

CV – JAKUB BULVAS STEJSKAL (*1982)

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AREAS OF SPECIALIZATION

philosophical aesthetics, philosophy of art history, depiction theory, visual art theory

AREAS OF COMPETENCE

philosophy of social science, theories of modernism/modernity, Critical Theory

EDUCATION

2007 – 2014 PhD (Thesis Title: Second Nature: A Contribution to the Social Philosophy of Art)

Department of Aesthetics, Charles University in Prague, Czech Republic

Supervisor: Prof. Vlastimil Zuska

2009 – 2010 Visiting PhD researcher

Department of German, Royal Holloway, University of London, United Kingdom

Supervisor: Prof. Andrew Bowie

2007 – 2008 Visiting PhD student

Department of Philosophy, University of Glasgow, United Kingdom

Supervisor: Dr Gary Kemp

2007 Mgr. (Master degree)

Department of Aesthetics, Charles University in Prague, Czech Republic

PROFESSIONAL EXPERIENCE

2024 – ... Assistant Professor, Department of Art History and Theory, Faculty of Fine Arts, Brno University of Technology, Czech Republic

2021 – 2024 MASH Junior research group leader, Department of Art History, Masaryk University, Brno, Czech Republic

2020 – 2021 – Nomis Fellow, eikones – Center for the Theory and History of the Image, University of Basel, Switzerland, <https://eikones.philhist.unibas.ch/de/nomis/past-fellows/jakub-stejskal/>

2017 – 2020 Wissenschaftlicher Mitarbeiter (Research Associate), Institut für Philosophie, Freie Universität Berlin, Germany

2017 Visiting Assistant Professor (spring semester), Department of Aesthetics, Faculty of Arts, Charles University in Prague, Czech Republic

2015 – 2017 Postdoc International Fellow, Dahlem Humanities Center, Freie Universität Berlin, Germany

<https://www.fu-berlin.de/en/sites/dhc/nachwuchs/Fellows/Jakub-Stejskal/index.html>

2011 – 2015 Lecturer, Department of Aesthetics, Faculty of Arts, Charles University, Prague

PUBLICATIONS (under the name Jakub Stejskal)

- 1 “‘Stranded on the Shores of History?’ Monuments and (Art-)Historical Awareness’, *History and Theory* (forthcoming).
- 2 ‘[Monumental Origins of Art History: Lessons from Mesopotamia](#)’, *History of Humanities* 9 (2024): 377–399.
- 3 ‘Remote Art and Aesthetics: An Introduction’, *British Journal of Aesthetics* 64 (2024): 267–278 (with Ancuta Mortu and Mark Windsor). <https://doi.org/10.1093/aesthj/ayae015>
- 4 Ancuta Mortu, Jakub Stejskal, and Mark Windsor, eds., ‘Remote Art: Engaging with Art from Distant Times and Cultures’, special issue of the *British Journal of Aesthetics* 64 (2024). <https://academic.oup.com/bjaesthetics/issue/64/3>
- 5 *Objects of Authority: A Postformalist Aesthetics* (New York: Routledge, 2023). <https://www.routledge.com/Objects-of-Authority-A-Postformalist-Aesthetics/Stejskal/p/book/9781032072098>
- 6 ‘Aesthetic Archaeology’, *Critical Inquiry* 48 (2021): 144–66. <https://www.journals.uchicago.edu/doi/10.1086/715981>
- 7 ‘Visual Style Hermeneutics: From Style to Context’, *World Art* 11 (2021): 201–27. <https://www.tandfonline.com/doi/full/10.1080/21500894.2021.1899984>
- 8 ‘On the Historical Reconstruction of Aesthetic Attention: A Comment on Bence Nanay’s *Aesthetics as Philosophy of Perception*’, *Studi di Estetica* 47 (2019): 233–39. <http://mimesisedizioni.it/journals/index.php/studi-di-estetica/article/view/775/122>
- 9 ‘Substitution by Image: The Very Idea’, *Journal of Aesthetics and Art Criticism* 77 (2019): 55–66, <https://onlinelibrary.wiley.com/doi/full/10.1111/jaac.12611>
- 10 ‘The Substitution Principle Revisited’, *Source: Notes in the History of Art* 37 (2018): 150–57. <https://www.journals.uchicago.edu/doi/10.1086/698425>
- 11 ‘A Post-culturalist Aesthetics? A Commentary on Davis’s “Visuality and Vision”’, *Estetika* 54 (2017): 267–76. <https://philpapers.org/archive/STEAPA-20.pdf>
- 12 ‘Art’s Visual Efficacy: The Case of Anthony Forge’s *Abelam Corpus*’, *RES: Anthropology and Aesthetics* 67/68 (2016/17): 78–93. <https://www.journals.uchicago.edu/doi/10.1086/692599>
- 13 ‘Art and Bewilderment’, *British Journal of Aesthetics* 56 (2016): 131–47. <https://academic.oup.com/bjaesthetics/article/56/2/131/2195143>

14 'Art-Matrix Theory and Cognitive Distance: Farago, Preziosi, and Gell on Art and Enchantment', *Journal of Art Historiography*, no. 13, 2015, <https://arthistoriography.files.wordpress.com/2015/11/stejskal.pdf>

GRANTS, PRIZES, FELLOWSHIPS

2023 CAA-Getty International Program Grantee

2022 Winner of an open call for Guest Editorship of the *British Journal of Aesthetics* 2024 Special Issue (with Ancuta Mortu and Mark Windsor).

2021 MUNI Award in Sciences and Humanities JUNIOR, Masaryk University, Brno.

2020 NOMIS Fellowship, eikones – Center for the Theory and History of the Image, University of Basel, Switzerland.

2018 Dahlem Junior Host Program grant to fund two workshops with Prof. Bence Nanay (Cambridge/Antwerp), Dahlem Humanities Center, Freie Universität Berlin, Germany. <https://www.fu-berlin.de/en/sites/dhc/nachwuchs/djhp/hosts-and-guests-2018/index.html>

2017 German Research Foundation (DFG) Fellowship (Eigene Stelle), Project: 'Towards a Post-Formalist Aesthetics', Institut für Philosophie, Freie Universität Berlin, Germany. <http://gepris.dfg.de/gepris/projekt/341940171>

2017 Czech Science Foundation Grant 'Towards a Post-Formalist Aesthetics', 3-year research position at Charles University in Prague, Czech Republic; declined in favour of the DFG Fellowship.

2015 Dahlem Research School Postdoc International Fellowship, Project 'Between Enchantment and Disenchantment: Reconciling Philosophical and Anthropological Theories of Art'. Co-funded by the Marie Curie Action and the German Research Foundation, Dahlem Humanities Center, Freie Universität Berlin, Germany.

2009 Anglo-Czech Educational Fund fellowship for outstanding Czech PhD researchers, Department of German, Royal Holloway, University of London, Great Britain.

TEACHING EXPERIENCE

2024 – ... core curriculum courses on aesthetics (undergraduate level, in Czech), academic writing and critical thinking courses (undergraduate and graduate level, in Czech), Department of Art History and Theory, Faculty of Fine Arts, Brno University of Technology.

2023 lecture course 'Cultural Evolution and Art History' (in English), Department of Art History, Masaryk University, Brno.

2018 – 2019 two graduate seminars (Hauptseminäre; in English) 'Aesthetics of Spatial Art' (spring semester 2018), 'Art and Merit' (spring semester 2019), Institut für Philosophie, FU Berlin.

2017 (spring semester) undergraduate course (lecture + seminar) 'Theories of the Visual Arts', Department of Aesthetics, Charles University in Prague, Czech Republic.

2011 – 2015 undergraduate courses (in English and Czech) 'Theories of the Visual Arts' and 'Semiotics', Department of Aesthetics, Charles University, Prague, Czech Republic.

SUPERVISION AND MENTORING

2021 – 2024 2 postdocs (Dr Mark Windsor [now MSCA Fellow, Uppsala University], Dr Ancuta Mortu [now Assistant Professor, Department of French, University of Bucharest])

2017 – 2023 1 PhD Student (thesis topic: The Subversive Character of Art), Department of Aesthetics, Charles University, Prague, Czech Republic

2014 – 2015 6 BA theses, Department of Aesthetics, Charles University, Prague, Czech Rep.

MEMBERSHIP AND PROFESSIONAL SERVICE

2023 – ... member of the Scholarly Research Network 'Logic of the Negative: Techniques and Metaphors of Imprinting' (funded by Fritz Thyssen Stiftung)

2021 – ... member of World Art History Working Group (organized by Jim Elkins)

2017 – ... Editorial Board member, *Umění / Art: Journal of the Institute of Art History*, Czech Academy of Sciences, Prague, Czech Republic

2008 – ... Associate Editor, *Estetika: The European Journal of Aesthetics* (Helsinki University Press)

2022 – 2024 member of the Centre for Modern Art and Theory, Masaryk University

2022 Grant Application Reviewer, Postdoctoral Fellowship in the Arts Program of Helsinki Collegium for Advanced Studies, University of Helsinki

2016 Grant Application Reviewer, Research Foundation Flanders (FWO), Belgium

2008 – 2012 Executive Board Member, European Society for Aesthetics

PRESENTATIONS

'In Plain Sight: Obvious Intentions and the Deceiving Banality of Formats', conference 'Format und Bild / Format and Image', XIX. Colloquium Rauricum, Augst, 4–6 September 2024 (invited).

'Art-Historical Empiricism and Digital Art History', European Society for Aesthetics annual conference, Università di Napoli 'L'Orientale', Naples, 6–8 June 2024 (refereed).

'What Is Visible to Art Historians' (with Sam Rose), conference 'Provocations for a Different Art History', University of Illinois, Chicago, 18 February 2024 (invited).

'Style and Art-Historical Empiricism', workshop 'The Concept of Style', UC Riverside, 13 December 2023 (guest lecture – online).

'What Do Rubbings Preserve? A Foray into the Aesthetics of a Technique', conference 'Contact: Transcultural Techniques and Metaphors of Imprinting', Humboldt-Universität, Berlin, 31 May 2023 (invited).

'Monsters and Monuments', conference '*Real Spaces at 20*', eikones – Center for the Theory and History of the Image, Universität Basel, 12 May 2023 (invited).

'What Do Rubbings Preserve? A Foray into the Aesthetics of a Technique', Workshop 'Logics of the Negative: Techniques and Metaphors of Imprinting', Université catholique de Louvain, Louvain-la-neuve, 23 March 2023 (invited).

'Monumentality and Its Global Reach', Annual Pre-Conference Colloquium, CAA-Getty International Program, New York, 14 February 2023 (refereed).

'Transfer – Transmission – Transformation: Global Art History as Aesthetics', doctoral conference 'Transfer', Masaryk University, Brno, 6 December 2022 (keynote lecture).

'Monumentality and Its Public', Workshop on the Aesthetics of Public Art, King's College, London, 10–11 November 2022 (refereed).

'Monumentality and Art History', European Society for Aesthetics, Academy of Arts, Tallinn, 28–30 June 2022 (refereed).

'Monumentality between Art History and Archaeology', Getty Spring School of Archaeology, Bucharest, 12 May 2022 (invited – keynote).

'Archaeological, Art-Historical, and Monumental Representation', conference 'Representation and Its Epistemological Significance', Matej Bel University, Banská Bystrica, 6 May 2022 (invited).

'What Is an Image Format?', European Society for Aesthetics Annual Conference, 21–23 June 2021 (online – refereed).

'Art Formats as Attention Guides', Nordic Society for Aesthetics Annual Conference, 20–21 May 2021 (online – refereed).

'The Authority of Images, the Authority of Art', NOMIS Lecture, eikones – Center for the Theory and History of the Image, University of Basel, 7 April 2021 (online – invited).

'What Is an Image Format?', Philosophical Seminar 'Aesthetic Research Torino', University of Turin, 13 January 2021 (online – invited).

'Formats as Instrumental Structures', European Society for Aesthetics Annual Conference, Academy of Arts, Tallin, 12–14 June 2020 (refereed) – event cancelled (COVID-19).

'Social Reality of General Style', Conference 'Morphology and Historical Sequence', University of Turin, 21–22 November 2019 (refereed).

'Social Reality of General Style', European Society for Aesthetics Annual Conference, University of Warsaw, 12–14 June 2019 (refereed).

'Monochrome Sculpture and Visual Attention', superficies conference 'Surface Design of Sculptural Objects', Technische Universität Berlin, 09–11 May 2019 (refereed).

'Alien Aesthetics', Remote Access conference, Freie Universität Berlin, 27–28 September 2018 (invited).

'Substitution by Image: Art History v. Philosophy', European Society for Aesthetics Annual Conference, Maribor, 14–16 June 2018 (refereed).

'On Appreciation as an Archaeological Heuristic', American Society for Aesthetics Annual Conference, New Orleans, 15–18 November 2017 (refereed).

'Keep Your Distance! On the Aesthetic Conditions of Museum Exhibitions', International Conference on Art, Atmosphere, Museums and Presence, University of Southern Denmark and Faaborg Museum, 15–16 September 2017 (with Ondřej Dadejčík, in absentia).

'How Appreciation Fails Us: Against Optimism about Artistic Instincts', European Society for Aesthetics Annual Conference, FU Berlin, 25-27 June 2017.

'Visual Objects of Authority', talk at the Department of Art History, UC Berkeley, 8 February 2017 (invited).

'Substitution by Image: The Very Idea', workshop presentation, Department of the History of Art, UC Berkeley, 7 February 2017 (invited).

'What Is Post-Formalism from the Point of View of Aesthetics?', British Society of Aesthetics Annual Conference, Oxford, 16–18 September 2016 (refereed).

'What Is Post-Formalism from the Point of View of Aesthetics?', European Society for Aesthetics Annual Conference, Barcelona, 8-11 June 2016.

'Belting and Summers on Substitution', conference 'Rethinking Pictures: A Transatlantic Dialogue', Terra Foundation Paris Center and the German Center for Art History, Paris, May 19-20, 2016 (refereed). Audio [here](#).

'Unusual Visibility: What Would a Post-culturalist Aesthetics Look Like?', Towards a Post-Culturalist Art History workshop, Freie Universität Berlin, 28 April 2016 (invited).

'Renaissance Art Nexus between Substitution and Performance', Renaissance Society of America Annual Conference, Boston, 2 April 2016 (refereed).

'Anthony Forge and the Study of Distant Art', Congress of Czech Art Historians, Palacký University, Olomouc, 16 September 2015 (refereed).

ORGANISATION OF CONFERENCES/WORKSHOPS

14/09/ 2024 Section chair, 'Digital Art History: Revolution or Tradition?', Congress of Czech Art Historians, Masaryk University, Brno.

12/05/2023 Organizer, conference 'Real Spaces at 20', eikones – Center for the Theory and History of the Image, Universität Basel.

<https://kunstgeschichte.philhist.unibas.ch/de/event/details/real-spaces-at-20/>

Spring semester 2021 Organizer, online series of talks on 'Images in Space' (speakers: Whitney Davis, Nikolaus Dietrich, Wolfram Pichler, Zainab Bahrani, Megan Luke, Jonathan Gilmore, Caroline van Eck).

31/10 + 02/11/2018 Organizer, two workshops with Prof. Bence Nanay (Cambridge/Antwerp) on global aesthetics, Institut für Philosophie, Freie Universität Berlin.

<https://british-aesthetics.org/two-aesthetics-workshops-with-bence-nanay-at-fu-berlin/>

27–28/09/2018 Organizer, Conference 'Remote Access: The Philosophy, Anthropology, and Archaeology of Remote Visual Conspicuousness', Institut für Philosophie, Freie Universität Berlin. <https://www.geisteswissenschaften.fu-berlin.de/terminkalender/Remote-Access.html>

12/12/2016 Co-organizer (with Prof. Georg Bertram), workshop with Prof. Alva Noë (UC Berkeley) on *Strange Tools*, Institut für Philosophie, Freie Universität Berlin.

28/04/2016 Organizer, Towards a Post-Culturalist Art History workshop, Freie Universität Berlin, presenters: Prof. Whitney Davis, Prof. Gerhard Wolf, Dr. Hans Christian Hönes, Dr. Jakub Stejskal. <https://www.fu-berlin.de/sites/dhc/programme/termine/Towards-a-Post-Culturalist-Art-History.html>

17–19/06/2013 Local co-organizer, European Society for Aesthetics Annual Conference, Charles University, Prague

2008–2012 Programme Committee Member, European Society for Aesthetics Annual Conferences

LANGUAGE SKILLS

Czech (mother tongue), English (fluent), German (advanced), French (reading), Russian (reading).