



# INTERNATIONAL ASSOCIATION FOR AESTHETICS

## Volume 46 December, 2015

The 20<sup>th</sup> International Congress for Aesthetics  
“Aesthetics and Mass Culture”  
Sunday, July 24 – Friday, July 29, 2016  
Seoul National University, Seoul, Korea

The Korean Society for Aesthetics will hold the 20th International Congress for Aesthetics in Seoul, in 2016 under the theme of “Aesthetics and Mass Culture.” The congress will be held on the campus of Seoul National University, the most prestigious university in the Republic of Korea (South Korea) and home to the only Department of Aesthetics in the country.

The congress will focus on the various aesthetic aspects of mass culture, which, due to the rapid development of information technology, has become one of the most prominent of contemporary cultural phenomena. Even so, the congress will be open to every traditional subject of aesthetics. This 20<sup>th</sup> congress will consist of several panels and round tables, along with dozens of sessions, including sessions for individual artistic genres.

The Organizing Committee will choose the topics for some events, but the rest will be open to the general members of the IAA. Any questions or suggestions for topics for panels, round tables or sessions can be sent to the Korean Society of Aesthetics, e-mail [aesthetics.kr@gmail.com](mailto:aesthetics.kr@gmail.com).

Professor Chong-hwan Oh,  
President of the Organizing Committee of 2016 Seoul ICA

### Call for Papers

ICA 2016 organizing committee invites all interested individuals to submit the abstract of a paper for 20-minute presentation. There will be 5-minute Q&A after presentation.

Abstract submission deadline: March 1, 2016

Paper submission deadline: June 30, 2016

How to submit: On-line submission at [www.ica2016.org](http://www.ica2016.org)

## Topics

- Issues of Art Theories in the Era of Mass Culture
- New Media, Design and Aesthetics
- Aesthetics of Body and Sports
- Reflections on the History of Aesthetics
- Values of Art: Cognitive, Moral and Political
- Scientific Perspectives on Aesthetics
- Imagination and Emotion
- Aesthetics of Environment and Ecology
- Aesthetics and Theories of Individual Artistic Genres
- Aesthetics and Art Theories in Asian Traditions

## Registration

All participants are requested to register via on-line system.

Please visit our website in order to proceed with your registration. [www.ica2016.org](http://www.ica2016.org)

Registration fee:

Regular USD 300. (by March 1, 2016) USD 350. (late and on-site)

Student\* USD 150. (by March 1, 2016) USD 200. (late and on-site)

\*A copy of the STUDENT ID will be needed.

## Organizing Committee

President of the Organizing Committee of ICA2016

Prof. Chong-hwan Oh (Seoul National University)

President of the Korean Society of Aesthetics

Prof. Joosik Min (Younghnam University)

Secretary General of ICA2016

Prof. Haewan Lee (Seoul National University)

## ICA 2016 Secretariat

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For more information, visit our website, [www.ica2016.org](http://www.ica2016.org).

## Young Scholar Awards: Call for Papers

The International Association of Aesthetics cordially invites Ph.D. candidate students to apply for Young Scholar Awards for the 20th International Congress of Aesthetics. The 20th ICA will be held at Seoul National University, Seoul, South Korea, July 24-29, 2016.

The IAA will select 10 papers and will award 500 USD to each winner. The Young Scholar Awardees will be honored at the Congress.

The deadline for paper submissions is April 30, 2016, and the awards will be announced by the end of May. The length of a paper should be 8-10 double-spaced 12 pt-font pages for 20-minute presentation. Papers over length will be disqualified from consideration.

Applicants should register for the Congress by March 1, 2016, to avoid the late registration penalty. For a regular registration, the applicant only has to submit his/her abstract. Should the applicant receive the award, the registration fee will be refunded.

In the case that the applicant is not awarded and s/he cannot attend the Congress, the registration fee will be refunded, *provided the applicant declares this to the organizers no later than June 15, 2016*. No refunds will be granted for withdrawals after this date.

Please send the papers to Young Scholar Awards, [info@ica2016.org](mailto:info@ica2016.org)

For registration and further details about the conference, please see <http://www.ica2016.org/>

## From the First Vice President

Jale Nejdert Erzen

### *CORNUCOPIA*

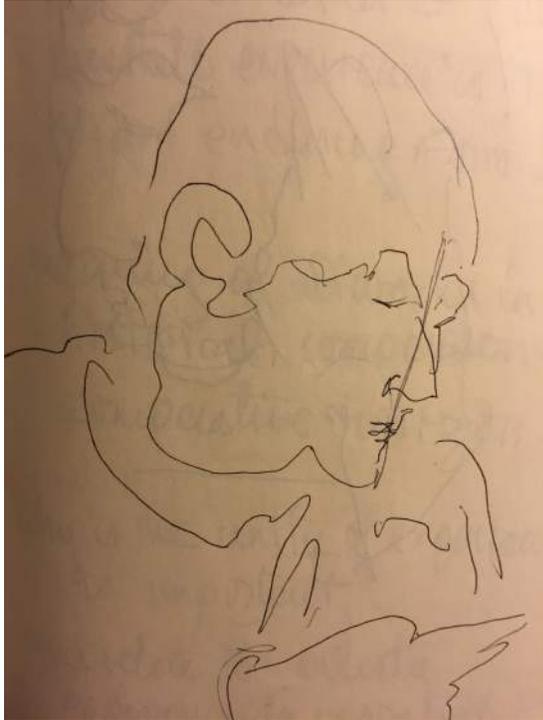
What a wonderful way to start the summer with a talk by Thierry de Duve on time. As the craze and rush grows globally, and as we spend more hours running from place to place without really knowing the WAY, to stop for an hour and think of TIME and of life that has lost its rhythm, was certainly a way to get in touch with oneself.

The Nordic Society of Aesthetics is doing remarkable work in organizing thought provoking conferences each year at one of the beautiful cities of northern countries. The attendance costs little, the venue is always suitable for the occasion, and presentations usually offer new perspectives on art and aesthetics. By attending a conference one automatically becomes a member of the Society and receives a very well edited (by Jacob Lund) journal twice a year. Especially coming from the south or the Mediterranean or the Middle East, Nordic cities make one remember the nostalgic times of almost half a century ago when cities were not crowded, the traffic was orderly and even the weather seemed cooler. In short there are so many reasons to attend a Nordic Society of Aesthetics conference. The next one will be in Sweden, probably beginning of June or end of May, as usual.

The theme of this year's conference held at Aarhus University between 28-30 May 2015 was 'Contemporaneity'; the introduction stated that, "Advances in communication technologies - in short, the internet - in particular have produced an extreme spatial and temporal compression, which alters the ways in which we experience places, events, and time as everything happens as if contemporaneously." Thus Thierry de Duve's keynote opening talk on 'Time' was a comprehensive exposition and argument on how we experience time and how modernity has affected our sensibilities. Thierry's understanding of modern art, his profound analysis of some of the major contemporary and modern artists, his well balanced arguments and challenging ideas make him one of the most respected scholars of art today. His talk on time, "time the physical paradox" relating modernity and postmodernity in reversed temporalities, was so engaging and enraptured that it could have been a minute or many hours that we had been listening. "We have the notion of time not because we die, but because we fight against it" were words we shall not forget. Piotr Schollenberger's talk on Nominalism which he defined as the basis of contemporaneity was pure but lucid philosophy that one could listen with interest and understand. Bente Larsen with her deeply sensitive understanding of painting gave us a new interpretation of Monet, the skin of his surfaces, the above and the under, the reflections and the opacity; extremely sensual. I remember her insightful talk about Wilhelm Hammershoi from last year's conference in Helsinki. Many more interesting and engaging talks made the NSAE meeting a wonderful start of academic vacations.

June 2015, in fact Summer 2015 started very richly for scholars of aesthetics. In mid-June there were two important occasions in Dublin, one organized by the European Association of Aesthetics where I went to hear Professor Paul Crowther's paper 'The Need for Art: Substantial Freedom and the Aesthetics of self-Consciousness'. Crowther's views on art are especially important when so many star figures in American philosophy sound skeptical and reductionist. Another key figure in the conference was Stephen Davies whose impressive knowledge of

primitive man and primitive art gives his talks a clairvoyance. It is always a pleasure to listen to him and watch his images.



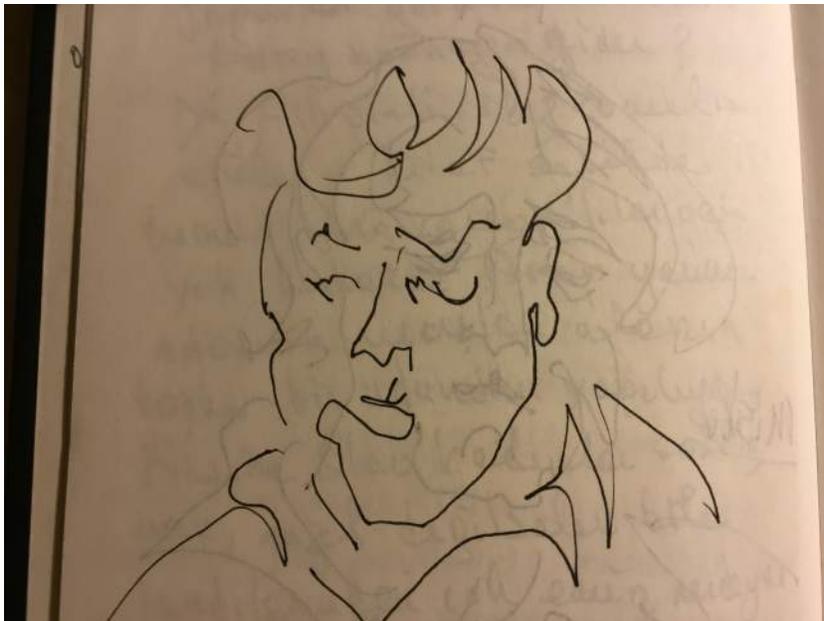
Paul Crowther

I was rewarded for my travel to Dublin, by Joseph Margolis' talk on pragmatism, given at the Summer Institute in American Philosophy, entitled "The Reaches of Pragmatism" at the University College of Dublin, June 11-13. Hilary Putnam and Robert Brandon were the stars of the occasion, but for me Joseph Margolis' talk was extremely enlightening as almost a short synopsis of all his philosophy. Given in half an hour as a free address it was a subtle and polite criticism of the Frankfurt and the Pittsburgh schools, but more importantly it was an introduction to his forthcoming work on 'the Metaphysics of Culture'. I will try to relate as much as I can remember, in my broken English and broken memory : "Prof. Margolis started with some words on Goya and Rembrandt: "... man learns to paint from zero, like learning to speak – this goes through certain structured forms and gradually the structure is eliminated, new forms evolve out of formlessness. This is true of philosophy as well and can be the peculiar strength of pragmatism. The best form of pragmatism even according to the sciences is transient and we change from form to formlessness. ... All structures that we discover are adequate for a purpose but we give them up as we discover other forms.

Four views give the promise of the new possibility of pragmatism:

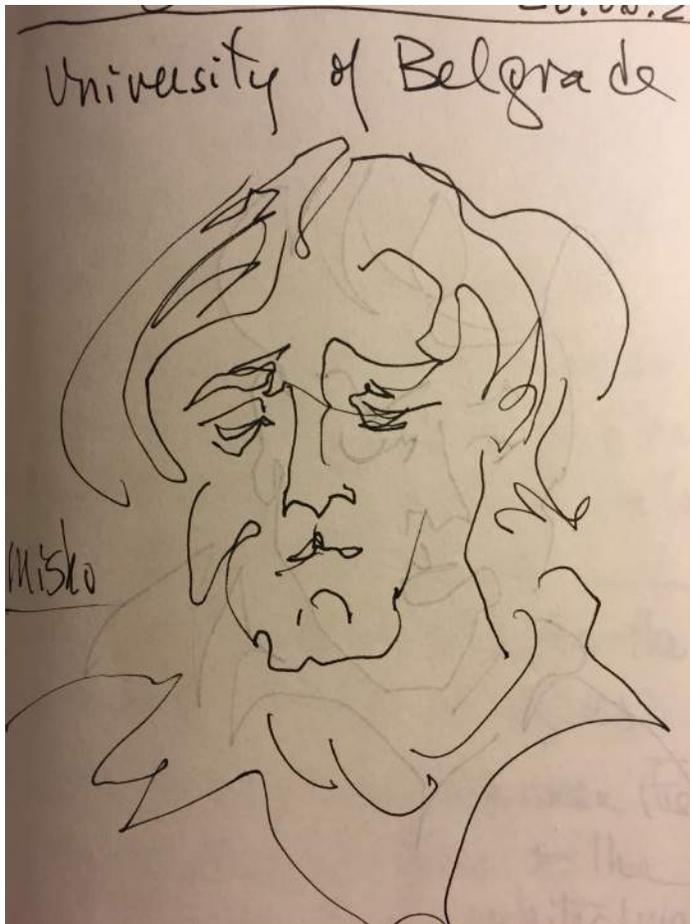
1. Primacy belongs to the concept of what a person is (the human being) is only motivated by social considerations. What language makes possible is the artefactual human. This is opposed to normativity – also opposed to the idea of scientific truth.

2. . There is no determinate structure beyond the fluency of ordinary discourse. There is the complexity of inferential structure – but we invent and reinvent that structure according to how we interpret – an inventive way of creating meaning.
3. Total evolutionary account of the empowered person cannot be explained only on biological terms... should be explained through biological-cultural.. external bildung, internal bildung. You understand your language because you have been immersed in the cultural symbolic forms of your culture. If man has no place in nature then there are no norms in nature. Normativity is possible under the condition of language. We learn about normativity by learning the norms of our society. The criteria of agentive norms has come to terms with the reality that we live.
4. The analysis of knowledge, understanding the meaning of what we say depends on capacities we have. No form of analysis of knowledge will work, there is an insuperable informality.



Vladimir Mako

The **International Association of Aesthetics** met for interim executive meetings in Belgrade at the end of June. This was also an occasion for the Serbian Society of Aesthetics and architect Vladimir Mako and Misko Suvakovic to organize a conference entitled “Revisions of Modern Aesthetics’ between 26 and 28 June. Arriving late in the evening, Belgrade seemed rather grey and cold, and with Mary Wiseman whom I luckily met at the airport it took us a good detective city search to find the dormitories of the University. When we finally found the rooms although we had found no food, we were pleasantly surprised. Lovely large rooms, and a helpful and always smiling doctoral student at the reception. The conference was only a few steps away at the Faculty of Architecture at the University’s old building. The three day’s conference program was rich and diversified. Many great talks. Nikola Dedic whose analysis of Caravaggio as the first modern painter because of the skeptical stance reflected in his paintings in the gaze and position of represented personalities was most exciting, Tyrus Miller’s talk was on the ‘Utopia of Glass’ and the important writer and intellectual behind many modern architectural movements, Paul Scheerhart.

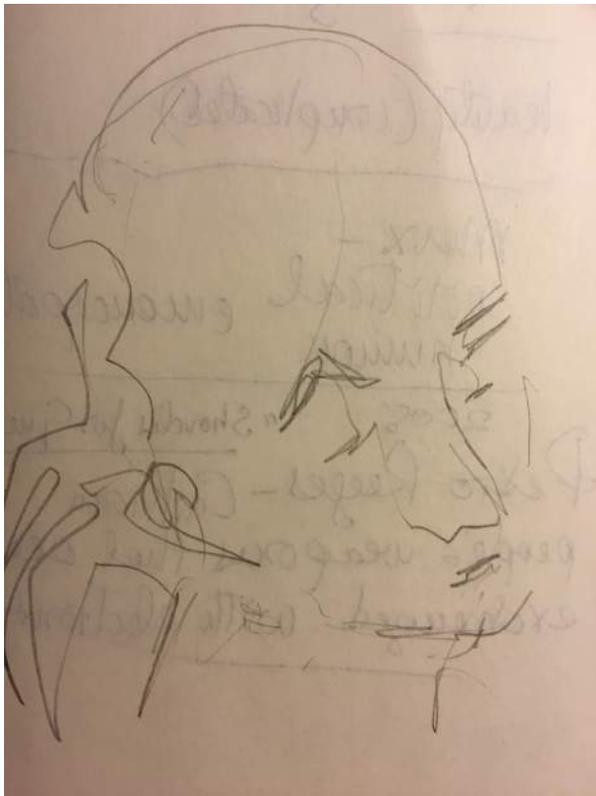


Misko Suvokavic

Misko Suvokavic traced the history of architecture in his own lifetime as symbols of political and ideological changes. Mary Wiseman's talk which unfortunately could not show images due to technical problems was about contemporary Chinese art, and Stephen Davies paper was a sharp analysis of what qualities we are implying when we mean art. This was a good clear perspective to understand the limits and concepts of art when there is really so much confusion, as evidenced by the responses to Katya Mandoki's paper which treated many aspects of animal behavior as art.

One of the most unforgettable papers belonged to Tanehisa Otabe's "The Idea of Common Sense revisited". All the while that he most seriously read his paper on the philosophy of Kant, his two year-old daughter played hide and seek around her father, without making the slightest noise. For a while she and not the father was the focus of attention, although the paper was a very interesting interpretation. I could only read Helen Tatla's paper on the Architecture of Dissensus later, because interim IAA EC meetings and parallel sessions came in the way. According to Tatla, dissensus is the essence of democracy, and architecture can contribute to this by its diversity. However Youli Rapti's paper 'Contemporary Art as an Object of Interpretation in the Context of Relational Aesthetics' could not be heard because of last minute unexpected program changes.

This scholarly cornucopia ended for me with a wonderful academic experience in Surabaya Indonesia in August. Although traditional TV news-reporting always relate the worst of everyplace, and recently the news about Jakarta's trash problems were on the news, Indonesian cities, and especially Surabaya where I went to attend a doctoral open exam, seemed to be one of the cleanest and well ordered cities of the crowded southern world. With its large avenues and its well ordered and 'polite' traffic in spite of its many cars, trucks, rickshaws, motorcycles, bicycles was impressing, and even beautiful with the lovely flora all around. Naser Moghrabi's doctoral open exam kept me dumbfounded! It started exactly on time with five professors presiding, a jury of examiners all ready with their different and short questions, two people making introductions and explanations both in English and Javanese, the presentation by the student with exact timing, a short recess with juries exchanging views, the final verdict and short addresses by the advisor of the student and by the rector of the university. Even a legal court meeting in my home is never so orderly! I thought that all this harmony on the streets and in academic rituals may have to do with the century's old culture of elegant dancing and music.



Hiroshi Yoshioka

Let me end the summer with a few lovely cities of the world, Rome, Venice and Bologna. In Rome I saw Renzo Piano's fantastic Auditorium Parc for Music. Piano unlike most other star architects whose projects are repetitions of each other, comes up with a new concept appropriate to the function and the place in every new work. His boat-like museum in Amsterdam, his steel ship-like new Whitney in New York, his museum on the water in Oslo, are each new forms where the aesthetics depend on the sensitive employment of material as well as the relationship with the environment. Venice houses the Contemporary art Biennale this year. As much as I try to get involved with most of what I see in contemporary art, most of what I see leaves me cold.

Maybe this is old age. But then, looking back at the Biennale's catalogs from the 1960, most of what was shown seems so inconsequent today... it is possibly always so with art, only a few can say something new. Bologna, the Ochre city woke me up to the reality of autumn with its autumnal colors of orange, ochre and dark red.

And why not add a short epilogue with the book edited by Ales Erjavec: *Aesthetic Revolutions, and Twentieth Century Avant-Garde Movements* which I intend to use for my class on Aesthetics and Criticism. It offers many new perspectives on Modernism and the Avant-gardes. Erjavec's distinction between aesthetic and artistic avant-gardes is intriguing and lends a new voice to art-historical discourse.

Jale Erzen

First Vice-President

Middle East Technical University, Ankara, Turkey

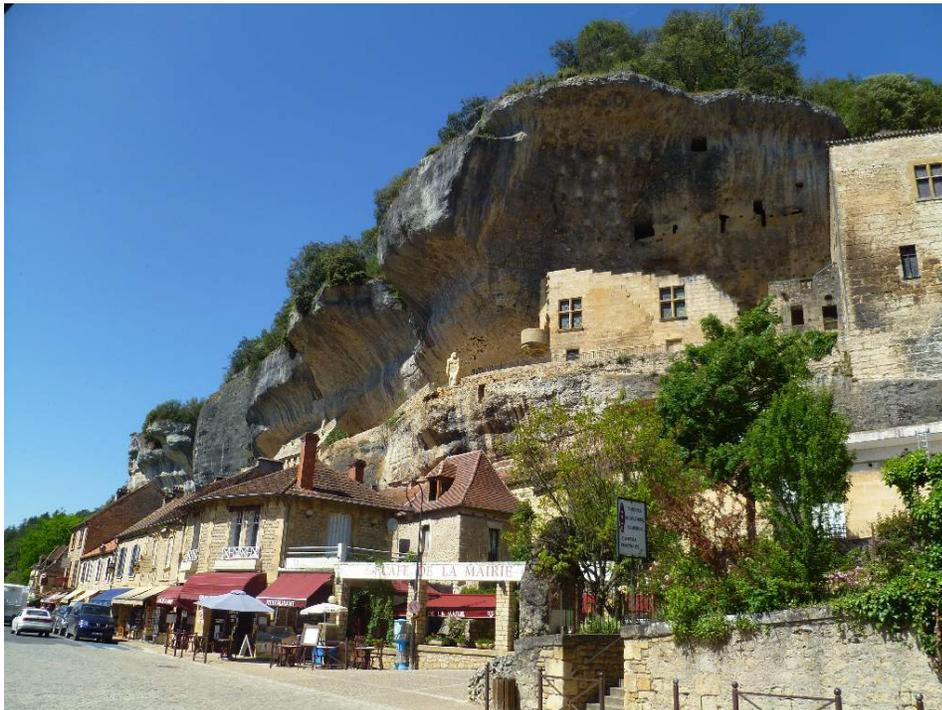
## Member Article

Touring some Upper Paleolithic caves in France by Stephen Davies

I have an interest in the origins of art and in our biologically evolved and culturally elaborated human nature. I've written on these topics in *The Artful Species: Aesthetics, Art, and Evolution* (Oxford University Press, 2012). Though I've read extensively about the cave art of the Upper Paleolithic—the period between forty and eleven thousand years ago—I thought my education would be incomplete if I did not visit some caves. In June this year I stayed in Les Eyzies-de-Tayac-Sireuil in Vézère valley, Dordogne, France. The valley contains 147 prehistoric sites dating from the Paleolithic and 25 decorated caves, including Lascaux, but I confined my attention close to Les Eyzies.

The Vézère valley is picture-perfect countryside, with farmland, forest, and dramatic limestone cliffs and overhangs. The area was very different in the last Ice Age, however, when it marked the southern limit of tundra. The open land supported large herds of grazing animals, especially reindeer. Meanwhile the overhangs provided shelter and the erosion caused by water on limestone produced the many caves found in the area.

Les Eyzies (photo by Ian Bland) is a small village with one road and a few lanes. It is hemmed on one side by the Vézère river and on the other it huddles against cliffs and overhangs. Despite its diminutive size, Les Eyzies is a tourist focus, not only for the local foie de gras and canoeing, but also as an archaeological center. It boasts the French National Museum of Prehistory, abutting the cliff, the International Center for Prehistory, two famous Abri (or overhangs/shelters), and renowned local caves and shelters.



My first visit was to the Font de Gaume cave, the importance of which was first recognized in 1901. The art in the cave dates to about 15,000 years ago. The cave contains more than 200 polychrome paintings (mostly reddish-brown and black), with bison making up the majority of pictured animals. Of course, tourists get to see only a fraction of these. But they do get to view the "kissing reindeers," which occupy 2 meters of wall space. This panel, which is rare for showing interaction between the animals depicted, was famously depicted by Abbé Breuil in the early twentieth century. As well, there are some superbly preserved bison, several more than a meter in size. As well as animals, abstract symbols—known as "tectiforms"—are much in evidence, and they are echoed in other caves in the region.



Because the daily quota of tickets is limited to 80 and on-line bookings are not taken, I queued with others from 7.30 am, waiting for the office to open at 9.30. But it was certainly worthwhile. This is the last cave in which it is possible to see high-quality, original polychrome works. Carbon dioxide and moisture, by-products of the cave's human visitors, can cause molds that threaten the paintings. Perhaps Font de Gaume will soon be closed to the public, as is the case with Lascaux and Chauvet.

Les Combarelles, nearby, was discovered literally only four days earlier than Font de Gaume. It contains engravings, though slight traces of paint remain to show that the art was formerly richer. Many animals are multi-imposed, with part of one serving also as a part of another. Some fine horses, a bear, and a mammoth are conspicuously memorable. As well, there are sexual depictions of the female body and a few other human likenesses.

Font de Gaume and Les Combarelles are somewhat claustrophobic, despite being excavated so that one need not crawl! As a result, the visitor is often very close to the art on the walls. By contrast, however, Rouffignac cave, some ten kilometers distant, is on an epic scale. Its many tunnels have the dimensions of a subway system and, indeed, visitors are taken by mini-train a kilometer into the cave system to view the prehistoric drawings. Here one can also see scratches made by cave bears and their hibernation beds, in the form of circular depressions. These bears were extinct before the cave drawings were made, some fourteen thousand years ago.

Rouffignac is known as the mammoth cave. At about 160 out of a total of 270, they are the most depicted animals in the cave. And it is mammoths that one first encounters. Two breathtaking scenes then follow: a panel of about 3 meters of three black rhinoceroses (photo from Sieveking, A., 1979: *The Cave Artists*, Thames and Hudson) and a panel of 4 meters showing ten mammoths, all outlined in black. Sadly, the latter panel is in part covered by calcite, but the skill of both the composition and the depiction is plain enough. Along the way, there are finger flutings, apparently made by children or adolescents in what was the wet clay of the roof.



The close of the tour, deep inside the cave, could not be more awesome. The flat ceiling shows a jumbled chaos of more than sixty animals—mammoth, bison, horses, ibex. (Sketch from Barrière, C., 1980: *Le Grand Plafond de Rouffignac*, *Bulletin de la Société préhistorique française*. 1980, tome 77, No.9. pp. 269-276.) The largest figure is a three-meter horse. The ceiling is now a comfortable height above the viewer's head, but, when it was marked originally, only a meter of space was available to the artists who lay on their backs.

Because Rouffignac was never sealed by rock falls, people have always had access to it. Not surprisingly, then, there is much "modern" graffiti from the last several centuries. This is often found alongside the prehistoric art. Given that the genuine antiquity of the prehistoric art was not apparent until early in the twentieth century, one cannot help wondering what the spelunkers of the eighteenth and nineteenth centuries made of the depictions of their ancient forbearers. Mammoths, rhinoceroses, bison! Did they think their predecessors were mad?

Back in the village, the National Museum of Prehistory documents various styles of tools and technologies, features recreations of prehistoric animals such as the cave bear and the giant deer *Megaceros*, displays art in the form of reliefs and personal adornments, and shows videos of rock-knapping and the like. As well, on its upper terraces, it offers exhilarating views across the valley.



Also within the village, the Cro-Magnon (i.e., the first *Homo sapiens* in Europe) shelter is a site dating to 29,000 years ago from which six human skeletons and other items have been retrieved. There is a walk up toward the top of the cliff that is accompanied by the evocative sound effects of the animals that lived there at the time. And the Pataud shelter, 60 meters distant, has yielded more than a million items associated with human occupation between thirty-five thousand to twenty thousand years ago, including one human skeleton. This site features a museum of some artifacts unearthed from the site, with the rock overhang forming its ceiling. Though much of this ceiling has crumbled or has been damaged, a fifteen centimeter engraving of an ibex has survived. It was first noticed in 1986.

Though these overhanging shelters were occupied by our species, the nearby village of Le Moustier gave its name (Mousterian) to the stone toolkit associated for much of their existence with Neanderthals, our first cousins. They lived in Europe before we arrived and overlapped with us there for some ten thousand years, prior to their eventual extinction. When I asked the guide/curator at the Pataud shelter about Neanderthals, she pointed to a small patch of vacant land beside the road, some ten meters away. Someone had wanted to build there. Naturally, archaeologists were called in to inspect the site. They found Neanderthal artifacts. So the site remains undisturbed. And, though unmarked, it testifies to the occupation of Les Eyzies not only for the past forty thousand years, but also for millennia again before that.

I knew pretty much what I was going to see. *Stepping Stones: A Journey through the Ice Age Caves of the Dordogne* by Christine Desdemaines-Hugon (Yale University Press, 2010) paints an affectionate picture of these caves and shelters and Paul G. Bahn's *Cave Art: A Guide to the*

*Decorated Ice Age Caves of Europe* (Frances Lincoln, 2012, revised) supplies usefully matter-of-fact information. Those who want more detail, history, and scholarship, should also read Andrew J. Lawson's *Painted Caves: Paleolithic Rock Art in Western Europe* (Oxford University Press, 2012).

Informative web sites with good images are:

<http://donsmaps.com/fontdegaume.html>;

<http://donsmaps.com/combarelles.html>;

<http://donsmaps.com/cromagnon.html>;

<http://donsmaps.com/rouffignac.html>.

The written descriptions were one thing, however, but seeing the pictures was something else again. This is partly because reproductions don't convey size clearly, or the extent to which prehistoric artists exploited for depictive verisimilitude the contours of the rock faces they engraved and painted. But beyond that, there is the actual artist, directly there. You are face-to-face with someone just like you, but this someone lived fifteen or more thousand years ago. He or she looks you in the eye, as puzzled and awed as you are. This is gut-gripping stuff.

Stephen Davies

University of Auckland

## Member Activity

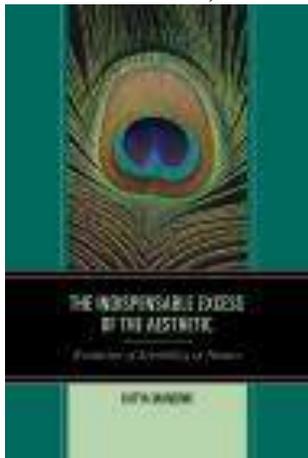
Book Review by Arnold Berleant of Katya Mandoki's book:

### *The Indispensable Excess of the Aesthetic Evolution of Sensibility in Nature*

Philosophical aesthetics is now in a new age. One of the main subjects of the New Aesthetic is the theory of aesthesis (perception/feeling). Katya Mandoki offers a daring new version of this theory. In a sense, the author tries to answer the questions: why is the beautiful beautiful? What is the very origin of art? The field of her argument is, of course, the theory of evolution, with the main reference being Darwin, philosophy's confrontation with the sciences, and many different forms of knowledge so as to dazzle us: 'exuberance' as the subject of the book is performed. (Ken-ichi Sasaki, University of Tokyo)

This book is a unique contribution to the recent body of work on the significance of the aesthetic in human evolution. It offers a compelling argument for grounding the aesthetic in the naturalistic frame of evolutionary theory. Mandoki's account is richly informative, guiding the reader through a wide body of scholarship in biology, cognitive science, semiotics, psychology, cultural studies, history, philosophy, and aesthetics. Her sharp eye cuts through the mass of vague universal concepts such as genes and memes, "dubious dichotomies," and competing and conflicting theories, always guided by the recognition of connections and contexts. At the same time the writing is unfailingly fresh and engaging and even sparkles with wit. A rare achievement.

Arnold Berleant, C.W. Post, Long Island University



[The-Indispensable-Excess-of-the-Aesthetic-Evolution-of-Sensibility-in-Nature](#)



## IAA Announcement

Dr. Zoltán Somhegyi elected editor of the IAA Web site.

The Executive Committee Meeting held during the IAA-conference in Belgrade in June 2015 elected Zoltán Somhegyi, Website Editor of the IAA.

A personal message from the Web Site Editor:

I am really honored of having received this task, and I know it will be difficult to keep this duty at least as high standard as the former Editor, Jos de Mul kept it.

About myself, I am a Hungarian art historian, teacher and writer, holding a PhD in aesthetics, currently living in the United Arab Emirates and teaching as Assistant Professor at the College of Fine Arts and Design of the University of Sharjah. As a researcher of art history and aesthetics, I am specialized in 18-19 century art and art theory, having written my PhD-dissertation on German Romanticism. Apart from being an art historian of classical arts, my other fields of interest are contemporary fine arts and art market trends, with a special focus on the arts of the MENASA-region (Middle East, North Africa and South Asia). I curated exhibitions in six countries, participated in international art projects and regularly lecture on art in conferences of aesthetics. Since its foundation I have been collaborating with Art Market Budapest – International Contemporary Art Fair. I am author of books, artist catalogues, and more than two hundred articles, critiques, essays and art fair reviews. I am member of the IAA since the Bologna conference in 2012, and at the ICA 2013 in Cracow I was elected Delegate-at-Large.

In the last months I got more and more familiar with the technical structure of the Website, however there are still some aspects I need to learn how to manage better, therefore I will ask your patience in case something does not appear properly on the Website. On the other hand, I would like to encourage all of our Membership to feel free and send me any news of aesthetic interest, especially Call for papers both for conferences and publications that I can upload on the Website. Similarly, if you find any incorrect data, details to be updated, not-functioning links etc. don't hesitate to contact me at: [zoltansomhegyi@yahoo.co.uk](mailto:zoltansomhegyi@yahoo.co.uk)

Looking forward to your news, and to meeting you in ICA Seoul 2016,

Zoltán

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IAA Website Editor

Delegate-at-Large

Art historian

Assistant Professor, University of Sharjah, United Arab Emirates

[www.zoltansomhegyi.com](http://www.zoltansomhegyi.com)

## Members' Activity

Zoltán Somhegyi

Art in action. Politics and social engagement in art.  
Conference-workshop at Akbank Sanat, Istanbul, Turkey

In September 2015 I again had the possibility to organize a workshop at Akbank Sanat in Istanbul, Turkey. After a successful first edition in 2013 titled “Layers of the context. On the fascination of cities” where the international speakers were concentrating on various issues related to cities, cultural urbanism, contemporary art and aesthetics, the 2015 workshop focused on questions connected to the relationship of art and politics, under the title: “*Art in action. Politics and social engagement in art.*”

Among the participants were art professionals from different background and specialization: philosopher, art historian, writer, practicing artist, and several of them were members of the Executive Committee of IAA: Jale Erzen, First Vice-President of the IAA and Professor at the Middle East Technical University, as well as at Izmir University had the first lecture (*Politics and the arts as theatre*) that was a truly inspiring introduction to the current debates in aesthetics concerning the political in art. Jacob Lund, Associate Professor at Aarhus University, Delegate of the Nordic Society of Aesthetics in the IAA and Editor of the Nordic Journal of Aesthetics gave a deep analyses of Alfredo Jaar’s work (*Reframings of the present moment and the experience of contemporaneity in the work of Alfredo Jaar*).

In my lecture I examined current tendencies and contemporary works of arts from the Middle East and Central Asia that were thematising the relationship of memory and politics. In the second part of the workshop, two Istanbul-based practicing artists were talking about their own socially engaged work. Ipek Duben in her lecture (*Art as engagement and conversation*) presented different bodies of her artworks, explained various exhibition concepts and also projected an excerpt from a complex video-installation. The political activist artist and writer Bedri Baykam, founder of Pyramid Sanat Gallery in Istanbul and President of UPSD – Turkish



Plastic Arts Association gave an overview of his series of works addressing Turkish and global political issues (*Art and politics. The art of constant repositioning and risk taking: The cost of freedom*).

After the talks, with the active participation of the audience we had a lively discussion on the current status of art and aesthetics both in Turkey and globally, as well as on the possibilities and power of art in the shaping of our contemporary condition.

For further details and images, please visit:  
<http://www.zoltansomhegyi.com/conferences.html>

## Member Society News

Hellenic Society for Aesthetics,

The Hellenic Society for Aesthetics announces the publication of vol. 47/2013-2014 of its journal *Annals for Aesthetics*. The volume is published by the Panayotis and Effie Michelis Foundation in collaboration with the Hellenic Society for Aesthetics. The first part of the volume includes the papers presented by the Greek philosophers and aestheticians in the 5<sup>th</sup> Mediterranean Congress of Aesthetics (Cartagena / Spain, 4-8 July 2011). The second part contains the lectures delivered as part of the scheduled lectures series successfully organized the last few years by the Hellenic Society for Aesthetics. These lectures are open to members and friends of the Society and are held at the Exhibition and Events Hall of the Michelis Foundation. The third part includes four articles on relevant issues of aesthetics, which were submitted and approved by the editorial board of the journal. All the articles presented are accompanied by summary and short curriculum vitae of their authors. Finally, there is an Information/ News section at the end of the volume in which a bilingual report (in Greek and in English) of the 19<sup>th</sup> International Congress of Aesthetics (Kraków / Poland, 21-27 July 2013) is published, as well as information about the Michelis Foundation's recent activities such as publications and naïf art exhibitions.

Georgia Apostolopoulou, Delegate of the Hellenic Society for Aesthetics

## Member Activity:

Curtis L. Carter, Professor of Philosophy, Marquette University, has been appointed to the Aesthetics Committee of The International Federation of Philosophical Societies or Fédération Internationale des Sociétés de Philosophie (FISP). FISP is an International Federation of Philosophical Societies, whose member-societies arguably include every country where there is significant academic philosophy. FISP is the highest non-governmental world organization for philosophy. It was established in 1948. Its main objectives are: to contribute directly to the development of professional relations between philosophers of all countries, freely and with mutual respect; to foster contacts between institutions, societies and periodical publications dedicated to philosophy; to collect documentation useful for the development of philosophical studies; to sponsor every five years a World Congress, the first one of which met in 1900; to promote philosophical education, to prepare publications of global interest and to contribute to the impact of philosophical knowledge on global problems. FISP members are not individual philosophers, but philosophical societies and other similar philosophical institutions at national, regional and international levels. Among its approximately one hundred members, three-quarters are national and one-quarter international societies.

## Member Society News

Since 1997 the Finnish Society of Aesthetics has been awarding the Aesthetic Deed of the Year (in Finland) with a diploma, a dinner and a bottle of sparkling wine. We have so highlighted the important aesthetic work made in journalism, city planning, street art, etc. The Finnish media has acknowledged well the award. The society has now established an international award based on the same principle. The first global aesthetic deed of the year (2015) has been awarded to The Association of Art Museum Directors for their Protocols for Safe Havens for Works of Cultural Significance from Countries in Crisis, which has been established to “help safeguard irreplaceable works of art and archeological materials that are currently in danger of destruction. The Protocols provide a framework for museums to provide safe havens for works that are at risk because of violent conflict, terrorism, or natural disasters. Under the Protocols, owners/depositors whose works are at risk of damage or destruction can request safe haven at an AAMD member museum where the works will be held until they can be safely returned.” The first Global Aesthetic Deed of the Year award was chosen by the secretary of the Society, Harri Mäcklin.

Together with the newly formed Slovak Association for Aesthetics (SAA) the Finnish Society has established a new annual award for the best article published in the field of aesthetics. As in the aforementioned award, the main goal is here to highlight some of the good work in our business which easily goes unnoticed. We hope that at least one great article would every year find all the possible readers it deserves! The article of the year 2015 is Eileen John’s “Meals, Art, and Artistic Value” (*Estetika: The Central European Journal of Aesthetics*, 2014, No. 2, 50<sup>th</sup> Anniversary Issue, pp. 254-268). In recent years, aesthetics has been infiltrated into topics like food, personal appearance and weather. In her article “Meals, Art, and Artistic Value”, Eileen John argues that meals are not works of art, but can have artistic value. She illustrates convincingly how meals can figure as a good example of why we need notions of artistic and aesthetic value and how our everyday life is affected by aesthetics. This makes the text relevant not just for people excited about eating and dining, but also for aesthetic research. The award was chosen by Veera Launis (Finnish Society of Aesthetics) and Michaela Pastekova (Slovak Association for Aesthetics).

The Finnish Society has 140 members and it organizes annually one seminar in Finnish and another one in English. The society cooperates a lot with the Nordic one and hosts the Nordic conference every fourth year. Still the society has been mostly active locally. We hope that the cooperation with the Slovak society is just a start and we’d have more cooperation internationally. Please don’t hesitate to contact us if you have fancy ideas!

For more information about the society and its activities (in English), please take a look at our new blog: <http://finnishsocietyforaesthetics.blogspot.fi/>.

Max Ryyänen, Chair, The Finnish Society for Aesthetics ([max.ryynanen@aalto.fi](mailto:max.ryynanen@aalto.fi))



## Member Activity

By Zoltán Somhegyi

Curated exhibition and visit with students and colleagues at Art Market Budapest

I curated an exhibition of artworks from faculty members and students of the College of Fine Arts and Design of the University of Sharjah at Art Market Budapest – International contemporary art fair, held in Budapest, Hungary between

8-11 October 2015. Exhibiting artists were: faculty members Thaier Helal and Michael Meadors and the fourth year students Taqwa Alnaqbi, Alaa Alqedra and Nabeela Mohamed. The participation was partly supported by the University, as well as by ADMAF – Abu Dhabi Music and Arts Foundation.

Art Market Budapest – International contemporary art fair is a leading four-day event in the Hungarian capital, visited by some 25,000 people, including journalists, curators, art collectors, gallerists, museum- and art professionals. In its 5th edition in 2015 the fair hosted 100 exhibitors from 25 countries who showed thousands of art pieces of 500 artists on 6,000 square metres, organised in a much-awarded reconstructed industrial heritage monument in the downtown of the Hungarian capital. Connected to the fair, over 70 professional collateral events were organised, including professional talks and presentations, exclusive museum tours, VIP programmes, concerts, studio visits etc. There were also special focuses and guest regions added to the general fair programme, so that visitors could investigate new art centres. This year a particular attention was given to the Western Balkans, i.e. the South-Eastern European countries. Besides this, another focus titled “Art From Berlin” highlighted the German capital’s art, while the “Baltic Triangle” presented a selection of the former Socialist states in Northern Europe. Next to that of the galleries, another exhibition hall was entirely dedicated to photography, titled “Art Photo Budapest”, where the public could discover the latest tendencies in photography.



Participating and exhibiting at this large-scale art event was a great experience especially for the students, who could get direct experience in how to explain their works for the interested public, journalists and collectors. One of the students' work was acquired by a collector. Naturally important connections were also established between the exhibiting artists and galleries, in the hope that the artists' work can later be presented in these galleries in group shows or even personal exhibitions.



Besides exhibiting the students' and colleagues' work, I had also organised and moderated a round table discussion on contemporary art in the Middle East, with the participation of international specialists of the region's art scene. The booth of the College received particular attention with very good press coverage.

For further details and images, please visit:  
<http://www.zoltansomhegyi.com/curating.html>  
<http://www.zoltansomhegyi.com/conferences.html>

## Member Activity

Book Review by Tyrus Miller

Paul Carter, *Ground Truthing: Explorations in a Creative Region*, Crowley: University of Western Australia, 2010.

Uncanniness does not first arise as a consequence of humankind; rather, humankind emerges from uncanniness and remains within it - looms out of it and stirs within it. (Martin Heidegger, *Hölderlin's Hymn "The Ister"*)

Paul Carter's book is a series of perspectival essays - probes, attempts, rehearsals, prospects - about a region of southern Australia called the Mallee: north of Melbourne and east of Adelaide, spanning the boundary between New South Wales and Victoria, with the Murray River running through it. I have never myself been in the actual place (a notion that Carter's work, as an artist and historian, seeks to problematize and remake); but having followed Carter's book through its self-enfolding and-unfolding itinerary, I have experienced an extended journey through the Mallee's intricate physical and imaginary geographies, across its natural and human histories, into its tracked surfaces and the shifting sedimentations of its ambiguous toponymics.

"Ground truth," and hence the gerundized title "Ground Truthing," refers ironically to its standard use in spatial studies, as a term of art in remote sensing. The Esri GIS dictionary defines it thus: "The accuracy of remotely sensed or mathematically calculated data based on data actually measured in the field." The Wikipedia entry on "ground truth" expounds (under a subheading of "Meterology") in greater detail:

In remote sensing, "ground truth" refers to information collected on location. Ground truth allows image data to be related to real features and materials on the ground. The collection of ground-truth data enables calibration of remote-sensing data, and aids in the interpretation and analysis of what is being sensed. Examples include cartography, meteorology, analysis of aerial photographs, satellite imagery and other techniques in which data are gathered at a distance.

More specifically, ground truth may refer to a process in which a pixel on a satellite image is compared to what is there in reality (at the present time) in order to verify the contents of the pixel on the image. In the case of a classified image, it allows supervised classification to help determine the accuracy of the classification performed by the remote sensing software and therefore minimize errors in the classification such as errors of commission and errors of omission.

Ground truth is usually done on site, performing surface observations and measurements of various properties of the features of the ground resolution cells that are being studied on the remotely sensed digital image. It also involves taking geographic coordinates of the ground resolution cell with GPS technology and comparing those with the coordinates of the pixel being studied provided by the remote sensing software to understand and analyze the location errors and how it may affect a particular study.

Carter's book acknowledges this technological horizon as the inescapable starting point of his own meditations:

Ground Truthing, the operation of authenticating aerial photographs by checking (and identifying) the pixelated images through walking the ground, is not simply a utilitarian activity essential to the operations of clear-felling or cluster-bombing. It implicates us all, for it describes the conceptual place from where all the world's surface is increasingly being seen. It is not possible—nor has it been for fifty years—to look up into the night sky without seeing military hardware hurrying purposefully down their different courses. Their single eyes, at once awe-inspiring and discomforting, are our own.

Yet his exploration of the Mallee and the uncanny “grounding” of its truth calls in question how at home we have become with a number of interrelated terms taken for granted in a mentality shaped by an ever-expanding technological practice—taken as long “settled” in their definition, however great the technical challenges might be in realizing them “on the ground” or “in the field”: terms such as “measure,” “data,” “features,” “content,” “sense,” “classification,” “observation,” “property,” “surface,” “understand,” “error,” and “truth.” Carter thus challenges the assumed order of priority between the conceptual / digital technology of the spatial image and what Mallee may give of itself (as figural “gift” more than mathematical “datum,” information) to those who have sought to stand, emplaced, on its sandy ground.

The ground-truth of the Mallee is, on the one hand, as Carter allows us to glimpse in chapter after chapter (which are terse like extended aphorisms), a rich image-space in its own right, whose confirmation can only be sought in an ever-richer appreciation of how those complex images - a perplexing web of landscape features, place-names, narratives, boundary-lines, trails - embed themselves and interleave in physical, narrative, historical, and linguistic “grounds.” He considers the aboriginal stories that constituted in words, gestures, graphic signs, and movements the first topography of the region, and how those stories were iteratively overmarked by colonial encounters and revised in ongoing adaptation to the settlers' only partially successful attempts to unwind and straighten, into measurable units of property, their spiraling webs of placemaking. The poetic testimony of the itinerant laborer-poet John Shaw Neilson and contemporary artists and writers such as Philip Hunter, John Wolseley, and Carter himself further compound the rich symbolic dynamics of undoings and redos that compose Carter's depiction of the Mallee. As he writes, in reference to Hunter's paintings, but in a passage that is implicit in the style and treatment of his book as a whole:

Memory is not stratified; its topology is like a marble cake where streaks from the most ancient deposits swirl up and expose themselves in the pavement of the most recent thought; its constitution is like the earth's - internally revolving, eddying, rising up and falling back. The ground plane is only a cut through this dynamic activity and its thickening to include the hollow between heaven and earth—roughly corresponding to the zone of the atmosphere - enables the poet-scientist to use meteorology metaphorically to describe hidden creative forces at work below as well as above.

Accordingly, Carter also suggests, in his treatment of the 19<sup>th</sup>-century account of aboriginal astronomy by settler-ethnographer William Edward Stanbridge and of the contemporary Wardaman Elder Bill Yidumduma Harney's star knowledge (see his 2003 book *Dark Sparklers*, with Hugh Cairns) how the solar-aerial technology of modern spatial science may find its organizational and supervisory authority challenged by the inventive repertoires of ground-based indigenous cosmologies. For these, in the crystalline reflections of a salt lake or from the incised surfaces of the Lake Tyrrell Bark Etching (one of which was exhibited in the Parisian Universal Exhibition of 1855), the stars look not only down, but also *up* and *around*:

Space between sky and earth is not a third entity: it is tirille, sky and earth considered as a composite movement form, an 'up-and-down', a quivering spider's web. An application of the mythic thinking that avoids reifying it has to keep the movement alive. Instead of thinking in terms of fixed relations and fixed passages, it appreciates the shimmer of the net as young men and women dance, the sparkle of the stars as people are talking. The region invoked by the spider's web is not a geographical unit but a social choreography, scored with ceremonial paths and meeting places. Vertical and horizontal axes of communication become reconciled - what 'links the air to you, up to the star' also 'guide[s] you direct to it straight across country.'

The final chapter of Carter's book sets out his vision of an alternative modernity, recomposed of regions where places are made and unmade, the global as a complex, singular region composed of regions at each scale. The Mallee, a special region, a place of places, thus becomes for Carter exemplary in its very singularity, which by resisting the scanning and measuring gaze, spurs to the imagination to reimagine other densely recalcitrant regions, "the other places," as Carter writes, "from which all places come."

"It may be one of the most important things we can do," he concludes:

to keep alive the memory of places in other places—not to allow the Mallee to pass out of mind as it slips beyond the horizon. When the streaking calls of its parrots, the desolate bleating of flocks, the abundance of ruins and the roseate light coming through the cobwebbed morning mallee tree is forgotten, a scale of being is sacrificed, and the land becomes a plaything of planners, agribusiness and unimaginative governments. . . . I would like to lay the Mallee through Long Island, let it stretch from the Appalachians in a long crescent to the uppermost reaches of the upper Hudson, and say to the gallery-goers - for how else could this be visualized except through some digital deceit - this is the future. It is coming. . . . It would be as if we inverted the backward focus of Robert Smithson's art, and probed instead the geomorphological face of the future. The future is not entropic, a spreading ring of ruin. Knowing about climate change, we know it looks like the Mallee did 100,000 years ago.

## Member Society News

The Società Italiana d'Estetica has awarded the Premio Internazionale d'Estetica 2016 to Wolfgang Welsch (Germany) for his book *Blickwechsel – Neue Wege der Ästhetik* (Reclam, 2012). The ceremony will take place on April 29, 2016 in Modena, Italy.

## Member Society News

The Slovak Association for Aesthetics (SAA), Slovenská asociácia pre estetiku (SAE), was established in late 2014 and it is close to having 20 members. The board of the association currently consists of Mária Schmitzerová, Michaela Pašteková and Peter Brežňan.

The association is a forum of researchers, educators, current and former students and other people with an interest in aesthetics as a social discipline. The purpose of the society is to develop and support education, research and publishing in the field of aesthetics. SAA also seeks to promote aesthetic knowledge to the public and stimulate debates on aesthetic values. The society organizes small seminars, lectures, discussion and workshops and annual seminars on varied themes and aesthetics issues.

SAA will award The Felix Aestheticus Prize annually to a person or community for extraordinary artistic activity, publication in aesthetics or professional event connected with field of aesthetics.

For more information, please contact Ms. Michaela Pašteková ([aesthetical750@gmail.com](mailto:aesthetical750@gmail.com)).

## Conference Report

Reprint *Annals for Aesthetics*, Athens, 47(2013-2014)

By Georgia Apostolopoulou

AESTHETICS IN ACTION: THE XIX INTERNATIONAL CONGRESS OF AESTHETICS

Krakow, Poland, 21-27 July 2013

The XIX International Congress of Aesthetics took place in Krakow, Poland, from 21 to 27 July 2013. It was organized by the International Association of Aesthetics (IAA), the Polish Society of Aesthetics, and the Jagiellonian University. Further, the Mayor of Krakow, the Polish Minister of Science and Higher Education, and the Polish Ministry of Culture and National Heritage provided honorary patronages. The opening ceremony was held in the comfortable auditorium of the Auditorium Maximum of the Jagiellonian University. The welcoming speeches highlighted the contribution of the Congress to the research of aesthetic phenomena and to the dialogue among the cultures. The Rector of the Jagiellonian University Wojciech Nowak, the Dean of the Philosophical School of the Jagiellonian University Jaroslaw Gorniak, the Vice Mayor of Krakow Magdalena Sroka, the President of the Polish Society of Aesthetics and President of the Organising Committee Krystyna Wilkoszewska, the President of the International Association of Aesthetics Curtis L. Carter (USA) and the new elected President of the International Association of Aesthetics Gao Jianping (P. R. of China) had the floor.

The Congress was a "Jubilee Congress", because it was organized a hundred years after the First International Congress of Aesthetics that was organized by Max Dessoir and took place in Berlin in 1913. The main venue of the 19th Congress was the Auditorium Maximum of the Jagiello-

nian University, an impressive congress hall including a comfortable auditorium and many session rooms. Some sessions were held in art galleries as well as in rooms of *Collegium Mojus*, in which Copernicus had studied and which is a museum today.

The theme of the Congress was "Aesthetics in Action". The following main topics were suggested through the announcement: 1. Aesthetics - Visions and Revisions, 2. Changes in Art - Past and Present, 3. Aesthetics in Practice: The aesthetic factor in religion, in ethics, in education, in politics, in law, in economy, in trade, in mode, in everyday life etc., 4. Aesthetics and Nature: Evolutionism, Ecology, Posthumanism, 5. Body Aesthetics: Body and Senses, 6. Art and Science, 7. Technologies and Bio-technologies in aesthetics and in art, Architecture and Urban Space, 9. Cultural and Inter-cultural Studies in Aesthetics, and 10. Sphere of Transition: Transections, transformations, transfigurations in culture, aesthetics, and the arts. However, the field was enlarged through special communications in plenary sessions and in panels, as it is documented in the official 'Program' and in the 'Book of Abstracts'. While expressing the openness of philosophical and artistic discourse, the variety of topics indicated the dynamics of aesthetics and the arts in a world of continuous change. Aesthetics without frontiers, art without frontiers are the main characteristics of today's aesthetics and the arts that point to the changes in human creativity, in science, in technology, in humanities. These aspects were relevant not only in the philosophical discourse but also in the artistic events, and the cultural program of the Congress. Somaaesthetics, Biotechnological Art, Bio-art, Cyberaesthetics, Media Aesthetics, The Artful Species, Eco-aesthetics, Artification, Environment, Aesthetic Engagement or the Aesthetic Aspect of Politics and of Social Life could be mentioned as examples. Nevertheless, papers about Polish Aesthetics, Chinese Aesthetics, Japanese Aesthetics, American Aesthetics, Neo-Hellenic Aesthetics, Phenomenological Aesthetics, or Pragmatist Aesthetics pointed to the differentiation and to the richness of the living history of aesthetics and of the arts. The artistic events as well as the cultural programme of the Congress were inspired by the motto "Arts in Action". Eduardo Kac's exhibition including the pictograms "Lagogylyphs", biopoems, digital projections -among others-, Krzysztof Wodiczko's audiovisual installation "The War Veteran Projection" or Marek Choloniewski's audiovisual installation "Behind the Wall" can be mentioned. Karol Nepelski's symphonic work written on the occasion of the Congress was an impressive manifestation of artistic creativity. This composition was performed by the Beethoven Academy Orchestra conducted by Jacek Kasprzyk. Furthermore, the exhibition "Economics in Art" (Museum of Contemporary Art) was of special interest concerning the artistic approach to contemporary economic crisis. The excellent catalogue of this exhibition included photos of many works and pertinent papers.

The jubilee character of the Congress offered the opportunity of estimating the presence of aesthetics and the arts in the contemporary world, Curtis L. Carter's Presidential Lecture entitled "Aesthetics and The Arts in Action" explored the broad perspectives offered through the Congress. Aleš Erjavec was the chair of a panel about "Past and Future of the ICAS -a Hundred Years". It is worth mentioning that he displayed the covers of the Proceedings of the previous international congresses of aesthetics that are digitalized by the Hellenic Society for Aesthetics and are kept in the Aesthetics Library of the Michelis Foundation in Athens. As it is known, the Fourth International Congress of Aesthetics was organized by the late Professor Michelis and it took place in Athens in 1960. Let us mention some more cases of the philosophical and artistic discourse from the 19th International Congress. In the plenary panel session "Aesthetics beyond Aesthetics", the philosopher Wolfgang Iser (the Aristotelian among the postmodernists)

explored the importance of Life as a biological phenomenon for aesthetic cognition, while the artist Eduardo Kac presented his experimental bio-art. Richard Shusterman was the chair of the plenary panel session entitled "Somaesthetics", in which Else Marie Bukdahl, Otabe Tanehisa and Krystyna Wilkoszewska participated. Host of this session was Curtis L. Carter. The whole discussion focused on the shift of aesthetics from the artwork to the human body as an aesthetic presence.

More than 450 participants from 48 countries presented papers in special sessions, in plenary sessions, in plenary panels. Among the participants were Curtis L. Carter, Krystyna Wilkoszewska, Gao Jianping, Aleš Erjavec, Jale Erzen, Jos de Mul, Joseph Margolis, Stephen Davies, Arnold Berleant, Wolfgang Welsch, Richard Shusterman, Noël Carroll, Alan Shear, Katya Mandoki, Allen Carlson, Yrjö Sepänmaa, Raffaele Milani, Miško Šu-vaković, Armen Marsoobian, Keping Wang, Michal Ostrowicki aka Myoo Sidey, Mary Wiseman, Else Marie Bukdahl, Eduardo Kac, Krzysztof Wo-diczko, Zoltan Somhegyi and many others. Eight papers were presented by Greek participants; most of them are members of the Hellenic Society for Aesthetics. The papers were presented by Athanasia Glykofrydi-Leontsi-ni, Evangelos Moutsopoulos, Dalila Honorato, Helen Leontsini, Dimitrios Makris, Christina Papageorgiou, Helen Tatla, and Georgia Apostolopoulou (delegate of the Hellenic Society for Aesthetics at the International Association of Aesthetics). The variety of the topics, the vivid interest, the active participation in the dialogue, and the friendly atmosphere manifested the great success and the broad resonance of this Congress. The participants had the opportunity to receive free copies of the volumes of the years 2011 and 2013 of the *International Yearbook of Aesthetics* that is edited by the International Association for (IAA). The volume 15(2011) has been edited by Jos de Mul and Renée van de Vall, it is entitled *Gimme Shelter: Global Discourses in Aesthetics* and includes the Proceedings of the Conference that had the same title and took place in Amsterdam in 2009. The volume 17(2013) has been edited by Jale Erzen and Raffaele Milani, it is entitled *Nature and the City. Beauty is taking a New Form* and includes the Proceedings of the Conference that had the same title and was held in Bologna in 2012. The Italian interventions are included in the Second Part of the Proceedings that is included in the volume 27(2012) of the periodical *Parol Quaderni d' arte e di epistemologia*. Furthermore, there was information about the volume *Diversities in Aesthetics: Selected Papers of the 18th Congress of International Aesthetics*, edited by Gao Jianping and Peng Feng. Warmest thanks are owed to the editors of these volumes documenting the richness of the world dialogue on aesthetics.

The spirit of hospitality experienced in the different meetings is worth mentioning. Moreover, the Mayor of Krakow Jacek Majchrowski welcomed the participants with a reception in the town hall; the President of IAA Curtis L. Carter expressed his thanks on behalf of all participants. The next International Congress of Aesthetics will take place in Seoul in 2016.

Georgia Apostolopoulou

Delegate of the Hellenic Society for Aesthetics, International Association of Aesthetics

## Call for Papers

*Contemporary Aesthetics*, Volume 14 (2016)

Deadline: November 1, 2016

Contact: Arnold Berleant, editor@contempaesthetics.org

*Contemporary Aesthetics* invites papers for its fourteenth volume . The purpose of *Contemporary Aesthetics* is to publish international, interdisciplinary, peer- and blind-reviewed articles on contemporary theory, research, and application in aesthetics. *CA* invites submissions of articles no greater than 7,000 words (including abstract and notes). Articles that are primarily historical or that focus on particular art works or individual artists are not appropriate to the mission of this journal. We welcome the use of visual images and auditory and video clips to illustrate the text. Discussions should be accessible to an audience across disciplines and promote conversation across fields and practices. For more information about submitting work to *Contemporary Aesthetics*, visit [www.contempaesthetics.org](http://www.contempaesthetics.org).

*CA* is an open access journal and may be accessed, downloaded, and copied free of charge. *Contemporary Aesthetics* is published by Contemporary Aesthetics, Inc. and is incorporated in the State of Maine, USA, and licensed as an Exempt Charitable Organization. The journal began publication in 2003 and is published on a rolling basis with new content added to each Volume throughout the year. The completion of each Volume is at end of the calendar year. *CA* is archived annually by MPublishing, a division of the University of Michigan Library, and its operating costs are partially supported by the Rhode Island School of Design. WorldCat lists *Contemporary Aesthetics* as available to 568 academic libraries worldwide as a scholarly resource (as of November 4, 2015). The journal is also abstracted or indexed in EBSCO, The Philosopher's Index, Ulrich's Periodicals Directory, Genamics JournalSeek, CiteFactor, PhilPapers, and H.W. Wilson.

## Aesthetics Society Showcase

Existential and Phenomenological Theory and Culture: <http://eptc-tcep.net/>

Founded in 2003, the Society for Existential and Phenomenological Theory and Culture (EPTC) is a Canadian-based international academic society that aims to promote rigorous scholarship drawn from the traditions of existentialism and phenomenology, broadly construed. We are especially interested in providing a forum for showcasing practical and applied research, as well as cross- and interdisciplinary developments of existential and phenomenological themes. During the early summer EPTC hosts a three-day conference in conjunction with the annual Congress of the Canadian Federation for the Social Sciences and Humanities. In addition, EPTC publishes PhaenEx, its peer-reviewed, bilingual, and open access electronic journal.

## Call for Papers

Call for papers – Appel à Contributions 20th Anniversary Meeting of the Symposium for Phenomenology “Play and Power” – “Jeu et pouvoir” July 4-9, 2016 PERUGIA, ITALIA  
On the occasion of the 20th Anniversary of the Symposium for Phenomenology, we invite members for contributions to phenomenologies of play, in their critical, aesthetic, cultural, ontological and political dimensions. Although phenomenology arose within and as a European tradition, we seek to understand play and power today beyond Europe and Eurocentrism. We encourage contributions to the themes of play and power in light of political, geographical, legal, and symbolic power—notably, where power is presented as play, ludic and/or deadly serious, or where play reveals and disrupts the structures and boundaries of power.

With the focus on play and agonistics, we welcome contributions on

- Play and power in critical philosophy and political theory
- Play as aesthetic creation and destruction
- Play and institution: power games and contestation
- Play in community construction (and destruction)
- Les jeux du pouvoir/power plays in geopolitics
- Symbolic play, symbolic power
- Play and power in and beyond “the West”
- Play and race, play and color (lines, hierarchies, confluences)
- Play and terror

We welcome discussion of the methodological difficulties posed to phenomenology by the multiple significations of play (play forging friendship and community, play in good and bad faith, play as critique—“just gaming,” play and normative praxis).

We solicit presentations in French and in English on topics of contemporary urgency that integrate the themes of play and power. Our hope is to foster open debates on these themes. Our concern is with phenomenology as critique, criticism, and indeed crisis. We are enquiring into the relevance of phenomenology to questions of contestation, agonistics, and contemporary realities in and beyond Europe. Presentations drawn from the many disciplines related to phenomenology (from sociology, psychology, critical history, and critical race theory) are likewise encouraged.

Please send an abstract of 800 words to [symposium.phenomenology@gmail.com](mailto:symposium.phenomenology@gmail.com) by February 1st, 2016, at the very latest. Acceptance notifications will be sent by March 15th .

Directors : Bettina Bergo (Montréal), Jens Vleminck (Ghent) & Ernst Wolff (Pretoria)

More info : <https://symposiumphenomenologicum.wordpress.com/program/>

## Call for Papers

Call for Papers for the 55<sup>th</sup> Annual SPEP Conference  
55<sup>th</sup> Meeting of the Society for Phenomenology and Existential Philosophy  
Thursday, October 20 - Saturday, October 22, 2016  
Salt Lake City Hilton, Salt Lake City, UT  
Host Institution: Utah Valley University  
Submission Deadline: Wednesday, January 20, 2016

The Executive Committee of SPEP invites: Complete papers (no more than 3,000 words) with abstracts (75-100 words) and Panel Proposals consisting of one panel abstract (no more than 500 words) and complete papers (no more than 3,000 words per paper). Papers and panels from diverse philosophical perspectives in all areas of Continental Philosophy are welcome. All submissions will be considered under an anonymous review process. Please send all paper and panel submissions directly to the Secretary/Treasurer.

The selection process for the program is highly competitive and no papers can be added after the initial decisions have been made. In order to encourage the success of the conference, please ensure *prior to submission* that you are able to attend. All conference participants must register for the 2016 conference and be members in good standing for the program year. Participants who neglect to register and pay dues for the program year will not be considered for the subsequent year.

Instructions for Submissions: Submitting Paper and Panel Proposals: A person may submit only one paper for consideration each year. If you have a book under consideration for a special session, you may still submit a single paper for consideration, but you may not appear on a panel submission. Be advised that previously published work cannot be submitted (and will not be considered). All submissions must be submitted electronically. Please send your submission directly to the Secretary/Treasurer, Emily Zakin, at [zakinspep@gmail.com](mailto:zakinspep@gmail.com)

Electronic Receipt Deadline: Wednesday, January 20, 2016 11:59 p.m. Eastern Standard Time

The subject line of the email should read exactly as follows: 2016 SPEP Submission. Your submission should contain two attachments: Abstract AND Submission in one document prepared for anonymous review. Even if you are submitting a panel proposal, the panel abstract and all of the papers should be in one document. See "Format of Submissions" for more information.

A Cover Sheet that provides detailed contact information, including all of the following:

- Author name(s)
- Institutional Affiliation(s)
- Electronic address(es) of the author(s)
- Paper Title(s)
- Five Key Words for Paper or Panel
- Word count of the paper(s)

The cover sheet should also indicate whether the author wishes to have the paper considered for “Best Submission by a Graduate Student,” “Best Submission by a Junior Scholar,” and/or “The Iris Marion Young Prize for the Best Paper in Feminist Philosophy.” (Please be sure to indicate how you meet the eligibility requirements for the first two awards. For a full description and eligibility conditions of each prize, please see below under “Prizes.”) In addition, if you anticipate the need for audio/visual equipment should your submission be accepted, please indicate what you will need in your cover sheet.

**Format of Submissions:** All abstracts for single papers must include five key words. This will help the Executive Committee group single papers into panels when the conference program is being organized. Single-paper submissions must include complete papers (of no more than 3,000 words exclusive of notes and references) and abstracts (of no more than 100 words). Panel proposals must include a title, an abstract (of no more than 500 words) for the panel as a whole, and complete papers (of no more than 3,000 words each, exclusive of notes and references). Only panels of two or three speakers will be considered. The SPEP Executive Committee assigns moderators for all sessions.

Since papers and panel proposals are chosen through an anonymous review process, names and addresses of authors must be stated on a separate cover sheet and omitted from the abstracts, papers, and footnotes. The word count for papers should appear on the cover sheet; papers that exceed the 3,000-word limit will not be considered. Please use gender-inclusive language in accordance with the “Guidelines for Non-Sexist Use of Language” published by the APA and available at: <http://www.apaonlinecs.org/apa-guidelines-for-non-sexist-use-of-language>

**Notification:** Notification of receipt of your submission: Upon receipt of your submission, you will receive an automated electronic acknowledgement from the Secretary/Treasurer indicating she has received your email and its attachments. If you do not receive a response within one day, please send a follow up e-mail. Notification of Inclusion in the 2016 SPEP Conference Program: Authors of single-paper submissions and the panel organizers of panel-submissions will hear from the Executive Committee by June 1, 2016 whether their submission has been accepted or rejected for inclusion in the 2016 SPEP Conference Program.

**Nominating Books for Book Sessions:** In order for a book to be considered for a special session, an email from the author to the Book Selection Advisory Committee Chair and to both Co-Directors requesting such consideration is required. Please also submit two copies of the book to the Book Selection Advisory Committee Chair. The deadline for the email *and* receipt of the books is Wednesday, January 20, 2016.

An author may submit only one book for consideration. It is the author’s responsibility to verify that their book has been sent to the Book Selection Advisory Committee.

Send books to: Jason M. Wirth (Chair of SPEP Book Selection Advisory Committee),  
Department of Philosophy, Seattle University, 901 12<sup>th</sup> Avenue, Seattle, WA 98122 U.S.A.  
[wirthj@seattleu.edu](mailto:wirthj@seattleu.edu)

**Eligible Books:** Authors or publishers are encouraged to send two copies of monographs on topics of interest to continental philosophers, published on or after January 1, 2013.

Notification: The Committee's recommendations will be forwarded to the Executive Committee, and the authors of the books chosen for Current Research Sessions will be notified by June 1, 2016.

For further information, please contact either one of the Executive Co-Directors:

Alia Al-Saji, Department of Philosophy, McGill University, 855 Sherbrooke Street West, Montreal, Quebec H3A 2T7 Canada (alia.al-saji@mcgill.ca)

Brian Schroeder, Department of Philosophy, Rochester Institute of Technology, Rochester, NY 14623 U.S.A. (brian.schroeder@rit.edu)

This document can also be found on the SPEP website at: <http://www.spep.org>

## Announcement: IAA Yearbooks

During the 19th International Congress of Aesthetics in Krakow (July 2013) the IAA Yearbooks No.15 and No.17 were presented. It's my pleasure to announce that both books are now available on the website of the IAA as Open Access editions. Please visit the website of the IAA (<http://www.iaaesthetics.org/publications/yearbooks>).

## Aesthetics Journal Announcement

In recent years aesthetics has grown into a rich and varied discipline. Its scope has widened to embrace ethical, social, religious, environmental, and cultural concerns. As international communication increases through more frequent congresses and electronic communication, varied traditions have joined with its historically interdisciplinary character, making aesthetics a focal center of diverse and multiple interests. These interests need a forum that is universal and inclusive, easy to access, and unhampered by financial, political, and institutional barriers. An on-line publication offers an ideal opportunity for advancing these purposes and *Contemporary Aesthetics (CA)* has provided that forum for the past thirteen years.

*Contemporary Aesthetics* encourages the submission of articles that bear directly on contemporary aesthetic theory and concerns, as well as current reassessments of traditional issues. Discussions in *CA* are accessible to audiences across disciplines and have promoted conversation among different fields and practices. Topics have included everyday aesthetics, marine aquariums, video games, aesthetic experience, distance running, architecture, politics, photography, pornography, knitting, landscape, dance, sense perception, and a variety of others. Many authors have made use of visual images and auditory and video clips to illustrate their text, creating dynamic articles that leave long-lasting impressions with the reader. Authors who contribute to *CA* come from varied practices all over the world. Italy, Greece, France, Finland, China, United States, Mexico, and Canada are just a few countries from which our authors originate. We have published philosophers, anthropologists, practicing artists, scientists,

students and professors of various disciplines, and musicians. Authors who have been published in *CA* include Ken-ichi Sasaki, Wolfgang Welsch, Arthur C. Danto, Ronald Hepburn, Thomas Leddy, Arto Haapala, Yves Millet, Kevin Melchionne, Ossi Naukkarinen, Heinz Paetzold, Michael Ranta, Jale Erzen, Laurent Stern, and Yrjö Sepänmaa.

*CA* is currently in its thirteenth annual volume and, in addition, has published four special volumes. These include collections of essays devoted to a particular topic and, while the editing and copy-editing of the articles is done by the journal, these special volumes have guest editors or "curators." These include Ossi Naukkarinen and Arto Haapala for Special Volume No. 1: *Aesthetics and Mobility* (2005); Monique Roelofs for Special Volume No. 2: *Aesthetics and Race: New Philosophical Perspectives* (2009); Ananta Sukla and Patrick Duarte Flores for Special Volume No. 3: *Aesthetics and Art in Southeast Asia* (2011); and Ossi Naukkarinen & Yuriko Saito for Special Volume No. 4: *Artification* (2012). *Perspectives on Contemporary Aesthetics*, a print volume of articles selected from the years of *CA*'s publications, will soon be published by the Rhode Island School of Design.

*CA* is an open access journal and may be accessed, downloaded, and copied free of charge. *Contemporary Aesthetics* is published by Contemporary Aesthetics, Inc., incorporated in the State of Maine, USA, and licensed as an Exempt Charitable Organization. The journal began publication in 2003 and is published on a rolling basis with new content added to each volume throughout the year. The completion of each volume is at the end of the calendar year. *CA* is archived annually by MPublishing, a division of the University of Michigan Library, and its publication is partially supported by the Rhode Island School of Design. *CA* has reached over 100,000 readers per year in the last four years from all over the world, including the Philippines, Italy, France, Australia, Canada, China, Poland, Turkey, India, and the Netherlands. WorldCat lists *Contemporary Aesthetics* as available to 545 academic libraries worldwide as a scholarly resource (accessed March 17, 2015). The journal is also abstracted or indexed in EBSCO, The Philosopher's Index, Ulrich's Periodicals Directory, Genamics JournalSeek, CiteFactor, and H.W. Wilson.

*CA* invites submission of articles no longer than 7,000 words (including abstract and notes). Articles that are primarily historical or that focus on particular art works or individual artists are not appropriate to the mission of this journal. We welcome the use of visual images and auditory and video clips to illustrate the text. Discussions should be accessible to an audience across disciplines and promote conversation across fields and practices. For more information about submitting work to *Contemporary Aesthetics*, visit our website at [www.contempaesthetics.org](http://www.contempaesthetics.org).

*Contemporary Aesthetics* now has a quarterly newsletter that includes links to its recent and forthcoming articles. If you wish to receive these notices, please [subscribe to our mailing list](#). The subscription, as well as access to the journal, is free.

*Contemporary Aesthetics* is an international, interdisciplinary, peer-reviewed online journal of contemporary theory, research, and application in aesthetics.

*Contemporary Aesthetics* encourages the submission of articles that bear directly on contemporary aesthetic theory and concerns, as well as current reassessments of traditional issues. Articles that are primarily historical or that focus on particular art works or individual artists are not appropriate to the mission of this journal. The discussion should be accessible to

an audience across disciplines and promote conversation across fields and practices. We welcome the use of visual images and auditory and video clips to illustrate the text. The length of articles is normally no greater than 5,000 words but should not exceed 7,000 words, including an abstract and notes.

CA welcomes articles, symposia, forums, proposals for special volumes, and announcements. All submissions and proposals are reviewed. Articles are blind-refereed and peer-reviewed, and are added to the volume immediately after acceptance, the volume growing regularly during the course of the year. There is no charge for accessing *Contemporary Aesthetics*. CA is an open access journal and may be accessed, downloaded, and copied free of charge but are subject to a Creative Commons Attribution-Noncommercial 3.0 United States License.

*Contemporary Aesthetics* now has a quarterly newsletter that sends out links to recent and forthcoming articles in CA. If you wish to receive these notices, please [subscribe to our mailing list](#). The subscription, as well as access to the journal, is free.

Contemporary Aesthetics Inc. is incorporated in the State of Maine, USA, and is licensed as an Exempt Charitable Organization. Mailing address: P.O. Box 52, Castine, ME, 04421, USA. Website: [www.contempaesthetics.org](http://www.contempaesthetics.org)

## Aesthetics Websites mentioned in Newsletter.

The 20<sup>th</sup> International Congress for Aesthetics “Aesthetics and Mass Culture”  
[www.ica2016.org](http://www.ica2016.org).

Katya Mandoki, *The Indispensable Excess of the Aesthetic Evolution of Sensibility in Nature*:  
[The-Indispensable-Excess-of-the-Aesthetic-Evolution-of-Sensibility-in-Nature](#)

The Nordic Journal of Aesthetics: <http://nsae.au.dk/the-journal/>

The Nordic Society of Aesthetics: <http://nsae.au.dk/>

International Institute of Applied Aesthetics, Finland: <http://www.helsinki.fi/iaa/>

British Society of Aesthetics: <http://british-aesthetics.org/>

Les Aspin Center: <http://www.marquette.edu/aspin/>

Existential and Phenomenological Theory and Culture:  
<http://eptc-tcep.net/call-for-papers-appel-a-contributions-20th-anniversary-meeting-of-the-symposium-for-phenomenology-play-and-power-jeu-et-pouvoir-july-4-9-2016-perugia/>

Society for Phenomenology and Existential Philosophy: <http://www.spep.org>.

*Contemporary Aesthetics*: [www.contempaesthetics.org](http://www.contempaesthetics.org)

“Touring some Upper Paleolithic caves in France” by Stephen Davies

<http://donsmaps.com/fontdegaume.html>;

<http://donsmaps.com/combarelles.html>;

<http://donsmaps.com/cromagnon.html>;

<http://donsmaps.com/rouffignac.html>.

INTERNATIONAL ASSOCIATION FOR AESTHETICS  
L'ASSOCIATION INTERNATIONALE D'ESTHÉTIQUE

**Honorary Life Members:**

Arnold Berleant (USA)

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Jos De Mul, (Netherlands) Guardian Online Yearbook

Alan Shear (USA): Newsletter Editor

## Delegates

American Society for Aesthetics: Eva Dadlev

Asociacion Argentina de Estetica: Rosa Maria Ravera

Australian and New Zealand Association for Literature and Art and Aesthetics: Eugenio Benitez

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Deutsche Gesellschaft für Ästhetik: Karlheinz Lüdeking

Dutch Aesthetics Federation: Renée van de Vall

European Society for Aesthetics: Zsolt Batori

Finnish Society for Aesthetics: Max Ryyänen

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Serbian Society for Aesthetics of Architecture and Visual Arts: Misko Suvakovic

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Sanart Association of Aesthetics and Visual Culture, Turkey: Jale Erzen

## Member Societies

American Society for Aesthetics.

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Italian Association of Aesthetics / Associazione Italiana per gli Studi di Estetica

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Korean Society of Aesthetics / 한국미학회

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Aesthetic Association of Russia / Rossijskaya Aesteticheskaya Assoziatia

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L'Association Tunisienne d'Esthétique et de Poïétique / A.T.E.P.

SANART - Association of Aesthetics and Visual Culture Turkey / Sanart; Estetik ve Görsel Kültür Derneği)

## Publications

International Yearbook of Aesthetics

Volume 12, 2008, Editor Jale Erzen

Volume 13, 2009, Art and Social Change, Editor Curtis L. Carter

Volume 14, 2010, Diversity and Universality in Aesthetics, Editor, Wang Keping

Volume 15 2011, Gimmie Shelter, Editors Renée van de Vall, Jos de Mul

Volume 16 2012, Editor Peng Feng

Volume 17 2013, Nature and the City, Editors Jale Erzen, Raffaele Milani

Website: <http://www.iaaesthetics.org/>

Website editor: Zoltan Somhegyi

Guardian of the online Yearbook: Jos de Mul

Newsletter Editor: Alan Shear

## IAA/AIE Newsletter

National Societies for aesthetics and members are invited to contribute to the IAA/AIE Newsletter with conference announcements, reports, reviews of books and journals, as well as, reports of the activities of national societies and departments. Contributions may be edited for reasons of space or clarity. The IAA/AIE Newsletter is published by the International Association for Aesthetics. Please send copy for inclusion in the Newsletter to Alan Shear, email: [alan.shear9@gmail.com](mailto:alan.shear9@gmail.com)

Since the end of the IAA Congress in August 2010, the IAA Newsletter, under the editorship of Alan Shear, has published two editions per year. The editions are available on the Website for members who may not have received prior issues. Short essays on topics in aesthetics, news items, conference reports, book reviews and other items of interest to aestheticians are welcome. Essays on the state of aesthetics in each national society will be featured as an on-going project. The Newsletter will be published twice annually: Deadline for the next issue is April 2016. Please send your contributions to Editor, Alan Shear: [alan.shear9@gmail.com](mailto:alan.shear9@gmail.com)

## **IAA/AIE Membership**

### **Membership Application / Renewal**

Please note that the membership rate is \$30.00USA for three years.

Membership rate is \$15.00USA for students for three years.

Method of Payment: Pay Pal account: iaagensec@gmail.com.

If you do not presently have a Pay Pal account, you will need to sign up for it (a brief process) and link a credit or debit card to your account. There are instructions at PayPal.com, and once you have an account, use the 'Transfer' tab to send the funds. You will receive an email confirmation when the transaction is complete. Following payment, submit the following membership information to the Secretary General, Tyrus Miller: tyrus@ucsc.edu.

Please include the following information:

Full Name

Institution

Address

Postal Code

Country

Email

Telephone

National or International Society (if any)

General membership inquiries can also be sent to tyrus@ucsc.edu.