



INTERNATIONAL ASSOCIATION FOR AESTHETICS

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From the President

Jale N. Erzen

“There is a place beyond right and wrong, let you and I meet there.” Rumi

Dear members of the IAA,

In my first message in the Newsletter as the new President, I would like to greet you all and express my pride in presiding over this internationally esteemed Association for the next three years. I would like to voice my great pleasure in sharing the presidency with Krystyna Wilkoszewska who organized the successful ICA in 2013 and with Miodrag Suvakovic who was one of the organizers of the 2015 Symposium in Belgrade, and who will be responsible for the forthcoming ICA in 2019. With the new General Secretary Zoltan Somhegyi who has proved his competence as the Website Editor and during the recent elections and Seoul meetings, I am confident that we shall continue to render our Association active and productive in the next three years. We would like, above all to invite all of you to actively participate in this venture by voicing your comments and opinions and by drawing members to the Association for congresses and to enlarge our scope of aesthetics with contributions from all parts of the world, especially those areas which have so far remained marginal in our activities.

As always the forthcoming academic year will again connect old and young and different interests and competences. Even if the uncertainties of the enviroing world unconsciously threaten our physical and mental constructions, we academicians, artists and thinkers often live in protected and serene conditions. As someone situated on the fault line between Europe and Asia where democracy is seriously challenged and where the evidences of the shattered world in the Middle East are coming closer to home (with homeless and starving Syrian refugees accompanied by small children crowding the street in front of my door) I see that concerns unwittingly extend beyond professional calling. What can we, as aestheticians, if at all possible, contribute to the continuity of civilized society?

For me, aesthetic awareness and sentiment above all concerns love. The open ended attention directed to something, without haste and prejudice, makes one aware of the many qualities held within that thing; it breaks boundaries, opens our sensibilities as well as the potentials of the thing we address ourselves to. This vivid attention, care, concern and apprehension to cognize,

see and to relate creates a great emotion, good will and ecstasy. The moment extends to infinity; the whole world palpitates with a huge heart.

The important thing is to keep that kind of attention and care alive even under stress and uncertainty, under conditions that create anxiety. I think that would be the discipline that one has to exercise at least in the everyday, for how could such a relationship to the world not create a reciprocal response?

I find this increasingly difficult to practice, as my own community becomes increasingly anxious and untrusting, as the civilized atmosphere regresses. I feel then that I have to go back to my cave of books and art and painting, and if possible talk with my aesthetician friends. We may be among the few with all this possibility to extend mentally beyond fear and ugliness.

There is something else that we can do as members of a world association concerned with aesthetics: try to bring the marginalized world closer; try to create closer relations with African, Indian, Arab and Central Asian, South American, Oceanic, and more, aestheticians and artists and thinkers. I believe that if we care we shall come up with ideas and solutions to make this possible. I ask you to offer your suggestions (in the newsletter, to me, to the Secretary General Zoltan Somhegyi or to the organizers of the 2018 and 2019 meetings). By the 2018 Helsinki meeting, I am sure we can devise opportunities to bring this potential closer and to open new arenas of learning and of relating, also for ourselves. By the 2019 Belgrade Congress let us work towards having not only 37 countries (as was in Korea) but at least 50 countries represented.

We can cultivate our garden only with new seeds and fresh air.

Jale N. Erzen

IAA President

Middle East Technical University, Ankara, Turkey

IAA Executive Committee Officers (2016-2019)

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‘Master of Ceremonies: Seoul’ by *Jale N. Erzen*

Report on the 20th International Congress of Aesthetics, Seoul

The 20th International Congress of Aesthetics was held from Sunday, July 24 to Friday, July 29, 2016, at Seoul National University, Seoul, South Korea. The Congress chose “Aesthetics and Mass Culture” as the main theme with the purpose of dealing with diverse issues concerning mass culture and its relationships with traditional topics in aesthetics.

The Congress was hosted by the Korean Society of Aesthetics (President: Joo-sik Min, Yeungnam University) in partnership with Department of Aesthetics, Seoul National University (Chair: Jin-yup Kim), and Council for Advanced Media and Moving Pictures (President: Soo-hong Lee, Hongik University) The Congress was organized primarily by International Association for Aesthetics.

President of the organizing committee of the 2016 ICA: Chong-hwan Oh (Seoul National University). Haewan Lee (Seoul National University) was Secretary General.

Committee members who volunteered to make this major event happen are as follows:

Hye-kyoung Shin (Seoul National University) Vice-secretary General.

Jin-yup Kim (Seoul National University) Chair of Finance Committee.

Youkyung Hwang (Catholic Kwandong University) and Il-ho Park (Ewha Woman's University) co-chairs of Editorial Committee.

Sun-kyu Ha (Hongik University) Chair of Committee of Cultural Exhibitions.

Young-kil Yim (Hongik University) Chair of the Committee of Art Exhibitions.

Ik-seo Choi (Hongik University) Chair of Committee of Design.

The organizing committee thanks the more than 60 undergraduate and graduate student volunteers from Seoul National University for their truly enthusiastic dedication to the success of the Congress.

The Congress was made possible with financial support from several Korean governmental institutions – specifically, Ministry of Education for all academic and educational events, Ministry of Culture, Sports and Tourism for cultural performances and artistic exhibitions; Seoul Metropolitan Government and Korea Tourism Organization for the conference excursion and souvenirs.

In addition, Sung Nak-in, the President of Seoul National University, generously hosted the welcoming dinner, as well as, providing many helps for hosting the Congress at Seoul National University. Some members of the Korean Society of Aesthetics donated a good deal of funding, which greatly helped the organizing committee to work particularly from the early stages of the preparation. One thing to note is that thanks to generous financial supports, particularly from the Ministry of Education, the organizing committee could provide a certain amount of financial supports to seven applicants of the Young Scholar Awards, who did not win the award, but who received honorable mentions from the members of the review committee.

2016 ICA provided opportunities for in-depth and interdisciplinary discussions on various issues in and around Aesthetics. Approximately 500 submissions from 37 countries were received, and the congress was attended by over 700 persons including distinguished speakers, paper presenters, panel discussants, future scholars, and general audience. The academic schedule of 2016 ICA begun with the IAA Presidential Speech by Gao Jianping and was followed by the Keynote Speech, entitled “An attempt to define art in terms of the concept of performance,” by Byung Nam Oh (The National Academy of Sciences, Korea).

The Congress consisted of seven plenary sessions, with 24 round-table sessions, and 81 general sessions.

The plenary sessions offered by the seven distinguished scholars were as follows:

- Noël Carroll (City University of New York): “Affective Engagement and Mass Art: Reflexes, Emotions and Moods, Positive and Negative.”
- Gunter Gebauer (Freie Universität Berlin): “Performing domination, chance and empathy: *Homo ludens* in modern sports.”
- Sasaki Ken-ichi (University of Tokyo): “On the Front: Aesthetics versus the Popular Arts and Mass Culture.”
- Vittorio Hösle (University of Notre Dame): “How much is the interpreter of an artwork bound by the author's intentions?”
- Dominic McIver Lopes (University of British Columbia): “Aesthetic Agency in Mass Culture.”
- Mark Rollins (Washington University in St. Louis): “On Brains and Brillo Boxes: Cognitive Science, Mass Culture, and Changes in Style.”
- Elie During (Université de Paris Ouest Nanterre): “What Speculative Aesthetics Could Be.”

The round-table sessions, organized autonomously by over 120 scholars from 16 countries, addressed diverse provocative issues in aesthetics and its relations with other fields and topics such as politics, phenomenology, ethics, metaphysics, globalization, interculturality, local traditions, everyday life, senses, landscape, etc, as well as ones that are more relevant to main-theme such as communication, sports, mass art, new media, mass culture, and pop culture.

The general sessions, which were organized by the organizing committee with the criteria of academic and linguistic affinities, were proceeded in a genuinely international milieu, in which paper presenters, moderators, and auditors from all over the world exchanged their ideas, opinions, traditions, and personal experiences.

The Congress organized general sessions to encompass special and conventional themes comprehensively under the ten titles, which are as follows:

1. Issues of Art Theories in the Era of Mass Culture
2. New Media, Design, and Aesthetics
3. The Aesthetics of Body and Sports
4. Reflections on the History of Aesthetics
5. Values of Art: Cognitive, Moral, and Political
6. Scientific Perspectives on Aesthetics
7. Imagination and Emotion
8. Aesthetics of the Environment and Ecology
9. Aesthetics and Theory of Individual Artistic Genres
10. Aesthetics and Art Theories in Asian Traditions

A number of special events enriched the congress artistically and culturally. Rageum Orchestra & Dong-Rak Traditional Performing Arts Group performed a series of traditional Korean performing arts including *pansory* (Korean epic song) and Korean folk song medley at the opening ceremony, which was followed by Korean Jazz Project's live jazz performance, "Jazz à la Poème" at MoA Auditorium. For those evening event seekers, Korean films were screened for three nights during the Congress.

The highlight of the special artistic and cultural event was held on Wednesday afternoon of July 27. After the morning general and round-table sessions, the participants moved to Gallery White Block located at Paju to attend a special art exhibition, "Paradigm of Media+Art," which was hosted and organized primarily by Council for Advanced Media and Moving Pictures. After lunch, the tour buses departed for downtown Seoul, and participants visited Jongmyo Shrine (Royal Shrine of the Joseon Dynasty) and Changdeokgung Palace (one of the several royal palaces of the Joseon Dynasty).

After the Congress ended, the organizing committee collected full-version papers via the website, and over 100 papers were submitted by the end of August. After an editing process, the papers will be soon posted on the website (<http://www.ica2016.org>), which already includes the program book and the abstract book as well as downloadable photo files from the Photo Gallery.

The organizing committee wants to express sincere gratitude to the members of the IAA Executive Committee, paper-presenters, discussants, moderators, auditors, donors, and volunteers as well as the governmental institutions, who made the congress possible.

Chong-hwan Oh (Seoul National University)
President of the Organizing Committee, 20th ICA, Seoul (ohchn@snu.ac.kr)

From the Secretary General and Website Editor

Zoltan Somhegyi

Dear IAA Members,

As most of you already know – especially those who have participated in the ICA in Seoul in July 2016 –, I have been elected as the new Secretary General of the IAA. Besides this task however, I will also continue to serve as the Website Editor of the IAA, and will do my best in fulfilling both of my duties with the utmost diligence and commitment.

I would like encourage all the IAA Members to contact me for any questions or issues concerning IAA and/or your membership, or any other IAA-relevant topics I might be helpful in, including checking your membership status and email-address in our system, suggesting individuals or associations wishing to become IAA Members, submitting news and Call for Papers for the website, or sending even full publications that we can upload on our website – just to mention a few reasons why to contact me...

Similarly, if you find any incorrect data, details to be updated, non-functioning links etc. please don't hesitate to contact me at: zoltansomhegyi@yahoo.co.uk

Looking forward to your news, and to meeting you in one of the upcoming IAA events in the hopefully near future.

Zoltan
www.zoltansomhegyi.com

IAA election results.

President: Jale Erzen

Secretary General: Zoltan Somhegyi

Delegate-at-Large:
Kathleen Higgins
Joo-Sil Min

Member Society News

The Nordic Summer University study circle Appearances of the Political will organize a seminar in Wroclaw, February 24-26, with the title Aesthetics, Politics and Material Culture.

What kind of objects (flags, megaphones) do we use in demonstrations and what is their actual role? What is the material culture of party politics – besides suits, microphones, soup kettles at marketplaces where politicians meet the people and the big black cars, which take the politicians from place to place? What is the material culture of administration, or has it all just become embedded in the computer screens? What are the aesthetic orders and material resources of the human rights, human catastrophes and the warfare producing them - and how are these issues tackled in art? What is the future of the role of these orders and resources? And how are Western democracies constructing physical answers to migration and refugees? When borders are made again visible, camps for refugees established and also different forms of personal appearances such as dress codes become battlefields for ideologies.

Please take a look at our Call for Papers: <http://nordic.university/wp-content/uploads/2016/09/CALL-Appearances-of-the-Political.pdf>

Contact: Max Ryyänen, max.ryynanen@aalto.fi



‘The Lady Curator’ by *Jale N. Erzen*

Member Society News

Article of the Year in the Field of Aesthetics Awarded to Mădălina Diaconu.

Together with the Slovak Association for Aesthetics (SAA) the Finnish Society for Aesthetics established 2015 a new annual award for the best article published in the field of aesthetics. The main goal is 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!

This year the jury recognized Mădălina Diaconu's article "Longing for Clouds – Does Beautiful Weather have to be Fine?" to receive the 'Article of the Year in the Field of Aesthetics' award. We hope that at least one great article, would every year, find all the readers it deserves. "Longing for Clouds" was published in *Contemporary Aesthetics* 2015, Volume 13.

This year's jury, Max Ryyänen (FSA), Zoltan Somhegyi (FSA) and Peter Breznan (SAA) chose the article for the following reasons:

- The topic is highly original and still it has universal appeal (we all deal with weather).
- The methodology is fusionist in a way, which makes it a suitable reading for all followers of any schools and approach of philosophy.

Call for Papers

The Nordic Society of Aesthetics Annual Conference

June 8-10, 2017

University of Bergen, Norway

Aesthetic Experience: Affect and Perception

The question of the nature and importance of aesthetic experience has been at the core of philosophical aesthetics since its beginnings. Even though attempts to define aesthetics have encountered much philosophical criticism, it seems likely that any such attempt must include some sort of story of the role of aesthetic experience and its distinguishing features. Lately, the discussion of aesthetic experience has gained new impetus from developments in empirical and experimental aesthetics. In this conference, we wish to explore the full range of issues pertaining to aesthetic experience, what may set it apart from other experiences, what its value is, as well as its relations to art, science and the everyday. We propose to analyse and discuss how aesthetic experience connects with affect, percept, and concept, with art and non-art. While we welcome contributions that discuss empirical or experimental aesthetics, we want them to discuss the conceptual issues underlying such research rather than to merely present empirical results.

Keynote Speakers

- Dominic McIver Lopes, University of British Columbia
- Rita Felski, University of Virginia
- Angela Breitenbach, University of Cambridge

- Peter Lamarque, University of York

Possible themes of the conference include, but are not limited to:

The nature and value of aesthetic experience: What kind of features are we responding to in aesthetic experience?

Aesthetic experience and aesthetic categories: Has ‘the beautiful’ been displaced by other, more ambivalent aesthetic categories?

Aesthetic experience, empirical aesthetics and “aesthetic science”: Is the idea of such a science coherent? Can it say anything informative about aesthetic experience?

Aesthetic experience and its objects: are there any limitations on the kinds of objects that can be experienced aesthetically? Can such objects include scientific ideas, theories, or even mathematical equations?

The role of experience in literary studies, art history, and musicology: What is the actual role of experience in concrete acts of interpretation and evaluation?

We welcome papers in English, from all traditions, and on any topic related to the conference theme(s). The presentations, which will be organised in parallel sessions, should be no longer than 20 minutes, followed by another 10 minutes of moderated discussion.

We request abstracts of 200-300 words, sketching the main ideas and claims of the paper, together with outlines of the arguments in favor of them. Please submit in PDF-file format, and anonymize your submission to allow for blind refereeing. (We do not accept full papers, and submissions are limited to one per person.) Use this e-mail address: nse2017@uib.no.

The deadline for the submission of the abstract is 20 February 2017. We will make, and communicate, decisions about acceptances by 20 March 2017.

Further information about the conference will be available on our own conference website <http://www.uib.no/fof/nse2017> and on the Nordic Society website <http://nsae.au.dk/>.

If you have questions, please send them to the conference organisers: nse2017@uib.no.

On behalf of the organising committee,

Prof. Ole Martin Skilleås

Conference Report

Silent Radicals: Report on The Saitama Triennial 2016, Japan.

By Yukiko KATO, Associate Professor, Saitama University, Japan

The *Saitama Triennial 2016* started on September 24, 2016 and will be open to the public until December 11. Saitama is a Japanese city of 1.27 million people, located in the northern part of the greater Tokyo area. Although Saitama Prefecture sits just next to the Tokyo metropolis, the city – as Takashi Serizawa, the director of Saitama Triennial, candidly admits – is usually regarded as having little character, just a bedroom community of Tokyo. The Saitama Triennial was launched for the first time this year to counteract this perception, and jump-start the city’s culture and economy.

The first international art festival, the *Venice Biennale*, was held in Venice in 1895. Since then, many art festivals have been held all in cities over the world such as Kassel, Milano, San Paulo, Gwangju, and Singapore. In Japan, the boom started around the year 2000, and Echigo Tsumari, Yokohama, Setouchi, and Aichi, among others, have held biennales or triennials over the past 15 years.

In that sense, the *Saitama Triennial*, like its town, might be nothing special – just following these earlier examples. However, it is actually a gathering of silently radical experiments. Characteristically, most of the works in the Triennial annul certain deep-rooted “distinctions,” to quote Pierre Bourdieu, such as high-art and low-art, elite and working class, art and daily life, new and old, the creative and the hackneyed, artists and audiences, among others. These distinctions have certainly fueled our aesthetic judgment. As Bourdieu points out, we judge art and beauty by differentiating our own taste from others’. However, these distinctions – the *raison d’être* of art, as it were– are silently destroyed by the works in the Triennial.

In this triennial, Director Serizawa raises the flag of the “art of living place,” a rather bland concept far from cutting-edge. Saitama is not a city at the forefront of business nor popular sightseeing, but a city of people’s homes. It is estimated that more than nearly a million people commute from there to Tokyo. Therefore, art in Saitama is expected to be safe and undemanding, but still needs to attract people as art. Considering the history of modern and contemporary art – which has been led by sharp-witted avant-gardes – it seems almost impossible to meet this requirement. However, the Saitama Triennial proposes a new way of art (although we cannot be sure that we can still call it “art”). Although Peter Bürger points out that the avant-garde failed against their will to achieve the sublation of art and life, the works in the Saitama Triennial succeed to some extent in fusing art and life.

Akiko & Masako Takada’s work, *Discovering the Sense of Place*, gives us a sense of living through the artwork. They renovated a vacant house in a residential area in Saitama, which reveals a distant memory of the land and ocean from the Jomon era, 15,000 years ago (Saitama is not coastal now, but it was at that time). Inside the installation, they run a café, serving coffee and tea on its tatami floor. Art and life, high and low, new and old are fused. The distant memory is inserted into the living memory of the audiences or participants, who are actually living in Saitama. We no longer know whether it is art or life.

Duncan Speakman & Sarah Anderson’s sound installation, *Songs for a Thousand Duets*, is deeply moving. Wearing headphones, people in pairs walk around Omiya station, one of the largest stations in Saitama. The participants are prompted to watch people coming in and out at the station, and feel them living and breathing in the city. Also the two participants – usually friends or partners -- discover the relationship between each other by various forms of communication such as waving, gesturing, and eye contact, and realize each other’s preciousness. Through this experience, daily life in Saitama is crystallized. We cannot neither tell whether it is art or not, we can augment the density of life through the experience.

Yoon Hansol’s *Saitama Frontage* is a pioneering play performed in an actual working train as it departs from Omiya station. In this train all are mingled: history, storytelling, quizzes, magic, conversations with actors, singing, and dancing. During the play, the audience can move around

and chat with the actors, and the actors sometimes sit the audience members' laps. Outside the train, familiar houses and rice fields pass by. Art and life, actors and audiences, passive and active, art and nature, high and low are brought together in surprising ways.

Is the sublation of art and life completed? (Peter Bürger regarded it as failed in the history of avant-garde) In a sense, Yes, and, in a sense No. Yes, because these works now exist and have been realized. However, on the other hand, No, because people no longer regard them as art. The *Saitama Triennial* put the demarcation of art into crisis in spite of its bland artistic experiments. These are indeed "silent radicals." We might actually see the beginning of the end of art at the *Saitama Triennial*. It is worth seeing.

Conference Report

International Academic Seminar on Discourse Innovation and
Bie-modern Problems in Art and Aesthetics

Wang Weiyu, Shanghai Normal University & Pingdingshan University

The International Academic Seminar on Discourse Innovation and Bie-modern Problems in Art and Aesthetics co-organized by SHNU Research Center for Aesthetics and Aesthetic Education, Shanghai Aesthetics Association, *Exploration and Free Views*, *Modern Literary Forum* and College of Humanities and Communications of SHNU was successfully held in Shanghai Normal University from September 25 to 27. Over sixty experts and scholars from the United States, Europe, and domestic universities and institutions such as Chinese Academy of Social Sciences(CASS), Fudan University, Shanghai Jiao Tong University, Sichuan University, East China Normal University, Shanghai University, China Economic Trading Promotion Agency(CETPA), Shanghai Municipal Culture, Radio, Film & TV Administration, Shanghai Aesthetics Association, Shanghai University of Finance and Economics, Sichuan Normal University, Zhejiang Normal University, and Shanghai Normal University, and from well-known Chinese newspapers and academic journals as *Liberation Daily*, *Chinese Social Sciences Today*, *Wenhui Daily*, *Social Sciences Weekly*, *Exploration and Free Views*, *Modern Literary Forum*, *Journal of Shanghai Normal University*, *Shanghai Culture* and etc. attended the seminar.

In the opening ceremony of the seminar, Mr. Zhu Liyuan, Vice President of Chinese Association for Aesthetics, President of Shanghai Aesthetic Association and prestigious professor of Fudan University, gave high praise to Prof. Wang Jianjiang's initiative of establishing *Zhuyi* and his originative Bie-modern theory, regarding it as a beneficial attempt to promote academic prosperity and aesthetic development.

The seminar was centered on the establishment of *Zhuyi* in aesthetics and Bie-modern problems that Prof. Wang put forward and Prof. Ales Erjavec and other scholars wrote to discuss. It was conducted successively in four sessions, namely, philosophy, art, aesthetics and expansion.

Prof. Wang Jianjiang, Director of SHNU Research Center for Aesthetics and Aesthetic Education began the session of philosophy with a speech on "Bie-modern: the Formation and Development of Theory." He admitted that it was in an academic discussion in the first half of

2014 that he first proposed the Bie-modern aesthetics, and later on he expanded the connotation of Bie-modern to many fields such as philosophy and sociology, etc. other than aesthetics. Following the publishing of “Bie-modern: the Appeal and the Construction of *Zhuyi*” in *Exploration and Free Views* in no.12, 2014, the concept has aroused the wide-ranging concern and heated discussion among foreign and domestic academic circles. And this seminar specially invited famous scholars at home and abroad who have paid attention to the topic of Bie-modern for further discussion on the connotation, function and significance of the concept. So what is Bie-modern? Firstly, Bie-modern is the generalization of current social form and historical stage of development in China, which involves economics, politics, culture and other fields. Secondly, Bie-modern is the innovation of ideological content in which modern, pre-modern and postmodern are entangled and intertwined with each other and integrated as a whole that can be philosophically seen as the time spatialization or synchronization of times. However, the time spatialization is absent in the western diachronic social form and historical stage of development (such as modern replace pre-modern, post-modern exceeds modern). Therefore, time spatialization is the ideological basis of Bie-modern. Lastly, the way of thinking of Bie-modern is Great-leap-forward pause theory, the core of which lies in that Great-leap-forward Pause, as an important Bie-modern theory, is constructed against Great-leap-forward development. The reason is that the Great-leap-forward development in economy, military affairs, science and technology cannot replace the development of social system and civilization. On the contrary, the Great-leap-forward development in the latter usually lead to their collapse, and the former Soviet Union is a case in point. Thus, Bie-modern theory holds that there should be an abrupt pause when the development is in full stride in order to avoid being extinct and seek a larger development space and better way of existence.

He further pointed out that the inner contradiction and tension of Bie-modern resulted in the characteristic of four-period development, namely, the harmony and conspiracy, the conflict and contradiction, the interweaving of harmony and conflict and the self-renewal and transcendence. Corresponding to the different historical stages, Bie-modern aesthetics shoulder the historical mission of satire and humor, righteousness-promotion and sublime-production. Bie-modern academic research advocates the conscious paradigm with I as the central axis and the pattern of Sino-West-Marxism-I (“Chinese Traditional Philosophy, Western Philosophy, Marxism and Individual”). Prof. Wang claimed that different from Bie-modern, Bie-modernism is the transformation, renewal and transcendence of Bie-modern for possessing a clear value tendency. Bie-modernism is actually *Zhuyi* of self-renewal, and self-transcendence as well as of practical and realistic redemption. His speech caused a heated discussion.

Ales Erjavec, research professor in the Institute of Philosophy of the Research Center of the Slovenian Academy of Sciences and Arts in his “Some Additional Remarks Concerning Issues Opened by Prof. Jianjiang Wang spoke highly of Prof. Wang’s proposition of building *Zhuyi*, and also expressed his worry about the negative effects that collectivist and planned composition would have on philosophical creation. He believed that with the emergence of such theories as Prof. Wang’s *Zhuyi* and Bie-modern, it will be likely for world philosophy to break through the philosophical empires identified by Richard Shusterman (including the Anglo-American, the German, the French and the Far Eastern), and then constitute the world philosophical quadrilateral made up of Europe, America, Russia and China, in which China is a new player in town, changing the pattern of world philosophy. However, according to the statements of

Aristotle concerning the possession of speech or voice, China is still in the stage of possessing merely a voice, rather than speech, far away from building a genuine philosophical empire. Thus, the entire problem lies in building *Zhuyi* and considering how to do so. He gave an example of France successfully practicing linguistic, educational and cultural purism to fight against American mass culture and pragmatism that has swept the globe, and further affirmed the necessity of building originative academic *Zhuyi*.

Prof. Ernest Zenko from University of Primorska, Slovenia, in his “The Enlightenment from Equality: Comment on the Development of Chinese Aesthetics” cited the philosophy of equality of Jacques Rancière to interpret Bie-modern, and he stated that Prof. Wang’s Bie-modern and time-spatialization theory gear to China’s actual circumstances, which is neither the extension of Western theories, nor their application, but the consideration on Chinese contemporary reality. Bie-modern is developed on the basis of seizing contemporary Chinese historical opportunity; though related to Western theories; it is not their simple translation or introduction. Similar to Rancière’s viewpoint, Bie-modern works as a bridge or a medium which ensures the channel of Sino-western communication, thus taking the initiative in the space of self-dominance. Prof. Wang Hongyue from Zhejiang Normal University paid high tribute to the Great-leap-forward pause theory of Bie-modern, and set forth his Great-leap-forward diversion. He extended his views on the relationship between Great-leap-forward pause and Great-leap-forward development and clearly indicated that Bie-modern theories need to be further developed.

After the session of philosophy, the experts visited “Bie-modern Artworks Photo Exhibition” as a part of the seminar, and acquired direct experience about the image interpretation of Bie-modern times.

According to the organizers of the exhibition, this international academic seminar is mainly focused on the discourse innovation aroused from the criticism and counter-criticism between Western and Chinese scholars, and within Chinese academia. In the international academic dialogue, an important viewpoint of overseas scholars is that Chinese aestheticians have no idea about the avant-garde art in contemporary China, and their aesthetic views all come from Western aesthetics, and cannot form their own aesthetic philosophy and aesthetic doctrine, so China only possesses voice instead of speech in the international aesthetic arena. In response to this view, the organizers of the seminar collected and sorted out a number of pictures of the avant-garde artworks in Chinese contemporary art which have all been openly exhibited or published and pieced them together as the illustration and support for their argument. This display complete with text and graphics offered the delegates the reference for special academic discussion. Therefore, the unique, novel and originative Bie-modern artworks exhibition was to enable the art to speak, the artists to speak and meantime to answer such cutting-edge problems as whether Chinese contemporary experimental art is postmodern art, a plagiarizing on Western art, or is dishonoring not only art, but life as well.

In the session of art, Keaton Wynn, fine arts professor from Georgia Southwestern State University pointed out in his “Similar Art, Different Meaning: *Zhuyi* for a Bie-modern Age” that if we better understand Andy Warhol, we seem to read the strategy of political pop, the vagueness of public images and some lateral side of the Bie-modern times. Finding that Chinese artists behaved differently in transplanting pop art, he claimed that Bie-modern is indeed a

prevalent and common phenomenon in Chinese contemporary art. Instead of using the pure postmodern techniques, Bie-modern art boasts kind of particularity in the unity of content and form, while it is unlikely to happen in American contemporary art for being lack of the foundation and influence of pre-modern tradition.

Zhou Ren, associate professor from SHNU, stated in his speech of “Bie-modern: Aesthetic Loss and Strange Buildings” that contemporary Chinese architecture is full of Bie-modern characteristics. Behind the seemingly strange architecture is the miscellaneousness of pre-modern ideology, modern business consciousness and postmodern techniques. The miscellaneous Bie-modern art can be found everywhere. Under the term of Bie-modern, Chinese contemporary art will obtain an expression system of its own.

In the session on aesthetics, Prof. Xia Zhongyi from Shanghai Jiao Tong University made a speech entitled with “Hidden Thought in the Works Recording the Lives and Philosophical Ideas of Qian Zhongshu.” He acknowledged that Qian Zhongshu, a great thinker, had rich hidden thought behind the words. He analyzed Qian’s two works that constitute and support his “hidden thought” system, including *Notes to Selected Poems in Song Dynasty* and *Limited Views: Essays on Ideas and Letters*. He further pointed out that both the writing of classical Chinese and the style of notes are the core reasons why Qian’s hidden thought is hard to identify. The delegates agreed that the speech of Prof. Xia implied an indirect response to the criticism of Prof. Wang Jianjiang and others on his practice of using works recording the lives and philosophical ideas to illustrate the author’s thought.

Zhong Shilun, professor from Sichuan Normal University, stated in his “On Regional Aesthetics” that regional aesthetics is a new aesthetic criticism on ubiquitous regionalization of art and regional art. He related it to Bie-modern theory and believed that only when men enter an age of true freedom can the regionalization of art be replaced by the cosmopolitanization of art, which is the social and historical basis of the long existence of regional aesthetics.

In the session of expansion, Prof. Zhou Haimin from Shanghai University of Finance and Economics claimed in his “Bie-modern: Valuable Exploration on the Promotion of National Soft Power” that Prof. Wang Jianjiang created the concept and theory of Bie-modern which is different from pre-modern, modern and postmodern, and summarized the current Chinese social pattern and the complex process of its development. He praised that Prof. Wang’s academic courage and innovative spirit is worth admiring. He also held that discourse power is not only the moral force, that is, someone is attracted and willing to listen to your talk, but also a mandatory force which means that someone is obliged to listen to your talk, working as the concentrated manifestation of the soft power and major characterization of a powerful nation. In addition to A Bite of China, we should let the world know the academics, the theory and the philosophy and social sciences of China today, which all require the robust increase of China’s soft power.

Yu Guangrong, professor from Shaoyang University and director of Shanghai Drroo Law Firm, delivered a speech of “The Innovation of Undeveloped Intellectual Property Right in Chinese Enterprises during Be-Modern Period”. In his speech, he said, an important feature of our country is that economy develops rapidly, but thought does not march synchronously, staying at the undeveloped state during the Bie-modern period. The poor thought of our country could also be seen from intellectual property right. Because enterprises are the main and important

birthplace of intellectual property right, undeveloped intellectual property right is mainly reflected from enterprises as well. The only way to overcome the undeveloped state of intellectual property right is innovation, that is, the self-transcendence and renewal of Bie-modernism.

In the closing ceremony of the conference, Xu Bihui, research professor in the Institute of Philosophy of CASS, Vice President and Secretary General of Chinese Association for Aesthetics, summarized the main academic views of the delegates. She stated that Prof. Wang Jianjiang set forth the Bie-modern theory with his pioneering action in the current age of discourse innovation and theoretical confidence, making the innovation of discourse into reality. Bie-modern theory full of ideological implication relates to almost every aspect of our social life and academic research, so it can be applied either as the generalization of objective reality, the expression of Chinese characteristics, or the unique manifestation of one's personal ideas, thus having a large space and potential for development. After answering a few questions of the delegates, Prof. Wang Jianjiang extended his heartfelt thanks to all the scholars and experts for their active participation in the discussion of Bie-modern theory.

The report was translated by Xu Wei, doctoral candidate at College of Humanities and Communications, SHNU Research Center for Aesthetics and Aesthetic Education.

Academic Article of Interest to IAA Membership

Utopia versus Uchronia

By Michaela Ott

Summary

This article presumes that contemporary artistic practices – just like scientific experiments – relate in different ways to reality. Or, in other words, through their aesthetic compositions, they construct different connections to reality. In order to record this diversity in epistemological terms, it is argued that a philosophical concept of the virtual – one not restricted to the digital sphere – should be revived. In the interpretation by Gilles Deleuze, it generates a mode of reality that, together with the ‘actual’, produces a ‘two-sidedness’ of reality, which Deleuze employs productively in epistemological and aesthetic terms. Equating the virtual-actual with temporality and its repetition-generated (self)affixation and differentiation, he ascribes to reality an oscillating capability for duplication that is capable of interpretation and of uchronia. Places where this phenomenon is revealed include artistic processes that generate time-images and allow the temporal to manifest as a non-linear woven fabric generated by forward and backward movements and dynamised by differences in speed. This suggests that, today, one should look for the unknown, not in utopian designs, but in uchronic filmic compositions that create shifts in time, distortions and duplications. It is then that the virtual/actual, in its twosidedness, becomes recognisable as a possibility in mediatising, in that it causes effecting of mediating and time-creating processes to appear as dependent. In the context of ambitious artistic endeavours, these factors arise from the filmic exposition of timing processes: from their transformation of image

and sound and their alternation between figuration and defiguration, including an emphasis on their own contingency. Thanks to this presumption of a temporal double existence of the endless past and ever-to-come-to-be, and of their multiplying heterochronia and uchronia, reality is accorded a capacity to evade the normalising of human perception, offering unknown perspectives, and opening up access to speculation, in a manner that also benefits artistic practice. In the phenomenology of perception, Maurice Merleau-Ponty decisively connected the actualisation of the real with temporality as a fundamental value and ontological primary: Contemporary video artworks by John Akomfrah show that digital media also enable virtualisations and uchronic compositions. In conclusion, the opinion is expressed that uchronic articulations will be the mode of expression for the future: owing to an insight into epistemological/aesthetic interwovenness, and also into speed divergences.

Utopia versus Uchronia

A recent exhibition entitled *EXOglobale* at ZKM, Karlsruhe (2015/16) featured artistic practices that presented quasi-scientific experiments: for instance, the chemical syntheses that are supposed to have produced the Big Bang were reproduced, and research into the improvement of plant growth and the cultural history of the domestication of cattle was presented alongside images of genetically manipulated life forms. These artistic experiments represented responses – curious, critical, or parodic – to the imperative created by multiplied and actualised knowledge production. They also produced or themselves simulated novel products. Unlike the scientific kind, these artistic procedures expand our understanding of reality, by investigating the sensory qualities of the materials or playing with technological feasibility possibilities, enquiring into their aesthetic, idea-based and social implications, problematising the way they constitute reality, and operating in a conditional way, dependent on mediating processes.

Metachemische Forschung (“Metachemical Research”) by Ursula Biemann, for instance, seeks to penetrate into the materiality of water, with the artist allowing herself to be challenged to create new representational forms by water’s sensory quality. On the other hand, she opens up a field of investigation into the water problems of Egypt, by collecting statements on the situation there – some from nonhuman speakers – and aiming to make the space of resonance visible and audible. The artistic project invokes “an ensemble of practices incorporating chemical, biological, metallurgical and philosophical dimensions, as would be the case for the original Egyptian term *Al Khemia*, long before the strict division of disciplines and sub-disciplines”¹. *Egyptian Chemistry* is also conceived as part of the international art and research project *Supply Lines*: a project concerned with the geography of resources that aims to invent a non-human-centric aesthetic vocabulary to record said resources.

In Kassel’s *Fridericianum* and in the Berlin artworks, the artworks *Images* and *Secret Surface – Wo Sinn entsteht* [English: “Where Meaning Arises”] (March/April 2016) once again explored other aspects of the real. Their theme is imaging processes in terms of their materiality, their attribution of meaning and their relationship to viewers. In *Two Minutes Out of Time*, Pierre Huyghe and Philippe Pareno raise questions concerning the appropriation of images, the possession of collective imaginations and expectations in terms of images and viewers. In the plastic sculpture *Double Hunt*, Seth Price presents the migration of Paleolithic motifs from the caves of Lascaux, via their reproduction in a second cave, to his own reproductions on different

carrier materials, thus creating a change in their messages occasioned by historic and aesthetics factors. The artistic images collected together at the Berlin exhibition, on the other hand, are to be deciphered as testaments to secretive non-metaphysical differential, and, under certain circumstances, non-visual creations of meaning. Aside from the production of new visual surfaces – not always related to technology – artistic processes of this type seek to draw attention to different ways of reading images and other attitudes. The first of these artworks adheres to a philosophy of not producing artworks in the traditional sense, but instead investigating social and scientific practices for their sensory affective and meaning-generating quality, their implicit value assignments and possible consequences. They depend upon the self-analysis of contemporary imaging procedures, and reflect their mediatising processes in order to generate insights concerning changing frames of reference to reality, far beyond the realm of art.

These diverse present-day artistic practices make us realise that there is neither art nor reality, no general singular for either one of the fields and no defined relationship of the two things to one another. If we see art and reality confined here within a single posed question, it is in order to enquire into how the artistic process relates to – or co-constitutes – reality today. Since, today, the arts and sciences concentrate less on the projection of fantastic non-places and alternative societies than on time and media-related displacements of meaning, and the presenting of self-reflective experimental arrangements that display temporal asynchronies and speed divergences, the term “utopian” is replaced with the term “uchronic”. In particular, movement and time processes produce non-static, alternating, progressively changing articulations. This phenomenon may be so far advanced that they do not merely combine heterogeneous time situations, but actually produce time-creating or time-diversifying reality images and expose the audiovisual transition between figuration and de-figuration. The degree of uchronia thus depends on the manner in which moves forward and back in time are interwoven, the rhythm with which they accelerate or move apart, the type of coherence or disparity shown by the audiovisual signs, and, all in all, the reality status of the aesthetic composition.

Uchronic compositions tend to emphasise the arrhythmia and non-connectivity of different speeds and (possibly culturally influenced) tempos; their theme is the distorting, displacing aspect of temporal power and its capacity for generating voids, and, sometimes, their quality of being lifted out of time, for which the term “uchronia” appears appropriate. Today, the multiplication of artistic reference points for reality is generated by the experimental character of the real as presented by natural science itself, but above all, by contemporary socio-technological displacement. One might sum up by saying that the boundaries of both fields are currently being broken down in the same immanent way, as they abandon their traditional epistemological distinctions and permit – or even encourage – interwoven relationships between classifications hitherto regarded as unrelated, so that no defensible ambiguous or uncontroversial reality reference point now exists. Consequently, artistic practices can be read as a symptomatic expression of what is taking place today in all areas of humanity’s increasingly complicated existence. We see ourselves embedded in a network of reference points expanded by ecological and biodiversity concerns – but that is not all. We also see ourselves included in global migration movements and confronted with uchronic social and epistemological developments. Thus, we can offer only differing reference points on reality that are dependent upon our point in time and our level of perception. To summarise once again, it can be stated that, epistemologically, reality appears to be gaining dimensions, opening up an ever more diverse thoughtand- symbolism

space between its presumed preanthropomorphic existence and the present day. From certain physics perspectives, reality is showing us that it is still not entirely comprehensible, that we can only speculate and coin terms fit for Hollywood, such as "dark matter" and "black holes". On the other hand, reality has become the whole spectrum of everything to which we give some kind of temporal frame, everything we make visible and audible via media, and everything whose status we either confirm or question. As we must presuppose an elastic relationship with reality dependent upon ideas of interpretation and aesthetic creativities, certain modern philosophies will be discussed here that have exposed the ambiguity of the real. With a view to creating a deeper understanding of the relationship between art and reality, the following philosophies are presented here.

Virtuality – Uchronia

The philosophical term "the virtual", is here revived to refer to media and time-related situations; it does not correspond to any root Greek word. It is not understood here in the abbreviated sense defined by German media theory in the 1990s: that is, it is not equated with electronic simulations which enclose users in a visual alternative world that is as immersive as possible, also intended to signal the vanishing of reality and the new (non)reality reference points of a postmodern world, described in the media jargon of the time as a mirror world. Here, on the other hand, the intention is to revive a definition of virtuality that allows us to think of the real as a varying time configuration dependent upon epistemological levels and media framing. It was deployed in making fine epistemological distinctions in 13th-century European philosophy, and was distinguished from other adverbs for this purpose: Thomas von Aquinas distinguishes the term "virtual" from "actual", "formal", and "express". The virtual already described something both implied and specified; as part of a predicate, it refers to something tacitly approaching the subject, and is also used to describe unclear relationships between causes and effects. That an effect can be virtually contained in a cause without necessarily being actualised is a thought construct frequently encountered in early modern European philosophy. Its uchronic potential lies in the fact that it is *not* used to invoke a teleological inevitability according to the Aristotelian understanding, which states that potentiality or "dunamis" inevitably strives to realise and perfect itself through its own purpose or "energeia". Instead, the term "virtual" introduces a new distinction, outside of any possibility/ reality opposition; one that no longer contains the assumption that a seed – genetic information, for instance – will necessarily realise itself in a particular form. The term "virtual distinction", first coined in the 14th century, opens up a new epistemological perspective: the aim is to distinguish between two modes of the real, a virtual and actual way for things to be. It also means that self-realisation is no longer equated with the implementation of an inborn nature. The virtual and actual are both real, each representing a different mode of the real. In the context of theological efforts to validate the Christian concept of Trinity, for instance, it was stated that the Divine, which is in itself indivisible, may be virtually diverse in other respects: for instance, in terms of its effect.

This new concept of an epistemologically divisible ontological non-divisibility is relevant to contemporary explorations of mediatising and subjectivising processes. After all, in our present day, we increasingly encounter organic micro-processes (primarily owing to more refined technological observation and recording instruments) that are scientifically subdivided into human and non-human elements, even though, with a view to the consistency of the whole, their

coexistence appears indissoluble. For instance, billions of bacteria live in the human body; these are classified as being of different, nonhuman species, and yet, in terms of human survival, they are inseparable from the human body. Similarly, contemporary genomics confirms the virtual/actual condition of the genome, in the sense that the actualisation of human genetic information is a variable copy, paste, and transposition process coaffected by bacteria and viruses and dependent upon eventualities. Today, the genetic code is understood as virtual information that cannot be readily related to the phenotype or to an individual's fate, since the way they achieve their own specific actuality depends on interactions and feedback processes taking place between DNA, RNA, proteins and cell plasma. It is the relationships between the components – not temporally specified, and special in each case - that is considered to be of more significance than the material composition of the code: so-called “transposons” cut information out of the DNA and reattach it in another location, thereby effecting a “flexibilising of the configuration of the genome” which can be understood as temporal biodiversity on the genetic level (2). The constitutive self-differentiation of the genome therefore rests upon uchronic mediatising processes taking place between an unknown Virtuality X and an Actuality X that is never definitively achieved, thanks to the temporal dynamics of indeterminate multiples.

In his discourses on human understanding, G.W. Leibniz draws on the noun “virtualitas” (which goes back to the 15th century) in his discussions of human reason, using it to determine human “inclinations, dispositions et habitudes” (3). In the German translation: “Geneigtheiten, Bereitschaften, Fertigkeiten” (4). In this translation, “virtualités naturelles” is rendered as “natürliche Möglichkeiten” or “natural possibilities/potentialities”. This is somewhat misleading, in the sense that it obscures the aforementioned difference between the virtual and the Aristotelian “dunamis”, usually translated as “Möglichkeit” or “potentiality”. After all, Leibniz' supposition of innate ideas, introduced to combat John Locke's sensualism, does not refer to any kind of unambiguous pre-determination. Instead, it refers to infinite virtual items of information, “more clearly” or “less clearly” actualised depending on the temporal (self) affect of the perceptions – with this creating the difference between the individual monads. To state this again in a different way: the monads are supposed to virtually contain the whole world, but are different according to the specific actualisation of its perception. Here, the uchronic aspect comes from the assertion that “in our spirit there is much that is innate, because we are so to speak innate in ourselves”, but the manifold nature of our innate aspect and its capacity for actualisation is unknown to us, and thus can surprise us (5). This concept has an affinity with uchronia because the human monads – as a compressed version of Leibniz' metaphysics of the infinite – are an endless actualisation of their virtual innateness, and thus make more complex versions of time a possibility. For the in-itself-innate to experience itself as a wild thing is not strange to a contemporary person who has undergone psychoanalysis. The Freudian concept of the unconscious, for instance, articulates a selfalienation of the human individual that has sometimes been understood as creative potential, sometimes as a generator of suffering. One thought not taken to its conclusion: that the human individual is to understand itself as a multiple self-different coherency containing an “actual infinity of parts” which may possibly practice affective participation with one another (6). This is an assumption that is exploited and further dynamicised by the contemporary media. The virtual as understood by Leibniz, expressed in euphoric exclamations such as: “what an infinity of infinitely repeated infinities, what world, what a perceptible universe in every miniscule body that one could envision! ” cannot fully

actualise in and of itself - in contrast to contemporary taxonomies (7). The envisioner or mediatiser of the “multiplicity of affects and of relationships” in the monads is identified with the “appetition”, “striving” or inner “unrest” – a translation of physics theory relating to conservation of movement. (8, 9) It is believed to contribute to a multiplication of affects and to “effect the change or transition of one perception to another.”(10) Today, on the other hand, the creation of new perceptions or affects is no longer connected with virtuality capacities. Instead, sociotechnological agents are called on to interconnect these with the appetitions of others, and, additionally, to intensify the capacity for - and the force of - the affect. Interestingly, this is associated with subjects’ hopes for increased happiness, just as it was in Leibniz’ time.

The philosophical thought approaches of Maurice Merleau-Ponty and Gilles Deleuze equate the virtual with temporality as heterochronic multiplicity. They identify the paired terms “virtual” and “actual” with Bergson’s conception of time as a double track, so that the virtual manifests as its endless future/past, and the actual as its continued *other* present-moment synthesis. Perceptions that bring with them something new are supposed to actualise themselves as differentiated syntheses of instants via repetition of the temporal processuality, via repetition of past memories. Like Proust’s novel *A la recherche du temps perdu*, lost memories return as they have never been experienced, in their unknown essence. “However, if the subject is temporality, then selfdetermination is no longer a contradiction; rather, it is the most precise expression of the existence of this living time. Time is ‘affect of itself by itself: the *affecting* is time as the rush and transition to the future [...]; The affecting and the affected are one and the same, because the rush of time is nothing other than the transition from present to present” (11). Without using the paired terms “virtual” and “actual”, he traces the movement of time taking place as one of (actualising) self-repetition and self-affect of (virtual) time “in” time, in which it appears to resemble vital processes. In its endless forward flow and in the ever different repetitions of it, he believes it to be fundamental (to itself) and to unfold its own special dynamic; thanks to a rushing “pressure” it is supposed to strive toward the future and necessarily bring forth the *new*, which, he believes, then virtualises itself anew in the specific processes of timing, thus manifesting uchronically Gilles Deleuze’s time philosophy, as unfolded in *Difference and Repetition* and in the “cinema books”, is a direct continuation of the temporal ontology of Merleau-Ponty. For his part, Deleuze declares time to be the foundational figure, which thus epitomises subjectivity: “The subjectivity is never ours, for it is time; that is, the soul or the spiritual, the virtual” (12). Unlike Merleau-Ponty, he does not begin with the question of the (self) constitution and affect of time, but infers these from actual affect: “The actual is always objective, but the virtual is the subjective: it was initially the effect that we experience in time, later time itself, pure virtuality, which divides itself into affecting and affected, ‘Self-affection through self as the determination of time’”(13). The discussion of the two modes of reality begins in the actual’s midst, with repetition, only to return to folded-in infinity, to the differentiability of the virtual, in which the actual bases itself whilst at the same time de-grounding and distorting its processes of timing. Ambitious articulations encountered in filmic artworks and elsewhere thus present themselves as timecreating compositions between actuality and virtuality, which use the indeterminacy of the real that they open up to dramatise uchronic creations and exhibit mutually deviating speeds and dynamics, with their corresponding frictions. In particular, Deleuze sees the filmic “crystal image” as characterised by continuous switching between actual and virtual images, and a condition in which the two become indistinguishable: he speaks of a dynamic “two-sidedness” of the image. Thanks to the ambiguous connection between pictorial

actualisation and re-virtualisation of what is shown, time can present as a multiplicity of deviation and diversification and as a shimmering uchronia.

Deleuze cites various filmic processes, including longduration single takes, panoramic tracking shots, interval formation between image and sound, different rhythms in montage techniques, and affect-imaging intensities in order to describe how time displays itself in unaccustomed uchronic compositions, as timecreator and multiplier, as heterogenesis and therefore once again as virtuality. Filmically ambitious time images are uchronias simply because the reality that they manifest is presented as (de)figuring in indeterminate space-times, and therefore not subject to any prescribed progression. Because of its continual metamorphosis, Deleuze denies that the film image has the character of an individual, using the term “dividual” to sum up its aesthetic subdivision and transformation. The temporal displacement, aesthetic subdivision and changing participation in the audiovisual signs that he emphasises has still greater relevance to a linear, temporally-transversal and uchronic compositions.

The foundation of mediatising in uchronia

The possibility – and also the necessity – of mediatising is founded in the distinction between an actual and virtual *real* in time-dependent interdependence on one another. The actualisation of the real is only possible via a selection from the preexisting differential flow forms of time and their mediareinforced repetition and variation. Due to its dependence on the preceding virtual process, the actualisation of the real can only be understood as a dividual process. In the realm of artistic articulations, the dividual reflects the time-dependent combination and transformation of filmic images and sounds, their aesthetic re-divisions, their temporally transversal participation in each other and in other articulations, their recombination and redynamicising. The dividual places the accent on the time-dependent repetitive character of every articulation: from this perspective, the impossibility of undividedness is as evident as a necessary and frequently uchronic participation in the virtuality of time. If one does not apply a technologically abbreviated concept of media in terms of the supposed facts, time-generating mediatisations that are in principle new are taking place. If reality as understood by Leibnitz is thought of as an infinitely folded-in and unfoldable screen, the unknown may be manifested dependent on time situations and media reinforcing factors, and mediatisations become aesthetically and epistemically relevant. Owing to the time occasioned indeterminacy of mediatisations, they are in principle unforeseeable, and therefore cannot be equated with the digital processes that aspire to predictability, which offer calculated and therefore limited new insights into reality. One questionable aspect of the contemporary equating of mediatising with digital processes is that digital processes fixedly determine the virtual according to algorithm-based programming, allowing this programming to take the place of temporal selfinterpretation. In this context, it is not only the technological appropriation and temporal anticipation of human wishes and future-related projections that appears questionable, but also the orientation of artistic experiments toward the scope and feasibilities of digital apparatus. On the other hand, the refined digital observation instruments themselves work towards the virtualisation of reality: under the microscope, a life form that, from the normal human perspective, appears demarcated and self-identical with clearly defined outlines appears as a teeming mass of countless microorganisms whose boundaries and specifics cannot be easily given. In this sense, the technological media contribute to the re-virtualising of familiar assumptions about reality. Their creative capacity

should therefore not be neglected or underestimated. When Dieter Mersch objects to digital media by arguing that "they 'distort' what they make possible, and open up by restricting" one can recognise an argument for the rediscovery of a comprehensive *virtual* with the capability for uchronia (14). On the other hand, it raises the question of whether the negating process he is deploring don't apply to all mediatising, including that of our own senses, and isn't in fact part of the possibilities that exist for epistemological and aesthetic compositions. After all, opening up always goes hand-in-hand with restriction, and enabling under the heading of time always goes hand-in-hand with distortion, since there is no such thing as a true, undistorted expression of time. Mersch's criticism is justified if he is speaking of the binary interconnection system and decision systems that exhaust their energy in "circular causality" tending to exclude uchronia, to enclose themselves in predictions and probability assumptions, and thus subjugate and functionalise time, robbing it of the capacity to produce the unforeseeable (15). His warning that the technological promise of participation that lures the human user ultimately ends in de-participation is likewise justified providing that one equates the articulation of resistance with disruption and interruption of interconnection, and does not have a view to artistic re-purposings of the algorithm program and uchronic compositions. The video artworks of Hito Steyerl and Harun Farocki are a prominent reminder that digital image productions can invite us to engage in artistic/critical reflections and re-virtualisations. This is because they both engage with the equipment-based and aesthetic "finishes" of digital articulation, but also with the perception and affect of users via the programmed codes and their visual restrictions; the critique the attendant "deformations" and forms of de-participation. Of equal significance are digital video artworks like those of John Akomfrah, which feed on historic, crosscultural, uchronic processes, profiling them in media terms and implementing them antithetically in artistic terms. In *Tropikos*, a 37-minute film created in 2016, he composes montages of staged time images combined with literary texts from Shakespeare's *The Tempest* and Milton's *Paradise Lost* to create a knotty aesthetic problem, referencing the 16th-century English slave trade between harbours in the south of England and African bases located in Ghana, and explicitly presenting no linear narrative. Instead, he creates references reaching back to largely unknown spaces/times, and uses contemporary views of the English Tamar Valley to create an attractive panorama that produces intensity by combining painterly views and melancholy textual passages in numerous rhythmic repetitions and variations to achieve a uchronic state, relocated into infinity. In such unconventional artistic actions, it can be stated that digital media, thanks to the space-time compositions that they make possible, permit virtualisations of the image/sound conventions and allow connections with reality to manifest that have hitherto not been seen in this way. This give us an idea of the kind of reality reference points we can expect in the future: an abundance of uchronic compositions, because the virtual demands the exposure of its differential temporality and demands uchronic actualisation, and also because the recognition of time-divergent and multidynamic interweaving will be commonly accepted by everyone.

Endnotes

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2. Jan T. Kim et al., *Biodiversitätsmessung bei Pflanzen anhand molekularer Daten*, in: *Biodiversität. Wissenschaftliche Grundlagen und gesellschaftliche Relevanz*, ed. by Peter Janisch, Mathias Gutmann and Kathrin Priess, Berlin/ Heidelberg 2001, pp. 181- 234, here p. 193.
3. Gottfried Wilhelm Leibniz, *Vorrede zu Neue Studien über den menschlichen Verstand*, in: *Die Hauptwerke*, Stuttgart 1949, pp. 117-129, here 122.

4. Ibid., p. 122.
5. Ibid., p. 121.
6. Gottfried Wilhelm Leibniz, *Unendlichkeit und Fortschritt*, in: idem., *Kleine Schriften zur Metaphysik, Philosophische Schriften. vol. The 1*, Frankfurt a.M. 1996, pp. 365-386, here 377.
7. Ibid., p. 381.
8. Gottfried Wilhelm Leibniz, *Monadologie*, in: idem., *Monadologie und andere metaphysische Schriften*, (Italian-German), Hamburg, pp. 111- 151, here 115.
9. Gottfried Wilhelm Leibniz, *Neue Abhandlungen über den menschlichen Verstand*, in: ibid., *Philosophische Schriften, (French- German).*, vol. III/II, Darmstadt 1985, 2,291; "one feels without recognising it, which allows us to act both in our passions and when we appear at our calmest."
10. Leibniz , *Monadologie*, p. 117.
11. Maurice Merleau-Ponty. *Phänomenologie der Wahrnehmung*, Berlin 1966, p. 484.
12. Gilles Deleuze, *Das Zeit-Bild. Kino 2*. Frankfurt a. M. 1997 p. 113.
13. Ibid., p. 113.
14. Dieter Mersch, *Ordo ab chao – Order from Noise*, Berlin, 2013, p. 20.
15. Ibid., p. 39.

About the Author

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Academic Article of Interest to IAA Membership

The Delight of Chinese Calligraphy

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Summary

Learning and practicing the Chinese traditional calligraphy is not just about grasping some kinds of skill, or, just as some scholars have declared, a behavior of reviving and inheriting the brilliant traditional culture of China. From a deeper point of view, it's an action through which you could be ushered into a very profound and fantastic world, and the extent of your whole life would be broadened and deepened dramatically.

From the aesthetic perspective ,you could be led into at least two different realms, one is the state of the delight of creation, the other state ,which could be even more profound ,is the state of echoing with the tranquil and vital feature of the mystical and deep universe.

The first state: delight of creation.

When you are practicing the calligraphy, what you are doing now is that you are trying to create some strokes and structures of these characters with the whole of your heart, attention, energy and life as well. These characters appeared on the paper are not just some letters printed by the cold and hardhearted typewriter. On the contrary, it is created by a dynamic human being full of energy and life, who would project his idea and vitality, as well as sensation, on the work of calligraphy through the practice, hence the progress and the consequence of it could be seen as an assertion of the capability and vitality of the calligrapher himself .That kind of experience is the process of creation, and the calligraphic work is the fruit of this creative process ,therefore, the calligrapher himself is definitely in the state of creation as well. If we could, in the theism view, recognize the idea that the God created the world, then at that moment when you are in the state of calligraphy, what you are doing then is to create a mini-world, and of course you yourself is the one true god of your work.

Interestingly, in the scientific world, the word we would use there is something like discover or invent, it's quite unsuitable for us to use the word of create here. For instance, it's improper to say that Albert Einstein created the Theory of Relativity, what's acceptable is the word of discover, say, Albert Einstein discovered the Theory of Relativity. The reason of that is that the basic principle discovered by the scientist is not created by the scientist himself; the scientist is just a discoverer. So, who create these principles? For the theism, it's quite clear that these principles are created by God. For the atheism, although they refused to accept the concept of God, they still accept that it's unsuitable to use the word of create in the scientific world. Likewise, it's also unsuitable to say that Thomas Edison created the lamp, what's suitable here is the word of invent. Although it seems that they are created by the inventors, however, the basic principle, through which these inventions are based, is not created by the human beings. What the inventor does is just to utilize these principles and invent something. Hence, we can make a short conclusion that the key point is the principles. While in the world of art, we could actually use the word of create, which belong to the behavior of God according to the Scripture. Why? Because in the world of art, the principle is exactly created by the artist himself. This conclusion has already been referred by Immanuel Kant. Therefore, that is the reason why we could use the word of creation in the world of art, such as the area of calligraphy.

Now a new question emerges, the Chinese character has been created by our ancestors thousands of years ago, so how could it be said that we are still creating them in the activity of calligraphy. The answer is quite simple, the calligraphy is an activity of appreciating the details of the feature of these characters, as well as the whole style of it. Every time you write it, you are creating a new feature differentiating from the previous one, and then you give it a new life. Whereas the replica of the calligraphic work printed by the printer could not have any meaning of creation. That's one of the main reasons that why its price would be much cheaper compared with the authentic work itself. Even the copied work produced by some other people or celebrities still

cannot have the qualification to match with the original work, because the process of projecting life and sentiment on the unique work is absolutely exclusive and sole.

During the creation of calligraphy, you could get some unmistakable pleasure through the creation of the fantastic stroke and structure. This kind of pleasure, according to the aesthetic theory of one of the greatest German philosopher Hegel, is some objectification of your idea and essential power, through which you, as a human being, could get the confirmation of your own value and the meaning of existence, and that, based on Hegel's understanding, is the essence of art. Yet in the ordinary life, there are also some kinds of delight similar to that of the calligraphy and other form of art. In some other territories, like working, farming and even research, the human beings could also confirm their own value and the sense of existence. During this behavior, you can also receive some intensive happiness as well. From the philosophical aspect, the essence of this kind of pleasure is also some feeling of the assertion of your capability, both collectively and individually.

So what's the difference between the activity of calligraphy and the other activities mentioned above? The key point is that the sense of self-value or achievement of these activities, like farming, working, research, would invariably depend on some utilitarian results. This sort of happiness is inevitably connected with the achievement of these behaviors. For instance, the product of the working, the harvest of the farming, as well as the outcome of the study. Without the realization of the expected achievement, that kind of happiness will not happen. On the contrary, it may lead to some sadness and disappointment, for the behavior would become meaningless. From the aesthetic perspective, that disappointed outcome would mean a failure of the assertion of the human's capability, also both collectively and individually. On the contrary, the delight of calligraphy is just about the process of writing and the stroke and structure you created, where there is no utilitarian purpose in it, hence, we can specifically assure you that you could get the real sense of freedom in the practice of calligraphy, during which you needn't have to care about any kinds of utilitarian result.

The further state, experiencing the connection with the Tao.

When you are practicing the calligraphy, the whole of you mind would be immersed into the behavior of what you are doing then, meaning you are putting the whole of your attention on what is now, neither the past, nor the future, but now, which is undoubtedly quite similar to the state when the children are playing some game. That state of mind is called concentration, a state which would make your whole mind into a state of deep calm and harmony, where you could feel the real delight of life. Yet that kind of delight is quite different from some other pleasures caused by some material gain or achievement, for those pleasures will always inevitably related to some desires about material, such as money, gifts, or some material-like things, like power and status.

The delight of practicing calligraphy has nothing to do with the satisfaction about gaining any kinds of materials. Although you have to write with some certain materials, including paper, Chinese brush, as well as the Chinese ink, the real delight about the calligraphy is not really caused by them. For the delight is exactly caused by the state of calm and harmony through the

concentration of the practice of calligraphy. Of course you can also get some pleasure by appreciating the feature of the related materials, such as the Chinese brush, ink, paper, ink stone, but that pleasure is an appreciation about some artifacts, it's not the appreciation of the calligraphy itself. In addition, appreciating the artifacts related to calligraphy can also happen among the people who have never set foot in the territory of calligraphy. So, the only thing it really does matter is the fact that whether you are really putting the whole of your attention and energy on the practice itself. If there must be some achievement related to it, that is the effect of profound calm and harmony which is the state near the Tao.

What is the state of Tao? The concept of Tao come from the book written by one of the great philosophers of ancient China, named Laozi, lived about 6 century BC, basically the same period of Socrates of ancient Greece. In this book called *Tao Te Ching*, the author had tried to illuminate three basic philosophical issues, generally speaking ,that is the problem of 'What, How, and Why'. So what is Tao? This is the problem of 'What'. According to Laozi's theory, the specific definition of Tao has already surpassed our understanding and comprehension, what we can confirm is that the Tao is the essence and noumenon of the universe. Although it's impossible to make a specific definition about Tao, we can get a glance of its basic feature and character, which is the coexistence of profound tranquility and dynamic. And then is the problem of 'How', that's to say, how can we reach the state of Tao. In his book, Laozi said that you should totally abandon the desire about the secular event, such as wealth, power and so on, and make your body, as well as mind, into a state of silent, and then you will reach the state of Tao. So why should we reach the state of Tao, that is the problem of 'Why'. According to Laozi, the Tao is really the essence of the universe; it is the ultimate value of our life. By reaching the state of Tao, we could exactly get the most brilliant delight and happiness of our life, for the Tao itself is the real home and destination of our soul.

Hence, when we are practicing the calligraphy and immersing your mind into the concentration of writing, you can really sense the state of silent and tranquility, which is the basic character of Tao, while, at the same time, this is not a tranquility of death, on the contrary, with the moving and pause of the brush, you are really creating a dynamic world, during which you can exactly get the sense of vitality. Both tranquil and vital, that is the nature of Tao, and also the nature of the universe. When you are in that state, you can definitely receive the delight of both tranquility and vitality, the delight of Tao, a state full of marvelous.

By the way, in the Chinese traditional aesthetic world, the words chosen to describe the artwork of calligraphy and painting is usually some words like fantastic, marvelous and wonderful" , rather than the words commonly used in the western artistic world, like beautiful or sublime. Why? Because the realm of Tao, which the Chinese calligraphy has really pursued, is really full of marvelous. These descriptions about Tao can be commonly found in many chapters in the book of *Tao Te Ching*. To some extent, this delight and state have some similar characteristics compared with the state of meditation. While, the difference is that they are two different ways of reaching the Tao, one is the way of art, the calligraphy; for the meditation, that is the way of philosophy. In conclusion, by learning and practicing the Chinese calligraphy, your whole state of mind would be lead into a fantastic world, in this world, you can experience some special feeling which is rare and unusual in the ordinary life. From the philosophy point of view, it will not just give you a delight of creation, a self-confirmation about your own capability, but also, it

will make you reach the most brilliant delight, that is the delight of reaching the state of Tao, a state full of tranquility and vitality, a state of the ultimate value of our life, a state of the essence of the deep universe.

Upcoming Conference

Art, Aesthetics and the Future of City Life East/West

April 5-7, 2017

Marquette University, Milwaukee, USA.

Overview

The conference will bring together a select group of interdisciplinary scholars and other professionals to examine the topic of Art, Aesthetics and the Future of City Life East/West from their respective disciplines including aesthetics, urban planning, and related professional fields in order to explore the common ground that might emerge. Scholars and other professionals interested in the future of city life are invited to attend the interdisciplinary conference and participate in discussions with the 12 invited scholars.

The conference will take place April 5-7, 2017 at Marquette University Haggerty Museum and Raynor Memorial Library.

Opening keynote lecture and reception, April 5 at 5:00PM, Haggerty Museum of Art on the Marquette University campus.

Closing banquet: Milwaukee University Club. Banquet Fee \$40.

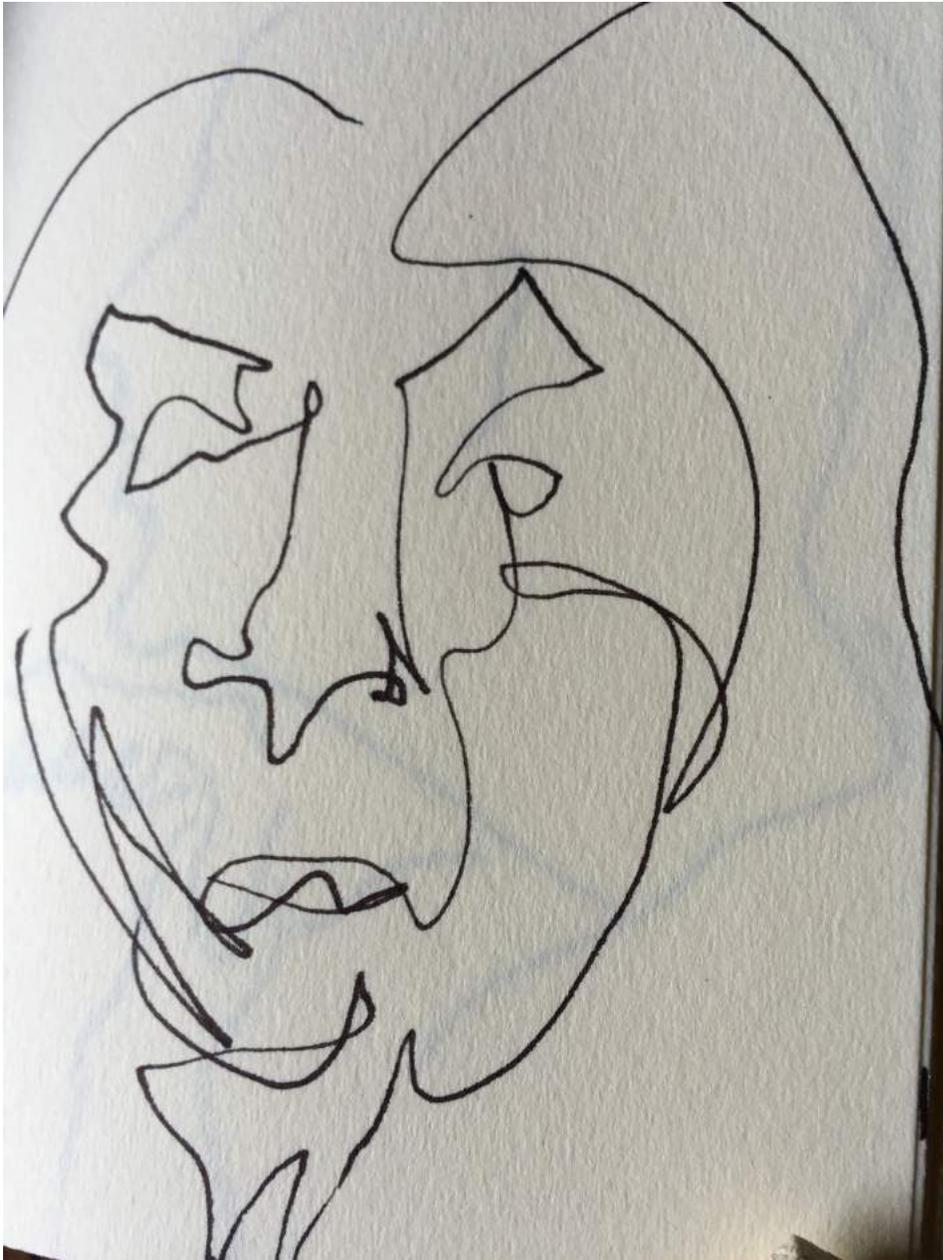
Invited Presenters

- Theresa Williams, President of Catalytic Communities, focusing on Favelas of Rio de Janeiro, Brazil.
- David Krakauer, Scientist; President of the Santa Fe Research Institute.
- Elizabeth Barlow Rogers, Founding President, City Scape Institute and New York's Central Park Conservancy; urban design specialist.
- Viola Koenig, Director, Ethnologisches Museum and Humboldt Forum Project, Berlin.
- Gao Jianping, Professor, China Academy of Social Sciences; President, China Society of Aesthetics.
- Pan Gongkai, Artist and Architect; past President of China Academy of Fine Arts.
- Peng Feng, Professor, Peiking University Art School; Curator, China Pavilion Venice Biennale 2011.
- Aleš Erjavec, Professor, Institute of Philosophy, Academy of Sciences and Art, Slovenia; research on the role of art in reconstruction of post-socialist cities.
- Randy Cohen, Vice President, Americans for the Arts; research on the societal impact of the arts.
- Ted Rogers, President, IA Industries; research on aesthetic contributions of the department store to city life.

Additional speakers related the topic to architecture and urban planning will be announced. Also, there will be a panel discussion on the future of the arts in Milwaukee City Life with artists, industrial and cultural leaders. A visit to the Calatrava designed Milwaukee Art Museum will be part of the conference.

The conference is free (no registration fee) but **registration is required**.

Persons wishing to register for the Conference or receive further information please send information to Curtis L. Carter, Conference Chair, curtis.carter@marquette.edu.



‘Seoul Congress Portrait’ by *Jale N. Erzen*

Member Society Announcement

Article of the Year in the Field of Aesthetics

Together with the Slovak Association for Aesthetics (SAA) the Finnish Society for Aesthetics established 2015 a new annual award for the best article published in the field of aesthetics. The main goal is 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!

This year the jury recognized Mădălina Diaconu's article "Longing for Clouds – Does Beautiful Weather have to be Fine?" as receipt of the Article of the Year in the Field of Aesthetics award. We hope that at least one great article, would every year, find all the readers it deserves. "Longing for Clouds" was published in *Contemporary Aesthetics* (2015, Volume 13).

This year's jury, Max Ryyänen (FSA), Zoltan Somhegyi (FSA) and Peter Breznan (SAA) chose the article for the following reasons:

- The topic is highly original and still it has universal appeal (we all deal with weather).
- The methodology is fusionist in a way, which makes it a suitable reading for all followers of any schools and approach of philosophy.

Member Society Announcement

Hellenic Society for Aesthetics

The IAA Archive in the Michelis Foundation Library

At the 14th International Conference in Ljubljana in 1998 at the suggestion of Richard Woodfield, then Secretary General of the IAA, the Executive Committee proposed to the Hellenic Society for Aesthetics to assume responsibility for the IAA archive through the Panayotis and Effie Michelis Foundation, where the Society was housed. At the time the Foundation was in the process of reorganizing its Library of Aesthetics and moving it to new larger premises. The Hellenic Society for Aesthetics and the Michelis Foundation promptly accepted to undertake the responsibility and to offer the IAA archive a home in Athens, for, as Richard Woodfield so succinctly put it, "[it is] completely right and appropriate that the IAA should have its archival roots in Athens. It was, after all, Socrates who gave birth to the idea that philosophers might speculate about art".

In the year 2000, when its new premises were inaugurated, the Library set apart a section of the book stacks for the collection of IAA related documents and publications to be placed. The first large shipment of documents by Arnold Berleant – who true to his word sent the complete set of records that he had gathered over the years – arrived in the fall of 2000 and was welcomed with great pleasure.

On the other hand, at its own initiative the Michelis Foundation undertook to complete the series of proceedings of the IAA International Congresses. It was a difficult task, as often it was not

known whether any proceedings had actually been published and the Michelis Library had to resort to various libraries around the world to establish a complete list of publications. In a second phase our efforts were directed to obtaining the missing volumes: a substantial number were located in the Panayotis Michelis archives and one or two were purchased abroad from antiquarian booksellers. In this ongoing effort we were tremendously helped by Professors Ken-ichi Sasaki, Ales Erjavec and Richard Woodfield, who provided us with a rare published volume or went out of their way to photocopy what, was available to them and bind the photocopies in one or more volumes. I would like to extend our warmest thanks to them once more. Without their help we would not have been able to achieve our purpose.

Seven years later, we have the pleasure to announce that at last our efforts have been rewarded. We have now all the volumes of proceedings that have been published in some form or other: volumes containing all presentations of a Congress, volumes containing a selection of the presentations or volumes containing the abstracts of the presentations. Some of the proceedings were published as a book in its own right; others form a volume in a series or in a periodical. They are all in one place, under one roof, available to all scholars who do not need any more to turn to various Libraries, often without any success.

Nevertheless, the Hellenic Society for Aesthetics realizes that a large percentage of these publications are endangered by atmospheric conditions or that they fall under the category of rare books. Consequently they must be preserved for posterity in a more efficient way. It is for this reason that the Hellenic Society for Aesthetics decided to digitize all proceedings, a total of 12,000 pages, at its own expense and offer the result to the IAA within the next few months.

As a first small step in the right direction the Michelis Foundation will add to its website, which is currently under construction, the contents pages of all volumes, thus providing interested scholars with an indication of the full contents.

Dionysis A. Zivas
President
Hellenic Society for Aesthetics

Call for Papers

Aesthetic Foundations
May 18-21, 2017
Ascea, Italy

There is an explosion of works on the aesthetics of *this* and the aesthetics of *that* – sport, film, design, television, video games, atmosphere, graffiti, rap, food, etc. This contemporary diversification involves a confident and often facile use of such notions as aesthetic experience, aesthetic value, aesthetic appreciation, and so on. But this use in fact belies confusion about what these terms mean, or what we mean when we use them. The question of what makes any kind of encounter a particularly aesthetic one cuts to the heart of the discipline at its most complex. Not only are there divergent approaches to locating the aesthetic – in the properties of objects on the one hand, or the phenomenology of our experiences on the other – there is also a great deal of

disagreement about what values arise from, or are involved in, these experiences, and how they differ from the ways we otherwise give our attention to the world.

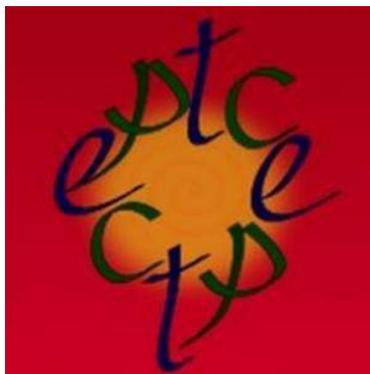
The *VIIIth International Wassard Elea Symposium* is dedicated to a reconsideration of these core problems in aesthetics:

- What is the nature of aesthetic experience? Is it primarily evaluative?
- Is the aesthetic necessarily linked to pleasure and enjoyment?
- What is the difference between aesthetic value and other values (cognitive, etc.)?

Wassard Elea invites philosophers and aestheticians to submit papers on the topics of this year's theme (to which papers in applied aesthetics are not relevant). Sessions of 90 min. include speaker, commentator and open discussion (40/20/30). Participants whose papers are accepted are expected to also prepare a commentary on another presentation at the meeting. All suitable contributions are published in our journal, *Wassard Elea Rivista*.

Inquiries are welcome. Full papers (format: word) should be sent directly to co-organizers: Prof. Lars Aagaard-Mogensen, Via La Chiazetta 27, I-84046 Ascea (Sa), Italy: wassardelea@gmail.com or Prof. Jane Forsey, University of Winnipeg, Canada: j.forsey@uwinnipeg.ca. Deadline for submissions: January 15, 2017. Information on accommodations will be posted in due course.

Call for Papers



Society for Existential and Phenomenological Theory and Culture (EPTC)

Conference 2017

May 30 – June 2, 2017.

Our next meeting will be held at Ryerson University (Toronto, Ontario) in conjunction with the annual Congress of the Canadian Federation for the Social Sciences and Humanities. Congress is the convergence of approximately 70 scholarly associations, each holding their annual conference under one umbrella. This flagship event is Canada's largest gathering of scholars across disciplines.

Information on travel, registration, and accommodations is available at the Congress 2017 website.

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. In addition to theoretical work on core philosophical issues and figures, 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.

Interested authors should submit the following electronically in .doc, .docx, or .rtf format:

1. A copy of your paper, not more than 4500 words, and prepared for anonymous review (identifiable by paper title only)
2. A separate abstract, not more than 100 words, also listing the paper's title, author's name, complete mailing address, institutional affiliation, and e-mail address.

To ensure high standards of scholarship, all submissions are subject to double-blind review. Accepted authors will have thirty minutes to present their paper, followed by a ten-minute commentary and a twenty-minute discussion period.

If you are interested in either presenting a commentary (of not more than 1000 words) on a paper, or chairing a session, please submit a brief e-mail note indicating as much, including your name, complete mailing address, institutional affiliation, e-mail address, and relevant areas of interest.

EPTC is able to waive registration fees for a few delegates each year. Such awards will be made according to criteria of financial need and quality of paper at the discretion of the conference program coordinator. Non-tenure-stream delegates interested in this award should append a note indicating as much to their submission materials.

The submission deadline for the above materials is January 7, 2017.

Submissions should be sent to: eptc.tcep@gmail.com.



New Journal Announcement

In February 2017 we will start to publish a new journal of aesthetics, *Popular Inquiry*. *Popular Inquiry*, the Journal of the Aesthetics of Kitsch, Camp and Mass Culture will be a peer- and blind-reviewed open-access journal dedicated, broadly speaking, to the study of the philosophical aesthetics of popular culture.

Popular Inquiry will be published on an (aesthetically not that fancy) Aalto University webpage in Finland at the same time as it will have a rogue (but fancier) Wordpress publishing site run in Slovakia. It will distribute texts like a contemporary art journal, using Twitter and a Facebook page for distribution, and so, hopefully, find new readers for aesthetics.

The editorial board consists of popular culture scholars, aestheticians, people who have successfully popularized philosophy itself, without forgetting experts on 'lowbrow' culture (e.g. Celeste Olalquiaga, Richard Shusterman, William Erwing, Elisabetta di Stefano, Bodil Marie Stavning Thomsen, Kevin Tavin, Wojciech Malecki, Hiroshi Yoshioka). We are still working on a voluntary staff of the Journal, but at least Zoltan Somhegyi will be Associate Editor, Stefan Snaevarr, Advisor, and Ali Akhbar Mehta and Oleksandra Sushchenko, Editorial Assistants. We are open to finding new people who would like to be on the Board or to contribute to running the journal, so feel free to contact us!

We will publish one article at the time, except for special issues which might contain many texts in one issue. *Popular Inquiry* will also publish interviews and book reviews. More information soon.

Max Ryyänen & Jozef Kovalcik, Editors
Contact: max.ryynanen@aalto.fi

IAA Announcement: IAA Yearbooks

IAA Yearbooks 15, 16 and 17 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>).

IAA Committee Activity

The IAA Publication Committee appointed Zoltan Somhegyi editor for volume 19. Three volumes are downloadable from the Publications/Proceedings section of our website, here are the direct links:

Jakub Petri (ed.) Performing Cultures:

<http://iaaesthetics.org/item/141-jakub-petri-ed-performing-cultures>

Ewa Chudoba – Krystyna Wilkoszewska (ed.) Naturalizing Aesthetics:

<http://iaaesthetics.org/item/140-ewa-chudoba-krystyna-wilkoszewska-ed-naturalizing-aesthetics>

Lilianna Bieszczad (ed.) Practicing Aesthetics:

<http://iaaesthetics.org/item/139-lilianna-bieszczad-ed-practicing-aesthetics>

Call for Papers

Contemporary Aesthetics,

Contact: Arnold Berleant, editor@contempaesthetics.org

Contemporary Aesthetics invites papers and Short Notes for its fourteenth annual volume. The purpose of *Contemporary Aesthetics* is to publish international, interdisciplinary, peer- and blind-reviewed articles on contemporary theory, research, and application in aesthetics. In the interest of broadening our scope and increasing accessibility to our readers, *CA* is adding a new section to the journal for shorter, more targeted pieces of current interest in aesthetics and philosophy of art. These 300-800 word "Short Notes" should offer an opportunity for discussion and may offer points of view on topics such as modes of appreciation of environment or of a theater performance, or an insight gained from a book. Short Notes are more focused than regular articles and should be directed to *CA* readers whose disciplinary and cultural backgrounds are diverse. With the exception of discussions of books or articles, Short Notes will not ordinarily require citations.

Papers of 7,000 words (including abstract and notes) and Short Notes should be submitted following the guidelines on submissions accessible on our [Home Page](#) and both will be refereed. Suitable Notes and papers will be published in the order accepted with most the most recent appearing at the top of the Table of Contents. We welcome the use of visual images and auditory and video clips to illustrate the text. Our journal is able to publish accepted work quickly and offers simple and free access. *Contemporary Aesthetics* has a wide national and international readership that included nearly 150,000 visits last year. We invite your submission. For more information about submitting work to *Contemporary Aesthetics*: www.contempaesthetics.org.

***Contemporary 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.

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

Upcoming Conference

2017 Annual International Conference of the Society of Architectural Historians

June 7-11, 2017 Glasgow, Scotland

The Society of Architectural Historians will host its 70th Annual International Conference in Glasgow, Scotland, June 7–11, 2017. Meeting in Glasgow reflects the increasingly international scope of the Society and its conference. The Glasgow conference will include 37 sessions and draw architectural historians, art historians, architects, museum professionals and preservationists from around the world together to present new research on the history of the built environment.

Aesthetics websites of interest.

Wassard Elea: Refugium for writers, artists, composers, and scholars in Southern Italy:

- Wassardelea.blogspot.it
- Wassard Elea artist and scholar retreat: <http://wassardelea.blogspot.it/>
- Premio Mogensen-Bruno: <http://brunopremioascea.blogspot.it/>
- René Mogensen music: <http://renemogensenmusic.freeiz.com/>



‘Sleeping Listener’ by *Jale N. Erzen*

INTERNATIONAL ASSOCIATION FOR AESTHETICS L'ASSOCIATION INTERNATIONALE D'ESTHÉTIQUE

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Croatian Society for Aesthetics: Nadežda Cacinovic-Puhovski

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

Société Française d'Esthétique: Carol Talon Hugnon

Société Hellénique d'Esthétique: Georgia Apostolopoulou

Israeli Society for Aesthetics: Ruth Lorand

Associazione Italiana per gli Studi di Estetica: Raffaele Milani

Japanese Society for Aesthetics: Motoaki Shinohara

Korean Society for Aesthetics: Joosik Min

Latvian Association for Aesthetics: Mara Rubene

Lithuanian Society for Aesthetics: Vaidas Matonis

Mexican Society of Aesthetics: Katya Mandoki

Nordic Society for Aesthetics: Jacob Lund

Polish Society of Aesthetics: Krystyna Wilkoszewska

Council of Aesthetics, Russian Academy of Sciences: Konstantin Dolgov

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

Slovenian Society for Aesthetics: Aleš Erjavec

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

Member Societies

American Society for Aesthetics.

Argentinean Society For Aesthetics / Asociación Argentina de Estética

Australian and New Zealand Association for Literature and Aesthetics

Brazilian Society For Aesthetics / Associação Brasileira De Estética

Baltic Association for Aesthetics

Canadian Society for Aesthetics / Société Canadienne d'Esthétique

Chilean Association for Aesthetics / Asociación Chilena de Estética

Chinese Society for Aesthetics / Zhonghua Quanguo Meixue Xuehui

Croatian Society for Aesthetics

Deutsche Gesellschaft für Ästhetik

Dutch Aesthetic Federation

Euro-Asian International Aesthetics Association

European Society of Aesthetics

French Society of Aesthetics/ Société Française d'Esthétique

Finnish Society for Aesthetics / Suomen Estetiikan Seura

Ha'aguda Hayisraelit Le'aesthetica

Hellenic Society for Aesthetics / Ελληνική Εταιρεία Αισθητικής

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

Japanese Society for Aesthetics (Bigaku-Kai

Korean Society of Aesthetics / 한국미학회

Latvian Association for Aesthetics

Lithuanian Society for Aesthetics / Lietuvos estetiku draugija

Mexican Society of Aesthetics / Asociación Mexicana de Estudios en Estética

Nordic Society of Aesthetics / Nordiska sällskapet för estetik/Nordiska sällskapet för estetik/Nordisk Selskab for Aestetik/Nordisk selskab for estetikk/Félag norraenna fagurfrædinga/Pohjoismaiden estetiikan seura

Polish Society of Aesthetics / Polskie Towarzystwo Estetyczne

Aesthetic Association of Russia / Rossijskaya Aesteticheskaya Assoziacija

Serbian Society of Aesthetics for Architecture and Visual Arts

Slovenian Society of Aesthetics / Slovensko društvo za estetiko

Spanish Society for Aesthetics

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)

IAA 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 and 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

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 #49 is May 2017. Please send your contributions to Editor, Alan Shear: 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, zoltansomhegyi@yahoo.co.uk

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 www.zoltansomhegyi.com