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Call for papers issue 3/2024 (expected release: November 2024)

Issue's title: Contingency in Global Aesthetic and Artistic Practices

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Deadline for proposals: **July 1, 2024**

Instructions

Proposals must be sent as an attachment to an email sent to the editors in the form of an anonymous document (in .doc or .docx format).

The text must comply with the standards indicated in the document that can be downloaded at the following link:

<https://journals.mimesisedizioni.it/documenti/sde/Norme%20editoriali%20SdE.pdf>

The texts received will be subjected to double blind peer review.

Texts in Italian, English, German and French are welcome:

In addition to the text, it is necessary to attach a document containing:

- an abstract in English (max 150 words)
- three keywords in English
- the author's details (name and surname, affiliation, email address)

Description

Contingency runs through the course of the world - from the development of the universe, biological evolution, the emergence of species, social transformation, technological innovation to various everyday activities. Aesthetic contingency largely represents a paradoxical attempt - the artist strives to produce an event that is unforeseen in every respect, to provoke an incalculable situation with calculated intent. Due to phenomenal transience and uncertainty, from antiquity to modern times, contingency remained more of a side issue in aesthetic theory, despite differences in detailed positions. In this regard, the prevailing view is that necessity, not contingency, is the formal law of art.

On the one hand, it was not until the twentieth century that contingency became a main theme of art. The central and systematic positioning of contingency motivated the ideas and practices of the avant-garde leaders like Marcel Duchamp and John Cage, and contributed to the flourishing of art genres such as Dadaism, Conceptual Art, Surrealism, Action Painting, Informal Art, Arte Povera, Happening, Fluxus, Performance Art as well as the recent Media Art series. On the other hand, however, arts almost systematically require contingency. As Adorno emphasizes, no work of art deserves its name if it keeps away from what is accidental in relation to its own law. In Alessandro Bertinetto's latest study, art is seen as stemming from improvisation, which contains grammar of contingency permeated by the thrill of adventure and the joy of empathic involvement.

An aesthetic and artistic exploration of contingency in global perspective would contribute on the one hand to the development of the potential of our sensual expression in world-making, and on the other hand to the resistance of the new visual hegemonies on a global scale. Based on this, the special issue will focus, among others, on the following topics:

- How was/is contingency described and discussed in aesthetic and artistic theories of different cultures? What family similarities can be found in these discourses (philosophical foundations, principles, approaches, rhetorical methods etc.)? What are the difficulties, approaches and transformations in translating the terms of contingency in a cross-cultural context?
- What classical laws of aesthetics and art were inspired by contingent phenomena and experiences? What room for play exists in the seemingly necessary laws, which provides opportunities for the flash of contingent sparks?
- How does the intensity of contingency in aesthetic and artistic practices vary with subject, idea, object, medium, material, space and rhythm? How do contingency, intention, intuition and improvisation interact with each other?
- What new possibilities would the introduction of AI into aesthetics and art open up for the exploration of contingency?
- Is a globally oriented meta-theory on aesthetic and artistic contingency possible? What are the challenges and possible approaches in this regard?