

Aesthetic mistakes.

The aesthetics of failure in art and the everyday

(ed. by Alessandro Bertinetto and Adam Andrzejewski)

Mistakes are common in art. From airplanes and watches in historical movies to disastrous musical and theatrical performances, from geometrical errors in artistic images to cognitive falsehoods in novels, artworks are full of mistakes. But it is not enough: fakes and forgeries populate the artworks mistakenly passing themselves as the authentic articles; moreover, the form of design objects sometimes strikingly contrasts their functionality. Hence, aesthetic failure threatens also our everyday practices: from crimes against aesthetic social conventions to shocking bad taste cases, the possibility of failure and mistakes is looming in the shadow of the everyday.

Yet, mistakes may be creative, affording artists and human beings in general to inventively going beyond inherited rules, conventions, and habits, thereby transforming the normativity of artistic and everyday practices. So wrong moves may turn out to be (paradoxically?) successful after all, the same way the ugly may be aesthetically rewarding and artistic mistakes may be intentionally produced. From the perspectives of art history and philosophy of art mistakes may be “good” and even more significant than “correct” practices and artworks. The same way in epistemology falsification seems more significant than verification, in aesthetic and artistic practices and theories failures and mistakes may make us aware of our taste we would otherwise not be conscious of. It may even make us critically review our normative standards.

This special issue of “Studi di estetica” aims at addressing the topic of failures and mistakes in art and everyday practices from different perspectives. The editors warmly invite philosophers, art theorists, art historians, and human scientists to submit articles devoted to a rather neglected issue of the aesthetic research, offering ways to reflect on different aspects and roles of mistakes, failures, deviations, errors in the artistic and aesthetic experience.

Submissions may address these and related questions.

- How (and which kind of) mistakes affect artistic research?
- Is an artistic mistake always a deficiency and what is the metaphysics of mistakes? May an artistic mistake be intended? Which is the link between failure and success in the artistic realm?
- Which is the role of mistakes for aesthetic and artistic normativity?
- Is there a taxonomy of mistakes according to differences in artistic practices?
- What does it mean to make aesthetic mistakes in everyday practices?
- Can we take a pleasure from artistic mistakes? What kind of pleasure is it and how does it differ from the pleasure of flawless artworks?
- Is it possible to conceive of mistakes as aesthetic concepts?
- What is the relevance of cognitive mistakes (historical, scientific, geographical and the like) in aesthetic appreciation of artworks?
- How forgeries can be aesthetically and artistically successful?
- Is improvisation *per se* mistaken or imperfect?
- What is the link between failures and humour and how could failures be used as means for popular artworks or jokes?

Articles will be submitted to double blind peer review. The languages admitted are Italian, English, German, and French. The articles should include an abstract (up to 150 words) and three keywords, both in English. The articles, which should be anonymous, should be sent to Alessandro Bertinetto (alessandro.bertinetto@unito.it), by January 31, 2021, in .doc or .docx, together with a further document containing the author’s information.