

Editorial Introduction

Andrea L. Baldini, Nanjing University*

Peter Cheyne, Shimane University**

Haewan Lee, Seoul National University***

Feng Peng, Peking University****

Welcome to the second volume of the special issue honouring the memory of Joseph Margolis, late distinguished professor of Philosophy at Temple University. The tremendous response to our call for contributions to honour Joe's legacy demonstrates his deep impact on scholars around the world. Given the large number of high-quality submissions, we chose to divide our homage into two volumes, guaranteeing that we could include all works worthy of publishing rather than facing the painful duty of rejection.

This volume builds on Margolis' vast contributions to the philosophy of art and culture, focusing on his original ideas and their long-term impact. We include a one-of-a-kind feature: a Korean translation of one of Margolis' fundamental works on the definition of art, demonstrating our dedication to increasing the accessibility and appreciation of his work across diverse linguistic and cultural contexts. This builds on the previous volume's inclusion of translations in Japanese and Chinese.

The first article, "On the Analogy between Artworks and Selves" by John Gibson, explores the profound analogy Margolis draws between selves and artworks. Gibson delves into how the constitution of specific artworks and persons reveals general features of the culture from which they emerge. He highlights Margolis's insight into how this culturally reflexive meaning often conveys important ethical dimensions, providing a form of social knowledge that enriches our understanding of both art and identity.

* *Correspondence:* School of Arts, Nanjing University – East Building, 22 Hankou Rd, Gulou, Nanjing, Jiangsu, 210093, China. Email: andrea.baldini@fulbrightmail.org

** *Correspondence:* 791-9 Kuyacho, Matsue City, Shimane, 690-0859, Japan. Email: peter.cheyne@gmail.com

*** *Correspondence:* Department of Aesthetics, Seoul National University, 1 Gwanak-ro, Gwanak-gu, Seoul 08826, Korea. Email: haewan@snu.ac.kr

**** *Correspondence:* School of Arts, Peking University, 5 Yiheyuan Rd., Haidian Dist., Beijing 100871, China. Email: pengf@pku.edu



Jale Erzen's article "Art like Manna Tastes 'to Every Man as He Wishes'" looks into the many experiences and interpretations supplied by the perception of art items. Erzen argues for relativism in the meanings and interpretations of art, beginning with speculations about differing reactions to art and featuring stories from people from various contexts and occupations about their art experiences. The article finishes with arguments from Margolis' philosophy of art, highlighting how his views support the relativistic approach to art interpretation.

Feng Peng's "Discernibility, Indiscernibility, and Re-discernibility" offers a comparative analysis between Margolis' philosophy and traditional Chinese aesthetics. Peng highlights Margolis's critique of the dichotomous frameworks proposed by Nelson Goodman and Arthur Danto, proposing instead a cultural realism that aligns closely with the holistic approaches found in Chinese philosophy.

Theodore Gracyk's article, "Margolis on Art and Culture," dives into Margolis' concept of Intentionality and its role in distinguishing art from other cultural artefacts. Gracyk revisits Margolis' contributions to philosophical disputes about defining art, emphasising how his views expand beyond traditional Western aesthetics to encompass non-Western art forms. His essay also addresses the dynamic nature of cultural interpretations and how they confer art status in hindsight, challenging the boundaries of what we consider as art.

In "Reflections on Art's Genus, Species, and Individual Works," Mary Bittner Wiseman examines philosophers' attempts to describe what art is. Wiseman begins with Margolis' compelling argument against Morris Weitz's assertion that the concept of art is fundamentally open. She examines the progression of thought on this subject, emphasising Dominic McIver Lopes' recommendation to develop theories for each type of art rather than seeking an all-encompassing account. Wiseman discusses the implications of this shift and how individual works of art declare their existence, aligning with Margolis' views.

As we publish these scholarly works, we honour Joseph Margolis not just as a philosopher, but also as a thinker who crossed cultural barriers and expanded our understanding of art and human creativity. We hope that this volume, as well as the special issue as a whole, pay honour to his enduring legacy and inspire future inquiry and conversation in the domains in which he was so deeply engaged.