

Since Baumgarten established the term in German philosophy in the mid-18th century, aesthetics undeservedly cherishes the reputation of being a domain of idealist thinking. Today, though, idealism itself, long-since deceased, enjoys such a bad reputation, that any declaredly materialist grip on art and the arts might easily wash away the entire aesthetic tradition. The Marxists, who went ahead first on this terrain, have already disappeared, some of them behind new names only, meanwhile rather posing as cultural theorists of whatever provenance. Nonetheless, the whole realm of aesthetics, apart from a few old-fashioned exceptions, now seems to be firmly dominated by self-professed materialists who would at least agree on an understanding of art, as to both its production and reception, as some sort of practice: semiotic, discursive, preferably subversive, media-related or social practice in the broadest sense of the word, which versed scholars might comfortably assign to a certain social 'field'. Or, also, as a cognitive process, since of course empirist and neuroscientific aesthetics too lay claim to a materialist explanation of art.

Curiously enough, however, all these otherwise quite different materialist theories remain conspicuously oblivious to the aesthetic material itself (language, sounds, colours, etc.) and its specific structuring in a particular artwork. In this regard, Adorno's fragmentary *Aesthetic Theory*, posthumously published in 1970, proves most materialist in that it, apparently rather conservative, abstains from both the practical conditions and the possible effects of art and instead turns towards the artwork's specifically formed material. According to Adorno, it is the immanent structure of a work of art, namely, its consistency (or inconsistency), which also reveals its very social nature.

The *Journal for Critical Social Theory and Philosophy* is inviting contributions dealing with questions of materialist aesthetic theory today, discussing either conceptual problems (material, form, artwork, etc.), maybe in analysis of current academic aesthetics, or topics of contemporary art and distinct arts in particular. Since both aesthetics and the arts have widely departed from questions of classical modernism and in return opened up to the culture industry and everyday life, they have also transcended (or fallen behind) Adorno's point of departure. One might therefore, for instance, explore the relationship of social and economic conditions on the one hand and alterations in artistic production on the other—including the question of the autonomy of art which, in the face of an all-encompassing culture industry, seems impossible but yet indispensable.

This particular issue will be edited by Christoph Hesse (Berlin), Isabelle Klasen (Bochum), Magnus Klaue (Leipzig) and Martin Schneider (Hamburg).

#### Articles should

- be written in German or English;
- include an abstract (if the article is written in German, in both German and English) along with a short biographical note on the author;
- not exceed 50.000 characters;
- be prepared for anonymous review;
- be sent to [chhesse@zedat.fu-berlin.de](mailto:chhesse@zedat.fu-berlin.de) or [isabelle.klasen-b28@rub.de](mailto:isabelle.klasen-b28@rub.de)

Please submit your abstracts (max. 2 pages) until September 1, 2015. Full articles are being expected until January 31, 2016.

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