car la vie ainsi pensée dépasse toute idée de survie (fonction de conservation) comme de métabolisme (fonctionnement organique).

Franck Thénard-Duvivier, *Hybridation et métamorphoses au seuil des cathédrales*

Comment comprendre la soixantaine de créatures hybrides sculptées au seuil de la cathédrale de Rouen parmi 189 les bas-reliefs quadrilobés du portail septentrional (fin XIIIe siècle) ? L'impression de profusion désordonnée contraste avec le cycle de la Genèse situé au-dessus, tandis qu'une telle gamme de variations autour de l'hybridation donne lieu à une véritable mise en scène des métamorphoses qui n'est pas sans rappeler les images de l'Ovide moralisé. Aussi la cohérence recherchée par les concepteurs de ce « programme » ne tient-elle pas plutôt à une hiérarchisation des degrés de cohérence, d'ordre ou de désordre ? La grande variété des figures hybrides questionne les limites entre l'homme et l'animal tout en manifestant la déchéance de l'humanité et son glissement vers l'animalité en écho à la Création et à la Chute.

Louise Million, *Le tremblement de la figure analogique chez Rabelais – entre la bête et l'homme*

Cet article offre un travail analytique sur l'une des figures structurantes de la poétique rabelaisienne : l'analogie. Il s'agit de mettre en évidence les particularités de cette figure dans l'économie narrative et descriptive du poète renaissant. Afin d'offrir une vision appréciable de ce procédé poétique, cette étude ce concentre sur un champ restreint de l'imaginaire : l'animalité. L'analogie entre la bête et l'homme pose des problèmes spécifiques et fondamentaux qui interrogent le concept antique 'humanitas. Il s'agit de comparer l'esthétique de Rabelais avec celle à l'oeuvre dans l'art médiéval, et de comprendre le jeu de l'auteur avec la tradition symboliste et analogiste. Cette dynamique comparatiste confrontant les problématiques de l'image textuelle à celles de l'image matérielle débouche sur une réflexion anthropologique et philosophique : comment Rabelais « champion de l'humanisme » conçoit-il l'homme,

comment appréhende-t-il ses pouvoirs ? L'incertitude, la fragilité, le mouvement, le devenir, apparaissent, en dernière instance, comme les garanties d'une conception vraie de l'homme – toujours inquiétée, toujours refondée.

Charles Stépanoff, *Devenir-animal pour rester-humain. Logiques mythiques et pratiques de la métamorphose en Sibérie méridionale*

Bien que les chamanes de l'Altaï-Saïan soient réputés capables de se métamorphoser en animaux, on peine à trouver dans l'iconographie traditionnelle de la région des images donnant à voir ce phénomène à l'œuvre. Cet article examine pourquoi la métamorphose ne se laisse pas représenter. Loin de témoigner d'une sorte de relâchement cognitif, l'idée de métamorphose s'appuie sur des principes essentialistes rigoureux. Leur identification permet de discerner des modèles de métamorphose typiques des contextes pragmatiques particuliers que sont mythes, légendes sur des chamanes anciens, rituels de chasse, rituels chamaniques. Selon les scénarios, identité animale, identité humaine et identité individuelle, loin de se chasser l'une l'autre, se superposent dans des combinaisons originales.

Marion Duquerroy, *La famille Billingham : Ray, Liz, Jason et autres animaux*

Richard Billingham, après avoir en 1997 connu un succès fulgurant avec ses photographies de famille Ray's a Laugh (2000) exposées dans la très controversée exposition Sensation sous l'égide de Charles Saatchi, est vite critiqué pour n'avoir pas continué dans la lignée de ce premier travail perçu comme provocant, iconoclaste. Pourtant aux vues des séries et vidéographies suivantes, il est aisé de comprendre les références toujours personnelles et familiales de Billingham. Avec Zoo (2004), son dernier travail, il nous fait découvrir les animaux encagés sous un autre angle. Ces animaux sauvages qui fascinent tant le public occidental sont pris de tocs, effectuent incessamment des mouvements répétitifs. Ces images renvoient indubitablement à celles des parents et frère de l'artiste qui sous le gouvernement Thatcher ont perdu leur emploi et leur place dans la société. Ils sombrent alors dans la misère, celle de l'alcool, la drogue, les excès en tout genre. Seuls les services sociaux leurs permettent encore de subsister. Au milieu de cette décadence humaine les animaux, chiens, chats, serpents, rats, évoluent avec aisance et semblent prendre le contrôle du domicile, de leurs vies.

Filippo Fimiani, *Simulations incorporées et tropismes empathiques. Notes sur la neuro-esthétique*

The Journal of Aesthetics and Art Criticism, 67/2 (spring 2009) – www.temple.edu/jaac/

Articles

Richard Shusterman, *Body Consciousness and Performance: Somaesthetics*

Derek Allan, *"Reckless Inaccureacies Abounding": André Malraux and the Birth of a Myth*

David Davies, *The Primacy of Pracice in the Tongology of Art*

Jeanette Bicknell, *Reflections on "John Henry": Ethical Issues in Singing Performance*

Alexander Rueger, *Enjyoing the Unbeautiful: From Mendelssohn's Theory of "Mixed Sentiments" to Kant's Aesthetic Judgments of Reflection*

Roman Bonzon, *Thick Aesthetic Concepts*

Essay review

The Harmony of the Faculties in Recent Books on the *Critique of the Power of Judgment*: Rachel Zuckert, *Kant on Beauty and Biology: An Interpretation of the Critique of Judgment*; Fiona Hughes, *Kant's Aesthetic Epistemology: Form and World*; Ross Wilson, *Subjective Universality in Kant's Aesthetics*; Robert Wicks, *Kant on Judgment*; Brent Kalar, *The Demands*

of Taste in Kant's Aesthetics; Jennifer McMahon, *Aesthetics and Material Beauty: Aesthetics Naturalized* – Reviewed by Paul Guyer

Discussion

Brian Soucek, *Resisting the Itch to Redefine Aesthetics: A Response to Sherri Irvin*

Sherri Irvin, *Aesthetics and the Private Realm*

Dan Cavedon-Taylor, *The Epistemic Status of Photographs and Paintings: A Response to Cohen and Meskin*

Jonathan Cohen and Aaron Meskin, *Photography and Its Epistemic Values: Reply to Cavedon-Taylor*

JTLA, Journal of the Faculty of Letters, The University of Tokyo, Aesthetics, 32/2007

I. *Natur und Leben in der Geistesgeschichte*

Jörg Jantzen, *Natur und Leben in der deutschen Geistesgeschichte*

Kiyokazu Nishimura, *The Aesthetic Appreciation of Nature*

II. *Theoretische und praktische Philosophie*

Claudia Bickmann, *Zwischen Unmittelbarkeit und Vermittlung: Schelling und Hegel im Streit um den Grundlegungsgedanken der Ersten Philosophie*

Motokiyo Fukaya, *Konstruktion und Idee: Eine Untersuchung nber die Methode in der Identitätsphilosophie Schellings*

Seishi Lsaka, *Identitätsphilosophie Schellings und die fruhen Systementwürfe der Philosophie Hegels*

Lothar Knatz, *Freiheit zur Selbstbestimmung. Die praktische Identität des Subjekts*.

Yohichi Kubo, *Die Eigentumlichkeit des transzendentalen Idealismus Schellings im Vergleich mit Kant und Fichte*

Mamoru Takayama, *Was ist die Identität von Freiheit und Notwendigkeit? Ein Versuch der kritischen Rekonstruktion der Philosophie Schellings*

III. *Natur und Kunstphilosophie*

Gian Franco Frigo, *Naturaffassung bei Schelling und Goethe*

Arturo Leyte, *Von "Hyle" zur Materie: Die Geschichte eines Missverständnisses*

Tanehisa Otabe, *Wann spricht die schweigende, wann schweigt die sprechende Natur? Schellings Kunstphilosophie und die romantische Kunstauffassung*

Kazuko Yamaguchi, *Schelling und das Groteske*

IV. *Myihologie und Ekstase*

Takashi Hashimoto, *Erzählt Mythologie den Ursprung des Bewusstseins?*

Juichi Matsuyama, *Identität, Übergottheit, Ekstase. Nähe und Ferne zwischen Schelling und Nishida*

Tetsuro Mori, *Ekstase und Ungrund in der Weltalterphilosophie Schellings*

Gregory Currie, *Art for Art's Sake in the Old Stone Age*

Geoff Stevenson, *Advancing an Ontology of Stories*

Johannes Schmitt, *Fictional Hierarchies and Modal Theories of Fiction*

Rivista di estetica – www.labont.it/estetica/

The Rivista di Estetica publishes thematic issues on particular philosophical topics, and each issue is a collected anthology of continuing interest. It is one of the oldest philosophy journals in Italy, established in 1960 as a quarterly journal of the philosophy and aesthetics. The Rivista di Estetica, practices double blind refereeing and publishes both in Italian and English. The editor of Rivista di Estetica is Maurizio Ferraris, professor of philosophy at the University of Turin, Italy. The managing editor is Tiziana Andina, assistant professor of philosophy at the University of Turin, who follows the day-to-day functioning of Rivista di Estetica as well as the contact with authors and referees. All editorial correspondence should be addressed to tiziana.andina@unito.it

Members of the editorial board are willing to referee approximatively 3 articles per year. They meet at least once a year to discuss any matters related to the journal.

CALL FOR PAPERS

March 2010: **Philosophy of Colours**

Advisory Editor: Luca Angelone. Deadline for submission: October 2009

While colours have traditionally been conceived as illusory properties of physical bodies (Galileo, Descartes, Locke), common sense treats them as objective, perceiver-independent and perceptually accessible properties. Over the past decade, several philosophers have attempted to give an account of colours in terms of objective properties, which are discoverable only by scientific investigation. According to the prominent proposal, colours are dispositional properties related to light wavelength. In particular, on this view, colours are merely derivative of, or otherwise dependent on, the reflectance properties of physical bodies. This issue of the Rivista di Estetica will explore the question of the relationship between colours and physical properties. Contributors are invited either to defend or to criticize the theories on the market, or to propose new alternatives. Other questions to be addressed include: what view is supported by the empirical results in psychology of perception? Can these views suggest new approaches to the metaphysics of mental states? Which are the relations among colours concepts, concepts for reflectance properties and phenomenal concepts for colours experiences?

November 2010: **Naturalism**

Advisory Editors: Carola Barbero and Alberto Voltolini. Deadline for submission: December 2009

In recent years, the debate on naturalism has become particularly widespread in most branches of philosophy. In dealing with how a theory has to study its objects either with the lenses of natural sciences on in a way which can be compatible with them, the discussion on naturalism has also focused again on the well known problem of whether philosophy has to be continuous with natural sciences. Yet given the latitude of the term "nature", which definitely is one the terms more used in the whole history of philosophy, it is not altogether clear what "naturalism" really amounts to. So the main questions on this concern are, how many naturalisms are there? Which relation has to subsist between any form of naturalism and the empirical investigation proper of natural sciences? In the light of this, is there a hallmark that divides naturalist from nonnaturalist theories? We invite scholars to submit papers discussing all these and related topics.