

Submission deadline: September 10th, 2022

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The reflection on the relationship between Aesthetics and Philosophy of language is often confronted with a double commonplace. On the one hand, aesthetic experience seems to be reducible to its sensual and perceptual side and therefore its nature appears to be entirely pre-linguistic. On the other hand, this reduction is often based on the idea that language is entirely equivalent to the propositional form. In order to overcome this double commonplace, or rather, shortcoming, it may be useful to approach the aesthetic and linguistic import of experience from the point of view of practices.

In fact, the aesthetic, which cannot be reduced to the realm of art, is actually and more extensively carried out in the wider framework of everyday practices. In this view language, which from Wittgenstein onwards has been considered as an open set of language games, equally presents itself as a constellation of practices.

In this framework, of particular importance is the role played by those hybrid phenomena in which the two elements find themselves connected and harmonized in many respects. For example, one can observe a kind of chiasmus between aesthetics and language, in all those aesthetic experiences that presuppose the faculty of language and, conversely, in those linguistic practices that are conducive to aesthetic experiences.

In order to develop this comparison, it is useful to identify three privileged points of view. The stance of the producer (project, composition, ideation, design, etc.) is different from that of the user (judgment, evaluation, recognition, understanding, engagement, etc.) as well as from that of a recent figure referred to as the prosumer (new use, remediation, cooperation, etc.). However, in all these three cases, some sort of competence is at stake, and it is apparent how this competence entails both aesthetic and linguistic aspects learned and carried out in practices, according to a sort of circularity where the aesthetic and the linguistic are nourished by each other.

The idea of being competent aesthetically and linguistically, in fact, could contribute to make the thematic proposal of this issue of RIFL even more poignant precisely because it affords the possibility to prove how both the aesthetic and the linguistic have an effective component which can make a difference in our current life context.

In light of these preliminary considerations, this issue of RIFL aims to carry out a reflection on the topic at issue with a focus on contemporary society. Papers exploring, but not limited to, the following topics are welcome:

1. Linguistic forms used in aesthetic practices;
2. Aesthetic experiences afforded by linguistic practices;
3. Aesthetic and linguistic competence;
4. Aesthetics and language in contemporary art;
5. The role of words in design and visual communication;
6. "Truth" and value of aesthetic predicates;
7. The question of the primacy of judgment in aesthetics: pros and cons of the Kantian tradition;
8. The conceptualization of implicitness and explicitness in aesthetic experience;
9. The contraposition between (art) criticism and (everyday) choices;
10. Forecasting and transitions between aesthetic and linguistic practices

We call for articles in Italian, English and French. All manuscripts must be accompanied by an abstract (max 250 words), a title and 5 keywords in English. The manuscript must be prepared using the template at this link: http://rifl.unical.it/authortemplate/template_eng.doc . All submissions must be prepared by the author for anonymous evaluation. The name, affiliation to an institution and title of the contribution should be indicated in a file different from that which contains the text. The contribution must be sent in electronic format .doc or .rtf to segreteria.rifl@gmail.com.

Instructions for authors:

Maximum contribution length:

40000 characters (including spaces) for articles (including bibliography and endnotes);

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