

13th International Congress of Aesthetics – Brazil – “Os fins da arte”

Presentation

The 13th International Congress of Aesthetics - Brazil, entitled “Os fins da arte”, aims to highlight recurring themes in the history of philosophical aesthetics, elaborating the already constant ambiguity in its title, namely: “fins”. The term refers to the millenarian discussion about the uses of art in the past, present, and future. This takes on the important question about the autonomy of art and the regime of its heteronomy that not only asserted itself in its beginnings, but still imposes itself in the form of market demands tending to disfigure the original impetus of important aesthetic manifestations. On the other hand, the concept of “os fins” opens discussion to the numerous formulations of a possible end of art, as echoed by G.W.F. Hegel in *Lectures on the Philosophy of Art*, “...the conditions of our present time are not favorable to art...In all these respects art, considered in its highest vocation, is and remains for us a thing of the past” (10). Regarding the discussion of possible purposes of aesthetic objects, it is to be said that the topic is as old as the reflection on art itself, referring, for example, to several dialogues of Plato, being the most well-known of *The Republic*. It is here that the philosopher demonstrates suspicions of the imitative arts, in view of its potentially deceptive power, with its losses in the formation of the citizens of what would be a perfect polis. Under this point of view is the conviction about educational effects of art on people, which signifies one of its specific purposes, namely music - art of muses - next to gymnastics as the main methods for the education of citizens. Still in the realm of Greek philosophy, Aristotle, in *Poetics*, touches on the concept of the purpose of art is found in the emphasis on catharsis as the propitiator for the purification of the spirit through the experience of terror and compassion. Even at the end of Antiquity, Horace, in his “Ars Poetica”, declared that poets want to be useful or delightful (“Aut prodesse volun aut delectare poetae”), and thus, draws attention to the possible uses of art.

In the Middle Ages, when culture as a whole was the subject of Christianity, artistic manifestations were generally conceived as a means of *ad majorem Dei gloriam*, and thus had the explicit purpose of celebrating the glory of God. Even in advanced periods, such as the time of St. Thomas Aquinas, the true perfection of a work of art - its *perfectio prima* - resided in the adequacy to its purpose; formal beauty was considered secondary and deemed its *perfectio secunda*.

It was during the Renaissance, with the conception of artistic virtuosity, that the idea of art’s intrinsic value, one not subordinated under external purposes, emerged. It was through this point of view, whose debate achieved a philosophical summit with the conceptions of “disinterested pleasure” in the judgment of taste and “conformity to endless ends” in Immanuel Kant’s *Critique of Judgment* embodied, as already pointed out, in the contemporary discussions on the autonomy of art.

Something similar occurs with the other meaning contained in the expression “os fins da arte”: the Hegelian prognosis about a possible end of art reverberated throughout the aesthetics from the beginning of the twentieth century to the present. This is evidenced in the works of Gyorg Lukács, Martin Heidegger, Walter Benjamin, Theodor Adorno, Herbert Marcuse, Gianni Vattimo and Arthur Danto, amongst others.

In view of the trajectory of these two conceptions of “os fins da arte”, which until now preserve their importance in contemporary debates on aesthetics, this conference aims to address some of the most pertinent aspects of the title in its multitude of meanings.

It is worth remembering that this congress forms part of the series of events organized, since 1993, by the research group of the “Aesthetics and Philosophy of Art” of the Graduate Program of Philosophy of UFMG (in conjunction with the Master’s in Aesthetics from UFOP since 2009), with past titles that include: “Morte da arte, hoje” (1993), “Belo, sublime e Kant” (1995), “As luzes da arte” (1997), “Katharsis” (1999), “Mimesis e expressão” (2001), “Theoria Aesthetica” (2003), “A dimensão estética” (2005), “Estéticas do deslocamento” (2007), “Deslocamentos na arte” (2009); “Imagem, imaginação, Fantasia. Vinte anos sem Vilém Flusser”, (2011) “Gosto, interpretação e crítica” (2013) e “O trágico, o sublime e a melancolia” (2015).

Registration

Registration period:

General registration: September 1st to October 17th;

Conference presenters:

- early registration with abstract sent for election: **April 1st to May 30th**;
- selected papers announced: **June 23rd**;
- Final registration: **June 17th to September 30th**.

Pre-registration for paper presentations and are per individual:

Click [here](#).

Please note: all registration fees are in Brazilian Reais and are per individual.

Registration fees for presents:

Until July 1st: R\$200 for professors; R\$120 for students.

From July 2nd to September 30th: R\$250 for professors; R\$160 for students.

- Registration for non-presenters: R\$60,00
- Registration can be individual, or jointly in panels, which consist of a small, round table, with three presentation with a clear theme. Mini-round table panels should send a

pre-registration form for each paper and one for the entire panel (which will have its own text in the program with summaries);

- Word limit for paper presentations (for both individual and each one of the panels): 2,500 words;

Sub-themes

The invited speakers will present during the morning sessions throughout the entire event. The afternoons will be reserved for the selected panels and individual presentations, to be followed by the debates that will surround not only the principal theme (os fins da arte) *stricto sensu*, but will also be relevant to the following sub-themes:

- Engaged art
- Aesthetics and politics
- Popular culture
- Aesthetics and diversities
- Death and art
- Ethics and aesthetic
- Post-history
- Art and psychoanalysis
- Art and Brazilian reality
- The future of art
- Culture industry

Keynote speakers

David Lapoujade (Université Paris-I Panthéon-Sorbonne- Paris, France)

David Lapoujade is a philosopher and Professor at the Université Paris 1 – Panthéon-Sorbonne. He is a specialist in pragmatism, Anglo-American philosophy, and contemporary philosophy. Professor Lapoujade has written extensively on the work of Gilles Deleuze, William James, Henri Bergson, Henry James, and Emerson. Some of his publications include, amongst others: *Aberrant Movements* (2017), and editions of Deleuze's *Two Regimes of Madness* (2007) and *Desert Islands* (2004).

Jacob Rugoziński (Université de Strasbourg- Strasbourg, France)

Jacob Rugoziński is a Professor at the University of Strasbourg. Previously, he has worked as the program director at the Collège interantional de philosophie and as a professor at the University of Paris 8. His principal publications include: *Le don de la Loi : Kant et l'énigme de l'éthique*, Presses Universitaires de France, 1999; *Faire part : cryptes de Derrida*, Lignes & Manifestes, 2005, reprinting Lignes, 2014; *Le moi et la chair : introduction à l'ego-analyse*, Cerf, 2006; Ouvrage collectif, *Dérives pour Guy Debord*, Van Dieren, 2011; *Guérir la vie. La passion*

d'Antonin Artaud, Cerf, 2011; *Ils m'ont haï sans raison. De la chasse aux sorcières à la Terreur*, Cerf, "Passages", 2015.

Rodrigo Duarte (Universidade Federal de Minas Gerais- Belo Horizonte, Brazil)

Rodrigo Duarte completed his doctorate degree in Philosophy at Universität Kassel in Hesse, Germany. Since 2006, he is a Professor in the Philosophy Department at the Federal University of Minas Gerais. He was the president of the Brazilian Association of Aesthetic (ABRE) from May 2006 to October 2014. He published, in addition to numerous articles and contributions to collections, in Brazil and abroad, amongst others, the following books: *Teoria crítica da indústria cultural* (Editora UFMG, 2003), *Dizer o que não se deixa dizer. Para uma filosofia da expressão* (Argos, 2008), *Deplatzierungen. Aufsätze zur Ästhetik und kritischen Theorie* (Max Stein Verlag, 2009), *Indústria Cultural: uma introdução* (FGV, 2010), *A arte* (Martins Fontes, 2012). *Pós-história de Vilém Flusser: gênese-anatomia-desdobramentos* (Annablume, 2012) and *Varia Aesthetica. Ensaaios sobre arte & sociedade* (Relicário Edições, 2014).

Cliff Korman (UNIRIO-Rio de Janeiro, Brazil)

Clifford Hill Korman (Cliff Korman) is a pianist, composer, and researcher. He holds a doctorate degree in Music-Jazz Arts Advancement (Manhattan School of Music, 2012; Thesis: Improvising in the Symphonic Jazz Orchestra, in conjunction with his own composition "Interventions") and a Master's degree in Music Arts: Specialization in Jazz Performance (The City College of New York, 1996). Currently, he serves as an Adjunct Professor at the Federal University of the State of Rio de Janeiro (UNIRIO), where he coordinates of the research group "Improvisa" and a project to digitize the archive of Brazilian icon Paulo Moura. Additionally, Professor Korman teaches the courses Keyboard Harmony, Harmony in Popular Music, and Improvisation Techniques.

Alessandor Bertinetto (Università degli Studi di Udine- Udine, Italy)

Alessandor Bertinetto is currently an Assistant Professor of Aesthetics at the University of Udine. After October 2017, he will serve as an adjunct professor at the University of Turin. He was a DAAD researcher in Munich (Ludwig-Maximilians Universität München) and fellow of the Alexander von Humboldt foundation in Berlin (Freie Universität, Berlin). He worked as a research fellow at the universities of Heidelberg, Munich, Vienna, Autonomous University of Madrid and Murcia. He is a member of the executive committee of the European Society of Aesthetics and the scientific committee of the Colloquia Evia International Philosophy and several other research centers. His main areas of research include, amongst others: German idealism, philosophy of music, Aesthetics, continental and analytical, hermeneutics, phenomenology, the theory of subjectivity and philosophy of art, philosophy of music, creativity and improvisation

Márcia Cristina Ferreira Gonçalves (UERJ- Rio de Janeiro, Brazil)

Márcia Cristina Ferreira Gonçalves is currently an Associate Professor in the Department of Philosophy at the State University of Rio de Janeiro. She completed her BA at the State University of Rio de Janeiro (1985), MA at the Federal University of Rio De Janeiro (1991), and PhD at the Free University of Berlin (1996). She has completed postdoctoral fellowships at the Albert Ludwigs University of Freiburg (Breisgau, Germany) and the Technical University of Berlin (Germany). She is a member of the Brazilian Hegel Society (SHB), the International Schelling Society (Internationnelle Schelling-Gesellschaft), and research groups of Hegel and Aesthetics of ANPOF. Some of her publications include, amongst others: “O Belo e o Destino. Uma Introdução à Filosofia de Hegel” (Loyola, 2001) and “Filosofia da Natureza” (Coleção Passo a Passo. Zahar, 2006).

Márcio Suzuki (USP -São Paulo, Brazil)

Márcio Suzuki earned his doctorate in Philosophy from the University of São Paulo. Since 1990, he has worked as a Professor at the same university. His research interests focus on German Idealism and Romanticism. He is currently studying the relationship between philosophy and literature. He has published numerous titles from Portuguese by Friedrich Schiller and Traduziu inúmeros livros, dentre os quais, destacam-se: *Poesia Ingênua e Sentimental* de F. Friedrich Wilhelm Joseph Schelling. Professor Suzuki has published articles and collection contributions in Brazil and abroad which include, amongst other: *O Gênio Romântico* (São Paulo: Iluminuras, 1998) and *A forma e o sentimento do mundo. Jogo, humor e arte de viver na filosofia do século XVIII* (São Paulo: Editora 34, 2014).

Günter Gebauer (Freie Universität Berlin-Germany)

Günter Gebauer is a philosopher, sports scientist, linguist, and a Professor at Freie Universität Berlin. Additionally, he served as a visiting professor in Paris, Strasbourg, and Hiroshima. Amongst other books, his publications include: *Der Einzelne und sei gesellschaftliches Wissen* (1981), *Historische Anthropologie* (1989), *Mimesis. Kultur-Kunst-Gesellschaft* (1996), *Spiel, Ritual, Geste* (1998) und *Poetik des Fussballs* (2006).

Event Organizers

Professor Dr. Cíntia Vieira da Silva (UFOP-Ouro Preto, Brazil)

Professor Cíntia Viera da Silva holds an MA (2000) and PhD (2007) in Philosophy from the State University of Campinas. She is currently an Adjunct Professor at the Federal University of Ouro Preto. Also, she is vice-president of the Brazilian Association of Aesthetics and coordinator of a Deleuze research group. She edits, in collaboration with Professor Kátia Maria Kasper, the *Revista Alegrar*. Her research interests include, amongst others: modern and contemporary

philosophy, philosophy of difference, the body as a philosophical question, corporality, image and its aesthetic implications, and epistemology.

Professor Dr. Débora Pazetto Ferreira (CEFET/MG-Belo Horizonte, Brazil)

Professor Débora Pazetto Ferreira holds degrees in Philosophy and Plastic Arts from the Federal University of Santa Catarina, the State University of Santa Catarina, and the Federal University of Minas Gerais. During her doctoral studies, she completed a joint-research project at Panthéon-Sorbonne University -Paris 1 with a scholarship from CNPq. She is a member of the board of ABRE - Brazilian Association of Aesthetics, and a researcher at GEPTT - Group of Studies and Research in Work and Technology. Her main areas of research include, amongst others: aesthetics and philosophy of art, philosophy of technology, art criticism, and visual arts.

Professor Dr. Giorgia Cecchinato, Coordinator (UFMG – Belo Horizonte, Brazil)

Giorgia Cecchinato holds a PhD in Philosophy from the Ludwig-Maximilians-Universität in Munich, where she was a researcher and teaching assistant from 2007 to 2008. Additionally, she was a researcher at the Università degli studi di Padova (2008-2009). Currently, she is an Assistant Professor at the Federal University of Minas Gerais. Her work is in the area of Modern Philosophy, with emphasis on the following themes: Kant, German Idealism, and 18th-century philosophy. She is the author of the book *Fichte und das Problem einer Ästhetik* (Würzburg, 2009).

Professor Dr. Marco Antônio Alves (UFMG- Belo Horizonte, Brazil)

Professor Marco Antônio Alves holds a PhD from the Federal University of Minas Gerais. His doctoral thesis earned the UFMG Prize for Outstanding Thesis and an honorable mention by CAPES in 2015. During his studies, he completed a research internship in Paris, at the EHESS (École des hautes études en sciences sociales), under the orientation of Professor Roger Chartier. Currently, he is scholar in the Graduate Program of Philosophy at UFMG. He has taught at the undergraduate and graduate level in various universities including: the Federal University of Minas Gerais, Milton Campos Faculty of Law, Jesuit Faculty of Philosophy and Theology and State University of Montes Claros (Unimontes). His main areas of interests include: Foucault, authorship, cyberspace, argumentation theory (Perelman and Habermas), and authorship rights.

Professor Dr. Rachel Costa (CAPES/UFOP -Ouro Preto, Brazil)

Rachel Costa is currently a scholar (PNDP) in the graduate program of Aesthetics and Philosophy of Art at the Federal University of Ouro Preto. She earned her MA and PhD from the Federal University of Minas Gerais, part of which she completed in the Université Paris 1 -

Pantheon-Sorbonne in Paris. She was a postdoctoral researcher at the Braude College of Engineering in Israel, in art and technology.

Professor Dr. Rodrigo Duarte (UFMG- Belo Horizonte, Brazil)

Rodrigo Duarte holds a PhD in Philosophy from the University of Kassel and, since 2006, he works in the Department of Philosophy at the Federal University of Minas Gerais (Brazil). He was president of the Brazilian Association of Aesthetics (ABRE) from May 2006 to October 2014. He has published, in addition to numerous articles and contributions in collections, in Brazil and abroad, among others, the following books: *Teoria crítica da indústria cultural* (Editora UFMG, 2003), *Dizer o que não se deixa dizer. Para uma filosofia da expressão* (Argos, 2008), *Deplatzierungen. Aufsätze zur Ästhetik und kritischen Theorie* (Max Stein Verlag, 2009), *Indústria Cultural: uma introdução* (FGV, 2010), *A arte* (Martins Fontes, 2012). *Pós-história de Vilém Flusser: gênese-anatomia-desdobramentos* (Annablume, 2012) e *Varia Aesthetica. Ensaaios sobre arte & sociedade* (Relicário Edições, 2014).

Professor Dr. Verlaine Freitas (UFMG- Belo Horizonte, Brazil)

Professor Freitas holds an M.A in Philosophy (1987) from the Pontifical Catholic University of Rio de Janeiro and PhD in Philosophy from the University of Sciences and Humanities of Strasbourg (1994). He completed postdoctoral research fellowships at Boston College (2003) and Marc Bloch University in Strasbourg (2010). Currently, he is a full Professor at the Department of Philosophy at the Federal University of Minas Gerais. Between 2003 and June 2008, he was editor of *Kriterion* Magazine. Between 1997 and 2009, he was a CNPq (B1) researcher. Professor Freitas's research interest include: art and ontology, poetics in German Idealism, and contemporary aesthetics.

Professor Dr. Virginia Figueiredo (UFMG- Belo Horizonte, Brazil)

Professor Figueiredo holds an M.A. degree (1996) and a PhD in Philosophy (2001) from the Federal University of Minas Gerais. She completed a postdoctoral fellowship at the University of Windsor, Canada (2011). Currently, she is an Associate Professor at UFMG and a CNPq researcher. Professor Figueiredo published the book *Adorno e a arte contemporânea*, in addition to translating works by German and English-speaking authors. Her areas of interest include: aesthetics, psychoanalysis and mass culture, addressing the works of Immanuel Kant, Friedrich Nietzsche, Sigmund Freud and Theodor Adorno. She is the author of the blog [Refrações](#).

About Belo Horizonte

Belo Horizonte is the capital of the state of Minas Gerais, as well as Brazil's sixth largest metropolitan area. The city, originally conceived and planned in the late 19th century, offers a vibrant cultural scene and welcoming academic forum. Local restaurants and Botecos (street bars) demonstrate the state of Minas Gerais's strong culinary heritage, that is one of the most celebrated in the country. It is home to urban structure and landscape design projects Brazil's renowned Modernist architect, Oscar Niemeyer. Belo Horizonte is nestled between cultural epicenters such as the historic city of Ouro Preto and the Inhotim Center of Contemporary Art, both of which can be easily accessed by public transportation.

The 13th International Congress of Aesthetics - Brazil will be held in the Department of Philosophy at the Federal University of Minas Gerais in Pampulha. Also known as the Lake District, Pampulha, was recently named a UNESCO World Heritage Site. The region, in addition to the University, is home to some of Oscar Niemeyer's greatest works, entertainment, hotels, shopping, and outdoor recreational activities. The region is easily accessible from Belo Horizonte's city center by public transportation.