



L-Università  
ta' Malta

Faculty of Arts  
Department of Philosophy

**Engaging the Contemporary 2018:**  
***RECONFIGURING the AESTHETIC***

**1-2 November 2018**

**University of Malta (Valletta Campus)**

**Conference Programme**

**[um.edu.mt/events/etc2018](http://um.edu.mt/events/etc2018)**

<b>Day 1: Thursday 1 November 2018</b>			
<b>08:00 – 08:30</b>	<b>Registration</b>		
<b>08:30 – 08:40</b>	<b>Opening Address (Pro-Rector Godfrey Baldacchino, University of Malta)</b>		
<b>08:40 – 08:45</b>	<b>Welcome Address (Claude Mangion, University of Malta)</b>		
<b>08:45 – 09:45</b>	<b>Keynote: <i>The Aesthetics of Contemporary Sport</i> (Andrew Edgar, Cardiff University)</b>		
<b>Venue:</b>	<b>Room 1</b>	<b>Auditorium</b>	<b>Room 2</b>
<b>10:00 – 12:00</b>	<b>Panel 1.1 Political Aesthetics</b>	<b>Panel 1.2 Art, Aesthetics, and Reason</b>	<b>Panel 1.3 Aesthetics and the City</b>
	<b>Chair: Katharine McIntyre</b>	<b>Chair: Niki Young</b>	<b>Chair: Soraj Hongladarom</b>
	North Korea's Arirang Mass Games: The Aesthetic Materialization, Embodiment, and Enactment of North Korean Culture, Ideology, and Identity <b>(Marc Koscielny, University of Malta)</b>	Aesthetic reasons for aesthetic actions <b>(Adam Andrzejewski &amp; Marta Zareba, University of Warsaw)</b>	Whose Streets?: A Rancièrian Analysis of Google Street View <b>(Roberta Buhagiar, University of Malta)</b>
	Nothing to See Here; Protest under the Guise of Art <b>(Margerita Pulè, Independent)</b>	Aesthetics at the Limits of Reason, – and beyond <b>(Thierry Tremblay, University of Malta)</b>	Maps and Art <b>(Ondřej Dadejík &amp; Štěpán Kubalík, Charles University, Prague)</b>
	Maltese Art and its Lack of Subversive Power <b>(Francois Zammit, University of Malta)</b>	Art, Evolution, and Rational Self-Consciousness: Three Stories on Display in Human Art and the Aesthetic Lives of Animals <b>(Mathew Abbott, Federation University Australia)</b>	
		Schiller Revisited - Aesthetic Play as The Solution to Halbbildung and Instrumental Rationalism <b>(Lisbet Rosenfeldt Svanøe, Independent)</b>	
<b>12:00 – 13:30</b>	<b>Lunch Break</b>		

13:30 – 15:30	Panel 2.1 Gender and Aesthetics	Panel 2.2 Foucault/Deleuze	Panel 2.3 Music and Aesthetics
	Chair: Neb Kujundzic	Chair: Kurt Borg	Chair: Jodie Bonnici
	Divine Beauty and the Photography of Women in the 21st Century ( <b>Narelle Delle Baite, James Cook University</b> )	Recognizing an Aesthetics of Existence ( <b>Katharine McIntyre, Columbia University</b> )	Reconsidering the Methodology of Ontology of Music: An Interdisciplinary Dialogue between Ontology and Musicology ( <b>Kentaro Tanabe, Ritsumeikan University</b> )
	Outlining Aesthetic (Clothing) Interactions ( <b>Swantje Martach, Universitat Autònoma de Barcelona</b> )	The Aesthetics of Existence and the Art of Philosophy: Critical reflections on Michel Foucault’s and Peter Sloterdijk’s thoughts on philosophy as a way of life ( <b>Erik Sporon Fiedler, University of Copenhagen</b> )	Noise Not Music! The (Anti?) Aesthetic of Hardcore Punk ( <b>Lasse Ullvén, University of Malta</b> )
	Queer Aesthetics: Drag, Existential Aesthetics and the Opening of Gender ( <b>Oliver Norman, Université de Poitiers</b> )	Becoming weak: Resistance, Inoperativity and Weak Signs ( <b>Karl Baldacchino, University of Malta</b> )	The technical according to Bruno Latour and its implications on the notion of ‘digital’ in digital arts ( <b>Dominik Schlienger, University of the Arts Helsinki</b> )
			Do our Visual Expectations of Opera matter as much as our Auditory Expectations of Opera? A Study of Breeches roles as Lesbian form of Address on Stage ( <b>Elisabeth Swartling, Uppsala University</b> )
15:30 – 16:00	<b>Coffee Break</b>		

<b>16:00 – 17:30</b>	<b>Panel 3.1 Disability Aesthetics</b>	<b>Panel 3.2 Aesthetics and Postmodern Culture</b>	<b>Panel 3.3 Engaging Aesthetics in the History of Philosophy</b>
	<b>Chair: Kurt Borg</b>	<b>Chair: Robert Farrugia</b>	<b>Chair: Francois Zammit</b>
	Painting with wheelchairs - a platform for the voice and emancipation of disabled children ( <b>Elvira Psaila, University of Malta</b> )	Mode-2 Art: From Modern to Postmodern and Beyond ( <b>Ernest Ženko, University of Primorska</b> )	Aristotle's Conception of the Politically Beautiful and its Contemporary Relevance ( <b>Andrew Hull, Northwestern University</b> )
	The aesthetics and ethics of representing deafblindness through film: a focus on the documentary 'Planet of Snail' ( <b>Anne-Marie Callus, University of Malta</b> )	Aesthetics and Cultural Turns ( <b>Giuseppe Patella, University of Rome Tor Vergata</b> )	Matters of taste and cognitive aesthetics ( <b>Iris Vidmar, University of Rijeka</b> )
	The representation of disabled body in art of Frida Kahlo during the decade of 1940: Visual analysis through the social model of disability ( <b>Stella Christofi &amp; Antonios Kanellos, University of Athens</b> )		The Sublime Object in Tragedy: Psychoanalysis, Desire and Sublimation ( <b>Francesco Frendo, Independent</b> )

## Day 2: Friday 2 November 2018

Venue:	Room 1	Auditorium	Room 2
<b>9:00 – 11:00</b>	<b>Panel 4.1 Philosophy of Aesthetics</b>	<b>Panel 4.2 Narrative Aesthetics</b>	<b>Panel 4.3 Film and Media</b>
	<b>Chair: Keith Pisani</b>	<b>Chair: Soraj Hongladarom</b>	<b>Chair: Neb Kujundzic</b>
	Expressive properties and the challenge of the separable experiences ( <b>Marta Benenti, FINO Consortium</b> )	Entering the Burrow: enigmatic readings of Kafka ( <b>Kenneth Wain, University of Malta</b> )	Consuming the Death of a Star ( <b>Jodie Bonnici, University of Malta</b> )
	Preserving the 'Authentic' Object: a Philosophical Exploration in Art Conservation Theory ( <b>Lisa Giombini, Roma Tre Uni, Freie Universität Berlin</b> )	Works, Texts, and the Anti-Intentionalist Fallacy ( <b>Simon Walgenbach, University of Manchester</b> )	Fictional Emotions Revisited: Yes, We Do Fear the (Fictional) Shark ( <b>Abel B. Franco, California State University, Northridge</b> )
	The Normativity of Aesthetic Experience as a Principle for Aesthetics ( <b>Giovanna Caruso, University Koblenz-Landau</b> )	The Contemporary Aesthetics of Sincerity ( <b>Mario Aquilina, University of Malta</b> )	
	Cosmological creativity: an aesthetical world perspective ( <b>Luca Siniscalco, Università degli Studi di Milano</b> )		
<b>11:00 – 11:30</b>	<b>Coffee Break</b>		

Venue:	Room 1	Room 2	
<b>11:30 – 13:00</b>	<b>Panel 5.1 Body Aesthetics</b>	<b>Panel 5.2 Phenomenology and Aesthetics</b>	
	<b>Chair: Francesco Frendo</b>	<b>Chair: Keith Pisani</b>	
	Somaesthetics as praxis in Tino Sehgal’s Situations <b>(Evy Varsamopoulou, University of Cyprus)</b>	Adorno and Husserl: A Tentative Proposal <b>(Alessandro Cazzola, Independent)</b>	
	Facial Attractiveness – an Example of Objective and Evolutionary Based Character of Beauty <b>(Slávka Démuthová, University of Ss. Cyril and Methodius in Trnava &amp; Andrej Demuth, Trnava University)</b>	The “Expression” of the Perceived World: The Spatiality and the Motricity in Merleau-Ponty’s Phenomenology of Perception <b>(Qihui Shao, École Normale Supérieure Ulm)</b>	
	Walking between Art and Aesthetics <b>(Luca Vargiu, University of Cagliari)</b>	Michel Henry’s Phenomenology of Life and World: Encountering the Invisible through Art <b>(Robert Farrugia, University of Malta)</b>	
		Revelation of Beauty: Theological aesthetics <b>(Oleg B. Davydov, Far Eastern Federal University, Vladivostok)</b>	
<b>13:00 – 14:30</b>	<b>Lunch Break</b>		

Venue:	Room 1	Room 2	
<b>14:30 – 16:30</b>	<b>Panel 6.1 Modern and Contemporary Aesthetics</b>	<b>Panel 6.2 Media Aesthetics</b>	
	<b>Chair: Soraj Hongladarom</b>	<b>Chair: Neb Kujundzic</b>	
	The Importance of Beauty to an Individual ( <b>Andrej Demuth, Trnava University &amp; Slávka Démuthová, University of Ss. Cyril and Methodius in Trnava</b> )	Deconstruction of official culture in the framework of media aesthetics ( <b>Vasilii Fedorov, Chelyabinsk State University</b> )	
	Did Kandinsky's Abstractionism bring us closer to Kant's free aesthetics judgments? ( <b>Rômulo Eisinger Guimarães, Federal University of Santa Maria (Brazil), Uni Jena, Germany</b> )	Poetry meets mediaaesthetics and transmediality: is a cognitive conflict inevitable? ( <b>Marina Zagidullina, Chelyabinsk State University</b> )	
	In the Eye of the Beholder: A Heideggerian reading of Marcel Duchamp's Readymades ( <b>Manuel Vella Rago, University of Malta</b> )	An aesthetic analysis of infographics: an emotional shift ( <b>Svetlana Simakova, Chelyabinsk State University</b> )	
	"Deception" in contemporary art and its genealogy in the XXth century avant-gardes ( <b>Laura Partin, Paris 8 University</b> )	Laughter and anger: citation and graphication as media aesthetic tools of "bad movie review" ( <b>Arina Medvedeva, Chelyabinsk State University</b> )	
<b>16:30</b>	<b>Closing Address (Claude Mangion, University of Malta)</b>		

*1 November 2018*