

# Introduction

*The latest issue of the Croatian Journal of Philosophy presents nine papers dedicated to topics in philosophy of art and aesthetics. This is the second time that an issue of Croatian has been dedicated to these topics and we hope it will invite further submissions from aestheticians and philosophers working on art. We originally issued a CFP in the spring of 2020 and over the course of the following months we had a great flow of highly interesting papers coming in. Selecting the papers that are included in this issue was not an easy process, and we would like to thank all the contributors and all the reviewers for their efforts and contributions.*

*Art, and art-related practices are changing and developing in unpredictable ways, with artists constantly finding new ways of putting art to the service of engaging with our everyday experience. The selection of papers here reflects some of these engagements and testifies to how philosophically intriguing they are. We are very fortunate for managing to come up with a great diversity of papers. They range from those that address some traditional concerns of philosophical aesthetics, such as expressivism in music or art's capacity to provide knowledge, to more contemporary ones, including a paper on fashion and two papers on architecture. Diversity is also reflected in varieties of approaches to aesthetics, such as the one combining war aesthetics and literary theory or the one dedicated to exploring the notion of art in the context of political criticism of consumerism. Some of our contributors show how analytic and continental philosophy unite, for example, in unraveling the value of poetry or bringing together art forms and life via the figure of Wittgenstein. We hope our readers will enjoy this diversity and feel inspired to respond with their papers.*

*Here is a brief overview of the papers.*

*Elisa Calderola offers an impressive and much needed analysis of the relation between architectural objects and their sites, and she does so by employing the framework of the site-specific art. She fortifies this analysis with a debate on the categorization of artworks as site-specific. The paper is riddled with examples of architecture from around the world, offering insightful information on the context of their creation and exposing philosophical implications of that context. As Calderola argues, her theory provides a unified account of site-specific art and architecture and it illuminates the growing reference of architecture being closely site-focused.*

*Alexandra Dias Fortes' paper continues the topic of architecture. In her paper, architecture is positioned as a background from which the author explores urban life modes. Fortes offers an insightful analysis of Aldo Rossi's architecture, Georg Trakl's poetry and Wittgenstein's philosophy, thus exploring various ways in which art and philosophy intersect in our attempts to understand the material circumstances of our lives.*

*Polona Tratnik explores manners in which art can be put to the service of politically engaged criticism of consumerism. She does so by engaging with Fredric Jameson's theory, who, as Tratnik argues, fails to address the problem because of his sole concern with representational art. To properly understand critical or political art, Tratnik argues, we should focus on performative art. Such art is set outside of space traditionally designed for art and occupies the space intended for consumerism, which enables it to be critical.*

*The merging of art and the everyday is further pursued in Elena Abate's paper. Abate explores fashion as an aesthetic form of art, developing her account against Wittgenstein's aesthetic conception. Abate sees fashion as a point of contact between the grammar of language and socially encoded aesthetic responses which offer an individual the possibility to constantly reinvent himself creatively.*

*David Collins engages with a debate on the musical expression of emotions, focusing mainly on Stephen Davies and Jerrold Levinson's theories. While the two are considered to be rival theories, Collins offers an account of "expressing," which neutralizes the alleged opposition between the two theories. A central aspect of the paper is its treatment of Collingwood's theory of artistic expression, which Collins relies upon to explain the relation between music and emotions.*

*Andrew Corsa engages in a debate regarding literature's capacity to instill knowledge and moral lessons in the readers. Corsa approaches this question by focusing on how a novel might help individuals create a more meaningful life by redirecting their future-directed personal narratives.*

*The literature's cognitive value is further taken up in a paper by Philip Mills, who defends poetry against Austin-inspired criticism which sees it as "forceless". Mills sets out to explore poetry's ways of gaining linguistic, philosophical and political force and argues that the force of poetry resides in its capacity to change our ways of seeing. Rephrasing Austin, Mills concludes that poetry has the power to do things to words and by doing so, to transform the world.*

*Another paper dedicated to explaining the cognitive value of literature is Rafe McGregor's. McGregor develops a literary aesthetics of war crime and does so by examining the phenomenon of moral immunity in military memoir. His focus is on unjust wars, and he identifies three literary devices in which moral immunity is achieved: literary irresponsibility, ethical peerage and moral economy. In the second part of the pa-*

*per* McGregor relates his findings to the value interaction debate on the one hand, and to the ethics of reading on the other. The literary analysis of novels provided in support of the argument is a treat in its own right.

Boran Berčić approaches art from the metaphysical point of view, exploring manners in which art can represent the impossible. The central debate that Berčić considers is one between possibilism and impossibilism, and he ultimately develops an account in favor of possibilism. The most engaging aspect of the paper is centered around five possible ways in which these issues can be asked and Berčić provides an interesting set of examples pertaining to various forms of art to unravel ways in which art might represent what is impossible.

IRIS VIDMAR JOVANOVIĆ